



Quatre Fantasia

Based on four notes

SCOTT DIRECTOR (ASCAP)

INSTRUMENTATION

- 1 Conductor
- 3 1st Flute
- 3 2nd Flute
- 2 Oboe
- 2 Bassoon
- 3 1st B \flat Clarinet
- 3 2nd B \flat Clarinet
- 3 3rd B \flat Clarinet
- 2 B \flat Bass Clarinet
- 2 1st E \flat Alto Saxophone
- 2 2nd E \flat Alto Saxophone
- 1 B \flat Tenor Saxophone
- 1 E \flat Baritone Saxophone
- 3 1st B \flat Trumpet
- 3 2nd B \flat Trumpet
- 3 3rd B \flat Trumpet

- 2 1st F Horn
- 2 2nd F Horn
- 2 1st Trombone
- 2 2nd Trombone
- 2 3rd Trombone
- 2 Euphonium
- 4 Tuba
- 2 Mallet Percussion
(Bells/Vibraphone)
- 1 Timpani
- 2 Percussion 1
(Snare Drum, Bass Drum)
- 2 Percussion 2
(Triangle/Gong)
- 1 Percussion 3
(Concert Toms [4])
- 2 Percussion 4
(Suspended Cymbal, Crash Cymbals)

SUPPLEMENTAL AND WORLD PARTS

Available for download from www.alfred.com/worldparts

- E \flat Alto Clarinet
- Baritone Treble Clef
- 1st Horn in E \flat
- 2nd Horn in E \flat
- 1st Trombone in B \flat Bass Clef
- 2nd Trombone in B \flat Bass Clef
- 3rd Trombone in B \flat Bass Clef
- 1st Trombone in B \flat Treble Clef
- 2nd Trombone in B \flat Treble Clef
- 3rd Trombone in B \flat Treble Clef
- Baritone in B \flat Bass Clef
- Tuba in E \flat Bass Clef
- Tuba in E \flat Treble Clef
- Tuba in B \flat Bass Clef
- Tuba in B \flat Treble Clef

PROGRAM NOTES

Quatre Fantasia is an original "fantasy-romp" based on the dramatic four-note statement presented in the opening measure. It is written in a quasi-fantasy form, developing and improvising on the original theme and expanding it throughout the composition.

After the original statement, the first variation is a playful romp in $\frac{3}{4}$ featuring woodwinds. This 'romp' grows into a full ensemble, rich with floating and flowing variations.

The next section creates a very expressive 'bel-canto' feeling, utilizing the theme in a legato, rubato setting supported by low woodwinds. The ending of this section grows into a big, grand and majestic climax.

The finale builds in tempo and grandeur, taking our familiar theme and swirling it into a rousing and vibrant conclusion.

This piece was premiered on February 20th, 2009 at the California Band Directors Association All State Convention in Fresno, CA.

NOTES TO THE CONDUCTOR

Opening Statements

The opening four-note statement creates the theme from which the entire piece evolves. The timpani, concert toms and snare drum provide an important “swell” leading into measure 2. Notice the forte piano markings for winds on beat 4 of measure 1 and beat 1 of measure 2 which allow the woodwind runs in measure 2 to come through. This type of “layering” of expression and dynamics occurs throughout the piece. As an example at measure 40, some of the winds will play both melody and accompaniment lines, switching dynamics as they move from melody to accompaniment. In measures 12 and 129, the double tonguing is indicated using a slash for ease of reading.

First Variation

Measure 18 opens with a playful theme, slightly expanding the four-note theme which then develops into a $\frac{3}{4}$ variation at measure 22.

Second Variation

At measure 40, the theme is now expansive and floating. During this section, be sure to emphasize long and rich phrases for those playing the melody, and for the counter-melody in the horns and euphonium. The accompanied parts should be rhythmic and light, providing a feeling of floating and moving forward while supporting the flowing melody.

The euphonium plays a special role in this section by playing the counter-melody with the horns at measure 40, and the melody along with the trumpets at measure 41, repeating this double duty at measures 44 and 45.

At measures 50 through 74, the bassoon, bass clarinet, bari sax and tuba provide a warm “pad” under the lightness of the melodic variation in the alto and tenor saxophones. The phrases in this section should be thought of in four-measure “chunks.” During this same section, the theme performed by alto and tenor saxes at measure 50 and the restatement of the same theme by the trumpets at measure 58 should be performed with a light and airy articulation. Percussion from measures 50 through 74 provides support and a subtle rhythmic pulse, contributing to the forward movement in this section. Be sure to use the mallets indicated (stick on suspended cymbal, metal beater on gong) to create colors that complement the orchestration.

