



Molenaar Edition

# Finale from the 3rd Symphony

G. Mahler

H. Mertens

Art.nr: 011745080

Difficulty: F

Concert Band

## Arrangement Classic

Colofon

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Mini - Score

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Molenaar Edition

# Gustav Mahler Finale From the 3rd Symphony arr. for symphonic band Hardy Mertens



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Muziekcentrale NV  
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Holland



#### N FINALE UIT DE DERDE SYMPHONIE VAN GUSTAV MAHLER

Wie het bewerken van klassiek repertoire voor blaasorkest ont-  
kent, ontken tevens een groot gedeelte van het (historisch be-  
paald) bestaansrecht van het blaasorkest. Dit betekent echter  
niet dat elke vorm van bewerken zonder meer geaccepteerd moet  
worden. De muziekgeschiedenis toont dat in allerlei samen-  
hangsverbanden over en weer "geleend" wordt (cantus firmus-  
arrangementen, volksliedbewerkingen, huldigungscomposities etc.),  
maar vrijwel nergens is het procédé van "lenen" zo armzalig  
als bij het harmonie- of fanfarewezen.

Wie de Franse traditie van het ha-fa-orkest kent, weet ook dat  
daar de basis van het bewerken ligt. Gangbaar concertreper-  
toire was er niet, dus sloeg men aan het overschrijven. De  
sleutel voor de hierbij horende manier van werken, ligt in het  
woord "imitatio". Strijkparts worden opgesteld in extra-klarinet-  
ten, saxofonen en sardoons en de echte blaaspartijen uit  
het symfonieorkest worden letterlijk overgeschreven. Logischer-  
wijze kan nu nooit méér ontstaan dan een schaduwersie van het  
oorspronkelijke werk. Datstelel wagt een gelijk aantal musi-  
cale middelen en juist hierin schiet men al vreselijk tekort.

Ook nu nog wordt volgens het Franse procédé de ene bewerking na  
de andere op de markt gebracht. Ik vrees dat de bewerkers  
in kwestie niet teveel scholing achter de kiezen hebben en hun  
werkzaamheden te staken en mé te weinig echaud voor colle-  
ga's hebben om zich te bezinnen op wat ze nu eigenlijk aan het  
doen zijn.

Wat is er nu aan de hand met deze finale van Mahler? In zijn  
oorspronkelijke vorm vind ik het een overvloedig stuk muziek,  
dat ik maar al te graag wil aanhaken aan een andere beset-  
ting: in dit geval het harmonieorkest! Bestudering van de  
klankwereld van Mahler geeft de mogelijkheid om voorstellen-  
gen te doen over wat Mahler gedaan zou hebben indien hij deze  
Finale voor harmonieorkest had moeten schrijven. De vraag is  
dan niet meer: "hoe kan ik de finale het best imiteren?", maar  
"hoe kan ik de kracht van Mahler laten doorschemeren". Mahler  
is in zijn instrumentatie een uitbuitter tot en met. Bij de  
voorgang staat alles in het teken van de spanningsoven en  
de timbre staan in een nauwe relatie tot elkaar. Als de strij-  
kers in de bewerking geschrapt worden, heeft dat fatale  
konsequenties voor de instrumenten die in de bewerking over-  
blijven: van zowel mogelijk letterlijk overgeschreven kan dus  
nooit sprake zijn.

Al met al is deze bewerking dus veel meer een bewerking in de  
habitus van de late middeleeuwen, de renaissance en de barok  
dan van het huidige ha-fa-orkest. Het duidelijkst desbetreffende  
van een stuk muziek is aan de orde. Bovendien ben je bij een wer-  
kzaamheid als deze ook zelf veel meer betrokken bij het produkt en  
kun je de activiteiten op überhaupt te bewerken meten laten kennen.

Hardy Mertens

#### E FINALS FROM GUSTAV MAHLER'S THIRD SYMPHONY

Anyone who rejects arrangements of classical repertoire for  
windband, also rejects a considerable part of the (historically  
defined) right to exist of that same windband. This does not  
mean that all arrangements in general should be accepted as they  
are. The history of music shows an interaction of various musi-  
cal fields (cantus-firmus-scoring; folk-song-arrangements; cere-  
monial fields (cantus-firmus-scoring; folk-song-arrangements); cere-  
monial-compositions etc.), but there is no field in music where  
this procedure has resulted in such poor transcriptions as  
with the windband repertoire.

