



ALPHA AND OMEGA

Soon Hee Newbold

Instrumentation

- | | |
|----------------------|-------------------|
| 1 - Full Score | |
| 1 - Piccolo | |
| 1 - Flute 1 | |
| 1 - Flute 2 | |
| 1 - Oboe 1 | |
| 1 - Oboe 2 | |
| 1 - English Horn | |
| 1 - B♭ Clarinet 1 | |
| 1 - B♭ Clarinet 2 | |
| 1 - B♭ Bass Clarinet | |
| 1 - Bassoon 1 | |
| 1 - Bassoon 2 | |
| 1 - Contrabassoon | |
| 1 - F Horn 1 | |
| 1 - F Horn 2 | |
| 1 - F Horn 3 | |
| 1 - F Horn 4 | |
| 1 - B♭ Trumpet 1 | |
| 1 - B♭ Trumpet 2 | |
| 1 - B♭ Trumpet 3 | |
| 1 - Trombone 1 | |
| 1 - Trombone 2 | |
| | 1 - Bass Trombone |
| | 1 - Tuba |
| | 1 - Timpani |
| | 1 - Percussion 1 |
| | Chimes |
| | Wind Chimes |
| | Bells |
| | 2 - Percussion 2 |
| | Snare Drum |
| | Bass Drum |
| | Large Tam-tam |
| | Bongos |
| | 2 - Percussion 3 |
| | Taiko Drums |
| | Suspended Cymbal |
| | Crash Cymbal |
| | 1 - Harp |
| | 8 - Violin 1 |
| | 8 - Violin 2 |
| | 5 - Viola |
| | 5 - Violoncello |
| | 5 - Double Bass |

Extra Conductor Score: \$9.00

Extra Parts: \$4.00

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.



Frank J. Hackinson



The Composer

Soon Hee Newbold began studying piano at age five and violin at age seven. She has won many prestigious competitions and has performed throughout the world in venues such as Carnegie Hall, the Kennedy Center, Wolf Trap, Disney World, Aspen, and Tanglewood. Ms. Newbold received her Bachelor of Music degree from James Madison University, where she studied film scoring, orchestration, and audio production. After graduation, she moved to Orlando, Florida, where she produced albums and wrote for various recording projects and ensembles. Currently, Ms. Newbold works in southern California as a producer, actress, and composer for film, television, and commercials.

About the Music

Commissioned by the Colorado Springs Youth Symphony for their 40th anniversary, I wanted to create a work that depicted power and energy. The piece reflects the title *Alpha and Omega* which are the first and last letters of the Greek alphabet, the beginning and the end. I designed the piece so it could be an opener, closer, or honestly, anything in between for a concert performance.

The beginning of the piece starts with an oboe solo and harmonics in the violins. More voices join and repeat the theme until the entire orchestra is playing. The theme disappears into the low bass notes and ultimately transitions into explosive percussion symbolizing change and growth. I imagine the transformation process like volcanos erupting, the conflict of war, or the blood, sweat, and tears of training and evolving into something better. The orchestra comes in with a strong but uplifting theme displaying that there is always optimism, hope, and good in life, even during the most challenging moments. After a cacophony of power and strength, the beautiful side of life is portrayed highlighting the harp, flute, and french horn which bring us to a glorious end. The omega section or end, in this case, is not meant to be ceasing to exist or being finished but rather a feeling of arrival, a victorious conclusion and celebration of accomplishment. The final transformation creates a lasting legacy that can endure indefinitely with the piece reflecting back on previous themes from the middle and beginning reminding us of the process we took and where we came from.

Performance Notes

For groups that may not have an English horn, bass clarinet, and/or bass trombone, the work is performable without these instruments and is either covered in other voices or cued in other parts.

