FRANCESCO FANCIULLI'S *THE VOYAGE OF COLUMBUS*: A PERFORMANCE EDITION

by

JONATHAN POQUETTE

(Under the Direction of Cynthia Johnston Turner)

ABSTRACT

Although Francesco Fanciulli composed several pieces for the famous band of Patrick Gilmore, served as John Philip Sousa's successor as leader of the United States Marine Band (1892-1897), and established his own successful band in New York, he is a largely forgotten figure in the history of the American wind band. Gilmore reportedly called Fanciulli's *The Voyage of Columbus* "the greatest piece of descriptive music ever written," but this noteworthy work for band has fallen into obscurity.[1] This document sketches Fanciulli's biography, assesses the significance of *The Voyage of Columbus,* and discusses the editing process used in creating a modern performance edition of *The Voyage of Columbus*.

INDEX WORDS: Francesco Fanciulli, The Voyage of Columbus, Patrick Gilmore, Director of the Marine Band, 19th Century Wind Band Repertoire

[1] *Washington Times*, Washington DC, August 27, 1894, 1.

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# DEDICATION

I dedicate this document to my family, because without them I would not be the person I am today.

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My appreciation for the love and support of my family cannot be adequately expressed in words. However, I especially want to thank my wife and best friend, Kelly. If not for your loyalty and assistance, this project would not have been possible.

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# CHAPTER 1

## FRANCESCO FANCIULLI

Born on May 29, 1853 in Porto Santo Stefano, Italy, Francesco Fanciulli was one of nine children.[1] At age nine, Fanciulli began his musical career by playing second alto horn in the town band. By the time he was twelve, he impressed his teachers who asked him to play violin and later the cornet in the town's small orchestra.[2] Shortly thereafter, Enea Brizzi (1821-1886), a respected music teacher, trumpet player, and conductor from Florence, visited Porto Santo Stefano. When Brizzi heard Fanciulli play the cornet, he suggested that Fanciulli come to Florence and study with him. Sadly, shortly before Fanciulli was to leave, he received a letter from Brizzi that explained he was too busy to accept new students. The news devastated Fanciulli, but his father, Allessandro, agreed to pay for Fanciulli's studies at the conservatory in Florence. Fanciulli spent the next eight years in Florence studying harmony, counterpoint, and composition and earned a diploma as a professor of the cornet.[3]

At the age of twenty, Fanciulli began his professional career when he worked in Florence as a cornetist with the Florence Pergola Theatre and taught music in the surrounding area. He then moved to Rome for a year, but when he found no suitable employment he returned to Florence, where he became the conductor of the Teatro Comunale Opera House in 1875.[4] After a year, despite launching a promising career as an opera conductor, he decided to leave for

[1] Francesca Birardi, *Fanciulli Their Hero* (Arcidosso, Italy: Effigi, 2007), 2.
[2] Ibid., 2.
[3] Ibid., 2-3.
[4] Ibid., 3-4.

America to teach music.[5] Fanciulli arrived in New York on September 24, 1876.[6] Once in America, Fanciulli taught piano and singing lessons in New York, and by 1880 he became the organist at St. Peter's Church in Brooklyn.[7]

After his arrival in New York, Fanciulli met Patrick Gilmore, who is often referred to as the "Father of the American Concert Band."[8] Fanciulli's relationship with Gilmore blossomed over the next several years. In 1880, Fanciulli became the leader of the New York Mozart Musical Union, an amateur orchestra of approximately seventy-five musicians in Brooklyn, and in 1882, though unsuccessful, he sought to form a choral society.[9] On May 29, 1882, Fanciulli married Amanda Schiele, an artist, and together, they had three children: Romolo (born in 1884), Jerome (born in 1886), and Juliette (born in 1888).[10]

In 1892, sixteen years after Fanciulli immigrated to America, Gilmore learned that John Philip Sousa intended to resign from his post as the Director of The United States Marine Band in order to start his own professional band. Gilmore contacted Fanciulli and suggested that he apply for this position.[11] On November 2, 1892, the United States Marine Band installed Fanciulli as its eighteenth director and successor to Sousa.[12] According to band historian Frank Cipola, "In assuming the Marine Band directorship, Fanciulli placed himself in a very difficult

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[5] Birardi indicated that Fanciulli left Italy to teach private music lessons to the Brown family; no other source references the Brown family or why Fanciulli left Italy. Birardi, 4.
[6] Ibid.,4.
[7] Ibid., 5; *Brooklyn Daily Eagle,* Brooklyn, NY, December 24, 1880, 2.
[8] Francesco Fanciulli, "Influence of Present War on The Making of Music," (*Sun*, New York, NY, October 25, 1914), 27.
[9] *Brooklyn Daily Eagle*, Brooklyn, NY, December 24, 1880; *Brooklyn Daily Eagle* Brooklyn, NY, February 12, 1882, 4.
[10] Born on September 12, 1861, Amanda Fanciulli was originally named Anna by her mother, Margaretha A. Schiele, but when she was baptized her father, Henry Jerome Schiele, gave her the name Amanda. Amanda Fanciulli died 10 Feb 1958. National Archives and Records Administration (NARA); Washington DC; Roll #: *2640*; Volume #: *Roll 2640 - Certificates: 477350-477849, 20 Sep 1924-23 Sep 1924*; *U.S., Find A Grave Index, 1600s-Current* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2012; Year: *1900*; Census Place: *Brooklyn Ward 31, Kings, New York*; Page: *2*; Enumeration District: *0566;* Year: *1925*; Arrival: *New York, New York*; Microfilm Serial: *T715, 1897-1957*; Microfilm Roll: *Roll 3653*; Line: *2*; Page Number: *83.*
[11] Birardi, 14; *Buffalo Express*, Buffalo, NY, October 31, 1892, 1.
[12] *The Evening Star,* Washington DC, November 2, 1982, 6.

position. John Philip Sousa was extremely popular, so as his successor, although treated cordially, Fanciulli was not easily accepted and had to prove himself to a skeptical Washington society."[13]

Fanciulli's natural charisma and personality soon earned him positive recognition among Washingtonians. Fanciulli's first official concert with the Marine Band took place on January 20, 1893, at Washington's Metzerott Music Hall.[14] The next day, the *Evening Star* wrote, "The Unites States Marine Band's first public performance under the leadership of Prof. Fanciulli . . . was a most gratifying success artistically. . .. It was the general verdict from those present that the band under Prof. Fanciulli's direction has made a decided advance and that its future reputation will be greatly enhanced."[15]

During Fanciulli's early weeks with the Marine Band, preparations were under way for the inauguration of President Grover Cleveland. Word reached Fanciulli that Sousa had approached the inauguration committee regarding the possibility of the Sousa Band performing for the ceremonies. Fanciulli responded emphatically:

> Ever since the inauguration of President Lincoln, I am informed that the Marine Band has been the organization employed by the inaugural committees to furnish the music arranged for the official program. The departure on the present occasion would be such a serious reflection on the Marine Band and its conductor that if the proposed action of the committee on music is carried out my resignation would immediately follow. It is not so important to me personally as to the members of the band. In justice to them I cannot avoid making the protest. Through the season they are detailed to play at all sorts of entertainments and benefits by order of the Secretary of the Navy, receiving nothing for these extra services. When there is an opportunity to afford them a job which has some compensation attached to it, they should not be deprived of it, especially when it is one where they have previously performed with satisfaction and success. I would not be doing my

[13] Frank Cipola, "Francesco Fanciulli: Turn-of-the-century American Bandmaster," *The Instrumentalist* 33 no. 7 (February 1979), 35.
[14] *Evening Star,* Washington DC, January 18, 1893, 8.
[15] *Evening Star,* Washington DC, January 21, 1893, 15.

> duty to the musicians who compose the band if I did not push their claims to employment and recognition at this time.
>
> I am a great admirer of Prof. Sousa, both personally and as an artist, but since he has voluntarily retired from the Marine Band, he ought not to expect to come here and eat the meat and leave us the bones. Had he continued here at the head of the Marine Band and it had been proposed to employ an outside organization for the inaugural ball, I am sure that his own sense of dignity and the interests of the band would have caused him to maintain the same positions which I now hold. It is not an issue between Prof. Sousa and myself, but a question of justice to the Marine Band.[16]

Ultimately, the committee selected the Marine Band to perform for the inauguration ceremonies.

During the next four years Fanciulli's popularity grew steadily. He continued to write marches for band, including the *Grand March Inaugural* for President Cleveland's inauguration and special marches for most of Washington's newspapers. Cipola traced the rise of Fanciulli's fame: "The height of Fanciulli's popularity came November, 1893, when he was honored by a musical testimonial of appreciation attended by an audience of 3,000. It was a memorable night and after all the speeches, music and applause, Fanciulli acknowledged that it was the proudest moment of his life."[17]

Four years later, on May 31, 1897, Memorial Day, an incident took place that would eventually lead to the end of Fanciulli's career with the Marine Band. Lieutenant T. L. Draper (Fanciulli's commanding officer) placed Fanciulli under arrest after a disagreement "concerning the character of music" the Marine band played at the Memorial Day Parade.[18] Dissatisfied with a march the band played as it moved from the Marine Barracks to the start of the parade route, Draper suggested to Fanciulli that he play Sousa's *El Capitan*. Later, when the band was about to step-off at the beginning of the parade, "Lieut. Draper approached Prof. Fanciulli and suggested that he order the band to play a march with a 'full swing' to it. Fanciulli replied that he was ready

[16] *Evening Star,* Washington DC, January 31, 1893, 5
[17] Cipola, 35.
[18] "Fanciulli Under Arrest," *Evening Star*, Washington DC, May 31, 1897, 1.

to play whenever and wherever he was ordered, but that he reserved the right to select the music himself."[19] Lieut. Draper did not appreciate Fanciulli's response and proclaimed, "You'll play what I order you to play," and Fanciulli "again disputed the right of Lieut. Draper to interfere in what he considered his own special province."[20]

Subsequently, the *Washington Times* reported on Fanciulli's testimony on June 13, 1897, when Fanciulli said, "After [the march the band played to the beginning of parade route], I complied by performing *El Captain,* not because I thought that there was more swing, but because I thought it was meant to play somebody else's march, as long as it was popular and well-known."[21] One of the Marine Band's cornet players testified that "[Fanciulli's] manner was quiet and respectful . . . his tone was polite . . . and he made all of the proper military salutations to Lieut. Draper. However, Draper ordered Fanciulli to return at once to the marine barracks and report himself under arrest to the officer in charge."[22]

Fanciulli was charged with "insubordination and refusing to obey orders from a superior officer."[23] According to Cipola, "as the Court of Inquiry went on, it was obvious that the incident was being treated as a grave breach of discipline, but even so, the final verdict of guilty with recommendation for dishonorable discharge came as a severe shock to most people."[24] On June 23, Theodore Roosevelt, the acting Secretary of the Navy, "set aside the court martial verdict and in place of dismissal Roosevelt substituted a severe reprimand to Prof. Fanciulli."[25]

Fanciulli resumed his duties as the Director of the Marine Band, and he remained the band's conductor until the fall of 1897. When Fanciulli learned that his department did not intend

[19] Ibid., 1.
[20] "Fanciulli Under Arrest," *Evening Star*, Washington DC, May 31, 1897, 1.
[21] "Fanciulli's Story Told," *The Washington Times*, Washington DC, June 13, 1897, 7.
[22] "Fanciulli Under Arrest," *Evening Star*, Washington DC, May 31, 1897, 1.
[23] "Fanciulli's Case Closed," *The Washington Times*, Washington DC, June 14, 1897, 2.
[24] Cipola, 36.
[25] "The Fanciulli Case," *Evening Star*, Washington DC, June 22, 1897, 1.

to reappoint him as the bands' leader when his enlistment came due, he chose not to reenlist.[26] According to an *Evening Star* article, "Leader Fanciulli will not be re-enlisted."[27] The article continued, Fanciulli "does not understand the management of men," and that effective November 1, 1897, the leader of the Naval Academy Band, Charles Adams Zimmermann, would assume leadership of the Marine Band.[28] The newspaper continued: "Fanciulli was a victim of the unfortunate occurrence on last Decoration day (Memorial Day), for which he was made to feel the technical lash of discipline."[29] Following the legal battle, Fanciulli received an honorable discharge from the Marine Corps on October 27, 1897. According to *The Evening Star*, "Fanciulli wrote a letter to the newspaper that said, 'after putting in five of the best years of my life in the service of the government, I go forth to begin again from the bottom.'"[30]

After his tenure with the Marine Band, Fanciulli left Washington and returned to New York. Within a month, the New York's 71st Regiment Band appointed him leader, and he gave his first performance with the band on February 26, 1898.[31] During the next four years, the reputation of the 71st Regiment Band grew.

In 1904, Fanciulli left the 71st Regiment Band to form his own professional ensemble. Later that year, Fanciulli's Concert Band drew notice as one of the attractions at the St. Louis World's Fair. The fifty-piece band performed at the exposition for three consecutive weeks (July 18 to August 6), and drew large daily audiences.[32] As a result of his success in St. Louis, in 1905, Fanciulli took his band on a tour of Midwestern cities, including Pittsburgh, Fort Wayne,

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[26] "Farewell Fanciulli," *The Evening Star,* Washington DC, October 27, 1897, 2.
[27] Ibid., 2.
[28] Though the band leadership was offered to Zimmermann, he declined the position and William H. Santelmann eventually took over the band on March 2, 1898, succeeding Francesco Fanciulli as the nineteenth director of The United States Marine Band. "Farewell Fanciulli," *Evening Star,* Washington DC, October 27, 1897, 2' *Baltimore Sun,* Baltimore, MD, October 30, 1987, 9.
[29] Ibid., 2.
[30] "The Marine Band," *Evening Star*, Washington DC, November 1, 1897, 3.
[31] "A Noted Bandmaster," *New York Tribune,* December 19, 1897, 12; *New York Times,* January 16, 1898, 6.
[32] Richard Schwartz and Iris Schwarz, *Supplement to Bands at the St. Louis World's Fair of 1904: Information Photographs and Database*, 2005, 32.

Indianapolis, Decatur, and Minneapolis. The tour culminated in the music festival at Lake Harriet, MN, where Fanciulli and his band performed concerts for three weeks.[33]

The 1905 tour was the last large tour that Fanciulli organized. Cipola wrote, "the financial burden of organizing one's own organization proved too great and his [Fanciulli's] active career as a bandmaster, on a national scale, appears to have ceased" after the 1905 tour.[34] Fanciulli continued to write music and conduct ensembles in and around New York until his death on July 17, 1915.[35] He died at the age of sixty-two and the family donated his music collection to the New York Public Library, where it resides today.[36]

[33] *Minneapolis Journal,* Minneapolis, MN, August 3, 1905: 4; *Minneapolis Journal,* Minneapolis, MN, August 26, 1905, 14.
[34] Cipola, 36.
[35] *Detroit Free Press,* Detroit, MI, August 8, 1915, 5.
[36] "Noted Bandmaster Dies in New York," *Washington Times,* Washington DC, July 18, 1915, 18.

# CHAPTER 2

# *THE VOYAGE OF COLUMBUS* BY FRANCESCO FANCIULLI

## Historical Significance

In the course of his professional career, Francesco Fanciulli wrote music for band, orchestra, opera, and sacred works including masses, motets, and cantatas. Though Fanciulli composed prolifically, his most notable works are those that he wrote for P.S. Gilmore's band, primarily the descriptive fantasies.[1] Highly programmatic, Fanciulli's descriptive pieces were lengthy overture-like works, often lasting twenty minutes or longer, for which he provided detailed written synopses.

Although smaller scale descriptive pieces had appeared on American concert programs for more than fifty years, Fanciulli touted his descriptive fantasies as a new genre. The press seemed eager to support this idea. The *New York Herald*, declared the first descriptive fantasy performance in the United States to have taken place on January 19, 1879, when Gilmore's Band played Fanciulli's *Gilmore's Band Tour of the Nations* following Gilmore's 1878 European tour.[2]

In addition to *Gilmore's Band Tour of the Nations* (1878), Fanciulli wrote several other descriptive fantasies including, *A Trip to Manhattan Beach* (1884), *The Voyage of Columbus* (1892), *A Trip to Mars* (1892), and *A Day with Teddy's Terrors* (1900). Regarding *The Voyage*

[1] "Declaration of Independence Left in Form of Oratorio by Leader of U.S. Marine Band," *Detroit Free Press,* Detroit, MI, August 8, 1915: 5; Schwartz, 32.
[2] *New York Herald*, January 19, 1879, 16.

*of Columbus,* in 1914 Fanciulli wrote an article in *The Sun* in which he recalled the conception of the piece. He wrote:

> Not long after my arrival in the country I was introduced to [Gilmore] and he performed some minor compositions of mine. While on my way to this country, I conceived the idea of writing the "Voyage of Columbus" as a descriptive fantasy, and I submitted the work to him in the year after my landing. At the rehearsal in Gilmore's Garden, later Madison Square Garden, the musicians took the work as a joke, since it was very difficult to perform and during the description of a storm at sea, it ended disastrously.
>
> But Gilmore did not lose faith in it and at the time of the Columbian celebration he sent for me one day and proposed that I should make a composition ready for a band of one hundred men. We were together two hours and when I left him I found over of foot of snow on the ground. I happened to have no change (money) and my soles of my shoes were not in the best condition, and so I was compelled to ask for the loan of carfare. Gilmore therefore told me that when he went to Mr. Higginson on his Jubilee project he was in the same situation, only, since he did not know Mr. Higginson as well as I knew Gilmore, he had not the courage to ask for carfare.
>
> Then, he [Gilmore] told me how he was able to obtain the cooperation of the famous Republican Guard Band of Paris, Godfrey's Grenadier Band of England, and other attractions. With a chorus of a thousand voices an artillery accompaniment and the massed bands, he made a very effective ensemble, and that was the beginning of his famous career. [Later], he performed the "Voyage of Columbus" on his tour with a hundred musicians and had a musician deliver an address as a prologue which he wrote himself.[3]

Though this article was written nearly forty years after his arrival to America, Fanciulli recalls that he conceived of the idea for *The Voyage of Columbus* on his journey to America in 1876 and submitted it to Gilmore in 1877. Probably because of its difficulty, the work received anything but a warm welcome from the musicians of Gilmore's Band. Years later, he rewrote *The Voyage*

[3] Fanciulli, Francesco. "Influence of Present War on The Making of Music." (*Sun*, New York, NY, October 25, 1914), 5.

*of Columbus* for the Columbian Celebration that took place in October, 1892, in New York to commemorate the four-hundredth anniversary of Christopher Columbus's discovery of America.

For the fall of 1892, Gilmore planned a tour of unprecedented proportions; he intended to travel with a band of one-hundred musicians on what he called his "Columbus Tour." However, Gilmore died in St. Louis on September 24, 1892, weeks before the tour was to begin. D.W. Reeves, leader of the American Band of Providence, RI, directed "Gilmore's Band" on the Columbus Tour. The tour program featured Fanciulli's *The Voyage of Columbus* (see Appendix A.) Before he died, Gilmore reportedly described *The Voyage of Columbus* as "the greatest piece of descriptive music ever written."[4]

## The Music of *The Voyage of Columbus*

*The Voyage of Columbus* was written specifically for P.S. Gilmore's band, which enjoyed a reputation during the late nineteenth century as the best band in America. Since, Gilmore engaged only top musicians for his ensemble, Fanciulli wrote a highly challenging piece, particularly for the woodwind section. Nearly twenty-five minutes long, it was also significantly more expansive than most band pieces during this time. Fanciulli provided a detailed program for *The Voyage of Columbus*:

> (a) The trumpets announce the arrival of the King, Queen, and Court of Spain – Grand Prayer before departure; the crews of the departing ships answer in refrain, "Salve Regina" – The two prayers blend in grand ensemble – Signal for departure – Barcarole – Good-bye, at the closing of which the motive of the prayer and the Salve Regina mingle with the parting song
>
> (b) Storm – The frightened mariners resort to prayer, the leading motive of the Salve Regina is heard amidst the crash of the tempest.
>
> (c) Mutiny – The grievance of the dissatisfied sailor is aired in a plaintive song – one by one his companions join him in anger and discontent, and the culmination of their fury ends in the mutiny,

[4] *Washington Times*, Washington DC, August 27, 1894, 1.

> which is described by a Fugue – The uproar is quelled by the majestic appearance of the bold Navigator, and his powerful voice brings the mariners to terms, after which, repentant and sobered, they join in a Spanish dance (Cachnea).
>
> (d) A lovely night – while the song of night is sung in the balmy breezes of the tropics the sailors are on the watch, and expressions of expectation and hope are described by a counter motive – there is great commotion – a light in the distance – The news spreads, and the crew kneeling down, intones the favorite prayer 'Salve Regina' in all its majesty – From the Pinta's top comes a trumpet signal – the boom of cannon – Land! Land! – Columbus, kneeling with the crew, intones a 'Te Deum,' while the birds of the virgin forest of the new world chirp their songs of joy in honor of the great event, through which the land of liberty was given to the world.[5]

Several versions of the program exist, such as the one below found in *The Morning Democrat* from Davenport, IA, but the intent of all the programs is the same.

> Synopsis – Farewell to Spain – Barcarole – Indications of a storm – it comes in all its force and fury – prayer for deliverance – the storm gradually abates sailors show signs of discontent – the agitation increases – A mutiny results – the voice of Columbus is heard predicting the triumph of their great undertaking – Quite is restored and the sailors join in a Spanish Fandango – A beautiful night follows – during which a strange light is seen in the distance – Morning dawns – the new world is unveiled – tremendous excitement – cries of land and cheers of the cress. Hymn of thanksgiving – 'Hail Columbia.'[6]

The composition itself, like the synopsis, is sectional. Throughout the piece, Fanciulli utilizes a variety of instrument colors and textures to depict the various sections. For example, within the storm section, he employs diminution and layers the music to build intensity, and he uses ascending and descending chromatic lines to create the illusion of waves at sea.

One of the noteworthy structural elements of the piece is the fugue that forms the "Mutiny" section. The synopsis of this section suggests that each sailor is trying to voice his complaints. By casting this section as a fugue, Fanciulli suggests that each entry of the subject

[5] *Evening Star*, Washington DC, March 4, 1893, 10.
[6] *The Morning Democrat*, Davenport, IA, October 30, 1892, 1.

represents a different sailor who has a grievance with the journey, conditions, and/or captain. Though few American band composers of the late nineteenth century integrated a fugue into their compositions, by utilizing this compositional form, Fanciulli distinguishes his compositional skills and abilities.

