

RWS SYMPHONY BAND SERIES

CONDUCTOR SCORE
Catalog No: RWS-2205-01

The Music Lesson

(Mvt. 3 from "Three Conversations with Matisse")

Robert W. Smith

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Symphony Band Series

RWS MUSIC
COMPANY

The Music Lesson

(Mvt. 3 from "Three Conversations with Matisse")

Robert W. Smith

INSTRUMENTATION

Conductor Score.....	1	F Horn 1.....	1
Alto Saxophone Solo.....	1	F Horn 2.....	1
Flute 1.....	5	F Horn 3.....	2
Flute 2.....	5	Trombone 1.....	2
Oboe 1.....	1	Trombone 2.....	2
Oboe 2.....	1	Trombone 3.....	2
B ^b Clarinet 1.....	4	Euphonium B.C.....	2
B ^b Clarinet 2.....	4	Euphonium T.C.....	2
B ^b Clarinet 3.....	4	Tuba.....	4
B ^b Bass Clarinet.....	2	Piano.....	1
E ^b Contralto Clarinet.....	1	Mallet Percussion: Bells.....	1
Bassoon.....	2	Timpani.....	1
E ^b Alto Saxophone 1.....	3	Percussion 1: Triangle, Tambourine, Bass Drum.....	2
E ^b Alto Saxophone 2.....	3	Percussion 2: Gong, Crash Cymbals.....	2
B ^b Tenor Saxophone.....	2		
E ^b Baritone Saxophone.....	1		
B ^b Trumpet 1.....	3		
B ^b Trumpet 2.....	3		
B ^b Trumpet 3.....	3		

PROGRAM NOTE

The composer writes, "I have been fascinated with Henri Matisse and his creative approach for almost a lifetime. Having lived in France for 4 years as a young child, I became interested in his images and use of color and light in multiple mediums. As a young composer and almost 20 years later, I attended an exhibition of his work at the National Gallery of Art in Washington D.C."

"During my visit to the National Gallery, I was able to fully experience the cycle and development of an artist's idea beginning with one of Matisse's paintings of a model seated in the south of France. After completing the one canvas, he asked the model to return to the exact location on subsequent days and at different times to fully explore the setting and light. The result was a series of canvases with the same model as the subject but with a different perspective and lighting on each visual image. Viewing that series of canvases provided an amazing journey through his creative process. Many times, it was not the original idea that was the most artistic. His best image was perhaps another canvas of the same idea yet somewhere down the artistic cycle where his creative thoughts had come full circle."

"With this three-movement work for saxophone and concert band, I explored three different images by Matisse. Beginning with "The Dance" (1909), the piece will progress to "The Blue Window" (1913). The final movement is based on "Portrait de famille - The Music Lesson" (1916). Each of these images speak to me on multiple levels. It is my hope the music will do the same for the saxophone soloist and their audience."

Movement 3 "The Music Lesson"

Matisse often created variations on themes that he had already treated. "The Piano Lesson" is an abstract work created in 1916 that brings into focus the diligence and discipline of the musician through Cubist technique developed by Pablo Picasso.

In the subsequent and less abstract painting *The Music Lesson*, Matisse created a variation of his original idea. In fact, Matisse created a painting of a painting and a painting of a sculpture. Matisse removed everything that is not essential from the 1916 canvas. He did, however, keep elements such as the word "Pleyel", an homage to the French piano maker, and a flowing wrought iron fence.

So why then retain these letters? And why retain the playful swirling wrought iron fence? According to Jack Flam, a leading Matisse scholar, Matisse wants us to read the letters from right to left and then continue to read past the music stand by jumping to the curving iron fence which he believes to be an abstract expression or visual equivalent of the music (art) that is being produced. The eye is then led to the garden where the flowing lines are repeated and expanded in the foliage of the beautiful French scene. The use of the Matisse family throughout makes this artistic statement very personal to artist and viewer alike.

