

Turning Smalt

Le smalt est un pigment minéral bleu utilisé depuis la Renaissance. Dans cette œuvre, il fait référence au jazz, généralement associé à la couleur bleue. La musique va plutôt se construire et se développer de manière classique, mais de temps à autre, va « virer au bleu ».

Le Jazz a toujours fait partie intégrante de mes goûts musicaux. Il m'a paru intéressant d'associer des éléments rythmiques et harmoniques typiques à mon langage actuel. En résulte cette œuvre, qui oscille entre une écriture classique et des sonorités jazzy.

Celle-ci est structurée en trois parties ininterrompues :

- Allegro con energia, où plusieurs séquences rythmiques et mélodiques sont développées.
- Largo, une sorte de blues aux harmonies complexes encadré par deux cadences de clarinette et de saxophone.
- Lo stesso Tempo (Allegro), qui reprend les divers matériaux thématiques des deux parties précédentes et les entremêle pour conclure l'œuvre.

Voici encore quelques recommandations quant à l'interprétation :

Si le style se rapproche de la musique de jazz, il est important de jouer cette œuvre de manière classique. En respectant les articulations, la rythmique et les harmonies, l'évocation du jazz sera largement présente sans avoir besoin de rajouter des effets supplémentaires.

Afin que les rapports de tempo fonctionnent entre les parties, il est nécessaire, dans la mesure du possible, de bien en respecter les indications.

Les parties de cors aigus ont été attribuées aux voix 1 & 3, les cors graves aux voix 2 & 4. Si elles sont jouées par des altos, les passages chiuso doivent être joués avec sourdine (dans la mesure du possible). S'il manque la partie de 4e cor, le 3e cor jouera les petites notes indiquées sur sa partition. D'autres à défauts sont également présents dans les parties des trombones et des euphoniums pour combler totalement cette voix.

Dans la partie de claviers 2, aucune indication de pédale n'est spécifiée pour le vibraphone. Elle est cependant à utiliser au bon vouloir de l'interprète et du chef, pour autant que cela ait du sens.

Turning Smalt

Smalt ist ein blaues Mineralpigment, das seit der Renaissance verwendet wird. In diesem Werk bezieht es sich auf Jazz, der in der Regel mit der Farbe Blau verbunden wird. Obwohl die Musik eher auf klassische Weise aufgebaut und entwickelt wird, wird sie aber von Zeit zu Zeit «blau».

Jazz war schon immer ein fester Bestandteil meines musikalischen Geschmacks. Es schien mir interessant, typische rhythmische und harmonische Elemente mit meiner aktuellen Musiksprache zu verbinden. Das Ergebnis ist dieses Werk, das zwischen klassischem Schreiben und jazzigen Klängen oszilliert.

Dans l'œuvre est in drei zusammenhängende Teile gegliedert:

- Allegro con energia, wo mehrere rhythmische und melodische Sequenzen entwickelt werden.
- Largo, eine Art Blues mit komplexen Harmonien, umrahmt von zwei Klarinetten- und Saxophonkadenz.
- Lo stesso Tempo (Allegro), nimmt die verschiedenen thematischen Materialien der beiden vorherigen Teile auf und verbindet sie zum Abschluss des Stücks.

Hier noch ein paar Interpretationsempfehlungen :

Auch wenn der Stil der Jazzmusik ähnelt, ist es wichtig, dieses Werk auf klassische Weise zu spielen. Wenn die Artikulationen, die Rhythmik und die Harmonien respektiert werden, wird deutlich genug auf den Jazz hingewiesen, ohne dass zusätzliche Effekte nötig sind.

Damit die Tempoverhältnisse zwischen den Teilen funktionieren, ist es notwendig, die Angaben so gut wie möglich zu respektieren.

