

RWS SYMPHONY BAND SERIES

CONDUCTOR SCORE
Catalog No: RWS-2201-01

Finale From Symphony No. 3 (Organ Symphony)

Camille Saint-Saëns

Arranged by
Evan VanDoren

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Symphony Band Series

RWS MUSIC
COMPANY

Finale From Symphony No. 3 (Organ Symphony)

Camille Saint-Saëns

Arranged by

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INSTRUMENTATION

Conductor Score.....	1	1st & 2nd F Horn	2
Piccolo	1	3rd & 4th F Horn	2
Solo Flutes	2	1st & 2nd Trombone	4
1st & 2nd Flute	10	Bass Trombone	2
1st & 2nd Oboe.....	2	Euphonium B.C.....	2
English Horn	1	Euphonium T.C.....	2
E [♭] Clarinet.....	1	Tuba	4
Solo B [♭] Clarinets	2	Double Bass.....	1
1st B [♭] Clarinet	4	Organ (opt. Synth)	1
2nd & 3rd B [♭] Clarinet	8	Crash Cymbals, Bass Drum	2
B [♭] Bass Clarinet.....	2	Timpani	1
E [♭] Contralto Clarinet.....	1	Xylophone (opt.).....	1
1st & 2nd Bassoon	2	Marimba 1.....	1
1st & 2nd E [♭] Alto Saxophone	6	Marimba 2.....	1
B [♭] Tenor Saxophone.....	2	Marimba 3 (opt.).....	1
E [♭] Baritone Saxophone.....	1	Piano 1 (opt.).....	1
1st & 2nd Cornet.....	2	Piano 2 (opt.).....	1
1st & 2nd B [♭] Trumpet.....	6		

PROGRAM NOTE

Camille Saint-Saëns (Oct. 9, 1835 – Dec. 16, 1921)

Camille Saint-Saëns' third and final symphony is among his most prominent and lasting compositions. The work was commissioned by the Philharmonic Society of London, the same organization who commissioned other notable staples of the classical repertoire as Beethoven's *9th Symphony*. Composed and premiered in 1886 in London, it was immediately positively received, with any opposing views only adding to the work's notoriety.

The symphony is dedicated "to the memory of Franz Liszt", a contemporary of Saint-Saëns. The two shared a mutual admiration, often programming and performing each other's works. Liszt died in 1886, the same year as the compositions' creation and premiere. Though he did not hear it performed in its final form, Saint-Saëns did play through a draft of the work for Liszt prior to his death.

At the premiere at London's Saint James's Hall, Saint-Saëns commented on the work's unusual two-movement structure in the program:

"This Symphony, divided into two parts, nevertheless includes practically the traditional four movements: the first, checked in development, serves as an introduction to the adagio, and the scherzo is connected after the same manner with the finale. The composer has thus sought to shun in a certain measure the interminable repetitions which are more and more disappearing from instrumental music."

In this way, the influence of Liszt, along with other notable contemporaries of the time (Berlioz, Franck, and others...) is heard throughout, through both the blurred lines of the overall form, and in the transformation of a signature melody throughout the piece. The resulting composition is heard more as a tone poem, with a "romantic" flair.

Some consider the masterpiece a quasi-self portrait of Saint-Saëns himself. With the inclusion and significant use of organ and piano, we hear the instruments on which he himself was a virtuoso. A passion for logic is present via the composer's unique contrapuntal inventiveness, especially in the final movement.

Sacred music clearly influences this composition through the use of theme and chorales with close ties to church hymns, hinting at his dozens of sacred works composed. In earlier movements, a darkness is present, including the "dies irae" melody, pointing to several close figures in Saint-Saëns' life whom he had recently lost. Finally, a sort of personal "resurrection" is heard after the journey from dark to light meets its sparkling conclusion in the final movement.

Though he lived for a few decades after, his "Organ Symphony" would be his last in the genre. As he put it, "With it I have given all I could give. What I did I could not achieve again." His "finale" suggests a compelling ending to the overall work's musical narrative.



NOTES TO CONDUCTOR

In an effort to make the work as flexible as possible, while protecting Saint-Saëns' specific color choices, accommodations have been made to ensure the work is performable by as few as 6 or as many as 12 percussionists.

If performed by 6 percussionists (the minimum):

- Player 1: Organ (must include pedals)
- Player 2: Crash Cymbal / Marimba 3 (shares inst. with mba. 1)
- Player 3: Bass Drum / Xylophone
- Player 4: Timpani
- Player 5: Marimba 1
- Player 6: Marimba 2

If performed by 12 percussionists (the maximum):

- Player 1: Organ (one hand, treble clef)
- Player 2: Organ (one hand, bass clef)
- Player 3: Organ (one hand, pedal clef)
- Player 4: Crash Cymbal
- Player 5: Bass Drum
- Player 6: Timpani
- Player 7: Xylophone
- Player 8: Marimba 1
- Player 9: Marimba 2
- Player 10: Marimba 3 (shares inst. with mba. 1)
- Player 11: Piano 1
- Player 12: Piano 2

The "organ" part is a necessary component for the performance of this work; it should not be omitted. If a real pipe organ isn't available, it is encouraged that the organ color be synthesized. Should equipment or performer skill level deem it necessary, the organ part can be divided by stave and performed by up to three separate players.