Fanciulli also references his own *Salve Regina*, composed in 1883, as a recurring prayer at appropriate points in the piece (see Figure 1). A distinctive descending five-note figure based on a motive from the choral work (see Figures 2a and 2b) acts in a leitmotif fashion to signify the mariners' dependence on divine guidance.

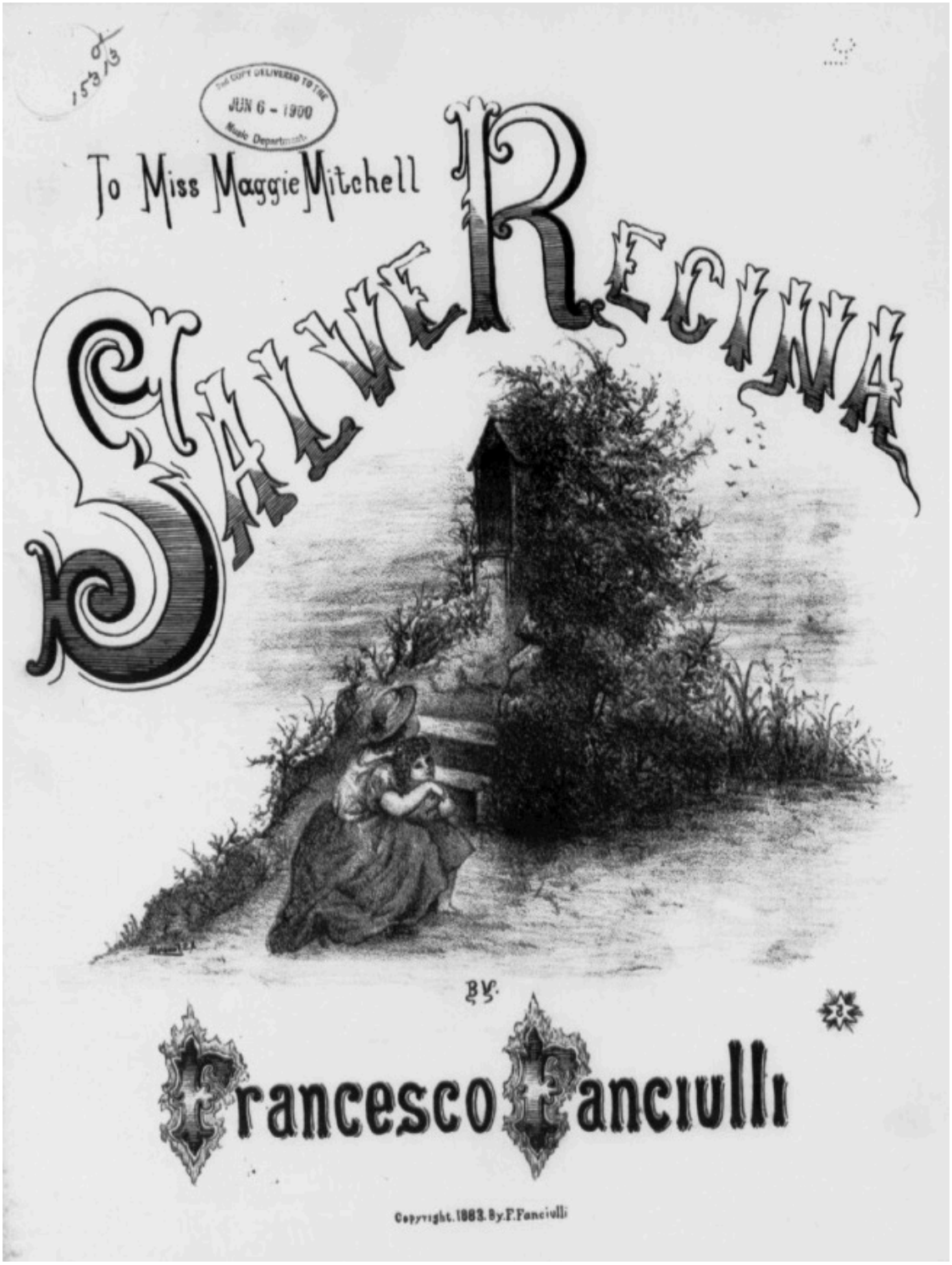


Figure 1. *Salve Regina* (1883) by Francesco Fanciulli.

Figure 2a: Francesco Fanciulli's *Salve Regina*: measure 15.

Figure 2b. Francesco Fanciulli's *The Voyage of Columbus*: Euphonium measures 213-214.

# CHAPTER 3

# *THE VOYAGE OF COLUMBUS* EDITING PROCESS

The surviving sketches and manuscript parts for *The Voyage of Columbus* are in the Fanciulli collection at the New York Public Library and exist only on microfilm. To create a modern edition of this piece, I adapted the original work for the modern wind band, unified notes and rhythms, and integrated expressive markings.

## Determining Instrumentation

According to Joseph Manfredo, Gilmore's important contribution to the American concert band is that "[he] was the first to increase the size and role of the woodwinds," which "enabled a large wind ensemble to produce effects comparable to a full orchestra at a time when American orchestras of high quality were scarce."[1] By 1878, Gilmore's band consisted of sixty-six players, of which thirty-six members played woodwind instruments, and of those thirty-six woodwind players, twenty-two, played clarinet.[2] Following Gilmore's model, the percussion parts in *The Voyage of Columbus* contain the basic battery percussion instruments (snare drum, bass drum, and cymbals), but also utilizes other instruments such as large bells, castanets, triangles, and suspended cymbals to enhance the descriptive nature of this piece. Apart from score sketches, the instrumental parts listed in Table 1 are the only remaining records of the piece.

[1] Joseph Manfredo, "Influences on the Development of the Instrumentation of the American Collegiate Wind-Band and Attempts for Standardization of the Instrumentation from 1905-1941," Ed.D. Diss., (University of Illinois, Urbana-Champaign IL: 1993), 8; Newsom, 119.
[2] Gerald Grose, "Patrick S. Gilmore's Influence on the Development of the American Concert Band." *Journal of Band Research* 6, no. 1 (Fall, 1969): 15.

Table 1: Francesco Fanciulli's *The Voyage of Columbus*: 1892 Instrumentation.

| **Woodwind Instruments** |
|---|
| D-flat Piccolo |
| Flute |
| Oboe 1 |
| Oboe 2 |
| E-flat Clarinet 1 |
| E-flat Clarinet 2 |
| Solo B-flat Clarinet |
| B-flat Clarinet 1 no. 1 |
| B-flat Clarinet 1 no. 3 |
| B-flat Clarinet 2 |
| B-flat Clarinet 2 no. 3 |
| B-flat Clarinet 2 no. 4 |
| B-flat Clarinet 3 no. 2 |
| E-flat Alto Clarinet |
| Bassoon 1 |
| Bassoon 2 |
| B-flat Soprano Saxophone (incomplete) |
| E-flat Alto Saxophone |
| B-flat Tenor Saxophone |
| E-flat Baritone Saxophone (incomplete) |

| **Brass and Percussion Instruments** |
|---|
| E-flat Horn 1 |
| E-flat Horn 2 |
| E-flat Horn 3 |
| E-flat Horn 4 |
| Bugle 1 (incomplete) |
| Cornet 1 |
| Cornet 2 |
| Cornet 3 |
| Flugelhorn 2 |
| Trombone 1 |
| Trombone 2 |
| Trombone 3 (Bass Trombone) |
| Euphonium |
| Baritone |
| Baritone 2 |
| Tuba 1 |
| Tuba 2 |
| Bass 1 |
| Bass 2 |
| Small (Snare) Drum |
| Bass Drum |

After analyzing all of the parts, there are inconsistencies in the part labels. For instance, one of the B-flat Clarinet 2 parts has the "No. 4" listed, suggesting there could have been four Clarinet 2 parts (See Figure 3). Furthermore, if there were four Clarinet 2 parts, each of the other clarinet parts may have had four parts also. However, if other parts from the original manuscripts existed, they are now lost. Some instruments are listed as "Incomplete," because that particular part did not have notation for the entire piece. However, based on the music that was present and comparing each part to other parts, it is reasonable to assume that the E-flat Baritone Saxophone was doubled in Tuba 1; and Bugle 1 was doubled in Cornet 1. Unfortunately, the B-flat Soprano

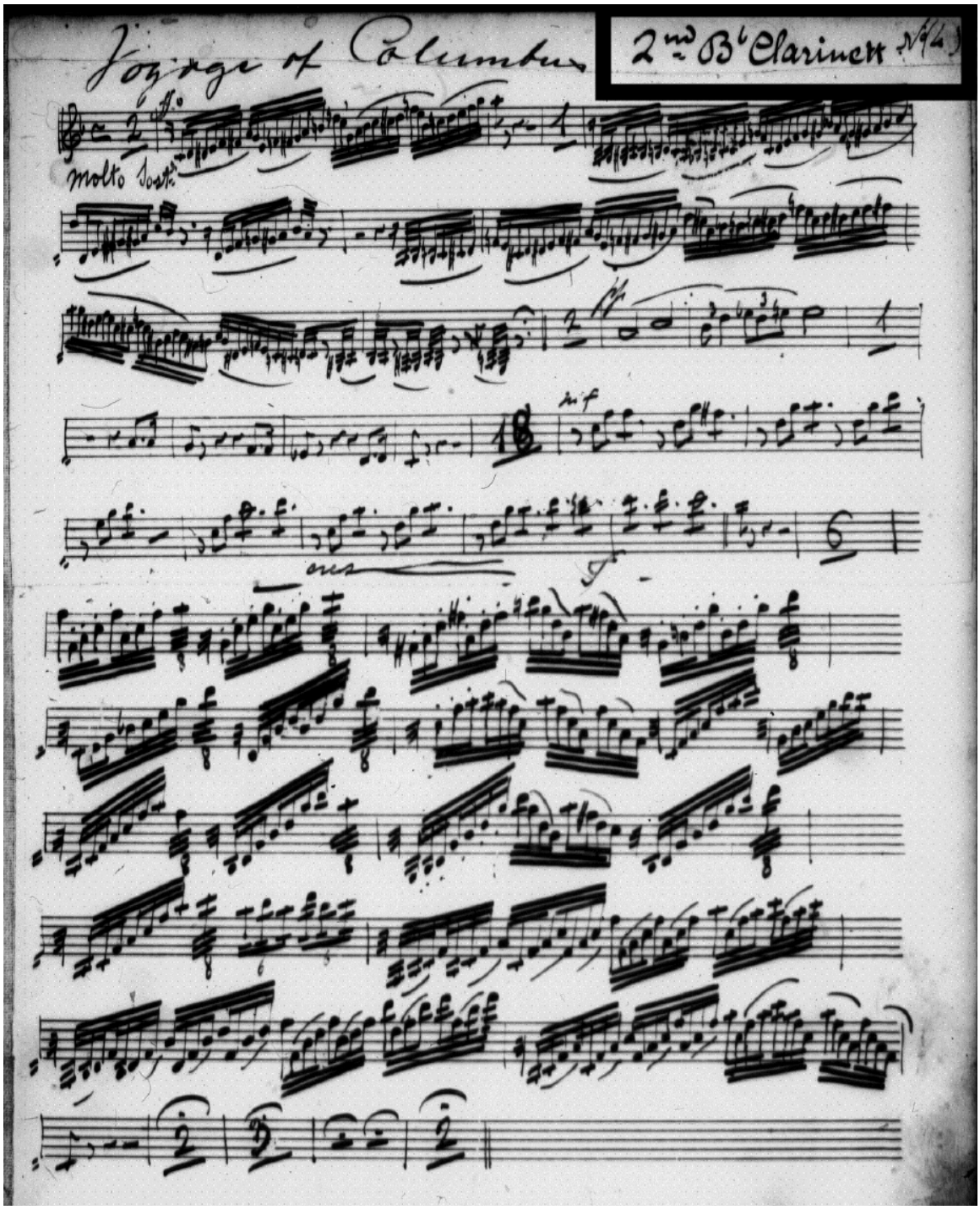


Figure 3: Francesco Fanciulli's *The Voyage of Columbus*: 2nd B-flat Clarinet (No. 4).

Saxophone part was so incomplete, that a modern part could not be generated; thus, it was not included in the new edition of the score.

After printing all of the parts, I entered the parts into a computer notation software program. Once all of the parts were digitized and a score took form, I adjusted the instrumentation to fit a modern band instrumentation by eliminating instrument doublings and transposing musical lines for modern instruments (see Table 2).

## Note Changes

The next step in recreating this work required that I conduct a full harmonic analysis. Because this piece is tonal, functional harmony exists throughout the composition. In completing this analysis, I discovered many inconsistencies between the original parts. Many of the discrepancies were the result of one or more parts missing accidentals.[3] For example, when comparing the original D-flat Piccolo part and the Oboe 1 part in measure 3, one will notice that in beat 2, the eighth 32nd notes disagree; the D-flat Piccolo part has a concert A-flat and the Oboe 1 has a concert A-natural (see the notes in the black box in Figures 4a and 4b).[4] The process for which I resolved the discrepancy follows.

[3] One can only speculate why these errors exist, but it is most likely as a result of the copyist trying to produce so many parts by hand.
[4] Please note that the score excerpts are transposed instruments and the black box inserted into each score example highlights the note and/or rhythmic discrepancy.

Table 2: Francesco Fanciulli's *The Voyage of Columbus*: 2018 Instrumentation.

| **Woodwind Instruments** |
|---|
| Piccolo |
| Flute |
| Oboe 1 |
| Oboe 2 |
| E-flat Clarinet |
| B-flat Clarinet 1 |
| B-flat Clarinet 2 |
| B-flat Clarinet 3 |
| B-flat Clarinet 4 |
| E-flat Alto Clarinet |
| Bassoon 1 |
| Bassoon 2 |
| E-flat Alto Saxophone |
| B-flat Tenor Saxophone |
| E-flat Baritone Saxophone |

| **Brass and Percussion Instruments** |
|---|
| F Horn 1 |
| F Horn 2 |
| F Horn 3 |
| F Horn 4 |
| Cornet 1 |
| Cornet 2 |
| Cornet 3 |
| Flugelhorn |
| Trombone 1 |
| Trombone 2 |
| Bass Trombone |
| Euphonium |
| Baritone |
| Tuba 1 |
| Tuba 2 |
| Percussion 1 |
| Percussion 2 |

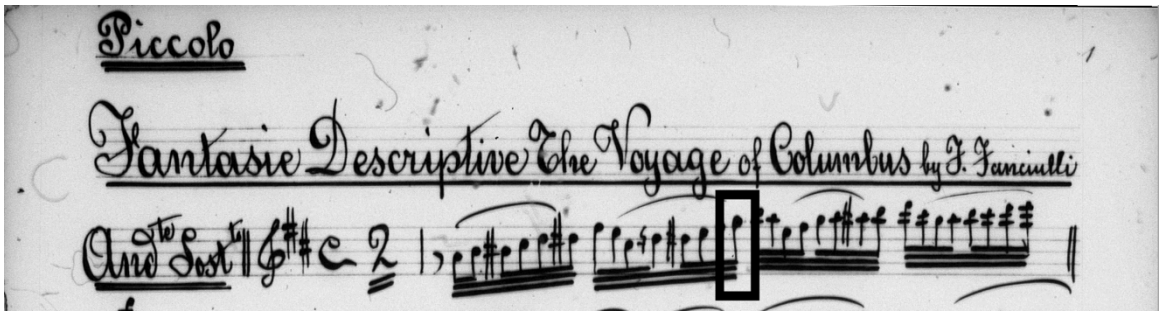


Figure 4a: Francesco Fanciulli's *The Voyage of Columbus:* D-flat Piccolo measures 1-3.

Figure 4b: Francesco Fanciulli's *The Voyage of Columbus:* Oboe 1 measures 1-3.

Before determining if the note was intended as a concert A-flat or A-natural, I analyzed three different components of the original manuscript. First, I compared the note in question to other parts. For instance, if the musical line consisted of fast scalar or appegiatic motion (which primarily exists in the woodwind parts), I tried to find other instruments – in this case, woodwinds – that have the same music. Next, if other instruments doubled the musical line, I identified which note occurred more frequently between the instrumental parts, and used the more frequently occurring note to determine the "correct" pitch. However, this was not the only factor taken into consideration: I also compared contextual cues within the line as a second step in determining what was the intended note. Based on the harmonic motion and sequential patterns, I often confirmed or questioned my initial decision. Finally, if I could not determine which note was intended based on music theory principles, I played the lines either on a piano or through the computer notation software. This allowed me to hear the different options and subjectively decide which option sounded best.

Therefore, for the particular note discrepancy between the D-flat Piccolo and Oboe, I found that a majority of the woodwinds (all of the upper woodwinds) had an A-natural indicated in the part. The harmony in this measure is a B-flat dominant seventh chord, which suggests that A-flat would fit the harmonic structure. However, the chromatic motion in the woodwind line in this measure and the surrounding measures follows the pattern of six ascending 32nd notes with chromatic motion, followed by a leap to the downbeat of the next beat, which is then followed stepwise motion in the opposite direction to the resolution on the second 32nd note. The eighth 32nd functions as a lower neighbor, and the downbeat functions as an escape tone. Because the chromatic motion from concert A-natural to concert B-flat occurs throughout the rest of the measure in other parts, the A-natural functions as a leading tone B-flat, and the surrounding

measures follow similar model sequence behaviors, I changed the Piccolo's concert A-flat to concert A-natural.

Another example of this kind of discrepancy occurs in measure 14, beat one. In the E-flat alto saxophone part, there is a concert A-flat but in the Oboe 2 part, there is a concert G (See Figure 5a and 5b). Following the steps outlined above, no other parts have the exact same musical line as the E-flat Alto Saxophone. However, the harmony on the downbeat of measure 14 implies a C major chord. The motive in Oboe 2, which is most similar to the Alto Saxophone in these two measures, is a concert G. Because the harmony implies a C major chord and the line that is most similar to the E-flat Alto Saxophone begins on concert G, the Alto Saxophone's concert A-flat was changed to concert G.

Figure 5a: Francesco Fanciulli's *The Voyage of Columbus:* E-flat Alto Saxophone measures 1-30.

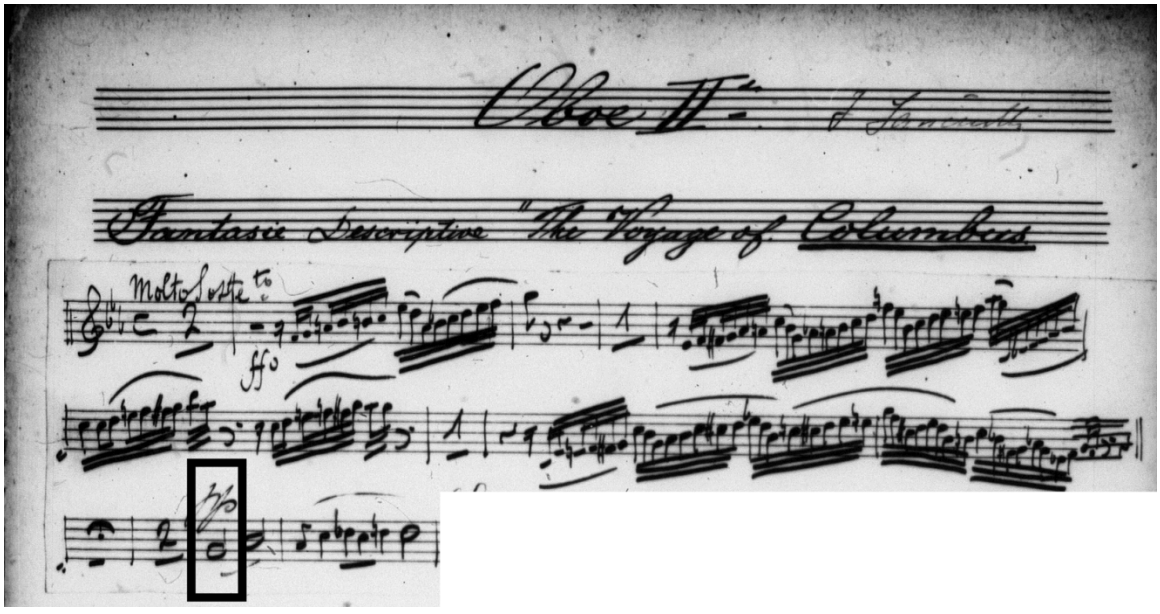


Figure 5b: Francesco Fanciulli's *The Voyage of Columbus:* Oboe 2 measures 1-15.

After applying these steps to the entire score, there were still some areas where a "correct" note is indeterminable based on the information present. As a result, I had to make some significant musical decisions. One of these decisions was in measures 313-314. This passage functions in F Major; however, in the original parts the music simultaneously indicates both concert A-naturals and concert A-flats on the strong beats. While this music is obviously building tension to establish the beginning of the fugue in measure 318, the mode mixture causes the music to excessively sound dissonant. Therefore, because the melody and countermelody function in F-minor and Clarinet 3 has a sustained concert A-flat on beat 1 of m. 313, I chose to change the downbeats of beats 2 and 4 in Bassoons, Saxophones, Trumpet 2/3, Flugelhorn, and Tubas from A-naturals to A-flats. By making this change, the mode mixture still takes place in measure 315 because the harmony changes from F-Minor to F-Major and "resolves" to an A-fully-diminished seventh chord in measure 317.

**Rhythmic Changes**

Another prominent disagreement that occurred between the parts were discrepancies in rhythmic values. Usually, the rhythmic inconsistencies occurred at major cadential sections. For instance, in Figures 6a and 6b, the Trombone 1 has a quarter note on beat one of measure 63 and the Baritone has an eighth note on beat 1 of measure 63. However, nearly every other instrument has an eighth note on beat 1 of measure 63. Fanciulli may have wanted select instruments to hold their particular note slightly longer than all the other instruments. However, if we apply the same steps correcting note discrepancies to rhythmic discrepancies, it can be concluded that the rhythmic value should be the same. Therefore, I changed the quarter note in Trombone 1 to an eighth note.

