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ESCAPADES

Etienne Crausaz

Kompositionsauftrag des Bernischen Kantonal-Musikverbandes BKMV als Aufgabestück der 4. Klasse für das 23. Kantonal-Musikfest 2014 in Aarwangen. In drei zusammenhängenden Partien komponiert, eröffnet das Werk mit einem heroischen Thema, welches für den «Kampf» steht. Der zweite Satz ist sehr ruhig und widerspiegelt den «Frieden». Das Werk schliesst mit einem freudigem, gesanglichem Tanz (Gigue). Die Stärke dieser Komposition liegt in seiner einfachen Ausführung und seiner kompakten, variablen Instrumentierung.

ETIENNE CRAUSAZ

Etienne Crausaz hat sein Musikstudium mit der Tuba in Bern und in Zürich absolviert und mit dem Lehrdiplom, dem Konzertdiplom und dem Solistendiplom abgeschlossen. Er ist regelmässig als Aushilfemusiker beim Orchestre de Chambre de Lausanne und beim Symphonie Orchester Bern tätig. Er tritt ebenfalls in Konzerten zusammen mit Kammermusik-Ensembles auf, namentlich mit dem Tubaquartett «Les Tubadours». Ein Grossteil seiner Arbeitszeit widmet er dem Komponieren und Arrangieren für die verschiedensten Formationen: Brass Bands, Harmoniemusik, Chor und Kammermusik. Er erfüllt Aufträge von verschiedenen Formationen, Vereinen und Künstlern (Orchestre d'Harmonie de Fribourg, Ensemble de Cuivres Euphonia, Thomas Rüedi und Raphael Christen, Sergio Carolino, usw.). Sein Werkverzeichnis umfasst rund vierzig Werke der unterschiedlichsten Richtungen. Er ist auch ein passionierter Dirigent und Lehrer. Er dirigiert eine Brass Band und einen gemischten Chor und erteilt Instrumentalunterricht für Blechblasinstrumente.

Commande de l'Association Cantonale Bernoise de Musique. Pièce imposée en 4ème catégorie à Aarwangen, 2014. Construite en trois parties qui s'enchaînent, la pièce débute par une musique à caractère martial. Le deuxième mouvement est très calme et inspire la paix. La pièce se conclue par une sorte de gigue très joyeuse et chantante. L'atout de cette pièce réside dans sa simplicité d'exécution et son orchestration à possibilités multiples.

ETIENNE CRAUSAZ

Etienne Crausaz a effectué des études professionnelles de tuba à Berne (M. Guy Michel) et à Zürich (M. Anne Jelle Visser), et a successivement obtenu les diplômes d'enseignement, de concert et de soliste. Il collabore régulièrement en tant que remplaçant avec les orchestres de chambre de Lausanne, Fribourg et Bâle, l'orchestre symphonique de Berne ainsi que l'orchestre du festival de Gstaad. Il se produit également en concert avec des ensembles de musique de chambre, notamment avec Les Tubadours, quatuor de tubas et Drum'n Basses, deux tubas et batterie. Il passe une partie significative de son temps à la composition et à l'arrangement pour diverses formations: orchestre d'harmonie, brass band, chœur, musique de chambre. Il honore les commandes de divers ensembles, associations et artistes (Orchestre d'Harmonie de Fribourg, Concordia & Landwehr de Fribourg, Ensemble de cuivres Euphonia, Thomas Rüedi & Raphael Christen, Sergio Carolino, Association Suisse des Brass Bands, etc.). Il possède à son actif une soixantaine d'œuvres de styles très variés. Passionné également par la direction et l'enseignement, il dirige le chœur d'église ainsi qu'un Brass Band de 2ème catégorie et dispense des cours d'instruments de cuivre à des jeunes musiciens dans diverses écoles de musique.

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ESCAPADES

Etienne Crausaz

The 4th section set work commissioned by the Bernese Cantonal Music Association (BKMV) for the 23rd Bernese Cantonal Music Festival, 2014, in Aarwangen. The work comprises three related parts and opens with a heroic theme representing the 'battle'. The second movement is calm and serene and reflects 'peace'. The work concludes with a joyful, cantabile dance (gigue). The strengths of this composition lie in its simple execution and the compact, variable instrumentation.

