SCALDIS

Benoît Chantry

Grade / Moeilijkheidsgraad / Degré de difficulté / Schwierigkeitsgrad / Difficoltà **4**

Duration / Tijdsduur / Durée / Dauer / Durata **11:22**

Recording on / Opname op / Enregistrement sur / Aufnahme auf / Registrazione su

Tierolff for Band No. 31 "CRAZY TONGUES"

TMPCD130631

INSTRUMENTATION

Concert Band

Full score	1
Flute 1	3
Flute 2 (Piccolo)	3
Oboe	2
Bassoon	2
Bb Clarinet 1	5
Bb Clarinet 2	5
Bb Clarinet 3	5
Eb Alto Clarinet	1
Bb Bass Clarinet	1
Eb Alto Saxophone 1	1
Eb Alto Saxophone 2	1
Bb Tenor Saxophone	2
Eb Baritone Saxophone	1
Bb Trumpet 1	2
Bb Trumpet 2	2
Bb Trumpet 3	2
F Horn 1	1
F Horn 2	1
F Horn 3	1
C Trombone 1	2
C Trombone 2	2
C Trombone 3	2
C Euphonium	2
Bb Euphonium treble clef	3
C Basses	4
String Bass	1
Percussion 1	2
Percussion 2	1
Percussion 3	1
Timpani	1
Mallets	1

SUPPLEMENTARY PARTS

Eb Horn 1	1
Eb Horn 2	1
Eb Horn 3	1
Bb Trombone 1 bass clef	1
Bb Trombone 2 bass clef	1
Bb Trombone 3 bass clef	1
Bb Trombone 1 treble clef	1
Bb Trombone 2 treble clef	1
Bb Trombone 3 treble clef	1
Bb Euphonium bass clef	2
Eb Bass treble clef	2
Eb Bass bass clef	2
Bb Bass treble clef	2
Bb Bass bass clef	2

SCALDIS:

English:
The river Scheldt is 400 kilometres long and flows through France, Belgium and The Netherlands. Its name means “shallow.” It was used for navigation long before the Roman invasion, and during the Middle Ages it played an important political and economical role. Moreover, during long stretches of history it accompanied great religious and artistic trends. The introduction describes the river on a misty morning as we hear the sirens of ships. We navigate over the waves of a sometimes calm and sometimes restless river. Its history is told through a series of turbulent episodes. The music evokes the nobility of the river, the beauty of the surrounding nature, and the gratitude of the people to whom it gives work and income. Highlights of the composition are the moments when the river flows through the cities Valenciennes, Tournai, Ghent and Antwerp and finally reaches the North Sea.

Nederlands:
De Schelde is een rustige rivier van ongeveer vierhonderd kilometer lang, die door Frankrijk, België en Nederland stroomt en waarvan de naam “ondiep” betekent. Hij werd lang voor de Romeinse tijd al voor de scheepvaart gebruikt en speelde in de Middeleeuwen een belangrijke politieke en economische rol; bovendien heeft hij gedurende eeuwen grote religieuze en artistieke stromingen begeleid. De inleiding brengt ons in de sfeer van een mistige morgen en we horen op de achtergrond de toeters van de schepen. We laten ons meedrijven op de golven van de nu eens kalme, dan weer woelige stroming. De geschiedenis van de rivier wordt door middel van enkele tumultueuze episodes verteld. De muziek laat de schoonheid van de omringende natuur horen en het respect van de mensen aan wie hij werk en inkomsten biedt. Hoogtepunten in de compositie zijn te horen wanneer de rivier door grote steden zoals Valenciennes, Doornik, Gent en Antwerpen stroomt. Uiteindelijk, tegen het einde van de compositie, stroomt de Schelde onstuimig in de Noordzee.

Deutsch:
Die Schelde (Fr. *Escaut*) ist ein ruhiger Fluss, 400 Kilometer lang, der durch Frankreich, Belgien und die Niederlanden fließt und dessen Name übersetzt ‘untief’ bedeutet. Schon lange vor der römischen Zeit wurde die Schelde für die Schifffahrt verwendet. Im Mittelalter spielte sie eine wichtige politische und wirtschaftliche Rolle. In der Introduktion hören wir die Sirenen der Schiffe an einem nebligen Morgen. Wir fahren auf den Wellen des ruhigen Stromes. Die Musik stellt vor allem die Pracht des Flusses dar, sowie die Schönheit der Natur und die Dankbarkeit der Menschen, denn durch ihn erhalten viele von ihnen Arbeit. In der Komposition werden auch die ergreifenden und beeindruckenden Bilder großer Städte wie Valenciennes, Tournai, Gent und Antwerpen verarbeitet. Ihre musikalische Umsetzung bildet auch zugleich den Höhepunkt der Komposition.

Français:
Fleuve tranquille de presque 400 km, l'Escaut, qui traverse la France, la Belgique et les Pays-Bas, porte un nom qui signifie "peu profond". Utilisé pour la navigation bien avant l'Antiquité romaine, il joue depuis le Moyen Âge un rôle politique et économique important, mais a véhiculé aussi durant plusieurs siècles les grands courants artistiques et religieux.
L'introduction nous plonge dans l'ambiance d'un matin brumeux dans lequel retentissent les sirènes des péniches. On se laisse ensuite porter par le cours du fleuve, tantôt calme, tantôt agité. Son histoire est racontée, à travers notamment quelques épisodes tumultueux. Mais la musique évoque surtout la noblesse du fleuve, la beauté de la nature qui l'accompagne, et la reconnaissance des hommes à qui il apporte ressources et travail. Les moments forts de l'oeuvre génèrent quant à eux des images à la fois émouvantes et impressionnantes : le passage de l'Escaut dans les grandes villes comme Valenciennes, Tournai, Gand et Anvers, et à la fin de l'oeuvre, l'Escaut se jetant à corps perdu dans la Mer du Nord…

BENOÎT CHANTRY

Nederlands :
Op jeugdige leeftijd gaat Benoît Chantry naar het Conservatorium van Doornik (B) waar hij piano, viool, saxofoon en slagwerk studeert. Voor het laatste onderdeel gaat hij uiteindelijk naar het 'Conservatoire Royal' te Brussel om daar verder te studeren. Op dat conservatorium volgt hij ook de studies orkestdirectie, kamermuziek, jazz en compositie (in de klas van André Waignein).
Hij houdt zich bezig met het schrijven van muziekspektakels, het schrijven van theatermuziek (onder meer voor "Rijsel Centrum 2004 van de Europese Cultuur"), maar ook arrangementen, bijvoorbeeld voor jazz- en folkartiesten. Hij valt op door zijn pogingen om diverse, vaak sterk verschillende, stijlen dichter bij elkaar te brengen. Hij dirigeert met grote regelmaat kamermuziekensembles en symfonieorkesten, soms in prestigieuze projecten zoals ondermeer bij de inhuldiging van het Instrumentenmuseum te Brussel. Hij dirigeerde veel werk van bekende componisten. Toch gaat zijn persoonlijke voorkeur uit naar het dirigeren van harmonieorkesten. Hij dirigeert al een harmonieorkest sinds zijn 17e. Momenteel is hij dirigent bij de harmonie "La Concorde" van Péronnes, welke in de afdeling uitmuntendheid speelt. Ook is hij dirigent van het harmonieorkest van het Conservatorium van Doornik.
Hij doceert momenteel zelf aan het Conservatorium van Doornik en aan het 'Conservatoire Royal' van Brussel. In 1999 behaalde hij de compositieprijs van de SABAM tijdens de European Jazz Contest en in 2007 de prijs van de Muziekfederatie van de Provincie Henegouwen.

English :
At a very young age, Benoît Chantry starts attending classes at the Doornik Conservatory (Belgium) where he studies piano, violin, saxophone and percussion. He continues his percussion studies at the Royal Conservatory in Brussels, where he also attends lessons for orchestral conducting, chamber music, jazz and composition (in André Waignein's class). He composes for musical spectacles, musical theatre (amongst others for "Rijsel Centre of European Culture 2004") but also arrangements for jazz and folk artists. He has a remarkable style, characterized by his attempts to combine various, often very different, styles. He very regularly conducts chamber music ensembles and symphony orchestras, at events such as the opening of the Musical Instruments Museum in Brussels. He conducted many pieces of well known composers. However, he personally favours conducting wind bands, which he has been doing since the age of 17. Currently he is the conductor of the wind band 'La Concorde' at Péronnes, which plays in the excellence division. Also he conducts the wind band of the Doornik Conservatory.
At this moment he is also a professor at the Doornik Conservatory as well as the Brussels Royal Conservatory. In 1999 he was awarded the Composition Prize winner at the SABAM European Jazz Contest and in 2007 he was awarded the Prize of the Music Federation of the Province of Henegouwen.

Deutsch:
Im jugendlichen Alter studierte Benoît Chantry Klavier, Geige, Saxophon und Schlagzeug am Musikkonservatorium von Tournai (B). Er schloss sein Schlagzeugstudium ab und studierte auch Orchesterdirektion, Kammermusik, Jazz und Instrumentalsatz (bei André Waignein) am Conservatoire Royal von Brüssel. Er kreiert Musikspektakel, schreibt Bühnenmusik – u.a. für das Ereignis „Lille Zentrum der europäischen Kultur 2004" – und schreibt Arrangements für Jazzmusiker und Folkkünstler. Er fällt auf wegen seiner Versuche, oft ganz verschiedene Stile zu vereinigen. Er dirigiert regelmäßig Kammermusikensembles und Sinfonieorchester, oft bei

wichtigen Veranstaltungen wie z.B. bei der Huldigungsfeier des Musikinstrumentenmuseums von Brüssel. Er dirigierte die Uraufführung von verschiedenen Werken bekannter Komponisten. Jedoch hat er eine gewisse Vorliebe für das sinfonische Blasorchester. Er dirigiert schon ein Blasorchester seit dem Alter von siebzehn Jahren. Aktuell ist er Dirigent des Harmonieorchesters „La Concorde“ in Péronnes (Excellenz Stufe) und des sinfonischen Blasorchesters des Musikkonservatoriums in Tournai.
Derzeit unterrichtet er am Musikkonservatorium von Tournai und am Conservatoire Royal von Brüssel. 1999 erhielt er den Kompositionspreis der SABAM während des europäischen Jazzmusikwettbewerbes und 2007 bekam er den Preis der Blasmusikföderation der Provinz Hainaut.

Français:
Dès son plus jeune âge, Benoît Chantry entre au Conservatoire de Tournai (B) pour y apprendre le piano, le violon, le saxophone et la percussion. C’est dans cette discipline qu’il se spécialise ensuite au Conservatoire Royal de Bruxelles, où il étudie également la direction d’orchestre, la musique de chambre, le jazz et les écritures, et se forme notamment auprès d’André Waignein. Ses activités se partagent entre la conception de spectacles musicaux, l’écriture de musique pour le théâtre, notamment pour Lille 2004 Capitale culturelle européenne, et les arrangements pour des artistes de jazz et de musique traditionnelle. Il se caractérise d’ailleurs par sa volonté de rapprocher des styles parfois très différents. Il dirige régulièrement des orchestres de chambre et symphoniques, parfois dans des contextes prestigieux comme l’inauguration du Musée des Instruments de Musique de Bruxelles, et a déjà créé des œuvres de compositeurs reconnus. Mais son cœur penche surtout du côté des orchestres d’harmonie, qu’il dirige depuis l’âge de 17 ans. Actuellement, il dirige l’Harmonie La Concorde de Péronnes, reconnue en catégorie Excellence, et l’Orchestre à vent du Conservatoire de Tournai, fondé par André Waignein.
Il enseigne au Conservatoire de Tournai et au Conservatoire Royal de Bruxelles. Il a obtenu le prix de composition de la SABAM au European Jazz Contest en 1999 et le Prix de composition de la Fédération musicale du Hainaut en 2007.

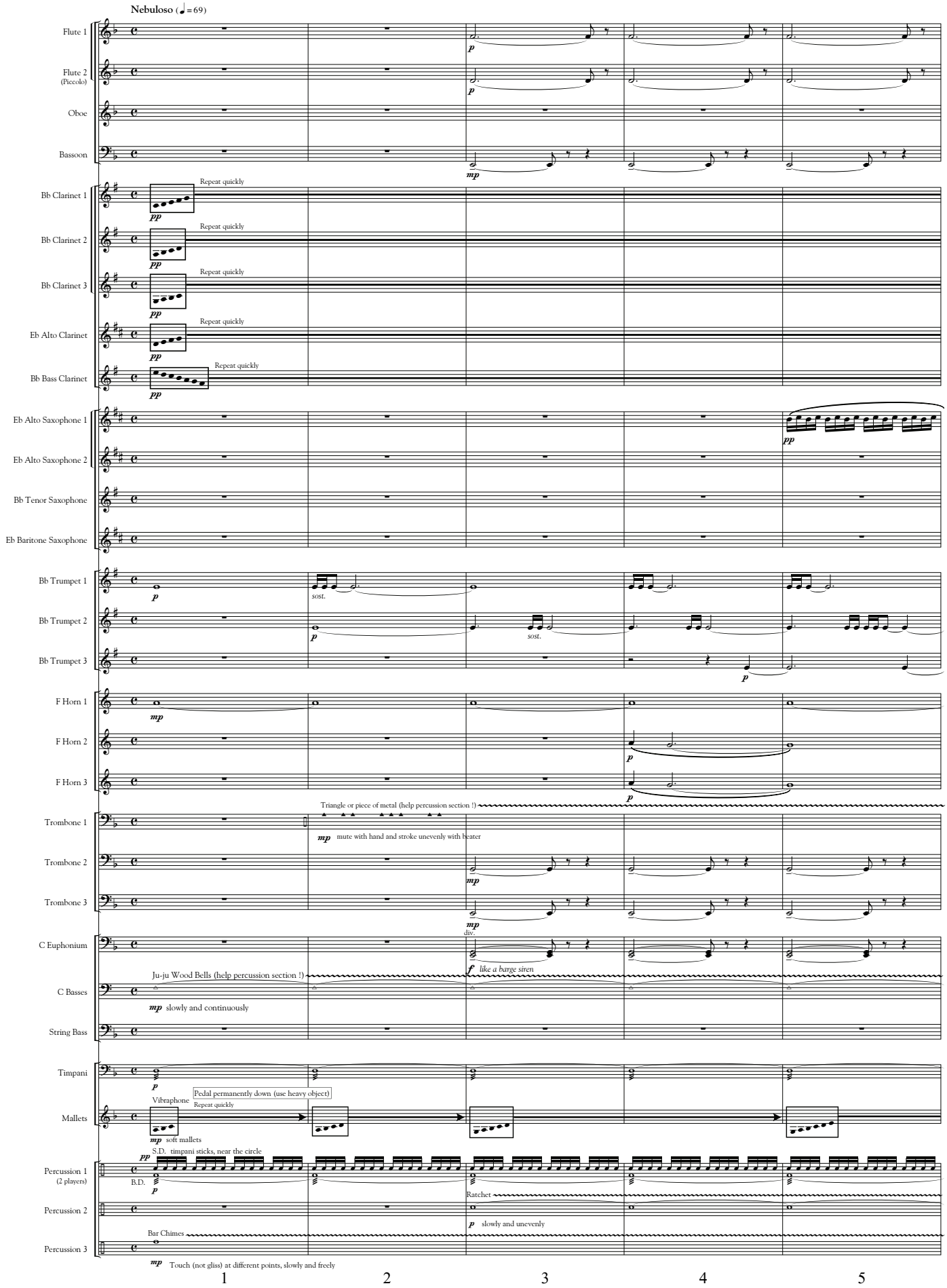
Full Score
(Concert Band)