Saint-Saëns did include crash cymbal and bass drum in his original work, though sparsely. As such, xylophone is written with the intent that it, and bass drum, could be performed by one player if needed. Similarly, the third marimba and crash cymbal may be performed by one player if needed. Conversely, first and second marimbas, and timpani will each require dedicated players. To reduce the number of marimba instruments needed to perform this work, the third marimba may be performed on the same instrument as the first marimba.

Two piano parts have been included for their important role in m. 9 to 16. However, should logistical considerations require the exclusion of these parts, cues have been included in the mallet parts to account for this material. Should two pianos be available, but players limited (in number or skill), it is encouraged to have the mallet players perform the piano parts on piano, omitting their written mallet cues. In this case, two performers can play the top two staves of each piano part on the same instrument, while the other two performers can play the bottom two staves on the second instrument. This should allow each performer to play each stave independently without running into or crowding each other on the keyboard.

Efforts have been made to ensure Saint-Saëns' orchestration and stylistic intent is captured. As such, though technically an "arrangement" due to the lowering of the key from the original in C Major to Bb Major, the work should feel very much like an authentic "transcription". Nearly all stylistic markings and note lengths remain unchanged from their original state. It is recommended the conductor and performers study trusted recordings by major professional orchestras, referencing the various stylistic approaches written throughout, as well as string bowings as it may influence the approach to articulation and other musical factors.

The wind section has been carefully orchestrated with a "modern" wind ensemble instrumentation in mind. "Solo" parts (i.e., 'Solo Flutes' & 'Solo Clarinets') are intended to be performed by two players, each a "soloist" on their part (upper and lower) as would be found in the original work. Several other parts are intended for a single player, including Piccolo, Oboe 1, Oboe 2, English Horn, Eb Clarinet, Eb Contralto Clarinet, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, and Baritone Saxophone. Should the orchestration of the performing ensemble include these instruments in greater numbers, adaptations should be considered to maintain the integrity of the orchestration, particularly in phrases of thinner texture or softer dynamic. Some of these specific areas are marked as "one player". All other parts are intended to be balanced equally within their respective sections.

Finally, while a Contralto Clarinet part is included in the score, parts for Contralto Clarinet and Contrabass Clarinet are provided. These parts are exact duplicates of each other, with some varied octave displacement. It is recommended that only one of the two be utilized.



ABOUT THE ARRANGER



Evan VanDoren is a freelance arranger, composer, and educational consultant. As the owner of VanDoren Music, Evan is commissioned each year to create works for concert and marching ensembles. He has arranged and orchestrated award-winning marching shows for numerous high school bands across the country.

Evan is an active clinician, presenting for Drum Corps International, the Music Educators National Convention, the Texas Bandmasters Association, the Texas Music Educators Association, and Music for All. He regularly consults with band programs around the country. Additionally, Evan is an active adjudicator with Bands of America, the University Interscholastic League, and the Texas Music Adjudicators Association.

Evan is the brass arranger for the Santa Clara Vanguard Drum and Bugle Corps, from Santa Clara, California, as well as the leadership faculty of SASI Leadership, based in central Texas.

Before devoting his life to creating music, Evan was a band director at Cedar Park High School, in Cedar Park, Texas, during which time the band was awarded multiple marching state championships and national recognition. He received a Bachelor in Music Education with Honors from Butler University in Indianapolis, Indiana. Currently, he lives in Cedar Park, Texas, with his wife, Katie, and their dog, Cooper.

FINALE FROM SYMPHONY NO. 3

Conductor Score
RWS-2201-00

(Organ Symphony)

Camille Saint-Saëns
arr. by Evan VanDoren (ASCAP)

Maestoso ♩ = 96

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*Percussion playable
by 6 to 12 players.
See "Notes" for details

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Picc.

Solo Fls.

1st & 2nd Fl.

1st & 2nd Ob.

E. Hn.

E. Cl.

Solo Cls.

1st Cl.

2nd & 3rd Cl.

B. Cl.

C. Alt. Cl.

1st & 2nd Bsn.

1st & 2nd A. Sx.

T. Sx.

B. Sx.

1st & 2nd Cor.

1st & 2nd Tpt.

1st & 2nd Hn.

3rd & 4th Hn.

1st & 2nd Tbn.

B. Tbn.

Euph.

Tuba

D.B.

Org.

Cr. Cym.

B.D.

Timp.

Xyl. (opt.)