Die hohen Hornpartien wurden den Stimmen 1 & 3 zugewiesen, die Basshörner den Stimmen 2 & 4. Wenn sie von Altos gespielt werden, müssen die Chiuso-Passagen (soweit möglich) mit Dämpfern gespielt werden. Wenn die 4. Hornstimme fehlt, spielt das 3. Horn die kleinen Noten, die auf seiner Partitur angegeben sind. Andere sind auch in den Partituren der Posaunen und Euphoniums aufgeführt, um die fehlende Stimme vollständig zu ersetzen.

Im Tastatursatz 2 ist keine Pedalanzeige für das Vibraphon angegeben. Die Entscheidung, ob und wann das Pedal eingesetzt wird, bleibt dem Interpreten und dem Dirigenten überlassen.

TURNING SMALT

Etienne CRAUSAZ

Allegro con energia (♩ = 132)

Piccolo
 1st & 2nd Flutes
 1st & 2nd Oboes
 1st & 2nd Bassoons
 E♭ Clarinet
 1st B♭ Clarinet
 2nd & 3rd B♭ Clarinets
 E♭ Alto Clarinet
 B♭ Bass Clarinet
 1st & 2nd Alto Saxophones
 Tenor Saxophone
 Baritone Saxophone
 1st B♭ Trumpet
 2nd & 3rd B♭ Trumpets
 1st & 2nd F Horns
 3rd & 4th F Horns
 1st & 2nd Trombones
 Bass Trombone
 Euphonium in C
 Tuba in C
 String Bass
 Timpani
 Mallets 1 (Marimba)
 Mallets 2 (Vibraphone)
 Percussion 1
 Percussion 2

2 3 4 5 6

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

E♭ Cl.

Cl. 1

Cl. 2, 3

Alto Cl.

B. Cl.

Alto Sax. 1, 2

Ten. Sax.

Bar. Sax.

Tpt. 1

Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

S. Bass

Timp.

Mallets 1

Mallets 2

Perc. 1

Perc. 2

7 8 9 10 11

This page contains the musical score for measures 12 through 15. The score is written for a full orchestra and percussion. The instruments listed on the left are Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, 2), Oboes 1 and 2 (Ob. 1, 2), Bassoons 1 and 2 (Bsn. 1, 2), Eb Clarinet (Eb Cl.), Clarinets 1 and 2 (Cl. 1, 2), Alto Clarinet (Alto Cl.), Bass Clarinet (B. Cl.), Alto Saxophones 1 and 2 (Alto Sax. 1, 2), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bar. Sax.), Trumpets 1 and 2 (Tpt. 1, 2), Horns 1, 2, 3, and 4 (Hn. 1, 2, 3, 4), Trombones 1 and 2 (Tbn. 1, 2), Bass Trombone (B. Tbn.), Euphonium (Euph.), Tuba (Tba.), and Basses (S. Bass). The percussion section includes Timpani (Timp.), Mallets 1 and 2, Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score features various dynamics such as *f*, *mf*, *p*, *mp*, *pp*, and *f sub.*, as well as performance instructions like *senza sord.*, *mf secco*, *Wood Block*, and *Whip*. The time signature is 2/4. Measure numbers 12, 13, 14, and 15 are indicated at the bottom of the page.

