



Quatre Fantasie

Based on four notes

SCOTT DIRECTOR (ASCAP)

INSTRUMENTATION

1 Conductor	2 1st F Horn
3 1st Flute	2 2nd F Horn
3 2nd Flute	2 1st Trombone
2 Oboe	2 2nd Trombone
2 Bassoon	2 3rd Trombone
3 1st B♭ Clarinet	2 Euphonium
3 2nd B♭ Clarinet	4 Tuba
3 3rd B♭ Clarinet	2 Mallet Percussion (Bells/Vibraphone)
2 B♭ Bass Clarinet	1 Timpani
2 1st E♭ Alto Saxophone	2 Percussion 1 (Snare Drum, Bass Drum)
2 2nd E♭ Alto Saxophone	2 Percussion 2 (Triangle/Gong)
1 B♭ Tenor Saxophone	1 Percussion 3 (Concert Toms [4])
1 E♭ Baritone Saxophone	2 Percussion 4 (Suspended Cymbal, Crash Cymbals)
3 1st B♭ Trumpet	
3 2nd B♭ Trumpet	
3 3rd B♭ Trumpet	

SUPPLEMENTAL AND WORLD PARTS

Available for download from
www.alfred.com/worldparts

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

PROGRAM NOTES

Quatre Fantasie 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*!



FULL SCORE
Approx. Duration - 5:15

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

Quatre Fantasie

based on four notes

By Scott Director (ASCAP)

Allegretto ♩ = 138

The musical score consists of two systems of music. The first system starts with Flutes 1 and 2, Oboe, Bassoon, and B♭ Clarinets 1 and 2. The second system begins with B♭ Bass Clarinet, E♭ Alto Saxophones 1 and 2, B♭ Tenor Saxophone, and E♭ Baritone Saxophone. Both systems feature dynamic markings such as *f*, *mf*, *fp*, and *mf*. The score concludes with a section for Mallet Percussion (Bells/Vibraphone), Timpani, and various types of Percussion (Snare Drum/Bass Drum, Triangle/Gong, Concert Toms [4], Suspended Cymbal/Crash Cymbals). The Timpani part includes tuning instructions: "Tune: F, B♭, C, F" and "Change: B♭ to A". The Percussion parts include dynamics like *mp*, *f*, and *p*.

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Fls. 1/2

Ob.

Bsn.

Cl. 1/2

B. Cl.

A. Saxos. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Mlt. Perc.

Timp. (No Roll)

Perc. 1

Perc. 2

Perc. 3

Perc. 4

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Fls. 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
Eup.
Tuba
Mlt. Perc.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4

Change: G to F

30800S *p* *mp* 13 14 15 16 *p* 17

Fls. 1/2 22 f mf

Ob. f mf

Bsn. f mf

Cls. 1/2 3/4 f mf

B. Cl. f mf

A. Saxes. 1/2 f mf

T. Sax. f mf

Bar. Sax. f mf

Tpts. 1/2 3/4 f

Hns. 1/2 3/4 f

Tbns. 1/2 3/4 f mp

Euph. 1/2 3/4 f mp

Tuba 1/2 3/4 f mp

Mlt. Perc. 1/2 3/4 f Change: G to F mp

Timp. 1/2 3/4 f mp

Perc. 1 1/2 3/4 f mp

Perc. 2 1/2 3/4 f mp

Perc. 3 1/2 3/4 f mp

Perc. 4 1/2 3/4 f mp

30800S f 22 23 24 p 25

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Fls. 1 2 f
Ob. f
Bsn. f
Clss. 1 f mf
Clss. 3 f mf
B. Cl. f
A. Saxes. 1 2 f mf
T. Sax. f
Bar. Sax. f
Tpts. 1 2 3
Hns. 1 2 f
Hns. 2 f
Tbns. 1 2 f
Tbns. 3 f
Euph. f
Tuba f
Mlt. Perc.
Timp. f Change: A to B
Perc. 1 f
Perc. 2 f
Perc. 3 f
Perc. 4 f
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26 27 28 29 30

Fls. 1/2

Ob.

Bsn.

Cls. 1

Cls. 3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hns. 1

Hns. 2

Tbns. 1/2

Tbns. 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

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31 32 33 34 35

Fls. 1 2

Ob.

Bsn. *p*

Cl. 1 2

B. Cl. *p*

A. Saxes. 1 2

T. Sax. *p*

Bar. Sax. *p*

Tpts. 1 2

Hns. 1 2

Tbns. 1 2

Euph. *p*

Tuba *p*

Mlt. Perc.