Robert W. Smith was inspired by the command and structure of line between the two Matisse musical lesson canvases. From the strict structure of the opening piano statement to the classically influenced melodic interplay with the saxophone, the piece moves into a more flowing musical environment highlighted by a virtuosic cadenza. The recapitulation of the initial melodic lines completes our music lesson and provides a strong conclusion to the entire suite.



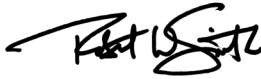
NOTES TO CONDUCTOR

The piano plays an important role in this work. Please use a concert grand if possible. In addition, position the piano for musical presence and connection with the soloist.

Three Conversations With Matisse was composed for a consortium of gifted saxophone artists under the leadership of Dr. Dave Camwell. I offer my sincere thanks and eternal gratitude to the members of the consortium for the opportunity to collaborate on this very special musical endeavor. The consortium includes the following saxophone artists:

Dave Camwell	Rad Bolt
Stephen Page	Neal Postma
Jessica Voigt-Page	Diane Hunger
Sean Garde	Kim Bain
Mark McArthur	Gail B Levinsky
Noah Bruening	Brian Kauth
Hayley Plauger	Sara Whipple
Bryan Polacek	Dannel Espinoza
Jeremy Koch	Matt Evans
Wyatt Anderson	Jeff Humphrey
Michael Bovenzi	Cary Jacobs
Rulon Brown	Christopher Gugel
Lincoln Havranek	Mike Wilson
Cory Barnfield	Matthew Younglove
Scott Sandberg	Xin Gao
James Miglia	Tiffany Wurth
Dan Ferri	Joe Murphy

Best wishes to all for a wonderful performance!



ABOUT THE COMPOSER



Robert W. Smith (b. 1958) is one of the most popular and prolific composers in America today. He has over 600 publications in print with the majority composed and arranged through his long association with Warner Bros. Publications and the Belwin catalog.

Mr. Smith's credits include many compositions and productions in all areas of the music field. His original works for winds and percussion have been programmed by countless military, university, high school, and middle school bands throughout the United States, Canada, Europe, Australia, South America and Asia. His *Symphony #1 (The Divine Comedy)*, *Symphony #2 (The Odyssey)*, *Symphony #3 (Don Quixote)*, *Inchon and Africa: Ceremony, Song and Ritual* have received worldwide critical acclaim. His educational compositions such as *The Tempest*, *Encanto*, and *The Great Locomotive Chase* have become standards for developing bands throughout the world.

Mr. Smith's music has received extensive airplay on major network television as well as inclusion in multiple motion pictures. From professional ensembles such as the United States Navy Band, United States Air Force Band, Boston Pops and the Atlanta Symphony to school bands and orchestras throughout the world, his music speaks to audiences in any concert setting. As a conductor, clinician and keynote speaker, Mr. Smith has performed throughout North America, Asia, South America, Europe and Australia. His music has been recorded by various ensembles and is available on CD and download through iTunes, Amazon, and other recorded music outlets.

Mr. Smith is the President/CEO of RWS Music Company, exclusively distributed through C. L. Barnhouse. In addition, he is currently teaching in the Music Industry program at Troy University in Troy, Alabama. His teaching responsibilities are focused in music composition, production, publishing and business.

for the Matisse Saxophone Consortium coordinated by Dave Camwell

THE MUSIC LESSON

(Mvt. 3 from "Three Conversations with Matisse")

Robert W. Smith (ASCAP)

Conductor Score
RWS-2205-00

Playful ♩ = 144 - 152

Alto Saxophone Solo

Flute 1

Flute 2

Oboe 1

Oboe 2

B♭ Clarinet 1
cue: Piano
mf

B♭ Clarinet 2

B♭ Clarinet 3

B♭ Bass Clarinet

E♭ Contralto Clarinet

Bassoon
cue: Bassoon Solo
mf

E♭ Alto Saxophone 1

E♭ Alto Saxophone 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet 1

B♭ Trumpet 2

B♭ Trumpet 3

F Horn 1

F Horn 2

F Horn 3

Trombone 1

Trombone 2

Trombone 3

Euphonium B.C.

