

IHUNNENSCHLACHT BY FRANZ LISZT: A TRANSCRIPTION FOR WIND ORCHESTRA
WITH ACCOMPANYING HISTORICAL CONTEXT
AND TRANSCRIPTION TECHNIQUES

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ABSTRACT

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AND TRANSCRIPTION TECHNIQUES

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This document includes a transcription of Liszt's symphonic poem *Hunnenschlacht*.
An overview of the work's historical context and a detailed explanation of the techniques used in
transcribing the work for wind orchestra are included.

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CHAPTER ONE

INTRODUCTION AND SCOPE

I. Introduction

Transcriptions have been a staple in the wind band genre from its beginnings. Early bandmasters used transcriptions from symphonies, operas, ballets, and popular music as the bulk of their concert programming. Patrick Sarsfield Gilmore (1829-1892), the conductor of the Twenty-second Regiment Band of New York (which he renamed the “Gilmore Band” in 1873), presented audiences throughout the United States with a diverse selection of music. John Philip Sousa (1854-1932), the "March King," wrote of Gilmore after his death, "He had gone into the highways and byways of the land, playing Wagner and Liszt, and other great composers, in places where their music was unknown, and their names scarcely more than a twice-repeated sound.”¹

Over the last century, compositions written explicitly for wind bands have grown in depth and diversity. With the breadth of literature available, transcriptions of century-old symphonic works may be deemed passe. All stakeholders in our discipline can find value in bringing transcribed historical works into the contemporary concert hall. In the nineteenth century, innovation in instrument manufacturing allowed brass and woodwind instruments to take on more complex roles both technically and harmonically, and composers took advantage of the

¹ Richard F. Goldman, *The Wind Band, Its Literature and Technique* (Boston: Allyn and Bacon, 1961), 25–26.

ever-expanding timbral palate. These compositional techniques are prime examples of what contemporary composers of wind band music strive for today.

Transcribing orchestral works expands the wind band oeuvre and brings lesser-known works to a new audience. Historical works like the symphonic poems of Franz Liszt and similar programmatic compositions of the late Romantic period provide excellent opportunities for transcription. Contemporary composers contribute significantly to the wind band library.

However, much of the music is written with an academic audience in mind, often leaving the “common man” out of the programming equation. In George Martin’s book on the disappearance of operatic material from the concert band, he writes:

No one can fault those who, pursuing the music they love, have developed the wind ensembles which chiefly proliferate in an academic setting. And no one can fault those amateur bands scattered about the country which, lacking national leaders to show the way, stick to a traditional and now dated repertory. But the common man might ask of all band and wind ensembles: “What of me? Are there not musicians in the United States who want to play what appeals to me?” If asked to state what he liked, he would reply: “Melody, rhythm, color, humor, music that stirs feelings.” In the past such music often came from opera: action, passion, portrayal of character, and today can be heard in contemporary operas. Why ignore it? Moreover, even if instructed in the intricacies of much modern music, the common man might add (and he would be right) “Life isn’t structural or logical; it’s emotional”.²

Similarly, Sousa stated, “Entertainment is of more value to the world than technical education in music appreciation...”³. Music that entertains undoubtedly cannot be our only factor for programming, but it should be a factor.

By seeking out works of historical importance, transcribers can provide audiences with highly entertaining works and musicians with challenging musical opportunities. A successful

² George W. Martin, *Opera at the Bandstand: Then and Now* (Lanham, MD: The Scarecrow Press, Inc., 2014), 61.

³ Frank L. Battisti, *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor* (Galesville, MD: Meredith Music Publications, 2002), 9.

final product will benefit an audience that may not regularly hear these time-tested composers in the symphony concert hall, as well as challenge members of the wind band to play literature they would only be exposed to if they were members of a symphony orchestra.