dedicated to my parents, who live near the Scheldt

SCALDIS

Story of a River

Benoît Chantry



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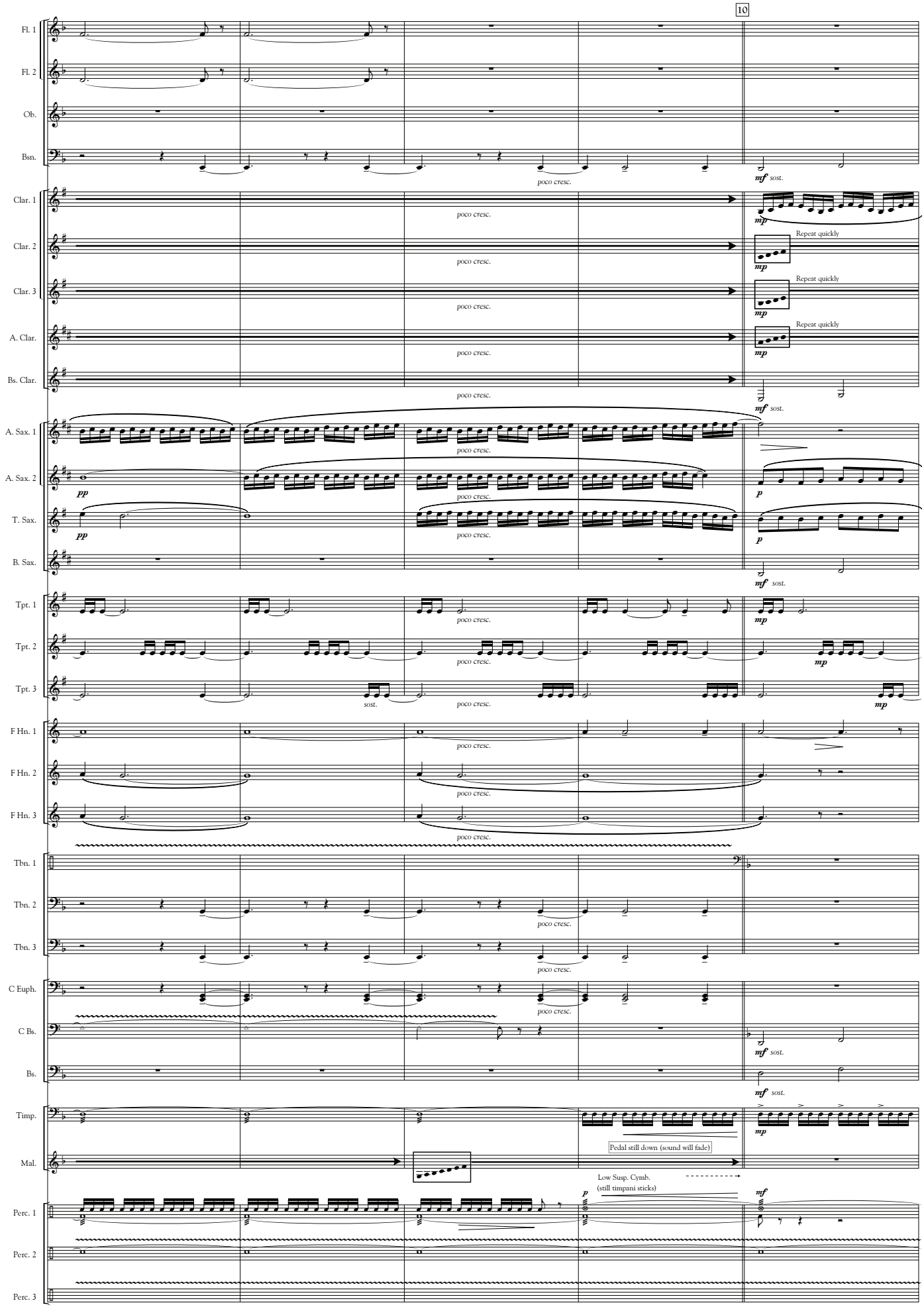
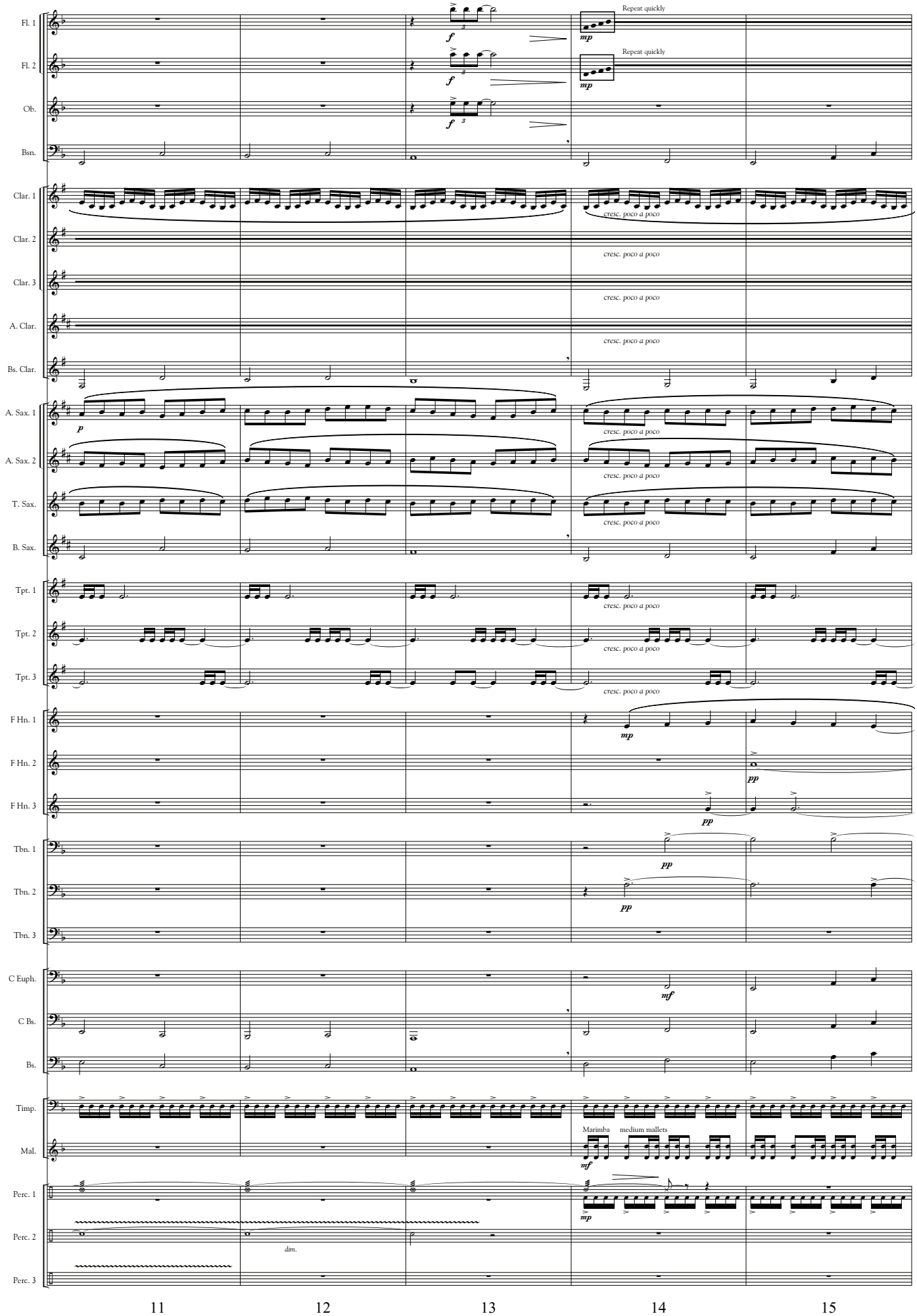
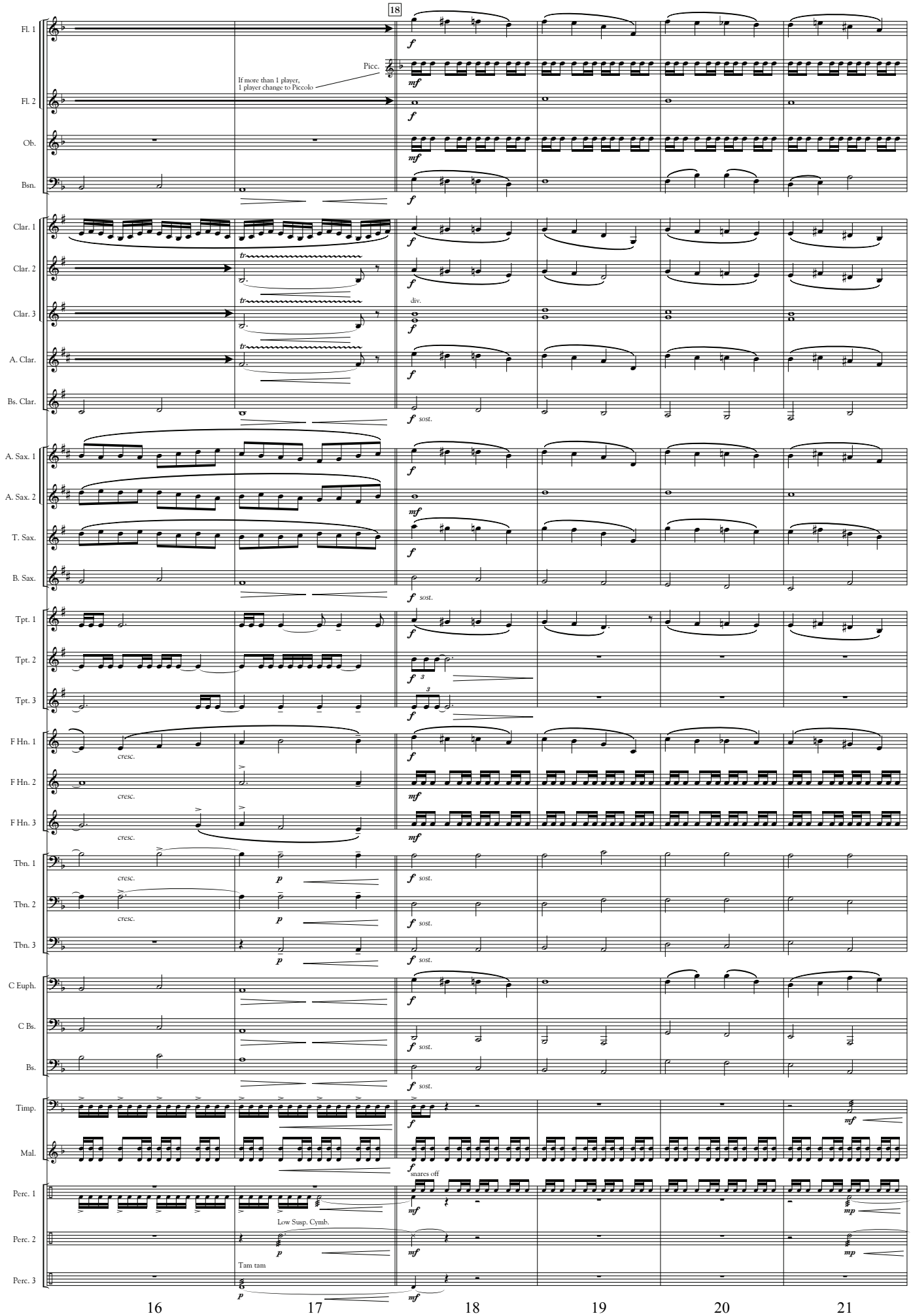
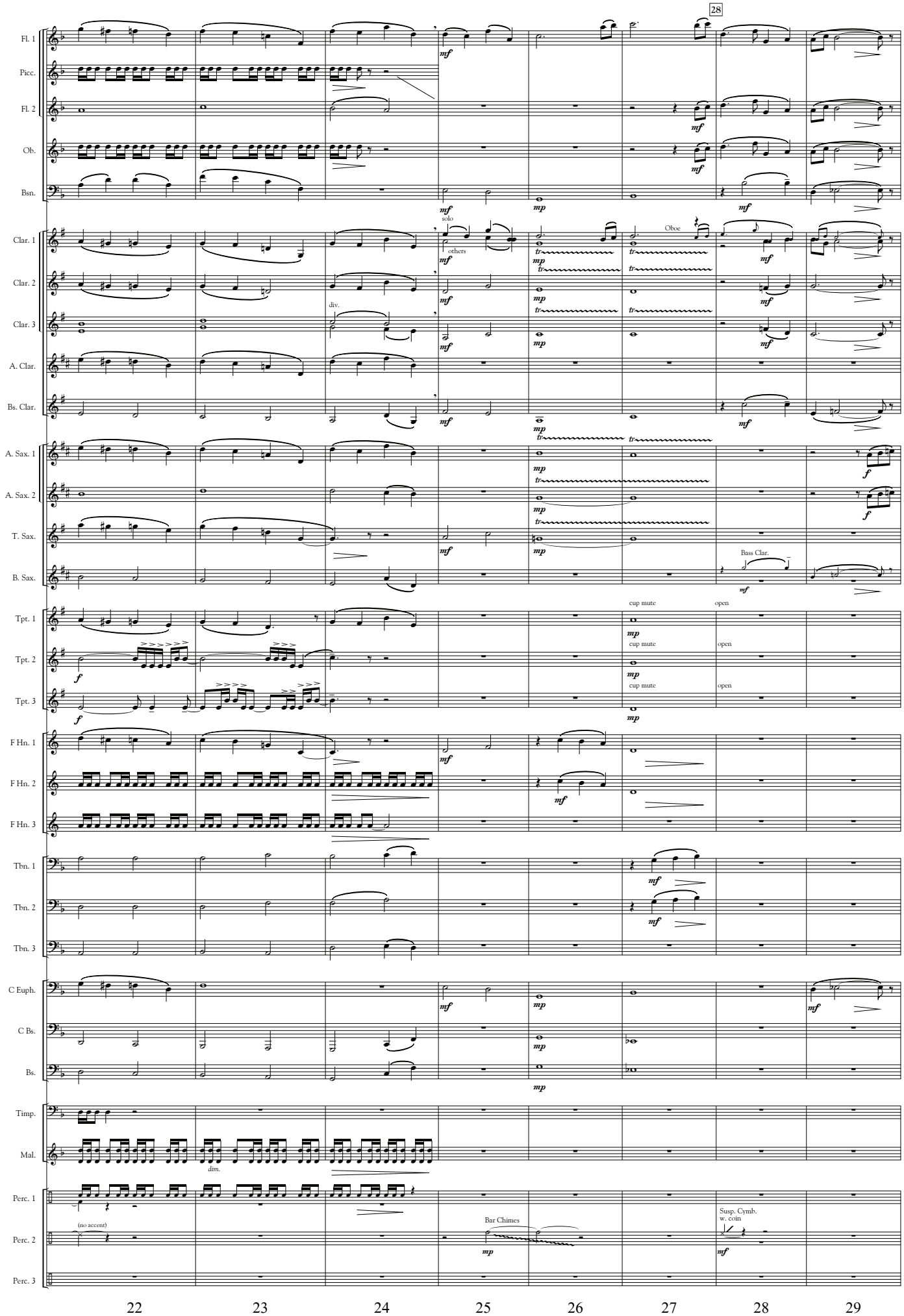
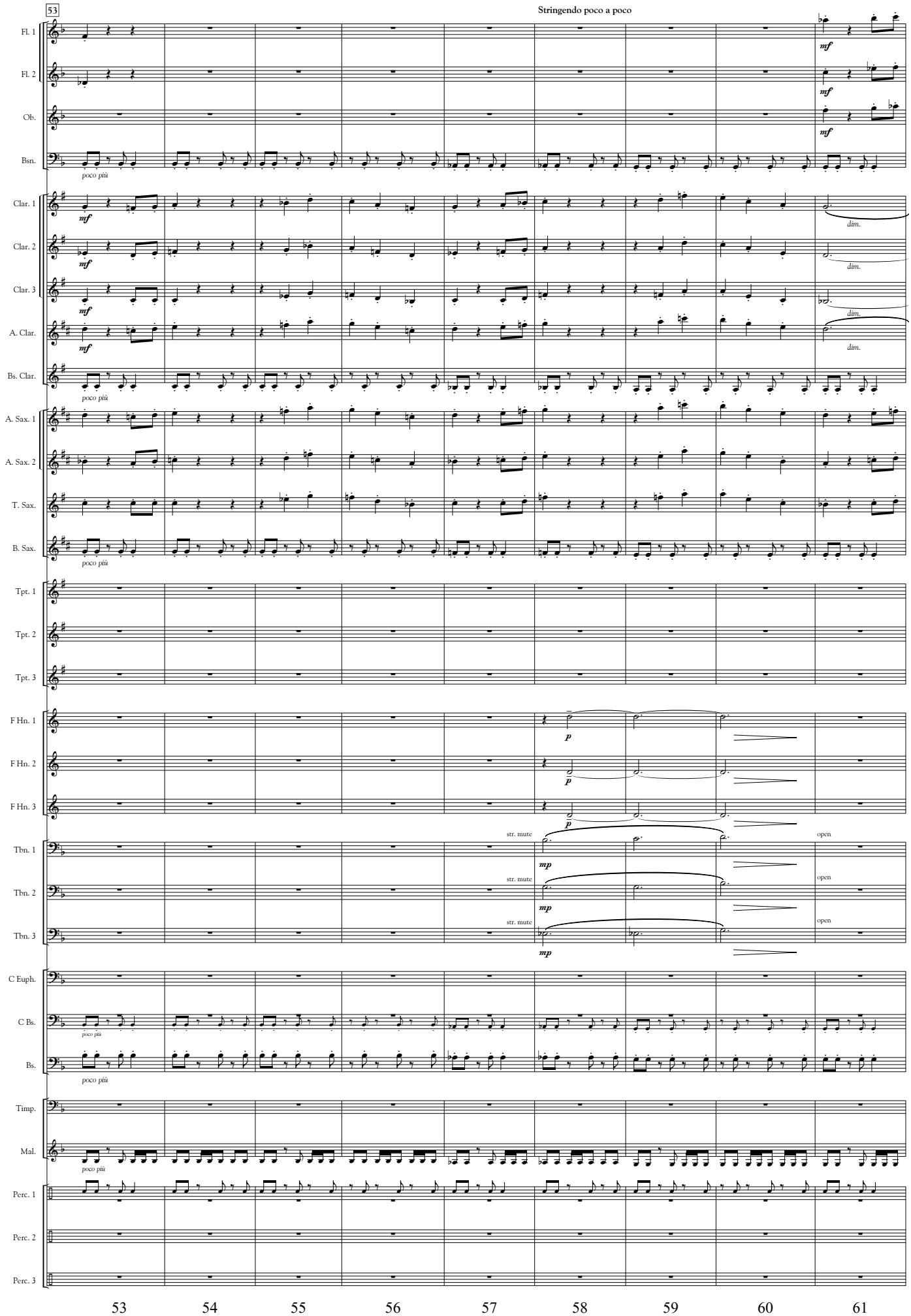
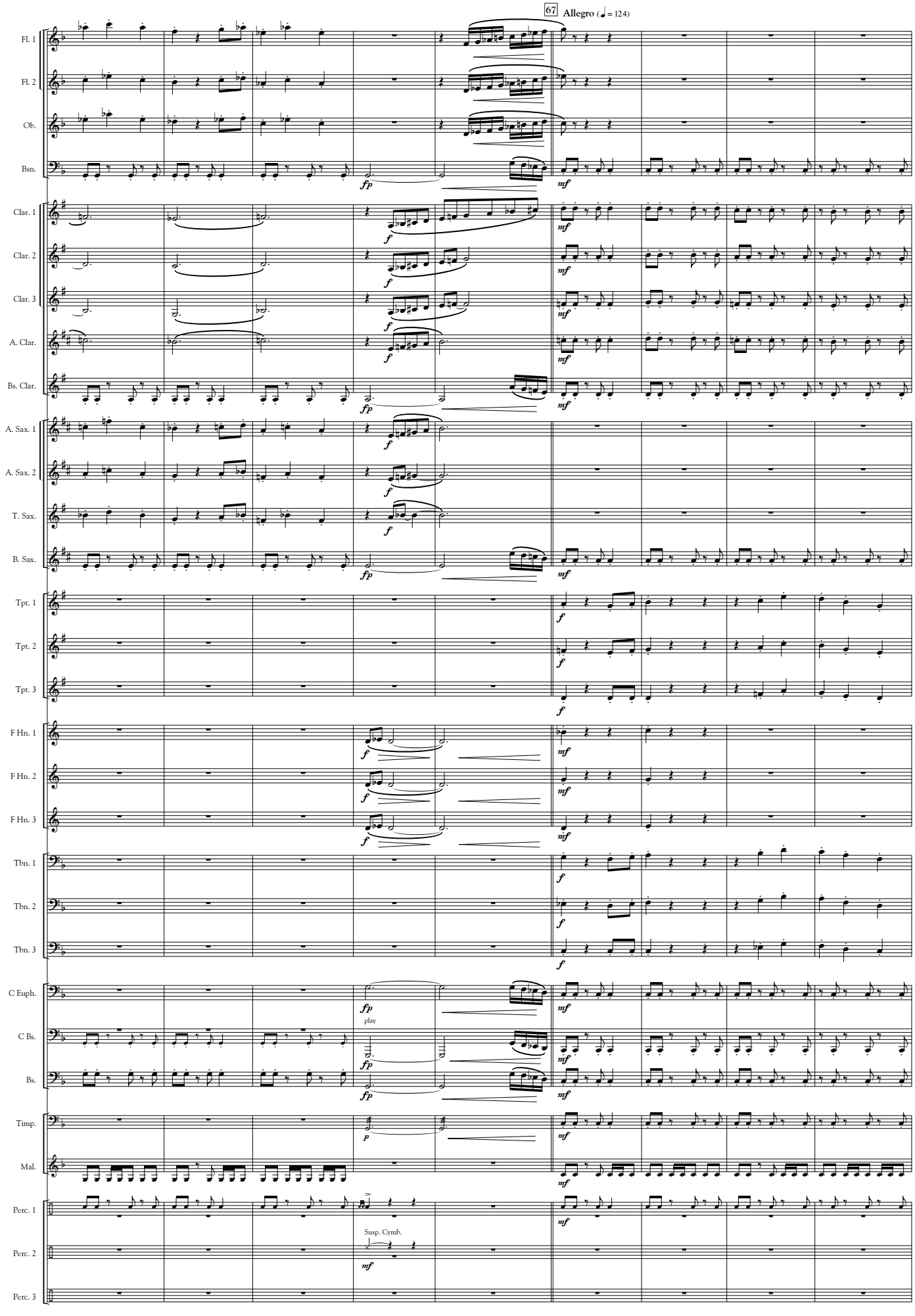