Tuba

Piano
Solo
mf

Mallet Percussion
Bells

Timpani
F, B, E, C

Percussion 1
Triangle, Tambourine
Bass Drum

Percussion 2
Gong
Crash Cymbals

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A. Sax Solo

FL 1

FL 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2

Clar. 3

B. CL

C. Alt. CL

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

This section of the score includes staves for A. Sax Solo, Flutes 1 and 2 (FL 1, FL 2), Oboes 1 and 2 (Ob. 1, Ob. 2), Clarinets 1, 2, and 3 (Clar. 1, Clar. 2, Clar. 3), Bass Clarinet (B. CL), Alto Clarinet (C. Alt. CL), Bassoon (Bsn.), and Saxophones (A. Sax 1, A. Sax 2, T. Sax, B. Sax). The music features a 'Solo' section starting at measure 9, marked with *mp* dynamics.

Trpt. 1

Trpt. 2

Trpt. 3

F. Hn. 1

F. Hn. 2

F. Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Pno.

Mit.

Timp.

Perc. 1

Perc. 2

Triangle

This section of the score includes staves for Trumpets 1, 2, and 3 (Trpt. 1, Trpt. 2, Trpt. 3), French Horns 1, 2, and 3 (F. Hn. 1, F. Hn. 2, F. Hn. 3), Trombones 1, 2, and 3 (Tbn. 1, Tbn. 2, Tbn. 3), Euphonium/Bass Trombone (Euph. B.C.), Tuba, Piano (Pno.), Mellophone (Mit.), Timpani (Timp.), and Percussion 1 and 2 (Perc. 1, Perc. 2). The Percussion 1 part includes a 'Triangle' section starting at measure 9, marked with *mp* dynamics.

13

A. Sax. Solo *mf*

Fl. 1

Fl. 2

Ob. 1 *Solo* *mp*

Ob. 2 *Solo* *mp*

Clar. 1

Clar. 2

Clar. 3

B. Cl. *Tutti* *mp*

C. Alt. Cl. *mp*

Bsn. *Solo*

A. Sax 1 *mp*

A. Sax 2 *mp*

T. Sax *mp*

B. Sax *mp*

13

Trpt. 1

Trpt. 2

Trpt. 3

F. Hn. 1 *mp*

F. Hn. 2 *mp*

F. Hn. 3 *mp*

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba *One Player* *mp*

Pno.

Mtr.

Timp.

Perc. 1

Perc. 2

13 14 15 16 17 18

21

Score for various instruments including Saxophones (Soprano, Alto, Tenor, Baritone), Flutes (1, 2), Oboes (1, 2), Clarinets (1, 2, 3), Bass Clarinet, Bassoon, Saxophones (1, 2), Trumpets (1, 2, 3), Horns (1, 2, 3), Trombones (1, 2, 3), Euphonium/Bassoon, Tuba, Piano, Milt., Timp., Percussion (1, 2).

Key features of the score include:

- Dynamic markings:** *mp* (mezzo-piano) and *mf* (mezzo-forte).
- Performance instructions:** "Solo" markings above the Flute 1 and Clarinet 1 staves.
- Rehearsal mark:** A second "21" is placed above the Trumpet 1 staff at measure 21.
- Watermark:** A large red watermark reading "Preview Only" and "Legal Use Requires Purchase" is overlaid diagonally across the page.

A. Sax. Solo
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Clar. 1
 Clar. 2
 Clar. 3
 B. Cl.
 C. Alt. Cl.
 Bsn.
 A. Sax 1
 A. Sax 2
 T. Sax
 B. Sax

Trpt. 1
 Trpt. 2
 Trpt. 3
 F. Hn. 1
 F. Hn. 2
 F. Hn. 3
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Euph. B.C.
 Tuba
 Pno.
 Mlt.
 Timp.
 Perc. 1
 Perc. 2

Harmon Mute
 Harmon Mute
 Harmon Mute
 Harmon Mute
 Gong
 pp
 f

A. Sax. Solo *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf* One Player

Ob. 2 *mf* One Player

Clar. 1

Clar. 2

Clar. 3

B. Cl.

C. Alt. Cl. *mp*

Bsn.

