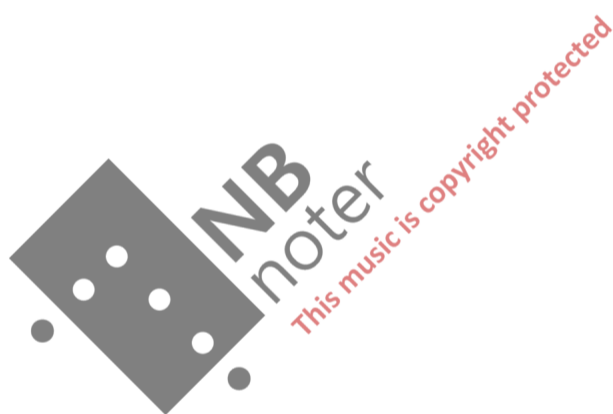


Ørjan Matre

Klang(!)



Klang(!) for brass band

Commissioned by Jaren Hornmusikkforening, 2001

Composed with support from Art Council Norway

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Instrumentation

Soprano Cornet
Cornet 1 Bb (also playing triangle)
Cornet 2 Bb
Cornet 3 Bb
Cornet 4 Bb

Cornet 5 Bb
Cornet 6 Bb (also playing triangle)
Cornet 7 Bb
Cornet 8 Bb
Cornet 9 Bb

Flugel Horn
Horn 1 Eb
Horn 2 Eb
Horn 3 Eb

Baritone 1 Bb
Baritone 2 Bb (also playing glass wind-chimes)

Trombone 1 Bb
Trombone 2 Bb (2 players if available)
Bass Trombone

Euphonium 1 Bb
Euphonium 2 Bb

Bass 1 Eb
Bass 2 Eb
Bass 1 Bb
Bass 2 Bb

Percussion 1 (timpani, crotales, suspended cymbal, bar-chimes, sleighbells)

Percussion 2 (glockenspiel, vibraphone, xylophone, suspended cymbal, tam-tam)

Percussion 3 (snare drum, bass drum, tom-toms (5), temple blocks (4), suspended cymbal, bongos, chimes, tam-tam (shared with perc. 2))

Electroacoustic sound (to be played back through two loudspeakers placed at both sides of the band)

INB
Printer

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General remarks

All trills should span a minor second unless something else is indicated.

In the senza misura-bars all the rhythmic values are approximate. In consequence, the placing of the notes one above each other in the score does not necessarily mean that they are played simultaneously.

If any parts are doubled the senza misura-bars should be played by both players, unsynchronized.

If four trombones are not available, the third tenor trombone part should be played by 1st Baritone (287-292, 403-405 and 415-417)

The conductor may freely experiment with the shaping of the last senza misura-section. This could for instance be done through varying the length of the breathmark-pauses.



Repetition of the same note



As fast as possible (and repetition of the indicated note)



Individual rit.



Individual rit. starting as fast as possible



Flutter tongue



Damp (percussion)



Gradual transformation between open and closed harmon mute



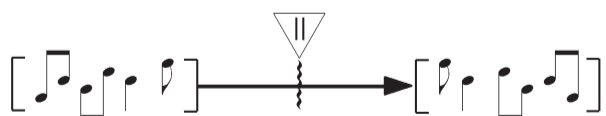
Cue sign



A short break between the elements in senza misura-bars



The notes between the brackets should be repeated (as long as the arrow indicates) without any synchronisation with the other parts.



When the conductor shows the cue sign, the player plays to the end of the first repeated phrase, then continues to the next phrase. It follows that the players do not continue to the next phrase at the same time.

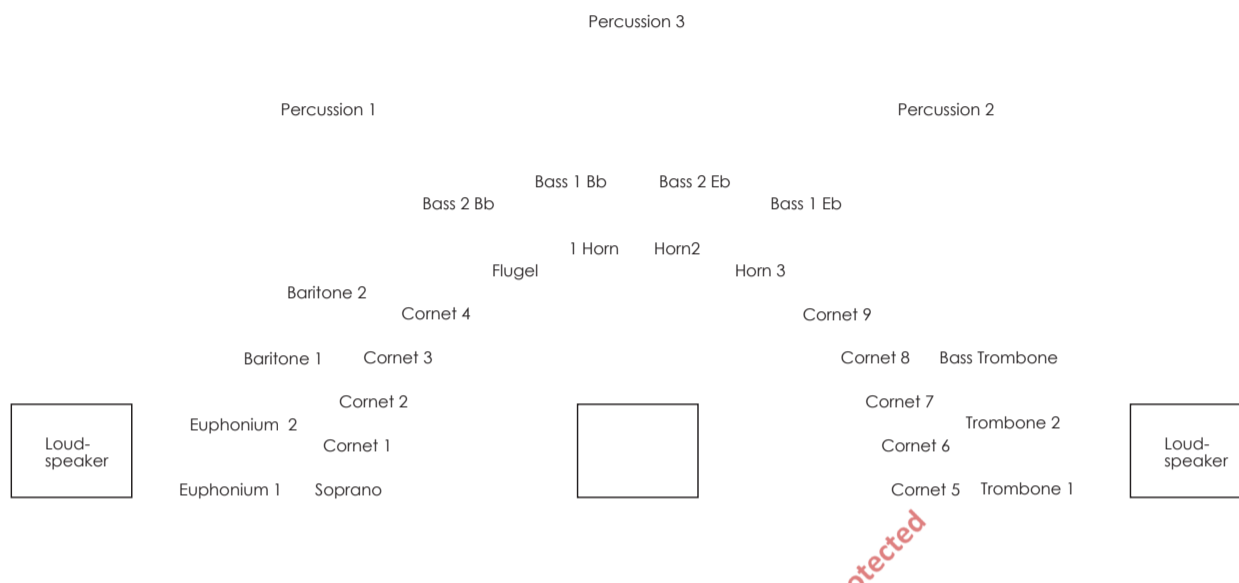


Niente



The tremolo should last as long as the line indicates

Suggested seating plan



NB
noter

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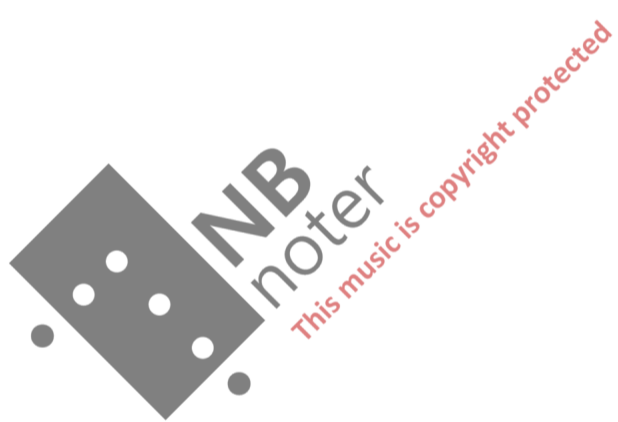
The cornet-section (10 parts including soprano cornet) should be divided into two equal groups. This could for instance be done according to the following setup. The principal player should under all circumstances play the part Cornet 5 Bb leading the cornet group at the right.