Mrb. 1

Mrb. 2

Mrb. 3 (opt.)

Pno. 1 (opt.)

Pno. 2 (opt.)

Picc.

Solo Fls.

1st & 2nd Fl.

1st & 2nd Ob.

E. Hn.

E. Cl.

Solo Cls.

1st Cl.

2nd & 3rd Cl.

B. Cl.

C. Alt. Cl.

1st & 2nd Bsn.

1st & 2nd A. Sx.

T. Sx.

B. Sx.

1st & 2nd Cor.

1st & 2nd Tpt.

1st & 2nd Hn.

3rd & 4th Hn.

1st & 2nd Tbn.

B. Tbn.

Euph.

Tuba

D.B.

Org.

Cr. Cym.
B.D.

Timp.

Xyl. (opt.)

Mrb. 1

Mrb. 2

Mrb. 3 (opt.)

Pno. 1 (opt.)

Pno. 2 (opt.)

11

Picc.

Solo Fls.

1st & 2nd Fl.

1st & 2nd Ob.

E. Hn.

E. Cl.

Solo Cls.

1st Cl.

2nd & 3rd Cl.

B. Cl.

C. Alt. Cl.

1st & 2nd Bsn.

1st & 2nd A. Sx.

T. Sx.

B. Sx.

1st & 2nd Cor.

1st & 2nd Tpt.

1st & 2nd Hn.

3rd & 4th Hn.

1st & 2nd Tbn.

B. Tbn.

Euph.

Tuba

D.B.

Org.

Cr. Cym.
B.D.

Timp.

Xyl. (opt.)

Mrb. 1

Mrb. 2

Mrb. 3 (opt.)

Pno. 1 (opt.)

Pno. 2 (opt.)

Picc.

Solo Fls.

1st & 2nd Fl.

1st & 2nd Ob.

E. Hn.

E. Cl.

Solo Cls.

1st Cl.

2nd & 3rd Cl.

B. Cl.

C. Alt. Cl.

1st & 2nd Bsn.

1st & 2nd A. Sx.

T. Sx.

B. Sx.

1st & 2nd Cor.

1st & 2nd Tpt.

1st & 2nd Hn.

3rd & 4th Hn.

1st & 2nd Tbn.

B. Tbn.

Euph.

Tuba

D.B.

Org.

Cr. Cym.
B.D.

Timp.

Xyl. (opt.)

Mrb. 1

Mrb. 2

Mrb. 3 (opt.)

Pno. 1 (opt.)

Pno. 2 (opt.)

15

16

-8-

Picc. *ff*

Solo Fls. *ff*

1st & 2nd Fl. *ff*

1st & 2nd Ob. *ff*

E. Hn. *ff*

E. Cl. *ff*

Solo Cls. *ff*

1st Cl. *ff*

2nd & 3rd Cl. *ff*

B. Cl. *ff*

C. Alt. Cl. *ff*

1st & 2nd Bsn. *ff*

1st & 2nd A. Sx. *ff*

T. Sx. *ff*

B. Sx. *ff*

1st & 2nd Cor. *ff*

1st & 2nd Tpt. *ff*

1st & 2nd Hn. *ff*

3rd & 4th Hn. *ff*

1st & 2nd Tbn. *ff*

B. Tbn. *ff*

Euph. *ff*

Tuba *ff*

D.B. *ff*

Org. *ff*

Cr. Cym. *f*

B.D. *ff*

Timp. *ff*

Xyl. (opt.)

Mrb. 1

Mrb. 2

Mrb. 3 (opt.)

Pno. 1 (opt.)

Pno. 2 (opt.)

25 Allegro $\text{♩} = 92$

Picc.
Solo Fls.
1st & 2nd Fl.
1st & 2nd Ob.
E. Hn.
E. Cl.
Solo Cls.
1st Cl.
2nd & 3rd Cl.
B. Cl.
C. Alt. Cl.
1st & 2nd Bsn.
1st & 2nd A. Sx.
T. Sx.
B. Sx.

25 Allegro $\text{♩} = 92$

1st & 2nd Cor.
1st & 2nd Tpt.
1st & 2nd Hn.
3rd & 4th Hn.
1st & 2nd Tbn.
B. Tbn.
Euph.
Tuba
D.B.
Org.
Cr. Cym.
B.D.
Timp.
Xyl. (opt.)
Mrb. 1
Mrb. 2
Mrb. 3 (opt.)

Picc.
Solo Fls.
1st & 2nd Fl.
1st & 2nd Ob.
E. Hn.
E. Cl.
Solo Cls.
1st Cl.
2nd & 3rd Cl.
B. Cl.
C. Alt. Cl.
1st & 2nd Bsn.
1st & 2nd A. Sx.
T. Sx.
B. Sx.
1st & 2nd Cor.
1st & 2nd Tpt.
1st & 2nd Hn.
3rd & 4th Hn.
1st & 2nd Tbn.
B. Tbn.
Euph.
Tuba
D.B.
Org.
Cr. Cym.
B.D.
Timp.
Xyl. (opt.)
Mrb. 1
Mrb. 2
Mrb. 3 (opt.)