10
Fl. 1
Fl. 2
Ob.
Bsn.
Clar. 1
Clar. 2
Clar. 3
A. Clar.
Bs. Clar.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F Hn. 1
F Hn. 2
F Hn. 3
Tbn. 1
Tbn. 2
Tbn. 3
C Euph.
C Bs.
Bs.
Timp.
Mal.
Perc. 1
Perc. 2
Perc. 3
poco cresc.
mf sost.
mp
pp
p
sost.
Repeat quickly
Pedal still down (sound will fade)
Low Susp. Cymb.
(still timpani sticks)
6
7
8
9
10

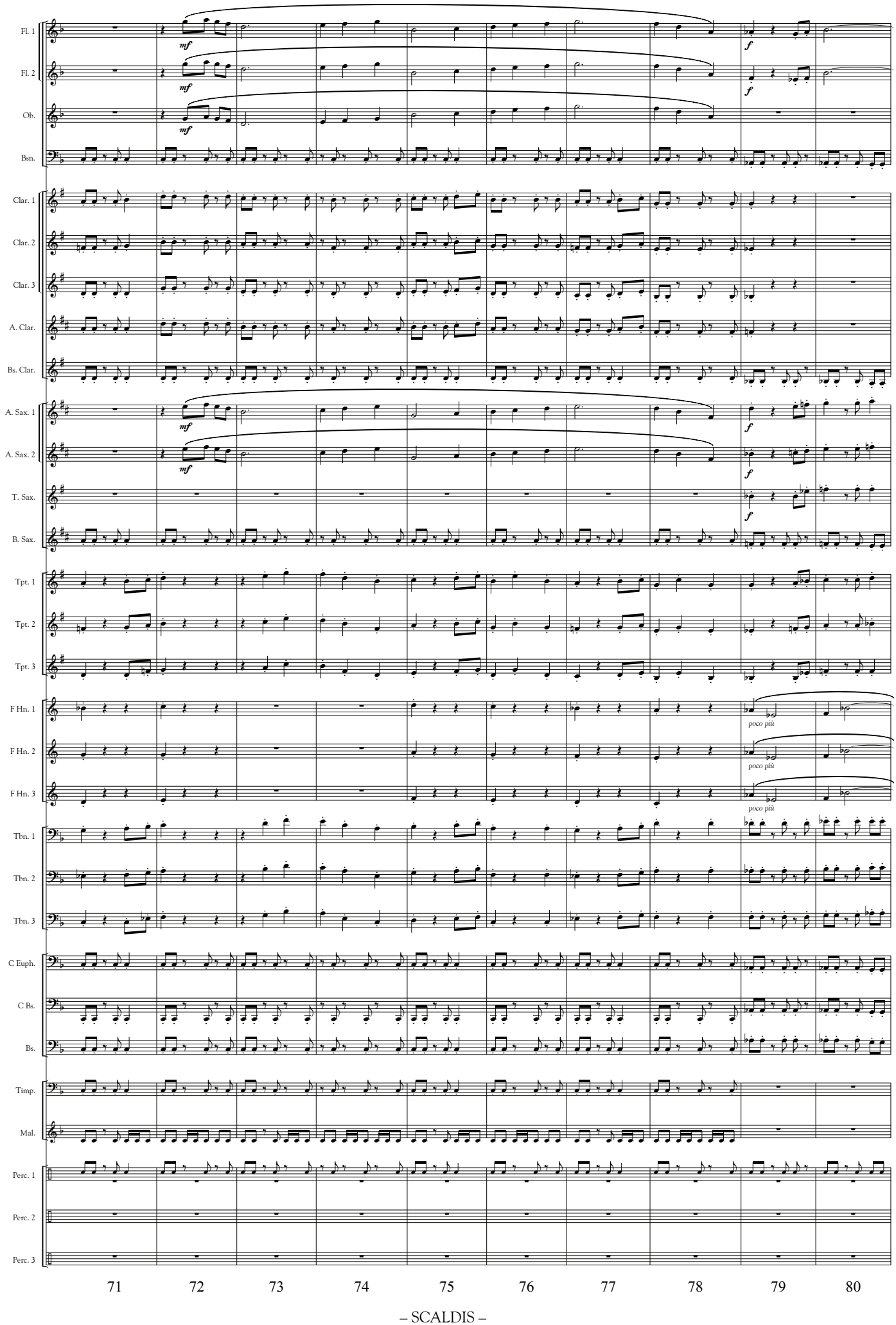

Fl. 1
Fl. 2
Ob.
Bsn.
Clar. 1
Clar. 2
Clar. 3
A. Clar.
Bs. Clar.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F Hn. 1
F Hn. 2
F Hn. 3
Tbn. 1
Tbn. 2
Tbn. 3
C Euph.
C Bs.
Bs.
Timp.
Mal.
Perc. 1
Perc. 2
Perc. 3
Repeat quickly
Repeat quickly
cresc. poco a poco
Marimba
medium mallets
dim.
11
12
13
14
15

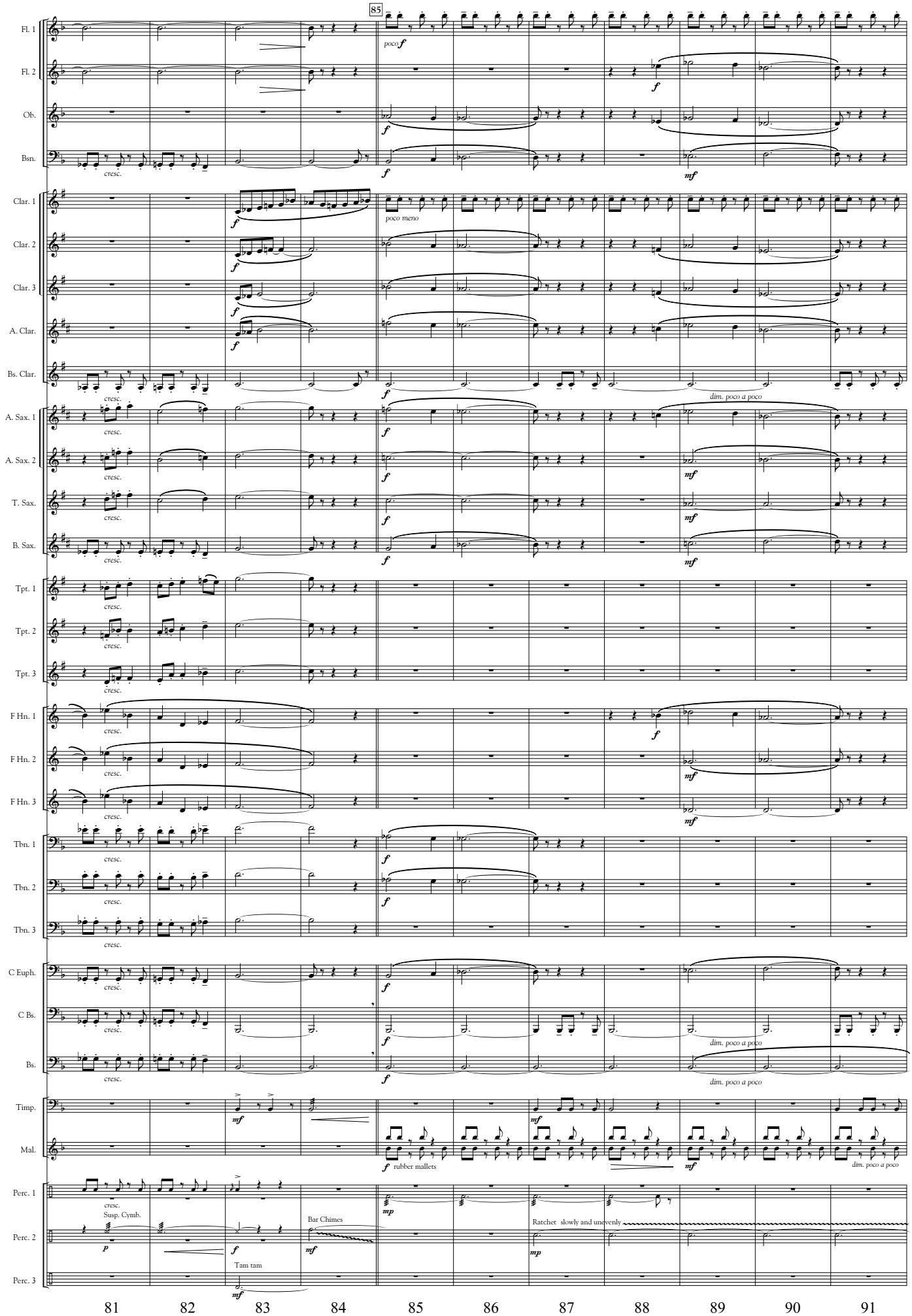

18
Fl. 1
Picc.
If more than 1 player,
1 player change to Piccolo
Fl. 2
Ob.
Bsn.
Clar. 1
Clar. 2
Clar. 3
div.
A. Clar.
Bs. Clar.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F Hn. 1
F Hn. 2
F Hn. 3
Tbn. 1
Tbn. 2
Tbn. 3
C Euph.
C Bs.
Bs.
Timp.
Mal.
snares off
Perc. 1
Low Susp. Cymb.
Perc. 2
Tam tam
Perc. 3
16
17
18
19
20
21