Left cornet group:

Klang(!) setup	Standard setup
Soprano	Soprano
Cornet 1	Solo Cornet 2
Cornet 2	Solo Cornet 4
Cornet 3	2nd Cornet 1
Cornet 4	3rd Cornet 1

Right cornet group:

Klang(!) setup	Standard setup
Cornet 5	Solo Cornet 1 (principal)
Cornet 6	Solo Cornet 3
Cornet 7	Repiano Cornet
Cornet 8	2nd Cornet 2
Cornet 9	3rd Cornet 2



Klang(!)

senza misura

- Soprano Cornet E♭
- Cornet 1 B♭
- Cornet 2 B♭
- Cornet 3 B♭
- Cornet 4 B♭
- Cornet 5 B♭
- Cornet 6 B♭
- Cornet 7 B♭
- Cornet 8 B♭
- Cornet 9 B♭
- Flugel Horn B♭
- Horn 1 E♭
- Horn 2 E♭
- Horn 3 E♭
- Baritone 1 B♭
- Baritone 2 B♭
- Trombone 1 B♭
- Trombone 2 B♭
- Bass Trombone
- Euphonium 1 B♭
- Euphonium 2 B♭
- Bass 1 E♭
- Bass 2 E♭
- Bass 1 B♭
- Bass 2 B♭



senza misura

Musical score for Percussion 1, 2, and 3. The score is written in treble clef and includes dynamic markings such as *ff*, *pp*, and *sim* (l.v.).

Percussion 1: *crotales* l.v. *lunga* *ff* *sim* (l.v.) *pp*

Percussion 2: *glockenspiel* l.v. *lunga* *ff* *sim* (l.v.) *pp*

Percussion 3: *chimes* l.v. *lunga* *ff* *sim* (l.v.) *pp*

8 $\bullet = 104$ 12

Sop. Ct.

Ct. 1

Ct. 2

Ct. 3

Ct. 4

Ct. 5

Ct. 6

Ct. 7

Ct. 8

Ct. 9

Flugel

Hn. 1

Hn. 2

Hn. 3

Bar. 1

Bar. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph. 1

Euph. 2

Bass 1 Eb

Bass 2 Eb

Bass 1 Bb

Bass 2 Bb

Perc. 1

Perc. 2

Perc. 3

harmon mute

mp

p

harmon mute

mp

p

harmon mute

mp

p

harmon mute

mp

p

harmon mute

+

p

harmon mute

+

p

harmon mute

+

p

mute

mp

mute

mp

mute

mp

harmon mute

mp

harmon mute

mp

harmon mute

mp

cym. soft sticks

pp

mp

crotales

l.v.

ff

glockenspiel

l.v.

ff

l.v.

ff

l.v.

ff

Sop. Ct. *ff*

Ct. 1 *ff*

Ct. 2 *f* *p* *ff*

Ct. 3 *f* *p* *ff*

Ct. 4 *f* *p* *ff*

Ct. 5 *ff*

Ct. 6 *ff*

Ct. 7 *p* *ff*

Ct. 8 *p* *ff*

Ct. 9 *p* *ff*

Flugel *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Bar. 1 *f* *mp* *ff*

Bar. 2 *mp* *f* *mp* *ff*

Tbn. 1 *f* *ff*

Tbn. 2 *f* *ff*

Bass Tbn. *f* *ff*

Euph. 1

Euph. 2

Bass 1 Eb

Bass 2 Eb

Bass 1 Bb

Bass 2 Bb

Perc. 1 *mf* *ff* *pp* *mp*

Perc. 2 *ff* *pp* *mp*

Perc. 3 *f* *mp*

crotales

vibraphone (*motor off al fine*) *glockenspiel*

cym. *chimes*



Sop. Ct. 1
Ct. 1
Ct. 2
Ct. 3
Ct. 4
Ct. 5
Ct. 6
Ct. 7
Ct. 8
Ct. 9
Flugel
Hn. 1
Hn. 2
Hn. 3
Bar. 1
Bar. 2
Tbn. 1
Tbn. 2
Bass Tbn.
Euph. 1
Euph. 2
Bass 1 Eb
Bass 2 Eb
Bass 1 Bb
Bass 2 Bb
Perc. 1
Perc. 2
Perc. 3

Sop. Ct. *ff*

Ct. 1 *ff*

Ct. 2 *f p f p ff p cresc. sim.*

Ct. 3 *f p f p ff p cresc. sim.*

Ct. 4 *f p f p ff p cresc. sim.*

Ct. 5 *ff*

Ct. 6 *ff*

Ct. 7 *f p ff p cresc. sim.*

Ct. 8 *f p ff p cresc. sim.*

Ct. 9 *f p ff p cresc. sim.*

Flugel *ff* open *p cresc.*

Hn. 1 *ff* open *p cresc.*

Hn. 2 *ff* open *p cresc.*

Hn. 3 *ff* open *p cresc.*

Bar. 1 *f mp f mp ff* open *mp*

Bar. 2 *mp f mp ff* open *mp*

Tbn. 1 *f ff mp ff p mf*

Tbn. 2 *f ff mp ff p mf*

Bass Tbn. *f ff mp ff p mf*

Euph. 1 *ff dim. mp pp*

Euph. 2 *ff dim. mp pp*

Bass 1 Eb *ff dim. mp pp*

Bass 2 Eb *ff dim. mp pp*

Bass 1 Bb *ff dim. mp pp*

Bass 2 Bb *ff dim. mp pp*

Perc. 1 *mf* timpani *ff dim. mp pp*

Perc. 2 *mf* glockenspiel *p*

Perc. 3 *mf* tom-toms *p*

38 (accel.).....