Anyone familiar with the French tradition of windband-practice,  
will know that the origin of transcribing stems from there.  
Up-to-date concert repertoire was scarce and that is why trans-  
criptions became necessary. The keyword for this procedure is:  
"imitation". Stringparts are transcribed for extra clarinets,  
saxophones and sardoons and the regular parts for windinstru-  
ments of the symphonic-score are copied as they are. It will be  
obvious that the result will be nothing more than a diluted  
version of the original work. Imitation requires equal musical  
means and it is exactly there where the shortcomings are.

Even today the market is flooded with works done in the French  
procedure. I am afraid that the transcribers concerned are just  
too skilled to stop their activities and yet show too little respect  
for colleagues in order to scrutinize their own activities.

What about this Mahler Finale? I consider it to be a marvellous  
piece of music in its original score and I would like to make  
it available for one other combination: concertband, to be pre-  
cise! A close examination of Mahler's scoring offers the possi-  
bilities of foretelling what Mahler himself would have done, had  
he scored this Finale for concertband. Now it is not a matter of  
"how to imitate this Finale in the best possible way" but "how  
to make Mahler's force shine through". In this instrumentation  
Mahler exploits all limits. In his conception everything is  
centred around the curves of tension and the timbres show a  
close relationship to each other. Leave out the strings in an  
arrangement and the consequences for the remaining instruments  
will be evident; copying the parts as they are will be out of  
the question.

Generally speaking this arrangement shows more resemblance to  
late medieval-, renaissance- or baroque practice than to the  
practice of today's windband scoring.  
A straight approach of a piece of music is what it is all about.  
Apart from that, this procedure calls for a greater involvement  
of the arranger with the result and at the same time the motives  
for arranging, if any, can be heard immediately.

Hardy Mertens

#### F FINALS EXTRAITS DE LA 3ème SYMPHONIE DE GUSTAVE MAHLER

Celui qui nie la possibilité d'adaptation du répertoire classi-  
que pour les ensembles exclusivement composés d'instruments à  
vent n'est également (et ce, du point de vue historique), une  
grande partie du droit à l'existence de l'orchestre à vent.  
Toutefois, ceci ne signifie point que toute forme d'adaptation  
doit être acceptée. L'histoire de la musique nous montre qu'on  
trouve dans toutes formes de collaboration une interaction ac-  
compagnée par "l'emprunt" (des transcriptions comme Cantus  
Firmus; des adaptations de chansons populaires; des compositions  
de cérémonie etc.), mais le procédé d'emprunt n'a jamais été  
aussi pauvre que dans la composition de musique d'harmonie et  
de fanfare.

Celui qui connaît bien la tradition française de la musique  
d'harmonie et de fanfare sait que c'est là qu'il faut chercher  
les origines de l'adaptation.  
À défaut d'un répertoire valable, on se mit à copier la méthode  
de travail adoptée à cet effet. La solution relative à la  
manière de travailler reposait essentiellement sur ce que  
désigne le mot "imitation". Les parties des instruments à corde  
étaient transcrites pour être exécutées par un supplément de  
clarinettes, de saxophones et de bugles, alors que les parties  
pour les instruments déjà présents dans l'orchestre symphonique  
ont été tout simplement recopiées. Logiquement, ceci ne résul-  
tera jamais en une version identique de l'œuvre originale.  
L'adaptation exige le même nombre de moyens d'expression musi-  
cale et c'est précisément à ce point de vue qu'on reste en  
défaut.

Aujourd'hui encore, des adaptations sont réalisées à la chaîne  
suivant ce procédé français pour être sur le marché. Je crains  
que les arrangeurs en question ne possèdent des connaissances  
professionnelles juste trop vastes envers leurs collègues pour  
les empêcher de mettre fin à leurs activités et juste trop peu  
de respect pour procéder à un examen de leur conscience en ce  
qui concerne leurs actes.

Et qu'en est-il maintenant de la finale de Mahler qui nous  
occupe? Dans sa forme originale, elle représente pour moi un  
morceau de musique sublime que j'aimerais tant attribuer à un  
groupe d'ensembles composé différemment en l'occurrence!  
Dans ce cas là l'orchestre d'harmonie. L'étude de la palette  
musicale de Mahler offre la possibilité de se prononcer sur ce  
qu'il aurait fait s'il avait dû composer cette finale pour  
l'orchestre d'harmonie. La question ne reste donc plus de sa-  
voir: "comment puis-je le mieux imiter la Finale?", mais  
"comment puis-je laisser entendre la force de Mahler".  
Mahler, dans son instrumentation, se révèle au plus haut degré.  
La structure d'ensemble est réalisée sous le signe de courbes  
de tension, alors que les timbres se trouvent étroitement liés.  
La suppression des instruments à cordes dans l'adaptation à des  
répétitions pour les autres instruments qui subsistent dans  
l'adaptation, il ne sera donc pas question de copier l'indémen-  
tablement tout ce qui peut être copié. Vous compote fait, cette  
adaptation s'inspire davantage des habitudes de la fin du Moyen-  
Âge, de la Renaissance et du baroque que du procédé généralement  
adopté pour les orchestrations à l'intention des harmonies et  
de fanfares.