Timp. *p*

Perc. 1 *p*

Perc. 2

Perc. 3

Perc. 4

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

Ob. f mf f f mp f mf f mf

Bsn. B: mf .

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

Cl. 3 f mf f f mp f mf f mf

B. Cl. B: mf .

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

T. Sax. f mf f f mp f mf f mf

Bar. Sax. B: mf . mp mf

Tpts. 1 mf f - - -

2/3 mf f - - -

Hns. 1 f f mf f f - - -

2 f f mf f f - - -

Tbns. 1/2 B: mf mp mp mf

3 B: mf mp mp mf

Euph. B: f mp mp f

Tuba B: mf mp mp mf

Mlt. Perc. - - - - -

Timp. B: mf mp p mp

Perc. 1 H: mf - - - -

Perc. 2 H: mf - - - -

Perc. 3 H: - - - -

Perc. 4 H: - - - -

30800S B: mf 40 41 42 43 44

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Fls. 1 2 *a2*

Ob.

Bsn.

Cls. 1 2

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

Susp. Cym. w/stick

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45 46 47 48 49

50

Fls. 1/2

Ob.

Bsn. *p* *mp* *p*

Cl. 1/2

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

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

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

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

50

Tpts. 1 *p*

2 *p*

Hns. 1 *p*

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

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50 51 52 53 *p* 53 *mp* 54

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Fls. 1/2

Ob.

Bsn. 1/2

Cl. 1/2

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 Trgl. Gong

Perc. 3

Perc. 4 Susp. Cym. w/stick

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58

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58

Fls. 1/2

Ob.

Bsn. *mp* *p* *mf*

1 Cls.

2

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

A. Saxes. 1/2

T. Sax.

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

Tpts. 1 *mf* *mp* *mf*

2 *mf* *mp* *mf*

Hns. 1 *mf* *mp* *mf*

2 *mf* *mp* *mf*

Tbns. 1/2

3

Euph.