Picc. *f*

Fl. 1, 2 *mf*

Ob. 1, 2 *(mf)*

Bsn. 1, 2 *f*

E♭ Cl. *f*

Cl. 1 *mf*

Cl. 2, 3 *mf*

Alto Cl. *mf*

B. Cl. *f*

Alto Sax. 1, 2 *f* *mf* *a2*

Ten. Sax. *mf*

Bar. Sax. *f*

Tpt. 1 *p* *f*

Tpt. 2, 3 *p* *f*

Hn. 1, 2 *f* *3*

Hn. 3, 4 *f* *3*

Tbn. 1, 2 *f* *Hn. 4* *3*

B. Tbn. *mf*

Euph. *mf*

Tba. *mf* *a2*

S. Bass *mf*

Timp. *mf secco*

Mallets 1

Mallets 2

Perc. 1

Perc. 2

16 17 18 19 20

Picc. *ff* *p*
 Fl. 1, 2 *ff* *mf/ mp*
 Ob. 1, 2 *ff* *p* 1. *mp*
 Bsn. 1, 2 *f* *p* *mp*
 Eb Cl. *ff* *p* *div.*
 Cl. 1 *ff* *p*
 Cl. 2, 3 *ff* *p*
 Alto Cl. *f*
 B. Cl. *f* *mp*
 Alto Sax. 1, 2 *ff* *p*
 Ten. Sax. *ff* *p*
 Bar. Sax. *f* *p*
 Tpt. 1 *f* *p* Ob. 1 (con sord.) *mp*
 Tpt. 2, 3 *f* *mp* Ob. 2 (con sord.) *mp*
 Hn. 1, 2 *ff* *p* 1.
 Hn. 3, 4 *ff* *p* Bsns. 1, 2
 Tbn. 1, 2 *f*
 B. Tbn. *f*
 Euph. *f* *pp poco marc.*
 Tba. *f* S. Bass *mp* *pizz.*
 S. Bass *f* *mp*
 Timp. *f*
 Mallets 1 *f* *p*
 Mallets 2 *f* *p*
 Perc. 1 *f*
 Perc. 2 *f* Triangle *p*

21

22

23

24

25

26

This page contains the musical score for measures 27 through 31 of an orchestral piece. The score is arranged in a standard format with multiple staves for different instruments. The key signature is one flat (B-flat), and the time signature is 4/4. The instruments and their parts are as follows:

- Picc.**: Piccolo, mostly silent with a few notes at the end.
- Fl. 1, 2**: Flutes, playing a melodic line with *pp* dynamics.
- Ob. 1, 2**: Oboes, playing a melodic line with *pp* dynamics.
- Bsn. 1, 2**: Bassoons, playing a rhythmic pattern with *p* and *mf* dynamics.
- E♭ Cl.**: E-flat Clarinet, mostly silent.
- Cl. 1**: Clarinet 1, playing a melodic line with *mf* dynamics.
- Cl. 2, 3**: Clarinets 2 and 3, playing a rhythmic pattern with *mp* and *mf* dynamics.
- Alto Cl.**: Alto Clarinet, playing a melodic line with *mf* dynamics.
- B. Cl.**: Bass Clarinet, playing a melodic line with *mf* dynamics.
- Alto Sax. 1, 2**: Alto Saxophones, playing a melodic line with *p* dynamics.
- Ten. Sax.**: Tenor Saxophone, playing a melodic line with *p* dynamics.
- Bar. Sax.**: Baritone Saxophone, playing a melodic line with *p* dynamics.
- Tpt. 1, 2, 3**: Trumpets, playing a melodic line with *p* and *f* dynamics, marked "con sord. (straight)".
- Hn. 1, 2**: Horns 1 and 2, playing a melodic line with *p* and *f* dynamics.
- Hn. 3, 4**: Horns 3 and 4, playing a melodic line with *f* and *p* dynamics.
- Tbn. 1, 2**: Trombones 1 and 2, playing a melodic line with *p* and *f* dynamics.
- B. Tbn.**: Baritone Trombone, playing a melodic line with *p* and *f* dynamics.
- Euph.**: Euphonium, playing a melodic line with *mf* and *pp* dynamics.
- Tba.**: Tuba, playing a melodic line with *p* and *f* dynamics.
- S. Bass**: Double Bass, playing a melodic line with *p* and *f* dynamics, marked "arco".
- Timp.**: Timpani, playing a rhythmic pattern with *p* dynamics.
- Mallets 1**: Mallets 1, playing a rhythmic pattern with *mf* and *p* dynamics.
- Mallets 2**: Mallets 2, playing a melodic line with *p* dynamics.
- Perc. 1**: Percussion 1, playing a rhythmic pattern with *p* and *mf* dynamics.
- Perc. 2**: Percussion 2, playing a rhythmic pattern with *p* dynamics.