Il s'agit donc ici d'une approche française et directe du morceau  
de musique. Alors que le procédé permet davantage de donner une  
impression sonore aux motifs justifiant de développement en tant  
que tel.

Hardy Mertens



# FINALE

from the 3rd Symphony

GUSTAV MAHLER - arr: Hardy Mercuri

Transposed  
Version

Controlled and expressive  $\text{♩} = 150$

## INSTRUMENTATION "FINALE FROM THE 3rd SYMPHONY" - 01.1745.08

### HARMONIE / CONCERT BAND / SYMPHONIC BAND

- |                   |                        |                            |
|-------------------|------------------------|----------------------------|
| 1 Full score      | 2 1st & 2nd Alto Sax   | 3 Percussion (susp.-cymb.- |
| 1 Piccolo         | 2 Tenor Saxophone      | tam-tam-D.D.-vibr.-bells)  |
| 1 1st & 2nd Flute | 1 Baritone Saxophone   | 1 Timpani                  |
| 1 Alto Flute      | 1 Flügelhorn           |                            |
| 2 Oboe            | 3 1st Trumpet          | <b>ADDITIONAL PARTS</b>    |
| 1 English Horn    | 6 2nd & 3rd Trumpet    | 1 1st Trombone Bb          |
| 2 Bassoon         | 2 1st & 3rd Horn Eb/F  | 2 2nd & 3rd Trombone Bb    |
| 1 Eb Clarinet     | 2 2nd & 4th Horn Eb/F  | 2 Baritone Bass            |
| 4 Solo Clarinet   | 2 1st Trombone C       | 2 1st Bass                 |
| 4 1st Clarinet    | 4 2nd & 3rd Trombone C | 2 2nd Bass                 |
| 4 2nd Clarinet    | 2 Barit.Euph. C        | 2 3rd Bass                 |
| 4 3rd Clarinet    | 2 Barit.Euph. Bb       |                            |
| 1 Alto Clarinet   | 4 Bases (tuba)         |                            |
| 1 Bass Clarinet   | 1 Stringbass           |                            |

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01.1745.08

2

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3

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Picc.  
Fl.  
Alt. Fl.  
Ob.  
Eng. Hrn.  
Bsn.  
Eb Clar.  
Solo Clar.  
Clar. I  
Clar. II  
Clar. III  
Alt. Clar.  
Bas. Clar.  
Alt. Sax.  
Ten. Sax.  
Bar. Sax.  
Picc. Hrn.  
Hrn. I+III F  
Hrn. II+IV F  
Trp. I  
Trp. II+III  
Trb. I  
Trb. II+III  
Bar. Euph.  
Bas. (Tuba)  
Str. Bas.  
Timp.  
Perc.

01.1745.08



Picc.  
Fl.  
Alt. Fl.  
Ob.  
Eng. Hrn.  
Bsn.  
Eb Clar.  
Solo Clar.  
Clar. I  
Clar. II  
Clar. III  
Alt. Clar.  
Bas. Clar.  
Alt. Sax.  
Ten. Sax.  
Bar. Sax.  
Picc. Hrn.  
Hrn. I+III F  
Hrn. II+IV F  
Trp. I  
Trp. II+III  
Trb. I  
Trb. II+III  
Bar. Euph.  
Bas. (Tuba)  
Str. Bas.  
Timp.  
Perc.



Picc.  
Fl.  
Alt. Fl.  
Ob.  
Eng. Hrn.  
Bsn.  
Eb Clar.  
Solo Clar.  
Clar. I  
Clar. II  
Clar. III  
Alt. Clar.  
Bas. Clar.  
Alt. Sax.  
Ten. Sax.  
Bar. Sax.  
Picc. Hrn.  
Hrn. I+III F  
Hrn. II+IV F  
Trp. I  
Trp. II+III  
Trb. I  
Trb. II+III  
Bar. Euph.  
Bas. (Tuba)  
Str. Bas.  
Timp.  
Perc.

01.1745.08



Picc.  
Fl.  
Alt. Fl.  
Ob.  
Eng. Hrn.  
Bsn.  
Eb Clar.  
Solo Clar.  
Clar. I  
Clar. II  
Clar. III  
Alt. Clar.  
Bas. Clar.  
Alt. Sax.  
Ten. Sax.  
Bar. Sax.  
Picc. Hrn.  
Hrn. I+III F  
Hrn. II+IV F  
Trp. I  
Trp. II+III  
Trb. I  
Trb. II+III  
Bar. Euph.  
Bas. (Tuba)  
Str. Bas.  
Timp.  
Perc.



