

Tamás Beischer-Matyó

Pécsi képek
Pécs pictures

nagyobb zenekari verzió
version for larger concert band

Score



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Eltelt éveimből mindössze négy esztendő töltem Pécsett, mégis azt mondhatom, életem leg meghatározóbb négy esztendeje volt. Ez alatt az idő alatt rengeteg minden történt, többek között végig jártam a középiskolát, nagykorú lettem, leérettségiztem, sok darabot írtam (köztük egy operát) végignéztam az ország átalakulását, továbbá átéltem megannyi kisebb-nagyobb, meglehetősen személyes jellegű dolgot, melyek ismertetésével ugyan senkit nem untatnék – de hát a tény az, hogy ezekből a kisebb-nagyobb, villanásszerű emlékképek töredékeiből tevődik össze Pécsi képek című művem. Mind az öt tételhez külön emlék fűz, melyek húsz év elmúltával is élénk emlékek maradtak.

Az *Ave Sopianæ!* nyitótételben azokra a történetekre emlékezem, amiket kiskoromtól fogva gyakran hallottam (lévén Pécshez közeli szülőhelyem) – hogyan jöttek be a rómaiak Pannóniába, mit építettek itt, mit csináltak, hogyan igázták le az itt lakó barbár törzseket; milyen voltak a hétköznapjaik és a magánéletük, hogy szerettek és haltak meg.

A Pécs szívében megbújó *Ókeresztény síremlék* minden érdeklődő fiatalnak meglódítja a fantáziáját. Vajon ki lehetett az a tehetős úr, aki még az erős pogányság korában megengedhette magának, hogy ilyen mauzóleumot állíttasson magának? Milyen erős volt a hite, kik vették körül, kik szerették, amíg élt? Most már csak néhány kőtömb jelzi egykor lélegző lényét, melyeket a mélyben fekvő sír elrejt...

A *Karolina külfejtés tava* sokkal újabb keletű. Ám aki a TV-toronyból észreveszi, meglátja a távoli vízen tükröződő fényeket, ahogy titokzatosan és hűvösen vonják be mágiával a környező fákat és tisztásokat, nem szabadulhat a gondolattól, hogy itt valami sokkal több minden történik, mint amit a szeme közvetlenül láthat.

Memi pasa fürdője mára már csak néhány falmaradvány, nem messze az Ókeresztény síremléktől, Pécs egyik legpatinásabb templomának szomszédságában. Azonban ha képzeletünkben e falak újra felmagasodnak, meghallhatjuk az épületben lehetetlenül csobogó vizet – a medencék körül buja török lányok táncolnak, a pasa legnagyobb meglepedésére.

Az utolsó tétel (*Hommage à J. P.*) Pécs nagy költőjének, Janus Pannoniusnak alakját idézi föl költeményein keresztül. De itt most nem az ódonveretű, magasztos gondolatok és pompás ritmusú versek alkotójára gondoltam, hanem arra a fiatal, a politikától még mentes, életvidám költőre, aki pajzán és pikáns verseivel még több száz év múlva is nevetést tud fakasztani belőlünk.

A mű *Szilágyi Lajosnak* és az általa vezetett *Pécsi Művészeti Symphonic Band* számára készült.

Instrumentation:

Piccolo [Picc.] (1)
2 Flutes [Fl. 1, 2] (3/3)
2 Oboes [Ob. 1, 2] ; Ob. 2 doubling English Horn [E. Hn.] (1/1)
2 Bassoons [Bsn. 1, 2] (1/1)
3 Clarinets in B \flat [Cl. 1, 2, 3] (2/2/2)
Bass Clarinet in B \flat [B. Cl.] (1)
2 Alto Saxophones in E \flat [A. Sx. 1, 2] (1/1)
Tenor Saxophone in B \flat [T. Sx.] (1)
Baritone Saxophone in E \flat [Bar. Sx.] (1)

3 Trumpets in B \flat [Tpt. 1, 2, 3] (2/2/2)
Flugelhorn in B \flat [Flghn.] (2)
4 Horns in F [Hn. 1, 2, 3, 4] (2/1/1/2)
3 Trombones [Tbn. 1, 2, 3] (1/1/1)
Bass Trombone [B. Tbn.] (1)
Baritone (in Treble Clef, in B \flat) [Bar. (T.C.)] (1)
Baritone (in Bass Clef, in C) [Bar. (B.C.)] (1)
Tuba [Tuba] (1)
Bass Tuba [B. Tba.] (1)

Percussion (3 players)

Player 1:

Timpani (4) ; Timp.
Bass Drum ; B. Dr.