ETIENNE CRAUSAZ

Etienne Crausaz completed his musical studies on the tuba in Berne and Zurich with both a qualification in teaching and concert and soloist diplomas. He is frequently employed as a substitute musician in the Lausanne Chamber Orchestra and Bernese Symphony Orchestra and also gives concerts with chamber music ensembles, in particular the tuba quartet, 'Les Tubadours'. Composing and arranging occupy a considerable amount of his time. Crausaz has composed works for a diverse range of musical formations including brass band, wind band, choir and chamber music and regularly receives commissions from different bands, associations and artists (Orchestre d'Harmonie de Fribourg, Ensemble de Cuivres Euphonia, Thomas Rüedi, Raphael Christen, Sergio Carolino, etc.). His catalogue of works comprises around forty works in various different styles. Crausaz is also a passionate conductor and teacher. He conducts a brass band, a mixed choir and offers brass tuition.

ESCAPADES

Etienne Crausaz

Auftragskomposition für das Bernische Kantonal-Musikfest 2014 in Aarwangen, 4. Klasse

Moderato deciso

5

Flute

Oboe (opt.)

Bassoon (opt.)

Clarinet I in B \flat

Clarinet II in B \flat

Clarinet III in B \flat (opt.)

Bass Clarinet in B \flat (opt.)

Alto Saxophone I

Alto Saxophone II (opt.)

Tenor Saxophone (opt.)

Baritone Saxophone (opt.)

Trumpet in B \flat I

Trumpet in B \flat II

Trumpet in B \flat III (opt.)

Horn in F I

Horn in F II

Trombone I

Trombone II

Bass Trombone (opt.)

Euphonium

Tuba

Timpani

Percussion I

Percussion II

Mallets (opt.)