Picc.

Solo Fls. *f* dim. *p* 1. dim.

1st & 2nd Fl. dim.

1st & 2nd Ob.

E. Hn.

E. Cl. dim.

Solo Cls. dim.

1st Cl. dim. *p* dim.

2nd & 3rd Cl. *a2* dim. *p* dim.

B. Cl. dim. *p* dim.

C. Alt. Cl. dim. *p*

1st & 2nd Bsn. dim. *p*

1st & 2nd A. Sx. 1. *mp* *p* one player dim.

T. Sx. dim.

B. Sx. dim. *p* dim.

1st & 2nd Cor.

1st & 2nd Tpt. *p*

1st & 2nd Hn.

3rd & 4th Hn.

1st & 2nd Tbn. *p*

B. Tbn.

Euph. dim. *p* one player dim.

Tuba dim. *p*

D.B. dim. *p* dim.

Org.

Cr. Cym.
B.D.

Timp.

Xyl. (opt.)

Mrb. 1

Mrb. 2

Mrb. 3 (opt.)

68 69 70 71 72 73 74

Picc.

Solo Fls.

1st & 2nd Fl.

1st & 2nd Ob.

E. Hn.

E. Cl.

Solo Cls.

1st Cl.

2nd & 3rd Cl.

B. Cl.

C. Alt. Cl.

1st & 2nd Bsn.

1st & 2nd A. Sx.

T. Sx.

B. Sx.

1st & 2nd Cor.

1st & 2nd Tpt.

1st & 2nd Hn.

3rd & 4th Hn.

1st & 2nd Tbn.

B. Tbn.

Euph.

Tuba

D.B.

Org.

Cr. Cym.
B.D.

Temp.

Xyl. (opt.)

Mrb. 1

Mrb. 2

Mrb. 3 (opt.)

Picc.

Solo Fls. *div.*
pp

1st & 2nd Fl.

1st & 2nd Ob.

E. Hn.

E. Cl.

Solo Cls. *a2*
p

1st Cl. *p*

2nd & 3rd Cl. *p*

B. Cl.

C. Alt. Cl.

1st & 2nd Bsn. *a2*
p

1st & 2nd A. Sx. *a2*
p

T. Sx. *p*

B. Sx. *p*

1st & 2nd Cor. *a2*
pp

1st & 2nd Tpt.

1st & 2nd Hn.

3rd & 4th Hn.

1st & 2nd Tbn.

B. Tbn.

Euph.

Tuba

D.B.

Org.

Cr. Cym.
B.D.

Timp.

Xyl. (opt.)

Mrb. 1

Mrb. 2

Mrb. 3 (opt.)

Picc. *mp* *mf* cresc. *f*

Solo Fls. *mp* *mf* cresc. *f*

1st & 2nd Fl. *mp* *mf* cresc. *f*

1st & 2nd Ob. *mp* *mf* a2 cresc. *f*

E. Hn. *mp* *mf* cresc. *f*

E. Cl. *mp* *mf* a2 cresc. *f*

Solo Cls. *mp* *mf* a2 cresc. *f*

1st Cl. *mp* *mf* sim. cresc. *f*

2nd & 3rd Cl. *mp* *mf* sim. cresc. *f*

B. Cl. *mp* *mf* sim. cresc. *f*

C. Alt. Cl. *mp* *mf* sim. cresc. *f*

1st & 2nd Bsn. *mp* *mf* sim. cresc. *f*

1st & 2nd A. Sx. *mp* *mf* sim. cresc. *f*

T. Sx. *mp* *mf* sim. cresc. *f*

B. Sx. *mp* *mf* sim. cresc. *f*

1st & 2nd Cor. *mf* cresc. *f*

1st & 2nd Tpt. *mf* cresc. *f*

1st & 2nd Hn. *mp* *mf* a2 *f*

3rd & 4th Hn. *mp* *mf* a2 *f*

1st & 2nd Tbn. *f* a2 *f*

B. Tbn. *f* a2 *f*

Euph. *f* a2 *f*

Tuba *f* a2 *f*

D.B. *arco* *mf* *sim.* *mf* *cresc.* *f*

Org.

Cr. Cym. B.D.

Timp.

Xyl. (opt.)

Mrb. 1

Mrb. 2

Mrb. 3 (opt.)