Measure 68 modulates to a major key leading into measure 74 which brings back the theme first presented in measure 40. Note that the orchestration in this section varies slightly from the original in measure 40.

The *Grand Pause* in measure 82 can be performed in time (3 beats rest) or can be longer.

Measure 95 brings back the familiar theme and transitions into the variation. Take time to draw out the moment during the *ritardando* at measures 102 through 104, making sure the timpani and concert toms rhythms do not sound rushed.

Third Variation

For the section beginning at measure 105, feel free to take time for expression. Use the indicated metronomic markings as a guide, but feel free to lengthen the phrases to achieve as much expression as possible—especially during the *molto ritardando* at measures 115 to 117.

Fourth Variation

The new, slightly faster tempo begins at measure 118. This variation should build through measures 126 and 127, which is the moment leading up to the climax of this section. At measure 127, take time to pull back the tempo and to build and broaden this moment prior to the fermata. The solo timpani roll on beat 6 sustains the energy leading to the climax of this section at measure 128. The original theme is now presented in a majestic and epic style. Woodwinds weave in and out of the theme, adding shimmer and sparkle.

At measures 133 through 138, pay careful attention to the accidentals as the piece modulates through four key centers, giving excitement and intensity to the accelerando.

At measure 139, woodwinds and percussion supply the pulse as our theme returns for the final time.

Quatre Fantasie is dedicated to the Students and Directors of the Westlake High School Instrumental Music Department, Westlake Village, California.

It is my hope that you and your students enjoy performing *Quatre Fantasie*!

Commissioned by the Westlake High School, Westlake Village, California,
Brian R. Peter and Mike Gangemi, Directors

FULL SCORE
Approx. Duration - 5:15

Quatre Fantasie

By Scott Director (ASCAP)

Allegretto ♩ = 138

based on four notes

The score is for a full orchestra and includes the following parts:

- Flutes (1 & 2)
- Oboe
- Bassoon
- B♭ Clarinets (1 & 2)
- B♭ Bass Clarinet
- E♭ Alto Saxophones (1 & 2)
- B♭ Tenor Saxophone
- E♭ Baritone Saxophone
- B♭ Trumpets (1 & 2)
- F Horns (1 & 2)
- Trombones (1, 2, & 3)
- Euphonium
- Tuba
- Mallet Percussion (Bells/Vibraphone)
- Timpani
- Percussion 1 (Snare Drum, Bass Drum)
- Percussion 2 (Triangle/Gong)
- Percussion 3 (Concert Toms [4])
- Percussion 4 (Suspended Cymbal, Crash Cymbals)

Key features of the score include:

- Tempo: Allegretto, ♩ = 138
- Time Signature: 4/4
- Key Signature: B-flat major (two flats)
- Dynamic markings: *f*, *mf*, *fp*, *mp*, *p*
- Performance instructions: "Tune: F, B♭, C, F" and "Change: B♭ to A"
- Section markers: 1, 2, 3, 4

Fls. 1/2 *f*, *fp*, *mf*, *f*
Ob. *f*, *fp*, *mf*, *f*
Bsn. *f*, *fp*, *f*
Cls. 1 *f*, *fp*, *mf*, *f*
 2/3 *f*, *fp*, *mf*, *f*
B. Cl. *f*, *fp*, *f*
A. Saxes. 1/2 *f*, *fp*, *mf*, *f*, *mf*
T. Sax. *f*, *fp*, *mf*, *f*, *mf*
Bar. Sax. *f*, *fp*, *f*
Tpts. 1 *f*, *fp*, *f*
 2/3 *f*, *fp*, *f*
Hns. 1 *f*, *fp*, *f*
 2 *f*, *fp*, *f*
Tbns. 1/2 *f*, *fp*, *f*, *mf*
 3 *f*, *fp*, *f*
Euph. *f*, *fp*, *f*
Tuba *f*, *fp*, *f*
Mlt. Perc.
Timp. *f*, (No Roll), *fp*, *f*
Perc. 1 *mp*, *f*, *mf*
Perc. 2 *mf*
Perc. 3 *f*, *fp*, *mf*
Perc. 4 *p*, *mf*

Fls. 1/2

Ob.

