



# Asturias

## “Leyenda” from Suite Española Op.47

ISSAC ALBÉNIZ (1860–1909)

Arranged by VICTOR LÓPEZ (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       | 1 String Bass  |
| 2 B♭ Bass Clarinet      | 2 Mallet Percussion 1<br>(Vibraphone, Bells)                         |
| 2 1st E♭ Alto Saxophone | 2 Mallet Percussion 2<br>(Xylophone, Marimba)                        |
| 2 2nd E♭ Alto Saxophone | 1 Timpani  |
| 1 B♭ Tenor Saxophone    | 3 Percussion 1<br>(Snare Drum, Bass Drum, Crash Cymbals)             |
| 1 E♭ Baritone Saxophone | 4 Percussion 2<br>(Tambourine/Castanets,<br>Triangle/Finger 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](http://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

*Asturias* was written by Isaac Manuel Francisco Albéniz (May 29, 1860–May 19, 1909). Albéniz was a Spanish pianist and composer, best known for his piano works that are based on Spanish folk music. Born in Camprodón, Gerona, Spain, Albéniz was a child prodigy who first performed at the age of four. At age seven he passed the entrance examination for piano at the Paris Conservatoire, but he was refused admission because he was believed to be too young. At the age of 12, after going to the Madrid Conservatory, he stowed away in a ship bound for Buenos Aires. He then made his way via Cuba to the United States, giving concerts in New York and San Francisco, and then travelled to Liverpool, London and Leipzig. By age fifteen, he had already given concerts worldwide. In 1883, he met the teacher and composer Felipe Pedrell (1841–1921), who inspired him to write Spanish music such as The Fifth Movement “Suite Española,” called *Asturias (Leyenda)*, which is probably most famous these days in the classical guitar world. A favorite of Andres Segovia, and virtually every guitarist that followed him, the piece has become so widely identified with the guitar that most are astonished to discover that the work was originally written for the piano. This arrangement was written for and dedicated to the Greater Miami Symphonic Band, Coral Gables, Florida.

## NOTES TO THE CONDUCTOR

This transcription of *Asturias* is as true to the original score as feasible and has been ornamented with the addition of percussion instruments. Written originally for piano, this composition has a rhythmically persistent pedal point, which Albéniz employed as a structural device, even endowing it on occasion with dramatic significance. This work is in the original key of G minor. The work is a toccata style with more lyrical, though increasingly pressing, variation. It is noted for the delicate, intricate melody of its middle section and abrupt dynamic changes. It exemplifies Albéniz' piano works, which are brilliantly colored, filled with suggestive harmonies and complex textures, and richly evocative. Although great effort was made to maintain the integrity of the original, a transcription will always require adjustments to accommodate a specific musical setting.

The suggested tempo at the beginning is Allegro  $\text{♩} = 104\text{--}112$ ; however, depending on the technical ability of the ensemble, it may be taken faster. As it is the case with all transcriptions and adaptations, some essential differences exist between the original piano score and this concert band arrangement. Besides the addition of percussion parts, the tempi, dynamics, articulations and expressions markings have been carefully notated and should be followed closely. Adaptations are usually challenging, especially when the melody is actually a rhythmic phrase persistently repeated. Consequently, for variety and color, the melody is intermittently shared with other wind instruments throughout. For playability, at times, the melody has been divided between two parts or written within one part as *divisi*. Additionally, the entire line, including the cue notes, is ultimately written in such parts for those players who would like an added challenge. Furthermore, the entire melody appears in the Mallet Percussion II part, which serves as rhythmical support.

As mentioned earlier, for an effective performance, it is of the utmost importance that the dynamics and articulations be followed closely as they are integral parts of this work. The intent is to make it sound as if only one player is playing it. The repercussive pedal point is to be played lightly. From beginning to end, the many changes in dynamics make this piece energetic and exciting. The slow central section at rehearsal number 63 is more sophisticated. The opening phrases evoke the *cante jondo*, the improvised solo song of that persecuted Indian-Jewish-Gypsy cultural amalgam that produced what we today call Flamenco. Note that the mordents in this section have been written out to avoid inconsistencies. Measures 79 through 111 eventually give way to a more rhythmic, dance-like section with more active accompaniment. The section at measure 112 seems somewhat comical and should be played very light. At measure 123, the main thematic material is restated, but this time with some variations. Measure 185 introduces a series of pure diatonic choral-style harmonies. The ending seems to be non-resolute leading to the final tonic octaves at the end.