39

♩ = 160
open

Sop. Ct. *f* *ff* 3

Ct. 1 *f* *ff* 3

Ct. 2 *f* *ff* 3

Ct. 3 *f* *ff* 3

Ct. 4 *f* *ff* 3

Ct. 5 *f* *ff* 3

Ct. 6 *f* *ff* 3

Ct. 7 *f* *ff* 3

Ct. 8 *f* *ff* 3

Ct. 9 *f* *ff* 3

Flugel *ff* *f* 3

Hn. 1 *ff* *f* 3

Hn. 2 *ff* *f* 3

Hn. 3 *ff* *f* 3

Bar. 1 *ff* *f* 3

Bar. 2 *ff* *f* 3

Tbn. 1 *f* *ff* 3

Tbn. 2 *f* *ff* 3

Bass Tbn. *ff* 3

Euph. 1 *ff* *f* 3

Euph. 2 *ff* *f* 3

Bass 1 E *ff* 3

Bass 2 E *ff* 3

Bass 1 B *ff* 3

Bass 2 B *ff* 3

Perc. 1 *ff* *mp* *ff*

Perc. 2 *ff* *ff*

Perc. 3 *ff* *mp* *ff*

Sop. Ct. *f* *ff* *f*

Ct. 1 *f* *ff* *f*

Ct. 2 *f* *ff* *ff* *f*

Ct. 3 *f* *ff* *ff* *f*

Ct. 4 *f* *ff* *ff* *f*

Ct. 5 *f* *ff* *f*

Ct. 6 *f* *ff* *f*

Ct. 7 *f* *ff* *ff* *f*

Ct. 8 *f* *ff* *ff* *f*

Ct. 9 *f* *ff* *ff* *f*

Flugel *f* *ff* *f*

Hn. 1 *f* *ff* *f*

Hn. 2 *f* *ff* *f*

Hn. 3 *f* *ff* *f*

Bar. 1 *f* *ff* *f*

Bar. 2 *f* *ff* *f*

Tbn. 1 *f* *ff* *f*

Tbn. 2 *f* *ff* *f*

Bass Tbn. *f* *ff*

Euph. 1 *f* *ff* *f*

Euph. 2 *f* *ff* *f*

Bass 1 Eb *f* *ff*

Bass 2 Eb *f* *ff*

Bass 1 Bb *f* *ff*

Bass 2 Bb *f* *ff*

Perc. 1 *mp* *ff*

Perc. 2 *mp* *ff*

Perc. 3 *mp* *ff*

Sop. Ct. *ff* *mp*

Ct. 1 *ff* *mp*

Ct. 2 *cresc.* *ff*

Ct. 3 *cresc.* *ff*

Ct. 4 *cresc.* *ff*

Ct. 5 *ff* *mp*

Ct. 6 *ff* *mp*

Ct. 7 *cresc.* *ff*

Ct. 8 *cresc.* *ff*

Ct. 9 *cresc.* *ff*

Flugel *cresc.* *ff*

Hn. 1 *cresc.* *ff*

Hn. 2 *cresc.* *ff*

Hn. 3 *ff*

Bar. 1 *ff*

Bar. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Bass Tbn. *ff*

Euph. 1 *ff*

Euph. 2 *ff*

Bass 1 Eb *f* *ff*

Bass 2 Eb *f* *ff*

Bass 1 Bb *f* *ff*

Bass 2 Bb *f* *ff*

Perc. 1 *fp* *ff* *ffp* *ff* *secco*

Perc. 2 *ff* *vibraphone*

Perc. 3 *mf* *ff* *secco*

84 87

Sop. Ct. *p*

Ct. 1 *mp* *p*

Ct. 2 *mp* *p*

Ct. 3 *p*

Ct. 4 *p*

Ct. 5 *mp* *p*

Ct. 6 *mp* *p*

Ct. 7 *mp* *p*

Ct. 8 *p*

Ct. 9 *p*

Flugel *p* *mf* *p* *mf* *mp*

Hn. 1 *mf* *p* *mf* *mp*

Hn. 2 *mf* *mp*

Hn. 3 *mf* *mp*

Bar. 1 *mf* *mp* *p* *mf* *p*

Bar. 2 *mf* *mp* *p* *mf* *p*

Tbn. 1 *fp* *fp* *p* *mf*

Tbn. 2 *fp* *fp* *p* *mf*

Bass Tbn. *p* *mf*

Euph. 1 *mf* *mp* *p*

Euph. 2 *mf* *mp* *p*

Bass 1 Eb *p* *mf* *p*

Bass 2 Eb *mf* *p* *mf* *p*

Bass 1 Bb *mf* *p* *mf* *p*

Bass 2 Bb *p* *mf* *p*

Perc. 1 *p* *mf* *p*

Perc. 2 *mf*

Perc. 3 *f* *chimes*

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92

Sop. Ct. *mf* *f* *mf* *f*

Ct. 1 *mf* *f* *mf* *f*

Ct. 2 *mf* *f* *mf* *f*

Ct. 3 *mf* *f* *mf* *f*

Ct. 4 *mf* *f* *mf* *f*

Ct. 5 *pp* *mp* *pp*

Ct. 6 *pp* *mp* *pp*

Ct. 7 *pp* *mp* *pp*

Ct. 8 *pp* *mp* *pp*

Ct. 9 *pp* *mp* *pp*

Flugel *f* *p* *f* *p*

Hn. 1 *f* *p* *f* *p*

Hn. 2 *mf* *f* *p* *f*

Hn. 3 *mf* *f* *p* *f*

Bar. 1 *mf* *f* *p* *f*

Bar. 2 *mf* *f* *p* *f*

Tbn. 1 *p* *pp* *mp* *ff* *pp*

Tbn. 2 *p* *pp* *mp* *ff* *pp*

Bass Tbn. *p* *pp* *mp* *ff* *pp*

Euph. 1 *mf* *f* *p* *f*

Euph. 2 *mf* *f* *p* *f*

Bass 1 Eb *mf* *f* *p* *f*

Bass 2 Eb *mf* *f* *p* *f*

Bass 1 Bb *mf* *f* *mp* *f*

Bass 2 Bb *mf* *f* *mp* *f*

Perc. 1 *f* *p* *f*

Perc. 2 *mf*

Perc. 3 *p* *f* *p* *f*

cup mute

mute

vibraphone

tom-toms

4:3

3

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

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100

Musical score for page 108, featuring vocal and instrumental parts. The score includes parts for Soprano (Sop. Ct.), Clarinets (Ct. 1-9), Flute (Flugel), Horns (Hn. 1-3), Baritone (Bar. 1-2), Trombones (Tbn. 1-2, Bass Tbn.), Euphoniums (Euph. 1-2), Basses (Bass 1 Eb, Bass 2 Eb, Bass 1 Bb, Bass 2 Bb), and Percussion (Perc. 1-3). The score is written in 3/4 time and includes various dynamic markings such as *pp*, *mp*, *mf*, and *p*. A large watermark for 'NB noter' is overlaid on the score, along with the text 'This music is copyright protected'. A box labeled 'B.D.' is present in the Perc. 3 part.

Sop. Ct. 1-9, Flugel, Hn. 1-3, Bar. 1-2, Tbn. 1-2, Bass Tbn., Euph. 1-2, Bass 1 Eb, Bass 2 Eb, Bass 1 Bb, Bass 2 Bb, Perc. 1-3

mp, *ff*, *f*, *p*, *mf*, *gl.*, *(trem.)*, *open*, *cym.*, *S.D.*, *tom-toms*

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Musical score for a large ensemble, including strings, woodwinds, brass, and percussion. The score is divided into systems for different instrument groups.

String Section (Ct. 1-9): Violins (Ct. 1-2), Violas (Ct. 3-4), Cellos (Ct. 5-6), and Double Basses (Ct. 7-9). All string parts are marked with "(cup mute)". Dynamics range from *mf* to *mp*, with some parts starting at *f* and ending at *p*. Some parts include triplets and accents.

Woodwind Section:

- Flugelhorn (Flugel):** Starts with *ff*, then *mf*, *p*, *mf*, *p*, *mf*.
- Horn 1 (Hn. 1):** Starts with *ff*, then *p*, *mf*, *p*, *mf*.
- Horn 2 (Hn. 2):** Starts with *f*, then *p*, *mf*, *p*, *mf*.
- Horn 3 (Hn. 3):** Starts with *ff*, then *mf*, *p*, *mf*, *p*, *mf*.
- Baritone 1 (Bar. 1):** Starts with *f*, then *p*, *mf*, *p*, *mf*.
- Baritone 2 (Bar. 2):** Starts with *mf*, then *p*, *mf*, *p*, *mf*.

Brass Section:

- Tuba 1 (Tbn. 1):** Starts with *poco a poco dim.*, then *mp*.
- Tuba 2 (Tbn. 2):** Starts with *poco a poco dim.*, then *mp*.
- Bass Tuba (Bass Tbn.):** Starts with *f*, then *(f)*.
- Euphonium 1 (Euph. 1):** Starts with *open*, then *dolce mp*.
- Euphonium 2 (Euph. 2):** Starts with *open*, then *dolce mp*.
- Bass 1 Eb (Bass 1 Eb):** Starts with *f*, then *dolce p*.
- Bass 2 Eb (Bass 2 Eb):** Starts with *f*, then *dolce p*.
- Bass 1 Bb (Bass 1 Bb):** Starts with *f*, then *dolce p*.
- Bass 2 Bb (Bass 2 Bb):** Starts with *f*, then *dolce mp*.

Percussion Section (Perc. 1-3):

- Perc. 1:** Starts with *fp fp fp*, then *(p)*.
- Perc. 2:** Starts with *f*.
- Perc. 3:** Starts with *f*, then *mf*, *pp*, *p*.