Player 2:

Tom-Tom Drums (6) ; T.T. Dr.
Tambourine ; Tamb.
Cymbals (a2) ; Cym.
2 Suspended Cymbals ; Sus. Cym.
Tamtam ; T.T.
Glockenspiel ; Glk.
Marimba ; Mrb.

Player 3:

Snare Drum ; S. Dr.
Bass Drum ; B. Dr.
2 Suspended Cymbals ; Sus. Cym.
Triangle ; Trgl.
Glockenspiel ; Glk.
Tubular Bells ; T. B.

The quantity of players represents the minimum necessary.
A játékosok mennyisége a szükséges minimumot jelöli.

Pécsi képek *Pécs pictures*

1. Ave Sopianæ!

Tamás Beischer-Matyó

Allegro vivace ♩ = 132

Piccolo
Flute
Oboe
Bassoon
Clarinet in B \flat
Bass Clarinet in B \flat
Alto Saxophone in E \flat
Tenor Saxophone in B \flat
Baritone Saxophone in E \flat
Trumpet in B \flat
Flugelhorn in B \flat
Horn in F
Trombone
Bass Trombone
Baritone (T.C.) (in B \flat)
Baritone (B.C.) (in C)
**Tuba
Bass Tuba**
Percussion 1
Percussion 2
Percussion 3

Timpani
Tambourine
Marimba
Snare Drum

This page of a musical score, likely for a symphony, features a variety of instruments. The instruments listed on the left include Picc., Fl. 1/2, Ob. 1/2, Bsn. 1/2, Cl. 1/2 3, B. Cl., A. Sx. 1/2, T. Sx., Bar. Sx., Tpt. 1/2 3, Flghn., Hn. 1/2 3/4, Tbn. 1/2 3, B. Tbn., Bar. (T. C.), Bar. (B. C.), Tuba B. Tha., Timp., Perc. 1, Tamb., Glk., Perc. 2, Mrb., and Perc. 3. The score is written in 3/4 time and includes dynamic markings such as *f*, *p*, *mp*, and *pp*. The page is numbered 9 in the top left and right corners, and a box with the number 1 is located at the top center. The music is arranged in a standard orchestral format, with woodwinds and strings in the upper staves and brass and percussion in the lower staves. The score includes various musical notations, including notes, rests, and articulation marks.