Tuba *mp* *p* *mf*

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

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60 61 62 63 *mf* 64

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Musical score for orchestra, page 18. The score includes parts for Flutes (Fls.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Saxes.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpet (Tpts.), Trombone (Tbns.), Horn (Hns.), Euphonium (Euph.), Tuba, Mallet Percussion (Mlt. Perc.), Timpani (Timp.), and Four Percussionists (Perc. 1, Perc. 2, Perc. 3, Perc. 4). The score consists of four systems of music, each starting with a measure at 70 and ending at 73. Measure 70: Fls. (1/2), Ob., Bsn. play eighth-note patterns. Cl. 1, 3 play eighth-note patterns. B. Cl. plays eighth notes. A. Saxes. (1/2) play eighth-note patterns. T. Sax. plays eighth notes. Bar. Sax. plays eighth notes. Tpts. (1/3) play eighth notes. Hns. (1/2) play eighth notes. Tbns. (1/3) play eighth notes. Euph. (1/2) play eighth notes. Tuba (1/2) rests. Mlt. Perc. (1/2) rests. Timp. (1/2) rests. Perc. 1 (1/2) rests. Perc. 2 (1/2) rests. Perc. 3 (1/2) rests. Perc. 4 (1/2) rests. Measure 71: Fls. (1/2) rests. Ob. (1/2) rests. Bsn. (1/2) rests. Cl. 1 (1/2) rests. Cl. 3 (1/2) rests. B. Cl. (1/2) rests. A. Saxes. (1/2) rests. T. Sax. (1/2) rests. Bar. Sax. (1/2) rests. Tpts. (1/3) rests. Hns. (1/2) rests. Tbns. (1/3) rests. Euph. (1/2) rests. Tuba (1/2) rests. Mlt. Perc. (1/2) rests. Timp. (1/2) rests. Perc. 1 (1/2) rests. Perc. 2 (1/2) rests. Perc. 3 (1/2) rests. Perc. 4 (1/2) rests. Measure 72: Fls. (1/2) starts a sixteenth-note pattern labeled 'a2'. Ob. (1/2) starts a sixteenth-note pattern labeled 'a2'. Bsn. (1/2) starts a sixteenth-note pattern labeled 'a2'. Cl. 1 (1/2) starts a sixteenth-note pattern labeled 'a2'. Cl. 3 (1/2) starts a sixteenth-note pattern labeled 'a2'. B. Cl. (1/2) starts a sixteenth-note pattern labeled 'a2'. A. Saxes. (1/2) starts a sixteenth-note pattern labeled 'a2'. T. Sax. (1/2) starts a sixteenth-note pattern labeled 'a2'. Bar. Sax. (1/2) starts a sixteenth-note pattern labeled 'a2'. Tpts. (1/3) starts a sixteenth-note pattern labeled 'a2'. Hns. (1/2) starts a sixteenth-note pattern labeled 'a2'. Tbns. (1/3) starts a sixteenth-note pattern labeled 'a2'. Euph. (1/2) starts a sixteenth-note pattern labeled 'a2'. Tuba (1/2) starts a sixteenth-note pattern labeled 'a2'. Mlt. Perc. (1/2) starts a sixteenth-note pattern labeled 'a2'. Timp. (1/2) rests. Perc. 1 (1/2) rests. Perc. 2 (1/2) rests. Perc. 3 (1/2) rests. Perc. 4 (1/2) rests. Measure 73: Fls. (1/2) continues sixteenth-note pattern 'a2'. Ob. (1/2) continues sixteenth-note pattern 'a2'. Bsn. (1/2) continues sixteenth-note pattern 'a2'. Cl. 1 (1/2) continues sixteenth-note pattern 'a2'. Cl. 3 (1/2) continues sixteenth-note pattern 'a2'. B. Cl. (1/2) continues sixteenth-note pattern 'a2'. A. Saxes. (1/2) continues sixteenth-note pattern 'a2'. T. Sax. (1/2) continues sixteenth-note pattern 'a2'. Bar. Sax. (1/2) continues sixteenth-note pattern 'a2'. Tpts. (1/3) continues sixteenth-note pattern 'a2'. Hns. (1/2) continues sixteenth-note pattern 'a2'. Tbns. (1/3) continues sixteenth-note pattern 'a2'. Euph. (1/2) continues sixteenth-note pattern 'a2'. Tuba (1/2) continues sixteenth-note pattern 'a2'. Mlt. Perc. (1/2) continues sixteenth-note pattern 'a2'. Timp. (1/2) rests. Perc. 1 (1/2) rests. Perc. 2 (1/2) rests. Perc. 3 (1/2) rests. Perc. 4 (1/2) rests.

Fls. 1/2 f mf f a2 f mp
Ob. f mf f mp
Bsn. f mf mp
Cl. 1 f mp a2
Cl. 2 f mp
B. Cl. f mf mp
A. Saxes. 1/2 f mp a2
T. Sax. f mp
Bar. Sax. f mp
Tpts. 1 f
Tpts. 2 f
Hns. 1 f mf f
Hns. 2 f mf f
Tbns. 1 f mf mp
Tbns. 2 f mf mp
Euph. f mp
Tuba f mp
Mlt. Perc. f
Timp. f mf p
Perc. 1 f
Perc. 2 f
Perc. 3 f
Perc. 4 f
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21

83 A tempo

Fls. 1
Ob.
Bsn.
Cls. 1
2
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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83 84 85 86 p

87

Fls. 1/2 *mp* *p*

Ob. *mp* *p*

Bsn. *mp* *p*

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

Cl. 2 *mp* *p* *mf*

B. Cl. *mp* *p*

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

T. Sax. *mp* *p*

Bar. Sax. *mp* *p*

Tpts. 1 *mp* *mf*

Tpts. 2 *mp* *mf*

Hns. 1 *mf*

Hns. 2 *mf*

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

Tbns. 3 *mp* *p* *mf*

Euph. *mp* *p* *mf*

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

Mlt. Perc. Vibraphone *mp* *p* *mf* *mp*

Tim. *p* *mf*

Perc. 1 *p*

Perc. 2 *p*

Perc. 3 Gong *p*

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

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87 88 89 90

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Fls. 1/2

Ob.