Additional markings include "tom-toms" and "S.D." in Perc. 3.

open

Sop. Ct. *p* *f* *ff*

Ct. 1 *p* *f* *ff*

Ct. 2 *p* *f* *ff*

Ct. 3 *p* *f* *ff*

Ct. 4 *p* *f* *ff*

Ct. 5 *f* *ff* *f* *ff* *mp*

Ct. 6 *f* *ff* *f* *ff* *mp*

Ct. 7 *f* *ff* *f* *ff* *mp*

Ct. 8 *f* *ff* *f* *ff* *mp*

Ct. 9 *p* *f* *ff* *f* *ff* *mp*

Flugel *ff* *f* *ff*

Hn. 1 *ff* *f* *ff* *p*

Hn. 2 *ff* *f* *ff* *mp*

Hn. 3 *ff* *f* *ff* *mp*

Bar. 1 *ff* *f* *ff*

Bar. 2 *ff* *f* *ff*

Tbn. 1 *f* *mf* *ff* *f* *ff* *mp*

Tbn. 2 *f* *mf* *ff* *f* *ff* *mp*

Bass Tbn. *f* *mf* *ff* *f* *ff* *mp*

Euph. 1 *f* *ff* *f* *ff* *mp*

Euph. 2 *f* *ff* *f* *ff*

Bass 1 E *f* *ff*

Bass 2 E *f* *ff*

Bass 1 B *f* *ff*

Bass 2 B *f* *ff*

Perc. 1 *f* *fp* *ff*

Perc. 2 *f* *ff*

Perc. 3 *f* *ff* *p* *ff*

tom-toms

S.D.

Sop. Ct. *mp* *mf* *mp*

Ct. 1 *mf* *p*

Ct. 2 *mf* *p*

Ct. 3 open *mp* *mf*

Ct. 4 open *mp* *mf*

Ct. 5 *mp*

Ct. 6 *mp* *p* molto legato

Ct. 7 *mp* *p* molto legato

Ct. 8 *mp* *mf*

Ct. 9 *mp* *mf*

Flugel *mf* *mp*

Hn. 1 *mf* *mp*

Hn. 2 *mf* *p*

Hn. 3 *mf* *p*

Bar. 1 *p* *mf* *pp*

Bar. 2 *p* *mf* *pp*

Tbn. 1 *mp* *mf* *p*

Tbn. 2 *mp* *mf* *p*

Bass Tbn. *mp* *mf* *p*

Euph. 1 *p* *mf*

Euph. 2 *p* *mf*

Bass 1 Eb *p* *mf*

Bass 2 Eb *p* *mf*

Bass 1 Bb *p* *mf*

Bass 2 Bb *p* *mf*

Perc. 1 *pp* *mp*

Perc. 2 *p* *f*

Perc. 3 *p* *f*

Sop. Ct. *f* *mf* *f* *p*

Ct. 1 *f* *mf* *f* open *mp*

Ct. 2 *f* *mf* *f* *mf* *f* open *mp*

Ct. 3 *f* *mf* *f* *p*

Ct. 4 *f* *mf* *f* *p*

Ct. 5 *f* *mf* *f* *p*

Ct. 6 *f* *mf* *f* *p*

Ct. 7 *f* *mf* *f* *p*

Ct. 8 *mf* *f* *mf* *f* *p*

Ct. 9 *mf* *f* *mf* *f* *p*

Flugel

Hn. 1 *p* *mf* *p* *pp*

Hn. 2 *p* *mf* *p* *pp*

Hn. 3 *p* *mf* *p* *pp*

Bar. 1 *mf* *p* *pp*

Bar. 2 *mf* *p* *pp*

Tbn. 1 *mp* *mf* *p*

Tbn. 2 *mp* *mf* *p*

Bass Tbn. *mf* *p*

Euph. 1 *p* *mf* *p* *pp*

Euph. 2 *p* *mf* *p* *pp*

Bass 1 E *p* *mf* *p* *pp*

Bass 2 E *p* *mf* *p* *pp*

Bass 1 B *p* *mf* *p*

Bass 2 B *p* *mf* *p*

Perc. 1

Perc. 2 *f* *p*

Perc. 3 *mp* *f* *mf* *p*

Sop. Ct.

Ct. 1

Ct. 2

Ct. 3

Ct. 4

Ct. 5

Ct. 6

Ct. 7

Ct. 8

Ct. 9

Flugel

Hn. 1

Hn. 2

Hn. 3

Bar. 1

Bar. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph. 1

Euph. 2

Bass 1 Eb

Bass 2 Eb

Bass 1 Bb

Bass 2 Bb

Perc. 1

Perc. 2

Perc. 3

(straight mute)

p

mp

f

marcato

mute

timpani

bongos

temple blocks

secco

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marcato
(straight mute)

Sop. Ct. *f* *mf* *f* *mf*

Ct. 1 *mf* *f* *mf*

Ct. 2 *mf* *f* *mf*

Ct. 3 (straight mute)

Ct. 4 (straight mute)

Ct. 5 (straight mute)

Ct. 6 (straight mute)

Ct. 7 (straight mute)

Ct. 8 (straight mute)

Ct. 9 (straight mute)

Flugel mute marcato *p* *f*

Hn. 1 mute marcato *mp* *f*

Hn. 2 mute marcato *p* *f*

Hn. 3

Bar. 1 *f* *p* *f* *p*

Bar. 2 *f* *p* *f* *p*

Tbn. 1 (straight mute)

Tbn. 2 (straight mute)

Bass Tbn. (straight mute)