Picc.
Solo Fls.
1st & 2nd Fl.
1st & 2nd Ob.
E. Hn.
E. Cl.
Solo Cls.
1st Cl.
2nd & 3rd Cl.
B. Cl.
C. Alt. Cl.
1st & 2nd Bsn.
1st & 2nd A. Sx.
T. Sx.
B. Sx.
1st & 2nd Cor.
1st & 2nd Tpt.
1st & 2nd Hn.
3rd & 4th Hn.
1st & 2nd Tbn.
B. Tbn.
Euph.
Tuba
D.B.
Org.
Cr. Cym.
B.D.
Timp.
Xyl. (opt.)
Mrb. 1
Mrb. 2
Mrb. 3 (opt.)

105 106 107 108 109 *f* 110 111 112 113 114

Picc.

Solo Fls.

1st & 2nd Fl.

1st & 2nd Ob.

E. Hn.

E. Cl.

Solo Cls.

1st Cl.

2nd & 3rd Cl.

B. Cl.

C. Alt. Cl.

1st & 2nd Bsn.

1st & 2nd A. Sx.

T. Sx.

B. Sx.

1st & 2nd Cor.

1st & 2nd Tpt.

1st & 2nd Hn.

3rd & 4th Hn.

1st & 2nd Tbn.

B. Tbn.

Euph.

Tuba

D.B.

Org.

Cr. Cym.
B.D.

Temp.

Xyl. (opt.)

Mrb. 1

Mrb. 2

Mrb. 3 (opt.)

Picc.
Solo Fls.
1st & 2nd Fl.
1st & 2nd Ob.
E. Hn.
E. Cl.
Solo Cls.
1st Cl.
2nd & 3rd Cl.
B. Cl.
C. Alt. Cl.
1st & 2nd Bsn.
1st & 2nd A. Sx.
T. Sx.
B. Sx.
1st & 2nd Cor.
1st & 2nd Tpt.
1st & 2nd Hn.
3rd & 4th Hn.
1st & 2nd Tbn.
B. Tbn.
Euph.
Tuba
D.B.
Org.
Cr. Cym.
B.D.
Timp.
Xyl. (opt.)
Mrb. 1
Mrb. 2
Mrb. 3 (opt.)

Picc.
Solo Fls.
1st & 2nd Fl.
1st & 2nd Ob.
E. Hn.
E. Cl.
Solo Cls.
1st Cl.
2nd & 3rd Cl.
B. Cl.
C. Alt. Cl.
1st & 2nd Bsn.
1st & 2nd A. Sx.
T. Sx.
B. Sx.
1st & 2nd Cor.
1st & 2nd Tpt.
1st & 2nd Hn.
3rd & 4th Hn.
1st & 2nd Tbn.
B. Tbn.
Euph.
Tuba
D.B.
Org.
Cr. Cym.
B.D.
Timp.
Xyl. (opt.)
Mrb. 1
Mrb. 2
Mrb. 3 (opt.)

135 136 137 138 139 140 141 142 143

144

Picc. *ff*

Solo Fls. *ff*

1st & 2nd Fl. *ff*

1st & 2nd Ob. *ff*

E. Hn. *ff*

E. Cl. *ff*

Solo Cls. *ff*

1st Cl. *ff*

2nd & 3rd Cl. *ff*

B. Cl. *ff*

C. Alt. Cl. *ff*

1st & 2nd Bsn. *ff*

1st & 2nd A. Sx. *ff*

T. Sx. *ff*

B. Sx. *ff*

144

1st & 2nd Cor. *ff*

1st & 2nd Tpt. *ff*

1st & 2nd Hn. *ff*

3rd & 4th Hn. *ff*

1st & 2nd Tbn. *ff*

B. Tbn. *ff*

Euph. *ff*

Tuba *ff*

D.B. *ff*

Org. *f*

Cr. Cym. *f*

B.D. *ff*

Timp. *ff*

Xyl. (opt.)

Mrb. 1 *ff*

Mrb. 2 *ff*

Mrb. 3 (opt.)

157

Picc.

Solo Fls.

1st & 2nd Fl.

1st & 2nd Ob.

E. Hn.

E. Cl.

Solo Cls.

1st Cl.

2nd & 3rd Cl.

B. Cl.

C. Alt. Cl.

1st & 2nd Bsn.

1st & 2nd A. Sx.

T. Sx.

B. Sx.

1st & 2nd Cor.

1st & 2nd Tpt.

1st & 2nd Hn.

3rd & 4th Hn.

1st & 2nd Tbn.

B. Tbn.

Euph.

Tuba

D.B.

Org.

Cr. Cym.
B.D.

Timp.

Xyl. (opt.)

Mrb. 1

Mrb. 2

Mrb. 3 (opt.)

154 155 156 157 158 159 160 161 162 163

Picc.

Solo Fls.

1st & 2nd Fl.

1st & 2nd Ob.

E. Hn.

E. Cl.

Solo Cls.

1st Cl.

2nd & 3rd Cl.

B. Cl.

C. Alt. Cl.

1st & 2nd Bsn.

1st & 2nd A. Sx.

T. Sx.

B. Sx.

1st & 2nd Cor.

1st & 2nd Tpt.