During the 7/8, all notes are short and marcato. think brassy, loud, and strong and exaggerate the swells of cresc. and different dynamics. You may substitute the Taiko drum for a floor tom and use a mid tom for the snare part (without snares). I would even recommend adding additional drums, 2 or 3 to the Taiko part and snare drum part if desired. It could be a combination of several Taikos, bass and mid, or the low, mid and hi tom toms or even other ethnic type drums you have available. I hear something with a low bass sound but more percussive and not too "boomy" or muddy. Groups could even experiment with off stage drums for a surround effect. Exaggerate the accents and barely play the written rhythms for a more dramatic effect. Most of all, be creative and have fun with it, really highlight your percussion section here.

If there are range concerns, there are optional notes cued in the 1st trumpet and string bass as an alternative throughout the piece.

Harpists can choose to play different types of glissandos such as a dim 7th, suspended 4, augmented, whole tone etc. which I will leave to the player's or director's decision and preference. A basic recommendation would be to have a more open type sounding glissando for the major chords and a diminished or suspended for the minor passages.

- Soon Hee Newbold

ALPHA AND OMEGA

SOON HEE NEWBOLD
(ASCAP)

Alpha (The Beginning) (♩ = 116)

Piccolo

Flutes 1 2

Oboes 1 2

English Horn

B♭ Clarinets 1 2

B♭ Bass Clarinet

Bassoons 1 2

Contrabassoon

Solo *mf*

Solo *p*

p B. Cl.

p

Alpha (The Beginning) (♩ = 116)

F Horns 1 2 3 4

B♭ Trumpets 1 2 3

Trombones 1 2

Bass Trombone

Tuba

Timpani

Percussion 1 (Chimes, Wind Chimes, Bells)

Percussion 2 (Snare Drum, Bass Drum, Large Tam-tam, Bongos)

Percussion 3 (Taiko Drums, Suspended Cymbal, Crash Cymbal, Tam-tam)

Harp

(E, A, C, D) Chimes *p*

p

DCB | EF GA

Alpha (The Beginning) (♩ = 116)

Violin 1 *pp*

Violin 2 *pp*

Viola

Violoncello

Double Bass

2 3 4 5 6 7 8



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11

Picc.

Fis. 1
2

Obs. 1
2

E. Hn. *Solo*
mf

Cls. 1
2 *E. Hn. Solo*
mf

B. Cl.

Bsns. 1
2 *E. Hn. Solo*
mf

C. Bn.

play Solo
mf

11

Hns. 1
2
3
4

Tpts. 1
2
3

Tbns. 1
2

B. Tbn.

Tuba

Timp.

Perc. 1 *p*

Perc. 2

Perc. 3

Hp. *p*

11

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

19

Picc.

Fls. 1
2

Obs. 1
2

E. Hn.

Cls. 1
2

B. Cl.

Bsns. 1
2

C. Bn.

19

Hns. 1
2
3
4

Tpts. 1
2
3

Tbns. 1
2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

19

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

This page contains the musical score for measures 25 through 31. The instruments are arranged as follows:

- Picc.** Piccolo
- Fls.** Flutes (1 and 2)
- Obs.** Oboes (1 and 2)
- E. Hn.** English Horn
- Cls.** Clarinets (1 and 2)
- B. Cl.** Bass Clarinet
- Bsns.** Bassoons (1 and 2)
- C. Bn.** Contrabassoon
- Hns.** Horns (1, 2, 3, 4)
- Tpts.** Trumpets (1, 2, 3)
- Tbns.** Trombones (1 and 2)
- B. Tbn.** Bass Trombone
- Tuba**
- Timp.** Timpani
- Perc. 1**
- Perc. 2**
- Perc. 3**
- Hp.** Harp
- Vln. 1**
- Vln. 2**
- Vla.** Viola
- Vcl.** Violoncello
- D.B.** Double Bass

Key musical elements and dynamics include:

- Measures 25-27:** Flutes and Oboes play a melodic line starting with *a2* and *mf*. Clarinets and Bassoons play a rhythmic accompaniment with *tutti* and *mf*. Bassoon 1 has a *play* marking.
- Measure 28:** Piccolo enters with a *mf* melodic line.
- Measures 29-31:** The Piccolo plays a rapid sixteenth-note pattern. The strings play a rhythmic accompaniment. Percussion includes B.D. (Bass Drum), Cr. Cym. (Cymbal), and Sus. Cym. (Suspended Cymbal) with *mf* and *f* dynamics.
- Measures 30-31:** Horns, Trumpets, and Trombones play a *f* chord. The strings play a *f* chord.