16 *tr*

Picc. *pp* *mp* *f*

Fl. 1/2 *a2 tr* *pp* *mp* *f*

Ob. 1/2 *pp* *mp* *f*

Bsn. 1/2 *a2* *mp* *f*

Cl. 1/2/3 *a3* *mp* *f*

B. Cl. *mp* *f*

A. Sx. 1/2 *a2* *p* *f*

T. Sx. *p* *f*

Bar. Sx. *f*

Tpt. 1/2/3 *tr* *pp* *p* *2-3. con sord.* *senza sord.* *ff*

Hn. 1/2 *f* *a2* *tr* *pp* *f* *2.* *f* *3*

Hn. 3/4 *f* *a2* *tr* *pp* *f* *4.* *f* *3*

Tbn. 1/2/3 *pp*

Bar. (B. C.) *mp*

Tuba B. Tba. *mp* *B. Tba.* *a2* *f* *3*

Timp. *p*

Perc. 1 *p*

Tamb. *p* *f*

Perc. 2 *pp*

Mrb. *pp*

Glk. *p* *3* *3* *3*

22

2

Picc. *ff*

Fl. 1/2 *ff* *a2*

Bsn. 1/2 *ffz* *f*

Cl. 1/2/3 *ff* *mp*

B. Cl. *ffz* *f*

A. Sx. 1/2 *ffz* *mf*

T. Sx. *ffz* *mf*

Bar. Sx. *ffz* *f*

Tpt. 1/2/3 *fp* *ff*

Flghn. *p* *ff*

Hn. 1/2 *f* *ffz* *fp* *ff*

Hn. 3/4 *f* *ffz* *fp* *ff*

Tbn. 1/2/3 *ff* *fp* *ff* *mf*

B. Tbn. *fp* *ff*

Bar. (T. C.) *fp* *f*

Bar. (B. C.) *fp* *f*

Tuba B. Tba. *fp* *a2*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 Tamb. *ffz*

Perc. 3 Glk. *ffz*

34 3

Picc. tr.

Fl. 1 a2 tr.

Ob. 1 a2

Bsn. 1 a2

Cl. 1 a2

B. Cl.

A. Sx. 1

T. Sx.

Bar. Sx.

Tpt. 1

Flghn.

Hn. 1 a2

3 a2

Tbn. 1

B. Tbn.

Bar. (T. C.)

Bar. (B. C.)

Tuba

B. Tba.

Timp.

Perc. 1 ff

Glk. p ff

Perc. 2

B. Dr.

Perc. 3

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51

Picc. *p* *3*

Fl. 1. *p* 2. *p*

Bsn. 1/2

Cl. 1/2 3

B. Cl.

A. Sx. 1/2 *p*

T. Sx. *p*

con sord.

Tpt. 1/2 3 *mp* *3*

Flghn. *p* *3*

Hn. 1 *p* *3*

Bar. (B. C.)

Trgl. *p*

Perc. 3

59

Picc. *mp*

Fl. 1/2 *mp* *a2*

Ob. 1/2 *mp* *p*

Cl. 1/3 *p*

A. Sx. 1/2 *p* *2.*

T. Sx. *p*

Bar. Sx. *p*

Tpt. 1/3 *mf* *f*

Flghn.

Hn. 1/2 *1.*

3

Bar. (T. C.) *p*

Bar. (B. C.) *p*

Tuba B. Tba. *p*

Timp.

Perc. 1 *pp*

Perc. 2 T.T. *pp*

S. Dr. *pp*

Perc. 3 T. B. *pp*

67 6

Picc. *f* *risoluto*

Fl. 1/2 *f* *risoluto*

Ob. 1/2 *mf* *f* *risoluto*

Bsn. 1/2 *mf* *f* *risoluto*

Cl. 1/2/3 *f* *risoluto*

B. Cl. *f* *risoluto*

A. Sx. 1/2 *mf* *f* *risoluto*

T. Sx. *mf* *f* *risoluto*

Bar. Sx. *f* *risoluto*

Tpt. 1/2/3 *mf* *f* *risoluto* senza sord.

Hn. 1/2 *f* *risoluto*

Hn. 3/4 *f* *risoluto*

Tbn. 1/2/3 *mf* *pp* *f* *risoluto*

B. Tbn. *f*

Bar. (T. C.) *mf* *pp* *f*

Bar. (B. C.) *mf* *pp* *f*

Tuba B. Tba. *mf* *pp* *f* *risoluto*

Timp.

Perc. 1 *mf* *f*

Tamb. *p* *mf* *f*

Perc. 2 Glk. *f*

T. B. *f*

Perc. 3 *mf* *f*

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[illegible]

90

Picc. *p*

Fl. 1/2 *p*

Ob. 1/2 *p* change to English Horn

Bsn. 1/2 *mp* *p*

Cl. 1/2 *mp* *a2*

3 *mp*

B. Cl. *mp*

A. Sx. 1/2 *mp*

T. Sx. *mp*

Bar. Sx. *mp*

Tpt. 1/2/3 *mp*

3 *mp*

Flghn. *mp*

Hn. 1/2 *mp* 1-2, a2

Tbn. 1/2/3 *mp*

B. Tbn. *mp*

Bar. (T. C.) *mp*

Tuba B. Tba. *p*

B. Tba. *mp*

T.T. *pp*

Perc. 2 T. B.