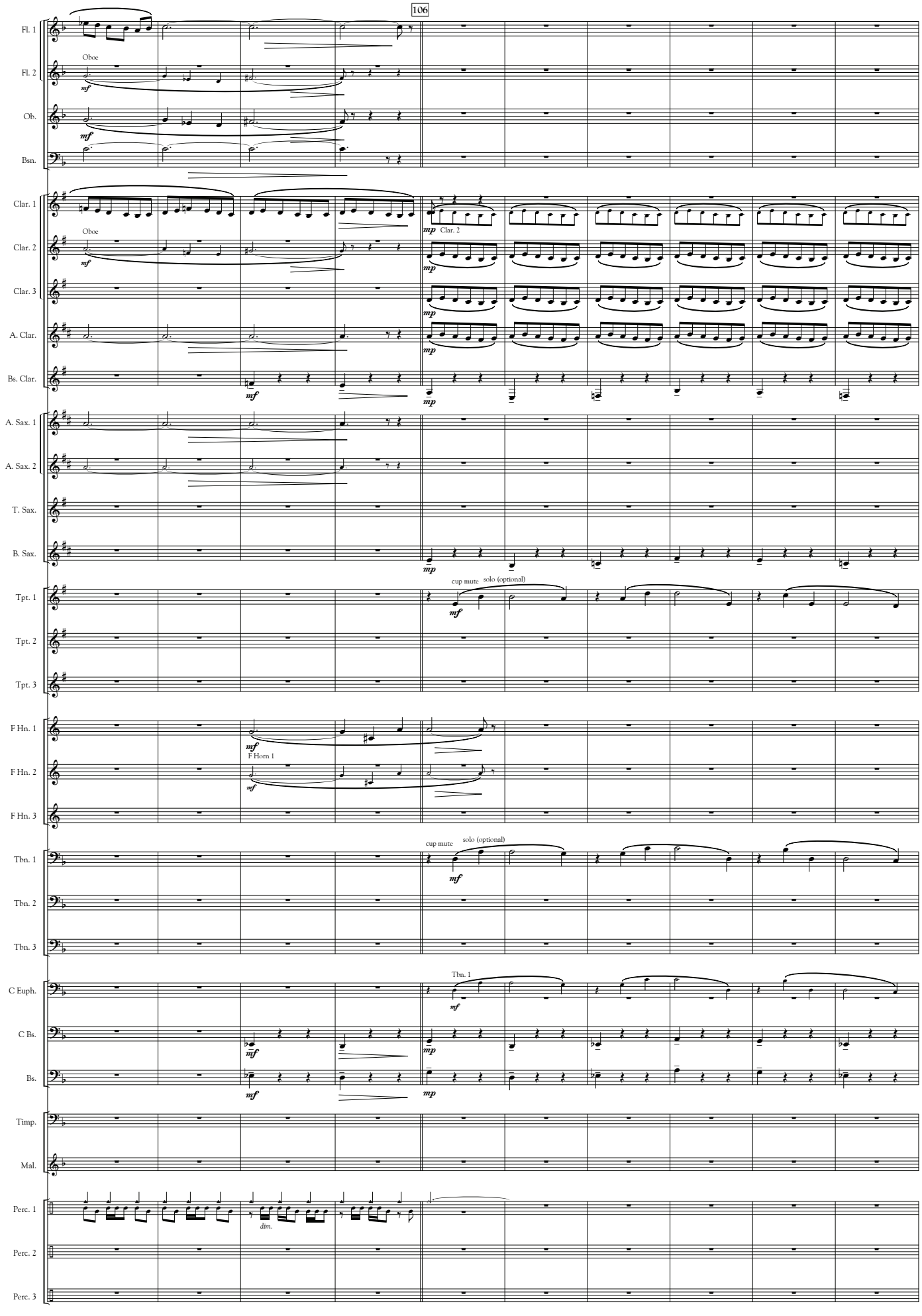

28
Fl. 1
Picc.
Fl. 2
Ob.
Bsn.
Clar. 1
Clar. 2
Clar. 3
A. Clar.
Bs. Clar.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F Hn. 1
F Hn. 2
F Hn. 3
Tbn. 1
Tbn. 2
Tbn. 3
C Euph.
C Bs.
Bs.
Timp.
Mal.
Perc. 1
Perc. 2
Perc. 3
solo
others
div.
Oboe
Bass Clar.
cup mute
open
(no accent)
Bar Chimes
Susp. Cymb.
w. coin
22
23
24
25
26
27
28
29

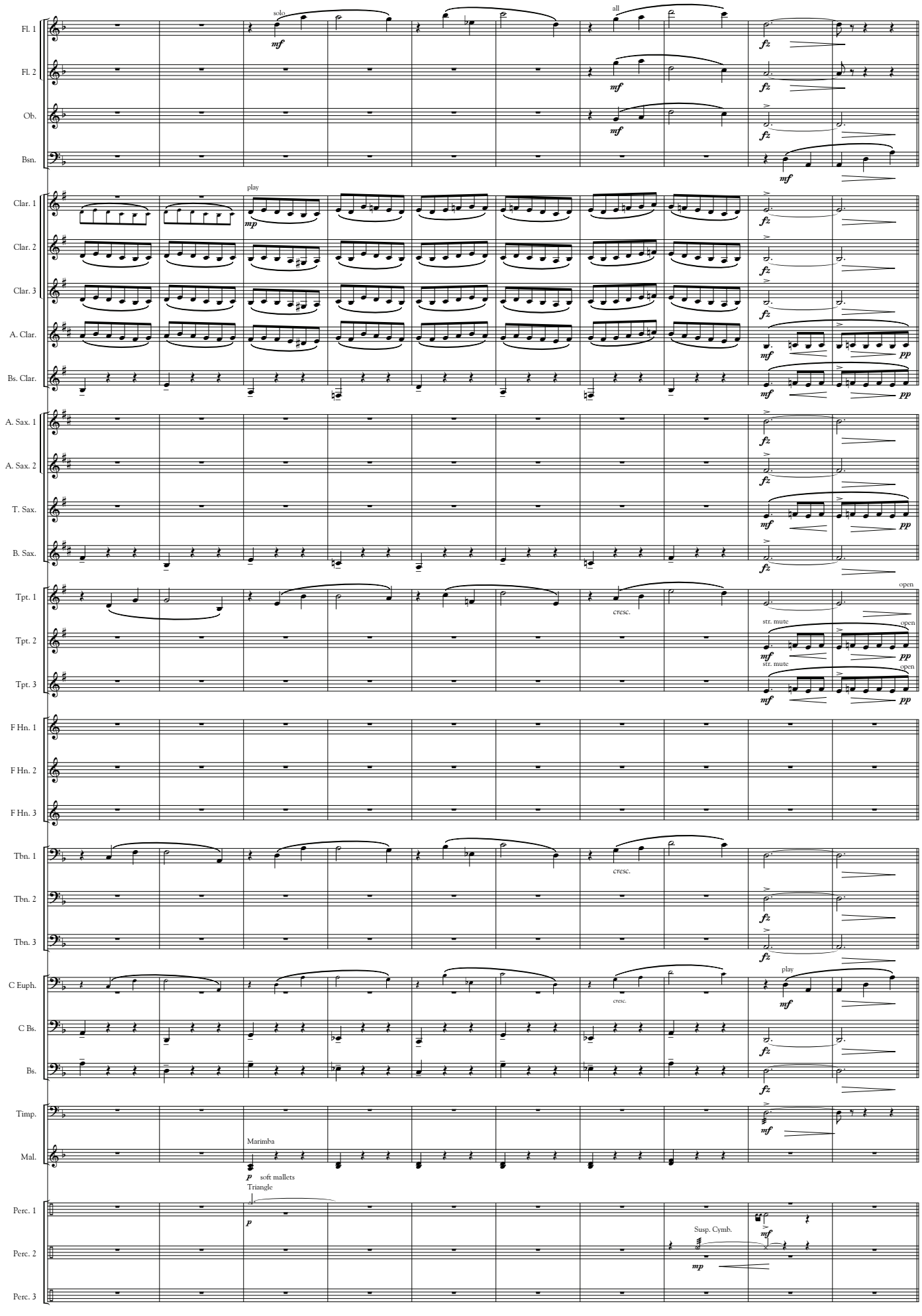

53
Stringendo poco a poco
Fl. 1
Fl. 2
Ob.
Bsn.
Clar. 1
Clar. 2
Clar. 3
A. Clar.
Bs. Clar.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F Hn. 1
F Hn. 2
F Hn. 3
Tbn. 1
Tbn. 2
Tbn. 3
C Euph.
C Bs.
Bs.
Timp.
Mal.
Perc. 1
Perc. 2
Perc. 3
mf
poco più
dim.
p
mp
str. mute
open
53
54
55
56
57
58
59
60
61

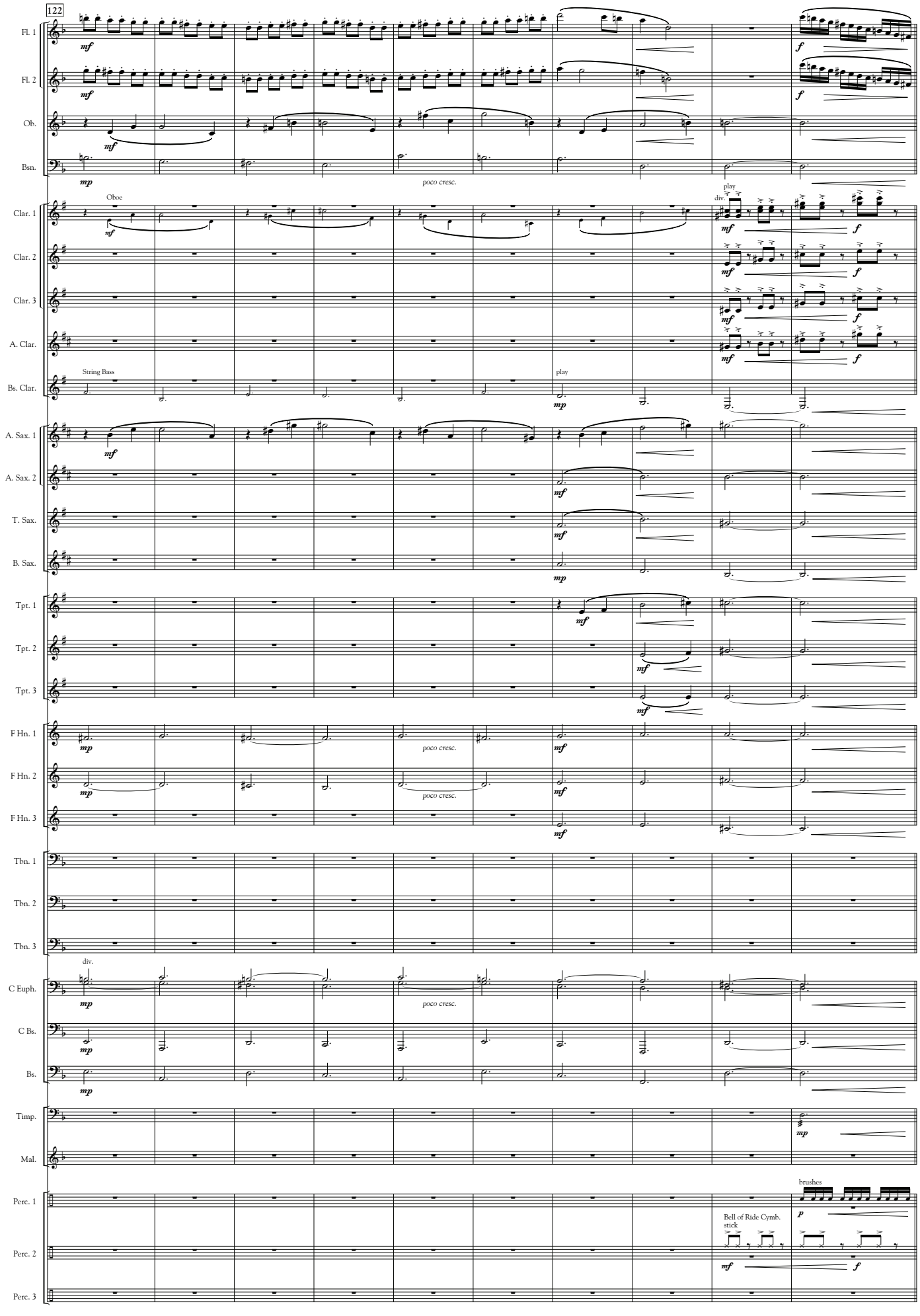

67 Allegro (♩= 124)
Fl. 1
Fl. 2
Ob.
Bsn.
Clar. 1
Clar. 2
Clar. 3
A. Clar.
Bs. Clar.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F Hn. 1
F Hn. 2
F Hn. 3
Tbn. 1
Tbn. 2
Tbn. 3
C Euph.
C Bs.
Bs.
Timp.
Mal.
Perc. 1
Perc. 2
Perc. 3
play
Susp. Cymb.
62
63
64
65
66
67
68
69
70

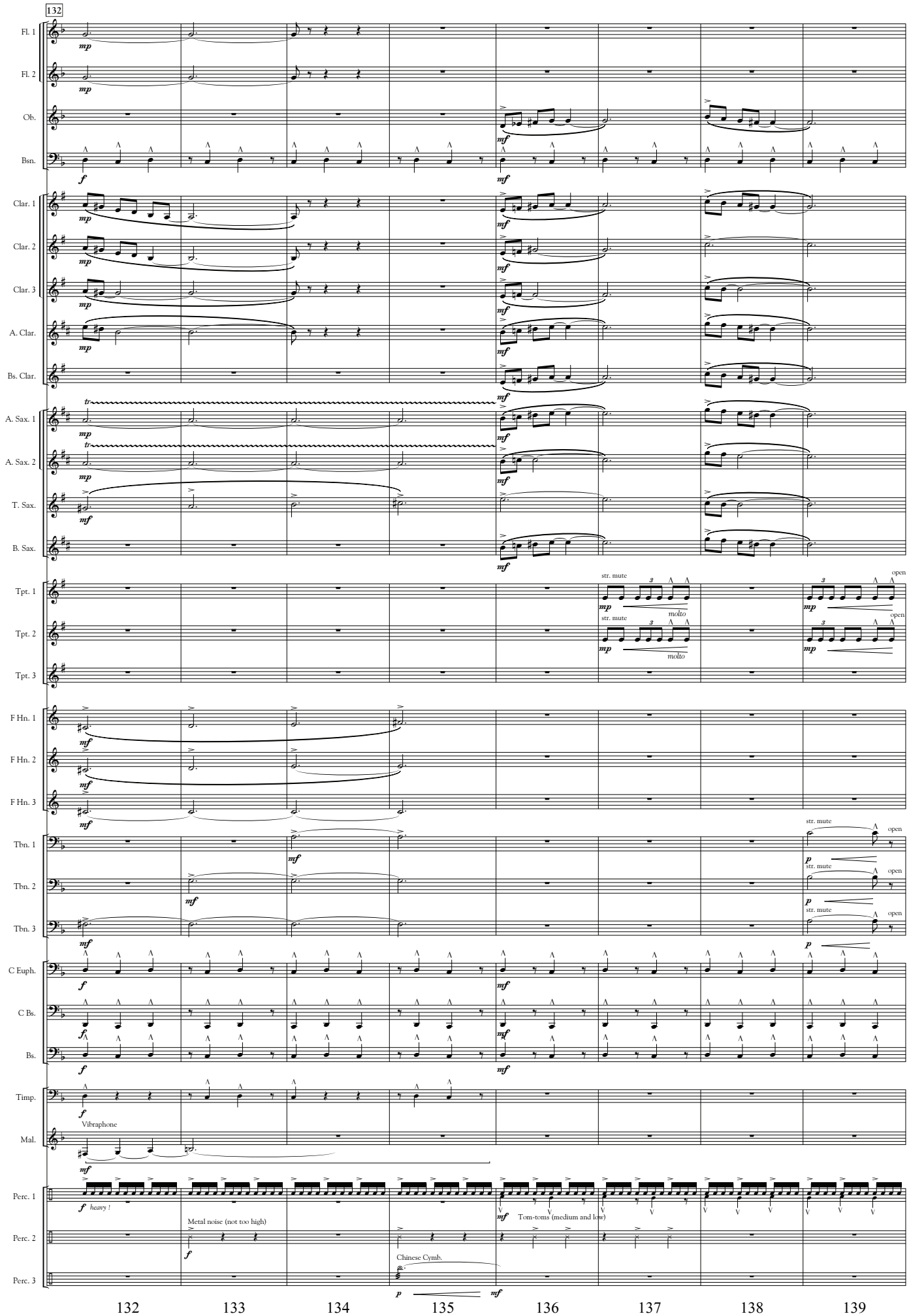

Fl. 1
Fl. 2
Ob.
Bsn.
Clar. 1
Clar. 2
Clar. 3
A. Clar.
Bs. Clar.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F Hn. 1
F Hn. 2
F Hn. 3
Tbn. 1
Tbn. 2
Tbn. 3
C Euph.
C Bs.
Bs.
Timp.
Mal.
Perc. 1
Perc. 2
Perc. 3
mf
f
poco più
71
72
73
74
75
76
77
78
79
80