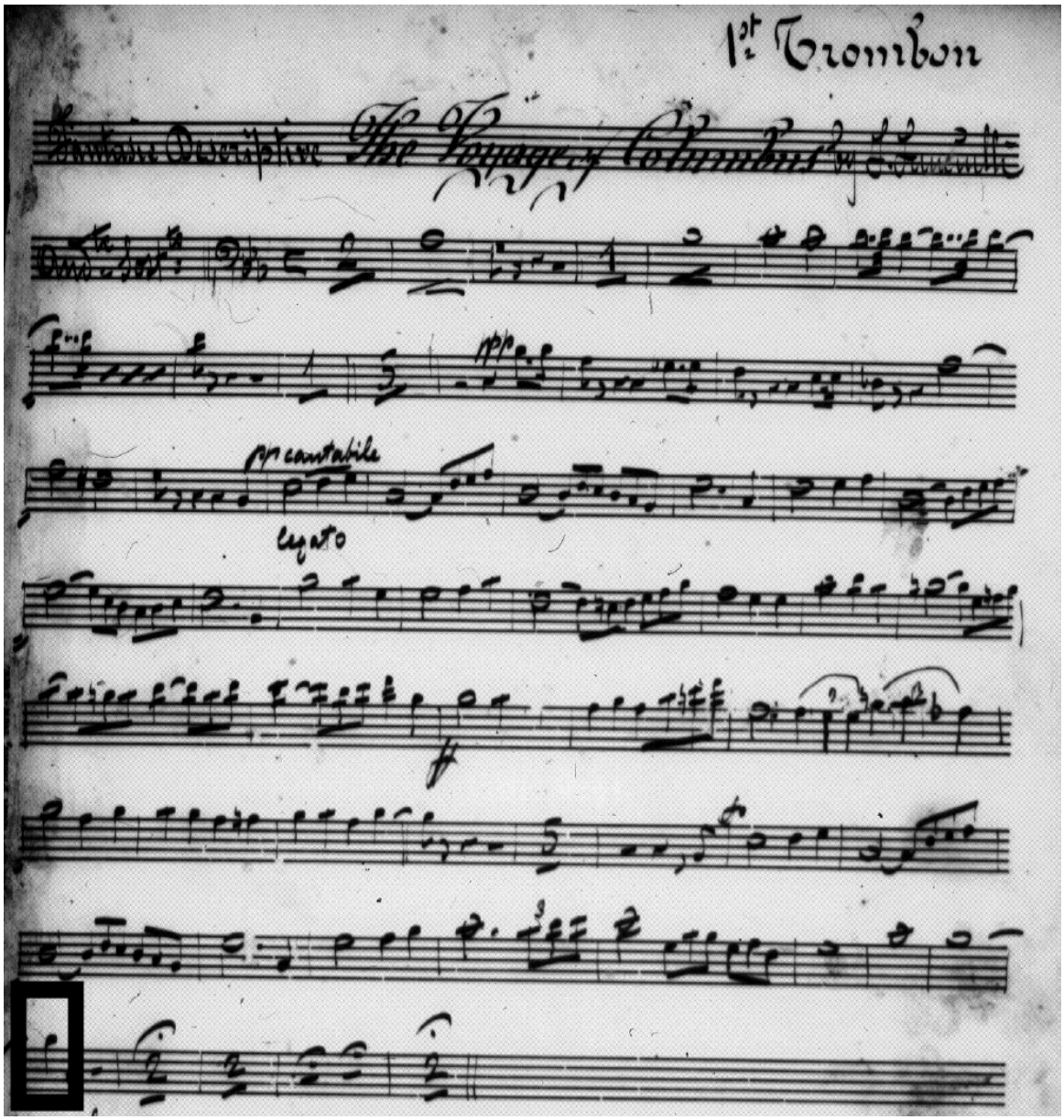


Figure 6a: Francesco Fanciulli's *The Voyage of Columbus*: Trombone 1 measures 1-73.

Figure 6b: Francesco Fanciulli's *The Voyage of Columbus*: Baritone measures 1-73.

## Octave Transpositions

Finally, I needed to make octave transpositions. Some instruments frequently violated the low-interval limit principle which "defines the lowest pitches at which intervals can be clearly perceived without sounding muddy or indistinct."[5] The nature of the low-interval limit suggests, while all the notes are "correct," a line that is written too low will sound "wrong" because the notes are too close together. As a result, some instruments needed to be transposed up an octave to avoid violating the low-interval limit. For instance, in measures 83-90 (Figure 7), the Alto Clarinet, Bassoon 2, and Tenor Saxophone lines are transposed because the concert E-flat on the third beat violated the low-interval limit.

[5] http://anonemusic.com/jazzTheory/low_interval_limit, accessed April 30, 2018.

Figure 7: Francesco Fanciulli's *The Voyage of Columbus*: Score Excerpt measures 83-90.

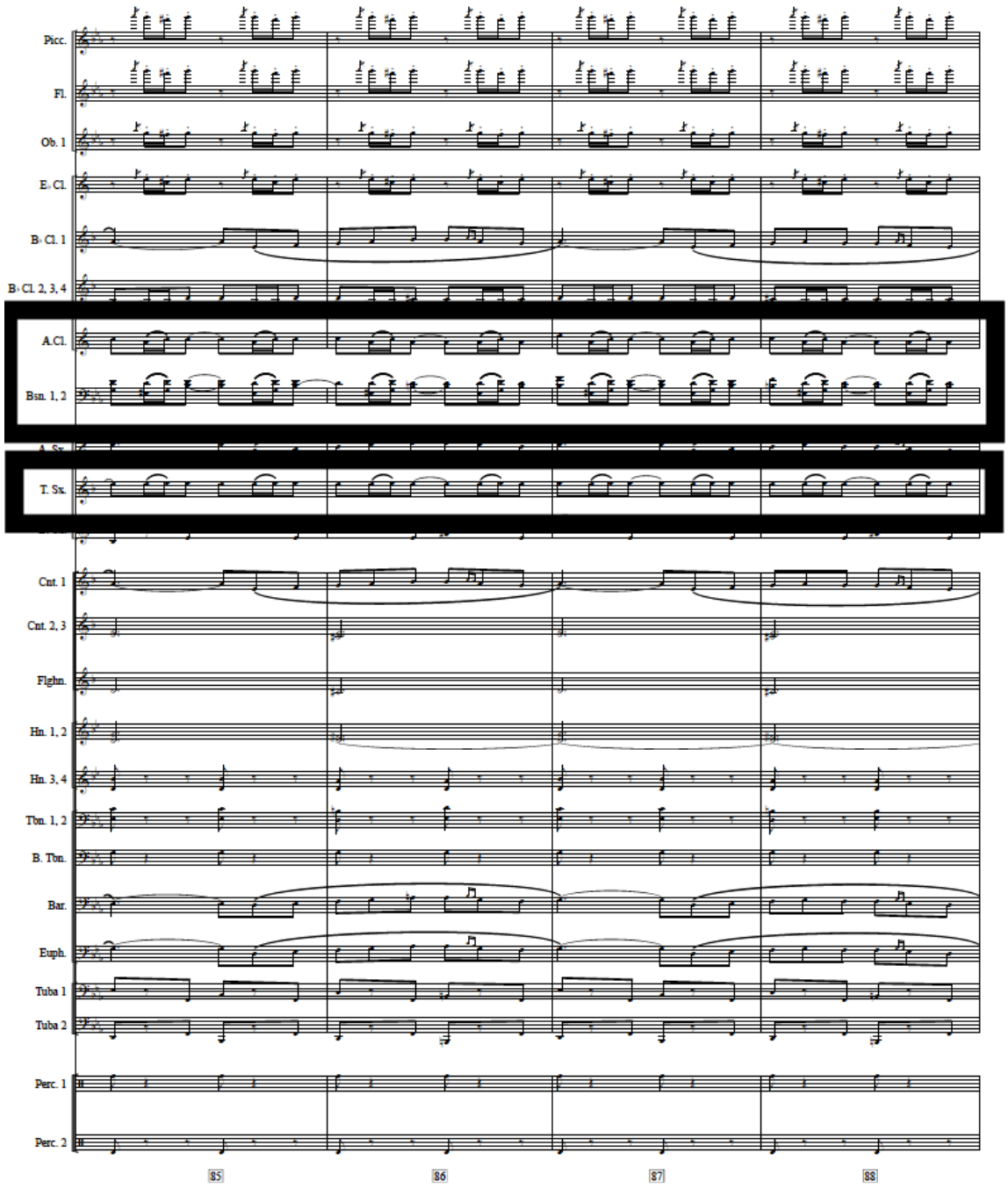


Figure 7 (cont.): Francesco Fanciulli's *The Voyage of Columbus*: Score Excerpt measures 83-90.

Figure 7 (cont.): Francesco Fanciulli's *The Voyage of Columbus*: Score Excerpt measures 83-90.

## Entering Expressive Markings

The next step to creating a modern edition was entering all of the expressive markings, which include dynamics, articulations, tempos indications, and character words. Following the process for determining note discrepancies, I applied the same fundamentals to discerning all expressive markings. Because the parts only exist in manuscript form, the articulations were too inconsistent to document every articulation change. As a result, using the original manuscripts as a guide, I unified the articulations to best serve the music.

## A Suggested Cut

As I entered the parts, analyzed each note, and documented each change, there is one section that I suggest cutting from the score: measures 454-470. In several parts, such as the D-flat Piccolo part (see Figure 8), the word(s) “Baritone” or “Baritone Solo” are found, suggesting a Baritone solo occurs in this section. However, the “Baritone Solo” is missing from the original manuscripts. Both of the original Baritone parts have sixteen measures of rest and there is no solo line cued in any other voice. As a result of the missing melody, I suggest removing this section. However, the measures remain in this edition to remain as true to the composer’s intent as possible.

Figure 8: Francesco Fanciulli's *The Voyage of Columbus*: D-flat Piccolo measures 440-484.

**Rehearsal Considerations**

Fanciulli's *The Voyage of Columbus* is a large work that requires technically strong woodwind players and strong brass players. *The Voyage of Columbus* contains many clear section breaks and it is to the conductor's advantage to utilize these breaks when rehearsing this piece. It is recommended, after sight-reading the piece, that the conductor practice in woodwind and brass sectionals. Often, these two instrument families contain contrasting music and it therefore may be difficult to isolate individual problems. The woodwind parts require the most attention because of the technical sixteenth-and thirty-second-note lines. Balancing between the woodwind and brass instruments could be problematic since most of the instruments have the same dynamic printed throughout the piece. Finally, please note that the modern percussionist will have no technical challenges performing this piece.

## Reflection

Changing notes and rhythms within a score is often unwelcomed by composers. Because Fanciulli's *The Voyage of Columbus* exists only in manuscript form, inevitably there are inconsistencies between the parts, and in order to track the changes when manipulating his original work, I documented every note and rhythm alteration that I made to the parts in Appendix B. Because there were so many discrepancies throughout all of the parts, it is not realistic to explain every change in detail. However, the explanations above outline the thought processes that led to note and rhythmic changes in the parts. These changes culminated in a critical edition of the piece and the score (Appendix C) was made to better serve my interpretation of Fanciulli's intent based on the manuscript parts.

As part of the preparation for this document, the committee and I organized a sight-reading session of the original piece with the University of Georgia's Hodgson Wind Ensemble in October 2018. Following the reading, several of the doctoral performance majors approached me and identified several unplayable excerpts. The committee and I left the rehearsal with several questions regarding *The Voyage of Columbus* and its manuscripts, some of which may never be answered.

1. Are these manuscripts, preserved on microfilm, copies of the originals and if so, were these parts used in concert by the Gilmore Band or the United States Marine Band?
2. Who copied these parts? Was it Fanciulli himself, or did he hire someone to write the parts?
3. How well did the players, especially the woodwind players, know these parts?
4. How much rehearsal time was dedicated to preparing this piece for the 1892 tour?
5. With so many errors in the parts, what did the piece sound like when it was premiered in 1892?

6. Besides contributing to the programmatic nature of the piece, what was Fanciulli's intent in writing so many disjunct sixteenth- and thirty-second-note lines in the woodwind parts?
7. Why was this piece never published if it was considered one of the greatest descriptive overtures of its day? Could it be that the parts were too difficult to justify publishing the work in 1892?

After pondering these questions, analyzing the score further, and contemplating the technical demands within the woodwind parts, it was determined that very few ensembles today would dedicate the time needed to perform this piece. Therefore, I created an arrangement of Fanciulli's *The Voyage of Columbus* that reduced some of the technical woodwind lines, thinned textures, integrated more expressive markings, clarified tempo indications, deleted two sections of the piece, and added percussion parts, so that more ensembles could perform music by Fanciulli (see Appendix D).

## Conclusion

Although Francesco Fanciulli composed several pieces for the famous band of Patrick Gilmore, served as John Philip Sousa's successor as leader of the United States Marine Band (1892-1897), and established his own successful band in New York, he is a largely forgotten figure in the history of the American wind band. Gilmore reportedly called Fanciulli's *The Voyage of Columbus* "the greatest piece of descriptive music ever written," but this noteworthy work for band has fallen into obscurity.[6] This document sketches Fanciulli's biography, assesses the significance of *The Voyage of Columbus,* and discusses the editing process used in creating a modern performance edition of this work, so that *The Voyage of Columbus* might become a part

[6] *Washington Times*, Washington DC, August 27, 1894, 1.

of the American wind band canon, and so that Fanciulli might be studied by conductors and students for his contributions to American wind band history.

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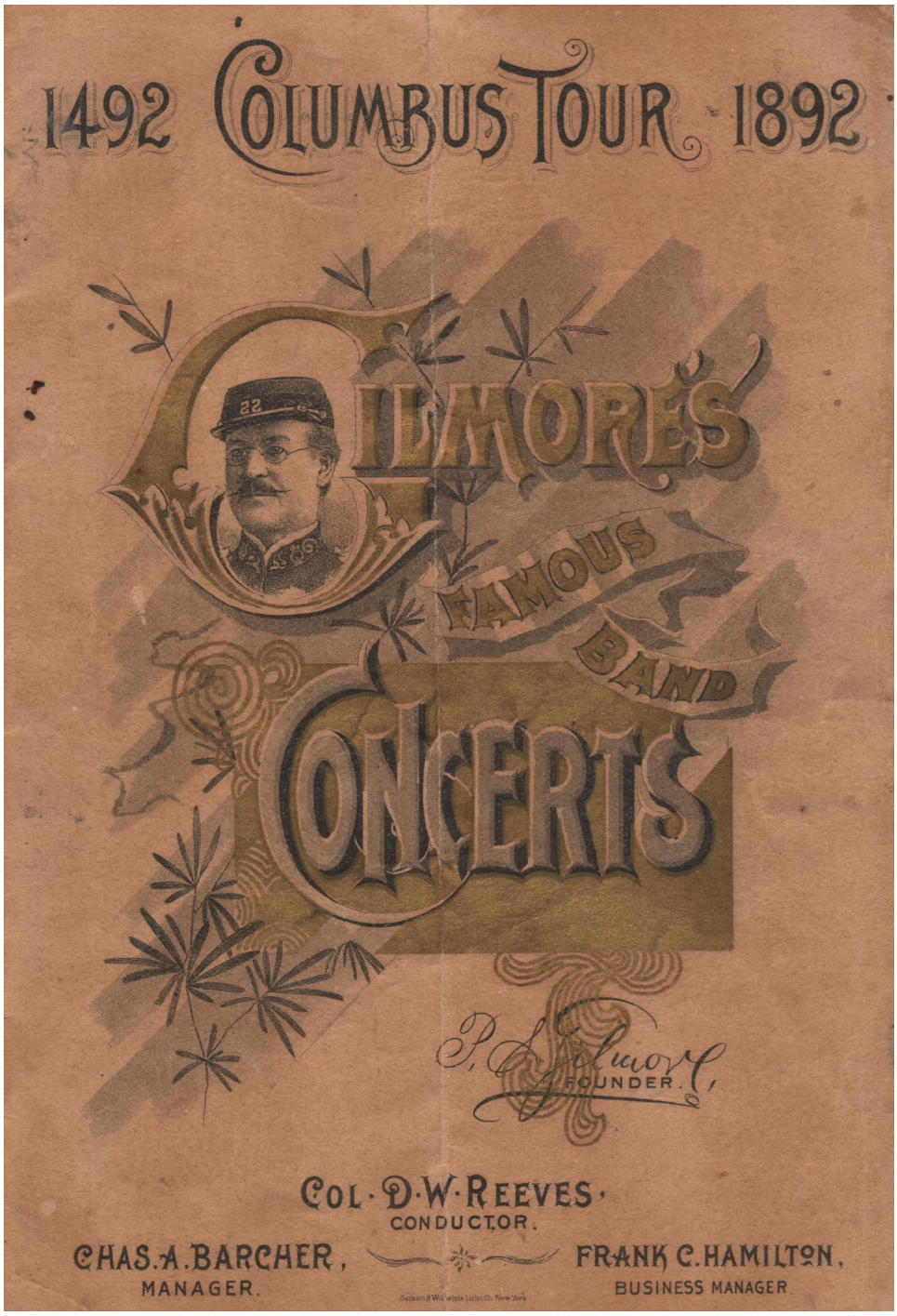
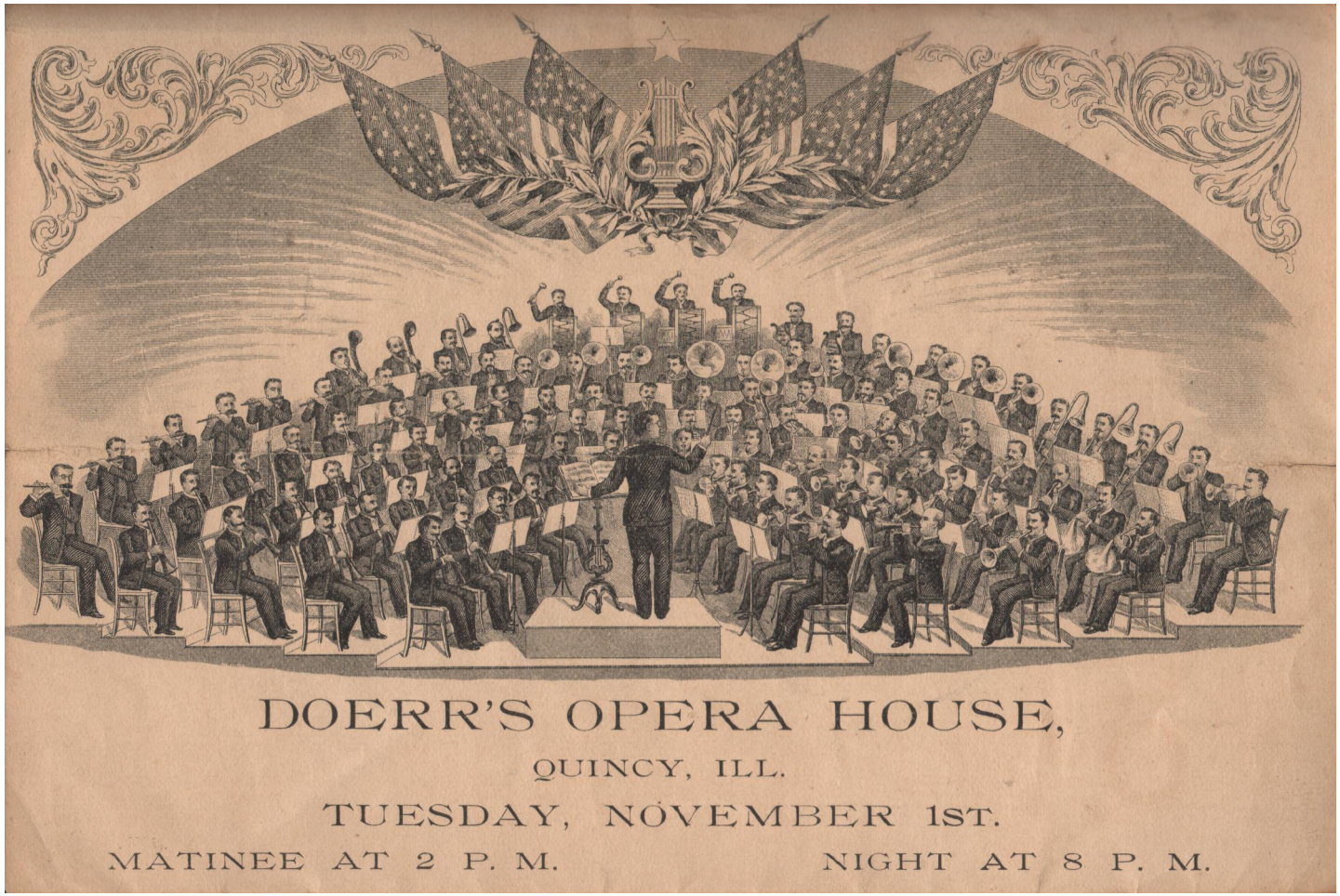
APPENDIX A

*GILMORE'S BAND COLUMBUS TOUR CONCERT PROGRAM*





DOERR'S OPERA HOUSE,

QUINCY, ILL.

TUESDAY, NOVEMBER 1ST.

MATINEE AT 2 P. M. NIGHT AT 8 P. M.

# Gilmore's One Hundred

## THE GREATEST BAND IN THE WORLD

### CARD TO THE PUBLIC

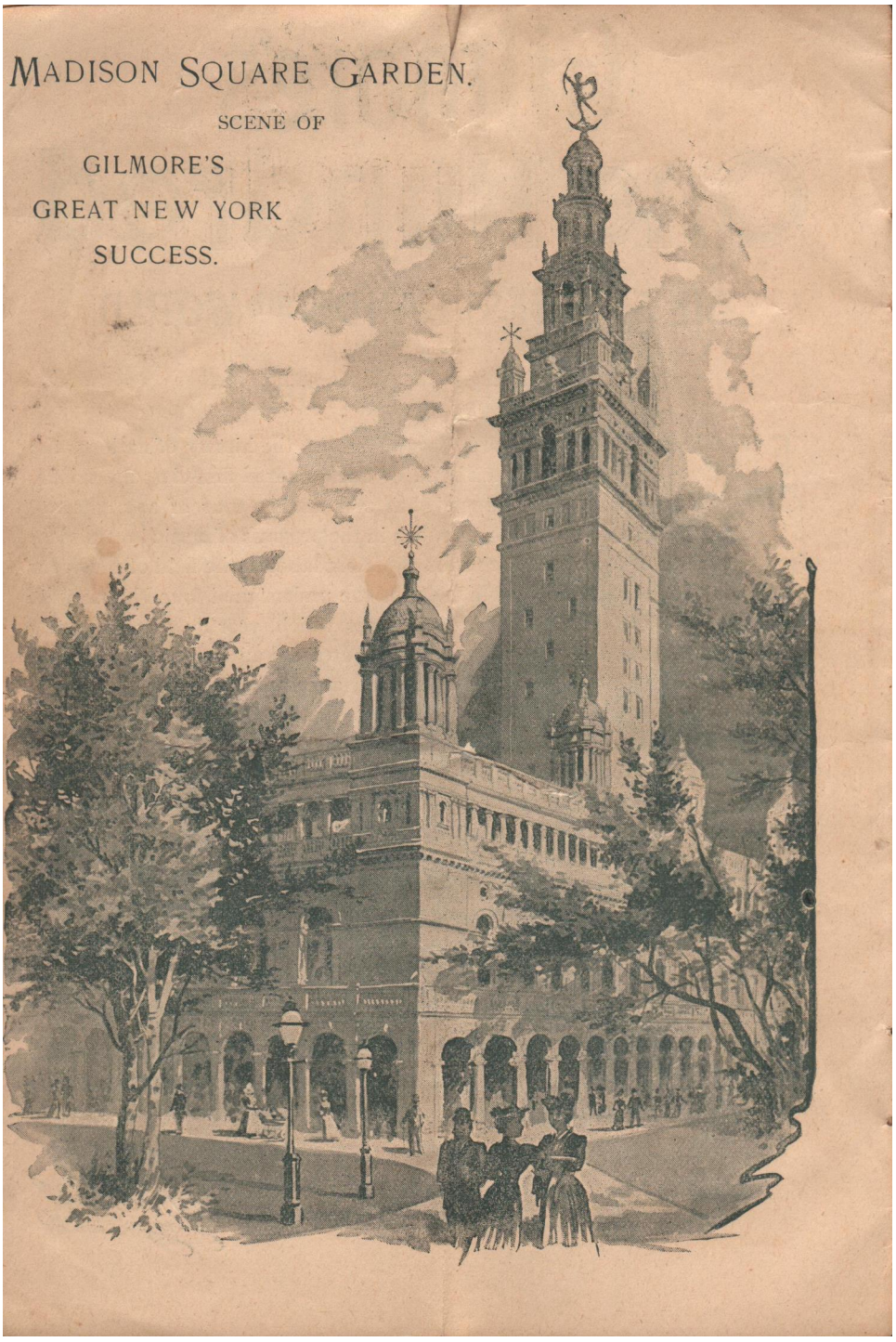
THIS is the first time in the history of music, the history of nations, the history of the world, that a band of one hundred first-class musicians, thoroughly organized and equipped, has ever made a tour of any country. This achievement, which marks an epoch in the progress of music in America, is not the work of a day, but the result of patient labor in the field of music for forty years, at the beginning of which period the undersigned found himself the proud leader of a little band of sixteen pieces, which, year by year increasing alike in numbers and in popularity, has finally attained under his baton its present prominence as not only the largest, but, as may in truth be added, the best military band in the world.