Picc.  
Fl.  
Alt.Fl.  
Ob.  
Eng. Hrn.  
Bsn.  
E♭ Clar.  
Solo Clar. *Solo*  
Clar. I  
Clar. II  
Clar. III  
Alt. Clar.  
Bas. Clar.  
Alt. Sax.  
Ten. Sax.  
Bar. Sax.  
Fig. Hrn.  
Hrn. II+III F  
Hrn. II+IV F  
Trp. I *sense sord*  
Trp. II+III  
Trb. I  
Trb. II+III  
Bar. Euph.  
Bas. (Tuba)  
Str. Bas.  
Timp.  
Perc.

01.1745.08



Picc.  
Fl.  
Alt.Fl.  
Ob.  
Eng. Hrn.  
Bsn.  
E♭ Clar.  
Solo Clar. *Tutti*  
Clar. I  
Clar. II  
Clar. III  
Alt. Clar.  
Bas. Clar.  
Alt. Sax.  
Ten. Sax.  
Bar. Sax.  
Fig. Hrn.  
Hrn. II+III F  
Hrn. II+IV F  
Trp. I  
Trp. II+III  
Trb. I  
Trb. II+III  
Bar. Euph.  
Bas. (Tuba)  
Str. Bas.  
Timp.  
Perc.



Picc.  
Fl.  
Alt.Fl.  
Ob.  
Eng. Hrn.  
Bsn.  
E♭ Clar.  
Solo Clar.  
Clar. I  
Clar. II  
Clar. III  
Alt. Clar.  
Bas. Clar.  
Alt. Sax.  
Ten. Sax.  
Bar. Sax.  
Fig. Hrn.  
Hrn. II+III F *sense sord*  
Hrn. II+IV F *sense sord*  
Trp. I *sense sord*  
Trp. II+III *sense sord*  
Trb. I  
Trb. II+III  
Bar. Euph.  
Bas. (Tuba) *Tutti*  
Str. Bas.  
Timp.  
Perc. *Groot hangend Bekken*

01.1745.08



Picc.  
Fl.  
Alt.Fl.  
Ob.  
Eng. Hrn.  
Bsn.  
E♭ Clar.  
Solo Clar.  
Clar. I  
Clar. II  
Clar. III  
Alt. Clar.  
Bas. Clar.  
Alt. Sax.  
Ten. Sax.  
Bar. Sax.  
Fig. Hrn.  
Hrn. II+III F *molto stringendo*  
Hrn. II+IV F *molto stringendo*  
Trp. I  
Trp. II+III  
Trb. I  
Trb. II+III  
Bar. Euph.  
Bas. (Tuba)  
Str. Bas.  
Timp.  
Perc. *Timp-Tam*



*Ritard.*  $\text{♩} = 50$

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*Ritard.*  $\text{♩} = 50$

01.1745.08

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Picc.  
 Fl.  
 Alt. Fl.  
 Ob.  
 Eng. Hrn.  
 Bass.  
 Eb Clar.  
 Solo Clar.  
 Clar. I  
 Clar. II  
 Clar. III  
 Alt. Clar.  
 Bas. Clar.  
 Alt. Sax.  
 Ten. Sax.  
 Bar. Sax.  
 Picc. Hrn.  
 Hrn. II+III F  
 Hrn. II+IV F  
 Trp. I  
 Trp. II+III  
 Trb. I  
 Trb. II+III  
 Bar. Euph.  
 Bas. (Tuba)  
 Str. Bas.  
 Timp.  
 Perc.

01.1745.08

Picc.  
 Fl.  
 Alt. Fl.  
 Ob.  
 Eng. Hrn.  
 Bass.  
 Eb Clar.  
 Solo Clar.  
 Clar. I  
 Clar. II  
 Clar. III  
 Alt. Clar.  
 Bas. Clar.  
 Alt. Sax.  
 Ten. Sax.  
 Bar. Sax.  
 Picc. Hrn.  
 Hrn. II+III F  
 Hrn. II+IV F  
 Trp. I  
 Trp. II+III  
 Trb. I  
 Trb. II+III  
 Bar. Euph.  
 Bas. (Tuba)  
 Str. Bas.  
 Timp.  
 Perc.