Overall, this transcription captures the character of the original work and it is incredibly fitting for concert band contest literature.

Olé!



Written for and dedicated to the Greater Miami Symphonic Band, Coral Gables, Florida

# Asturias

FULL SCORE  
Approx. Duration - 6:45

Leyenda (from Suite Española Op. 47)

By Issac Albéniz (1860-1909)  
Arranged by Victor López (ASCAP)

**Allegro** ♩ = 104-112

Flutes 1 2  
Oboe  
Bassoon  
B♭ Clarinets 1 2 3  
B♭ Bass Clarinet  
E♭ Alto Saxophones 1 2  
B♭ Tenor Saxophone  
E♭ Baritone Saxophone  
B♭ Trumpets 1 2 3  
F Horns 1 2  
Trombones 1 2 3  
Euphonium  
Tuba  
String Bass  
Mallet Percussion 1 (Vibraphone, Bells)  
Mallet Percussion 2 (Xylophone, Marimba)  
Percussion 1 (Snare Drum, Bass Drum, Crash Cymbals)  
Percussion 2 (Tambourine/Castanets, Triangle/Finger Cymbals)

Vibraphone (motor off throughout)  
Tune: D, G, C♯, B♭

1 2 3 4

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

Ob.

Bsn. *mf*

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

2 3 *mp* *mf* *mp* *mf*

B. Cl. *mf*

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc. 1 *mp* *mf* *mp* *mf*

Mlt. Perc. 2 *mp* *mf* *mp* *mf*

Timp.

Perc. 1

Perc. 2



9

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

9

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc. 1 Bells

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

*mp* *mf* *mf* *mf*

Fls. 1 2 *mp* *mf*

Ob. *mp* *mf*

Bsn. *mp* *mf*

Cls. 1 2 3 *mp* *mf*

B. Cl. *mp* *mf*

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc. 1 *mp* *mf*

Mlt. Perc. 2 *mp* *mf*

Timp.

Perc. 1

Perc. 2



17

Fls. 1 2

Ob.

Bsn. *mp* *poco a poco cresc.*

Cls. 1 2 3

B. Cl. *mp* *poco a poco cresc.*

A. Saxes. 1 2 *mf* *poco a poco cresc.*

T. Sax. *mf* *poco a poco cresc.*

Bar. Sax. *mp* *poco a poco cresc.*

17

Tpts. 1 2 3

Hns. 1 *mf* *poco a poco cresc.*

2 *mf* *poco a poco cresc.*

Tbns. 1 2 3

Euph. *mp* *poco a poco cresc.*

Tuba *mp* *poco a poco cresc.*

Str. Bass *mp* *poco a poco cresc.*

Mlt. Perc. 1 *mp*

Mlt. Perc. 2 *mf* *poco a poco cresc.*

Timp.

Perc. 1

Perc. 2 *mp* *poco a poco cresc.*

Fls. 1 2 *mf* *poco a poco cresc.*

Ob. *mf* *poco a poco cresc.*

Bsn. *mf* *poco a poco cresc.*

Cls. 1 *mf* *poco a poco cresc.*

2 3 *mf* *poco a poco cresc.*

B. Cl. *mf* *poco a poco cresc.*

A. Saxes. 1 2 *mf* *poco a poco cresc.*

T. Sax. *mf* *poco a poco cresc.*

Bar. Sax. *mf* *poco a poco cresc.*

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph. *mf* *poco a poco cresc.*

Tuba *mf* *poco a poco cresc.*

Str. Bass *mf* *poco a poco cresc.*

Mlt. Perc. 1 *mf* *poco a poco cresc.*

Mlt. Perc. 2 *mf* *poco a poco cresc.*

Timp.

Perc. 1

Perc. 2 Triangle *mf*





25

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2 *a2*

T. Sax.

Bar. Sax.

25

Tpts. 1 2 3 *ff*

Hns. 1 2 *ff*

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc. 1

Mlt. Perc. 2 *ff*

Timp.