Bsn. *mf* *mp* *f* *mf*

Clars. 1/2/3 *mf*

B. Cl. *mf* *mp* *f* *mf*

A. Saxes. 1/2 *f* *mf* *f* *mf*

T. Sax. *f* *mf* *f* *mf*

Bar. Sax. *mf* *mp* *f* *mf*

Tpts. 1/2/3 *mf* *mf*

Hns. 1/2 *mf* *mf*

Tbns. 1/2/3 *f* *mp* *f* *mf*

Euph. *mf* *f* *mf*

Tuba *mf* *mp* *mf* *f* *mf*

Mlt. Perc. *mf* *mf*

Timp. *mf* *f* *mf*

Perc. 1 *mf* *mp* *f*

Perc. 2 Triangle *mf*

Perc. 3 *mf* *f*

Perc. 4 *p* *mp*

Bells *mf*



Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Mit. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

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f *mf* *mp* *p*

a2

Change: G to F

13 14 15 16 17

18 ^{a2}
 Fls. 1/2 *f mf*
 Ob. *f mf*
 Bsn. *f mf p*
 Cls. 1 *f mf*
 2/3 ^{a2} *f mf*
 B. Cl. *f mf p*
 A. Saxes. 1/2 *f mf*
 T. Sax. *f mf p*
 Bar. Sax. *f mf p*
 18
 Tpts. 1 *f mf*
 2/3 *f mf*
 Hns. 1 *f p*
 2 *f p*
 Tbps. 1/2 *f p*
 3 *f mf p*
 Euph. *f mf p*
 Tuba *f mf p*
 Mit. Perc. *f*
 Timp. *f mf pp p*
 Perc. 1 *f mf p*
 Perc. 2 *f mf*
 Perc. 3 *f mf*
 Perc. 4 *f p mf*

22

Fls. 1/2 *f mf*

Ob. *f mf*

Bsn. *f mf*

Cls. 1 *f mf*

2/3 *f mf* *a2*

B. Cl. *f mf*

A. Saxes. 1/2 *f mf*

T. Sax. *f mf*

Bar. Sax. *f mf*

22

Tpts. 1 *f*

2/3 *f*

Hns. 1 *f*

2 *f*

Tbns. 1/2 *f mp*

3 *f mp*

Euph. *f mp*

Tuba *f mp*

Mlt. Perc. *f*

Timp. *f* Change: G to F *mp*

Perc. 1 *f mp*

Perc. 2 *f*

Perc. 3 *f*

Perc. 4 *f p*

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Fls. 1/2 *f* *mf* *mf* *mp*

Ob. *f* *mf*

Bsn. *f* *mf* *mp*

Cl. 1 *f* *mf* *mp*

2/3 *f* *mf* *a2* *mp*

B. Cl. *f* *mf* *mp*

A. Sax. 1/2 *f* *mf* *mp*

T. Sax. *mp*

Bar. Sax. *f* *mf* *mp*

Tpts. 1 2/3

Hns. 1 *mp*

2 *mp*

Tbns. 1/2 *f* *mp*

3 *f* *mp*

Euph. *f* *mp*

Tuba *f* *mp*

Mlt. Perc. *f*

Timp. *f* *p*
Change: A to B

Perc. 1 *f*

Perc. 2 *p*

Perc. 3

Perc. 4 *mf*

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Mit. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

p *mp* *a2*

40

Fls. 1 2 *f mf f mp f mf*

Ob. *f mf f mp f mf*

Bsn. *mf*

Cl. 1 *f mf f mp f mf*

2 3 *f mf f mp f mf*

B. Cl. *mf*

A. Sax. 1 2 *f mf mp f mf*

T. Sax. *f mf mp f mf*

Bar. Sax. *mf mp mf*

40

Tpts. 1 *mf f*

2 3 *mf f*

Hns. 1 *f mf f*

2 *f mf f*

Tbns. 1 2 *mf mp mf*

3 *mf mp mf*

Euph. *f mp f*

Tuba *mf mp mf*

Mlt. Perc.