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Picc.  
 Fl.  
 Alt. Fl.  
 Ob.  
 Eng. Hrn.  
 Bass.  
 Eb Clar.  
 Solo Clar.  
 Clar. I  
 Clar. II  
 Clar. III  
 Alt. Clar.  
 Bas. Clar.  
 Alt. Sax.  
 Ten. Sax.  
 Bar. Sax.  
 Picc. Hrn.  
 Hrn. II+III F  
 Hrn. II+IV F  
 Trp. I  
 Trp. II+III  
 Trb. I  
 Trb. II+III  
 Bar. Euph.  
 Bas. (Tuba)  
 Str. Bas.  
 Timp.  
 Perc.

01.1745.08

Picc.  
 Fl.  
 Alt. Fl.  
 Ob.  
 Eng. Hrn.  
 Bass.  
 Eb Clar.  
 Solo Clar.  
 Clar. I  
 Clar. II  
 Clar. III  
 Alt. Clar.  
 Bas. Clar.  
 Alt. Sax.  
 Ten. Sax.  
 Bar. Sax.  
 Picc. Hrn.  
 Hrn. II+III F  
 Hrn. II+IV F  
 Trp. I  
 Trp. II+III  
 Trb. I  
 Trb. II+III  
 Bar. Euph.  
 Bas. (Tuba)  
 Str. Bas.  
 Timp.  
 Perc.

01.1745.08

*ritenuto* **Ⓜ** Possibly Speed up

Picc.  
Fl.  
Alt.Fl.  
Ob.  
Eng. Hrn.  
Bass.  
E♭ Clar.  
Solo Clar.  
Clar. I  
Clar. II  
Clar. III  
Alt. Clar. (Div. 2va)  
Bar. Clar.  
Alt. Sax.  
Ten. Sax.  
Bar. Sax.  
Picc. Hrn.  
Hrn. I+III F  
Hrn. II+IV F  
Trp. I  
Trp. II+III  
Trb. I  
Trb. II+III  
Bar. Euph.  
Bass (Tuba)  
Str. Bas.  
Timp.  
Perc. Tam-Tam

**Mini Score**

01.1745.06

**Ⓜ**

Picc.  
Fl.  
Alt.Fl.  
Ob.  
Eng. Hrn.  
Bass.  
E♭ Clar.  
Solo Clar.  
Clar. I  
Clar. II  
Clar. III  
Alt. Clar.  
Bar. Clar.  
Alt. Sax.  
Ten. Sax.  
Bar. Sax.  
Picc. Hrn.  
Hrn. I+III F  
Hrn. II+IV F  
Trp. I  
Trp. II+III *scuse nord*  
Trb. I  
Trb. II+III  
Bar. Euph.  
Bass (Tuba)  
Str. Bas.  
Timp.  
Perc. *Suspended Cy*

**Mini Score**

01.1745.07

*ritenuto* **Ⓜ** *♩=60*

Picc.  
Fl.  
Alt.Fl.  
Ob.  
Eng. Hrn.  
Bass.  
E♭ Clar.  
Solo Clar.  
Clar. I  
Clar. II  
Clar. III  
Alt. Clar.  
Bar. Clar.  
Alt. Sax.  
Ten. Sax.  
Bar. Sax.  
Picc. Hrn.  
Hrn. I+III F  
Hrn. II+IV F  
Trp. I  
Trp. II+III  
Trb. I  
Trb. II+III  
Bar. Euph. *Tutti*  
Bass (Tuba)  
Str. Bas.  
Timp.  
Perc.

**Mini Score**

01.1745.08

*ritenuto* **Ⓜ** *♩=60*

Picc.  
Fl.  
Alt.Fl.  
Ob.  
Eng. Hrn.  
Bass.  
E♭ Clar.  
Solo Clar.  
Clar. I  
Clar. II  
Clar. III  
Alt. Clar.  
Bar. Clar.  
Alt. Sax.  
Ten. Sax.  
Bar. Sax.  
Picc. Hrn.  
Hrn. I+III F  
Hrn. II+IV F  
Trp. I  
Trp. II+III  
Trb. I  
Trb. II+III  
Bar. Euph.  
Bass (Tuba)  
Str. Bas.  
Timp.  
Perc.

**Mini Score**

01.1745.09

Fl. Picc.

Fl.

Alt.Fl.

Ob.

Eng. Hrn.

Basn.

E♭ Clar.

Solo Clar.

Clar. I

Clar. II

Clar. III

Alt. Clar.

Bas. Clar.

Alt. Sax.

Ten. Sax.

Bar. Sax.

Fig. Hrn.

Hrn. I+III F

Hrn. II+IV F

Trp. I

Trp. II+III

Trb. I

Trb. II+III

Bar. Euph.

Bas. (Tuba)

Str. Bas.

Timp.

Perc.

01.1745.08

Mini Score

*molto accelerando*

*J = 50*

Fl. Picc.

Fl.