1st & 2nd Hn.

3rd & 4th Hn.

1st & 2nd Tbn.

B. Tbn.

Euph.

Tuba

D.B.

Org.

Cr. Cym.
B.D.

Timp.

Xyl. (opt.)

Mrb. 1

Mrb. 2

Mrb. 3 (opt.)

div. one player *pp*

pp one player

pp one player

pp

f

172

Picc.

Solo Fls.

1st & 2nd Fl.

1st & 2nd Ob.

E. Hn.

E. Cl.

Solo Cls.

1st Cl.

2nd & 3rd Cl.

B. Cl.

C. Alt. Cl.

1st & 2nd Bsn.

1st & 2nd A. Sx.

T. Sx.

B. Sx.

1st & 2nd Cor.

1st & 2nd Tpt.

1st & 2nd Hn.

3rd & 4th Hn.

1st & 2nd Tbn.

B. Tbn.

Euph.

Tuba

D.B.

Org.

Cr. Cym.
B.D.

Timp.

Xyl. (opt.)

Mrb. 1

Mrb. 2

Mrb. 3 (opt.)

174 175 176 177 178 179 180

Picc.

Solo Fls.

1st & 2nd Fl.

1st & 2nd Ob.

E. Hn.

E. Cl.

Solo Cls.

1st Cl.

2nd & 3rd Cl.

B. Cl.

C. Alt. Cl.

1st & 2nd Bsn.

1st & 2nd A. Sx.

T. Sx.

B. Sx.

1st & 2nd Cor.

1st & 2nd Tpt.

1st & 2nd Hn.

3rd & 4th Hn.

1st & 2nd Tbn.

B. Tbn.

Euph.

Tuba

D.B.

Org.

Cr. Cym.

B.D.

Timp.

Xyl. (opt.)

Mrb. 1

Mrb. 2

Mrb. 3 (opt.)

Picc.

Solo Fls.

1st & 2nd Fl.

1st & 2nd Ob.

E. Hn.

E. Cl.

Solo Cls.

1st Cl.

2nd & 3rd Cl.

B. Cl.

C. Alt. Cl.

1st & 2nd Bsn.

1st & 2nd A. Sx.

T. Sx.

B. Sx.

dim.

pp

p

pp one player

pp one player

pp one player

quasi pizz.

pp

1st & 2nd Cor.

1st & 2nd Tpt.

1st & 2nd Hn.

3rd & 4th Hn.

1st & 2nd Tbn.

B. Tbn.

Euph.

Tuba

D.B.

Org.

Cr. Cym.
B.D.

Timp.

Xyl. (opt.)

Mrb. 1

Mrb. 2

Mrb. 3 (opt.)

pp

pp one player

pp one player (stagger as needed)

pp

Picc.

Solo Fls.

1st & 2nd Fl.

1st & 2nd Ob.

E. Hn.

E. Cl.

Solo Cls.

1st Cl.

2nd & 3rd Cl.

B. Cl.

C. Alt. Cl.

1st & 2nd Bsn.

1st & 2nd A. Sx.

T. Sx.

B. Sx.

1st & 2nd Cor.

1st & 2nd Tpt.

1st & 2nd Hn.

3rd & 4th Hn.

1st & 2nd Tbn.

B. Tbn.

Euph.

Tuba

D.B.

Org.

Cr. Cym.
B.D.

Timp.

Xyl. (opt.)

Mrb. 1

Mrb. 2

Mrb. 3 (opt.)

cue: eng. hn.
p
a2
quasi pizz.

1.
p

a2
pp

1.
p

pp

195 196 197 198 199 200 201 202 203 204

Picc.

Solo Fls.

1st & 2nd Fl.

1st & 2nd Ob.

E. Hn.

E. Cl.

Solo Cls.

1st Cl.

2nd & 3rd Cl.

B. Cl.

C. Alt. Cl.

1st & 2nd Bsn.

1st & 2nd A. Sx.

T. Sx.

B. Sx.

205

1st & 2nd Cor.

1st & 2nd Tpt.

1st & 2nd Hn.

3rd & 4th Hn.

1st & 2nd Tbn.

B. Tbn.

Euph.

Tuba

D.B.

Org.

Cr. Cym.
B.D.

Temp.

Xyl. (opt.)

Mrb. 1

Mrb. 2

Mrb. 3 (opt.)

206

207

208

209

210

211

212

213

214

Picc.

Solo Fls. *a2*
cresc.
f

1st & 2nd Fl. *f*

1st & 2nd Ob. *a2*
cresc.
f

E. Hn. *cresc.*
f

E. Cl. *a2*
cresc.
f

Solo Cls. *a2*
cresc.
f

1st Cl. *f*

2nd & 3rd Cl. *f*

B. Cl. *f*

C. Alt. Cl. *f*

1st & 2nd Bsn. *f*

1st & 2nd A. Sx. *a2*
f

T. Sx. *f*

B. Sx. *f*

1st & 2nd Cor. *f*

1st & 2nd Tpt. *p*
f
a2

1st & 2nd Hn. *cresc.*
f
1.
f
3.
f

3rd & 4th Hn. *f*

1st & 2nd Tbn. *a2*
f

B. Tbn. *f*

Euph. *div.opt.*

Tuba *arco*
f

D.B. *f*

Org.