Perc. 3 *mp*

97

Picc. *mp*

Fl. 1/2 *mp*

Cl. 1/2 *mp*

3 *mp*

B. Cl. *p*

A. Sx. 1/2 *p*

T. Sx. *p*

Bar. Sx. *p*

Flghn.

Tbn. 1/2/3

B. Tbn.

B. Tba.

Timp. *pp*

Perc. 1 *pp*

T.T. Dr. *p*

Perc. 2 *p*

T.T. *p*

S. Dr. *p*

B. Dr. *ff*

Perc. 3 *p*

Trgl. *p*

2. Ókeresztény síremlék / Paleo-Christian Mausoleum

Andante moderato ♩ = 69

9

The musical score is for a piece titled 'Ókeresztény síremlék / Paleo-Christian Mausoleum'. It is in 4/4 time, marked 'Andante moderato' with a tempo of 69 beats per minute. The score is for a large orchestra and includes a percussion section. The instruments are listed on the left: Fl. 1, Ob., E. Hn., Bsn. 1/2, Cl. 1, Cl. 2/3, B. Cl., T. Sx., Bar. Sx., Hn. 1, Bar. (T. C.), Bar. (B. C.), Tuba B. Tba., and Perc. 2. The score is divided into measures by vertical bar lines. The key signature has one flat (B-flat). The tempo is marked 'Andante moderato' with a quarter note equal to 69 beats per minute. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamic markings include 'p' (piano), 'pp' (pianissimo), and 'a2' (second octave). The score is written for a large orchestra and includes a percussion section. The instruments are listed on the left: Fl. 1, Ob., E. Hn., Bsn. 1/2, Cl. 1, Cl. 2/3, B. Cl., T. Sx., Bar. Sx., Hn. 1, Bar. (T. C.), Bar. (B. C.), Tuba B. Tba., and Perc. 2. The score is divided into measures by vertical bar lines. The key signature has one flat (B-flat). The tempo is marked 'Andante moderato' with a quarter note equal to 69 beats per minute. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamic markings include 'p' (piano), 'pp' (pianissimo), and 'a2' (second octave).

12 10

Picc. *pp*

Fl. 1

Ob.

E. Hn.

Bsn. 1
2

Cl. 1 *pp*
2
3

B. Cl.

Bar. Sx.

Flghn. *pp*

1 con sord. *pp*

Tbn. 2 con sord. *pp*

3 con sord. *pp*

Bar. (T. C.) *pp*

Bar. (B. C.) *pp*

Tuba
B. Tba. *pp*

Timp.

Perc. 1 *pp*

T.T. Dr.

Perc. 2 *pp*

22 11

Fl. 1 $\frac{1}{2}$ *p*

E. Hn. *p*

Cl. 1 $\frac{1}{2}$ *p*

B. Cl. *p*

T. Sx. *p*

Bar. Sx. *p*

1 *con sord.* *pp*

Tpt. 2 *con sord.* *pp*

3 *con sord.* *pp*

B. Tbn. *p*

Bar. (T. C.)

Bar. (B. C.)

Tuba B. Tba.

Timp.

Perc. 1

T.T. Dr.

Perc. 2

Mrb. *p*

B. Dr. *pp*

Perc. 3

T. B. *pp*

This page contains musical staves for measures 31 through 38 of a piece. The instruments listed are Flute 1 (Fl. 1), Clarinet 3 (Cl. 3), Bass Clarinet (B. Cl.), Alto Saxophone 1 (A. Sx. 1), Tenor Saxophone (T. Sx.), Baritone Saxophone (Bar. Sx.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Bass Trombone (B. Tbn.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). The notation includes various musical symbols such as notes, rests, dynamics (p, pp), articulation marks (accents), and performance instructions like "(con sord.)" and "gliss.". The key signature has one flat (F major or D minor) and the time signature is 2/4. Measure numbers 31, 32, 33, 34, 35, 36, 37, and 38 are indicated at the top of their respective columns. A rehearsal mark [12] is present above measure 31.