Euph. 1 *f* *p* *f* *f* *p*

Euph. 2 *f* *p* *f* *f* *p*

Bass 1 Eb *f* *p* *f* *f* *p*

Bass 2 Eb *f* *p* *f* *f* *p*

Bass 1 B *f* *p* *f* *f* *p*

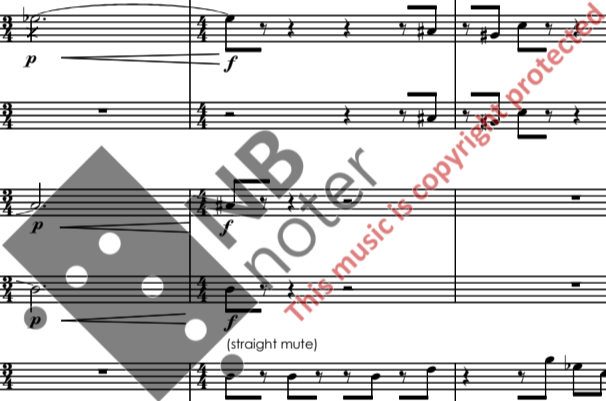
Bass 2 B *f* *p* *f* *f* *p*

Perc. 1 *f* *p* *f* *f* *fp*

Perc. 2 *f*

Perc. 3 bongos temple blocks *p* *f*

secco



Sop. Ct. *f*

Ct. 1 *poco a poco dim.* *f* *mp*

Ct. 2 *poco a poco dim.* *f* *mp*

Ct. 3 *poco a poco dim.* *f* *mp*

Ct. 4 *poco a poco dim.* *f* *mp*

Ct. 5 *poco a poco dim.* *f* *mp*

Ct. 6 *poco a poco dim.* *f* *mp*

Ct. 7 *poco a poco dim.* *f* *mp*

Ct. 8 *poco a poco dim.* *f* *mp*

Ct. 9 *poco a poco dim.* *f* *mp*

Flugel *poco a poco dim.* *f* *mp*

Hn. 1 *poco a poco dim.* *f* *mp*

Hn. 2 *poco a poco dim.* *f* *mp*

Hn. 3 *poco a poco dim.* *f* *mp*

Bar. 1 *poco a poco dim.* *f* *mp* *mf* *p*

Bar. 2 *poco a poco dim.* *f* *mp* *mf* *p*

Tbn. 1 *poco a poco dim.* *f* *mp* *cantabile* *mp*

Tbn. 2 *poco a poco dim.* *f* *mp* *p*

Bass Tbn. *poco a poco dim.* *f* *mp* *p*

Euph. 1 *poco a poco dim.* *mp* *mf* *p*

Euph. 2 *poco a poco dim.* *mp* *mf* *p*

Bass 1 E *poco a poco dim.* *mp* *mf* *p*

Bass 2 E *poco a poco dim.* *mp* *mf* *p*

Bass 1 B *poco a poco dim.* *mp* *p*

Bass 2 B *poco a poco dim.* *mp* *p*

Perc. 1 *poco a poco dim.* *mp*

Perc. 2 *cym.* *p* *mf*

Perc. 3 *B.D. hard sticks* *pp* *mp* *pp*

Sop. Ct. 1 2 3 4 5 6 7 8 9

Flugel Hn. 1 2 3

Bar. 1 2

Tbn. 1 (cantabile) 2 Bass Tbn.

Euph. 1 2

Bass 1 Eb 2 Eb 1 Bb 2 Bb

Perc. 1 2 3

harmon mute *p*

mf *p* *pp* *mp* *f* *fp*

crotales *mf*

vibraphone *mf*

tom-toms 3 3 *mp* *pp* *f* *fp*

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Sop. Ct. *f* *ff* *mf* *ff* *f* *f*

Ct. 1 *ff* *mf* *ff* *f* *f*

Ct. 2 *f* *mp* *mf* *ff*

Ct. 3 *f* *p* *mf* *ff*

Ct. 4 *p* *mf* *ff*

Ct. 5 *f* *ff* *ff* *f* *f*

Ct. 6 *ff* *ff* *f* *f*

Ct. 7 *f* *mp* *mf* *ff*

Ct. 8 *f* *p* *mf* *ff*

Ct. 9 *p* *mf* *ff*

Flugel *f* *ff* *mf* *ff* *f* *f*

Hn. 1 *f* *ff* *mf* *ff* *f* *f*

Hn. 2 *f* *ff* *mf* *ff* *f* *f*

Hn. 3 *f* *ff* *mf* *f* *f* *f*

Bar. 1 *mf* *pp* *mf* *ff*

Bar. 2 *mf* *pp* *mf* *ff* *pp*

Tbn. 1 *mf* *mp* *ff*

Tbn. 2 *mf* *mp* *ff*

Bass Tbn. *mf* *mp* *ff*

Euph. 1 *mf* *pp* *mf* *ff*

Euph. 2 *mf* *pp* *mf* *ff*

Bass 1 Eb *pp* *mf* *pp* *f* *ff* *ff* *mf* *p*

Bass 2 Eb *pp* *mf* *pp* *f* *ff* *ff* *mf* *p*

Bass 1 Bb *pp* *mf* *pp* *mf* *ff* *ff* *mf* *p*

Bass 2 Bb *pp* *mf* *pp* *mf* *ff* *ff* *mf* *p*

Perc. 1 *ff* *ff* *f*

Perc. 2 *ff* *ff* *f*

Perc. 3 *f* *p* *f* *ff*

tom-toms

glass wind chimes

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Sop. Ct. *f* *ff*³ *f* *f* *f*