Cr. Cym.
B.D.

Timp.

Xyl. (opt.)

Mrb. 1 *f*

Mrb. 2 *f*

Mrb. 3 (opt.) *f*

Picc.

Solo Fls.

1st & 2nd Fl.

1st & 2nd Ob.

E. Hn.

E. Cl.

Solo Cls.

1st Cl.

2nd & 3rd Cl.

B. Cl.

C. Alt. Cl.

1st & 2nd Bsn.

1st & 2nd A. Sx.

T. Sx.

B. Sx.

1st & 2nd Cor.

1st & 2nd Tpt.

1st & 2nd Hn.

3rd & 4th Hn.

1st & 2nd Tbn.

B. Tbn.

Euph.

Tuba

D.B.

Org.

Cr. Cym.
B.D.

Timp.

Xyl. (opt.)

Mrb. 1

Mrb. 2

Mrb. 3 (opt.)

225 226 227 228 229 230 231 232 233 234

235 Sans presser

Picc. *f*

Solo Fls. *f*

1st & 2nd Fl. *f*

1st & 2nd Ob. *sf*

E. Hn. *sf*

E. Cl. *sf*

Solo Cls. *f*

1st Cl. *ff*

2nd & 3rd Cl. *ff*

B. Cl. *sf*

C. Alt. Cl. *sf*

1st & 2nd Bsn. *sf*

1st & 2nd A. Sx. *ff*

T. Sx. *sf*

B. Sx. *sf*

235 Sans presser

1st & 2nd Cor. *sf*

1st & 2nd Tpt. *sf*

1st & 2nd Hn. *sf*

3rd & 4th Hn. *sf*

1st & 2nd Tbn. *sf*

B. Tbn. *sf*

Euph. *sf*

Tuba *sf*

D.B. *sf*

Org. *f*

Cr. Cym. B.D.

Timp. *sf*

Xyl. (opt.)

Mrb. 1 *ff*

Mrb. 2 *ff*

Mrb. 3 (opt.) *ff*

235 236 237 238 239 240 241 242 243

Picc.

Solo Fls.

1st & 2nd Fl.

1st & 2nd Ob.

E. Hn.

E. Cl.

Solo Cls.

1st Cl.

2nd & 3rd Cl.

B. Cl.

C. Alt. Cl.

1st & 2nd Bsn.

1st & 2nd A. Sx.

T. Sx.

B. Sx.

1st & 2nd Cor.

1st & 2nd Tpt.

1st & 2nd Hn.

3rd & 4th Hn.

1st & 2nd Tbn.

B. Tbn.

Euph.

Tuba

D.B.

Org.

Cr. Cym.
B.D.

Timp.

Xyl. (opt.)

Mrb. 1

Mrb. 2

Mrb. 3 (opt.)



Picc.

Solo Fls.

1st & 2nd Fl.

1st & 2nd Ob.

E. Hn.

E. Cl.

Solo Cls.

1st Cl.

2nd & 3rd Cl.

B. Cl.

C. Alt. Cl.

1st & 2nd Bsn.

1st & 2nd A. Sx.

T. Sx.

B. Sx.

1st & 2nd Cor.

1st & 2nd Tpt.

1st & 2nd Hn.

3rd & 4th Hn.

1st & 2nd Tbn.

B. Tbn.

Euph.

Tuba

D.B.

Org.

Cr. Cym.
B.D.

Timp.

Xyl. (opt.)

Mrb. 1

Mrb. 2

Mrb. 3 (opt.)

252 253 254 255 256 257



Picc.

Solo Fls.

1st & 2nd Fl.

1st & 2nd Ob.

E. Hn.

E. Cl.

Solo Cls.

1st Cl.

2nd & 3rd Cl.

B. Cl.

C. Alt. Cl.

1st & 2nd Bsn.

1st & 2nd A. Sx.

T. Sx.

B. Sx.

1st & 2nd Cor.

1st & 2nd Tpt.

1st & 2nd Hn.

3rd & 4th Hn.

1st & 2nd Tbn.

B. Tbn.

Euph.

Tuba

D.B.

Org.

Cr. Cym.
B.D.

Timp.

Xyl. (opt.)

Mrb. 1

Mrb. 2

Mrb. 3 (opt.)

Più Allegro ♩ = 138 (1 meas.=3 preced. meas.)

Picc.

Solo Fls.

1st & 2nd Fl.

1st & 2nd Ob.

E. Hn.

E. Cl.

Solo Cls.