40 13 14

Picc. *p*

Ob. *pp*

E. Hn. *pp* change to Oboe 2

Cl. 1 2 *pp*

T. Sx.

Bar. Sx.

1 *pp*

Tpt. 2 *pp*

3 *pp*

Flghn.

Bar. (T. C.) *p*

Bar. (B. C.) *p*

Tuba B. Tba.

T.T.

Perc. 2 *ppp*

48

Picc.

1

Tpt. 2

3

Tuba
B. Tba.

pp

T.T.

Perc. 2

T. B.

Perc. 3

ppp

rall.

3. A Karolina külfejtés tava / The Lake of the Carolina's Open Mining

Pesante, ma energico ♩. = 52 (♩ = 156)

15 senza sord.
flatt.

Tbn. 1

B. Tba.

B. Dr.

Perc. 1

T.T. Dr.

Perc. 2

Sus. Cym.

S. Dr.

Perc. 3

Sus. Cym.

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23 17 18

Picc. *molto stacc.*

Fl. 1/2 *ff* *molto stacc.*

Ob. 1/2 *espressivo*

Bsn. 1/2 *espressivo*

Cl. 1/2/3 *1-2. espressivo* *molto stacc.*

B. Cl. *espressivo*

A. Sx. 1/2 *1. espressivo*

T. Sx. *espressivo*

Bar. Sx.

Tpt. 1/3 *flatt. p* *natur. ff* *1. espressivo* *ff*

Flghn. *flatt. p* *natur. ff* *espressivo*

Hn. 1/2 *espressivo* *sf p*

Hn. 3/4 *espressivo*

Tbn. 1/3 *flatt. p* *natur. ff* *1-2. sf p*

B. Tbn. *flatt. p* *natur. ff*

Bar. (T. C.) *sf p*

Bar. (B. C.) *sf p*

Perc. 1 B. Dr. *ff*

Perc. 2 T.T. Dr.

Perc. 3 Sus. Cym. S. Dr.

35

Picc. *ff* *mp*

Fl. 1 *ff* *mp*

Ob. 1 *ff* *mp* *p*

Bsn. 1 *mf*

Cl. 1 *ff* *mp*

B. Cl. *mf*

A. Sx. 1 *ff* *espressivo* *p*

T. Sx. *ff* *espressivo* *p*

Bar. Sx. *ff* *p*

Tpt. 1 *mp* *p*

Hn. 1 *sf* *p*

Tbn. 1 *sf* *p*

Bar. (T. C.) *sf* *p*

Bar. (B. C.) *sf* *p*

Tuba B. Tba. *mf* *espressivo*

Timp.

Perc. 1 B. Dr. *mp* *p*

Perc. 2 T.T. Dr. *mp* *ff* *mf*

Sus. Cym.

S. Dr. *ff* *mp* *pp*

Perc. 3 Sus. Cym. *mp*

45

Picc. *mf*

Fl. 1/2 *mf*

Ob. 1/2 *mf* a2

Bsn. 1/2 *mf*

Cl. 1/2/3 *mp*

A. Sax. 1/2 *mf* a2

T. Sax. *mf*

Bar. Sax. *mf*

Tpt. 1/2/3 *mf* a3

Hn. 1/2/3/4 *mp*

Tbn. 1/2/3 *mf*

Tuba *mp*

Perc. 1 Timp.

Perc. 2 T.T. Dr. *p*

Perc. 3 S. Dr. *3*

[illegible]

58 rall.