Alt.Fl.

Ob.

Eng. Hrn.

Basn.

E♭ Clar.

Solo Clar.

Clar. I

Clar. II

Clar. III

Alt. Clar.

Bas. Clar.

Alt. Sax.

Ten. Sax.

Bar. Sax.

Fig. Hrn.

Hrn. I+III F

Hrn. II+IV F

Trp. I

Trp. II+III

Trb. I

Trb. II+III

Bar. Euph.

Bas. (Tuba)

Str. Bas.

Timp.

Perc.

01.1745.08

Mini Score

Fl. Picc.

Fl.

Alt.Fl.

Ob.

Eng. Hrn.

Basn.

E♭ Clar.

Solo Clar.

Clar. I

Clar. II

Clar. III

Alt. Clar.

Bas. Clar.

Alt. Sax.

Ten. Sax.

Bar. Sax.

Fig. Hrn.

Hrn. I+III F

Hrn. II+IV F

Trp. I

Trp. II+III

Trb. I

Trb. II+III

Bar. Euph.

Bas. (Tuba)

Str. Bas.

Timp.

Perc.

01.1745.08

Mini Score

*ritenuto*

*J = 50*

Fl. Picc.

Fl.

Alt.Fl.

Ob.

Eng. Hrn.

Basn.

E♭ Clar.

Solo Clar.

Clar. I

Clar. II

Clar. III

Alt. Clar.

Bas. Clar.

Alt. Sax.

Ten. Sax.

Bar. Sax.

Fig. Hrn.

Hrn. I+III F

Hrn. II+IV F

Trp. I

Trp. II+III

Trb. I

Trb. II+III

Bar. Euph.

Bas. (Tuba)

Str. Bas.

Timp.

Perc.

01.1745.08

Mini Score



Picc.  
Fl.  
Alt. Fl.  
Ob.  
Eng. Hrn.  
Bsn.  
E♭ Clar.  
Solo Clar.  
Clar. I  
Clar. II  
Clar. III  
Alt. Clar.  
Bas. Clar.  
Alt. Sax.  
Ten. Sax.  
Bar. Sax.  
Fig. Hrn.  
Hrn. I+III F  
Hrn. II+IV F  
Trp. I  
Trp. II + III  
Trb. I  
Trb. II + III  
Bar. Euph.  
Bas. (Tuba)  
Str. Bas.  
Timp.  
Perc.

01.1745.08

*poco e poco accelerando*

Picc.  
Fl.  
Alt. Fl.  
Ob.  
Eng. Hrn.  
Bsn.  
E♭ Clar.  
Solo Clar.  
Clar. I  
Clar. II  
Clar. III  
Alt. Clar.  
Bas. Clar.  
Alt. Sax.  
Ten. Sax.  
Bar. Sax.  
Fig. Hrn.  
Hrn. I+III F  
Hrn. II+IV F  
Trp. I  
Trp. II + III  
Trb. I  
Trb. II + III  
Bar. Euph.  
Bas. (Tuba)  
Str. Bas.  
Timp.  
Perc.

*sotto voce*

*sotto voce*

Pair of Cymbals

01.1745.08

**22** *Broad*

Picc.  
Fl.  
Alt. Fl.  
Ob.  
Eng. Hrn.  
Bsn.  
E♭ Clar.  
Solo Clar.  
Clar. I  
Clar. II  
Clar. III  
Alt. Clar.  
Bas. Clar.  
Alt. Sax.  
Ten. Sax.  
Bar. Sax.  
Fig. Hrn.  
Hrn. I  
Hrn. II + III  
Trp. I  
Trp. II + III  
Trb. I  
Trb. II + III  
Bar. Euph.  
Bas. (Tuba)  
Str. Bas.  
Timp.  
Perc.

*con sord.*

*sotto voce*

Suspended Cymbal

**23** *J = 120*

Picc.  
Fl.  
Alt. Fl.  
Ob.  
Eng. Hrn.  
Bsn.  
E♭ Clar.  
Solo Clar.  
Clar. I  
Clar. II  
Clar. III  
Alt. Clar.  
Bas. Clar.  
Alt. Sax.  
Ten. Sax.  
Bar. Sax.  
Fig. Hrn.  
Hrn. I+III F  
Hrn. II+IV F  
Trp. I  
Trp. II + III  
Trb. I  
Trb. II + III  
Bar. Euph.  
Bas. (Tuba)  
Str. Bas.  
Timp.  
Perc.