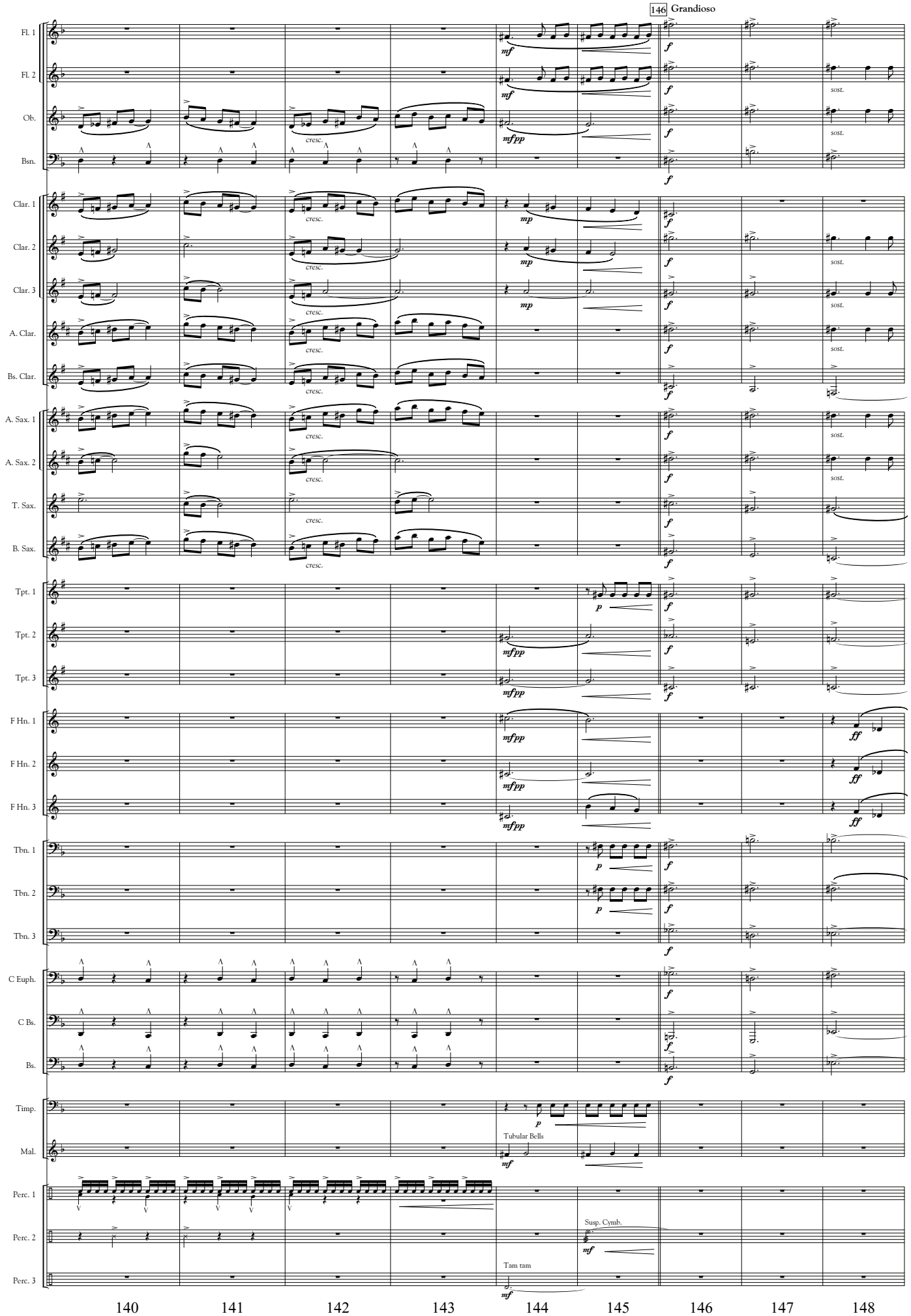

85
Fl. 1
Fl. 2
Ob.
Bsn.
Clar. 1
Clar. 2
Clar. 3
A. Clar.
Bs. Clar.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F Hn. 1
F Hn. 2
F Hn. 3
Tbn. 1
Tbn. 2
Tbn. 3
C Euph.
C Bs.
Bs.
Timp.
Mal.
Perc. 1
Perc. 2
Perc. 3
poco f
poco meno
dim. poco a poco
rubber mallets
Susp. Cymb.
Bar Chimes
Tam tam
Ratchet slowly and unevenly
81
82
83
84
85
86
87
88
89
90
91

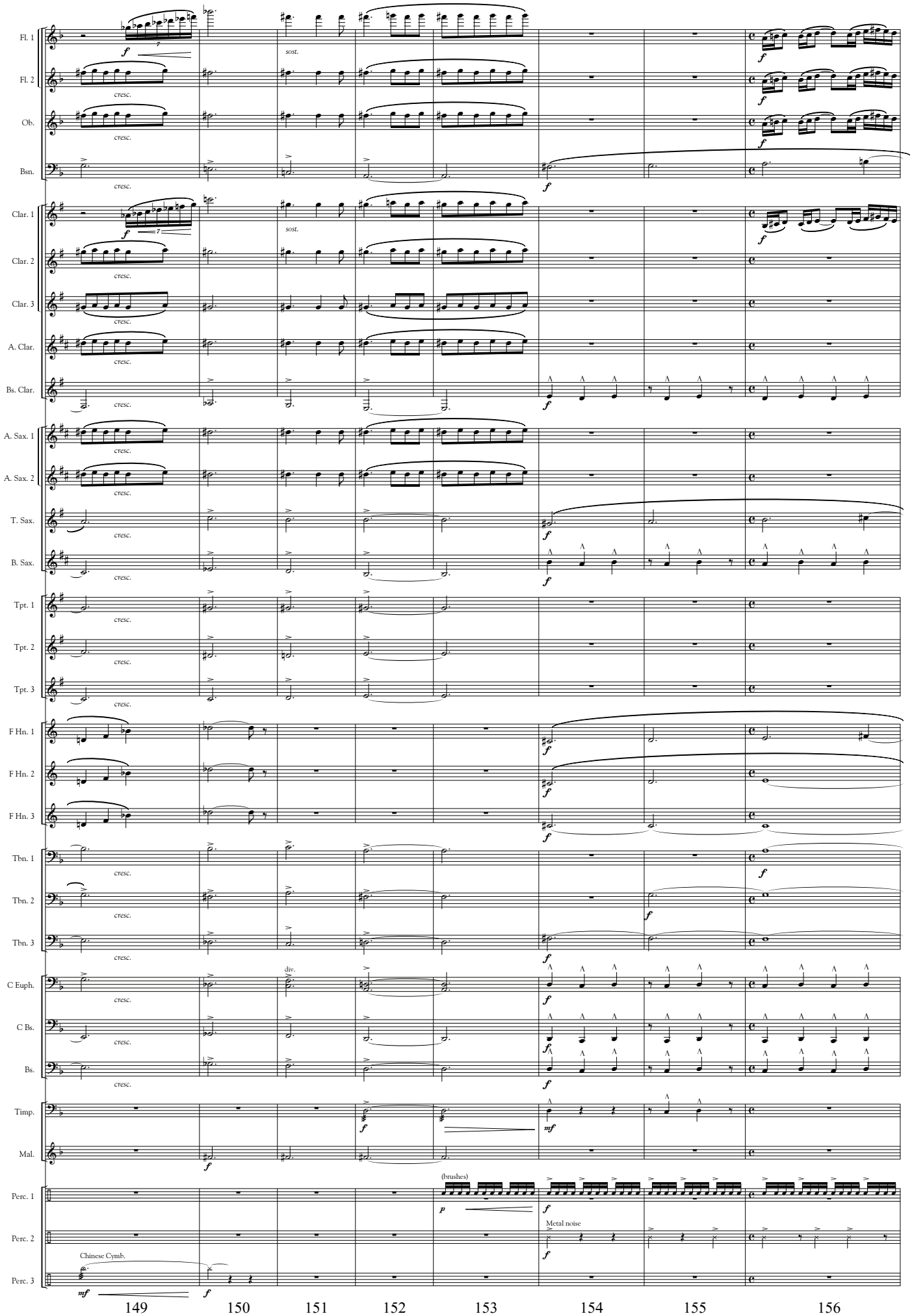

106
Fl. 1
Fl. 2
Ob.
Bsn.
Clar. 1
Clar. 2
Clar. 3
A. Clar.
Bs. Clar.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F Hn. 1
F Hn. 2
F Hn. 3
Tbn. 1
Tbn. 2
Tbn. 3
C Euph.
C Bs.
Bs.
Timp.
Mal.
Perc. 1
Perc. 2
Perc. 3
Oboe
Clar. 2
F Horn 1
cup mute
solo (optional)
Tbn. 1
dim.
mf
mp
102
103
104
105
106
107
108
109
110
111

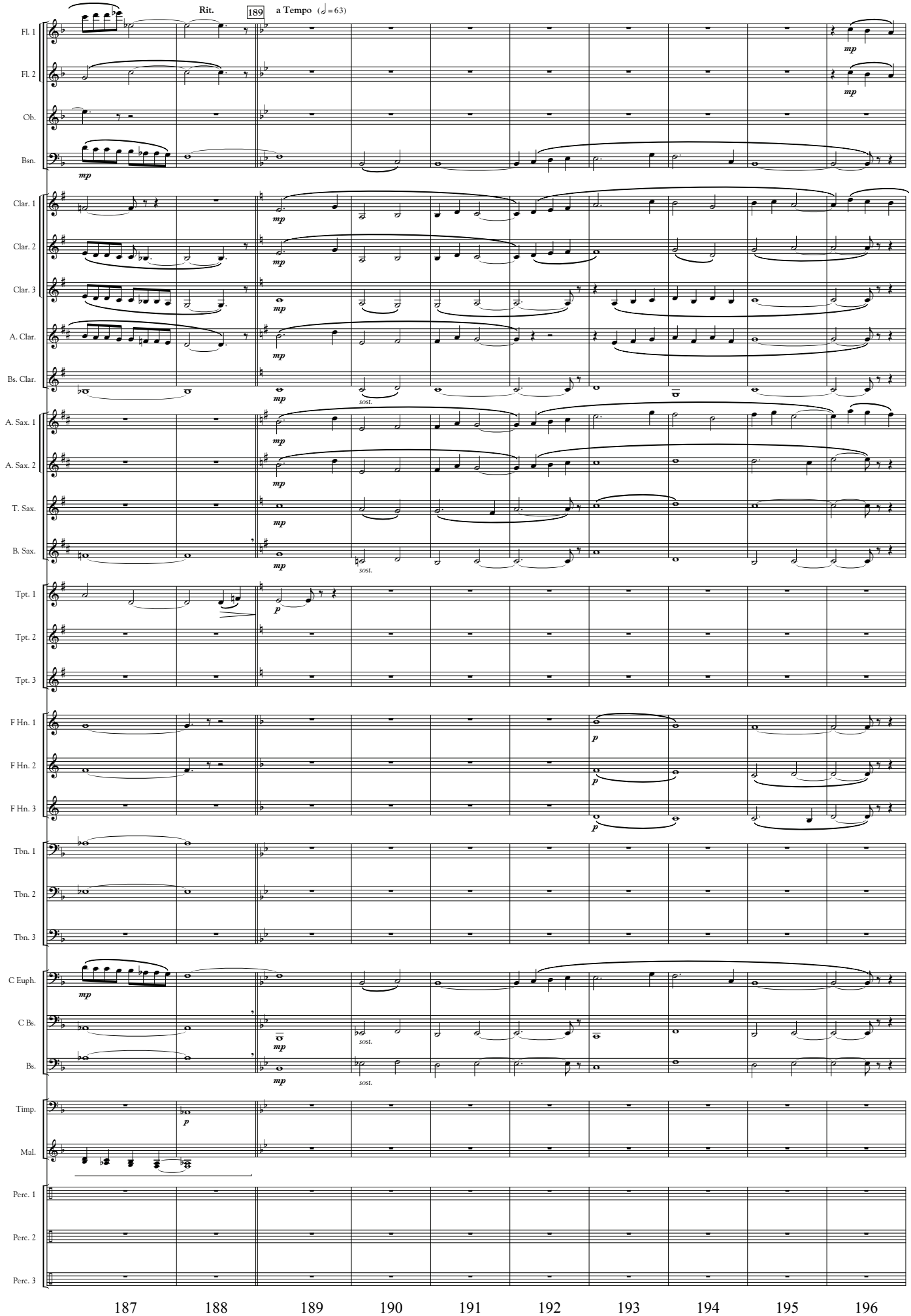

Fl. 1
Fl. 2
Ob.
Bsn.
Clar. 1
Clar. 2
Clar. 3
A. Clar.
Bs. Clar.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F Hn. 1
F Hn. 2
F Hn. 3
Tbn. 1
Tbn. 2
Tbn. 3
C Euph.
C Bs.
Bs.
Timp.
Mal.
Perc. 1
Perc. 2
Perc. 3
solo
all
play
cresc.
str. mute
open
Marimba
soft mallets
Triangle
Susp. Cymb.
112
113
114
115
116
117
118
119
120
121

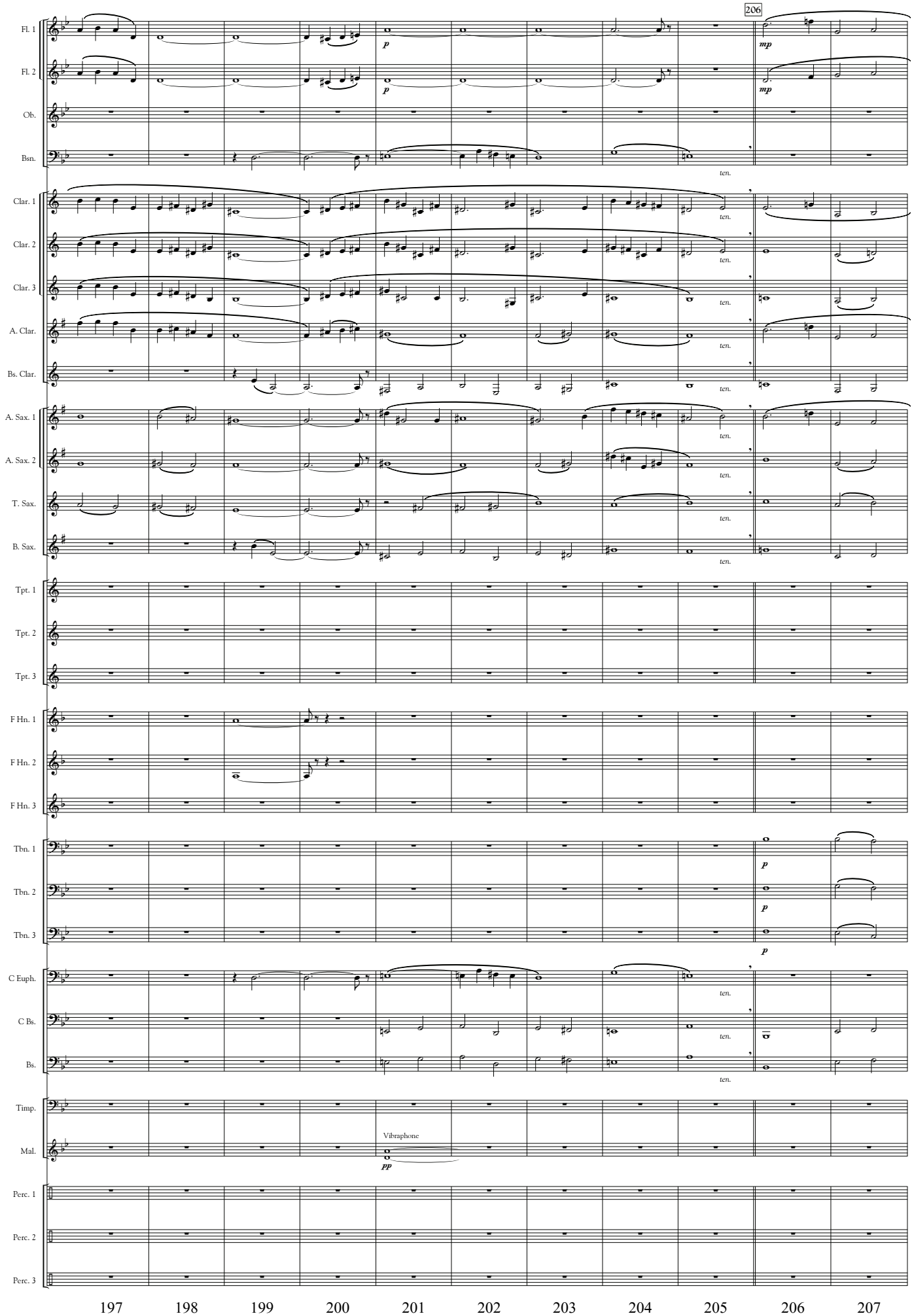

122
Fl. 1
Fl. 2
Ob.
Bsn.
Clar. 1
Clar. 2
Clar. 3
A. Clar.
Bs. Clar.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F Hn. 1
F Hn. 2
F Hn. 3
Tbn. 1
Tbn. 2
Tbn. 3
C Euph.
C Bs.
Bs.
Timp.
Mal.
Perc. 1
Perc. 2
Perc. 3
Oboe
String Bass
play
div.
poco cresc.
brushes
Bell of Ride Cymb.
stick
122
123
124
125
126
127
128
129
130
131