Ct. 1 *f* *ff*³ *f* *f* *f*

Ct. 2 (harmon mute) *mp* *f* *mp*

Ct. 3 (harmon mute) *mp* *f* *mp*

Ct. 4 (harmon mute) *mp* *f* *mp*

Ct. 5 *f* *ff*³ *f* *f* *f*

Ct. 6 *f* *ff*³ *f* *f* *f*

Ct. 7 (harmon mute) *mp* *f* *mp* open *f*

Ct. 8 (harmon mute) *mp* *f* *mp*

Ct. 9 (harmon mute) *mp* *f* *mp*

Flugel *f* *f* *ff* *mf* *ff* *mf*

Hn. 1 *f* *f* *ff* *mf* *ff* *mf*

Hn. 2 *f* *f* *ff* *mf* *ff* *mf*

Hn. 3 *f* *f* *ff* *mf* *ff* *mf*

Bar. 1 *ff* *f* *f* *f* *f*

Bar. 2 (baritone) *f* *f* *f* *f*

Tbn. 1 *p* *ff* *pp* *mf* *pp* *mf*

Tbn. 2 *p* *ff* *pp* *mf* *pp* *mf*

Bass Tbn. *p* *ff* *pp* *mf* *pp* *mf*

Euph. 1 *f* *f* *f*³

Euph. 2 *f*³ *f*³ *f*³

Bass 1 Eb *pp* *mf* *pp*

Bass 2 Eb *pp* *mf* *pp*

Bass 1 Bb *pp* *mf* *pp*

Bass 2 Bb *pp* *mf* *pp*

Perc. 1 *ff*

Perc. 2 *f*

Perc. 3 S.D. *ff* rim-shot *f*

Sop. Ct. *ff* *f* *ff* *f* *ff* *f* *ff*

Ct. 1 *ff* *f* *ff* *f* *ff* *f* *ff*

Ct. 2 *ff* *f* *ff* *p* *ff* *mp* *ff*

Ct. 3 *ff* *f* *ff* *p* *ff* *mp* *ff*

Ct. 4 *ff* *f* *ff* *p* *ff* *mp* *ff*

Ct. 5 *ff* *f* *ff* *f* *ff* *f* *ff*

Ct. 6 *ff* *f* *ff* *f* *ff* *f* *ff*

Ct. 7 *ff* *f* *ff* *f* *ff* *f* *ff*

Ct. 8 *ff* *f* *ff* *p* *ff* *mp* *ff*

Ct. 9 *ff* *f* *ff* *p* *ff* *mp* *ff*

Flugel *ff* *p* *ff* *f* *ff* *p* *f* *ff*

Hn. 1 *p* *ff* *p* *f* *f* *p* *f* *ff*

Hn. 2 *ff* *p* *ff* *p* *f* *f* *p* *f* *ff*

Hn. 3 *p* *ff* *p* *f* *f* *p* *f* *ff*

Bar. 1 *ff* *f* *ff* *f* *ff* *f* *ff*

Bar. 2 *ff* *f* *ff* *f* *ff* *f* *ff*

Tbn. 1 *ff* *f* *ff* *f* *ff* *f* *ff*

Tbn. 2 *ff* *f* *ff* *f* *ff* *f* *ff*

Bass Tbn. *ff* *f* *ff* *f* *ff* *f* *ff*

Euph. 1 *ff* *f* *ff* *f* *ff* *f* *ff*

Euph. 2 *ff* *f* *ff* *f* *ff* *f* *ff*

Bass 1 Eb *ff* *f* *ff* *f* *ff* *f* *ff*

Bass 2 Eb *ff* *f* *ff* *f* *ff* *f* *ff*

Bass 1 Bb *ff* *f* *ff* *f* *ff* *f* *ff*

Bass 2 Bb *ff* *f* *ff* *f* *ff* *f* *ff*

Perc. 1 *ff* *f* *ff* *f* *ff* *f* *ff*

Perc. 2 *ff* *f* *ff* *f* *ff* *f* *ff*

Perc. 3 *ff* *f* *ff* *f* *ff* *pp* *ff*

timpani *ff* *f* *ff* *f* *ff* *f* *ff*

secco *ff* *f* *ff* *f* *ff* *f* *ff*

B.D. tom-toms *ff* *f* *ff* *f* *ff* *pp* *ff*

Sop. Ct. *ff*

Ct. 1 *ff*

Ct. 2 *ff*

Ct. 3 *ff*

Ct. 4 *ff*

Ct. 5 *f* *ff*

Ct. 6 *f* *ff*

Ct. 7 *f* *ff*

Ct. 8 *f* *ff*

Ct. 9 *f* *ff*

Flugel *ff* *mf* *ff* *mf* *ff*

Hn. 1 *ff* *mf* *ff* *mf* *ff*

Hn. 2 *ff* *mf* *ff* *mf* *ff*

Hn. 3 *ff* *mf* *ff* *mf* *ff*

Bar. 1 *ff* *mf* *ff* *mf* *ff*

Bar. 2 *ff* *mf* *ff* *mf* *ff*

Tbn. 1 *ff* *mf* *cresc.* *ff*

Tbn. 2 *ff* *mf* *cresc.* *ff*

Bass Tbn. *ff* *mf* *cresc.* *ff*

Euph. 1 *ff* *mf* *ff* *mf* *ff* *f* *ff*

Euph. 2 *ff* *mf* *ff* *mf* *ff* *f* *ff*

Bass 1 Eb *ff*

Bass 2 Eb *ff*

Bass 1 Bb *ff*

Bass 2 Bb *ff*

Perc. 1 *ff*

Perc. 2 *ff* *tam-tam* *p*

Perc. 3 *ff*



Tape [Track 1 ↓]

Sop. Ct.
Ct. 1
Ct. 2
Ct. 3
Ct. 4
Ct. 5
Ct. 6
Ct. 7
Ct. 8
Ct. 9
Flugel
Hn. 1
Hn. 2
Hn. 3
Bar. 1
Bar. 2
Tbn. 1
Tbn. 2
Bass Tbn.
Euph. 1
Euph. 2
Bass 1 Eb
Bass 2 Eb
Bass 1 Bb
Bass 2 Bb
Perc. 1
Perc. 2
Perc. 3

Diagram showing 12 harmon mute staves. Each staff has a dynamic marking *p* at the start, *mf* in the middle, and *sf* at the end. The staves are grouped into two sections of 5 seconds each, indicated by a triangle and horizontal lines.

Diagram showing three tuba staves (Tbn. 1, Tbn. 2, Bass Tbn.). Each staff has a dynamic marking *p*, *mf*, and *sf*. A triangle and horizontal lines indicate a 5-second interval.

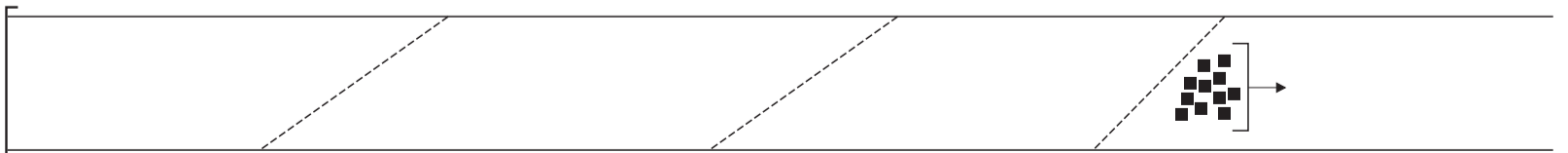
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noter
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10 "

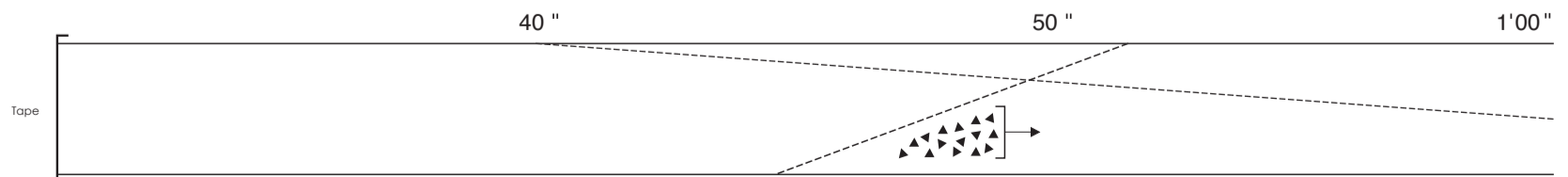
20 "

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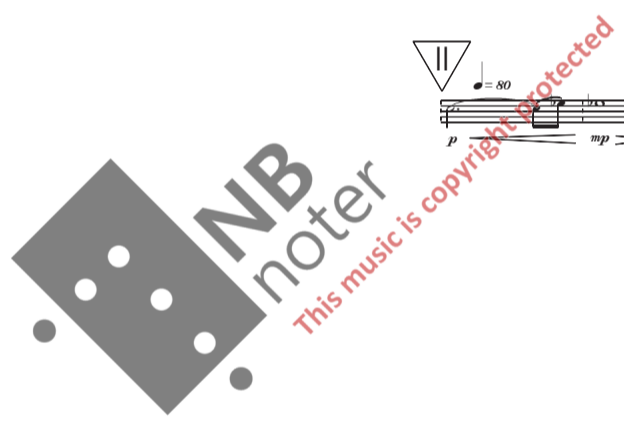
Tape



Sop. Ct.
Ct. 1
Ct. 2
Ct. 3
Ct. 4
Ct. 5
Ct. 6
Ct. 7
Ct. 8
Ct. 9
Flugel
Hn. 1
Hn. 2
Hn. 3
Bar. 1
Bar. 2
Tbn. 1
Tbn. 2
Bass Tbn.
Euph. 1
Euph. 2
Bass 1 E♭
Bass 2 E♭
Bass 1 B♭
Bass 2 B♭
Perc. 1
Perc. 2
Perc. 3



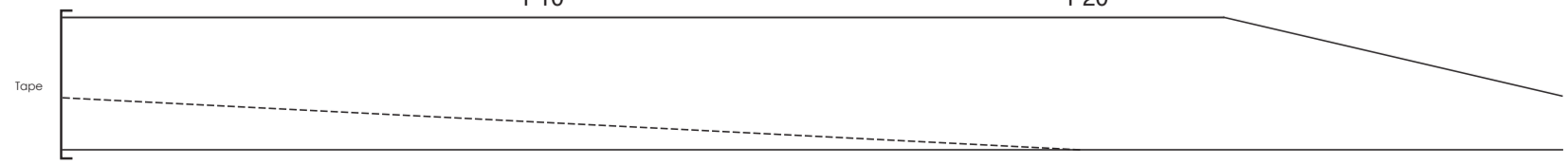
Sop. Ct.
Ct. 1
Ct. 2
Ct. 3
Ct. 4
Ct. 5
Ct. 6
Ct. 7
Ct. 8
Ct. 9
Flugel
Hrn. 1
Hrn. 2
Hrn. 3
Bar. 1
Bar. 2
Tbn. 1
Tbn. 2
Bass Tbn.
Euph. 1
Euph. 2
Bass 1 E
Bass 2 E
Bass 1 B
Bass 2 B
Perc. 1
Perc. 2
Perc. 3



Musical notation for Bar. 1, featuring a dynamic marking of *p* (piano), a tempo marking of $\bullet = 80$, and various articulation marks including accents and slurs. The notation includes a fermata over the first measure and dynamic markings of *mp* (mezzo-piano), *mf* (mezzo-forte), and *sub. p* (subito piano) throughout the bar.