Picc. *fff* *p*

Fl. 1/2 *fff* *p*

Ob. 1/2 *fff* *p* change to English Horn

Bsn. 1/2 *fff*

Cl. 1/2/3 *fff* *p*

B. Cl. *fff* *p*

A. Sx. 1/2 *fff* *p*

T. Sx. *fff* *p*

Bar. Sx. *fff*

Tpt. 1/2/3 *fff*

Flghn. *fff*

Hn. 1/2/3/4 *fff*

Tbn. 1/2/3 *fff* con sord. *p espressivo* con sord. *p espressivo*

B. Tbn. *fff*

Bar. (T. C.) *fff*

Bar. (B. C.) *fff*

Tuba B. Tba. *fff* *pp*

Timp. *fff* *pp*

Perc. 1 *fff* *pp*

Perc. 2 T.T. Dr. *fff* *p*

S. Dr. *fff*

Sus. Cym. *fff*

Perc. 3 Glk. *fff* *p*

67 **21** Andante molto ♩ = 116

Picc. *p espressivo*

Fl. 1 *p espressivo*

T. Sx. *pp espressivo*

Bar. Sx. *pp espressivo*

Tbn. 3

B. Tbn.

Tuba
B. Tba.

T.T. Dr.

Perc. 2
Sus. Cym. *pp*
S. Dr. *p*

Perc. 3
Sus. Cym. *pp*



4. Memi pasa fürdője / Bath of Pasha Memi

Andantino grazioso ♩ = 144 **22**

Picc. *p molto gentile*

Bar. Sx. *p molto gentile*

1
Tbn. *con sord. pp*

2
Tbn. *con sord. pp*

Bar. (T. C.) *pp*

Bar. (B. C.) *pp*

Tuba
B. Tba. *ppp*

Perc. 1
B. Dr. *pp*

Perc. 2
Cym. *pp*

Perc. 3
Glk. *pp*

14 23 24

Picc.

Fl. 1/2

E. Hn.

B. Cl.

A. Sx. 1/2

Bar. Sx.

1

Tpt. 2

3

Tbn. 1/2/3

B. Tbn.

Bar. (T. C.)

Bar. (B. C.)

Tuba B. Tba.

B. Dr.

Perc. 2 Cym.

Perc. 3 Glk.

25

25

Picc.

Fl. $\frac{1}{2}$

E. Hn. change to Oboe 2

A. Sx. $\frac{1}{2}$

Bar. Sx.

1

Tpt. 2

3

Tbn. $\frac{1}{2}$ $\frac{2}{3}$

B. Tbn.

Perc. 1 B. Dr.

Perc. 2 Cym.

Perc. 3 Glk.

5. Hommage à J. P.

Allegro vivace ♩ = 144

Picc. *ff*

Fl. 1 2 *ff*

Ob. 1 2 *ff*

Bsn. 1 2 *ff*

Cl. 1 2 3 *ff*

B. Cl. *ff*

A. Sx. 1 2 *ff*

T. Sx. *ff*

Bar. Sx. *ff*

Tpt. 1 2 3 *ff* senza sord. 1-2. a2

Flghn. *ff*

Hn. 1 2 *ff* a2

Hn. 3 4 *ff* a2

Tbn. 1 2 3 *ff* senza sord.

B. Tbn. *ff* senza sord.

Bar. (T. C.) *ff*

Bar. (B. C.) *ff*

Tuba B. Tba. *ff*

Timp.

Perc. 1 *pp* *ff*

Perc. 2 *ff*

Perc. 3 *ff*

11 26

Picc. $\frac{1}{2}$

Fl. $\frac{1}{2}$

Ob. $\frac{1}{2}$

Bsn. $\frac{1}{2}$

Cl. $\frac{1}{3}$

B. Cl.

A. Sx. $\frac{1}{2}$

T. Sx.

Bar. Sx.

Tpt. $\frac{1}{3}$

Flghn.

Hn. $\frac{1}{2}$

3/4

Tbn. $\frac{1}{3}$

B. Tbn.

Bar. (T. C.)

Bar. (B. C.)

Tuba B. Tba.

Timp.