Such a musical organization, [illegible] artistic ability of its one hundred members, the great variety and effective combination of its instruments, the extent of its splendid repertoire, and the perfection of its performances, cannot but reflect credit upon the musical profession, credit upon the age in which we live, and credit upon America; and its glorious harmonies cannot fail to impress all who hear them, like a revelation from heaven, wherein Music, the "Divine Art," is born.

O, Music, what a power thou art!
On earth there's naught that can impart
A purer joy to human heart
Nor nobler thoughts inspire.

For the maintenance of this great organization, which at all its concerts will have the assistance of the most eminent vocal talent, I respectfully solicit the friendly recognition of the press, and the encouragement and support of the public.

P. S. Gilmore.


MADISON SQUARE GARDEN.
SCENE OF
GILMORE'S
GREAT NEW YORK
SUCCESS.

# MISS IDA KLEIN

ONE OF THE

GREAT VOCAL ARTISTS

ACCOMPANYING

GILMORE'S

ONE HUNDRED

THE

GREATEST BAND

IN THE WORLD

MISS IDA KLEIN needs no introduction to the American public, having sung the greatest success throughout the United States, in all leading with concerts, oratorios and operas, and she ranks to-day as one of the greatest dramatic sopranos that this country has ever produced. Her rich and powerful voice pure and true throughout its great compass, together with her intense artistic fervor, makes her indeed a phenomenal vocalist.

For a number of seasons MISS KLEIN has been one of the leading sopranos of the great German Opera, and last year was a member of Henry E. Abbey's Grand Italian Opera Company at the Metropolitan Opera House, New York. In face and form she is a splendid type of the beautiful American girl, and there is great pride in having such a charming artist associated with Gilmore's "*One Hundred.*"

# Sample Programme.

1. Overture—"Tannhäuser" - - - Wagner

2. Handel's Celebrated Largo - - Handel

**Specially arranged for Gilmore's Band.**

3. Aria for Tenor—"Ballo in Maschera" - Verdi

4. Fanciulli's Great Descriptive Fantaisie—

"THE VOYAGE OF COLUMBUS"

A wonderful composition, expressly written for Gilmore's Band, and in celebration of the four-hundredth anniversary of the discovery of the American Continent.

Synopsis.—Farewell to Spain—Barcarole—Indications of a storm—It comes in all its force and fury—Prayer for deliverance—The storm gradually abates—Sailors show signs of discontent—The agitation increases—A mutiny results—The voice of Columbus is heard predicting the triumph of their great undertaking—Quiet is restored, and the sailors join in a Spanish Fandango—A beautiful night follows, during which a strange light is seen in the distance—Morning dawns—The New World is unveiled—Tremendous excitement—Cries of "Land!" and cheers of the crew—Hymn of Thanksgiving—"Hail Columbia!"

5. Solo and Chorus—

from "Stabat Mater," "Inflamatus" - Rossini

**Mme. IDA KLEIN, Opera Chorus and Band.**

6. Patrol of the Salvation Army - - Orth

**Sensation of the year.**

**INTERMISSION WITHOUT LEAVING SEATS.**

# Sample Programme.

CONTINUED.

7. OVERTURE—"William Tell" - - - ROSSINI

8. ARIA FOR BARITONE—"Lost Chord" - SULLIVAN

9. SELECTION— - - - - MEYERBEER

Meyerbeer's prize masterpiece won by the German Imperial Band at Paris, and presented to GILMORE'S BAND and played by this band only.

10. CORNET AND TROMBONE SOLO—

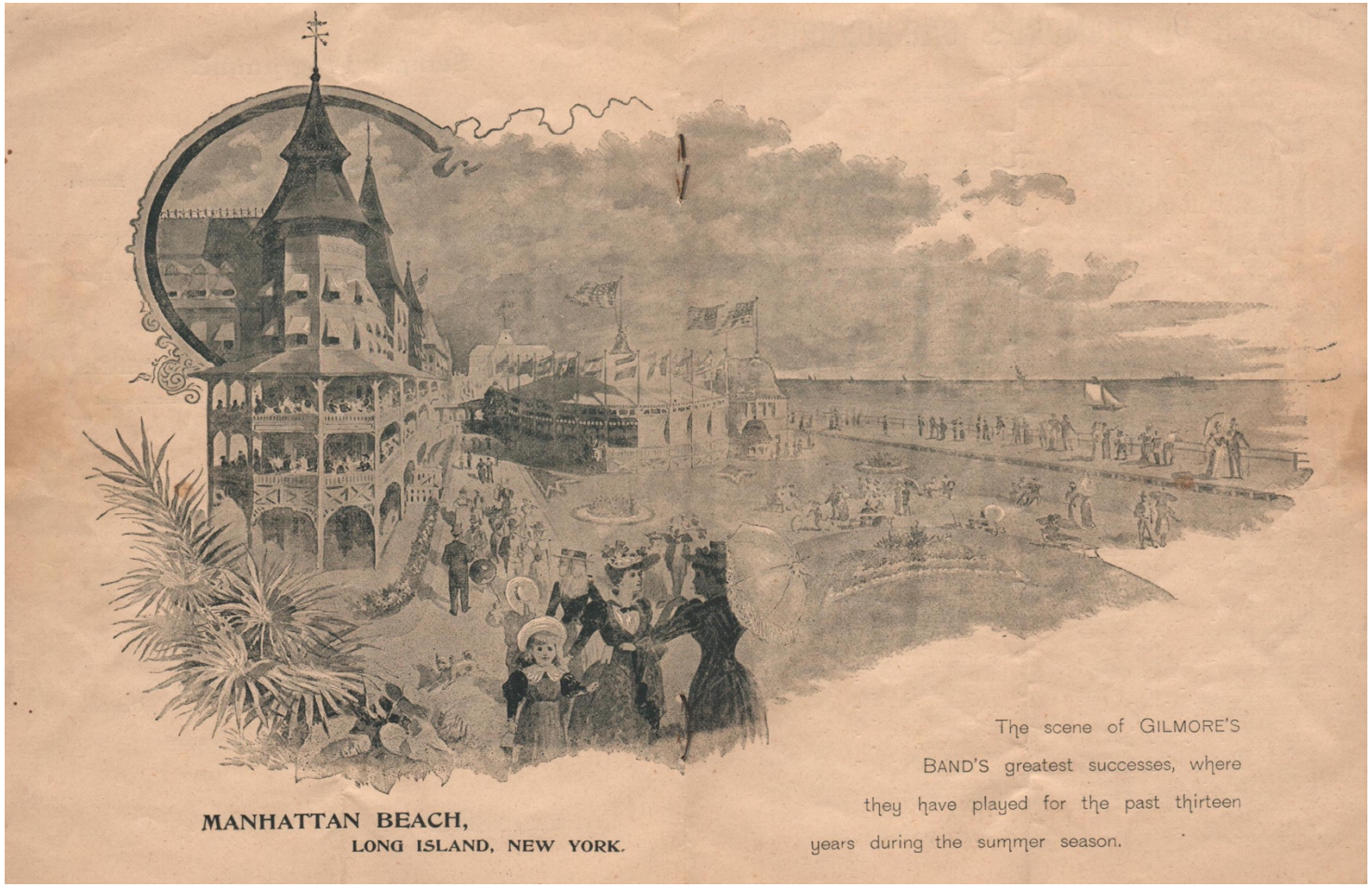
**Clark Brothers.**

11. APRUS DU BAL—

12. NATIONAL ANTHEM—"Columbia" - - GILMORE

INTRODUCING VARIATIONS FOR ALL THE PRINCIPAL INSTRUMENTS.

13. MARCH PATRIOTIC—"The Great Republic" - THIELE



**MANHATTAN BEACH,**
**LONG ISLAND, NEW YORK.**

The scene of GILMORE'S BAND'S greatest successes, where they have played for the past thirteen years during the summer season.

# ROSTER OF GILMORE'S ONE-HUNDRED

*As a Concert tour by a Band of One Hundred First-class Musicians has never before been attempted in any country, the names of the members participating deserve a place in the musical history of the times. They are as follows:*

1. S. De Carlo, - - - *Piccolo*
2. L. O. Reilly, - - *Piccolo*
3. F. Wadsworth, - - *Flute*
4. D. Petersen, - - *Flute*
5. C. Kayser, - *Ab Piccolo Clarinet*
6. P. K. Matus, - *Eb Clarinet*
7. F. Lakner, - - *Eb Clarinet*
8. C. Dammeyer, - *Eb Clarinet*
9. L. Stœkigt, - - *Bb Clarinet*
10. R. Loescher, - *Bb Clarinet*
11. A. Stengler, - *Bb Clarinet*
12. R. Weller, - *Bb Clarinet*
13. C. Ciccone, - - *Bb Clarinet*
14. J. Judge, - - *Bb Clarinet*
15. E. Gerstenberger, *Bb Clarinet*
16. F. Urbain, - - *Bb Clarinet*
17. J. La Calle, - *Bb Clarinet*
18. O. Schreiber, - *Bb Clarinet*
19. C. Weber, - - *Bb Clarinet*
20. F. Schutz, - - *Bb Clarinet*
21. H. Hackert, - *Bb Clarinet*
22. P. E. Robinson, - *Bb Clarinet*
23. A. Whitaker, - *Bb Clarinet*
24. C. W. Freudenvoll, *Bb Clarinet*
25. J. Sheridan, - *Bb Clarinet*
26. G. Krause, - *Bb Clarinet*
27. E. Weinert, - - *Bb Clarinet*
28. W. Eisen, - - *Bb Clarinet*
29. J. Kochkeller, - *Bb Clarinet*
30. A. Hanschmann, *Bb Clarinet*
31. C. Schroeder, - *Bb Clarinet*
32. W. Reuffel, - *Bb Clarinet*
33. F. Pfarsius, - - *Bb Clarinet*
34. L. Drewes, - *Bb Clarinet*
35. M. Carr, - - *Bb Clarinet*
36. J. Hollis, - - *Bb Clarinet*
37. B. Hubay, - - *Bb Clarinet*
38. Wm. Bruggmann, *Alto Clarinet*
39. H. Schutte, - *Alto Clarinet*
40. E. Weber, - *Basso Clarinet*
41. A. Reisner, - *Basso Clarinet*
42. C. DeChiara, - - *Oboe*
43. H. Morgenstern, - - *Oboe*
44. H. Hemmann, - - *Oboe*
45. C. Stubbe, - - - *Oboe*
46. J. Rupp, - - - *Bassoon*
47. E. A. Scott, - - *Bassoon*
48. Miles Cavanagh, - *Bassoon*
49. L. H. Jones, - - *Bassoon*
50. J. J. Mundwyler, *Contra Bassoon*
51. W.H.Eisen, *Eb Soprano Saxophone*
52. M. Davidson, *Bb Soprano Saxophone*
53. M.J.Moreing, *Bb Soprano Saxophone*
54. E. A. Lefebre, *Eb Alto Saxophone*
55. E. Martinez, *Eb Alto Saxophone*
56. E. Schaap, - *Bb Tenor Saxophone*
57. H. Wahle, - *Bb Tenor Saxophone*
58. F. W. Schultze, *Bb Baritone Saxophone*
59. H. Kneip, *Bb Baritone Saxophone*
60. L. Knittle, *Contra Basso Saxophone*
61. C. E. Lindall - *Eb Cornet*
62. A. Bode, - - - *Bb Cornet*
63. H. L. Clarke, - *Bb Cornet*
64. W. E. Bates, - - *Bb Cornet*
65. J. Paley, - - *Bb Cornet*
66. A. De Carle, - - *Bb Cornet*
67. H. Wilder, - - *Bb Cornet*
68. H. Kochenbach, - *1st Trumpet*
69. A. Lindlar, - *2nd Trumpet*
70. F. Heppner, - *3rd Trumpet*
71. A. Lohoefner, - *4th Trumpet*
72. C. Rietze, - - *Flugel Horn*
73. H. Burkhart, - *Flugel Horn*
74. H. Weston, - *1st French Horn*
75. A. Helleberg, *2nd French Horn*
76. H. Miel, - - *3rd French Horn*
77. H. Zilm, - *4th French Horn*
78. H. Niehoff, - *Eb Alto Horn*
79. F. A. Grosse, - *Eb Alto Horn*
80. Ph. Van Praag, *Bb Tenor Horn*
81. J. R. Moran, - *Bb Tenor Horn*
82. M. Raffayole, - *Euphonium*
83. H. E. Whittier, - *Baritone*
84. A. Track, - - *Antoniophone*
85. E. H. Clarke, *1st Trombone*
86. G. Miller, - - *2nd Trombone*
87. W. J. Meiswinkel, *3rd Trombon*
88. A. C. Kruger, *Bass Trombon*
89. E. Baker, - *Bass Antoniophone*
90. A. Schliebusch, - *Bass Tuba*
91. H. Conrad, - - *Bass Tuba*
92. P. Weber, - - *Bass Tuba*
93. D. Mirenda, - *Bass Tuba*
94. T. Giovannone, - *Bass Tuba*
95. F. Stoekigt, - *Bass Tuba*
96. W. F. Weber, - - *Bass Tuba*
97. E. Mueller, - - *Tympany*
98. M. Mehling, - *Treble Drum*
99. L. Mehling, - *Tenor Drum*
100. T. Wahle, *Cymbals and Bass Drum*

P. S. GILMORE,
Founder

Col. D. W. REEVES,
Director.

# INSTRUMENTATION

OF

# GILMORE'S ONE-HUNDRED

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## THE GREATEST BAND IN THE WORLD

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| | |
|---|---|
| 2 Piccolos. | 2 Baritone Saxaphones. |
| 2 Flutes. | 1 Contra Bass Saxophones. |
| 1 A flat Piccolo Clarinet. | 1 Bass Antoniophone. |
| 3 E flat Clarinets. | 1 E flat Cornet. |
| 14 First B Clarinets. | 2 First Cornets. |
| 10 Second Clarinets. | 2 Second Cornets. |
| 8 Third Clarinets. | 2 Flugel Horns. |
| 2 Alto Clarinets. | 4 Trumpets. |
| 2 Bass Clarinets. | 4 French Horns. |
| 4 Oboes. | 2 Alto Horns. |
| 4 Bassoons. | 2 Tenor Horns. |
| 1 Contra Bass Bassoon. | 2 Baritones. |
| 1 E flat Soprano Saxophone. | 1 Euphonium. |
| 2 B flat Soprano Saxophones. | 4 Trombones. |
| 2 Alto Saxophones | 6 Basso Tubas. |
| 2 Tenor Saxophones. | 4 Drums, Cymbals, Tympanis. |

TOTAL 100—*The Elite of the Musical Profession.*

# COLUMBIA.

## NATIONAL ANTHEM FOUNDED ON THE HISTORY OF AMERICA.

Poetry and Music by P. S. Gilmore.

I.

Columbia! First and fairest gem,
On nature's brow a diadem,
Whose lustre, bright as heavenly star,
The light of freedom sheds afar.
Like Noah's ark, a God-sent bark
In search of land, through day and dark,
First found thee held by nature's child,
The red man, in his wigwam wild.

II.

Columbia! Soon the tidings spread
Of what Columbus saw and said;
The eyes of man then turned to thee,
The new land rising from the sea;
With spreading sail before the gale,
Men verified the wondrous tale.
And thus began what was to be
The hope and home of liberty.

III.

Columbia! In thine early days
Our pilgrim fathers sang thy praise.
They landed from the Mayflower's deck
On Plymouth Rock—a snow-clad speck
That marks the place from whence the race
Of Puritans their true blood trace,
Who fought for independence dear
With hearts of steel and conscience clear.

IV.

Columbia! 'Twas in fire and blood
Brave Washington the foremost stood;
With banner high and sword in hand,
He drove the tyrant from the land.
Thy breast then sore, a cancer bore,
Till washed again in human gore—
In martyr blood! shed not in vain;—
It left thee whole without a stain.

V.

Columbia! See what thou art now,
A crown of stars on nature's brow;
With fields of gold and teeming marts,
With fifty million loving hearts
Who cling to thee, from sea to sea,
To guard thy peace and liberty;
Who, man to man, shall e'er be just,
And in the Lord place all their trust.

VI.

Columbia! Lift thine eyes on high,
See Him! Who dwells in yonder sky,
The King of Glory on His throne,
Who looks on all, for all's His own.
Our earthly gain would be in vain.
A home in heaven to attain,
If with our hearts we did not pay
Our debt to Him,—then let us pray:

VII.

At morn, at noon, at even-tide,
O Lord! be ever at our side,
That we Thy voice may always hear,
And feel that Thou art ever near;
In mercy spare, from grief and care,
The nation, bowed in fervent prayer,
Who with one heart and voice implore,
Thy blessing now and evermore

# C. G. CONN,

PATENTEE AND SOLE MANUFACTURER OF THE CELEBRATED

# WONDER SOLO CORNETS

—AND—

# BAND INSTRUMENTS

ENDORSED BY THE WORLD'S FAMOUS DIRECTOR **P. S. GILMORE**

AND MEMBERS OF HIS BAND.

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Manufactories at Elkhart, Ind., and Worcester, Mass.

Read what P. S. GILMORE has to say about the Wonder Instruments.

**FROM P. S. GILMORE, THE WORLD-RENOWNED BAND MASTER.**

C. G. CONN. NEW YORK, June 10, 1891.

*My Dear Sir :*—Any one who has watched the growth of bands, and the improvement in band instruments, in this country, for the past score or more years, must immediately associate your name with the one and the other. In the first place your terms are so liberal, easy and accommodating that scores—aye hundreds of bands are now scattered throughout the country, who never would have had an existence, were it not for the generous terms upon which you equipped them with instruments. But what I now wish to speak of in particular is the perfection *in tone, tune and finish*, to which you have brought every instrument in the band. It is not so very long ago that if you asked any good player "whose make of instrument do you play?" the answer would invariably be the name of some English, French, German or other famous European manufacturer. Yet, there was some reason for this; the majority of musicians in all the large cities being of foreign birth could not be made to believe that any first-class instruments were made in this country. But how is it now? Who is the man that is far in the lead of all band instrument manufacturers in these United States, and who is fast being recognized as the best maker in the world? CONN! CONN!! C. G. CONN!!! I hear it a dozen times a day, even in my own band, and I rarely come across a good performer now who is not supplied with a CONN instrument. This, my dear sir, is the natural result of your indefatigable and intelligent life's labors. Always aiming for the top, sparing no expense, employing the very best workmen, using the best metals, making every improvement that is possible to make, and at last wearing the wreath of fame which thousands of the best performers in the musical profession heartily unite in according to you, in testimony of which, I am happy to subscribe myself, most sincerely yours, P. S GILMORE.