2 3 4 5 6 7

Fl. *f* *mf* *f*

Ob. *f* *mf* *f*

Bsn. *f* *mf* *f*

Cl. I *f* *mf* *f*

Cl. II *f* *mf* *f*

Cl. III *f* *mf* *f*

B. Cl. *f* *mf* *f*

Alto Sax. I *f* *f*

Alto Sax. II *f* *f*

Ten. Sax. *f* *f*

Bari. Sax. *f* *mf*

Tpt. I *mf* *f*

Tpt. II *mf* *f*

Tpt. III *mf* *f*

Hn. I *f* *f*

Hn. II *f* *f*

Tbn. I *mf* *f*

Tbn. II *mf* *f*

B. Tbn. *mf* *f*

Euph. *mf*

Tba. *mf* *f*

Timp. *mp* *f* *mf*

Perc. I *mp* *f* *mf*

Perc. II *mf*

Mallets *f*

8 9 10 11 12 13 14 15

Glsp

Tpt. III

Fl. *mf* *f* *ff*

Ob. *mf* *f* *ff*

Bsn. *mf* *f* *ff*

Cl. I *mf* *f* *ff*

Cl. II *mf* *f* *ff*

Cl. III *mf* *f* *ff*

B. Cl. *mf* *f* *ff*

Alto Sax. I *f* *ff*

Alto Sax. II *f* *ff*

Ten. Sax. *f* *ff*

Bari. Sax. *mf* *ff*

Tpt. I *mf* *f* *ff*

Tpt. II *mf* *f* *ff*

Tpt. III *mf* *f* *ff*

Hn. I *f* *ff*

Hn. II *f* *ff*

Tbn. I *mf* *f* *ff*

Tbn. II *mf* *f* *ff*

B. Tbn. *mf* *f* *ff*

Euph. *mf* *ff*

Tba. *mf* *f* *ff*

Timp. *mf* *ff*

Perc. I *mf* *ff*

Perc. II *ff*

Mallets *ff*

16 17 18 19 20 21 22 23

Fl. *f*

Ob. *mf* *f*

Bsn. *mp* *mp*

Cl. I *mf* *f*

Cl. II *mf* *f*

Cl. III *mf* *f*

B. Cl. *p* *mp*

Alto Sax. I *p* *mp*

Alto Sax. II *p* *mp*

Ten. Sax. *p* *mp*

Bari. Sax. *p* *mp*

Tpt. I

Tpt. II

Tpt. III

Hn. I *p* *mp*

Hn. II *p* *mp*

Tbn. I *p* *mp*

Tbn. II

B. Tbn.

Euph. *mf* *f*

Tba. *p* *mp*

Timp. *pp*

Perc. I

Perc. II

Mallets

24 25 26 27 28 *f* 29 30 31 32

FL. *f* *mp* *f*

Ob. *f* *mp* *f*

Bsn. *f* *mp* *f* *mf*

Cl. I *f* *mp* *f*

Cl. II *f* *mp* *f*

Cl. III *f*

B. Cl. *f* *mp* *f* *mf*

Alto Sax. I *f* *mp* *f*

Alto Sax. II *f* *mp* *f*

Ten. Sax. *f* *mp* *f*

Bari. Sax. *f* *mp* *f* *mf*

Tpt. I *f* *mp* *f*

Tpt. II *f* *mp* *f*

Tpt. III *f* *mp* *f*

Hn. I *f* *mp* *f*

Hn. II *f* *mp* *f* *mp*

Tbn. I *f* *mp* *f* *mp*

Tbn. II *f* *mp* *f* *mp*

B. Tbn. *f* *mp* *f* *mp*

Euph. *f* *mp* *f* *mp*

Tba. *f* *mp* *f* *mp*

Timp. *f* *mf* *f* *mf* *f* *mf* *f* *mf* *mp* *f* *mf*

Perc. I *f* *mf* *f* *mf* *f* *mf* *f* *mf* *mp* *f* *mf*

Perc. II *f*

Mallets

Fl. *mp* *mf*

Ob. *mp* *mf*

Bsn. *p* *mp* *mf*

Cl. I *p* *mp* *mf*

Cl. II *p* *mp* *mf*

Cl. III *p* *mp* *mf*

B. Cl. *p* *mp* *mf*

Alto Sax. I *p* *mp* *mf*

Alto Sax. II *p* *mp* *mf*

Ten. Sax. *p* *mp* *mf*

Bari. Sax. *p* *mp* *mf*

Hn. I *p* *mp* *mf*

Hn. II *p* *mp* *mf*

Tbn. I *p* *Play* *p* *mp*

Tbn. II *p* *p* *mp*

B. Tbn. *p* *p* *mp*

Euph. *p* *mf*

Tba. *p* *mp* *mf*

Timp. *p* *mp* *mf*

Perc. I *p* *mp* *mf*

Perc. II

Mallets

41 42 43 44 45 46 47

Fl. *f* *mp sub.* *ff*

Ob. *f* *mp sub.* *ff*

Bsn. *f* *mp sub.* *ff*

Cl. I *f* *mp sub.* *ff*

Cl. II *f* *mp sub.* *ff*

Cl. III *f* *mp sub.* *ff*

B. Cl. *f* *mp sub.* *ff*

Alto Sax. I *f* *mp sub.* *ff*

Alto Sax. II *f* *mp sub.* *ff*

Ten. Sax. *f* *mp sub.* *ff*

Bari. Sax. *f* *mp sub.* *ff*

Tpt. I *f* *mp sub.* *ff*

Tpt. II *f* *mp sub.* *ff*

Tpt. III *f* *mp sub.* *ff*

Hn. I *f* *mp sub.* *ff*

Hn. II *f* *mp sub.* *ff*

Tbn. I *f* *mp sub.* *ff*

Tbn. II *f* *mp sub.* *ff*

B. Tbn. *f* *mp sub.* *ff*

Euph. *f* *mp sub.* *ff*

Tba. *f* *mp sub.* *ff*

Timp. *f* *mp sub.* *ff*

Perc. I *f* *mp sub.* *ff*

Perc. II *ff*

Mallets *ff*

48 49 50 51 52 53 54

Fl.

Ob.

Bsn.

Cl. I

Cl. II

Cl. III

B. Cl.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bari. Sax.

Tpt. I

Tpt. II

Tpt. III

Hn. I

Hn. II

Tbn. I

Tbn. II

B. Tbn.

Euph.

Tba.

Timp.

Perc. I

Perc. II

Mallets

55 56 57 58

lunga

Fl.

Ob.

Bsn.