Timp. *mf mp p mf*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3

Perc. 4 *mf p*

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mf 40 41 42 43 44

Fls. 1/2 *f* *mp* *f*

Ob. *f* *mp* *f*

Bsn. *mp* *f*

Cls. 1 *f* *mp* *f*

2/3 *f* *mp* *f*

B. Cl. *mp* *f*

A. Saxes. 1/2 *mp* *f*

T. Sax. *mp* *f*

Bar. Sax. *mp* *f*

Tpts. 1 *mf*

2/3 *mf*

Hns. 1 *mf*

2 *mf*

Tbns. 1/2 *mp* *f*

3 *mp* *f*

Euph. *mp* *f*

Tuba *mp* *f*

Mlt. Perc. *mp* *f*

Timp. *mp* *f*

Perc. 1 *mp* *f*

Perc. 2 *mf*

Perc. 3 *mf*

Perc. 4 *mp* *f*

Susp. Cym. w/stick



50

Fls. 1/2

Ob.

Bsn. *p* *mp* *p*

Cls. 1/2/3

B. Cl. *p* *mp* *p*

A. Saxes. 1/2 *p* *mf* *p* *az*

T. Sax. *p* *mf* *p*

Bar. Sax. *p* *mp* *p*

50

Tpts. 1/2/3 *p*

Hns. 1/2 *p*

Tbns. 1/2/3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1 *pp*
Gong w/Triangle (metal) beater

Perc. 2 *p*

Perc. 3

Perc. 4 Med. small Susp. Cym. w/yarn mallets *p* *mp*

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50 51 52 *p* 53 *mp* 54



58

Fls. 1/2

Ob.

Bsn. *mf* *p*

Cls. 1/2/3

B. Cl. *mf* *p*

A. Saxes. 1/2 *mf* *p*

T. Sax. *mf* *p*

Bar. Sax. *mf* *p*

Tpts. 1/2/3 *mp* *mp*

Hns. 1/2 *mf* *p*

Tbns. 1/2/3

Euph.

Tuba *p*

Mlt. Perc.

Timp.

Perc. 1

Perc. 2 Trgl. *mp* Gong *p*

Perc. 3

Perc. 4 Susp. Cym. w/stick *p*

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55 56 57 58 59

Fls. 1/2

Ob.

Bsn. *mp* *p* *mf*

Cls. 1/2/3

B. Cl. *mp* *p* *mf*

A. Saxes. 1/2

T. Sax.

Bar. Sax. *mp* *p* *mf*

Tpts. 1/2/3 *mf* *mp* *mf*

Hns. 1/2 *mf* *mp* *mf*

Tbns. 1/2/3

Euph.

Tuba *mp* *p* *mf*

Mlt. Perc.

Timp.

Perc. 1

Perc. 2 Trgl. *mp*

Perc. 3

Perc. 4 to yarn mallets *mp*

66

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

mp

p

30800S

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Tbn. 1/2/3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

mp

mf

a2

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74

Fls. 1/2 *f mf f mp*

Ob. *f mf f mp*

Bsn. *f mf mp*

Cls. 1 *f mp*

2/3 *f mp*

B. Cl. *f mf mp*

A. Saxes. 1/2 *f mp*

T. Sax. *f mp*

Bar. Sax. *f mf mp*

74

Tpts. 1 *f*

2/3 *f*

Hns. 1 *f mf f*

2 *f mf f*

Tbns. 1/2 *f mf mp*

3 *f mf mp*

Euph. *f mp*

Tuba *f mf mp*

Mlt. Perc. *f*

Timp. *f mf p*

Perc. 1 *f*

Perc. 2

Perc. 3

Perc. 4 *p*

30800S < *mf* 74 75 76 77



Fls. 1/2 *f* *mf* *f* *mp* *f* G.P.