Picc.

Fls. 1
2

Obs. 1
2

E. Hn.

Cls. 1
2

B. Cl.

Bsns. 1
2

C. Bn.

Hns. 1
2
3
4

Tpts. 1
2
3

Tbns. 1
2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

f

a2

mf

f

Bells

f

p

32 33 34 35 36 37

39

Picc.

Fls. 1 2

Obs. 1 2

E. Hn.

Cls. 1 2

B. Cl.

Bsns. 1 2

C. Bn.

39

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

39

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

ff

mf

f

a2

V

47

47

47

Picc.

Fls. 1
2

Obs. 1
2

E. Hn.

Cls. 1
2

B. Cl.

Bsns. 1
2

C. Bn.

Hns. 1
2
3
4

Tpts. 1
2
3

Tbns. 1
2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

DCBb | EFGA

pizz.

pizz.

f

mf

f

f

mf

f

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Picc.

Fls. 1
2

Obs. 1
2

E. Hn.

Cls. 1
2

B. Cl.

Bsns. 1
2

C. Bn.

Hns. 1
2
3
4

Tpts. 1
2
3

Tbns. 1
2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Preview Only
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rit.

Picc. *f*

Fis. 1 *f*

Fis. 2 *f*

Obs. 1 *p*

Obs. 2 *p*

E. Hn. *p*

Cls. 1 *p*

Cls. 2 *p*

B. Cl. *p*

Bsns. 1 *p*

Bsns. 2 *p*

C. Bn. *p*

Hns. 1 *p*

Hns. 2 *p*

Hns. 3 *p*

Hns. 4 *p*

Tpts. 1

Tpts. 2

Tpts. 3

Tbns. 1 *p*

Tbns. 2 *p*

B. Tbn. *p*

Tuba *p*

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

rit.

Vln. 1

Vln. 2

Vla. *V*

Vcl. *arco* *V*

D.B. *arco* *V*



64 Spirito (♩ = 152)
(2+2+3)

Picc.

Fls. 1
2

Obs. 1
2

E. Hn.

Cls. 1
2

B. Cl.

Bsns. 1
2

C. Bn.

64 Spirito (♩ = 152)
(2+2+3)

Hns. 1
2
3
4

Tpts. 1
2
3

Tbns. 1
2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Chimes

p

Snares off S.D. or Opt. Mid or High Tom
(additional drums can be added, High Tom or Taiko equiv.)

Tam-tam

mp

Bass Taiko or Opt. Floor Tom
(can add additional drums Tenor Taiko and or Toms)

mp

ff

brassy

ff

brassy

ff

ff

mf

64 Spirito (♩ = 152)
(2+2+3)

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Musical score for orchestra and strings, measures 75-82. The score includes parts for Piccolo, Flutes (1 and 2), Oboes (1 and 2), English Horn, Clarinets (1 and 2), Bass Clarinet, Bassoons (1 and 2), Contrabassoon, Horns (1, 2, 3, 4), Trumpets (1, 2, 3), Trombones (1 and 2), Tuba, Timpani, Percussion 1, 2, and 3, Harp, Violins (1 and 2), Viola, Violoncello, and Double Bass. The score features various dynamics such as *f* (forte) and *open*, and includes performance instructions like *div.* (divisi) for the violins. A large red watermark reading "Legal Use Only Requires Purchase" is overlaid diagonally across the entire page.