Perc. 1 S.D. B.D. Crash Cymbals Ch. *simile*

Perc. 2 *f*

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

Str. Bass

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

33

Fls. 1 2 *ff*

Ob. *div.* *ff*

Bsn. *ff*

Cls. 1 *ff*

2 3 *ff*

B. Cl. *ff*

A. Saxes. 1 2 *ff* *a2*

T. Sax. *ff*

Bar. Sax. *ff*

33

Tpts. 1 *ff*

2 3 *ff*

Hns. 1 *ff*

2 *ff*

Tbns. 1 2 *ff*

3 *ff*

Euph. *ff*

Tuba *ff*

Str. Bass *ff*

Mlt. Perc. 1 *ff*

Mlt. Perc. 2 *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*



Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2 *a2*

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

41

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax. *div.*

Bar. Sax.

41

Tpts. 1 2 3 *a2*

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

14

Fls. 1/2 *div.* *dim. poco a poco*

Ob. *dim. poco a poco*

Bsn. *dim. poco a poco*

Cls. 1/3 *dim. poco a poco*

B. Cl. *dim. poco a poco*

A. Saxes. 1/2 *a2* *dim. poco a poco*

T. Sax. *dim. poco a poco*

Bar. Sax. *dim. poco a poco*

Tpts. 1/3

Hns. 1/2 *a2* *dim. poco a poco*

Tbns. 1/3 *dim. poco a poco*

Euph. *dim. poco a poco*

Tuba *dim. poco a poco*

Str. Bass

Mlt. Perc. 1

Mlt. Perc. 2 *dim. poco a poco*

Timp.

Perc. 1

Perc. 2



49 <sup>a2</sup>

Fls. 1 2

Ob. *mf*

Bsn. *mf*

Cls. 1 *mf*

2 3 *mf*

B. Cl. *mf*

A. Saxes. 1 2 *mf*

T. Sax. *mf* *div.* *dim. poco a poco*

Bar. Sax. *mf* *dim. poco a poco*

49

Tpts. 1 *mf* *dim. poco a poco* *a2* *p*

2 3 *mf* *dim. poco a poco* *p*

Hns. 1 *mf* *dim. poco a poco* *p*

2 *mf* *dim. poco a poco*

Tbns. 1 2 *mf*

3 *mf*

Euph. *mf*

Tuba *mf*

Str. Bass *mf*

Mlt. Perc. 1 *mf* *dim. poco a poco*

Mlt. Perc. 2 *mf* *dim. poco a poco*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

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

Ob. *p* *mp* *p* *mp*

Bsn. *p* *mp* *p* *mp*

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

2 3 *mp* *mf* *mp* *mf*

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

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

T. Sax. *p* *mp* *p* *mp*

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

Tpts. 1 2 3

Hns. 1 2 *p*

Tbns. 1 2 *p* *mp* *p* *mp*

3 *p* *mp* *p* *mp*

Euph. *p* *mp* *p* *mp*

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

Str. Bass *p* *mp* *p* *mp*

Mlt. Perc. 1 *p* *mp* *p* *mp*

Mlt. Perc. 2 *p* *mp* *p* *mp*

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

Perc. 1 *p* *mp* *p* *mp*

Perc. 2 *p* *mp* *p* *mp*

Tamb. *p* *mp* *p* *mp*

32513S 53 54 55 56



57 17

Fls. 1 2 *mp* *mf* *p* *a2*

Ob. *p* *mp* *p*

Bsn. *p* *mp* *p*

Cls. 1 *mp* *mf* *p*  
2 3 *mp* *mf* *p*

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

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

T. Sax. *p* *mp* *p*

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

Tpts. 1 *p*  
2 3 *p*

Hns. 1 *p*  
2 *p*

Tbns. 1 2 *p* *mp* *p*  
3 *p* *mp* *p*

Euph. *p* *mp* *p*

Tuba *p* *mp* *p*

Str. Bass *p* *mp* *p*

Mlt. Perc. 1 *p* *mp* *p* Vibes

Mlt. Perc. 2 *p* *mp* *p* Mrb. & Xyl.

Timp. *p* *mp* *p*

Perc. 1 *p* *mp*

Perc. 2 *p* *mp*

32513S 57 58 59 60

63 Più lento ♩ = 80

rit.

1.