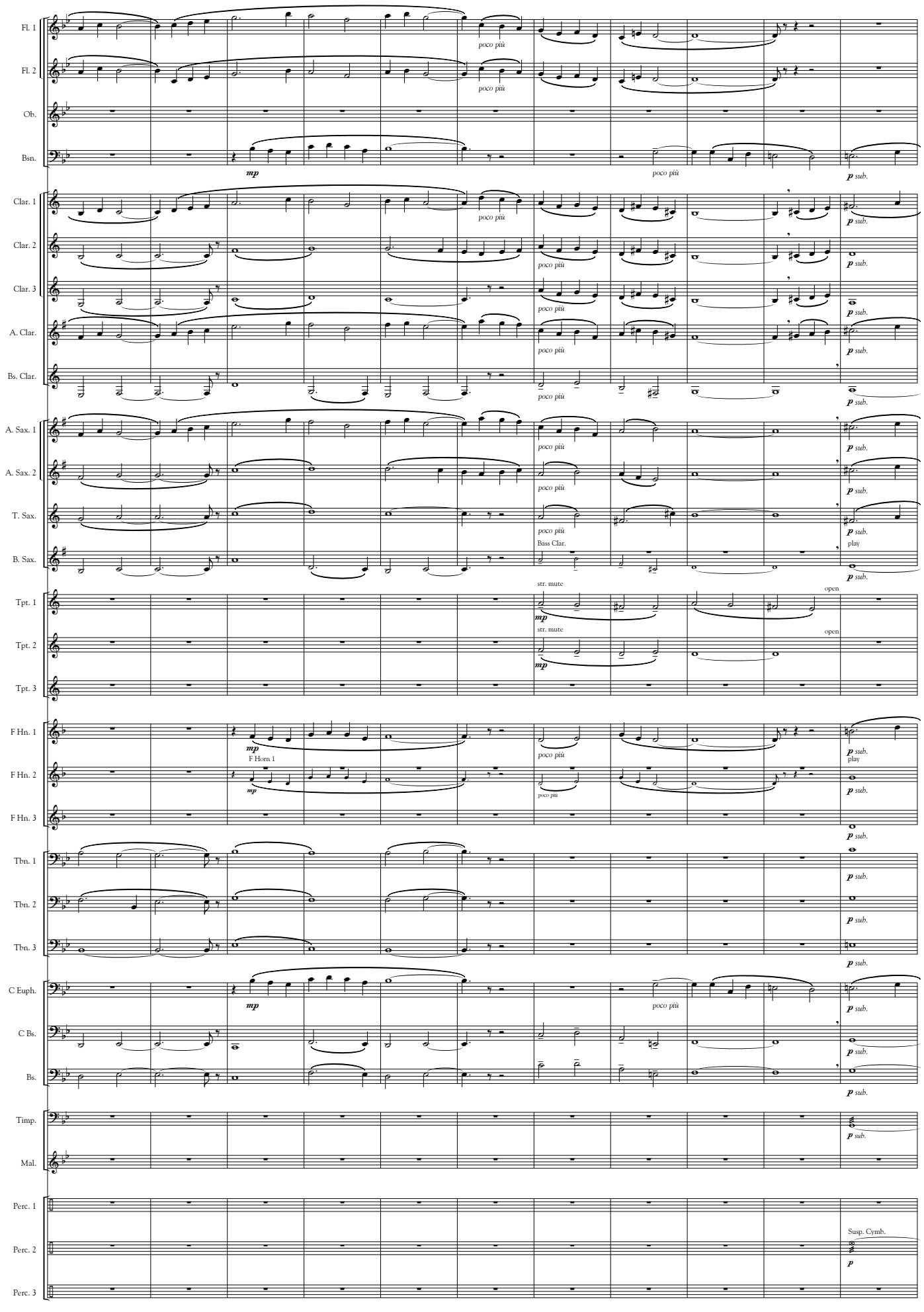

132
Fl. 1
Fl. 2
Ob.
Bsn.
Clar. 1
Clar. 2
Clar. 3
A. Clar.
Bs. Clar.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F Hn. 1
F Hn. 2
F Hn. 3
Tbn. 1
Tbn. 2
Tbn. 3
C Euph.
C Bs.
Bs.
Timp.
Mal.
Perc. 1
Perc. 2
Perc. 3
str. mute
molto
open
Vibraphone
heavy !
Metal noise (not too high)
Chinese Cymb.
Tom-toms (medium and low)
132
133
134
135
136
137
138
139

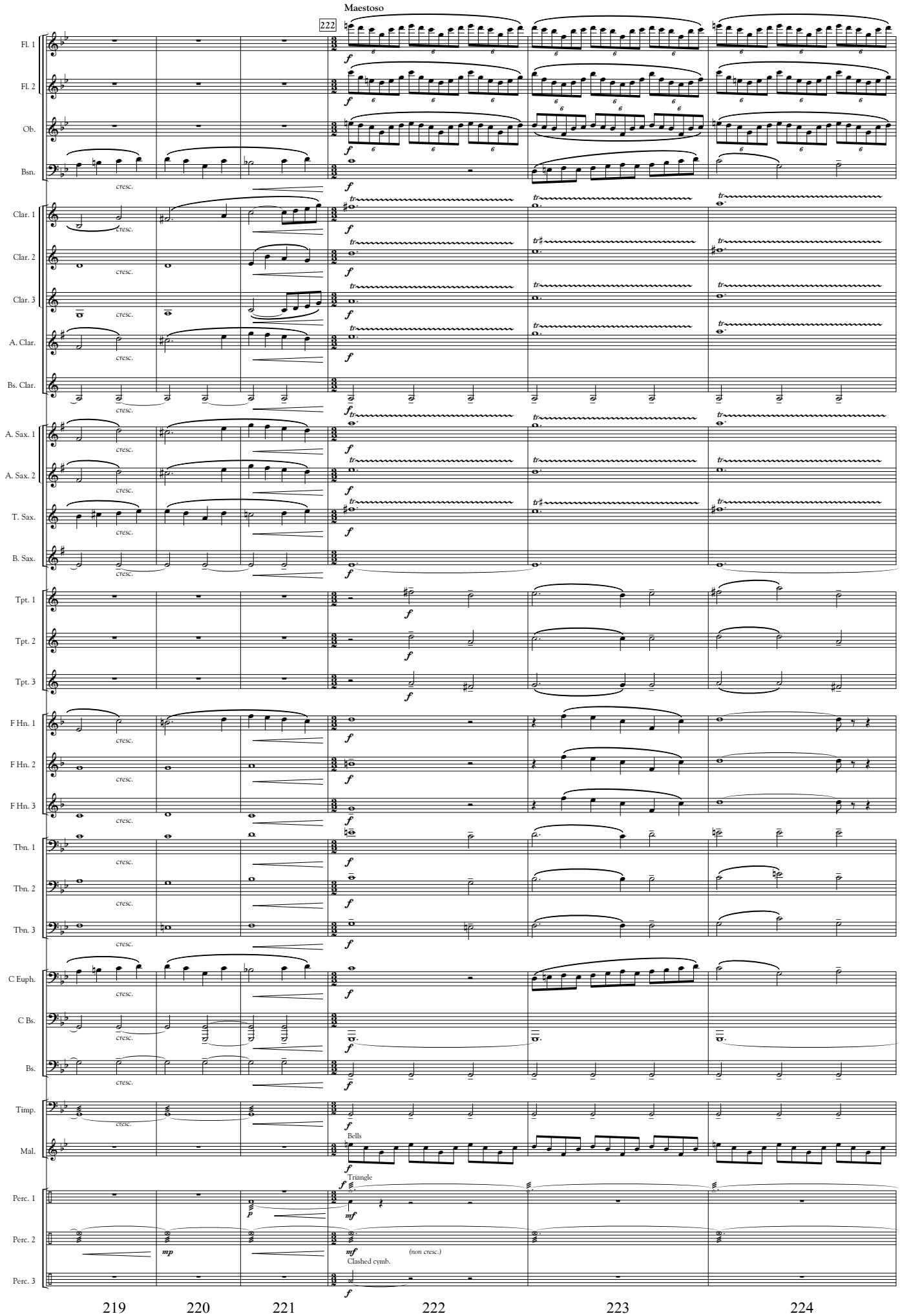

146 Grandioso
Fl. 1
Fl. 2
Ob.
Bsn.
Clar. 1
Clar. 2
Clar. 3
A. Clar.
Bs. Clar.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F Hn. 1
F Hn. 2
F Hn. 3
Tbn. 1
Tbn. 2
Tbn. 3
C Euph.
C Bs.
Bs.
Timp.
Mal.
Perc. 1
Perc. 2
Perc. 3
Tubular Bells
Susp. Cymb.
Tam tam
cresc.
sost.
140
141
142
143
144
145
146
147
148

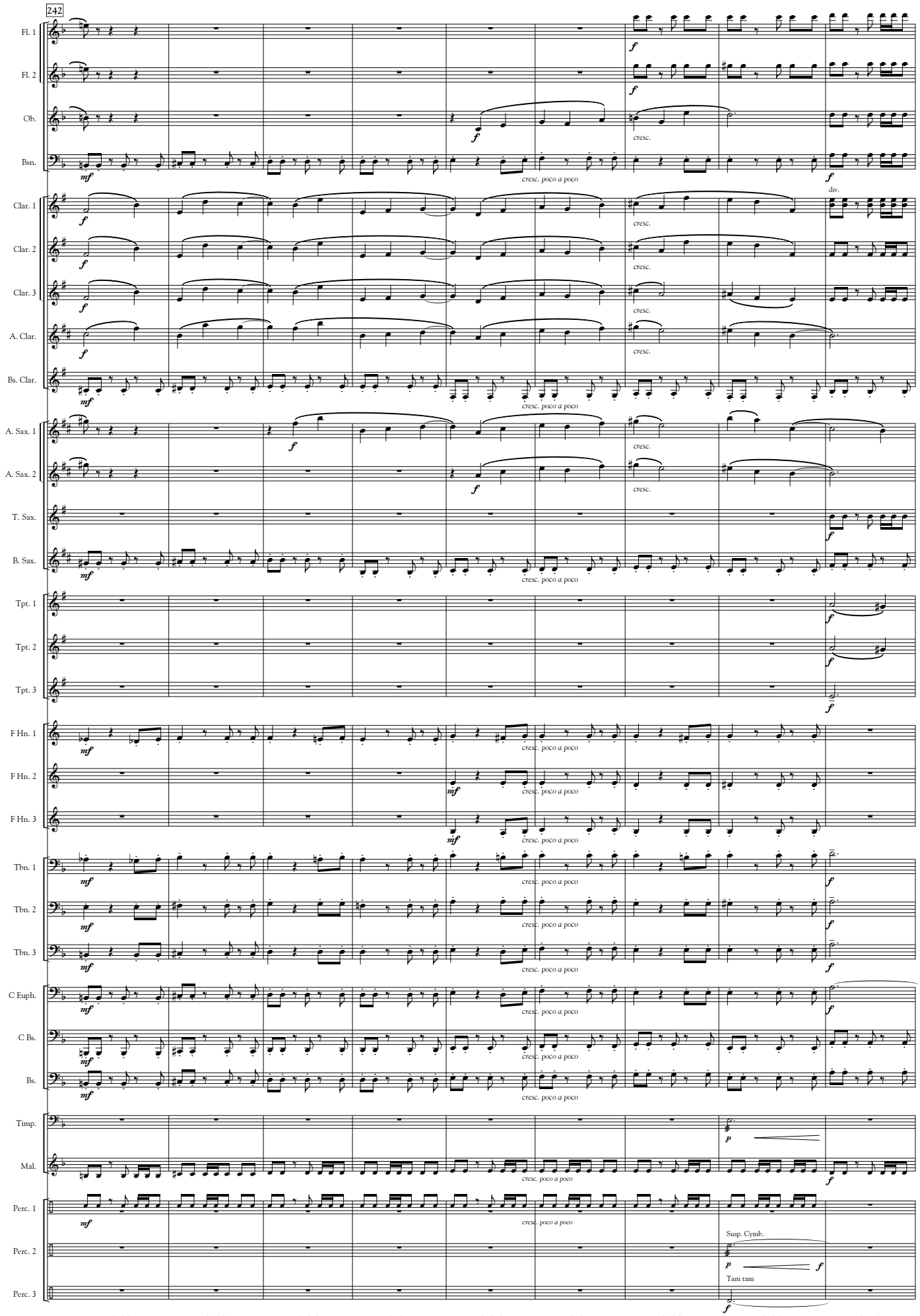

Fl. 1
Fl. 2
Ob.
Bsn.
Clar. 1
Clar. 2
Clar. 3
A. Clar.
Bs. Clar.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F Hn. 1
F Hn. 2
F Hn. 3
Tbn. 1
Tbn. 2
Tbn. 3
C Euph.
C Bs.
Bs.
Timp.
Mal.
Perc. 1
Perc. 2
Perc. 3
sost.
cresc.
div.
(brushes)
Metal noise
Chinese Cymb.
149
150
151
152
153
154
155
156

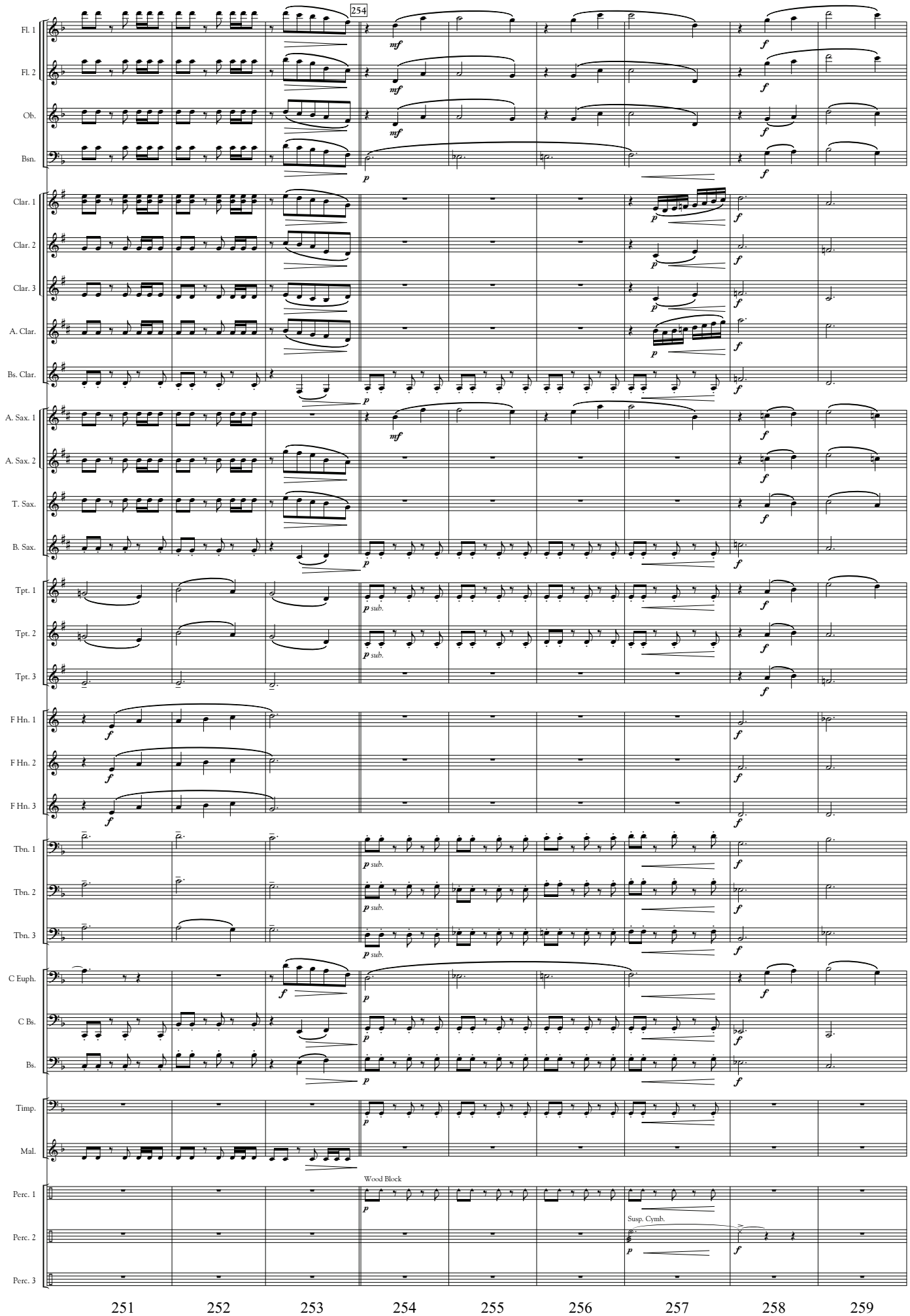

Rit.
189
a Tempo (♩= 63)
Fl. 1
Fl. 2
Ob.
Bsn.
Clar. 1
Clar. 2
Clar. 3
A. Clar.
Bs. Clar.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F Hn. 1
F Hn. 2
F Hn. 3
Tbn. 1
Tbn. 2
Tbn. 3
C Euph.
C Bs.
Bs.
Timp.
Mal.
Perc. 1
Perc. 2
Perc. 3
mp
p
sost.
187
188
189
190
191
192
193
194
195
196