Cl. I

Cl. II

Cl. III

B. Cl.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bari. Sax.

Tpt. I

Tpt. II

Tpt. III

Hn. I

Hn. II

Tbn. I

Tbn. II

B. Tbn.

Euph.

Tba.

Timp.

Perc. I

Perc. II

Mallets

64 **Largo espressivo**

Fl. *poco f*

Ob. *mf* *poco f*

Bsn. *mp* *mf*

Cl. I *mf* *poco f*

Cl. II *mp* *mf*

Cl. III *mp* *mf*

B. Cl. *mp* *mf*

Alto Sax. I *mf* *poco f*

Alto Sax. II *mp* *mf*

Ten. Sax. *mp* *mf*

Bari. Sax. *mp* *mf*

Tpt. I *mf*

Tpt. II *mf*

Tpt. III *mf*

Hn. I *mp* *p* *Play* *mf*

Hn. II *mp* *p* *Play* *mf*

Tbn. I *p* *mf*

Tbn. II *p* *mf*

B. Tbn. *pp* *p* *mf*

Euph. *low W.W.* *mp* *p* *B. Trb.* *mf* *tutti*

Tba. *pp* *p* *solo* *mf*

Timp. *pp*

Perc. I

Perc. II

Mallets

64 65 66 67 68 69 70 71 72 73

76 Poco animato

This page contains the musical score for measures 74 through 82. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet I (Cl. I), Clarinet II (Cl. II), Clarinet III (Cl. III), Bass Clarinet (B. Cl.), Alto Saxophone I (Alto Sax. I), Alto Saxophone II (Alto Sax. II), Tenor Saxophone (Ten. Sax.), Bass Saxophone (Bari. Sax.), Trumpet I (Tpt. I), Trumpet II (Tpt. II), Trumpet III (Tpt. III), Horn I (Hn. I), Horn II (Hn. II), Trombone I (Tbn. I), Trombone II (Tbn. II), Bass Trombone (B. Tbn.), Euphonium (Euph.), Tuba (Tba.), Timpani (Timp.), Percussion I (Perc. I), Percussion II (Perc. II), and Mallets. The score includes various dynamics such as *mf*, *mp*, *p*, and *pp*. A specific instruction for the Oboe in measure 80 reads "2nd voice cue Oboe". A large red watermark "www.Scholarship.com - Probestimme" is overlaid diagonally across the page.

84 Tempo I

Animato

Fl. *mf* *mp*

Ob. *mf*

Bsn. *mf* *mp*

Cl. I *mf* *mp*

Cl. II *mf* *mp*

Cl. III *mf* *mp*

B. Cl. *mf* *mp*

Alto Sax. I *mf* *mp*

Alto Sax. II *mf* *mp*

Ten. Sax. *mf* *mp*

Bari. Sax. *mf* *mp*

Tpt. I *mf* *mp* *mf* *mp*

Tpt. II *mp* *mf*

Tpt. III *mp* *mf*

Hn. I *mf* *mp* *mf* *mp*

Hn. II *mf* *mp* *mf* *mp*

Tbn. I *mp*

Tbn. II *mp*

B. Tbn. *mp*

Euph. *mp* *mp* *mf* *mp*

Tba. *mp* *mp* *mf* *mp*

Timp. *mp* *mf* *mp*

Perc. I

Perc. II

Mallets

B. Trb. *mp* *mp* *mf* *mp*

Play solo tutti

83 84 85 86 87 88 89 90

allarg. 92 Tempo I

FL. *f*

Ob. *mf* *f*

Bsn. *f* *mp*

Cl. I *f* *mf*

Cl. II *f* *mf*

Cl. III *f*

B. Cl. *f* *p*

Alto Sax. I *f*

Alto Sax. II *f*

Ten. Sax. *f*

Bari. Sax. *f*

Tpt. I *f*

Tpt. II *f*

Tpt. III *f*

Hn. I *f* *mf*

Hn. II *f* *mf*

Tbn. I *f* *mf*

Tbn. II *f*

B. Tbn. *f*

Euph. *f* *mp*

Tba. *f* *pp*

Timp. *mf* *f* *pp*

Perc. I

Perc. II S. Cymb. w/ soft mallets *mf* *f*

Mallets

91 *f* 92 93 94 95 96 97 98 99

103 Più lento

Allegro

Fl. *mf* *mp > p* *pp* *mf*

Ob. *mp > p* *pp* *mf*

Bsn.