The musical score consists of the following parts and markings:

- Fls.:** Flute 1 and 2. Measures 61-62 have a slur over them.
- Ob.:** Oboe.
- Bsn.:** Bassoon.
- Cls.:** Clarinet 1 and 2/3.
- B. Cl.:** Bass Clarinet.
- A. Saxes.:** Alto Saxophone 1 and 2.
- T. Sax.:** Tenor Saxophone.
- Bar. Sax.:** Baritone Saxophone.
- Tpts.:** Trumpets 1, 2, and 3. Measure 63 has a "Solo (to 163)" marking. Dynamics include *mp*, *mf*, and *espress. e rubato*.
- Hns.:** Horns 1 and 2.
- Tbns.:** Trombones 1, 2, and 3.
- Euph.:** Euphonium.
- Tuba:** Tuba.
- Str. Bass:** String Bass.
- Mlt. Perc. 1:** Mallet Percussion 1. Includes Vibes (*pp*) and Mrb. (*pp*).
- Mlt. Perc. 2:** Mallet Percussion 2.
- Timp.:** Timpani (*pp*).
- Perc. 1:** Percussion 1 (Trgl. in measure 61).
- Perc. 2:** Percussion 2. Includes Castanets (*pp*) in measure 65.

Measures 61-66 are marked with a dynamic of *p* (piano) at the bottom. Measure 65 includes *pp* (pianissimo) markings for Vibes, Mrb., Timp., and Castanets.

A tempo ♩ = 80

rit.

71 A tempo ♩ = 80

one player only

Fls. 1 2

Ob. one player only

Bsn. one player only

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

A tempo ♩ = 80

rit.

71 A tempo ♩ = 80

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph. one player only

Tuba

Str. Bass

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

rit.

A tempo ♩ = 80

rit.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3 All *one player only* All

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc. 1 Bells Vibes

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

The musical score consists of 18 staves for various instruments. The Flutes, Oboes, Bassoons, and Euphonium/Tuba parts feature melodic lines with dynamic markings of mezzo-piano (mp) and piano (p). The Clarinet part is marked 'one player only'. The Saxophone section includes parts for Alto, Tenor, and Baritone. The Trombone, Horn, and Trumpet sections provide harmonic support. The Mallet Percussion parts include Bells and Vibes, and the Timpani part is also present. The score is marked with 'rit.' at the beginning and end, and 'A tempo ♩ = 80' in the middle. Dynamics like mp and p are used throughout. A large red watermark is overlaid across the score.

79 A tempo ♩ = 80

Fls. 1 2

Ob. All *p*

Bsn. All *pp* *p* *pp*

Cls. 1 *p* *p* *p*

2 3 *pp* *p* *pp*

B. Cl.

A. Saxes. 1 2 *pp* *p* *pp*

T. Sax. *pp* *p* *pp*

Bar. Sax.

79 A tempo ♩ = 80

Tpts. 1 2 3

Hns. 1 *pp* *p* *pp*

2 *pp* *p* *pp*

Tbns. 1 2 3

Euph. All *pp* *p* *pp*

Tuba

Str. Bass

Mlt. Perc. 1 *pp* *p* *pp*

Mlt. Perc. 2 *pp* *p* *pp*

Timp.

Perc. 1

Perc. 2 Finger Cymbals Trgl.

rit.

87 A tempo ♩ = 80

Fls. 1 2

Ob. *p*

Bsn.

Cls. 1 *p* *mp*  
2 3 *p* *mp*

B. Cl.

A. Saxes. 1 2 *a2* *3* Play (Hns.)

T. Sax.

Bar. Sax.

Tpts. 1 2 3

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

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2 Tamb. (thumb roll) *p* Castanets

85 86 87 88 89 90

rit.

A tempo ♩ = 80

rit.

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

Str. Bass

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

All

*f*

*mf*

Play

*f*

*f*

*f*

Bells

Vibes

Tamb. (thumb roll)

*p*

91 92 93 94 95



96 A tempo ♩ = 80

rit.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

96 A tempo ♩ = 80

rit.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2



A tempo ♩ = 80

Fls. 1 2 *mf* *p* *mf*

Ob.

Bsn.