*con sord.*

*con sord.*

*con sord.*

Suspended Cymbal

01.1745.08

*accelerando*

Picc.  
Fl.  
Alt.Fl.  
Ob.  
Eng. Hrn.  
Bsn.  
E♭ Clar.  
Solo Clar.  
Clar. I  
Clar. II  
Clar. III  
Alt. Clar.  
Bas. Clar.  
Alt. Sax.  
Ten. Sax.  
Bar. Sax.  
Fg. Hrn.  
Hrn. III F  
Hrn. II+IV F  
Trp. I  
Trp. II + III  
Trb. I  
Trb. II + III  
Bar. Euph.  
Bas. (Tuba)  
Str. Bas.  
Timp.  
Perc.

01.1745.08

$\text{♩} = 270$

Picc.  
Fl.  
Alt.Fl.  
Ob.  
Eng. Hrn.  
Bsn.  
E♭ Clar.  
Solo Clar.  
Clar. I  
Clar. II  
Clar. III  
Alt. Clar.  
Bas. Clar.  
Alt. Sax.  
Ten. Sax.  
Bar. Sax.  
Fg. Hrn.  
Hrn. III F  
Hrn. II+IV F  
Trp. I  
Trp. II + III  
Trb. I  
Trb. II + III  
Bar. Euph.  
Bas. (Tuba)  
Str. Bas.  
Timp.  
Perc.

B.D.

*ritenuto*

$\text{♩} = 50$

Picc.  
Fl.  
Alt.Fl.  
Ob.  
Eng. Hrn.  
Bsn.  
E♭ Clar.  
Solo Clar.  
Clar. I  
Clar. II  
Clar. III  
Alt. Clar.  
Bas. Clar.  
Alt. Sax.  
Ten. Sax.  
Bar. Sax.  
Fg. Hrn.  
Hrn. III F  
Hrn. II+IV F  
Trp. I  
Trp. II + III  
Trb. I  
Trb. II + III  
Bar. Euph.  
Bas. (Tuba)  
Str. Bas.  
Timp.  
Perc.

01.1745.08

$\text{♩} = 50$

$\text{♩} = 50$

Picc.  
Fl.  
Alt.Fl.  
Ob.  
Eng. Hrn.  
Bsn.  
E♭ Clar.  
Solo Clar.  
Clar. I  
Clar. II  
Clar. III  
Alt. Clar.  
Bas. Clar.  
Alt. Sax.  
Ten. Sax.  
Bar. Sax.  
Fg. Hrn.  
Hrn. III F  
Hrn. II+IV F  
Trp. I  
Trp. II + III  
Trb. I  
Trb. II + III  
Bar. Euph.  
Bas. (Tuba)  
Str. Bas.  
Timp.  
Perc.

*Solo*  
*Solo*  
*Solo*

Flc.  
Fl.  
Alt.Fl.  
Ob.  
Eng. Hrn.  
Bsn.  
Eb Clar.  
Solo Clar.  
Clar. I  
Clar. II  
Clar. III  
Alt. Clar.  
Bsn. Clar.  
Alt. Sax.  
Ten. Sax.  
Bar. Sax.  
Fig. Hrn.  
Hrn. I+II F  
Hrn. II+IV F  
Trp. I  
Trp. II+III  
Trb. I  
Trb. II+III  
Bar. Euph.  
Eup. (Tuba)  
Str. Bas.  
Timp.  
Perc.

01.1745.08

Flc.  
Fl.  
Alt.Fl.  
Ob.  
Eng. Hrn.  
Bsn.  
Eb Clar.  
Solo Clar.  
Clar. I  
Clar. II  
Clar. III  
Alt. Clar.  
Bsn. Clar.  
Alt. Sax.  
Ten. Sax.  
Bar. Sax.  
Fig. Hrn.  
Hrn. I+II F  
Hrn. II+IV F  
Trp. I  
Trp. II+III  
Trb. I  
Trb. II+III  
Bar. Euph.  
Eup. (Tuba)  
Str. Bas.  
Timp.  
Perc.

01.1745.08

Flc.  
Fl.  
Alt.Fl.  
Ob.  
Eng. Hrn.  
Bsn.  
Eb Clar.  
Solo Clar.  
Clar. I  
Clar. II  
Clar. III  
Alt. Clar.  
Bsn. Clar.  
Alt. Sax.  
Ten. Sax.  
Bar. Sax.  
Fig. Hrn.  
Hrn. I+II F  
Hrn. II+IV F  
Trp. I  
Trp. II+III  
Trb. I  
Trb. II+III  
Bar. Euph.  
Eup. (Tuba)  
Str. Bas.  
Timp.  
Perc.