*The Wonder Instruments are shipped to any address on six days' approval, free of cost to consignee IF NOT FOUND TO BE SUPERIOR TO ALL OTHERS.*

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## APPENDIX B

## *THE VOYAGE OF COLUMBUS* ERRATA

M. 3

- Pic - beat 2; 8th 32nd note: Change A-flat to A
- Pic - beat 3; 5th 32nd note; Change A-flat to A
- Pic - beat 4; 5th 32nd note; Change A-flat to A
- Cl 1 - beat 3; 5th 32nd note: Change A-flat to A
- Cl 1 - Beat 4; 3rd 32nd note: Change A-flat to A
- Cl 2 - beat 3; 5th 32nd note: Change A-flat to A
- Cl 2 - Beat 4; 3rd 32nd note: Change A-flat to A
- Cl 3 - beat 3; 5th 32nd note: Change A-flat to A
- Cl 3 - Beat 4; 3rd 32nd note: Change A-flat to A
- Cl 4 - beat 3; 5th 32nd note: Change A-flat to A
- Cl 4 - Beat 4; 3rd 32nd note: Change A-flat to A
- Tsx - beat 3; 5th 32nd note: Change A-flat to A
- Euph - beat 3; 5th 32nd note: Change A-flat to A
- Euph - Beat 4; 3rd 32nd note: Change A-flat to A
- Baritone - beat 3; 5th 32nd note: Change A-flat to A
- Baritone - Beat 4; 3rd 32nd note: Change A-flat to A

M. 6

- Ob 2 - beat 3; 7th 32nd note: Change E to F
- Ob 2 - beat 3; 8th 32nd note: Change F to F-sharp
- Ob 2 - beat 4; 5th 32nd note; change F-sharp to F
- Cl 1 - beat 4; 7th 32nd note; change A-flat to A
- Cl 2 - beat 4; 7th 32nd note; change A-flat to A
- Cl3 - beat 4; 7th 32nd note; change A-flat to A
- Cl 4 - beat 4; 7th 32nd note; change A-flat to A
- Asx - beat 4; 7th 32nd note; change A-flat to A
- Tsx - beat 4; 7th 32nd note; change A-flat to A
- Baritone - beat 4; 7th 32nd note; change A-flat to A
- Euph - beat 4; 7th 32nd note; change A-flat to A

M. 7

- Ob 2 - beat 3; 5th 32nd note; change E to E-flat
- Tsx - beat 3; 5th 32nd note; change E to E-flat

M. 8

- Pic - beat 2; 3rd 32nd note; change B-flat to B
- Fl - beat 2; 3rd 32nd note; change B-flat to B
- Ob 1 - beat 2; 3rd 32nd note; change B-flat to B

- Ecl - beat 2; 3rd 32nd note; change B-flat to B
- Cl 1 - beat 4; 2nd 32nd note; change B to B-flat
- Cl 2 - beat 4; 2nd 32nd note; change B to B-flat
- Cl 3 - beat 4; 2nd 32nd note; change B to B-flat
- Acl - beat 2; 3rd 32nd note; change B-flat to B
- Bsn 1 - beat 2; 3rd 32nd note; change B-flat to B
- Asx - beat 2; 3rd 32nd note; change B-flat to B
- Euph - beat 2; 3rd 32nd note; change B-flat to B

M. 9

- Pic - beat 1; 3rd 32nd note; change B-flat to B
- Pic - beat 3; 2nd 32nd note; change B-flat to B
- Pic - beat 4; 3rd 32nd note; change B-flat to B
- Fl - beat 1; 3rd 32nd note; change B-flat to B
- Fl - beat 3; 2nd 32nd note; change B-flat to B
- Fl - beat 4; 3rd 32nd note; change B-flat to B
- Ob 1 - beat 1; 3rd 32nd note; change B-flat to B
- Ob 1 - beat 3; 2nd 32nd note; change B-flat to B
- Ob 1 - beat 4; 3rd 32nd note; change B-flat to B
- Ecl - beat 1; 3rd 32nd note; change B-flat to B
- Ecl - beat 3; 2nd 32nd note; change B-flat to B
- Ecl - beat 4; 3rd 32nd note; change B-flat to B
- Acl - beat 1; 3rd 32nd note; change B-flat to B
- Acl - beat 3; 2nd 32nd note; change B-flat to B
- Acl - beat 4; 3rd 32nd note; change B-flat to B
- Bsn 1 - beat 1; 3rd 32nd note; change B-flat to B
- Bsn 1 - beat 3; 2nd 32nd note; change B-flat to B
- Bsn 1 - beat 4; 3rd 32nd note; change B-flat to B
- Asx - beat 1; 3rd 32nd note; change B-flat to B
- Asx - beat 3; 2nd 32nd note; change B-flat to B
- Asx - beat 4; 3rd 32nd note; change B-flat to B
- Tsx - beat 1; 3rd 32nd note; change B-flat to B
- Baritone - beat 1; 3rd 32nd note; change B-flat to B
- Baritone - beat 3; 2nd 32nd note; change B-flat to B
- Baritone - beat 4; 3rd 32nd note; change B-flat to B
- Euph - beat 1; 3rd 32nd note; change B-flat to B
- Euph - beat 4; 3rd 32nd note; change B-flat to B

M. 10

- Pic - beat 2; 2nd 32nd note; change B-flat to B
- Pic - beat 4; 7th 32nd note; change F to F-sharp
- Fl - beat 2; 2nd 32nd note; change B-flat to B
- Fl - beat 4; 7th 32nd note; change F to F-sharp
- Ob 1 - beat 2; 2nd 32nd note; change B-flat to B
- Ob 1 - beat 3; 5th 32nd note; change E to E-flat
- Ob 2 - beat 2; 2nd 32nd note; change B-flat to B
- Ob 2 - beat 2; 1st 32nd note; change C-sharp to C
- Ob 2 - beat 3; 8th 32nd note; change F-sharp to F

- Ob 2 - beat 4; 2nd 32nd note; change F-sharp to F
- Ecl - beat 2; 2nd 32nd note; change B-flat to B
- Acl - beat 2; 2nd 32nd note; change B-flat to B
- Bsn - beat 2; 2nd 32nd note; change B-flat to B
- Bsn - beat 2; 8th 32nd note; change F-sharp to F
- Bsn - beat 3; 2nd 32nd note, change F-sharp to F
- Bsn - beat 4; 2nd 32nd note; change B-flat to B
- Asx - beat 2; 2nd 32nd note; change B-flat to B
- Asx - beat 2; 8th 32nd note; change F-sharp to F
- Asx - beat 3; 2nd 32nd note, change F-sharp to F
- Asx - beat 4; 2nd 32nd note, change B-flat to B
- Baritone - beat 2; 2nd 32nd note; change B-flat to B
- Baritone - beat 4; 2nd 32nd note; change B-flat to B
- Euph - beat 2; 2nd 32nd note; change B-flat to B
- Euph - beat 4; 2nd 32nd note; change B-flat to B

M. 13
- Baritone - a of beat 2; sixteenth note - change F to G
- Tuba 1 - a of beat 2; sixteenth note - change F to G
- Tuba 2 - a of beat 2; sixteenth note - change F to G

M. 14
- Asx - beat 1; half note; change A-flat to G

M. 15
- Cl 4 - a of beat 2; 3rd eighth note triplet; change A-flat to A
- Acl - a of beat 2; 3rd eighth note triplet; change A-flat to A
- Asx - + of beat 1; 2nd eighth note triplet; change A to B-flat
- Tsx - a of beat 2; 3rd eighth note triplet; change A-flat to A

M.21
- Btbn - beats 3-4; half-note; change A to A-flat

M. 22
- Hn 1 - beat 1; eighth note; change D to C

M. 25
- Bsn 1 & 2 - transpose up one octave
- Tbn 2 - transpose up one octave
- Baritone - transpose up one octave
- Btbn - double tuba
- Tuba - beat 3; eighth note; change B to B-flat

M. 26
- Tbn 1 - beats 1-3; dotted half-note; change F to G

M. 36
- Bsn 2 - + of beat 3; eighth note; change A to G

- Tbn 2 - beat 4; eighth note; change G to F-sharp

M. 37
- Tuba 1 - beat 1; quarter note; change E to E-flat

M. 42
- Pic - beat 1; 2nd eighth note triplet; change F to E-flat
- Pic - beat 1; 3rd eighth note triplet; change A-flat to G
- Fl - beat 1; 2nd eighth note triplet; change F to E-flat
- Fl - beat 1; 3rd eighth note triplet; change A-flat to G

M. 43
- Ecl - beat 4; change C to G

M. 47
- Hn 3 - beat 2; eighth note; change G to A-flat
- Bsx - beat 4; quarter note; change B-flat to C

M. 50
- Bsn 2 - beat 2; eighth note; change G to F

M. 51
- Acl - + of beat 2; eighth note; change A-flat to G

M. 54
- Pic - beat 1; 7th 32nd note; change B-flat to C
- Pic - beat 1; 8th 32nd note; change E-flat to E
- Pic - beat 2; 6th 32nd note; change E-flat to E
- Pic - beat 3; 2nd 32nd note; change E-flat to F
- Pic - beat 3; 3rd 32nd note; change G to A-flat
- Fl - beat 2; 6th 32nd note; change E-flat to E
- Fl - beat 3; 2nd 32nd note; change G to F
- Fl - beat 3; 3rd 32nd note; change B-flat to A
- Fl - beat 3; 4th 32nd note; change D to C
- Ob 2 - beat 1; 4th 32nd note; change F to G
- Ecl - beat 2; 7th 32nd note; change E-flat to E
- Cl 1 - beat 2; 2nd 32nd note; change B to A-flat
- Cl 1 - beat 2; 8th 32nd note; change B-flat to C
- Cl 2 - beat 2; 1st 32nd note; change A to A-flat
- Cl 2 - beat 2; 4th 32nd note; change A to A-flat
- Cl 3 - beat 2; 1st 32nd note; change A to A-flat
- Cl 3 - beat 2; 4th 32nd note; change A to A-flat
- Cl 3 - beat 3; 3rd 32nd note; change A to A-flat
- Cl 3 - beat 3; 6th 32nd note; change A to A-flat
- Cl 4 - beat 2; 7th 32nd note; change B-flat to G
- Cl 4 - beat 2; 8th 32nd note; change G to E
- Acl - beat 2; eighth note; change B-flat to A-flat
- Asx - beat 1; eighth note; change E-flat to E

- Flg - beat 1; quarter note; change A-flat to G
- Hn 3 - beat 2; eighth note; change G to A-flat
- Hn 4 - beat 4; quarter note; change E to E-flat

M. 56
- Hn 4 - + of beat 1; quarter note; change E-flat to F

M. 57
- Pic - beat 1; 3rd 32nd note; change C to B-flat
- Pic - beat 1; 6th 32nd note; change C to B-flat
- Tsx - beat 2; eighth note; change A-flat to G

M. 58
- Fl - beat 4; change E to E-flat
- Ob 1 - beat 4; change E to E-flat
- Ob 2 - beat 2; 8th 32nd note; change E-flat to E
- Ecl - beat 4; change F to F-sharp
- Cl 4 - beat 4; change E to E-flat
- Acl - + of beat 4; eighth note; change A-flat to G

M. 59
- Pic - beat 1; 3rd 32nd note; change C to B-flat
- Tpt 3 - beat 3; 1st eighth note triplet; change C to B-flat
- Hn 2 - beat 2; 2nd eighth note triplet; change D to C
- Hn 2 - beat 4; 1st eighth note triplet; change A-flat to G

M. 60
- Cl 4 - beat 1; 1st 32nd note; delete (matches other parts)

M. 61
- Pic - beat 3; 5th 32nd note; change F to E-flat

M. 63
- Cl 4 - beat 1; change rhythmic value to eighth note
- Hn 3 - beat 1; change rhythmic value to eighth note
- Tbn 1 - beat 1; change rhythmic value to eighth note
- Tbn 2 - beat 1; change rhythmic value to eighth note
- Tuba 1 - beat 1; change rhythmic value to eighth note

M. 81
- Cl 2 - beat 1; eighth note; change D to E-flat
- Cl 3 - beat 1; eighth note; change D to E-flat

M. 83-90
- Acl - transpose up 1 octave
- Bsn 2 - transpose up 1 octave
- Tsx - transpose up 1 octave

M. 84
- Cl 4 - beat 6; eighth note; change F-sharp to F
- Tbn 2 - beat 4; eighth note; change E-flat to F

M. 85
- Bsn 1 - beat 6; add a tie to downbeat of m. 86

M. 86
- Bsn 2 - beat 1; eighth note; change E-flat to D
- Tsx - beat 1; eighth note; change E-flat to D
- Bsx - beat 4; eighth note; change B-flat to B

M. 87
- Tsx - beat 1; eighth note; change D to E-flat

M. 88
- Bsx - beat 4; eighth note; change B-flat to B

M. 89
- Tsx - beat 1; eighth note; change D to E-flat

M. 90
- Tsx - beat 1; eighth note; change D to E-flat

M. 97
- Bsx - beat 1; eighth note; change E-flat to D
- Bsx - beat 4; eighth note; change E-flat to D

M. 104
- Bsn 1 - beat 2; sixteenth note; change A to G
- Bsn 1 - + of beat 2; sixteenth note; change B-flat to A-Flat
- Bsn 1 - beat 5; sixteenth note; change A to G
- Bsn 1 - + of beat 5; sixteenth note; change B-flat to A-Fla

M. 107
- Tbn 2 - beat 1; eighth note; change A-flat to B-flat

M. 108
- Tbn 1 - 5 extra measures of rest in the original manuscript

M. 109
- Cl 2 - beat 2; sixteenth note; change G to A
- Cl 4 - + of beat 5; sixteenth note; change A-flat to G
- Cl 4 - beat 6; eighth note; change A-flat to G
- Cl 4 - beat 7; eighth note; delete
- Acl - beat 9; add tie to beat 10
- Acl - beat 10; eighth note; add A-flat
- Tsx - beat 8; sixteenth note; change G to F-sharp

- Tsx - + of beat 8; sixteenth note; change A to G
- Tsx - beat 9; eighth note; change A to G

M. 109-115
- Hn 4 - transpose up one octave
- Cl 3 - beat 4; eighth note; change D to E-flat
- Cl 4 - beat 4; eighth note; change D to E-flat
- Acl - beat 4; eighth note; change D to E-flat

M. 110
- Beat 2 - both melodies conflict - D-flat in F-minor chord
- Pic - beat 12; eighth note; change G to A-flat
- Cl 4 - beat 1; eighth note; change to eighth rest
- Cl 4 - beat 7; eighth note; change to eighth rest
- Flgl - + of beat 1; eighth note; change F to E
- Hn 3 - beat 2; eighth note; change G to A-flat

M. 111
- Cl 2 - beat 7; eighth note; change to eighth rest
- Cl 4 - beat 7; eighth note; change to eighth rest

M. 112
- Cl 2 - beat 11; sixteenth note; change A-flat to A
- Cl 3 - beat 7; eighth note; change to eighth rest
- Cl 3 - beat 11; sixteenth note; change A-flat to A
- Cl 4 - beat 7; eighth note; change to eighth rest
- Cl 4 - beat 11; sixteenth note; change F to F-sharp

M. 113
- Cl 4 - beat 4; eighth rest; change to G eighth note
- Hn 2 - beat 2; eighth note; change A-flat to G
- Tuba 1 - beat 1; eighth note; change F to E-flat
- Tuba 1 - beat 10; eighth note; change A to G

M. 113-115
- Hn 2 - transpose up 1 octave

M. 114
- Cl 2 - beat 4; eighth rest; change to C eighth note
- Cl 2 - beat 10; eighth rest; change to C eighth note
- Cl 3 - beat 4; eighth rest; change to C eighth note
- Cl 3 - beat 10; eighth rest; change to C eighth note
- Cl 4 0 beat 7; eighth note; change to eighth rest
- Tuba 1 - beat 1; eighth note; change B-flat to A-flat
- Tuba 1 - beat 4; eighth note; change B-flat to C
- Tuba 2 - beat 10; eighth note; change A to G

M. 115
- Cl 4 - beat 7; eighth rest; change to G eighth note
- Cl 4 - beat 10; eighth rest; change to G eighth note
- Cl 4 - beat 11; sixteenth note; change F to G
- Tsx - beat 7; eighth note; change to eighth rest

M. 116
- Cl 4 - beat 7; eighth rest; change to D eighth note

M. 119
- Cl 3 - beat 1; eighth note; added to part
- Cl 4 - beat 1; eighth note; added to part

M. 147
- Cl 1 - beat 1; whole note; change C to D-Flat

M. 154
- Bsn 1 - beat 1; quarter note; change C to C-flat

M. 156
- Bsn 1 - beat 1; quarter note; change C to C-flat

M. 169
- Tsx - + of beat 1; eighth note triplet; change C to C-sharp
- Tsx - beat 2; eighth note triplet; change A to B-flat
- Tsx - a of beat 2; eighth note triplet; change C to C-sharp

M. 170
- Tsx - + of beat 1; eighth note triplet; change C to C-sharp
- Tsx - beat 2; eighth note triplet; change A to B-flat
- Tsx - a of beat 2; eighth note triplet; change C to C-sharp

M. 171
- Tsx - + of beat 1; eighth note triplet; change C to C-sharp
- Tsx - beat 2; eighth note triplet; change A to B-flat
- Tsx - a of beat 2; eighth note triplet; change C to C-sharp

M. 172
- Tsx - + of beat 1; eighth note triplet; change C to C-sharp
- Tsx - beat 2; eighth note triplet; change A to B-flat
- Tsx - a of beat 2; eighth note triplet; change C to C-sharp

M. 186
- Tpt 2 - beat 2; quarter note; change C to D-flat
- Tpt 2 - beat 3; quarter note; change D-flat to C

M. 187
- Ob 1 - beat 1; quarter note; change D-flat to C

M. 218
- Cl 1 - + of 2; sixteenth note; change D-flat to D
- Cl 3 - + of 2; sixteenth note; change D-flat to D
- Flgl - beat 1; dotted quarter note; change D-flat to D
- Flgl - a of beat 2; sixteenth note; change B to B-flat
- Tbn 1 - beat 3; half note; change E-flat to D
- Tbn 2 - beat 3; half note; change E-flat to D
- Tuba - beat 1; half note; change B to B-flat

M. 221
- Bsn 1 - a of beat 2; sixteenth note; change D-flat to D
- Bsn 2 - a of beat 2; sixteenth note; change D-flat to D
- Baritone - a of beat 2; sixteenth note; change D-flat to D
- Euphonium - a of beat 2; sixteenth note; change D-flat to D
- Tuba 2 - a of beat 2; sixteenth note; change D-flat to D

M. 222
- Cl 1 - beat 2; sixteenth note; change A-flat to A
- Cl 1 - a of beat 2; sixteenth note; change A-flat to A
- Cl 1 - e of beat 3; sixteenth note; change A-flat to A
- Cl 1 - beat 4; sixteenth note; change A-flat to A

M. 222-229
- Flgl - transpose down one octave

M. 223
- Cl 1 - beat 2; sixteenth note; change A-flat to A
- Cl 1 - a of beat 2; sixteenth note; change A-flat to A
- Cl 1 - e of beat 3; sixteenth note; change A-flat to A
- Cl 1 - beat 4; sixteenth note; change A-flat to A
- Asx - beat 1; whole note tremolo; change notes D-flat/B-flat to C/A

M. 225
- Tuba 1 - beat 3; dotted quarter note; change D-flat to D

M. 228
- Asx - beat 1; whole note tremolo; change notes E/C to E-flat/C
- Tpt 3 - a of beat 4; sixteenth note; change D-flat to D

M. 229
- Ecl - beat 1; whole note tremolo; change notes E/C to E/D-flat
- Tpt 3 - a of beat 4; sixteenth note; change D-flat to D

M. 230
- Ecl - beat 1; whole note tremolo; change notes E/C to E/D-flat
- Flgl - a of beat 2; sixteenth note; change E-flat to E
- Flgl - beat 3; dotted quarter note; change D-flat to D
- Tuba 1 - a of beat 2; sixteenth note; change B to B-flat

- Tuba 2 - a of beat 2; sixteenth note; change B to B-flat

M. 231
- Pic - beat 1; 4th 32nd note; change E to E-flat
- Pic - beat 4; 4th 32nd note; change E to E-flat
- Fl - beat 1; 4th 32nd note; change E to E-flat
- Fl - beat 4; 4th 32nd note; change E to E-flat
- Cl 3 - beat 1; 4th 32nd note; change E to E-flat
- Cl 3 - beat 3; 8th 32nd note; change D to C
- Cl 3 - beat 4; 6th 32nd note; change G-sharp to G
- Cl 3 - beat 4; 8th 32nd note; change G to F
- Cl 4 - beat 1; 4th 32nd note; change E to E-flat
- Cl 4 - beat 4; 6th 32nd note; change G-sharp to G
- Cl 4 - beat 4; 8th 32nd note; change G to F

M. 232
- Ecl - beat 2; 6th 32nd note; change B-flat to B
- Ecl - beat 3; 8th 32nd note; change F to G
- Ob 1 - beat 3; 5th 32nd note; change G-sharp to G
- Ob 2 - beat 4; 4th 32nd note; change E to E-flat
- Ob 2 - beat 4; 6th 32nd note; change C-sharp to C
- Cl 3 - beat 2; 4th 32nd note; change E to D
- Cl 3 - beat 3; 8th 32nd note; change E to D
- Cl 4 - beat 2; 4th 32nd note; change E to D
- Cl 4 - beat 3; 8th 32nd note; change E to D

M. 233
- Ob 1 - beat 1; 6th 32nd note; change D to D-sharp
- Cl 2 - beat 1; 6th 32nd note; change G to G-sharp
- Cl 3 - beat 1; 2nd 32nd note; change G to G-sharp
- Cl 3 - beat 1; 4th 32nd note; change G-sharp to G
- Cl 3 - beat 1; 6th 32nd note; change D to D-sharp
- Cl 4 - beat 1; 2nd 32nd note; change G to G-sharp
- Cl 4 - beat 1; 6th 32nd note; change D to D-sharp

M. 234
- Fl - beat 3; 8th 32nd note; change A to C
- Ob 2 - beat 3; 8th 32nd note; change A to C
- Ob 2 - beat 4; 2nd 32nd note; change F to F-sharp

M. 235
- Ecl - beat 3; 6th 32nd note; change F-sharp to F
- Cl 2 - beat 3; 6th 32nd note; change F-sharp to F
- Cl 2 - beat 3; 8th 32nd note; change F-sharp to E

M. 236
- Pic - beat 2; 1st 32nd note; change B to B-flat
- Pic - beat 2; 3rd 32nd note; change B to B-flat

- Fl - beat 2; 1st 32nd note; change B to B-flat
- Fl - beat 2; 3rd 32nd note; change B to B-flat
- Tpt 3 - + of beat 2; eighth note; change E to C
- Flgl - + of beat 2; eighth note; change D to C

M. 237
- Pic - beat 2; 1st 32nd note; change B to B-flat
- Fl - beat 2; 1st 32nd note; change B to B-flat
- Fl - beat 3; 8th 32nd note; change G-sharp to G
- Ob 1 - beat 2; 4th 32nd note; change D to E
- Ob 1 - beat 3 4th 32nd note; change G to A
- Ob 1 - beat 3; 5th 32nd note; change F to G
- Ob 1 - beat 3; 6th 32nd note; change G to F
- Ob 1 - beat 3; 7th 32nd note; change D to G
- Ecl - beat 2; 8th 32nd note; change F to F-sharp
- Ecl - beat 3; 8th 32nd note; change G-sharp to G
- Cl 3 - beat 2; 1st 32nd note; change G-sharp to G
- Cl 3 - beat 2; 3rd 32nd note; change G-sharp to G
- Cl 3 - beat 4; 8th 32nd note; change D to E
- Cl 4 - beat 4; 8th 32nd note; change D to E

M. 237
- Fl - beat 4; 8th 32nd note; change G-sharp to G
- Ob 2 - beat 1; 6th 32nd note; change G-sharp to G
- Ecl - beat 4; 8th 32nd note; change G-sharp to G
- Cl 1 - beat 4; 5th 32nd note; change B to B-flat
- Cl 1 - beat 4; 7th 32nd note; change B to B-flat

M. 242
- Bsn 1 - extra measure between mm. 241-242

M. 250
- Cl 1 - beat 1; eighth note; change to quarter note
- Cl 2 - beat 1; eighth note; change to quarter note
- Cl 3 - beat 1; eighth note; change to quarter note
- Hn 3 - beat 1; quarter note; change A to A-flat

M. 256
- Cl 1 - beat 1; quarter note; change to an eighth note
- Cl 2 - beat 1; quarter note; change to an eighth note
- Cl 3 - beat 1; quarter note; change to an eighth note

M. 261
- Baritone - beat 1; eighth note; change to quarter note
- Euph - beat 1; eighth note; change to quarter note

M. 263
- Tsx - beat 1; quarter note; change E-flat to E

M. 264
- Fl - beat 1; whole note; change C to G
- Ob 1 - beat 1; whole note; change G to E
- Ob 2 - beat 1; whole note; change E to C

M. 286
- Cl 2 - + of beat 1; eighth note; transpose down one octave
- Cl 2 - beat 2; eighth note; transpose down one octave
- Bsn 1 - + of beat 3; eighth note; change E-flat to F
- Bsn 2 - + of beat 1; eighth note; change E-flat to F
- Bsn2 - beat 2; eighth note; change F to A
- Bsn 2 - + of beat 3; eighth note; change E-flat to F
- Tsx - + of beat 1; eighth note; change A to F
- Tsx - beat 2; eighth note; change C to A

M. 287
- Cl 1 - + of beat 3; eighth note; change F-sharp to G
- Cl 3 - + of beat 1; eighth note; change B-flat to A

M. 291
- Cl 3 - + of beat 1; eighth note; change C to D-flat

M. 292
- Cl 1 - + of beat 1; eighth note; change A to B-flat
- Cl 1 - + of beat 3; eighth note; change A to B-flat
- Cl 1 - beat 4; eighth note; change D-flat to E-flat
- Cl 3 - + of beat 3; eighth note; change F to G-flat

M. 293
- Cl 1 - + of beat 1; eighth note; change A to B-flat
- Cl 1 - + of beat 3; eighth note; change A to B-flat
- Cl 1 - beat 4; eighth note; change D-flat to E-flat

M. 294-298
- Hn 1 - delete half notes; the harmonic rhythm suggested faster progressions which resulted in a lot of dissonance. Most of the original notes, were non-chord tones, suggesting that the music was possibly a misprint.