The score includes various dynamic markings such as *pp*, *p*, *mp*, *mf*, *f*, and *pp*. There are also performance instructions like "con sord. (straight)" and "arco". The page number 6 is in the top left corner. The page number 27 is at the bottom left, and the page number 31 is at the bottom right. The publisher's code WBM 475 is at the bottom right.

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

E♭ Cl.

Cl. 1

Cl. 2, 3

Alto Cl.

B. Cl.

Alto Sax. 1, 2

Ten. Sax.

Bar. Sax.

Tpt. 1

Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

S. Bass

Timp.

Mallets 1

Mallets 2

Perc. 1

Perc. 2

32

33

34

35

36

37

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

E♭ Cl.

Cl. 1

Cl. 2, 3

Alto Cl.

B. Cl.

Alto Sax. 1, 2

Ten. Sax.

Bar. Sax.

Tpt. 1

Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

S. Bass

Timp.

Mallets 1

Mallets 2

Perc. 1

Perc. 2

S. Cymb. w/ soft mallets

Whip

38 39 40 41 42

Picc.
 Fl. 1, 2
 Ob. 1, 2
 Bsn. 1, 2
 Eb Cl.
 Cl. 1
 Cl. 2, 3
 Alto Cl.
 B. Cl.
 Alto Sax. 1, 2
 Ten. Sax.
 Bar. Sax.
 Tpt. 1
 Tpt. 2, 3
 Hn. 1, 2
 Hn. 3, 4
 Tbn. 1, 2
 B. Tbn.
 Euph.
 Tba.
 S. Bass
 Timp.
 Mallets 1
 Mallets 2
 Perc. 1
 Perc. 2 (Triangle)

Dynamics: *mp*, *mf*, *pp*, *nat.*, *3. nat.*, *p*

Measure numbers: 43, 44, 45, 46, 47, 48

Picc.
Fl. 1, 2
Ob. 1, 2
Bsn. 1, 2
E♭ Cl.
Cl. 1
Cl. 2, 3
Alto Cl.
B. Cl.
Alto Sax. 1, 2
Ten. Sax.
Bar. Sax.
Tpt. 1
Tpt. 2, 3
Hn. 1, 2
Hn. 3, 4
Tbn. 1, 2
B. Tbn.
Euph.
Tba.
S. Bass
Timp.
Mallets 1
Mallets 2
Perc. 1
Perc. 2

mf, *f*, *a2*, *nat.*, *senza sord.*, *S. Bass*, *Whip*

49 50 51 52 53 54

Picc.
 Fl. 1, 2
 Ob. 1, 2
 Bsn. 1, 2
 Eb Cl.
 Cl. 1
 Cl. 2, 3
 Alto Cl.
 B. Cl.
 Alto Sax. 1, 2
 Ten. Sax.
 Bar. Sax.
 Tpt. 1
 Tpt. 2, 3
 Hn. 1, 2
 Hn. 3, 4
 Tbn. 1, 2
 B. Tbn.
 Euph.
 Tba.
 S. Bass
 Timp.
 Mallets 1
 Mallets 2
 Perc. 1
 Perc. 2

Musical score page 11, featuring various instruments and dynamic markings such as *cresc.* and *Hn. 4*.