Obs. *f* *mf* *f* *mp* *f*

Bsn. *mf* *mp* *f*

Cls. 1 *f* *mf* *f* *mp* *f*

2/3 *f* *mf* *f* *mp* *f*

B. Cl. *f* *mp* *mp* *f*

A. Saxes. 1/2 *f* *mp* *a2* *mp* *f*

T. Sax. *f* *mp* *mp* *f*

Bar. Sax. *mf* *mp* *f*

Tpts. 1 *mp* *a2* *f*

2/3 *mp* *a2* *f*

Hns. 1 *mp* *f*

2 *mp* *f*

Tbns. 1/2 *f* *mf* *a2* *mp* *f*

3 *mf* *mp* *f*

Euph. *f* *mp* *f*

Tuba *mf* *mp* *f*

Mlt. Perc. *mf* *mp* *f*

Timp. *mf* *mp* *f*

Perc. 1 *mp* *f*

Perc. 2 Gong w/felt mallets *mp* *f*

Perc. 3

Perc. 4

30800S *mf* 78 79 *mp* 80 81 *f* 82

83 A tempo

Fls. 1/2 *mf*

Ob. *mf*

Bsn. *mf*

Cls. 1 *mf*

2/3 *mf*

B. Cl. *mf*

A. Saxes. 1/2 *mf*

T. Sax. *mf*

Bar. Sax. *mf*

83 A tempo

Tpts. 1/2/3

Hns. 1 *mf* *mp*

2 *mf* *mp*

Tbns. 1/2 *mp*

3 *mp*

Euph. *mp*

Tuba *mp*

Mlt. Perc. *mf*

Timp.

Perc. 1

Perc. 2 Trgl. *mf* *p*

Perc. 3

Perc. 4 *mp* *p*



87

Fls. 1/2 *mp* *p*

Ob. *mp* *p*

Bsn. *mp* *p*

Cl. 1 *mp* *p* *mf*

2/3 *mp* *p* *mf*

B. Cl. *mp* *p*

A. Saxes. 1/2 *mp* *p*

T. Sax. *mp* *p*

Bar. Sax. *mp* *p*

87

Tpts. 1 *mp* *mf*

2/3 *mp* *mf*

Hns. 1 *mf*

2 *mf*

Tbns. 1/2 *mp* *p* *mf*

3 *mp* *p* *mf*

Euph. *mp* *p* *mf*

Tuba *mp* *p* *mf* *p*

Mlt. Perc. *mp* *mf* *mp*

Vibraphone

Timp. *p*

Perc. 1 *p*

Perc. 2

Perc. 3 Gong *p*

Perc. 4 Susp. Cym. w/stick *mp*

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87 88 89 90



Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

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p

mf

mp

a2

to yarn mallets

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95

Fls. 1/2 *f* *mf* *a2*

Ob. *f* *mf*

Bsn. *f* *mf*

Clars. 1/2 *f* *mf* *a2*

B. Cl. *f* *mf*

A. Sax. 1/2 *f* *mf* *a2*

T. Sax. *f* *mf*

Bar. Sax. *f* *mf*

95

Tpts. 1/2/3 *f*

Hns. 1/2 *f*

Tbns. 1/2/3 *f*

Euph. *f*

Tuba *f*

Mlt. Perc. *f*

Timp. *f* Change: high F to E \flat

Perc. 1 *f* *mp*

Perc. 2

Perc. 3

Perc. 4 *f* *mp*

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95 96 97 98

rit.

Fls. 1/2

Ob.

Bsn. *f* *mp*

Cls. 1/2/3

B. Cl. *f* *mp*

A. Saxes. 1/2

T. Sax. *mp*

Bar. Sax. *f* *mp*

Tpts. 1/2/3 *pp*

Hns. 1/2 *pp*

Tbns. 1/2/3 *pp*

Euph. *pp*

Tuba *p*

Mlt. Perc.

Timp. *mf* *p* *mf* *mp*

Perc. 1 *f* *fp* *mf* *mf* *mp*

Perc. 2 Gong *mp*

Perc. 3 *f* *fp* *mf* *mp*

Perc. 4 *mf*

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Andante ♩ = 84 105

Fls. 1/2

Ob.

Bsn. *p* *pp* *mp*

Cl. 1 *mp*

Cl. 2/3 *mp*

B. Cl. *p* *mp*

A. Sax. 1/2 *p*

T. Sax. *p* *pp*

Bar. Sax. *p* *mp* *pp*

Andante ♩ = 84 105

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba *p*

Mlt. Perc.

Timp. *pp* *ppp*

Perc. 1 *pp* *ppp*

Perc. 2 *pp* *ppp*

Perc. 3 *pp* *ppp*

Perc. 4

110 **più mosso**
♩ = 98

rit.

meno mosso
♩ = 78

Fls. 1/2

Ob.

Bsn.

Cl. 1/2/3

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Mlt. Perc. Bells Solo

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

pp

mf

Solo

110 **più mosso**
♩ = 98

rit.

meno mosso
♩ = 78

molto rit.

Andante ♩ = 90

Fls. 1/2

Ob.

Bsn. *p* *pp*

Cl. 1 *p* *pp* *mp*

Cl. 2/3 *p* *pp* *mp*

B. Cl. *p* *pp*

A. Sax. 1/2 *p* *pp*

T. Sax. *pp*

Bar. Sax. *p* *pp*

molto rit.