M. 294
- Cl 3 - beat 2; eighth note; change D to D-flat
- Cl 3 - beat 4; eighth note; change D-flat to C
- Hn 1 - beat 1; half note; change D-flat to E-flat
- Hn 1 - beat 3; half note; change C to D-flat

M. 295
- Cl 3 - + of beat 1; eighth note; change A to B-flat
- Cl 3 - + of beat 3; eighth note; change F to E-flat

- Tsx - + of beat 3; eighth note; change F to E-flat
- Hn 1 - beat 1; half note; change E-flat to C

M. 295 beat 3 - M. 298 beat 1
- Cl 3 - transpose up one octave

M. 296-297
- Asx - transpose up one octave

M. 296
- Ob - beat 3; change D to D-flat
- Cl 1 - beat 2; eighth note; change A-flat to C
- Cl 3 - beat 4; eighth note; change D to F
- Cl 4 - + of beat 1; eighth note; change G to B-flat
- Cl 4 - beat 2; eighth note; change A-flat to C
- Bsn 1 & 2 - + of beat 1; eighth note; change D-flat to E
- Bsn 1 & 2 - beat 2; change C to F
- Flgl - missing 15 measures of rest
- Tsx - beat 2; eighth note; change A to F

M. 297
- Cl 4 - beat 2; eighth note; change E to E-flat

M. 298
- Cl 1 - beat 1; eighth note; change A-flat to G

M. 299
- Tsx - e of beat 1; sixteenth note; change D-flat to D
- Btbn - + of beat 1; eighth note; change A-flat to F
- Btbn - beat 2; eighth note; change A-flat to F
- Btbn - + of beat 3; eighth note; change G to C
- Btbn - beat 4; eighth note; change G to C

M. 303
- Ecl - + of beat 3; change E-flat to F

M. 306
- Pic - beat 4; change dotted eighth/sixteenth rhythm to two eighth notes
- Fl - beat 4; change dotted eighth/sixteenth rhythm to two eighth notes

M. 308
- Pic - beat 1; quarter note; change G to F-sharp
- Pic - + of beat 2; eighth note; change G to F-sharp
- Fl - beat 1 quarter note; change G to F-sharp
- Fl - + of beat 2; eighth note; change G to F-sharp

M. 311
- Ob 1 - + of beat 2; eighth note; change D-flat to D
- Ob 1 - beat 3; quarter note; change D-flat to D

- Ob 2 - + of beat 2; eighth note; change D-flat to D
- Ob 2 - beat 3; quarter note; change D-flat to D
- Tuba 1 - beat 3; 3rd sixteenth note triplet; change A-flat to A
- Tuba 1 - beat 3; 4th sixteenth note triplet; change B-flat to B
- Tuba 1 - beat 3; 6th sixteenth note triplet; change D-flat to D

M. 312
- Euph - beat 1; eighth note; change D-flat to D
- Tpt 2 - beat 2; eighth note; change G to A-flat
- Hn 4 - beat 2; eighth note; change G to F
- Tsx - beat 4; eighth note; change D to E

M. 313 - 314
In the original parts, the music simultaneously indicates both A-s and A-flats on the strong beats. While this music is obviously building tension to the beginning of the fugue, the mode mixture causes the music to sound excessively dissonant. Therefore, because the melody and countermelody function in F-minor and Cl 3 has a sustained A-flat on beat 1 of m. 313, I chose to change the A's to A-flats. See below:

M. 313
- Bsn 1 & 2 - beat 2; eighth note; change A to A-flat
- Bsn 1 & 2 - beat 4; eighth note; change A to A-flat
- Asx - beat 3; sixteenth note triplet; change A to A-flat
- Tsx - beat 3; eighth note; change A to A-flat
- Tpt 2 - beat 2; change A to A-flat
- Tpt 2 - beat 4; change A to A-flat
- Tpt 3 - beat 2; change A to A-flat
- Tpt 3 - beat 4; change A to A-flat
- Flgl - beat 2; change A to A-flat
- Flgl - beat 4; change A to A-flat
- Tuba 1 & 2 - beat 2; change A to A-flat
- Tuba 1 & 2 - beat 4; change A to A-flat

M. 314
- Bsn 1 & 2 - beat 2; eighth note; change A to A-flat
- Bsn 1 & 2 - beat 4; eighth note; change A to A-flat
- Asx - beat 1; sixteenth note triplet; change A to A-flat
- Asx - beat 3; sixteenth note triplet; change A to A-flat
- Tsx - beat 3; eighth note; change A to A-flat
- Tpt 2 - beat 2; change A to A-flat
- Tpt 2 - beat 4; change A to A-flat
- Tpt 3 - beat 2; change A to A-flat
- Tpt 3 - beat 4; change A to A-flat
- Flgl - beat 2; change A to A-flat
- Flgl - beat 4; change A to A-flat
- Euph - beat 2; sixteenth note triplet; change A to A-flat
- Euph - beat 4; sixteenth note triplet; change A to A-flat
- Tuba 1 & 2 - beat 2; change A to A-flat

- Tuba 1 & 2 - beat 4; change A to A-flat

M. 316
- Pic - beat 1; 6th 32nd note; change G to A-flat
- Pic - beat 3; 6th 32nd note; change G to A-flat
- Fl - beat 1; 6th 32nd note; change G to A-flat
- Fl - beat 3; 6th 32nd note; change G to A-flat
- Ob 1 - beat 4; 6th 32nd note; change D to E-flat
- Ob 2 - beat 4; 6th 32nd note; change D to E-flat
- Ecl - beat 1; 6th 32nd note; change G to A-flat
- Ecl - beat 3; 6th 32nd note; change G to A-flat
- Cl 1 - beat 4; 4th 32nd note; change D-flat to D
- Cl 1 - beat 4; 6th 32nd note; change D-flat to D
- Cl 2 - beat 1; 6th 32nd note; change G to A-flat
- Cl 2 - beat 4; 4th 32nd note; change D-flat to D
- Cl 2 - beat 4; 6th 32nd note; change D-flat to D
- Cl 3 - beat 4; 4th 32nd note; change D-flat to D
- Cl 3 - beat 4; 6th 32nd note; change D-flat to D
- Cl 4 - beat 1; 6th 32nd note; change G to A-flat
- Cl 4 - beat 4; 4th 32nd note; change D-flat to D
- Cl 4 - beat 4; 6th 32nd note; change D-flat to D
- Tbn 1 - e of beat 3; sixteenth note; change A-flat to A
- Tbn 2 - e of beat 3; sixteenth note; change A-flat to A
- Btbn - e of beat 3; sixteenth note; change A-flat to A

M. 322
- Asx - + of beat 2; eighth note; change G-flat to G
- Tpt 1 - + of beat 2; eighth note; change G-flat to G
- Tpt 3 - + of beat 2; eighth note; change G-flat to G

M. 323
- Bsn 1 - beat 1; quarter note; change G-flat to G
- Bsn 2 - beat 1; quarter note; change G-flat to G
- Tsx - beat 1; quarter note; change G-flat to G

M. 324
- Bsn 1 & 2; beat 3; quarter note; change G-flat to G
- Asx - + of beat 2; eighth note; change A to A-flat
- Tsx - beat 3; quarter note; change G-flat to G
- Tsx - + of beat 4; eighth note; change D-flat to B-flat
- Flgl - + of beat 2; eighth note; change A to A-flat
- Baritone - + of beat 4; eighth note; change D-flat to B-flat
- Euph - + of beat 4; eighth note; change D-flat to B-flat

M. 328
- Flgl - beat 1; quarter note; change D to D-flat
- Flgl - + of beat 2; eighth note; change D to D-flat

M. 329
- Tpt 2 - beat 1; eighth note; change D to D-flat
- Tpt 3 - beat 1; eighth note; change D to D-flat
- Baritone - + of beat 4; eighth note; change G-flat to G
- Euph - + of beat 4; eighth note; change G-flat to G

M. 330
- Baritone - + of beat 2; eighth note; change G-flat to G
- Euph - + of beat 2; eighth note; change G-flat to G

M. 330-332
- Tbn 2 - transpose down one octave

M. 331
- Ob 1 - beat 1; quarter note; change G-flat to G
- Asx - beat 3; eighth note; change G-flat to G

M. 332
- Ob 1 - beat 3; quarter note; change G-flat to G
- Bsn 1 - + of beat 3; eighth note; change A to A-flat
- Tbn 2 - + of beat 3; eighth note; change A to A-flat

M. 333
- Tsx - beat 4; quarter note; change G-flat to G
- Tbn 2 - beat 4; quarter note; change G-flat to G

M. 334
- Ecl - beat 2; quarter note; change to quarter rest to match flutes and oboes

M. 335
- Tsx - + of beat 4; eighth note; change G-flat to G
- Tbn 2 - + of beat 4; eighth note; change G-flat to G

M. 341
- Tpt 1 - beat 2; eighth note; change A-flat to A

M. 324
- Euph - + of beat 3; eighth note; change E-flat to D

M. 350
- Btbn - + of beat 2; eighth note; change B-flat to B
- Tuba 1 - + of beat 2; eighth note; change B-flat to B
- Tuba 2 - + of beat 2; eighth note; change B-flat to B

M. 352
- Cl 4 - + of beat 2; eighth note; change G-flat to G
- Asx - + of beat 2; eighth note; change G-flat to G

M. 354
- Tsx - beat 3; quarter note; change G-flat to G
- Tsx - + of beat 4; eighth note; change G-flat to G

M. 355
- Bsn 1&2 - + of beat 2; eighth note; change G-flat to G

M. 357
- Cl 1 - beat 2; eighth note; change G-flat to G
- Cl 2 - beat 2; eighth note; change G-flat to G
- Bsn 1 - beat 2; eighth note; change G-flat to G
- Bsn 2 - beat 2; eighth note; change G-flat to G
- Asx - beat 2; eighth note; change G-flat to G

M. 358
- Ecl - + of beat 2; eighth note; change G-flat to G

M. 360
- Ecl - + of beat 2; eighth note; change G-flat to G

M. 375
- Btbn - + of beat 3; eighth note; change D to D-flat

M. 379
- Ob 1 - beat 2; eighth note; change A-flat to A
- Bsn 1 & 2 - beat 3; quarter note; change A-flat to A
- Cl 1 - beat 4; eighth note; change D-flat to C

M. 380-384
- Cl 1 - change E-flat to E
- Cl 4 - change G-flat to G

M. 388
- Cl 1 - beat 3; half note; change D-flat to D
- Cl 4 - beat 3; half note; change D-flat to D

M. 393
- Hn 2 - a of beat 3; sixteenth note; change G-flat to G
- Hn 2 - beat 4; quarter note; change G-flat to G

M. 394
- Tuba 1&2 - beat 4; quarter note; change F to G-flat
    - The resulting harmonic progression would be C7-flat 5 to G-flat$^{o}$7; because succeeding harmonies are fully diminished chords.

M. 396
- Tsx - beat 1; quarter note; change to quarter rest
- Hn 3 - entire measure; change D-flat to D

- Btbn - entire measure; change D-flat to D
- Tuba 1 & 2 - entire measure; change B-flat to B

M. 397
- Cl 3 - beat 1; eighth note; change E-flat to E
- Cl 3 - + of beat 1; eighth note; change E-flat to E
- Cl 3 - a of beat 2; sixteenth note; change E-flat to E
- Tbn 2 - beat 1; eighth note; change G-flat to G
- Tbn 2 - + of beat 1; eighth note; change G-flat to G
- Tbn 2 - a of beat 2; sixteenth note; change G-flat to G
- Baritone - beat 1; eighth note; change G-flat to G
- Baritone - + of beat 1; eighth note; change G-flat to G
- Baritone - a of beat 2; sixteenth note; change G-flat to G
- Tuba 1 - beat 3; eighth note; change B-flat to A
- Tuba 1 - + of beat 3; eighth note; change B-flat to A
- Tuba 1 - a of beat 4; sixteenth note; change B-flat to A

M. 398
- Hn 1 - beat 1; eighth note; change D-flat to D

M. 400
- Bsn 2 - beat 1; whole note; change G-flat to G
- Hn 3 - beat 1; whole note; change G-flat to G
- Hn 4 - beat 1; whole note; change G-flat to G

M. 401
- Cl 1 - add rests at the end of the measure

M. 411
- Pic - beat 1; quarter note; change E-flat to D
- Fl - beat 1; quarter note; change E-flat to D
- Ob 1 - beat 1; quarter note; change E-flat to D
- Ob 2 - beat 1; quarter note; change E-flat to D
- Ecl - beat 1; quarter note; change E-flat to D
- Cl 1 - beat 1; quarter note; change E-flat to D
- Cl 2 - beat 1; quarter note; change E-flat to D
- Tpt 1 - beat 1; eighth note; change E-flat to D
- Flgl - beat 1; eighth note; change E-flat to D

M. 413
- Btbn - beat 1; change eighth note to quarter note
- Btbn - beat 3; change eighth note to quarter note

M. 418
- Bsn 2 - + of beat 2; eighth note; change C-sharp to C

M. 420
- Ob 2 - beat 1; change quarter note to eighth note

M. 422
- Cl 1 - + of beat 2; eighth note; change E-flat to E
- Cl 2 - + of beat 2; eighth note; change E-flat to E

M. 423
- Fl - beat 1; change A quarter note to match Oboe 1
- Fl - beat 2; eighth note; change to quarter note
- Cl 1 - beat 1; change A quarter note to match Oboe 1
- Cl 1 - beat 2; eighth note; change to quarter note

M. 432
- Cl 3 - beat 1; quarter note; change B to B-flat
- Tsx - beat 1; quarter note; change F to G
- Tpt 3 - beat 1; eighth note; change E-flat to G

M. 449
- Baritone - beat 4; quarter note; change F-sharp to G

MM. 454 - 470

- Possibly cut this section. In the parts, a Baritone solo is indicated, but the baritone part only has rests. Because the melody is missing, the supporting counter melody and harmonic progression sounds wrong.

M. 455
- Cl 3 - + of beat 1; quarter note; change B-flat to C

M. 456
- Cl 3 - + of beat 2; eighth note; change C-sharp to C
- Cl 4 - + of beat 1; quarter note; change E to D
- Hn 2 - + of beat 1; quarter note; change A to B-flat
- Hn 2 - + of beat 2; eighth note; change A to B-flat
- Hn 4 - + of beat 1; quarter note; change E to D
- Hn 4 - + of beat 2; eighth note; change E to D

M. 457
- Cl 3 - + of beat 2; eighth note; change D to D-flat
- Cl 3 - + of beat 3; quarter note; change D to C
- Tuba 1 & 2 - + of beat 2; eighth note; change D to D-flat

M. 459
- Cl 3 - + of beat 1; quarter note; change C-sharp to D
- Cl 4 - + of beat 1; quarter note; change F to E
- Hn 4 - + of beat 1; quarter note; change F to E
- Tuba 1+2 - beat 1; eighth note; change F to E

M. 460
- Hn 1 - + of beat 3; quarter note; change D to E

M. 461
- Hn 2 - + of beat 4; eighth note; change B to B-flat
- Euph - beat 1; dotted quarter note; change G to G-sharp

M. 462
- Hn 3 - + of beat 4; eighth note; change F-sharp to G

M. 463
- Hn 4 - + of beat 2; eighth note; change F to F-sharp

M. 464
- Cl 3 - + of beat 4; eighth note; change F to E

M. 465
- Cl 1 - beat 4; 6th 32nd note; change F to E
- Cl 1 - beat 4; 8th 32nd note; change F to E

M. 466
- Bsn 1 - + of beat 2; eighth note; change D-sharp to E
- Bsn 1 - beat 3; dotted quarter note; change D-sharp to E

M. 473
- Ob 2 - beat 1; delete G-sharp eighth note; change A to a dotted-quarter note

M. 475
- Bsn 2 - beat 1; dotted quarter note; change E to E-flat
- Asx - beat 1; dotted quarter note; change E to E-flat
- Hn 1 - + of beat 2; eighth note; change B to B-flat

M. 476
- Cl 3 - + of beat 4; eighth note; change E-flat to F

M. 477
- Cl 4 - + of beat 1; quarter note; change G-sharp to A
- Cl 4 - + of beat 2; eighth note; change G-sharp to A

M. 478
- Pic - + of beat 3; eighth note; change D to C-Sharp
- Pic - beat 4; eighth note; change E-flat to D
- Fl - beat 4; eighth note; change D-sharp to D
- Ob 1 - + of beat 3; eighth note; change C to C-sharp
- Ecl - + of beat 3; eighth note; change C to C-sharp
- Tpt 2 - entire measure, change C to C-sharp

M. 479
- Pic - beats 3-4; change eighth notes to match Fl
- Fl - + of beat 4; eighth note; change F to F-sharp

M. 480
- Baritone - beat 1; dotted quarter note; change D-sharp to D
- Baritone - + of beat 2; eighth note; change D-sharp to D
- Baritone - + of beat 4; eighth note; change F to F-sharp

M. 485
- Tpt 3 - + of beat 1; eighth note; change F to E
- Hn 3 - + of beat 1; eighth note; change F to G
- Hn 4 - + of beat 1; eighth note; change E-flat to E

M. 486
- Ob 1 - beat 3; 4th 32nd note; change F-sharp to F
- Ob 1 - beat 4; 6th 32nd note; change F-sharp to F

M. 487
- Cl 1 - beat 1; 8th 32nd note; change F to E
- Cl 1 - beat 2; 7th 32nd note; change F-sharp to E
- Cl 2 - beat 2; 7th 32nd note; change F-sharp to E
- Cl 3 - beat 1; 8th 32nd note; change F to E
- Bsn 1 - beat 2; 7th 32nd note; change F-sharp to E
- Bsn 1 - beat 3; 5th 32nd note; change C-sharp to C
- Asx - beat 1; 8th 32nd note; change F to E
- Asx - beat 2; 7th 32nd note; change F-sharp to E
- Btbn - beat 3; quarter note; change C to D

M. 489
- Fl - beat 2; 2nd 32nd note; change G to A
- Ob - beat 4; 1st 32nd note; change F to F-sharp
- Ob - beat 4; 8th 32nd note; change F to F-sharp
- Ecl - beat 3; 7th 32nd note; change G-sharp to A
- Ecl - beat 4; 7th 32nd note; change G-sharp to G
- Cl 1 - beat 3; 7th 32nd note; change G-sharp to A
- Cl 1 - beat 4; 7th 32nd note; change G-sharp to G
- Cl 2 - beat 4; 7th 32nd note; change G-sharp to G
- Asx - beat 3; 7th 32nd note; change G-sharp to A
- Tpt 3 - beat 4; quarter note; change F to F-sharp
- Hn 2 - beat 2; eighth note; change B-flat to A
- Tbn 2 - beat 4; quarter note; change E to F-sharp

M. 490
- Tpt 1 - beat 2; eighth note; change D-sharp to E
- Hn 2 - beat 4; eighth note; change F to G

M. 505
- Bsn 1 - + of beat 4; 2 sixteenth notes; change G to F-sharp
- Bsn 2 - + of beat 4; 2 sixteenth notes; change G to F-sharp
- Cl 4 - + of beat 4; 2 sixteenth notes; change G to F-sharp
- Tuba 1 & 2 - + of beat 4; 2 sixteenth notes; change G to A

M. 506
- Cl 3 - beat 1; quarter note; change B-flat to A
- Asx - beat 1; quarter note; change B-flat to A
- Tsx - beat 1; quarter note; change B-flat to A
- Hn 2 - beat 1; quarter note; change B-flat to A
- Tbn 2 - beat 1; quarter note; change B-flat to A
- Euph - beat 1; quarter note; change B-flat to A

M. 507
- Bsn 1 - + of beat 4; 2 sixteenth notes; change A-flat to G
- Tuba 1 & 2 - + of beat 4; 2 sixteenth notes; change A-flat to G

M. 508
- Cl 3 - beat 1; quarter note; change B to B-flat
- Cl 3 - + of beat 4; 2 sixteenth notes; change B to B-flat
- Cl 4 - beat 1; quarter note; change B to B-flat
- Asx - beat 1; quarter note; change B to B-flat
- Asx - + of beat 4; 2 sixteenth notes; change B to B-flat
- Tsx - beat 1; quarter note; change B to B-flat
- Tsx - + of beat 4; 2 sixteenth notes; change B to B-flat
- Hn 2 - beat 1; quarter note; change B to B-flat
- Hn 2 - + of beat 4; 2 sixteenth notes; change B to B-flat
- Tbn 2 - + of beat 4 2 sixteenth notes; change B to B-flat
- Baritone - beat 1; quarter note; change G to A-flat