Cl. I *mp* *mp > p* *mf* *mp*

Cl. II *mp* *mp > p* *mf* *mp*

Cl. III *mp* *mf* *mp*

B. Cl. *mp*

Alto Sax. I *mf* *mp*

Alto Sax. II *mf* *mp*

Ten. Sax.

Bari. Sax.

Tpt. I *p* *pp* *mf*

Tpt. II *p* *pp*

Tpt. III

Hn. I *mp* *p* *mf* *mp*

Hn. II *p* *mf* *mp*

Tbn. I *p* *p* *pp*

Tbn. II *p* *p* *pp*

B. Tbn.

Euph. *solo* *tutti* *p* *pp*

Tba. *p* *pp*

Timp.

Perc. I Triangle (to play only if no glock.!) *p*

Perc. II Tambourine *mf* *p*

Mallets

100 101 102 103 104 105 *p* 106 107 108 109 110

Fl. *mf*

Ob. *mf* Play

Bsn. *p*

Cl. I *mf*

Cl. II *mf*

Cl. III *mf*

B. Cl. *p*

Alto Sax. I

Alto Sax. II

Ten. Sax. *mp*

Bari. Sax. *mp*

Tpt. I

Tpt. II *mf*

Tpt. III

Hn. I *mp* Play

Hn. II *mp* Play

Tbn. I *mf* *mp*

Tbn. II *mf* *mp*

B. Tbn. *p*

Euph. *mf*

Tba. *mf* *p*

Timp.

Perc. I Temple Blocks (or Wood Block ad lib.) *mp*

Perc. II 4 *mf*

Mallets

111 112 113 114 115 116 117 118 119 120 121 122 123

Fl. *f*

Ob. *f*

Bsn. *mp*

Cl. I *f*

Cl. II *f*

Cl. III *f*

B. Cl. *mp*

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bari. Sax.

Tpt. I *mf* con sord. (straight)

Tpt. II *mf* con sord. (straight)

Tpt. III

Hn. I

Hn. II

Tbn. I

Tbn. II

B. Tbn. *mp*

Euph.