88

Picc.
Fls. 1 2
Obs. 1 2
E. Hn.
Cls. 1 2
B. Cl.
Bsns. 1 2
C. Bn.

88

Hns. 1 2 3 4
Tpts. 1 2 3
Tbns. 1 2
B. Tbn.
Tuba
Timp.

Perc. 1
Perc. 2
Perc. 3

Hp.

88

Vln. 1
Vln. 2
Vla. (div.)
Vel.
D.B.

Picc.

Fls. 1
2

Obs. 1
2

E. Hn.

Cls. 1
2

B. Cl.

Bsns. 1
2

C. Bn.

Hns. 1
2
3
4

Tpts. 1
2
3

Tbns. 1
2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Cr. Cym.

Sus. Cym.

D C# B | E F# G# A

div.

90 91 92 93 94 95 96 97

98

Picc.

Fls. 1
2

Obs. 1
2

E. Hn.

Cls. 1
2

B. Cl.

Bsns. 1
2

C. Bn.

98

Hns. 1
2
3
4

Tpts. 1
2
3

Tbns. 1
2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

DCB | EFGA

98

Vln. 1

Vln. 2

Vla.

Vel.

D.B.

98 p 99 100 101 102 103 104 105

106

Picc. *f* *mp*

Fls. 1 2 *f*

Obs. 1 2 *f*

E. Hn. *f*

Cls. 1 2 *f*

B. Cl. *f*

Bsns. 1 2 *f*

C. Bn. *f*

106

Hns. 1 2 3 4

Tpts. 1 2 3 *f*

Tbns. 1 2 *f*

B. Tbn. *f*

Tuba *f*

Timp. *f*

Perc. 1

Perc. 2 *f*

Perc. 3 *f*

Hp. *f*

D C B | E F# G A

106

Vln. 1 *f* *p* *div.*

Vln. 2 *f* *p*

Vla. *f*

Vcl. *f*

D.B. *f*

114

Picc. *f*

Fls. 1 2

Obs. 1 2

E. Hn.

Cls. 1 2

B. Cl.

Bsns. 1 2

C. Bn.

114

Hns. 1 2 *ff* *a2*

3 4 *ff* *a2*

Tpts. 1 2 3 *ff* *f*

Tbns. 1 2 *ff*

B. Tbn.

Tuba *ff*

Timp. *ff*

Perc. 1

Perc. 2 *f*

Perc. 3 *p*

Hp. *ff*

114

Vln. 1 *f* *p*

Vln. 2 *f* *p*

Vla. *p*

Vcl. *ff* *div.* *p*

D.B. *ff* *p*

114 115 116 117 119 120 121 122

Picc.

Fls. 1
2

Obs. 1
2

E. Hn.

Cls. 1
2

B. Cl.

Bsns. 1
2

C. Bn.

f

Hns. 1
2
3
4

Tpts. 1
2
3

Tbns. 1
2

B. Tbn.

Tuba

f

Timp.

Perc. 1
Chimes

Perc. 2
S.D. (snare off)

Perc. 3

Hp.

f

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

f

135

Picc.
 Fls. 1
 2
 Obs. 1
 2
 E. Hn.
 Cls. 1
 2
 B. Cl.
 Bsns. 1
 2
 C. Bn.

135

Hns. 1
 2
 3
 4
 Tpts. 1
 2
 3
 Tbns. 1
 2
 B. Tbn.
 Tuba

Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Hp.

135

Vln. 1
 Vln. 2
 Vla.
 Vel.
 D.B.

143

Picc.

Fls. 1
2

Obs. 1
2

E. Hn.

Cls. 1
2

B. Cl.

Bsns. 1
2

C. Bn.

This section of the score covers measures 143 through 147 for the woodwind and brass sections. It includes parts for Piccolo, Flutes (1 and 2), Oboes (1 and 2), English Horn, Clarinets (1 and 2), Bass Clarinet, Bassoons (1 and 2), and Contrabassoon. The notation features various articulations such as accents and slurs, and dynamic markings like *f* and *mf*.