A. Sax 1 *p* *mf* *p*

A. Sax 2 *p* *mf* *p*

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

B. Sax *mp*

Trpt. 1

Trpt. 2

Trpt. 3

F. Hn. 1 *p* *mf* *p*

F. Hn. 2 *p* *mf* *p*

F. Hn. 3 *p* *mf* *p*

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba *mp*

Pno. *mf*

Mlt.

Timp. *mp*

Perc. 1

Perc. 2

This page contains a musical score for a large ensemble, including woodwinds, brass, saxophones, strings, and percussion. The score is divided into two systems, with the number 41 appearing at the top of the first system and the middle of the second system. The instruments listed on the left are: A. Sax. Solo, Fl. 1, Fl. 2, Ob. 1, Ob. 2, Clar. 1, Clar. 2, Clar. 3, B. Cl., C. Alt. Cl., Bsn., A. Sax 1, A. Sax 2, T. Sax, B. Sax, Trpt. 1, Trpt. 2, Trpt. 3, F. Hn. 1, F. Hn. 2, F. Hn. 3, Tbn. 1, Tbn. 2, Tbn. 3, Euph. B.C., Tuba, Pno., Mlt., Timp., Perc. 1, and Perc. 2. The score includes various musical notations such as notes, rests, dynamics (mf, f, p), and articulation marks. A large red watermark reading "PREVIEW ONLY" is overlaid diagonally across the page, and another watermark "Legal Use Requires Purchase" is visible in the background.

A. Sv. Solo
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Clar. 1
Clar. 2
Clar. 3
B. Cl.
C. Alt. Cl.
Bsn.
A. Sax 1
A. Sax 2
T. Sax
B. Sax
Trpt. 1
Trpt. 2
Trpt. 3
F. Hn. 1
F. Hn. 2
F. Hn. 3
Tbn. 1
Tbn. 2
Tbn. 3
Euph. B.C.
Tuba
Pno.
Mlt.
Timp.
Perc. 1
Perc. 2

37 44 45 46 47 48

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A. Sax. Solo

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2

Clar. 3

B. Cl.

C. Alt. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

Trpt. 3

F. Hn. 1

F. Hn. 2

F. Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Pno.

Mlt.

Timp.

Perc. 1

Perc. 2

mp

f

Open

Bells

Triangle

mf

50

51

52

53

54

A. Sax. Solo

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2

Clar. 3

B. Cl.

C. Alt. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

Trpt. 3

F. Hn. 1

F. Hn. 2

F. Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Pno.

Mlt.

Timp.

Perc. 1

Perc. 2

59

59

60

A. Sax. Solo

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2

Clar. 3

B. Cl.

C. Alt. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

Trpt. 3

F. Hn. 1

F. Hn. 2

F. Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Pno.

Mlt.

Timp.

Perc. 1

Perc. 2

67 62 61 64 65 66

67

A. Sax. Solo *f*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Clar. 1 *mf*

Clar. 2 *mf*

Clar. 3 *mf*

B. Cl. *mp*

C. Alt. Cl. *mp*

Bsn. *mp*

A. Sax 1 *mp*

A. Sax 2 *mp*

T. Sax *mp*

B. Sax *mp*

67

Trpt. 1 *mp*

Trpt. 2 *mp*

Trpt. 3 *mp*

F. Hn. 1 *mp*

F. Hn. 2 *mp*

F. Hn. 3 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

Euph. B.C. *mp*

Tuba *mp*

Pno. *mf*

Mit. *mf*

Timp. *mp*

Perc. 1 *mp*

Tambourine

Perc. 2 *mf*

Triangle

75

Score for various instruments including Saxophones (Soprano, Alto, Tenor, Baritone), Flutes (1, 2), Oboes (1, 2), Clarinets (1, 2, 3), Bassoon, Trumpets (1, 2, 3), Horns (F, Euphonium, Tuba), Piano, Milt, and Percussion (1, 2).