Perc. 1

Perc. 2 *ff*

T. B.

Perc. 3

This page of the musical score contains the following instruments and parts:

- Picc.** (Piccolo)
- Fl. 1/2** (Flute)
- Ob. 1/2** (Oboe)
- Bsn. 1/2** (Bassoon)
- Cl. 1/2/3** (Clarinet)
- B. Cl.** (Bass Clarinet)
- A. Sx. 1/2** (Alto Saxophone)
- T. Sx.** (Tenor Saxophone)
- Bar. Sx.** (Baritone Saxophone)
- 1** (Trumpet 1)
- Tpt. 2** (Trumpet 2)
- 3** (Trumpet 3)
- Flghn.** (Flugelhorn)
- Hn. 1/2** (Horn 1/2)
- 3/4** (Horn 3/4)
- Tbn. 1/2/3** (Trombone 1/2/3)
- B. Tbn.** (Baritone Trombone)
- Bar. (T. C.)** (Baritone Trombone / Contrabass Trombone)
- Bar. (B. C.)** (Baritone Trombone / Contrabass Trombone)
- Tuba**
- B. Tuba.** (Baritone Tuba)
- Timp.** (Timpani)
- Perc. 1** (Percussion 1)
- Tamh.** (Tambourine)
- Perc. 2** (Percussion 2)
- Mrb.** (Maracas)
- T. B.** (Tubular Bells)
- Perc. 3** (Percussion 3)

The score includes various musical notations such as notes, rests, trills, and dynamic markings like *mf* (mezzo-forte) and *mp* (mezzo-piano).

37 29

Picc. *f*

Fl. 1/2 *a2 f*

Ob. 1/2 *f*

Bsn. 1/2 *a2 f*

Cl. 1/2/3 *1. p 2. p 3. p 2-3. a2 f*

A. Sx. 1 *p f*

A. Sx. 2 *p f*

T. Sx. *f*

Bar. Sx. *f*

Tpt. 1/2/3 *f*

Flghn. *mf f*

Hn. 1/2 *a2 f*

Hn. 3/4 *a2 f*

Tbn. 1/2/3 *mf*

B. Tbn. *mf*

Tuba *f*

B. Tba. *f*

Mrb *>*

Perc. 2

T. B.

Perc. 3

48 30

Picc. *ff*

Fl. $\frac{1}{2}$ *a2* *ff*

Ob. $\frac{1}{2}$ *ff*

Bsn. $\frac{1}{2}$ *a2* *f* *ff*

Cl. $\frac{1}{2}$ $\frac{2}{3}$ $\frac{3}{4}$ *f* *ff* 1. 2-3. *a2*

B. Cl. *ff*

A. Sx. $\frac{1}{2}$ *a2* *ff*

T. Sx. *f* *ff*

Bar. Sx. *f* *ff*

Tpt. $\frac{1}{2}$ $\frac{3}{4}$ *ff* 1-2. *a2*

Flghn. *ff*

Hn. $\frac{1}{2}$ *a2* *f* *ff*

Hn. $\frac{3}{4}$ *a2* *f* *ff*

Tbn. $\frac{1}{2}$ $\frac{2}{3}$ $\frac{3}{4}$ *f* 1-2. *a2* 1. Δ 2-3. *a2*

B. Tbn. *f*

Bar. (T. C.) *f* *ff*

Bar. (B. C.) *f* *ff*

Tuba *ff*

B. Tba. *f* *ff*

Timp. *ff*

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

Perc. 2 *f* *ff*

B. Dr. *f*

Glk. *f*

Perc. 3 *ff*

T. B. *ff*

59 31

Picc.

Fl. 1/2

Ob. 1/2

Bsn. 1/2

Cl. 1/2/3

B. Cl.

A. Sx. 1/2

T. Sx.

Bar. Sx.

Tpt. 1/2/3

Flghn.

Hn. 1/2

Hn. 3/4

Tbn. 1/2/3

B. Tbn.

Bar. (T. C.)

Bar. (B. C.)

Tuba B. Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Glk.