Andante ♩ = 90

Tpts. 1 *pp* All

Tpts. 2/3 *pp*

Hns. 1

Hns. 2

Tbns. 1/2

Tbns. 3 *p* *pp*

Euph. *p* *pp*

Tuba *p* *pp*

Mlt. Perc.

Timp. *pp* soft mallets

Perc. 1

Perc. 2

Perc. 3

Perc. 4

119 Heartfelt/with feeling

Fls. 1/2

Ob.

Bsn.

Cls. 1 2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

119 Heartfelt/with feeling

Tpts. 1 2/3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Change: E \flat to E \natural , B \flat to A \sharp

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

molto rall.

Moderato ♩ = 110

Fls. 1/2

Ob.

Bsn.

Cl. 1/2

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Mit. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

a₂

f

ff

fp

mp

molto rall.

Moderato ♩ = 110

f

ff

fp

p

mf

f

ff

fp

Solo

mf

f

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Fls. 1/2 *mf* *f* *a2*

Ob. *mf* *f*

Bsn. *ff* *fp* *ff*

Cls. 1 *mf* *f*

2/3 *mf* *f* *a2*

B. Cl. *f* *fp* *ff*

A. Saxes. 1/2 *mf* *f*

T. Sax. *mf* *f*

Bar. Sax. *ff* *fp* *ff*

Tpts. 1 *ff* *fp* *ff*

2/3 *ff* *fp* *ff*

Hns. 1 *ff* *fp* *ff*

2 *ff* *fp* *ff*

Tbns. 1/2 *ff* *fp* *ff*

3 *ff* *fp* *ff*

Euph. *ff* *fp* *ff*

Tuba *ff* *fp* *ff*

Mit. Perc. *mf* *f*

Timp. *mf* *ff* *pp* *ff*

Perc. 1 *mp*

Perc. 2 Trgl. *mf*

Perc. 3

Perc. 4 *p* *f* *p* *f*



133 molto accel.

Allegro ♩ = 148

Fls. 1/2 *fp* *mf* *ff*

Ob. *fp* *mf* *ff*

Bsn. *mp* *ff*

Cls. 1 *fp* *mf* *ff*

2/3 *fp* *mf* *ff*

B. Cl. *mp* *ff*

A. Saxes. 1/2 *fp* *mf* *ff*

T. Sax. *fp* *ff*

Bar. Sax. *fp* *ff*

133 molto accel.

Allegro ♩ = 148

Tpts. 1 *mf* *ff*

2/3 *mf* *ff*

Hns. 1 *mf* *ff*

2 *mf* *ff*

Tbns. 1/2 *mp* *ff*

3 *mp* *ff*

Euph. *mp* *ff*

Tuba *mp* *ff*

Mlt. Perc. *mp*

Change: A \sharp to A \flat , B \sharp to C

Timp. *mp* *ff*

Perc. 1 *p* *f*

Perc. 2 *p* *f*

Perc. 3 *p* *f*

Perc. 4 *p* *f* w/stick

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

30800S

p 138 *mf* 139 *p* 140 *mf* 141

143

Fls. 1/2

Ob.

Bsn.

Cl. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

143

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mp

p

mp

p

mp

p

mp

p

mp

p

mp

p

mp

p

mp

p

mp

p

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

mf

fp

ff

f

p

mf

solo roll

This page contains a musical score for a full orchestra, spanning measures 150 to 153. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Fls. (Flute)
- Ob. (Oboe)
- Bsn. (Bassoon)
- Cls. (Clarinets, parts 1 and 2/3)
- B. Cl. (Bass Clarinet)
- A. Saxes. (Alto Saxophones, parts 1 and 2)
- T. Sax. (Tenor Saxophone)
- Bar. Sax. (Baritone Saxophone)
- Tpts. (Trumpets, parts 1, 2, and 3)
- Hns. (Horns, parts 1 and 2)
- Tbns. (Trombones, parts 1, 2, and 3)
- Euph. (Euphonium)
- Tuba
- Mlt. Perc. (Multiple Percussion)
- Timp. (Timpani)
- Perc. 1, 2, 3, 4 (Percussion 1-4)

The score includes various musical notations such as dynamics (*mf*, *ff*), articulation marks (accents), and performance instructions. A large red watermark reading "Preview Only Requires Purchase" is overlaid diagonally across the page.