143

Hns. 1
2
3
4

Tpts. 1
2
3

Tbns. 1
2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

This section of the score covers measures 143 through 147 for the percussion and string sections. It includes parts for Horns (1-4), Trumpets (1-3), Trombones (1-2), Bass Trombone, Tuba, Timpani, three types of Percussion (1, 2, 3), and Harp. The percussion parts include specific instructions for Bells and various rhythmic patterns. The harp part features arpeggiated chords. The string section (Violins 1 and 2, Viola, Violoncello, and Double Bass) provides harmonic support with sustained notes and some rhythmic movement.

143

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

This section of the score covers measures 143 through 147 for the string section. It includes parts for Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The strings play a consistent harmonic accompaniment with some melodic lines in the violins and cellos.

153 Dolce (♩=100)

Picc.
Fls. 1 2
Obs. 1 2
E. Hn.
Cls. 1 2
B. Cl.
Bsns. 1 2
C. Bn.

153 Dolce (♩=100)

Hns. 1 2 3 4
Tpts. 1 2 3
Tbns. 1 2
B. Tbn.
Tuba

Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.

Wind Chimes (ad lib direction)
Cr. Cym. Tam-tam
Sus. Cym.

DCB | EFGA

153 Dolce (♩=100)

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

Picc.

Fls. 1
2

Obs. 1
2

E. Hn.

Cls. 1
2

B. Cl.

Bsns. 1
2

C. Bn.

Hns. 1
2
3
4

Tpts. 1
2
3

Tbns. 1
2

B. Tbn.

Tuba

Solo

p

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

con sord.
pizz.

pp
con sord.
pizz.

arco
div.

pp
con sord.

pp

pizz.

163

Picc.

Fls. 1
2

Obs. 1
2

E. Hn.

Cls. 1
2

B. Cl.

Bsns. 1
2

C. Bn.

Solo

f

f

163

Hns. 1
2
3
4

Tpts. 1
2
3

Tbns. 1
2

B. Tbn.

Tuba

p

Timp.

Perc. 1

Perc. 2

Perc. 3

Wind Chimes (ad lib direction)

pp

Bells

mp

Sus. Cym.

Hp.

163

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

ppp

rit.

Picc.

Fls. 1
2

Obs. 1
2

E. Hn.

Cls. 1
2

B. Cl.

Bsns. 1
2

C. Bn.

Hns. 1
2
3
4

Tpts. 1
2
3

Tbns. 1
2

B. Tbn.

Tuba

tutti rit.

p

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

mp

p

mp

freely

p

3 3 3 3

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

pizz.

arco

rit.

175 Omega (The End) (♩=126)

Picc.

Fls. 1
2

Obs. 1
2

E. Hn.

Cls. 1
2

B. Cl.

Bsns. 1
2

C. Bn.

tutti

p

f

175 Omega (The End) (♩=126)

Hns. 1
2
3
4

Tpts. 1
2
3

Tbns. 1
2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Bongos

S.D. (snare off)

Sus. Cym.

Hp.

D C# B | E F G A

f

p

f

a2

a2

f

f

175 Omega (The End) (♩=126)

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

senza sord.

p

senza sord.

p

senza sord. \checkmark

f

Picc.

Fls. 1
2

Obs. 1
2

E. Hn.

Cls. 1
2

B. Cl.

Bsns. 1
2

C. Bn.

Hns. 1
2
3
4

Tpts. 1
2
3

Tbns. 1
2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

senza sord.

f



Picc.

Fls. 1
2

Obs. 1
2

E. Hn.

Cls. 1
2

B. Cl.

Bsns. 1
2

C. Bn.

Hns. 1
2
3
4

Tpts. 1
2
3

Tbns. 1
2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

DCB | EFGA

mf

div. V

div.