Bsn. *p*

Cl. 1/2

Cl. 3/2 *p*

B. Cl. *p*

A. Saxes. 1/2 *p*

T. Sax. *p*

Bar. Sax. *p*

Tpts. 1/2 *p*

Hns. 1/2 *p*

Hns. 2/2 *p*

Tbns. 1/2 *p*

Euph. *p*

Tuba

Mlt. Perc. *p*

Tim. *p*

Perc. 1

Perc. 2

Perc. 3 *p*

Perc. 4

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91

92

93 *mp*

94

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to yarn mallets

Fls. 1/2 95 *a2* f *mf*

Ob. 1/2 f *mf*

Bsn. 1/2 *f*

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

Cl. 2/3 *f* *mf* *a2*

B. Cl. 1/2 *f* *mf*

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

T. Sax. 1/2 *f* *mf*

Bar. Sax. 1/2 *f* *mf*

Tpts. 1/2 *f*

Hns. 1/2 *f*

Tbns. 1/2 *f*

Euph. 1/2 *f*

Tuba 1/2 *f*

Mlt. Perc. 1/2 *f*

Tim. 1/2 Change: high F to E♭

Perc. 1 1/2 *f*

Perc. 2 1/2

Perc. 3 1/2

Perc. 4 1/2

30800S *mf* 95 96 97 98

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rit.

Fls. 1
Ob.
Bsn.

Cl.
B. Cl.
A. Saxes. 1
T. Sax.
Bar. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Eup.
Tuba

Mlt. Perc.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4

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Andante ♩ = 84 [105]

Musical score for orchestra and band. Measures 104-108. Key signature varies between B-flat major (Flute 1), C major (Flute 2, Oboe, Bassoon, Clarinet 1, Clarinet 2, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone), and F major (Trombone 1, Trombone 2, Horn 1, Horn 2). Time signature changes between 2/4, 3/4, and 4/4. Dynamics include *p*, *pp*, *mp*, and *ppp*. Measure 105 features a prominent bassoon line with sustained notes and grace notes.

Andante ♩ = 84 [105]

Continuation of the musical score for orchestra and band. Measures 104-108. Key signature varies between B-flat major (Trombone 1, Trombone 2, Horn 1, Horn 2) and F major (Tuba, Mallet Percussion, Timpani, Percussion 1-4). Time signature remains mostly 4/4. Dynamics include *p*, *pp*, *mp*, and *ppp*. Measures 105-106 show a rhythmic pattern of eighth and sixteenth notes in the brass section.

più mosso 110 ♩ = 98 **rit.** **meno mosso** ♩ = 78

Fls. Ob. Bsn. Cls. B. Cl. A. Saxes. T. Sax. Bar. Sax.

Tpts. Hns. Tbns. Euph. Tuba Mlt. Perc. Timp. Perc. 1 Perc. 2 Perc. 3 Perc. 4

Bells Solo mp

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molto rit.

Andante ♩ = 90

Fls. 1/2

Ob.

Bsn.

Cl. 1
p

Cl. 2
p

B. Cl.

A. Saxes. 1/2
p

T. Sax.

Bar. Sax.
p

Tpts. 1
2
3

Hns. 1
2

Tbns. 1/2
3
p

Euph.

Tuba
p

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

119 Heartfelt/with feeling

Fls. 1/2

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

119 Heartfelt/with feeling

Tpts. 1

Tpts. 2

Tpts. 3

Hns. 1

Hns. 2

Tbns. 1

Tbns. 2

Tbns. 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

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Change: E♭ to E, B♭ to A♯

molto rall.**Moderato** ♩ = 110

Fls. 1/2

Ob.

Bsn.

Clss. 1/3

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.

Tim. medium mallets

Perc. 1

Perc. 2

Perc. 3

Perc. 4

125 126 127 *mf* — *f* 128

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Fls. 2

Ob.

Bsn.

Cls. 1

Cls. 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2 3

Hns. 1 2

Hns. 2

Tbns. 1 2

Tbns. 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

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129

130

131

132

133 **molto accel.**

Fls. 1/2

Ob.

Bsn.

Cl. 1

Cl. 3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hns. 1

Hns. 2

Tbns. 1

Tbns. 2

Euph.

Tuba

Mlt. Perc.

Tim. 1

Perc. 1

Perc. 2

Perc. 3

Perc. 4

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138

139

140

141

Fls. 1
Ob.
Bsn.
1 Cls.
2
B. Cl.
A. Saxes. 1
T. Sax.
Bar. Sax.
1
2
Tpts.
Hns.
1
2
Tbns.
3
Euph.
Tuba
Mlt. Perc.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4

146 147 148 149

Fls. 1/2

Ob.

Bsn.

Cl. 1

Cl. 2 ^{a2}

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hns. 1

Hns. 2

Tbns. 1/2 ^{a2}

Eup.

Tuba

Mlt. Perc.

Tim.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

30800S

f 150 > 151 > ff 152 > 153

Preview Requires Purchase

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