1st Cl.

2nd & 3rd Cl.

B. Cl.

C. Alt. Cl.

1st & 2nd Bsn.

1st & 2nd A. Sx.

T. Sx.

B. Sx.

Più Allegro ♩ = 138 (1 meas.=3 preced. meas.)

1st & 2nd Cor.

1st & 2nd Tpt.

1st & 2nd Hn.

3rd & 4th Hn.

1st & 2nd Tbn.

B. Tbn.

Euph.

Tuba

D.B.

Org.

Cr. Cym.

B.D.

Timp.

Xyl. (opt.)

Mrb. 1

Mrb. 2

Mrb. 3 (opt.)

Stringendo

272 Molto Allegro $\text{♩} = 88$

Picc.

Solo Fls.

1st & 2nd Fl.

1st & 2nd Ob.

E. Hn.

E. Cl.

Solo Cls.

1st Cl.

2nd & 3rd Cl.

B. Cl.

C. Alt. Cl.

1st & 2nd Bsn.

1st & 2nd A. Sx.

T. Sx.

B. Sx.

Stringendo

272 Molto Allegro $\text{♩} = 88$

1st & 2nd Cor.

1st & 2nd Tpt.

1st & 2nd Hn.

3rd & 4th Hn.

1st & 2nd Tbn.

B. Tbn.

Euph.

Tuba

D.B.

Org.

Cr. Cym.
B.D.

Timp.

Xyl. (opt.)

Mrb. 1

Mrb. 2

Mrb. 3 (opt.)

276 **Pesante**

$\text{♩} = 100$ same time value

Picc.

Solo Fls.

1st & 2nd Fl.

1st & 2nd Ob.

E. Hn.

E. Cl.

Solo Cls.

1st Cl.

2nd & 3rd Cl. *div.*

B. Cl.

C. Alt. Cl.

1st & 2nd Bsn.

1st & 2nd A. Sx.

T. Sx.

B. Sx.

rit.

ff *f* *f* *f* *f* *ff*

276 **Pesante**

$\text{♩} = 100$ same time value

1st & 2nd Cor.

1st & 2nd Tpt.

1st & 2nd Hn.

3rd & 4th Hn.

1st & 2nd Tbn.

B. Tbn.

Euph.

Tuba *a2*

D.B.

Org.

Cr. Cym.
B.D.

Timp.

Xyl. (opt.)

Mrb. 1

Mrb. 2

Mrb. 3 (opt.)

rit.

ff *f* *f* *f* *f* *ff* *a2* *a2* *a2*

Picc.
Solo Fls.
1st & 2nd Fl.
1st & 2nd Ob.
E. Hn.
E. Cl.
Solo Cls.
1st Cl.
2nd & 3rd Cl.
B. Cl.
C. Alt. Cl.
1st & 2nd Bsn.
1st & 2nd A. Sx.
T. Sx.
B. Sx.
1st & 2nd Cor.
1st & 2nd Tpt.
1st & 2nd Hn.
3rd & 4th Hn.
1st & 2nd Tbn.
B. Tbn.
Euph.
Tuba
D.B.
Org.
Cr. Cym.
B.D.
Timp.
Xyl. (opt.)
Mrb. 1
Mrb. 2
Mrb. 3 (opt.)

290 Sans presser $\text{♩} = 100$

Picc.
Solo Fls.
1st & 2nd Fl.
1st & 2nd Ob.
E. Hn.
E. Cl.
Solo Cls.
1st Cl.
2nd & 3rd Cl.
B. Cl.
C. Alt. Cl.
1st & 2nd Bsn.
1st & 2nd A. Sx.
T. Sx.
B. Sx.

290 Sans presser $\text{♩} = 100$

1st & 2nd Cor.
1st & 2nd Tpt.
1st & 2nd Hn.
3rd & 4th Hn.
1st & 2nd Tbn.
B. Tbn.
Euph.
Tuba
D.B.
Org.
Cr. Cym.
B.D.
Timp.
Xyl. (opt.)
Mrb. 1
Mrb. 2
Mrb. 3 (opt.)

Picc. rit.

Solo Fls.

1st & 2nd Fl.

1st & 2nd Ob.

E. Hn.

E. Cl.

Solo Cls.

1st Cl.

2nd & 3rd Cl. div. a2

B. Cl.

C. Alt. Cl.

1st & 2nd Bsn.

1st & 2nd A. Sx.

T. Sx.

B. Sx.

1st & 2nd Cor. rit.

1st & 2nd Tpt.

1st & 2nd Hn.

3rd & 4th Hn.

1st & 2nd Tbn.

B. Tbn.

Euph.

Tuba

D.B.

Org.

Cr. Cym.
B.D.

Cr. Cym.
B.D.

Temp.

Xyl. (opt.)

Mrb. 1

Mrb. 2

Mrb. 3 (opt.)

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