Tba. *mp*

Timp. *p* *mp* S.D. *p* *mp*

Perc. I *mp*

Perc. II *mp*

Mallets

124 125 126 127 128 129 130 131 132 133 134 135

Fl. *cresc.* *ff*

Ob. *cresc.* *ff*

Bsn. *mf* *cresc.* *ff*

Cl. I *cresc.* *ff* *f*

Cl. II *cresc.* *ff* *mf*

Cl. III *cresc.* *ff* *mf*

B. Cl. *mf* *cresc.* *ff* *mf*

Alto Sax. I *mf* *cresc.* *ff* *f*

Alto Sax. II *mf* *cresc.* *ff* *mf*

Ten. Sax. *mf* *cresc.* *ff* *mf*

Bari. Sax. *mf* *cresc.* *ff* *mf*

Tpt. I *f* *senza sord.* *mf* *ff* *f*

Tpt. II *f* *senza sord.* *ff*

Tpt. III *ff*

Hn. I *mf* *cresc.* *ff* *mf*

Hn. II *mf* *cresc.* *ff* *mf*

Tbn. I *mf* *cresc.* *ff* *mf*

Tbn. II *mf* *cresc.* *ff* *mf*

B. Tbn. *mf* *cresc.* *ff* *mf*

Euph. *f* *cresc.* *ff*

Tba. *mf* *cresc.* *ff* *mf*

Timp. *mp* *mf* *mp* *mf* *mf* *f*

Perc. I *mf* *f* *mf*

Perc. II *mf* *cresc.* *f*

Mallets

136 137 138 139 140 141 142 143 144 *f* 145 146 147

Fl. *f* < *ff* < *ff* < *f* < *ff*

Ob. *f* < *ff* < *ff* < *f* < *ff*

Bsn. *ff*

Cl. I *ff* < *f* < *ff* < *f* < *ff* < *f*

Cl. II *ff* < *mf* < *ff* < *mf* < *ff* < *mf*

Cl. III *ff* < *mf* < *ff* < *mf* < *ff* < *mf*

B. Cl. *ff* < *mf* < *ff* < *mf* < *ff* < *mf*

Alto Sax. I *ff* < *f* < *ff* < *f* < *ff* < *f*

Alto Sax. II *ff* < *mf* < *ff* < *mf* < *ff* < *mf*

Ten. Sax. *ff* < *mf* < *ff* < *mf* < *ff* < *mf*

Bari. Sax. *ff* < *mf* < *ff* < *mf* < *ff* < *mf*

Tpt. I *ff* < *f* < *ff* < *f* < *ff* < *f*

Tpt. II

Tpt. III

Hn. I *ff* < *mf* < *ff* < *mf* < *ff* < *mf*

Hn. II *ff* < *mf* < *ff* < *mf* < *ff* < *mf*

Tbn. I *ff* < *mf* < *ff* < *mf* < *ff* < *mf*

Tbn. II *ff* < *mf* < *ff* < *mf* < *ff* < *mf*

B. Tbn. *ff* < *mf* < *ff* < *mf* < *ff* < *mf*

Euph. *f* < *ff* < *ff* < *f* < *ff*

Tba. *ff* < *mf* < *ff* < *mf* < *ff* < *mf*

Timp. *mf* < *f* < *mf* < *f* < *mf* < *f*

Perc. I *f* < *mf* < *f* < *mf* < *f* < *mf*

Perc. II

Mallets

148 149 150 151 152 153 154 155 156 157 158 159

Fl. *mf* *cresc.*

Ob. *mf* *cresc.*

Bsn. *mp* *p* *mf* *cresc.*

Cl. I *p* *mf* *f* *cresc.*

Cl. II *mf* *f* *cresc.*

Cl. III *mf* *f* *cresc.*

B. Cl. *mp* *p* *mf* *cresc.*

Alto Sax. I *mf* *f* *cresc.*

Alto Sax. II *mf* *f* *cresc.*

Ten. Sax. *f* *cresc.*

Bari. Sax. *mf* *cresc.*

Tpt. I *p* *mf* *cresc.*

Tpt. II *mf* *cresc.*

Tpt. III *mf* *cresc.*

Hn. I *mf*

Hn. II *mf*

Tbn. I *mp* *cresc.*

Tbn. II *mp* *cresc.*

B. Tbn. *mp* *p* *mp* *cresc.*

Euph. *mp* *cresc.*

Tba. *mp* *p* *mf* *cresc.*

Timp. *mp* *p* *mp* *mf*

Perc. I *mf*

Perc. II *mf* *cresc.*

Mallets *mf*

160 161 162 163 164 165 166 167 168 169 170 171 172

Fl. *f*

Ob. *f*

Bsn. *f*

Cl. I *f*

Cl. II *f*

Cl. III *f*

B. Cl. *f*

Alto Sax. I *f*

Alto Sax. II *f*

Ten. Sax. *f*

Bari. Sax. *f*

Tpt. I *f*

Tpt. II *f*

Tpt. III *f*

Hn. I *cresc.* *f*

Hn. II *cresc.* *f*

Tbn. I *f*

Tbn. II *f*

B. Tbn. *f*

Euph. *f*

Tba. *f*

Timp. *mf* *f*

Perc. I *f*

Perc. II *f*

Mallets

173 174 175 176 177 178 179 180 181 182 183

Fl. *mf* cresc.

Ob. *mf* cresc.

Bsn. *mf* cresc.

Cl. I *mf* cresc.

Cl. II *mf* cresc.

Cl. III *mf* cresc.

B. Cl. *mf* cresc.

Alto Sax. I *mp* cresc.

Alto Sax. II *mp* cresc.

Ten. Sax. *mp* cresc.

Bari. Sax. *mp* cresc.

Tpt. I *mf* cresc.

Tpt. II *mp* cresc.

Tpt. III *mp* cresc.

Hn. I *f* cresc.

Hn. II *f* cresc.

Tbn. I *mp* cresc.

Tbn. II *mp* cresc.

B. Tbn. *mf* cresc.

Euph. *f* cresc.

Tba. *mf* cresc.