This page contains the musical score for measures 60 through 64. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments included are Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, 2), Oboes 1 and 2 (Ob. 1, 2), Bassoons 1 and 2 (Bsn. 1, 2), Eb Clarinet (Eb Cl.), Clarinets 1, 2, and 3 (Cl. 1, 2, 3), Alto Clarinet (Alto Cl.), Bass Clarinet (B. Cl.), Alto Saxophones 1 and 2 (Alto Sax. 1, 2), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bar. Sax.), Trumpets 1, 2, and 3 (Tpt. 1, 2, 3), Horns 1, 2, 3, and 4 (Hn. 1, 2, 3, 4), Trombones 1, 2, and 3 (Tbn. 1, 2, 3), Euphonium (Euph.), Tuba (Tba.), and String Bass (S. Bass). The percussion section includes Timpani (Timp.), Mallets 1 and 2, and Percussion 1 and 2. The score features various musical notations such as notes, rests, slurs, and dynamic markings including *f*, *mf*, *fp*, and *arco*. Performance instructions like "senza sord." are also present. The measure numbers 60, 61, 62, 63, and 64 are clearly marked at the bottom of the page.

Picc. Fl. 1, 2 Ob. 1, 2 Bsn. 1, 2 Eb Cl. Cl. 1 Cl. 2, 3 Alto Cl. B. Cl. Alto Sax. 1, 2 Ten. Sax. Bar. Sax. Tpt. 1 Tpt. 2, 3 Hn. 1, 2 Hn. 3, 4 Tbn. 1, 2 B. Tbn. Euph. Tba. S. Bass Timp. Mallets 1 Mallets 2 Perc. 1 Perc. 2

The image shows a page of a musical score, likely for a symphony orchestra, spanning measures 65 to 68. The score is written in a standard musical notation format, including a key signature of two flats and a 2/4 time signature. The instruments listed on the left include Piccolo, Flutes 1 and 2, Oboes 1 and 2, Bassoons 1 and 2, Eb Clarinet, Clarinets 1, 2, and 3, Alto Clarinet, Bass Clarinet, Alto Saxophones 1 and 2, Tenor Saxophone, Baritone Saxophone, Trumpets 1, 2, and 3, Horns 1, 2, 3, and 4, Trombones 1 and 2, Euphonium, Tuba, and Bass. The percussion section includes Tympani, Mallets 1 and 2, and Percussion 1 and 2. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *fp* (fortissimo piano) and *p* (piano). There are also some performance instructions like *gliss.* (glissando) and *a2* (second ending). The page number '13' is in the top right corner, and the measure numbers 65, 66, 67, and 68 are at the bottom.

Picc. *mp* *p*

Fl. 1, 2 *mp* *p* Ob. 1, 2 soli *mf*

Ob. 1, 2 *mp* *p* 1. *mf*

Bsn. 1, 2 *mp* *p* 1.

E♭ Cl. *mp* *p*

Cl. 1 *mp* *p* div.

Cl. 2, 3 *mp* *p* *a2*

Alto Cl. *mp*

B. Cl. *mp* *p* Bsn. 1

Alto Sax. 1, 2 *mp* *p*

Ten. Sax. *mp* *p*

Bar. Sax. *mp* *p*

Tpt. 1 *f* *p* Ob. 1 (con sord.)

Tpt. 2, 3 *f*

Hn. 1, 2 *f* *p poco marc.* *pp* *p*

Hn. 3, 4 *f* *p poco marc.* *p*

Tbn. 1, 2 *f*

B. Tbn. *f*

Euph. *f* *pp poco marc.*

Tba. *f*

S. Bass *f*

Timp. *f*

Mallets 1 *p*

Mallets 2 *p*

Perc. 1 *f* *p*

Perc. 2 *f* Triangle *p*

69 70 71 72 73 74

Picc.

Fl. 1, 2 *soli*
mf

Ob. 1, 2

Bsn. 1, 2
2.
p 1.
p

E♭ Cl.

Cl. 1

Cl. 2, 3

Alto Cl.

B. Cl.
p

Alto Sax. 1, 2
p

Ten. Sax.
p

Bar Sax.

Tpt. 1
p

Tpt. 2, 3
2.
p

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba.
S. Bass
p
pizz.

S. Bass
p

Timp.

Mallets 1

Mallets 2

Perc. 1

Perc. 2

75 76 77 78 79 80

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

E♭ Cl.