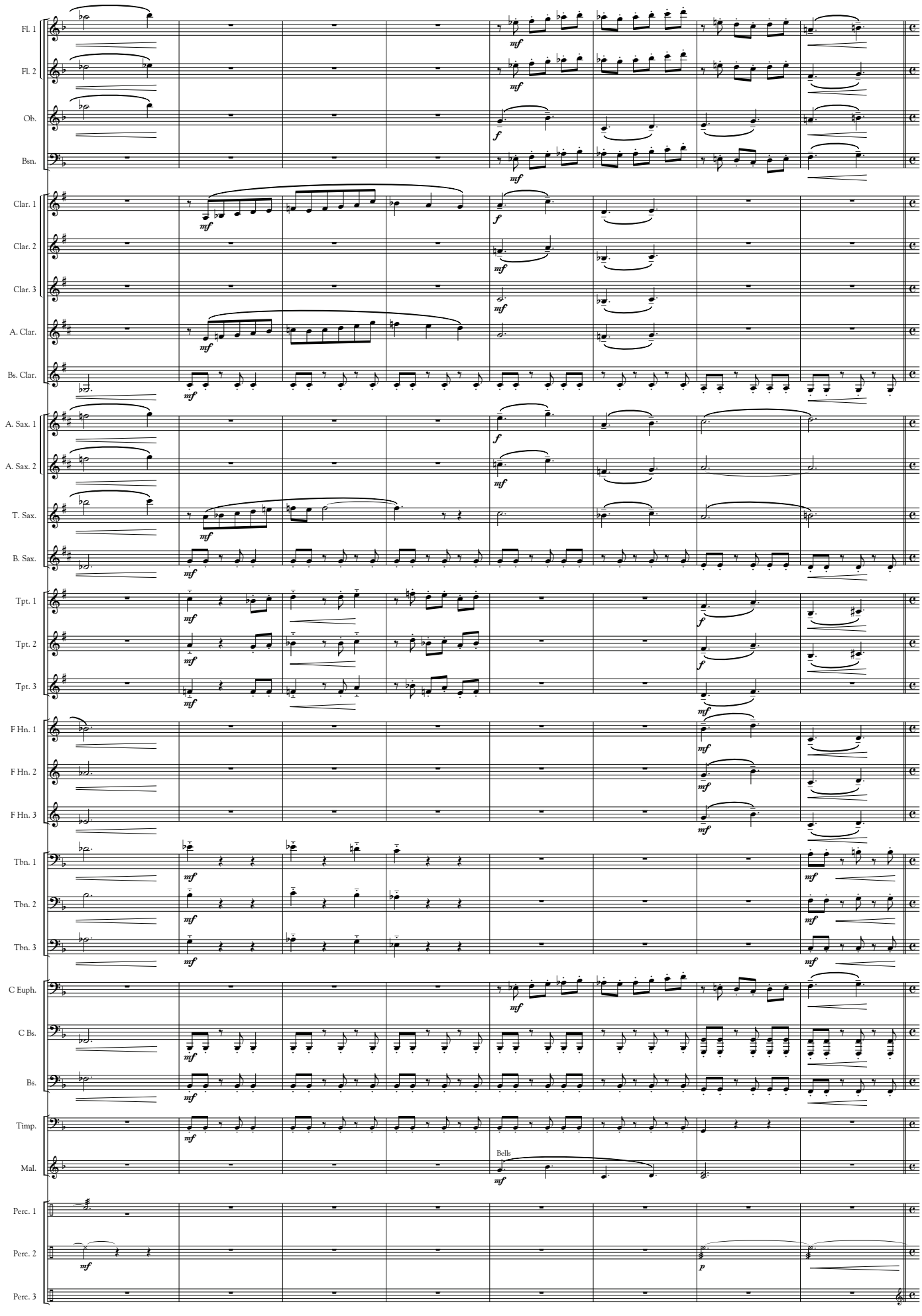

206
Fl. 1
Fl. 2
Ob.
Bsn.
Clar. 1
Clar. 2
Clar. 3
A. Clar.
Bs. Clar.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F Hn. 1
F Hn. 2
F Hn. 3
Tbn. 1
Tbn. 2
Tbn. 3
C Euph.
C Bs.
Bs.
Timp.
Mal.
Vibraphone
Perc. 1
Perc. 2
Perc. 3
p
mp
pp
ten.
197
198
199
200
201
202
203
204
205
206
207

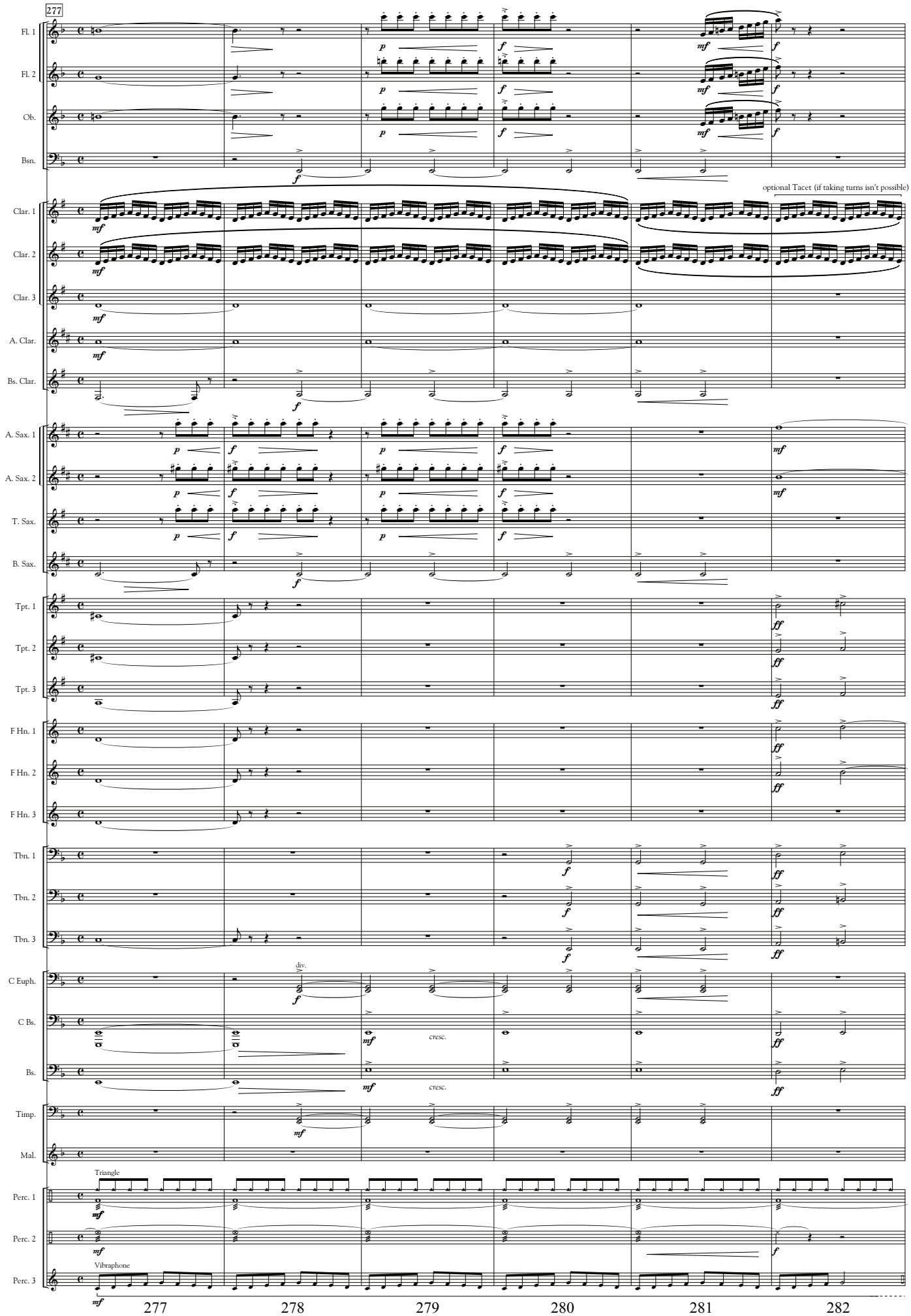

Fl. 1
Fl. 2
Ob.
Bsn.
Clar. 1
Clar. 2
Clar. 3
A. Clar.
Bs. Clar.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F Hn. 1
F Hn. 2
F Hn. 3
Tbn. 1
Tbn. 2
Tbn. 3
C Euph.
C Bs.
Bs.
Timp.
Mal.
Perc. 1
Perc. 2
Perc. 3
poco più
mp
p sub.
F Horn 1
Bass Clar.
str. mute
open
play
Susp. Cymb.
p
208
209
210
211
212
213
214
215
216
217
218

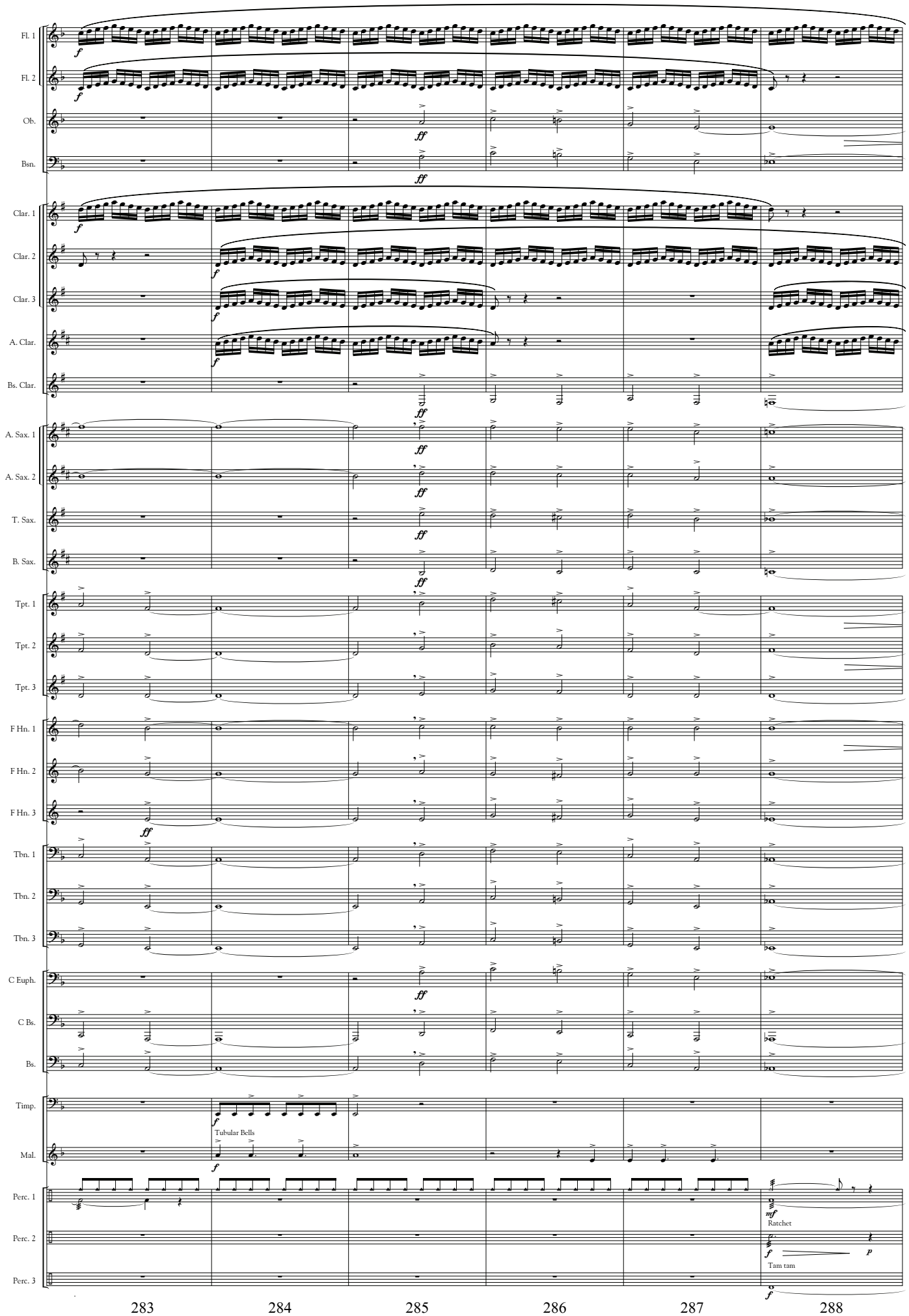

Maestoso
222
Fl. 1
Fl. 2
Ob.
Bsn.
Clar. 1
Clar. 2
Clar. 3
A. Clar.
Bs. Clar.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F Hn. 1
F Hn. 2
F Hn. 3
Tbn. 1
Tbn. 2
Tbn. 3
C Euph.
C Bs.
Bs.
Timp.
Mal.
Perc. 1
Perc. 2
Perc. 3
cresc.
Bells
Triangle
(non cresc.)
Clashed cymb.
219
220
221
222
223
224

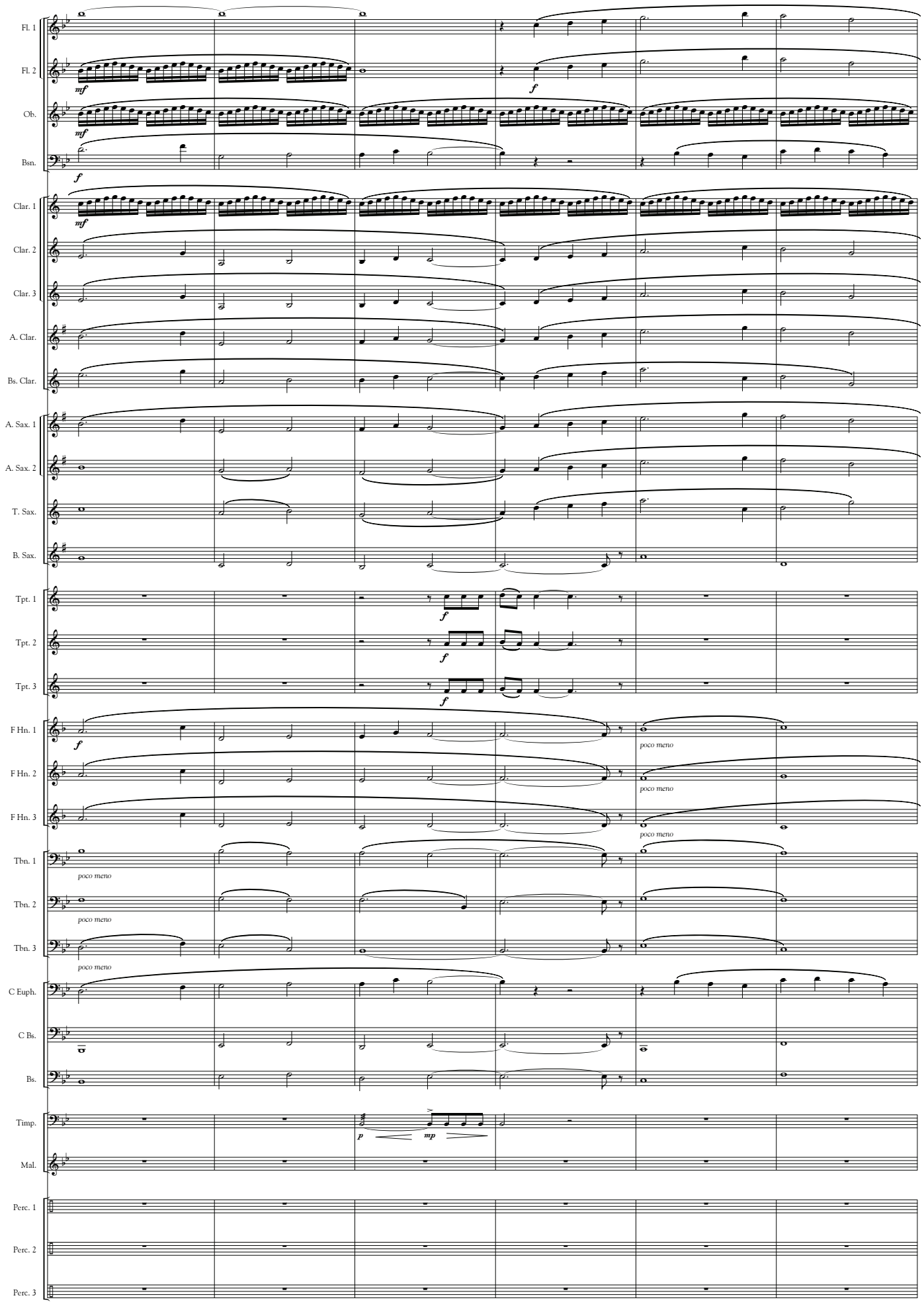

242
Fl. 1
Fl. 2
Ob.
Bsn.
Clar. 1
Clar. 2
Clar. 3
A. Clar.
Bs. Clar.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F Hn. 1
F Hn. 2
F Hn. 3
Tbn. 1
Tbn. 2
Tbn. 3
C Euph.
C Bs.
Bs.
Timp.
Mal.
Perc. 1
Perc. 2
Perc. 3
cresc. poco a poco
cresc.
div.
Susp. Cymb.
Tam tam
242
243
244
245
246
247
248
249
250