187

Picc. *tr*

Fls. 1 *ff*

Fls. 2

Obs. 1

Obs. 2

E. Hn.

Cls. 1

Cls. 2

B. Cl.

Bsns. 1

Bsns. 2

C. Bn.

187

Hns. 1

Hns. 2

Hns. 3

Hns. 4

Tpts. 1

Tpts. 2

Tpts. 3

Tbns. 1

Tbns. 2

B. Tbn.

Tuba

Timp. *f*

Perc. 1

Perc. 2

Perc. 3

Hp. *f* *mf*

187

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Picc. *tr*

Fls. 1 2

Obs. 1 2

E. Hn.

Cls. 1 2

B. Cl.

Bsns. 1 2

C. Bn.

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. 1

Vln. 2

Vla.

Vcl. *div.*

D.B.

191 192 193 194

rit.

199 Jubilant (♩ = 152)

Picc.

Fls. 1
2

Obs. 1
2

E. Hn.

Cls. 1
2

B. Cl.

Bsns. 1
2

C. Bn.

rit.

199 Jubilant (♩ = 152)

Hns. 1
2
3
4

Tpts. 1
2
3

Tbns. 1
2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Tam-tam (Tom / Taiko)

Sus. Cym.

Bells

Cr. Cym.

rit.

199 Jubilant (♩ = 152)

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

DCB♭ | EFGA

207

Picc. *ff*

Fls. 1 *ff*

Fls. 2 *ff*

Obs. 1 *ff*

Obs. 2 *ff*

E. Hn. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

B. Cl. *ff*

Bsns. 1 *ff*

Bsns. 2 *ff*

C. Bn. *ff*

207

Hns. 1 *ff*

Hns. 2 *ff*

Hns. 3 *ff*

Hns. 4 *ff*

Tpts. 1 *f*

Tpts. 2 *ff*

Tpts. 3 *ff*

Tbns. 1 *ff*

Tbns. 2 *ff*

B. Tbn. *ff*

Tuba *ff*

Timp. *f*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Hp. *ff*

DCB | E# GA

207

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vcl. *ff*

D.B. *ff*

Picc.

Fls. 1
2

Obs. 1
2

E. Hn.

Cls. 1
2

B. Cl.

Bsns. 1
2

C. Bn.

Hns. 1
2
3
4

Tpts. 1
2
3

Tbns. 1
2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Picc.

Fls. 1
2

Obs. 1
2

E. Hn.

Cls. 1
2

B. Cl.

Bsns. 1
2

C. Bn.

Hns. 1
2
3
4

Tpts. 1
2
3

Tbn. 1
2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

216 217 218 219 220 221

OR5018

223 Maestoso (♩ = 72)

Picc. *fff*

Fls. 1 *fff*

2 *fff*

Obs. 1 *fff*

2 *fff*

E. Hn. *fff*

Cls. 1 *fff*

2 *fff*

B. Cl. *fff*

Bsns. 1 *fff*

2 *fff*

C. Bn. *fff*

tr

223 Maestoso (♩ = 72)

Hns. 1 *fff*

2 *fff*

3 *fff*

4 *fff*

Tpts. 1 *fff*

2 *fff*

3 *fff*

Tbns. 1 *fff*

2 *fff*

B. Tbn. *fff*

Tuba *fff*

a2

a2

Timp. *fff*

Perc. 1 *fff* Chimes Wind Chimes (ad lib. direction) Chimes *fff*

Perc. 2 *fff* S.D. (snares on) *fff*

Perc. 3 *fff* Tam-tam *f* *ff*

Hp. *fff* *ad lib.*

D# C# B | E F# G# A

223 Maestoso (♩ = 72)

Vln. 1 *fff*

Vln. 2 *fff*

Vla. *fff*

Vcl. *fff*

D.B. *fff*