Cls. 1 *mf* *p* *mf*

2 3 *mf* *p* *mf*

B. Cl.

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

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

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

A tempo ♩ = 80

Tpts. 1 2 3

Hns. 1 *mf* *p* *mf*

2 *mf* *p* *mf*

Tbns. 1 2 *mf* *p* *mf*

3 *mf* *p* *mf*

Euph. *mf* *p* *mf*

Tuba

Str. Bass

Mlt. Perc. 1 *mf*

Mlt. Perc. 2 *mf*

Timp.

Perc. 1

Perc. 2 Trgl. *mf*

rit. 108 A tempo ♩ = 80 rit.

Fls. 1 2

Ob. p

Bsn. p

Cls. 1 2 3

B. Cl. p

A. Saxes. 1 2

T. Sax. p

Bar. Sax. p

rit. 108 A tempo ♩ = 80 rit.

Tpts. 1 2 3

mf

Hns. 1 2

Tbns. 1 2 3

p

Euph. p

Tuba p

Str. Bass p

Mlt. Perc. 1 Bells p

Mlt. Perc. 2 Vibes p

Timp. p

Perc. 1

Perc. 2 Tamb. (thumb roll) p

Cast.

A tempo ♩ = 80 rit. A tempo ♩ = 80

Fls. 1 2

Ob.

Bsn. *p lightly*

Cls. 1 2 3

B. Cl. *(Bsn.) p lightly*

A. Saxes. 1 2 *one player only*

T. Sax. *p*

Bar. Sax.

Tpts. 1 2 3 *p* *a2 one player per part* *All p lightly* *All a2* *a2 a2 a2 a2 a2*

Hns. 1 2 *p lightly* *p lightly*

Tbns. 1 2 3

Euph. *one player only* *All p lightly*

Tuba

Str. Bass

Mlt. Perc. 1

Mlt. Perc. 2 *Xyl. lightly* *p Mrb.*

Timp.

Perc. 1 *p*

Perc. 2

rit.

115 A tempo ♩ = 80

rit.

Fls. 1 2 *one player only* *p one player only*

Ob. *p one player only*

Bsn. *p*

Cls. 1 2 3 *p* All *pp Play*

B. Cl. *pp*

A. Saxes. 1 2 *pp*

T. Sax. *one player only* *p* *pp*

Bar. Sax. *pp*

Tpts. 1 2 3 *rit.* 115 A tempo ♩ = 80 *pp* *rit.*

Hns. 1 2 *pp*

Tbns. 1 2 3 *pp*

Euph. *one player only* *p* *pp*

Tuba *pp*

Str. Bass

Mlt. Perc. 1 Vibes *pp*

Mlt. Perc. 2 *pp* Mrb. *p*

Timp. *pp*

Perc. 1

Perc. 2 Castanets *pp*

A tempo ♩ = 80

rit.

Fls. 1 2

Ob.

Bsn. All

Cls. 1 2 3 *p*

B. Cl.

A. Saxes. 1 2 All

T. Sax.

Bar. Sax.

Tpts. Solo *mp* *mf* rit.

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc. 1 *p*

Mlt. Perc. 2 *p*

Timp.

Perc. 1

Perc. 2



123 Allegro ♩ = 104-112

Fls. 1 2 *All* *mp* *mf*

Ob. *All* *mp* *mf*

Bsn. *mp* *mf*

Cls. 1 2 3 *mp* *mf*

B. Cl. *mp* *mf*

A. Saxes. 1 2 *mp*

T. Sax. *mp*

Bar. Sax. *mp*

123 Allegro ♩ = 104-112

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

Hns. 1 2 *mp*

Tbns. 1 2 3 *mp*

Euph. *All* *mp*

Tuba *mp*

Str. Bass *mp*

Mlt. Perc. 1 Bells *mp* Vibes *mp* *mf*

Mlt. Perc. 2 *Xyl.* *Mrb.* *mp* *mf*

Timp.

Perc. 1

Perc. 2 Tamb. *mp*

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

Ob. *mp* *mf* *mp*

Bsn.

Cls. 1 2 3 *mp* *mf* *mp*

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3 *mp* *a2* *a2*

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc. 1 *mp* *mf* *mp*

Mlt. Perc. 2 *mp* *mf* *mp*

Timp.