Cl. 1

Cl. 2, 3

Alto Cl.

B. Cl.

Alto Sax. 1, 2

Ten. Sax.

Bar. Sax.

Tpt. 1

Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

S. Bass

Timp.

Mallets 1

Mallets 2

Perc. 1

Perc. 2

81 82 83 84 85 86

poco ritenuto

90 a Tempo (2+2+3)

Picc.
 Fl. 1, 2
 Ob. 1, 2
 Bsn. 1, 2
 Eb Cl.
 Cl. 1
 Cl. 2, 3
 Alto Cl.
 B. Cl.
 Alto Sax. 1, 2
 Ten. Sax.
 Bar. Sax.
 Tpt. 1
 Tpt. 2, 3
 Hn. 1, 2
 Hn. 3, 4
 Tbn. 1, 2
 B. Tbn.
 Euph.
 Tba.
 S. Bass
 Timp.
 Mallets 1
 Mallets 2
 Perc. 1
 Perc. 2

87 88 89 90 91 92 93 94

Picc. *mf* *p* *mf* 1.

Fl. 1, 2 *mf* *p* *mf*

Ob. 1, 2 *mf* *p*

Bsn. 1, 2 *mf* *p*

E♭ Cl. *mf* *p*

Cl. 1 *mf* *p*

Cl. 2, 3 *mf* *p*

Alto Cl. *mf* *p*

B. Cl. *mf* *p*

Alto Sax. 1, 2

Ten. Sax.

Bar. Sax.

Tpt. 1 *p* *mf* *p*

Tpt. 2, 3 *mf* 2. solo *p*

Hn. 1, 2 *p* *mf* *p* *mf* *p*

Hn. 3, 4 *mf* *p* *mf* 3. solo *p*

Tbn. 1, 2 *p* *mf* solo *mf*

B. Tbn.

Euph. *mf* *p* solo sempre 2 soli *mf*

Tba. *mf* S. Bass *pp*

S. Bass *mf* *p*

Timp.

Mallets 1

Mallets 2

Perc. 1

Perc. 2

95 96 97 98 99 100 101

(3+2+2) (3+2+2)

Picc. *f* *mp*

Fl. 1, 2 *f* *mp* *mp*

Ob. 1, 2 *f* *mp* *p*

Bsn. 1, 2 *f* *mp*

E♭ Cl. *f* *mp*

Cl. 1 *mp*

Cl. 2, 3 *a2* *mp*

Alto Cl. *mp*

B. Cl. *mp*

Alto Sax. 1, 2 *mf* *f* *mp*

Ten. Sax. *mp*

Bar. Sax. *f* *mp*

Tpt. 1

Tpt. 2, 3 *non solo, con sord. (straight)* *p* *mf* *mp* *p*

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2 *p*

B. Tbn.

Euph. *p*

Tba. *S. Bass* *mf* *f* *f* *mp* *1. solo*

S. Bass *mf* *f* *mp*

Timp. *mf* *mp*

Mallets 1

Mallets 2 *mp*

Perc. 1 *mf* *pp*

Perc. 2 *mf*

102 103 104 105 106 107 108 109

Picc.
 Fl. 1, 2
 Ob. 1, 2
 Bsn. 1, 2
 Eb Cl.
 Cl. 1
 Cl. 2, 3
 Alto Cl.
 B. Cl.
 Alto Sax. 1, 2
 Ten. Sax.
 Bar. Sax.
 Tpt. 1
 Tpt. 2, 3
 Hn. 1, 2
 Hn. 3, 4
 Tbn. 1, 2
 B. Tbn.
 Euph.
 Tba.
 S. Bass
 Timp.
 Mallets 1
 Mallets 2
 Perc. 1
 Perc. 2