01.1745.08

Flc.  
Fl.  
Alt.Fl.  
Ob.  
Eng. Hrn.  
Bsn.  
Eb Clar.  
Solo Clar.  
Clar. I  
Clar. II  
Clar. III  
Alt. Clar.  
Bsn. Clar.  
Alt. Sax.  
Ten. Sax.  
Bar. Sax.  
Fig. Hrn.  
Hrn. I+II F  
Hrn. II+IV F  
Trp. I  
Trp. II+III  
Trb. I  
Trb. II+III  
Bar. Euph.  
Eup. (Tuba)  
Str. Bas.  
Timp.  
Perc.

01.1745.08

Mini Score

Mini Score

Mini Score

Mini Score

Fl. Alt. Fl. Ob. Eng. Hrn. Bass. Eb Clar. Solo Clar. Clar. I Clar. II Clar. III Alt. Clar. Bas. Clar. Alt. Sax. Ten. Sax. Bar. Sax. Fig. Hrn. Hrn. I+III F Hrn. II+IV F Trp. I Trp. II + III Trb. I Trb. II + III Bar. Euph. Bas. (Tuba) Str. Bas. Timp. Perc. Vibraphon

*sensu sord.* *mf* *330*

01.1745.08

Fl. Alt. Fl. Ob. Eng. Hrn. Bass. Eb Clar. Solo Clar. Clar. I Clar. II Clar. III Alt. Clar. Bas. Clar. Alt. Sax. Ten. Sax. Bar. Sax. Fig. Hrn. Hrn. I+III F Hrn. II+IV F Trp. I Trp. II + III Trb. I Trb. II + III Bar. Euph. Bas. (Tuba) Str. Bas. Timp. Perc.

*sensu sord.* *mf* *330*

01.1745.08

Fl. Alt. Fl. Ob. Eng. Hrn. Bass. Eb Clar. Solo Clar. Clar. I Clar. II Clar. III Alt. Clar. Bas. Clar. Alt. Sax. Ten. Sax. Bar. Sax. Fig. Hrn. Hrn. I+III F Hrn. II+IV F Trp. I Trp. II + III Trb. I Trb. II + III Bar. Euph. Bas. (Tuba) Str. Bas. Timp. Perc. Vibraphon

*con sord.*

01.1745.08

Fl. Alt. Fl. Ob. Eng. Hrn. Bass. Eb Clar. Solo Clar. Clar. I Clar. II Clar. III Alt. Clar. Bas. Clar. Alt. Sax. Ten. Sax. Bar. Sax. Fig. Hrn. Hrn. I+III F Hrn. II+IV F Trp. I Trp. II + III Trb. I Trb. II + III Bar. Euph. Bas. (Tuba) Str. Bas. Timp. Perc.

*con sord.*

01.1745.08

44

Flc.  
Fl.  
Alt.Fl.  
Ob.  
Eng. Hrn.  
Bsn.  
E♭ Clar.  
Solo Clar.  
Clar. I  
Clar. II  
Clar. III  
Alt. Clar.  
Bas. Clar.  
Alt. Sax.  
Ten. Sax.  
Bar. Sax.  
Fig. Hrn.  
Hrn. III F  
Hrn. II+IV F  
Trp. I  
Trp. II + III  
Tbn. I  
Tbn. II + III  
Bar. Euph.  
Bas. (Tuba)  
Str. Bas.  
Timp.  
Perc. Suspended Cymbal

*Solo*

*cresc. sord.*

01.1745.08

45

Flc.  
Fl.  
Alt.Fl.  
Ob.  
Eng. Hrn.  
Bsn.  
E♭ Clar.  
Solo Clar.  
Clar. I  
Clar. II  
Clar. III  
Alt. Clar.  
Bas. Clar.  
Alt. Sax.  
Ten. Sax.  
Bar. Sax.  
Fig. Hrn.  
Hrn. III F  
Hrn. II+IV F  
Trp. I  
Trp. II + III  
Tbn. I  
Tbn. II + III  
Bar. Euph.  
Bas. (Tuba)  
Str. Bas.  
Timp.  
Perc.

*Solo*

*cresc. sord.*

01.1745.08

Very long hold (to terminate without impulse)

46

Flc.  
Fl.  
Alt.Fl.  
Ob.  
Eng. Hrn.  
Bsn.  
E♭ Clar.  
Solo Clar.  
Clar. I  
Clar. II  
Clar. III  
Alt. Clar.  
Bas. Clar.  
Alt. Sax.  
Ten. Sax.  
Bar. Sax.  
Fig. Hrn.  
Hrn. III F  
Hrn. II+IV F  
Trp. I  
Trp. II + III  
Tbn. I  
Tbn. II + III  
Bar. Euph.  
Bas. (Tuba)  
Str. Bas.  
Timp.  
Perc.

*Very long hold (to terminate without impulse)*

01.1745.08