1'10"

1'20"



Tape

Sop. Ct.

Ct. 1

Ct. 2

Ct. 3

Ct. 4

Ct. 5

Ct. 6

Ct. 7

Ct. 8

Ct. 9

Flugel

Hn. 1

Hn. 2

Hn. 3

Bar. 1

Bar. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph. 1

Euph. 2

Bass 1 Eb

Bass 2 Eb

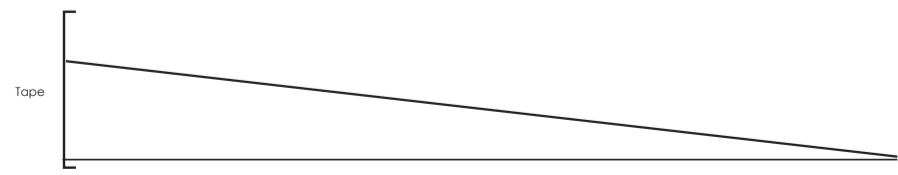
Bass 1 Bb

Bass 2 Bb

Perc. 1

Perc. 2

Perc. 3



261 **molto rit.** 262 **senza misura** 263 ♩ = 80

Sop. Ct. 1 2 3 4 5 6 7 8 9

Flugel

Hn. 1 2 3

Bar. 1 2

Tbn. 1 2

Bass Tbn.

Euph. 1 2

Bass 1 Eb 2 Eb 1 Bb 2 Bb

Perc. 1 2 3

triangle *pp* 2-3" 2-3" 2-3"

triangle *pp* 2-3" 2-3" 2-3"

bar-chimes *mf* sleighbells vibraphone *f* cym. *p* chimes *mp* 3-4" 3-4" 3-4" (sim.)

crotales 2-3" 2-3" 2-3" (sim.) *p* *mp* *mf*

pp *pp* *p* *mp* *mp* *p* *mp* *mf*

265

Sop. Ct.

Ct. 1 (cornet) *p* *mp*

Ct. 2 *pp* *mp*

Ct. 3 *pp* *mp*

Ct. 4

Ct. 5 *pp* *p* *mp*

Ct. 6

Ct. 7

Ct. 8

Ct. 9

Flugel *pp* *mp*

Hn. 1 *mp*

Hn. 2 *mp*

Hn. 3 *mp*

Bar. 1

Bar. 2

Tbn. 1 *pp* *mp* open

Tbn. 2 *p* *mf* cup mute

Bass Tbn.

Euph. 1

Euph. 2

Bass 1 E

Bass 2 E

Bass 1 B

Bass 2 B

Perc. 1

Perc. 2 *mp*

Perc. 3 *p* chimes

276 *poco rit.* *a tempo*

Ct. 1

Ct. 5 *poco agitato*
poco a poco cresc. *mf*

Tbn. 1 *open* *mp*

Tbn. 2 *open* *mp*

Bass Tbn. *open* *mp*

Perc. 1 *crotales* *pp* *cym.* *pp* *mp*

Perc. 2 *mf* *mf* *mf* *mf*

Perc. 3 *cym.* *pp* *mp* *chimes*

282 **quasi cadenza**

285 *poco rit.* *a tempo*

Sop. Ct.

Ct. 5 *poco a poco agitato*
mp *p* *cresc.* *f*

Tbn. 1 *mf*

Tbn. 2 *mf*

Bass Tbn. *mf*

Perc. 1 *crotales* *pp* *cym.* *pp* *mf*

Perc. 2 *mf* *mf*

Perc. 3 *cym.* *pp* *mf* *p*

Sop. Ct.

Ct. 1

Ct. 2

Ct. 3

Ct. 4

Ct. 5 *mp* poco rit. *p* a tempo

Ct. 6

Ct. 7

Ct. 8

Ct. 9

Flugel

Hn. 1

Hn. 2

Hn. 3

Bar. 1 *pp* *mp*

Bar. 2 *pp* *mp*

Tbn. 1 *mp* *pp*

Tbn. 2 *mp* *pp*

Bass Tbn. *mp* *pp*

Euph. 1

Euph. 2 *pp* *mp*

Bass 1 E

Bass 2 E

Bass 1 B

Bass 2 B

Perc. 1 *pp* timpani

Perc. 2 *mp* *mf*

Perc. 3

Sop. Ct.

Ct. 1 harmon mute *pp* \leftarrow *mp*

Ct. 2 harmon mute *pp* \leftarrow *mp*

Ct. 3 harmon mute *pp* \leftarrow *mp*

Ct. 4 harmon mute *pp* \leftarrow *mp*

Ct. 5 cup mute *p*

Ct. 6 cup mute *p*

Ct. 7 cup mute *p*

Ct. 8 cup mute *p*

Ct. 9 cup mute *p*

Flugel *mp* \leftarrow *mf* \rightarrow *pp* \leftarrow *mp*

Hn. 1 *mp* \leftarrow *mf* \rightarrow *pp* \leftarrow *mf*

Hn. 2 *mp* \leftarrow *mf* \rightarrow *pp* \leftarrow *mp*

Hn. 3 *mp* \leftarrow *mf* \rightarrow *pp* \leftarrow *mp*

Bar. 1 *mf* \rightarrow *pp* \leftarrow *mp*

Bar. 2 *mf* \rightarrow *pp* \leftarrow *mp*

Tbn. 1 *mf* \rightarrow *pp*

Tbn. 2 *mf* \rightarrow *pp*

Bass Tbn. *mf* \rightarrow *pp* \leftarrow *mp*

Euph. 1 *pp* \leftarrow *mp* \leftarrow *mp* \leftarrow *mp*

Euph. 2 *mf* \leftarrow *pp* \leftarrow *mp*

Bass 1 Eb *mf* \leftarrow *pp* \leftarrow *mp*

Bass 2 Eb *mf* \leftarrow *pp* \leftarrow *mp*

Bass 1 Bb *mf* \leftarrow *pp* \leftarrow *mp*

Bass 2 Bb *mf* \leftarrow *pp* \leftarrow *mp*

Perc. 1 *mp* \rightarrow *pp* \leftarrow *mp* \leftarrow *p* \leftarrow *mf*

Perc. 2 *mf*

Perc. 3 *mp* \rightarrow *pp* \leftarrow *pp*

B.D.

crotales

cym.

Score for various instruments including Sopranos, Clarinets (Cl. 1-9), Flute, Horns (Hn. 1-3), Baritone (Bar. 1-2), Trombones (Tbn. 1-2), Bass Trombone, Euphoniums (Euph. 1-2), Basses (Bass 1 Eb, Bass 2 Eb, Bass 1 Bb, Bass 2 Bb), and Percussion (Perc. 1-3).

Key performance instructions include:

- harmon mute
- (harmon mute)
- (cup mute)
- mp
- mf
- pp
- p
- mf
- pp
- mp
- crotales
- cym.