Musical score for orchestra, measures 110-116. The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, Bassoons 1 & 2, E-flat Clarinets, Clarinets 1, 2 & 3, Alto Clarinet, Bass Clarinet, Alto Saxophones 1 & 2, Tenor Saxophone, Baritone Saxophone, Trumpets 1, 2 & 3, Horns 1, 2, 3 & 4, Trombones 1 & 2, Baritone Trombone, Euphonium, Tuba, String Bass, Timpani, Mallets 1 & 2, and Percussion 1 & 2. The score features various dynamics such as *p*, *mf*, *mp*, *sf*, and *f*, along with performance instructions like *senza sord.*, *tutti*, *arco*, and *S. Cymb. w/ hard mallet*. Measure numbers 110, 111, 112, 113, 114, 115, and 116 are indicated at the bottom of the page.

The image shows a page of a musical score for a large orchestra, spanning measures 117 to 124. The score is arranged in a standard orchestral layout with various instruments on separate staves. The instruments listed on the left side of the page are: Picc., Fl. 1, 2, Ob. 1, 2, Bsn. 1, 2, Eb Cl., Cl. 1, Cl. 2, 3, Alto Cl., B. Cl., Alto Sax. 1, 2, Ten. Sax., Bar. Sax., Tpt. 1, Tpt. 2, 3, Hn. 1, 2, Hn. 3, 4, Tbn. 1, 2, B. Tbn., Euph., Tba., S. Bass, Timp., Mallets 1, Mallets 2, Perc. 1, and Perc. 2. The score includes various musical notations such as notes, rests, and dynamic markings like *f*, *p*, *mf*, *pp*, and *ff*. There are also articulation marks like accents and slurs. The page number 21 is in the top right corner. The measure numbers 117, 118, 119, 120, 121, 122, 123, and 124 are printed at the bottom of the page.

117 118 119 120 121 122 123 124

Picc. *f* *mp* *ff*
 Fl. 1, 2 *f* *mp* *ff*
 Ob. 1, 2 *f* *mp* *ff*
 Bsn. 1, 2 *f* *mp* *ff*
 Eb Cl. *f* *mp* *ff*
 Cl. 1 *f* *mp* *ff*
 Cl. 2, 3 *f* *mp* *ff*
 Alto Cl. *f* *mp* *ff*
 B. Cl. *f* *mp* *ff*
 Alto Sax. 1, 2 *f* *mp* *ff*
 Ten. Sax. *f* *mp* *ff*
 Bar. Sax. *f* *mp* *ff*
 Tpt. 1 *f* *mp* *ff* *fp* *ff*
 Tpt. 2, 3 *f* *mp* *ff* *fp* *ff*
 Hn. 1, 2 *f* *mp* *ff* *fp* *ff*
 Hn. 3, 4 *f* *mp* *ff* *fp* *ff*
 Tbn. 1, 2 *f* *mp* *ff*
 B. Tbn. *f* *mp* *ff*
 Euph. *f* *mp* *ff*
 Tba. *f* *mp* *ff*
 S. Bass *f* *mp* *ff*
 Timp. *ff* Xylophone *ff*
 Mallets 1 *f*
 Mallets 2
 Perc. 1 *f* *mp* *ff* *p* *ff*
 Perc. 2 *ff* Pair of Cymb.

Picc.
 Fl. 1, 2
 Ob. 1, 2
 Bsn. 1, 2
 Eb Cl.
 Cl. 1
 Cl. 2, 3
 Alto Cl.
 B. Cl.
 Alto Sax. 1, 2
 Ten. Sax.
 Bar. Sax.
 Tpt. 1
 Tpt. 2, 3
 Hn. 1, 2
 Hn. 3, 4
 Tbn. 1, 2
 B. Tbn.
 Euph.
 Tba.
 S. Bass
 Timp.
 Mallets 1
 Mallets 2
 Perc. 1
 Perc. 2

fp *ff* *mf*
fp *ff* *mf*
fp *ff* *mf*
p *ff*