M. 513
- Tsx - beat 2; eighth note; change G to A-flat
- Tsx - + of beat 2; eighth note; change A-flat to B-flat
- Tbn 1 - beat 2; eighth note; change G to A-flat
- Tbn 1 - + of beat 2; eighth note; change A-flat to B-flat

M. 522
- Tpt 3 - beat 2; quarter note; change E-flat to E
- Hn 3 - beat 2; quarter note; change E-flat to E
- Btbn - beat 2; quarter note; change E-flat to E

M. 525
- Ob 1 - + of beat 4; sixteenth note; change A-flat to A
- Ob 2 - + of beat 3; sixteenth note; change E to E-flat

M. 526
- Cl 2 - e of beat 3; sixteenth note; change E-flat the E

M. 535
- Pic - + of beat 2; sixteenth note; change B to B-flat
- Fl - a of beat 4; sixteenth note; change A-flat to A
- Fl - + of beat 2; sixteenth note; change B to B-flat
- Ob 1 - + of beat 2; sixteenth note; change B to B-flat
- Ob 2 - beat 2; sixteenth note; change A-flat to A
- Ob 2 - + of beat 2; sixteenth note; change B to B-flat
- Ob 2 - a of beat 4; sixteenth note; change A-flat to A
- Ecl - a of beat 4; sixteenth note; change A-flat to A
- Ecl - + of beat 2; sixteenth note; change B to B-flat
- Cl 1 - + of beat 2; sixteenth note; change B to B-flat
- Cl 2 - + of beat 2; sixteenth note; change B to B-flat
- Cl 3 - beat 2; sixteenth note; change A-flat to A
- Cl 3- + of beat 2; sixteenth note; change B to B-flat
- Cl 3 - e of beat 2; sixteenth note; change B-flat to B
- Cl 4 - beat 2; sixteenth note; change A-flat to A
- Cl 4 - + of beat 2; sixteenth note; change B to B-flat
- Cl 4 - e of beat 2; sixteenth note; change B-flat to B
- Hn 4 - beat 1; half note; change A-flat to A
- Hn 4 - beat 3; half note; change B-flat to B

M. 536
- Pic - a of beat 3; sixteenth note; change C-sharp to C
- Fl - a of beat 3; sixteenth note; change C-sharp to C
- Ob 2 - a of beat 3; sixteenth note; change C-sharp to C

M. 537
- Tuba 1 & 2 - beat 1; half note; change A-flat to A

M. 538
- Cl 1- e of beat 3; sixteenth note; change E-flat to E
- Cl 3 - e of beat 2; sixteenth note; change E to E-flat

M. 539
- Ecl - e of beat 3; sixteenth note; change G-sharp to G
- Ecl - + of beat 4; sixteenth note; change D-flat to D
- Cl 3 - + of beat 4; sixteenth note; change D-flat to D
- Cl 4 - + of beat 4; sixteenth note; change D-flat to D

M. 540
- Fl - a of beat 4; sixteenth note; change E-flat to D
- Ob 1 - a of beat 4; sixteenth note; change E-flat to D
- Cl 1 - a of beat 4; sixteenth note; change E-flat to D
- Bsn 1 & 2 - + of beat 2; eighth note; change A-flat to A

M. 541
- Fl - a of beat 4; sixteenth note; change A-flat to A
- Ob 1 - a of beat 4; sixteenth note; change A-flat to A

- Ob 2 - a of beat 4; sixteenth note; change A-flat to A
- Ecl - a of beat 4; sixteenth note; change A-flat to A
- Baritone - beat 3; half note; change A-flat to A

M. 542
- Tuba 1 & 2 - beat 3; half note; change F-sharp to E

M. 543
- Ob 1 & 2 - e of beat 4; sixteenth note; change E-flat to E
- Ecl - + of beat 1; sixteenth note; change D to C-sharp
- Ecl - + of beat 2; sixteenth note; change D to C-sharp
- Ecl - + of beat 3; sixteenth note; change D to C-sharp
- Ecl - e of beat 4; sixteenth note; change E-flat to E
- Cl 3 - e of beat 4; sixteenth note; change E-flat to E
- Cl 4 - e of beat 4; sixteenth note; change E-flat to E

M. 544
- Pic - e of beat 4; sixteenth note; change A-flat to A
- Fl - e of beat 4; sixteenth note; change A-flat to A
- Ob 1 - beat 4; sixteenth note; change E-flat to E

M. 545
- Fl - + of beat 3; sixteenth note; change A-flat to A
- Ob 1 - + of beat 1; sixteenth note; change E-flat to E
- Ecl - + of beat 3; sixteenth note; change A-flat to A

M. 546
- Btbn - beat 1; half note; change F to E-flat

M. 547
- Tpt 2 - beat 3; quarter note; change B-flat to B
- Hn 2 - beat 3; quarter note; change B-flat to B
- Tbn 2 - beat 3; quarter note; change B-flat to B
- Baritone - beat 3; quarter note; change B-flat to B

M. 550
- Ob 1 - beat 2; 2nd 32nd note; change E-flat to E

M. 551
- Fl - beat 4; 1st 32nd note; change F to F-sharp
- Ob 1 - beat 4; 1st 32nd note; change F to F-sharp
- Cl 3 - beat 4; 1st 32nd note; change F to F-sharp
- Cl 3 - beat 4; 2nd 32nd note; change G-flat to G
- Tpt 3 - beat 3; quarter note; change E-flat to E

M. 557
- Ob 1 - beat 3; 5th sixteenth note triplet; change E-flat to E

M. 558
- Fl - beat 4; 1st sixteenth note triplet; change A-flat to A

- Fl - beat 4; 3rd sixteenth note triplet; change A-flat to A
- Ob 1 - beat 4; 1st sixteenth note triplet; change A-flat to A
- Ob 1 - beat 4; 3rd sixteenth note triplet; change A-flat to A
- Ob 1 - beat 4; 5th sixteenth note triplet; change E-flat to E

M. 559
- Fl - beat 1; 4th sixteenth note triplet; change A-flat to A
- Fl - beat 1; 6th sixteenth note triplet; change A-flat to A

M. 560
- Fl - beat 1; 5th sixteenth note triplet; change E-flat to E
- Fl - beat 2; 1st sixteenth note triplet; change A-flat to A
- Fl - beat 2; 3rd sixteenth note triplet; change A-flat to A
- Fl - beat 3; 5th sixteenth note triplet; change E-flat to E
- Ecl - beat 2; 1st sixteenth note triplet; change A-flat to A
- Ecl - beat 2; 3rd sixteenth note triplet; change A-flat to A
- Ecl - beat 3; 5th sixteenth note triplet; change E-flat to E
- Bsn 1 & 2 - a of beat 3; sixteenth note; change C-sharp to D

M. 561
- Ecl - beat 1; 1st sixteenth note triplet; change A-flat to A
- Ecl - beat 1; 3rd sixteenth note triplet; change A-flat to A
- Ecl - beat 2; 1st sixteenth note triplet; change A-flat to A
- Ecl - beat 2; 3rd sixteenth note triplet; change A-flat to A
- Bsn 1 & 2 - beat 4; 4th sixteenth note triplet; change A-flat to A

M. 563
- Cl 3 - beat 4; 2nd sixteenth note triplet; change C-sharp to C

M. 566
- Fl - beat 3; 3rd sixteenth note triplet; change A-flat to A
- Ob 2 - beat 1; 1st sixteenth note triplet; change to rest

M. 567
- Pic - beat 4; 3rd & 4th sixteenth note triplet; change A-flat to A
- Fl - beat 4; 3rd & 4th sixteenth note triplet; change A-flat to A
- Ob 1&2 - beat 4; 3rd & 4th sixteenth note triplet; change A-flat to A
- Ecl - beat 4; 3rd & 4th sixteenth note triplet; change A-flat to A
- Cl 1 - beat 4; 3rd & 4th sixteenth note triplet; change A-flat to A
- Cl 2 - beat 4; 3rd & 4th sixteenth note triplet; change A-flat to A
- Cl 4 - beat 4; 3rd & 4th sixteenth note triplet; change A-flat to A
- Tsx - beat 2; 2nd sixteenth note triplet; change A-flat to A
- Tsx - beat 4; 6th sixteenth note triplet; change A-flat to A

M. 568
- Ob 1 - beat 1; 6th sixteenth note triplet; change F to F-sharp
- Cl 1 - beat 1; 6th sixteenth note triplet; change F to F-sharp
- Cl 1 - beat 2; 6th sixteenth note triplet; change F to F-sharp

M. 569
- Bsn 1 & 2 - beat 1; 6th sixteenth note triplet; change A-flat to A
- Tsx - beat 1; 6th sixteenth note triplet; change A-flat to A

M. 570
- Fl - beat 1; 6th sixteenth note triplet; change A-flat to A
- Ob 1 - beat 1; 6th sixteenth note triplet; change A-flat to A
- Ecl - beat 1; 6th sixteenth note triplet; change A-flat to A
- Cl 1 - beat 1; 6th sixteenth note triplet; change A-flat to A
- Cl 2 - beat 1; 6th sixteenth note triplet; change A-flat to A
- Cl 4 - beat 1; 6th sixteenth note triplet; change A-flat to A

M. 571
- Pic - beat 1; 5th sixteenth note triplet; change A-flat to A
- Fl - beat 4; 1st - beat 1; sixteenth note triplet; change A-flat to A
- Fl - beat 1; 5th sixteenth note triplet; change A-flat to A
- Ob 1&2 - beat 1; 5th sixteenth note triplet; change A-flat to A
- Ecl - beat 1; 5th sixteenth note triplet; change A-flat to A
- Cl 1 - beat 1; 5th sixteenth note triplet; change A-flat to A

M. 572
- Pic - beat 4; 3rd sixteenth note triplet; change A-flat to A
- Fl - beat 4; 3rd sixteenth note triplet; change A-flat to A
- Ob 1 - beat 4; 3rd sixteenth note triplet; change A-flat to A
- Ecl - beat 4; 3rd sixteenth note triplet; change A-flat to A
- Cl 1 - beat 4; 3rd sixteenth note triplet; change A-flat to A
- Cl 2 - beat 4; 3rd sixteenth note triplet; change A-flat to A
- Cl 3 - beat 4; 3rd sixteenth note triplet; change A-flat to A
- Cl 4 - beat 4; 3rd sixteenth note triplet; change A-flat to A

M. 573
- Pic - beat 4; 1st sixteenth note triplet; change C-sharp to D
- Fl - beat 4; 1st sixteenth note triplet; change C-sharp to D
- Ob 1 - beat 4; 1st sixteenth note triplet; change C-sharp to D
- Ecl - beat 4; 1st sixteenth note triplet; change C-sharp to D
- Cl 1 - beat 4; 1st sixteenth note triplet; change C-sharp to D
- Cl 2 - beat 4; 1st sixteenth note triplet; change C-sharp to D
- Cl 3 - beat 4; 1st sixteenth note triplet; change C-sharp to D
- Cl 4 - beat 4; 1st sixteenth note triplet; change C-sharp to D

M. 574
- Pic - beat 4; 1st sixteenth note triplet; change A-flat to A
- Fl - beat 4; 1st sixteenth note triplet; change A-flat to A
- Ob 1 - beat 4; 1st sixteenth note triplet; change A-flat to A
- Ecl - beat 4; 1st sixteenth note triplet; change A-flat to A
- Cl 1 - beat 4; 1st sixteenth note triplet; change A-flat to A
- Cl 2 - beat 4; 1st sixteenth note triplet; change A-flat to A
- Cl 3 - beat 4; 1st sixteenth note triplet; change A-flat to A

- Cl 4 - beat 4; 1st sixteenth note triplet; change A-flat to A

# APPENDIX C

## *THE VOYAGE OF COLUMBUS* SCORE

Transposed Score

# The Voyage of Columbus

Francesco Fanciulli
ed. by Jonathan Poquette

Andante Sostenuto ♩ = 80

Piccolo
Flute
Oboe 1
Oboe 2
Clarinet in E♭
Clarinet in B♭ 1
Clarinet in B♭ 2
Clarinet in B♭ 3
Clarinet in B♭ 4
Alto Clarinet
Bassoon 1
Bassoon 2
Alto Sax
Tenor Sax
Baritone Sax
Cornet 1
Cornet 2
Cornet 3
Flugelhorn
Horn in F 1
Horn in F 2
Horn in F 3
Horn in F 4
Trombone 1
Trombone 2
Bass Trombone
Baritone (B.C.)
Euphonium
Tuba 1
Tuba 2
Snare Drum
Percussion 1
Bass Drum
Percussion 2

1 2 3 4

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

*fp*

5 6 7 8

To Flute

Optional *8vb*

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

9 10 11 12

To Piccolo

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

*pp*

13 14 15 16

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

*ppp*

17 18 19 20

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

*cantabile*

***pp***

21 22 23 24

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

25 26 27 28

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

29 30 31 32

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

33 34 35 36

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

*Solo*

*Grandioso*

(Snare Drum)

(Bass Drum)

37 38 39 40

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

41 42 43 44

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

*pp*

*p*

45 46 47 48

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

*ff*
*p*
*cresc.*

49 50 51 52

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

*ff*

53 54 55 56

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

57 58 59 60

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2
61
62
63
64

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2
*Solo*
*ff*
Cannons
*f*
*Solo*
*ff*
*ff*
65
66
67
68

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

*Solo*
Mute

***p***

***f*** ***p***

***ff*** ***ff***

69 70 71 72

Barcarole
Andantino

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

*espressivo* *f* *mf* *pp*

73 74 75 76

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

*pp*
*pp*
*pp*
*pp*
*pp*
*pp*
*ppp*

77 78 79 80

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2
Triangle
Crash Cymbals
pp
81
82
83
84

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

85 86 87 88

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

Snare Drum
Bass Drum

89 90 91 92

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

*p*
*p*
*p*

93 94 95 96

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

*pp*
*p*
Triangle

97 98 99 100

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

*pp*

101 102 103 104

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

*pp*

105 106 107 108

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

*ppp*

109 110 111 112

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

113 114 115 116

Storm

*rit.*

*Solo*

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

Large Bell

117 118 119 120

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

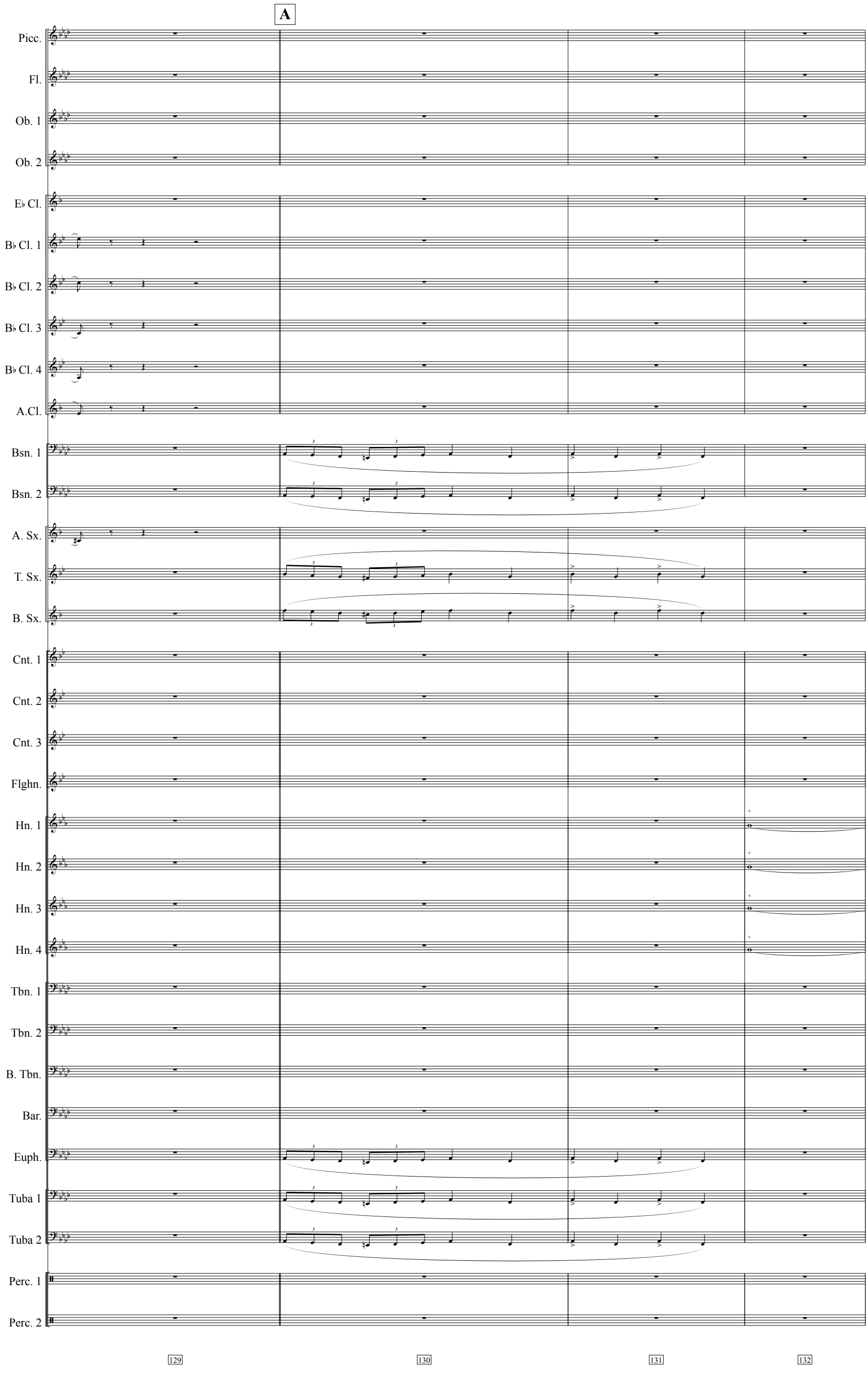
*ppp*

121 122 123 124

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

*ppp*

125 126 127 128


A
Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2
129
130
131
132

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

133 134 135 136

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

137 138 139 140

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

*pp*

141 142 143 144

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

pp

145 146 147 148

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

*pp* Open

149 150 151 152

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

*pp*

153 154 155 156

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

157 158 159 160

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

161 162 163 164

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

165 166 167 168

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

*p*

169 170 171 172

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

*p*

173 174 175 176

**B**

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Snare Drum
Perc. 1
*p* *cresc.*
Bass Drum
Perc. 2
*pp* *cresc.*

177 178 179 180

In 2

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

*ff*

Sus. Cymbals

Bass Drum

181 182 183 184

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

185 186 187 188

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

*pp* *cresc.*

189 190 191 192

C

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

*ff*

193 194 195 196

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Sus. Cymbals
Perc. 1
Bass Drum
Perc. 2

197 198 199 200

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

201 202 203 204

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

205 206 207 208

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2
*p*
209
210
211
212

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2
*ff*
Bass Drum
Crash Cymbals
213
214
215
216

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

217 218 219 220

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

221 222 223 224

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

225 226 227 228

In 4

Andante Sostenuto

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.

Sostenuto Maestoso

Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

*ff*

229 230 231 232

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

233 234

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

235 236

*a tempo*

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

237 238 239 240

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

241 242 243 244

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

245 246 247 248

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

249 250 251 252

**D**

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

253 254 255 256

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

257 258 259 260

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

*pp*

261 262 263 264

E

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

pp

265 266 267 268

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

269 270 271 272

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

273 274 275 276

rit. a tempo rit.

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1 — Morendo
B♭ Cl. 2 — Morendo
B♭ Cl. 3 — Morendo
B♭ Cl. 4 — Morendo
A.Cl. — Morendo
Bsn. 1 — Morendo
Bsn. 2 — Morendo
A. Sx. — Morendo — Solo mp
T. Sx. — Morendo
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1 — Solo p mp
Hn. 2 — p
Hn. 3 — p
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

277 278 279 280

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

*Solo* *mp*

*Solo* *mp*

*pp*

281 282 283 284

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

285 286 287 288

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

289 290 291 292

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

293 294 295 296

rit.

a tempo

Picc.

Fl.

Ob. 1

Ob. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

A.Cl.

Bsn. 1

Bsn. 2

A. Sx.

T. Sx.

B. Sx.

Cnt. 1

Cnt. 2

Cnt. 3

Flghn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Bar.

Euph.

Tuba 1

Tuba 2

Perc. 1

Perc. 2

297 298 299 300

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

301 302 303 304

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

305 306 307 308

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

309 310 311 312

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
(Sus. Cymbals)
Perc. 1
Perc. 2
313
314

*Rall. Molto*

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Large Bell
Perc. 1
Perc. 2

315 316

## Fugue

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

*ff*

317 318 319 320

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

321 322 323 324

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

325 326 327 328

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

329 330 331 332

F

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

333 334 335 336

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

337 338 339 340

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

341 342 343 344

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

345 346 347 348

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

349 350 351 352

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

353 354 355 356

G

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

357 358 359 360

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

361 362 363 364

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

365 366 367 368

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

369 370 371 372

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

373 374 375 376

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
(Large Bell)
Perc. 1
Bass Drum
Perc. 2
377
378
379
380

*Rall. Molto*

*Recitative*
Andante

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
*Solo*
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

381 382 383 384

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

385 386 387 388

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

389 390 391 392

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2
393
394
395
396

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

*ff*

(Large Bell)

(Bass Drum)

397 398 399 400

Chachumca

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

Mute
Mute
Mute
Mute
Castanetts

401 402 403 404

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
(Bass Drum)
Perc. 2

405 406 407 408

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

409 410 411 412

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

413 414 415 416

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

417 418 419 420

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

421 422 423 424

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

425 426 427 428

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

429 430 431 432

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

433 434 435 436

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2
Open
Open
Open
Open
espressivo
ppp
437
438
439
440

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

*p* *ppp* *Solo* *pp*

441 442 443 444

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

445 446 447 448

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2
*mp*
*mp*
*mp*
*mp*
*mp*
(Bass Drum)
*p*
449
450
451
452

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

453 454 455 456

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2
457
458
459
460

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

461 462 463 464

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

*ff* *pp*

Snare Drum

465 466 467 468

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

469 470 471 472

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

473 474 475 476

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2
(Snare Drum)
477
478
479
480

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

*ff*
*ppp*
Crash Cymbals
(Bass Drum)

481 482 483 484

In 8
Largo

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

485 486 487 488

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

489 490

accel.