326 **(rall.)** 327 **a tempo** **poco rit.** **poco accel.**

Sop. Ct. *mf* *f* *mp*

Ct. 1 *f* *mp*

Ct. 2 *mf* *f* *mp*

Ct. 3 *f* *p* *harmon mute*

Ct. 4 *f* *p* *harmon mute*

Ct. 5 *f* *mp*

Ct. 6 *mf* *f* *mp* *harmon mute* *p*

Ct. 7 *mf* *f* *mp* *harmon mute* *p*

Ct. 8 *f* *p* *harmon mute*

Ct. 9 *f* *p* *harmon mute*

Flugel *f* *mp* *mute* *p*

Hn. 1 *f* *mp* *mp*

Hn. 2 *f* *mp* *mute* *p*

Hn. 3 *f* *mp* *mute* *p*

Bar. 1 *f* *mp* *mp*

Bar. 2 *f* *mp*

Tbn. 1 *f* *mp*

Tbn. 2 *f* *mp*

Bass Tbn. *mf* *f* *mp*

Euph. 1 *mp*

Euph. 2 *f* *mp*

Bass 1 Eb *mf* *f* *mp*

Bass 2 Eb *mf* *f* *mp*

Bass 1 Bb *f* *mp*

Bass 2 Bb *mf* *f* *mp*

Perc. 1 *mf* *f* *mp* *timpani*

Perc. 2 *p* *mf* *tam-tam*

Perc. 3 *pp* *mf* *pp* *B.D.*

Sop. Ct.

Ct. 1 cup mute *p* *mf* *mp*

Ct. 2 cup mute *p* *mf* *mp*

Ct. 3 cup mute *pp* *mp*

Ct. 4 cup mute *pp* *mp*

Ct. 5 cup mute *pp* *mp*

Ct. 6 cup mute *pp* *mp*

Ct. 7 cup mute *pp* *mp*

Ct. 8 cup mute *pp* *mp*

Ct. 9 cup mute *pp* *mp*

Flugel

Hn. 1

Hn. 2

Hn. 3

Bar. 1

Bar. 2 *mute* *p*

Tbn. 1 cup mute *p* *mf* *mp*

Tbn. 2 cup mute *p* *mf* *mp*

Bass Tbn. cup mute *p* *mf* *mp*

Euph. 1

Euph. 2

Bass 1 Eb *mp*

Bass 2 Eb

Bass 1 Bb *mp*

Bass 2 Bb

Perc. 1 *pp* *mp*

Perc. 2 *mp* *mp*

Perc. 3 *p* *mf* *pp* *mp* *tam-tam* *cym.*

Sop. Ct.

Ct. 1

Ct. 2

Ct. 3

Ct. 4

Ct. 5

Ct. 6

Ct. 7

Ct. 8

Ct. 9

poco a poco dim.

poco a poco dim.

poco a poco dim.

poco a poco dim.

poco a poco dim.

poco a poco dim.

poco a poco dim.

poco a poco dim.

poco a poco dim.

poco a poco dim.

Flugel

Hn. 1

Hn. 2

Hn. 3

Bar. 1

Bar. 2

Tbn. 1

Tbn. 2

Bass Tbn.

poco a poco dim.

poco a poco dim.

poco a poco dim.

Euph. 1

Euph. 2

Bass 1 Eb

Bass 2 Eb

Bass 1 Bb

Bass 2 Bb

Perc. 1

Perc. 2

Perc. 3

cym.

pp

mf

f

tam-tam

pp

mf

pp

f

sim.

Tape

Track 2



Sop. Ct.

Ct. 1

Ct. 2

Ct. 3

Ct. 4

Ct. 5

Ct. 6

Ct. 7

Ct. 8

Ct. 9

Flugel

Hn. 1

Hn. 2

Hn. 3

Bar. 1

Bar. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph. 1

Euph. 2

Bass 1 Eb

Bass 2 Eb

Bass 1 Bb

Bass 2 Bb

Perc. 1

Perc. 2

Perc. 3

(respond)



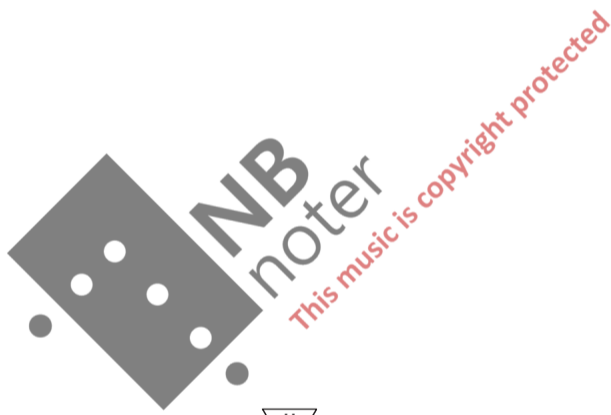
ca. 12"

20"

Tape



Sop. Ct.
Ct. 1
Ct. 2
Ct. 3
Ct. 4
Ct. 5
Ct. 6
Ct. 7
Ct. 8
Ct. 9
Flugel
Hn. 1
Hn. 2
Hn. 3
Bar. 1
Bar. 2
Tbn. 1
Tbn. 2
Bass Tbn.
Euph. 1
Euph. 2
Bass 1 E
Bass 2 E
Bass 1 B
Bass 2 B
Perc. 1
Perc. 2
Perc. 3



(♩ = 80)

Musical score for Euphonium (Euph. 1, Euph. 2) and Percussion (Perc. 1, 2, 3). The score is in 3/4 time and includes dynamics such as *mp* and *f*. The percussion parts are marked with *f* and *lv.* (lively). The score is divided into four measures.

ca. 33"

Tape

Musical score for a symphony orchestra, page 362. The score includes parts for woodwinds (Sopranos, Clarinets 1-9, Flute, Horns 1-3, Baritone 1-2, Trombones 1-2, Bass Trombone), brass (Euphonium 1-2, Bass 1-2 Eb, Bass 1-2 Bb), and percussion (Percussion 1-3). The score is in 4/4 time and features various dynamics such as *p*, *mp*, *mf*, and *pp*, along with performance instructions like "open" and "cresc.".

Score for various instruments including Sopranos, Clarinets (Ct. 1-9), Flute, Horns (Hn. 1-3), Baritone (Bar. 1-2), Trombones (Tbn. 1-2), Bass Trombone, Euphoniums (Euph. 1-2), Basses (Bass 1 E, 2 E, 1 B, 2 B), Percussion (Perc. 1-3), and Mallets (M.).

Key performance markings include dynamics such as *mf*, *f*, *p*, *mp*, *ff*, and *ffp*. Specific instructions like "open" and "cym." are present. A large watermark "IMB Noter" is overlaid on the score.

Rehearsal marks are indicated by numbers 4, 3, and 4, 3 in the bottom right of the staves.

Score for Sopranos (Sop. Ct.), Clarinets (Ct. 1-9), Flute (Flugel), Horns (Hn. 1-3), Baritone (Bar. 1-2), Trombones (Tbn. 1-2), Bass Trombone (Bass Tbn.), Euphoniums (Euph. 1-2), Basses (Bass 1 Eb, Bass 2 Eb, Bass 1 Bb, Bass 2 Bb), and Percussion (Perc. 1-3).

Key features include dynamic markings such as *p*, *mp*, *mf*, *f*, *pp*, *ppp*, *cresc.*, and *open*. Performance instructions like *tr.* (trills) and *cym.* (cymbals) are present. A large watermark "NB noter" and "This music is copyright protected" is overlaid on the score.

senza misura

425

Musical score for various instruments including Sop. Ct., Ct. 1-9, Flugel, Hn. 1-3, Bar. 1-2, Tbn. 1-2, Bass Tbn., Euph. 1-2, Bass 1 E, Bass 2 E, Bass 1 B, Bass 2 B, Perc. 1-3. The score includes dynamic markings such as *ff*, *harmon mute*, and *molto secco*. It also features tempo markings like $(\bullet = 104)$ and $(\bullet = 160)$.