Perc. 1

Perc. 2



131

Fls. 1 2

Ob. *mf*

Bsn. *mf*

Cls. 1 *mf*

2 3 *mf*

B. Cl. *mf*

A. Saxes. 2 *mf* *mp* *mf*

T. Sax. *mf* *mp* *mf*

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

131

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

2 3 *mf* *mp* *mf*

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

2 *mf* *mp* *mf*

Tbn. 1 2 *mf* *mp* *mf*

3 *mf* *mp* *mf*

Euph. *mf* *mp* *mf*

Tuba *mf* *mp* *mf*

Str. Bass *mf* *mp* *mf*

Mlt. Perc. 1 *mf* *mp* *mf*

Mlt. Perc. 2 *mf* *mp* *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

32513S

*mf* 131 *mp* 132 *mf* 133 *mf* 134



Fls. 1 2 *mp* *mf*

Ob. *mp* *mf*

Bsn. *mp* *mf*

Cls. 1 2 3 *mp* *mf*

B. Cl. *mp* *mf*

A. Saxes. 1 2 *mp* *mf*

T. Sax. *mp* *mf*

Bar. Sax. *mp* *mf*

Tpts. 1 2 3 *mp*

Hns. 1 2 *mp*

Tbns. 1 2 3 *mp* *mf* *a2*

Euph. *mp* *mf*

Tuba *mp* *mf*

Str. Bass *mp* *mf*

Mlt. Perc. 1 *mp* *mf*

Mlt. Perc. 2 *mp* *mf*

Timp. *mp*

Perc. 1 *mp*

Perc. 2 *mp*

Fls. 1 2 *mp*

Ob. *mp*

Bsn. *mp*

Cls. 1 2 3 *mp*

B. Cl. *mp*

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

T. Sax. *mp*

Bar. Sax. *mp*

Tpts. 1 2 3 *mf*

Hns. 1 2

Tbns. 1 2 3 *mp*

Euph. *mp*

Tuba *mp*

Str. Bass *mp*

Mlt. Perc. 1 Vibes

Mlt. Perc. 2 *mp*

Timp.

Perc. 1

Perc. 2

143

Fls. 1 2 *mf*

Ob. *mf*

Bsn. *mf*

Cls. 1 *mp* *mf*

2 3 *mp*

B. Cl. *mf*

A. Saxes. 1 2 *mf*

T. Sax. *mf*

Bar. Sax. *mf*

143

Tpts. 1 *mf*

2 3 *mf* *a2*

Hns. 1 *mf*

2 *mf*

Tbns. 1 2 *mf*

3 *mf*

Euph. *mf*

Tuba *mf*

Str. Bass *mf*

Mlt. Perc. 1 Bells *mf*

Vibes *mf*

Mlt. Perc. 2 *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *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

Str. Bass

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

*f* *ff* *a2*

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

Str. Bass

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

*f*

155

Fls. 1 2 *ff*

Ob. *div.* *ff*

Bsn. *ff*

Cls. 1 2 3 *ff*

B. Cl. *ff*

A. Saxes. 1 2 *ff*

T. Sax. *ff*

Bar. Sax. *ff*

155

Tpts. 1 2 3 *ff*

Hns. 1 2 *ff*

Tbns. 1 2 3 *ff*

Euph. *ff*

Tuba *ff*

Str. Bass *ff*

Mlt. Perc. 1 *ff*

Mlt. Perc. 2 *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*



Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2 *a2*

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

163

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

163

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

bring out!

*f*

*a2*



Fls. 1 2

Ob.

Bsn.

*dim. poco a poco*

*dim. poco a poco*

Cls. 1 2 3

B. Cl.

*dim. poco a poco*

*dim. poco a poco*

A. Saxes. 1 2

T. Sax.

Bar. Sax.

*a2*

*dim. poco a poco*

*dim. poco a poco*

*dim. poco a poco*

Tpts. 1 2 3

Hns. 1 2

*dim. poco a poco*

*dim. poco a poco*

Tbns. 1 2 3

*a2*

*dim. poco a poco*

*dim. poco a poco*

Euph.

Tuba

*dim. poco a poco*

*dim. poco a poco*

Str. Bass

Mlt. Perc. 1

Mlt. Perc. 2

*dim. poco a poco*

Timp.