Dynamic markings include *mf*, *mp*, *p*, and *sfz*. Performance instructions such as *Harmon Mute* are present for the Trumpets.

Rehearsal marks are indicated by the number 75 in a box above measures 75, 76, 77, and 78.

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A. Sax Solo
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Clar. 1
 Clar. 2
 Clar. 3
 B. Cl.
 C. Alt. Cl.
 Bsn.
 A. Sax 1
 A. Sax 2
 T. Sax
 B. Sax

Trpt. 1
 Trpt. 2
 Trpt. 3
 F. Hn. 1
 F. Hn. 2
 F. Hn. 3
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Euph. B.C.
 Tuba
 Pno.
 Mlt.
 Timp.
 Perc. 1
 Perc. 2

Score for various instruments including:

- A. Sax. Solo
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- Clar. 1
- Clar. 2
- Clar. 3
- B. Cl.
- C. Alt. Cl.
- Bsn.
- A. Sax 1
- A. Sax 2
- T. Sax
- B. Sax
- Trpt. 1
- Trpt. 2
- Trpt. 3
- F. Hn. 1
- F. Hn. 2
- F. Hn. 3
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Euph. B.C.
- Tuba
- Pno.
- Mlt.
- Timp.
- Perc. 1
- Perc. 2

Dynamic markings: *mp*, *mf*, *p*

94 Cadenza *accel.*

A. Sax. Solo *rit.* *p* *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Clar. 1 *mf*

Clar. 2 *mf*

Clar. 3 *mf*

B. Cl.

C. Alt. Cl.

Bsn.

A. Sax 1 *mp*

A. Sax 2 *mp*

T. Sax *mp*

B. Sax *mp*

Trpt. 1 *rit.*

Trpt. 2

Trpt. 3

F. Hn. 1 *mp*

F. Hn. 2 *mp*

F. Hn. 3 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

Euph. B.C. *mp*

Tuba *mp*

Pno. *mf*

Mlt. *mf*

Timp. *mp*

Perc. 1 Triangle *mf* *mp*

Perc. 2 *mf*

91 92 93 94 95 96

Score page for A. Sax Solo, featuring a large red watermark: "Preview Only - Legal Use Requires Purchase".

Measures 97-102:

- 97:** *accel.* *p*
- 98:** *mf*
- 99:** *rit.*
- 100:** **100**
- 101:** *accel.*
- 102:** *accel.*

Measures 103-108:

- 103:** *accel.*
- 104:** *rit.*
- 105:** **100**
- 106:** *accel.*
- 107:** *accel.*
- 108:** *accel.*

Instrument List: A. Sax Solo, Fl. 1, Fl. 2, Ob. 1, Ob. 2, Clar. 1, Clar. 2, Clar. 3, B. Cl., C. Alt. Cl., Bsn., A. Sax 1, A. Sax 2, T. Sax, B. Sax, Trpt. 1, Trpt. 2, Trpt. 3, F. Hn. 1, F. Hn. 2, F. Hn. 3, Tbn. 1, Tbn. 2, Tbn. 3, Euph. B.C., Tuba, Pno., Mtr., Timp., Perc. 1, Perc. 2.

rit. *rubato*

A. Sax. Solo *f* *p* *cresc.* *f* *mp*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2

Clar. 3

B. Cl.

C. Alt. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

rit. *rubato*

Trpt. 1

Trpt. 2

Trpt. 3

F. Hn. 1

F. Hn. 2

F. Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Pno.

Mlt.

Timp.

Perc. 1

Perc. 2

103 104 105 106 107 108

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A. Sax. Solo *crec.* *f* *mp* *mf*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2

Clar. 3

B. Cl.

C. Alt. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

Trpt. 3

F. Hn. 1

F. Hn. 2

F. Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Pno.

Mlt.

Timp.

Perc. 1

Perc. 2

109 110 112 113 114

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119 Playful ♩ = 144 - 152

A. Sax. Solo

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2

Clar. 3

B. Cl.

C. Alt. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Solo

mf

Solo

mf

Solo

mf

119 Playful ♩ = 144 - 152

Trpt. 1

Trpt. 2

Trpt. 3

F. Hn. 1

F. Hn. 2

F. Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Pno.