Timp. *mp* *mf* *mp* *mf*

Perc. I *mf*

Perc. II

Mallets

184 185 186 187 *mf* 188 cresc. 189 190 191 192 193 194

Fl. *ff* *f* *ff*

Ob. *ff* *f* *ff*

Bsn. *ff*

Cl. I *ff* *f* *ff* *f* *ff*

Cl. II *ff* *mf* *ff* *mf* *ff* *mf*

Cl. III *ff* *mf* *ff* *mf* *ff* *mf*

B. Cl. *ff* *mf* *ff* *mf* *ff* *mf*

Alto Sax. I *ff* *f* *ff* *f* *ff* *f*

Alto Sax. II *ff* *mf* *ff* *mf* *ff* *mf*

Ten. Sax. *ff* *mf* *ff* *mf* *ff* *mf*

Bari. Sax. *ff* *mf* *ff* *mf* *ff* *mf*

Tpt. I *ff* *f* *ff* *f* *ff* *f*

Tpt. II *ff* senza sord.

Tpt. III *ff*

Hn. I *ff* *mf* *ff* *mf* *ff* *mf*

Hn. II *ff* *mf* *ff* *mf* *ff* *mf*

Tbn. I *ff* *mf* *ff* *mf* *ff* *mf*

Tbn. II *ff* *mf* *ff* *mf* *ff* *mf*

B. Tbn. *ff* *mf* *ff* *mf* *ff* *mf*

Euph. *ff* *f* *ff*

Tba. *ff* *mf* *ff* *mf* *ff* *mf*

Timp. *mp* *f* *mf* *f* *mf* *f*

Perc. I *f* *mf* *f* *mf* *f* *mf*

Perc. II *f*

Mallets

195 196 197 198 199 200 201 202 203 204 205 206

Fl. *f* *ff* *f*

Ob. *f* *ff* *f*

Bsn. *ff* *mp* *fp*

Cl. I *ff* *f* *mf* *mf* *f*

Cl. II *ff* *mf* *mf* *mf* *f*

Cl. III *ff* *mf* *mf* *mf* *f*

B. Cl. *ff* *mf* *mp* *mp* *fp*

Alto Sax. I *ff* *f* *mf* *mf* *f*

Alto Sax. II *ff* *mf* *mf* *mf* *f*

Ten. Sax. *ff* *mf* *mf* *mf* *f*

Bari. Sax. *ff* *mf* *mp* *mp* *fp*

Tpt. I *ff* *f* *mf* *mf* *fp*

Tpt. II *ff* *mf* *mf* *mf* *fp*

Tpt. III *ff* *mf* *mp* *mp* *fp*

Hn. I *ff* *mf* *mp* *mf* *fp*

Hn. II *ff* *mf* *mp* *mf* *fp*

Tbn. I *ff* *mf* *mp* *mp* *fp*

Tbn. II *ff* *mf* *mp* *mp* *fp*

B. Tbn. *ff* *mf* *mp* *mp* *fp*

Euph. *f* *ff* *mf* *mp* *fp*

Tba. *ff* *mf* *mp* *mp* *fp*

Timp. *mf* *f* *mp* *mp* *fp*

Perc. I *f* *mf* *mp* *mp* *fp*

Perc. II *f* *mf* *mp* *mp* *fp*

Mallets *f* *mf* *mp* *mp* *fp*

207 208 209 210 211 212 213 214 215 216

poco accel. al fine

This page contains the musical score for measures 217 through 226. The score is arranged in a standard orchestral format with the following parts from top to bottom: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet I (Cl. I), Clarinet II (Cl. II), Clarinet III (Cl. III), Bass Clarinet (B. Cl.), Alto Saxophone I (Alto Sax. I), Alto Saxophone II (Alto Sax. II), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bari. Sax.), Trumpet I (Tpt. I), Trumpet II (Tpt. II), Trumpet III (Tpt. III), Horn I (Hn. I), Horn II (Hn. II), Trombone I (Tbn. I), Trombone II (Tbn. II), Bass Trombone (B. Tbn.), Euphonium (Euph.), Tuba (Tba.), Timpani (Timp.), Percussion I (Perc. I), Percussion II (Perc. II), and Mallets. The score includes dynamic markings such as *sf* (sforzando) and *ff* (fortissimo), and articulation marks like accents and slurs. A large red watermark 'www.scribd.com Probestimme!' is overlaid diagonally across the page.