Perc. 1

Perc. 2

Fls. 1/2 *mf* *a2*

Ob. *mf*

Bsn. *mf*

Cls. 1/3 *mf*

B. Cl. *mf*

A. Saxes. 1/2 *mf*

T. Sax. *mf* *div.* *dim. poco a poco*

Bar. Sax. *mf* *dim. poco a poco*

Tpts. 1/3 *mf* *dim. poco a poco* *a2*

Hns. 1/2 *mf* *dim. poco a poco*

Tbns. 1/3 *mf*

Euph. *mf*

Tuba *mf*

Str. Bass *mf*

Mit. Perc. 1 *mf*

Mit. Perc. 2 *mf* *dim. poco a poco*

Timp. *mf*

Perc. 1

Perc. 2

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

Ob. *p* *mp* *p* *mp*

Bsn. *p* *mp* *p* *mp*

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

2 3 *mp* *mf* *mp* *mf*

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

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

T. Sax. *p* *mp* *p* *mp*

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

Tpts. 1 2 3

Hns. 1 *mp* *p* *mp* *mp*

2 *p* *mp* *p* *mp*

Tbns. 1 2 *p* *mp* *p* *mp*

3 *p* *mp* *p* *mp*

Euph. *p* *mp* *p* *mp*

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

Str. Bass *p* *mp* *p* *mp*

Mlt. Perc. 1 *p* *mp* *p* *mp*

Mlt. Perc. 2 *p* *mp* *p* *mp*

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

Perc. 1 *p* *mp* *p* *mp*

Perc. 2 *p* *mp* *p* *mp*

Tamb. *mp* *p* *mp* *mp*



179

Fls. 1 2 *mp* *mf* *p* *a2*

Ob. *p* *mp* *p*

Bsn. *p* *mp* *p*

Cls. 1 *mp* *mf* *p*

2 3 *mp* *mf* *p*

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

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

T. Sax. *p* *mp* *p*

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

179

Tpts. 1 *p* *mp* *p*

2 3 *p* *mp* *p*

Hns. 1 *p* *mp* *p*

2 *p* *mp* *p*

Tbns. 1 2 *p* *mp* *p*

3 *p* *mp* *p*

Euph. *p* *mp* *p*

Tuba *p* *mp* *p*

Str. Bass *p* *mp* *p*

Mlt. Perc. 1 *p* *mp* *p* Bells

Mlt. Perc. 2 *p* *mp* *p* Vibes

Timp. *p* *mp* *p* Mrb. & Xyl.

Perc. 1 *p* *mp* *p* Change: D to Eb, C# to C

Perc. 2 *p* *mp* *p*

32513S

179 180 181 182

185 Lento ♩ = 60

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

Str. Bass

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2 Trgl.

183 184 185 186 187 188 189 190

Change: Eb to D



193 Allegro ♩ = 104-112

rall.

Fls. 1 2

Ob. *mp*

Bsn. *mp*

Cls. 1 2 3 *mp*

B. Cl. *mp*

A. Saxes. 1 2

T. Sax.

Bar. Sax.

rall.

193 Allegro ♩ = 104-112

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc. 1 *mp*

Mlt. Perc. 2 Xyl. Mrb. *mp*

Timp.

Perc. 1

Perc. 2



The image displays a page of a musical score for a large ensemble, likely a symphony or concert band. The score is arranged in a multi-staff format, with each instrument or section having its own staff. The instruments listed on the left side of the page are: Fls. (Flutes), Ob. (Oboe), Bsn. (Bassoon), Cls. (Clarinets), B. Cl. (Bass Clarinet), A. Saxes. (Alto Saxophones), T. Sax. (Tenor Saxophone), Bar. Sax. (Baritone Saxophone), Tpts. (Trumpets), Hns. (Horns), Tbns. (Trombones), Euph. (Euphonium), Tuba, Str. Bass (String Bass), Mlt. Perc. 1 (Multiple Percussion 1), Mlt. Perc. 2 (Multiple Percussion 2), Timp. (Timpani), Perc. 1 (Percussion 1), and Perc. 2 (Percussion 2). The score is written in a key signature of two flats (B-flat major or D-flat minor) and a common time signature. The music is divided into four measures, numbered 195, 196, 197, and 198 at the bottom. Dynamic markings such as *mp* (mezzo-piano) and *ff* (fortissimo) are used throughout the score to indicate volume. A large, semi-transparent red watermark reading "Preview Only Requires Purchase" is overlaid diagonally across the entire page.