Mit.

Timp.

Perc. 1

Perc. 2

mf

123

A. Sax. Solo *mf*

Fl. 1 *mp* Solo

Fl. 2 *mp* Solo

Ob. 1

Ob. 2

Clar. 1 *mp*

Clar. 2

Clar. 3

B. Cl. *mp* Solo

C. Alt. Cl.

Bsn. *mp*

A. Sax 1

A. Sax 2

T. Sax

B. Sax

123

Trpt. 1

Trpt. 2

Trpt. 3

F. Hn. 1

F. Hn. 2

F. Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Pno. *mp*

Mlt.

Timp.

Perc. 1

Perc. 2

122 123 124 125 126

A. Sax. Solo *f*

Fl. 1 *mf* *p*

Fl. 2 *mf* *p*

Ob. 1 *mf* *p*

Ob. 2 *mf* *p*

Clar. 1 *mf*

Clar. 2 *mf*

Clar. 3 *mf*

B. Cl. *f* *mf*

C. Alt. Cl. *f* *mf*

Bsn. *f* *mf*

A. Sax 1 *f* *mf*

A. Sax 2 *f* *mf*

T. Sax *f* *mf*

B. Sax *f* *mf*

Trpt. 1 *f*

Trpt. 2 *f*

Trpt. 3 *f*

F. Hn. 1 *f* *mf*

F. Hn. 2 *f* *mf*

F. Hn. 3 *f* *mf*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Euph. B.C. *f*

Tuba *f* *mf*

Pno. *f* *mf*

Mlt. *f*

Timp. *f* *mf*

Perc. 1 *mf*

Perc. 2 *pp* *f*

A. Sv. Solo
FL. 1
FL. 2
Ob. 1
Ob. 2
Clar. 1
Clar. 2
Clar. 3
B. Cl.
C. Alt. Cl.
Bsn.
A. Sax 1
A. Sax 2
T. Sax
B. Sax
Trpt. 1
Trpt. 2
Trpt. 3
F. Hn. 1
F. Hn. 2
F. Hn. 3
Tbn. 1
Tbn. 2
Tbn. 3
Euph. B.C.
Tuba
Pno.
Mtu.
Timp.
Perc. 1
Perc. 2

mp
sf
sf
mp
mf
sfp
pp
f

A. Sax. Solo

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2

Clar. 3

B. Cl.

C. Alt. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

Trpt. 3

F. Hn. 1

F. Hn. 2

F. Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Pno.

Mlt.

Timp.

Perc. 1

Perc. 2

139 140 141 142 143

pp

pp B.D.

A. Sax. Solo

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2

Clar. 3

B. Cl.

C. Alt. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

Trpt. 3

F. Hn. 1

F. Hn. 2

F. Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Pno.

Mit.

Timp.

Perc. 1

Perc. 2

This page of a musical score includes the following parts and dynamics:

- A. Sax. Solo:** *f* (measures 151-152)
- Fl. 1 & 2:** *f* (measures 151-152)
- Ob. 1 & 2:** *f* (measures 151-152)
- Clar. 1, 2, & 3:** *mf* (measures 151-152)
- B. Cl. & C. Alt. Cl.:** *mf* (measures 151-152)
- Bsn.:** *mf* (measures 151-152)
- A. Sax 1 & 2:** *mf* (measures 151-152)
- T. Sax & B. Sax:** *mf* (measures 151-152)
- Trpt. 1, 2, & 3:** *f* (measures 151-152)
- F. Hn. 1, 2, & 3:** *mf* (measures 151-152)
- Tbn. 1, 2, & 3:** *f* (measures 151-152)
- Euph. B.C. & Tuba:** *f* (measures 151-152)
- Pno.:** *mf* (measures 151-152)
- Mit. & Timp.:** *f* (measures 151-152)
- Perc. 1 & 2:** *f* (measures 151-152)

Measures 151, 152, 153, and 154 are indicated at the bottom of the score.

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