T. B.

ff *pp* *ppp* *p* *a2* *a3* *mf* *pp* *ppp*

70 32

Picc. *p*

Fl. 1/2 *p*

Ob. 1/2 *p*

Bsn. 1/2 *p*

Cl. 1/2/3

B. Cl.

A. Sx. 1/2

T. Sx.

Bar. Sx. *p*

Tpt. 1 *f*

2/3 *f*

Flghn. *f*

Hn. 1/2 *fpp*

3/4 *fpp*

Tbn. 1/2/3 *ff*

B. Tbn. *ff*

Bar. (T. C.) *pp*

Bar. (B. C.) *pp*

Tuba B. Tba. *pp*

Timp. *f*

Perc. 1 *f*

Perc. 2 Tamb. *p*

B. Dr. *p*

Perc. 3 Glk. *f*

84

Picc. *ff*

Fl. 1/2 *ff*

Ob. 1/2 *ff*

Bsn. 1/2 *ff* a2

Cl. 1/2/3 *ff* a3

B. Cl. *ff*

A. Sx. 1/2 *ff* a2

T. Sx. *ff*

Bar. Sx. *ff*

Tpt. 1/3 *ff* a2

3 *ff*

Flghn. *ff*

Hn. 1/2 *ff* a2 (gliss.)

3/4 *ff* a2 (gliss.)

Tbn. 1/2/3 *ff*

B. Tbn. *ff*

Bar. (T. C.) *ff*

Bar. (B. C.) *ff*

Tuba *ff* a2

B. Tuba *ff*

Timp.

Perc. 1 *ff*

Tamb. *ff*

Perc. 2 *ff*

B. Dr. *ff*

Perc. 3 *ff*

93

34

35

Picc.

Fl. 1/2

Ob. 1/2

Bsn. 1/2

Cl. 1/2/3

B. Cl.

A. Sx. 1/2

T. Sx.

Bar. Sx.

Tpt. 1/3/3

Flghn.

Hn. 1/2/3/4

Tbn. 1/2/3

B. Tbn.

Bar. (T. C.)

Bar. (B. C.)

Tuba B. Tba.

Timp.

Perc. 1

Perc. 2 Tamb.

Perc. 3 B. Dr.

ff

ff

a2

1-2, a2

3.

a2

1

2-3, a2

103 36 37

Picc.

Fl. $\frac{1}{2}$

Ob. $\frac{1}{2}$

Bsn. $\frac{1}{2}$ ^{a2}

Cl. $\frac{1}{2}$ $\frac{3}{4}$

B. Cl.

A. Sx. $\frac{1}{2}$

T. Sx.

Bar. Sx.

Tpt. $\frac{1}{2}$ $\frac{3}{4}$

Flghn.

Hn. $\frac{1}{2}$

Tbn. $\frac{1}{2}$ $\frac{3}{4}$ 1. ^{a2} 2-3. ^{a2}

B. Tbn.

Bar. (T. C.)

Bar. (B. C.)

Tuba B. Tba.

Timp.

Perc. 1

Perc. 2 Tamb.

Perc. 3 B. Dr. T. B.

fff

115

Picc.

Fl. 1 2

Ob. 1 2

Bsn. 1 2

Cl. 1 2 3

B. Cl.

A. Sx. 1 2

T. Sx.

Bar. Sx.

1

Tpt. 2

3

Flghn.

Hn. 1 2

3 4

Tbn. 1 2 3

B. Tbn.

Bar. (T. C.)

Bar. (B. C.)

Tuba

B. Tba.

Timp.

Perc. 1

Tamb.

Perc. 2

T. B.

Perc. 3

136 **39**

Picc. *fff*

Fl. 1/2 *fff* *a2*

Ob. 1/2 *fff* *a2*

Bsn. 1/2 *fff* *a2*

Cl. 1/2/3 *fff* *a3*

B. Cl. *fff*

A. Sx. 1/2 *fff* *a2*

T. Sx. *fff*

Bar. Sx. *fff*

Tpt. 1/2/3 *fff*

Flghn. *fff*

Hn. 1/2/3/4 *fff*

Tbn. 1/2/3 *fff*

B. Tbn. *fff*

Bar. (T. C.) *fff*

Bar. (B. C.) *fff*

Tuba *fff* *a2*

B. Tba. *fff*

Timp. *fff*

Perc. 1 *fff*

Perc. 2 Cym. *fff*

Perc. 3 B. Dr. *fff*