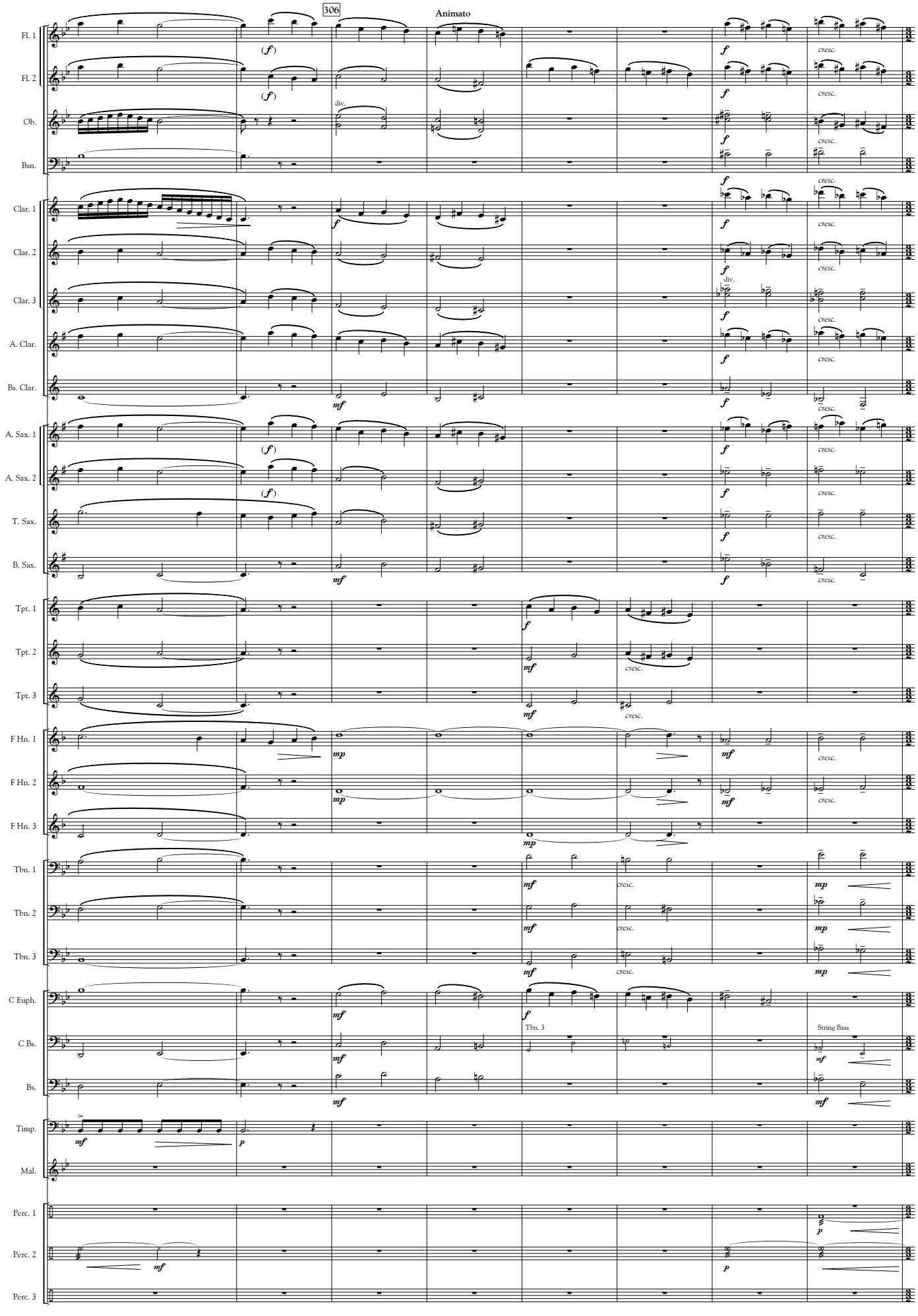

254
Fl. 1
Fl. 2
Ob.
Bsn.
Clar. 1
Clar. 2
Clar. 3
A. Clar.
Bs. Clar.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F Hn. 1
F Hn. 2
F Hn. 3
Tbn. 1
Tbn. 2
Tbn. 3
C Euph.
C Bs.
Bs.
Timp.
Mal.
Perc. 1
Perc. 2
Perc. 3
Wood Block
Susp. Cymb.
251
252
253
254
255
256
257
258
259

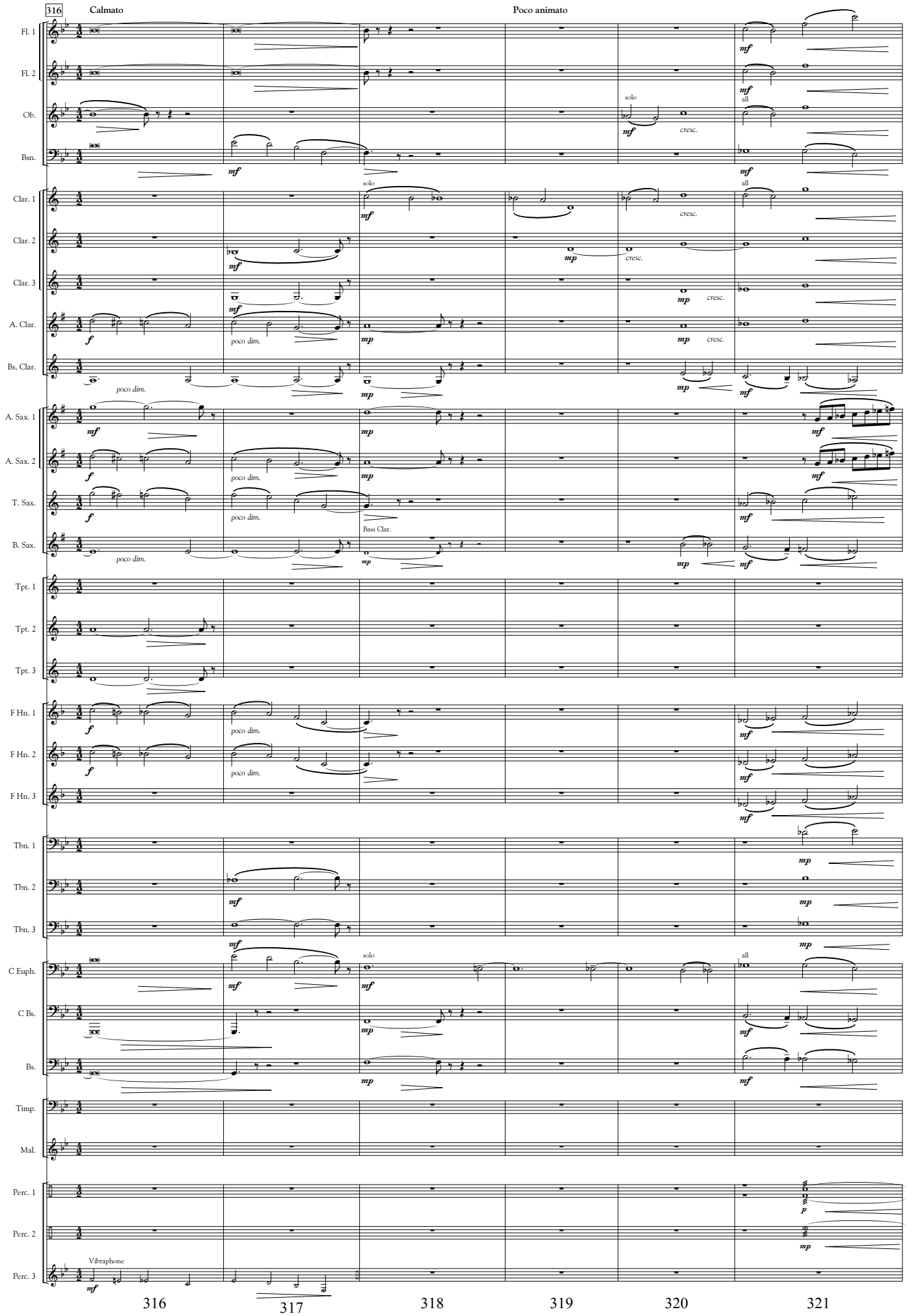

Fl. 1
Fl. 2
Ob.
Bsn.
Clar. 1
Clar. 2
Clar. 3
A. Clar.
Bs. Clar.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F Hn. 1
F Hn. 2
F Hn. 3
Tbn. 1
Tbn. 2
Tbn. 3
C Euph.
C Bs.
Bs.
Timp.
Mal.
Bells
Perc. 1
Perc. 2
Perc. 3
269
270
271
272
273
274
275
276

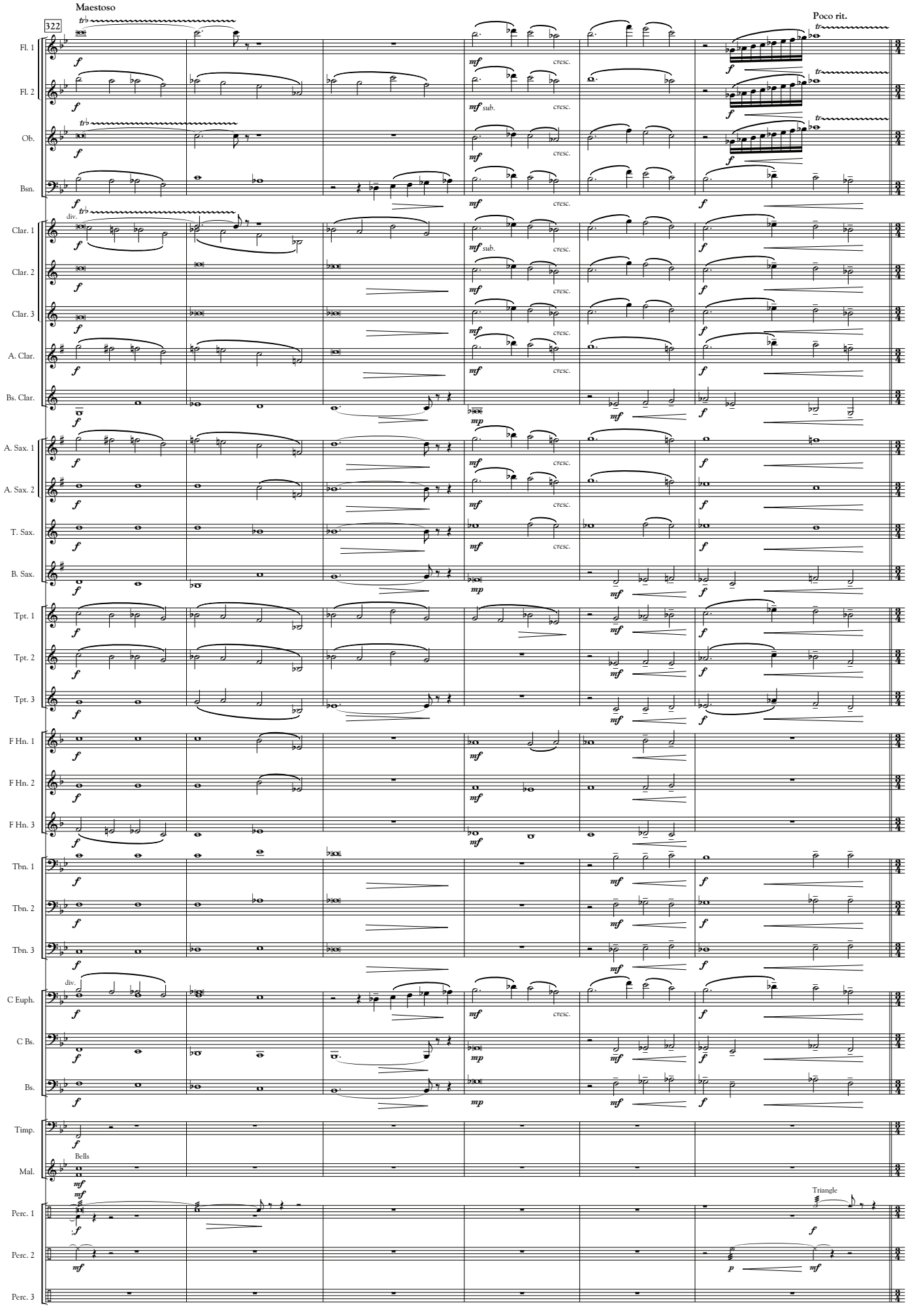

277
Fl. 1
Fl. 2
Ob.
Bsn.
optional Tacet (if taking turns isn't possible)
Clar. 1
Clar. 2
Clar. 3
A. Clar.
Bs. Clar.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F Hn. 1
F Hn. 2
F Hn. 3
Tbn. 1
Tbn. 2
Tbn. 3
div.
C Euph.
C Bs.
cresc.
Bs.
Timp.
Mal.
Triangle
Perc. 1
Perc. 2
Vibraphone
Perc. 3
277
278
279
280
281
282


Fl. 1
Fl. 2
Ob.
Bsn.
Clar. 1
Clar. 2
Clar. 3
A. Clar.
Bs. Clar.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F Hn. 1
F Hn. 2
F Hn. 3
Tbn. 1
Tbn. 2
Tbn. 3
C Euph.
C Bs.
Bs.
Timp.
Tubular Bells
Mal.
Perc. 1
Ratchet
Perc. 2
Tam tam
Perc. 3
283
284
285
286
287
288


Fl. 1
Fl. 2
Ob.
Bsn.
Clar. 1
Clar. 2
Clar. 3
A. Clar.
Bs. Clar.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F Hn. 1
F Hn. 2
F Hn. 3
Tbn. 1
Tbn. 2
Tbn. 3
C Euph.
C Bs.
Bs.
Timp.
Mal.
Perc. 1
Perc. 2
Perc. 3
mf
f
p
mp
poco meno
298
299
300
301
302
303


306
Animato
Fl. 1
Fl. 2
Ob.
Bsn.
Clar. 1
Clar. 2
Clar. 3
A. Clar.
Bs. Clar.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F Hn. 1
F Hn. 2
F Hn. 3
Tbn. 1
Tbn. 2
Tbn. 3
C Euph.
C Bs.
Bs.
Timp.
Mal.
Perc. 1
Perc. 2
Perc. 3
div.
cresc.
Tbn. 3
String Bass
304
305
306
307
308
309
310
311


316
Calmato
Poco animato
Fl. 1
Fl. 2
Ob.
Bsn.
Clar. 1
Clar. 2
Clar. 3
A. Clar.
Bs. Clar.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F Hn. 1
F Hn. 2
F Hn. 3
Tbn. 1
Tbn. 2
Tbn. 3
C Euph.
C Bs.
Bs.
Timp.
Mal.
Perc. 1
Perc. 2
Perc. 3
Vibraphone
solo
all
cresc.
poco dim.
Bass Clar.
316
317
318
319
320
321


Maestoso
322
Poco rit.
Fl. 1
Fl. 2
Ob.
Bsn.
Clar. 1
Clar. 2
Clar. 3
A. Clar.
Bs. Clar.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F Hn. 1
F Hn. 2
F Hn. 3
Tbn. 1
Tbn. 2
Tbn. 3
C Euph.
C Bs.
Bs.
Timp.
Mal.
Perc. 1
Perc. 2
Perc. 3
div.
cresc.
mf stub.
Bells
Triangle
322
323
324
325
326
327