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

*p cresc.*

491 492

Allegro Vivo

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

Crash Cymbals

*ff*

Bass Drum

*pp*

493 494 495 496

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

497 498 499 500

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

501 502 503 504

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

505 506 507 508

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

509 510 511 512

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

513 514 515 516

*A Cappella*
Largo

*rit.*

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

*pp*

Bass Drum
Crash Cymbals

517 518 519 520

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

521 522 523 524

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
*fff*
*fff*
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
***pp*** *cresc.*
Perc. 2
***ff***
525
526
527
528

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

529 530 531 532

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2
*pp*
*cresc.*
533
534
535
536

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

537 538 539 540

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2
*pp* *cresc.*
541
542
543
544

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

545 546 547 548

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

*pp cresc.*

549 550 551 552

In 4

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

553 554 555 556

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

557 558 559 560

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

561 562 563 564

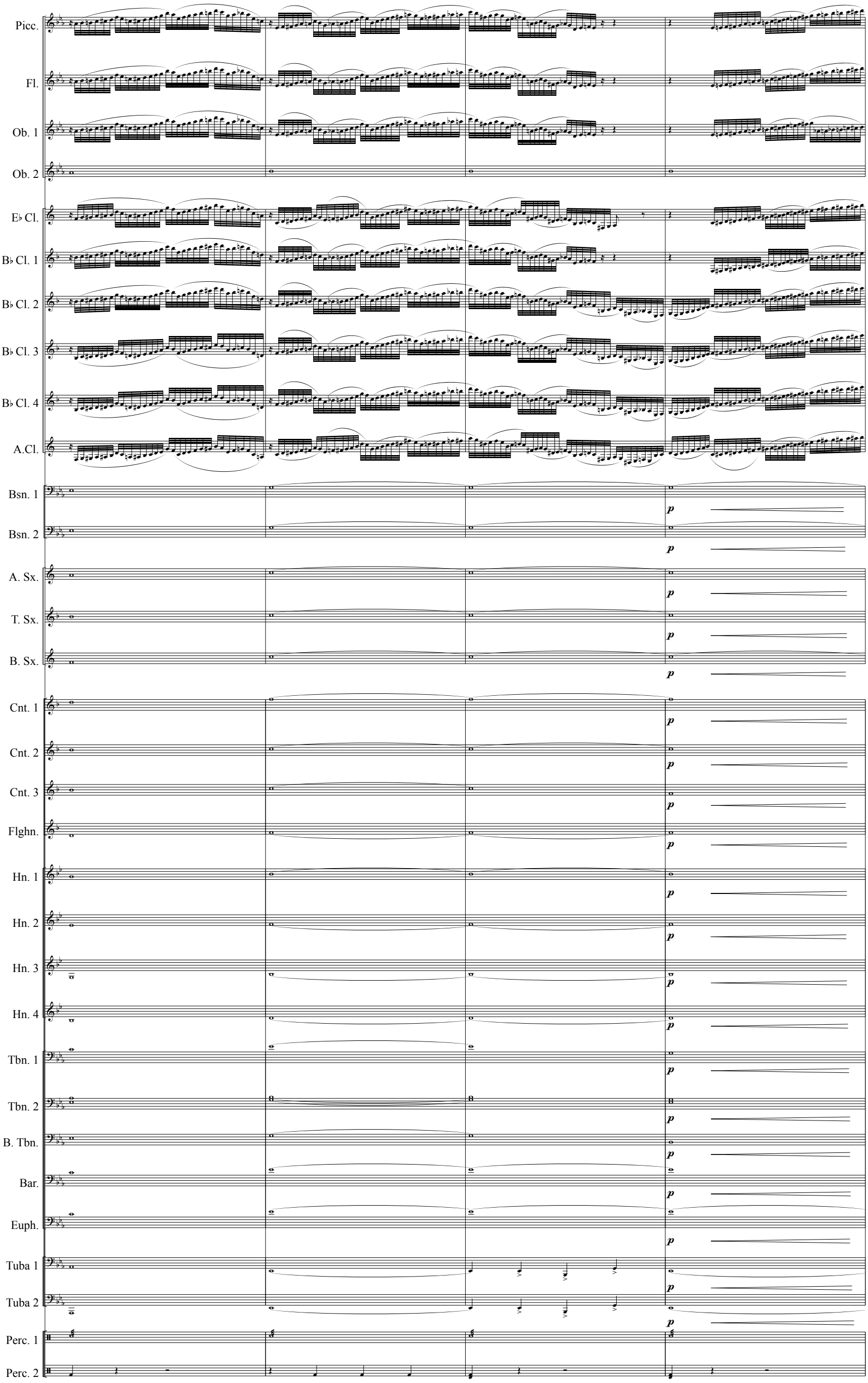
Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

565 566 567 568

Andante

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

569 570 571 572


Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2
p
573
574
575
576

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Perc. 1
Perc. 2

577 578

# APPENDIX D

## *THE VOYAGE OF COLUMBUS* EDITION

Transposed Score

# The Voyage of Columbus

Francesco Fanciulli
arr. by Jonathan Poquette

## Royal proclamation

Andante Sostenuto ♩ = 80

Piccolo
Flute
Oboe 1
Oboe 2
Clarinet in E♭
Clarinet in B♭ 1
Clarinet in B♭ 2
Clarinet in B♭ 3
Clarinet in B♭ 4
Alto Clarinet
Bassoon 1
Bassoon 2
Alto Sax
Tenor Sax
Baritone Sax
Cornet 1
Cornet 2
Cornet 3
Flugelhorn
Horn in F 1
Horn in F 2
Horn in F 3
Horn in F 4
Trombone 1
Trombone 2
Bass Trombone
Baritone (B.C.)
Euphonium
Tuba 1
Tuba 2
Timpani
Percussion 1
Percussion 2
Mallets

Snare Drum
Bass Drum
Xylophone

1 2 3 4

©2019

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

5 6 7 8

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

*ff*

*p*

(Xylophone)

9 10 11 12

A

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

*pp*

13 14 15 16

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

*pp*

*mf*

Marimba

17 18 19 20

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

*cantabile*
***pp***

21 22 23 24

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

*p* *mp* *p*

25 26 27 28

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
*mf*
Perc. 1
Perc. 2
Mal.

29 30 31 32

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

33 34 35 36

**B** Optimistic

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

*mf*
*Solo*
*Grandioso*
*ff*
(Snare Drum)
(Bass Drum)
*p*

37 38 39 40

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.
(Marimba)
*f*
41
42
43
44

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

(Snare Drum)
(Bass Drum)

45 46 47 48

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

*ff*
*p*
*cresc.*

49 50 51 52

C

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

(Snare Drum)
(Bass Drum)

53 54 55 56

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

57 58 59 60

**D** Royal send-off

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
(Snare Drum)
Perc. 1
(Bass Drum)
Perc. 2
(Marimba)
Mal.

*f*

61 62 63 64

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

*Solo*
*ff*
Cannons
*f*
*Solo*
*ff*
*ff*

65 66 67 68

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

*Solo*
Mute
*p*

(Snare Drum)
*f*
*p*
(Cannons)
*ff*
*ff*

69 70 71 72

**E** The crew navigates calm waters

Barcarole

Andantino ♩. = 72

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

*espressivo*

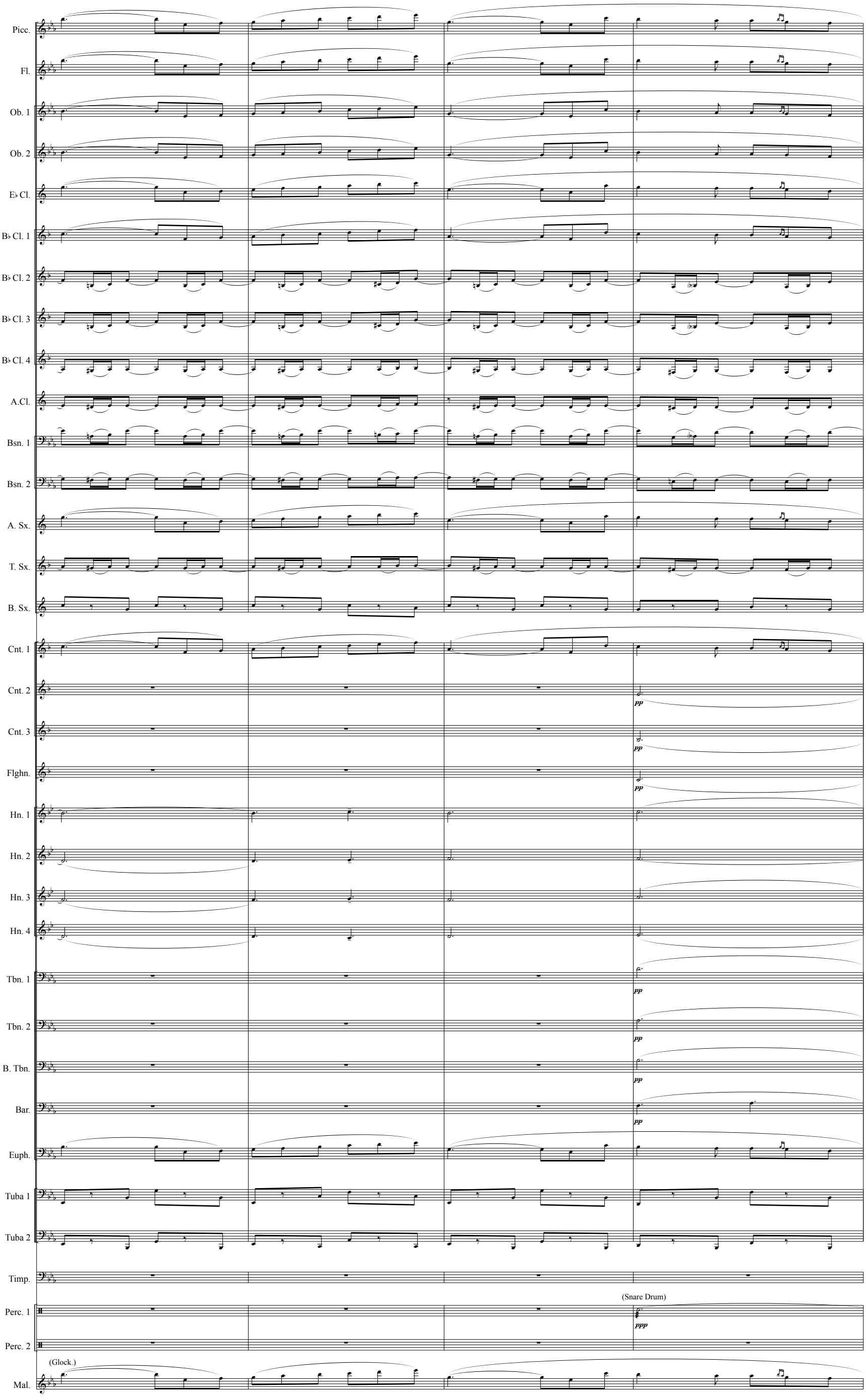
*f*

*mf*

*pp*

Glock.

73 74 75 76


Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.
pp
pp
pp
pp
pp
pp
(Snare Drum)
ppp
(Glock.)
77
78
79
80

F

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

Triangle
*mp*
Crash Cymbals
*pp*
*p*

81 82 83 84

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
(Triangle)
Perc. 1
(Crash Cymbals)
Perc. 2
(Glock.)
Mal.
85
86
87
88

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

tr
ff
f
mf
mp
cresc. 2x
Snare Drum
Bass Drum

89 90 91 92

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.
(Glock.)
p
p
p
93
94
95
96

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

(Snare Drum)
(Bass Drum)
Triangle
(Crash Cymbals)

97 98 99 100

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
pp
Tbn. 2
pp
B. Tbn.
pp
Bar.
pp
Euph.
Tuba 1
Tuba 2
Timp.
(Triangle)
Perc. 1
(Bass Drum)
Perc. 2
(Glock.)
Mal.
101
102
103
104

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

*mf*

105 106

**G** Thankful for smooth sailing

L'istesso Tempo

Picc.

Fl.

Ob. 1

Ob. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

A.Cl.

Bsn. 1

Bsn. 2

A. Sx.

T. Sx.

B. Sx.

Cnt. 1

Cnt. 2

Cnt. 3

Flghn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Bar.

Euph.

Tuba 1

Tuba 2

Timp.

Perc. 1

Perc. 2

Mal.

107 108 109 110

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

(Bass Drum)

111 112 113 114

**H**

There is a storm approaching

Storm

*rit.*

*Solo Cadenza*

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

*f*
*mf*
*mf*
*mf*
*mf*
*mf*

Large Bell
*f*
(Bass Drum)
*f*

115 116 117 118

Stately ♩ = 108

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

*ppp* *mp* *p*

Marimba

119 120 121 122

Picc.

Solo Cadenza

Fl.

*f*

Ob. 1

*mf*

Ob. 2

*mf*

E♭ Cl.

*mf*

B♭ Cl. 1

*mf*

*ppp*

B♭ Cl. 2

*mf*

*ppp*

B♭ Cl. 3

*ppp*

B♭ Cl. 4

*ppp*

A.Cl.

*ppp*

Bsn. 1

Bsn. 2

A. Sx.

*ppp*

T. Sx.

B. Sx.

Cnt. 1

Cnt. 2

Cnt. 3

Flghn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Bar.

Euph.

Tuba 1

Tuba 2

Timp.

Perc. 1

Perc. 2

Mal.

(Marimba)

123 124 125

**I** The waters become more treacherous...

Stately ♩ = 108

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

126 127 128 129

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

130 131 132 133

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

134 135 136 137

**J**

*Gradual accel. to Rehearsal K*

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

138 139 140 141

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

142 143 144 145

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

*mf*
*pp*
Open

146 147 148 149

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

150 151 152 153

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

154 155 156 157

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

158 159 160 161

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

162 163 164 165

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

*p*

Bass Drum

*Waves*

*p*

166 167 168 169

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

(Bass Drum)

(Marimba)

170 171 172 173

**K**

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

*mf* *f* *p* *pp*

Snare Drum

174 175 176 177

**L** Waves crash against the ship

Frantic (𝅗𝅥 = c. 82)

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
(Snare Drum)
Perc. 1
Sus. Cymbals
Perc. 2
Bass Drum
Mal.

178 179 180 181

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

182 183 184 185

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

(Snare Drum)

*pp*

186 187 188 189

**M** The crew is terrified

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

190 191 192 193

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

mf ff

(Snare Drum)
f
(Sus. Cymbals)
(Bass Drum)

194 195 196 197

**N**

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

198 199 200 201

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

202 203 204 205

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
*ff* *fp* *fp* *fp* *ff*
(Snare Drum)
Perc. 1
*p*
Perc. 2
Mal.

206 207 208 209

**O** The eye of the storm is upon them

Stagger Breathe

Picc.

*mp*

Stagger Breathe

Fl.

*mp*

Ob. 1

Ob. 2

Stagger Breathe

E♭ Cl.

*mp*

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

A.Cl.

Bsn. 1

*ff*

Bsn. 2

*ff*

Stagger Breathe

A. Sx.

*mp*

T. Sx.

*ff*

B. Sx.

*ff*

Cnt. 1

*ff*

Cnt. 2

Cnt. 3

*ff*

Flghn.

*ff*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

*ff*

Tbn. 2

*ff*

B. Tbn.

*ff*

Bar.

*ff*

Euph.

*ff*

Tuba 1

*ff*

Tuba 2

*ff*

Timp.

(Snare Drum)

Perc. 1

*mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

Bass Drum

Perc. 2

Crash Cymbals

Mal.

210 211 212 213

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

*mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

214 215 216 217

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
(Snare Drum)
Perc. 1
*mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*
(Bass Drum)
Perc. 2
(Crash Cymbals)
Mal.
218 219 220 221

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

*mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

222 223 224 225

**P** Prayer for safety

Moderato (♩ = c. 82)

In 4

Picc.

Fl.

Ob. 1

Ob. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

A.Cl.

Sostenuto Maestoso

Bsn. 1 — *ff*

Bsn. 2 — *ff*

A. Sx. — *ff*

T. Sx. — *ff*

B. Sx. — *ff*

Cnt. 1 — *ff*

Cnt. 2 — *ff*

Cnt. 3 — *ff*

Flghn. — *ff*

Hn. 1 — *ff*

Hn. 2 — *ff*

Hn. 3 — *ff*

Hn. 4 — *ff*

Tbn. 1 — *ff*

Tbn. 2 — *ff*

B. Tbn. — *ff*

Bar. — *ff*

Euph. — *ff*

Tuba 1 — *ff*

Tuba 2 — *ff*

Timp. — *ff*

(Snare Drum)

Perc. 1 — *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

(Bass Drum)

Perc. 2

(Crash Cymbals)

Mal.

226 227 228 229

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

*mf* *ff* *mf* *ff*

230 231

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
(Snare Drum)
Perc. 1
mf
ff
(Bass Drum)
Perc. 2
Xylophone
Mal.
f
232
233

**Q** Concerning (𝅗𝅥 = c. 82)

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

234 235 236 237

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
(Bass Drum)
Perc. 2
Mal.

238 239 240 241

*Gradual Ritard to Rehearsal S*

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

242 243 244 245

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

246 247 248 249

**R** The seas begin to subside

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

250 251 252 253

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

254 255 256 257

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

258 259 260 261

**S** Calming (𝅗𝅥 = c. 60)

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

*pp*

262 263 264 265

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

266 267 268 269

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

270 271 272 273

rit. a tempo rit.

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

Morendo pp

Solo mp

p mp

274 275 276 277

After a near death experience, there is infighting amongst crewmembers

**T**

Moderato (♩ = c. 108)

Mutiny

Picc.

Fl.

Ob. 1 — *Solo* — *mp*

Ob. 2

E♭ Cl.

B♭ Cl. 1 — *Solo* — *mp* — *f* — *pp*

B♭ Cl. 2 — *pp*

B♭ Cl. 3 — *pp*

B♭ Cl. 4 — *pp*

A.Cl. — *pp*

Bsn. 1 — *pp*

Bsn. 2 — *pp*

A. Sx. — *mf* — *pp*

T. Sx. — *pp*

B. Sx.

Cnt. 1

Cnt. 2

Cnt. 3

Flghn.

Hn. 1 — *mf*

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Bar.

Euph.

Tuba 1

Tuba 2

Timp.

Perc. 1

Perc. 2

Mal.

278 279 280 281

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

282 283 284 285

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

286 287 288 289

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

*mp*

290 291 292 293

**U**

*a tempo*

*rit.*

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

294 295 296 297

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

298 299 300 301

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

302 303 304 305

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

306 307 308 309

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

*fp*

(Snare Drum)

310 311

Rall. Molto

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

*f*
*fp*

Large Bell

312 313

**V** Augumentative Fugue (♩ = c. 76)

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1 (Large Bell)
Perc. 2 (Bass Drum)
Mal.

*ff*

314 315 316 317

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

318 319 320 321

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

*ff* *mf*

322 323 324 325

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

ff

326 327 328 329

W

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

*mf*

330 331 332 333

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

*mf*

334 335 336 337

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

338 339 340 341

**X**

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

*ff*

342 343 344 345

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

346 347 348 349

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

350 351 352 353

**Y**

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

354 355 356 357

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

358 359 360 361

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

362 363 364 365

**Z**

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

366 367 368 369

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

*ff*

(Xylophone)

370 371 372 373

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.
Snare Drum
Bass Drum
374
375
376
377

**AA**

A voice of reason

Andante (♩ = c. 72)

*Recitative*

*Rall. Molto*

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

*Solo*

*ff*

(Snare Drum)

(Bass Drum)

378 379 380 381

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

382 383 384 385

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

*f*

*ff*

386 387 388 389

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

(Bass Drum)

390 391 392 393

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

*ff*

(Snare Drum)

(Bass Drum)

394 395 396 397

**BB** Growing excitement and nervousness as...

Majestically (♩ = c. 72)

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

*p* *mp* *espressivo*

398 399 400

...there is something in the distance

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

*p*
*mp*
Solo
(Bass Drum)

401 402 403 404

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

*mp* *p* *fp* *pp*

(Snare Drum)

405 406 407 408

In 8 (♩=♪) Land!
Moderato (♪ = c. 108)

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
(Snare Drum)
Perc. 1
Sus. Cymbals
Perc. 2
(Bass Drum)
Mal.

409 410 411 412

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

413 414

accel.

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
(Snare Drum)
Perc. 1
(Bass Drum)
Perc. 2
(Xylophone)
Mal.

*p cresc.*

Sus. Cymbals

415 416

**CC** Announcing arrival to the new land

Allegro Vivo (♩ = c. 144)

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1 — *f*
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1 — *ff*
Perc. 2 — *pp*
Mal.

417 418 419 420

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

*f*

(Snare Drum)

(Bass Drum)

421 422 423 424

What dangers await?

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

425 426 427 428

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
(Snare Drum)
Perc. 1
(Bass Drum)
Perc. 2
Mal.

429 430 431 432

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

433 434 435 436

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
(Snare Drum)
Perc. 1
(Bass Drum)
Perc. 2
Mal.

437 438 439 440

rit.

**DD** Prayer for safety and thanksgiving

Maestoso (𝅗𝅥 = c. 72)

*A Cappella*

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

*ff*

(Crash Cymbals)

441 442 443 444

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

445 446 447 448

EE

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

mp ff fff p

(Snare Drum)
(Bass Drum)
(Crash Cymbals)

449 450 451 452

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

453 454 455 456

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

mf
ff
p
pp
cresc.
(Snare Drum)
(Bass Drum)
(Crash Cymbals)

457 458 459 460

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

461 462 463 464

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
(Snare Drum)
Perc. 1
*pp* *cresc.*
Perc. 2
Mal.

465 466 467 468

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
(Snare Drum)
Perc. 1
(Bass Drum)
Perc. 2
(Crash Cymbals)
(Xylophone)
Mal.
*mf*
469
470
471
472

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

*pp* *cresc.*

473 474 475 476

**FF** Majestically (♩ = c. 72) (𝅗𝅥=♩)

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
(Snare Drum)
Perc. 1
Perc. 2
(Xylophone)
Mal.

*ff*

477 478 479 480

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
(Bass Drum)
Perc. 2
(Crash Cymbals)
Mal.
*ff*
481
482
483
484

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
(Snare Drum)
Perc. 1
(Bass Drum)
Perc. 2
(Crash Cymbals)
Mal.

485 486 487 488

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

489 490 491 492

Andante

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
(Snare Drum)
Perc. 1
(Bass Drum)
Perc. 2
Mal.

493 494 495 496

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
Perc. 1
Perc. 2
Mal.

*p* *fp*

(Crash Cymbals)

(Xylophone)

497 498 499 500

Picc.
Fl.
Ob. 1
Ob. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
A.Cl.
Bsn. 1
Bsn. 2
A. Sx.
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Flghn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Bar.
Euph.
Tuba 1
Tuba 2
Timp.
(Snare Drum)
Perc. 1
(Bass Drum)
Perc. 2
(Crash Cymbals)
(Xylophone)
Mal.

*f* *ff*

501 502