A second reason for the importance of this project is that Liszt himself was a prolific transcriber of the symphonic repertoire of his contemporaries. Of his 768 works, nearly one-third were transcriptions. He brought music of different genres to the piano in the great concert halls of Europe. These performances entertained audiences with his remarkable piano skills and introduced them to a broad swath of composers they may not have heard otherwise. Musicologist Johnathan Kregor states:

...throughout his life transcriptions helped Liszt solve his most vexing compositional, performative, and technical problems, and they allowed him to forge unique relationships with his audiences that in turn shaped numerous aspects of his legacy as an artist.⁴

Liszt regularly programmed his transcriptions of symphonies, operas, choral, and chamber works to provide a broader musical experience for his audience and expose works yet to be discovered by the listening public. His piano transcription of *Symphony Fantastique* by Hector Berlioz (1803-1869) was a tremendous contribution to the repertoire and brought the music Berlioz to a broader audience.

Despite the technical difficulties, Liszt contrived to transfer this unique work to the piano and render its complex textures playable by ten fingers. His chief motive was to help the poverty-stricken Berlioz, whose symphony remained unknown and unpublished. Liszt bore the expense of printing his keyboard transcription, and he played it in public mainly to popularize the original score.⁵

Liszt transcribed not only the works of other composers but his works as well. He transcribed all thirteen of his symphonic poems for solo piano and *Hunnenschlacht* for piano four-hands.

⁴ Jonathan Kregor, *Liszt as Transcriber* (Cambridge: Cambridge University Press, 2010), 7.

⁵ Alan Walker, *Franz Liszt, The Virtuoso Years 1811-1847* (Ithaca: Cornell University Press, 1983), 180.

The final reason for selecting this piece is that wind band literature with themes based on Judeo-Christian subject matter is underrepresented in the wind ensemble repertoire. A study by Wesley Dykes found that of the 871 grade four and five works listed in the *National Band Associations Selective Music List*, only 61 titles were found to have sacred themes or religious content.⁶ 849 of the 4,742 degree-granting post-secondary institutions in America are "religiously affiliated," according to the National Center for Educational Statistics.⁷ Many religious institutions have wind bands performing for regularly scheduled concert cycles, religious observances, services, and events. Finding works appropriate for performances such as these can be challenging when the available literature is only fourteen percent of the total compositions at a grade level typically used for programming at a post-secondary institution. Dr. Steven B. Thompson, director of instrumental studies at Bethel University, stated the following:

My position as Band Director at a Lutheran College means that many times our band is called upon to participate in a worship service assisting with the liturgy, special music, and the hymns. Our concerts are most often performed in churches as well. For fifteen years I have chosen to include hymntune-based compositions in my programs, along with the standard concert band and wind ensemble repertoire, because they not only inspire and uplift through the textual associations and the beauty of the simple melodies, but they also work to promulgate hymns and underscore their importance to generations past, present, and future.⁸

Hunnenschlacht is a work that evokes a battle of good versus evil. About Liszt's program notes for the work, Keith Johns writes:

⁶ Wesley Dykes, "A Conductor's Guide to Christian Wind Band Literature" (DMA diss., The University of Southern Mississippi, Hattiesburg, 2018), Abstract ii, <https://aquila.usm.edu/dissertations/1503>.

⁷ "Fall enrollment and number of degree-granting post-secondary institutions, by control and religious affiliation of institution: Selected years, 1980 through 2021," National Center for Educational Statistics, Last modified May, 2023, https://nces.ed.gov/programs/digest/d22/tables/dt22_303.90.asp.

⁸ Steven Bruce Thompson, "The Evolution of Hymntune-Based Wind Band Compositions as seen in Works Based on "Lasst Uns Erfreuen" (DA diss., University of Northern Colorado, 2001), 181-182.

In both programs,...may be found such dichotomies as good and evil, light and darkness, civilization and barbarism, and Christianity and paganism. In *Hunnenschlacht*, civilization and Christianity defeat the forces of barbarism and paganism, reason enough for Liszt to include the triumphant hymn he so liked to use in the final sections of his works.⁹

II. Scope

This project aims to create a transcription of Liszt's eleventh symphonic poem, *Hunnenschlacht*, as a new work for wind orchestra. The choice for this work meets specific criteria for a wind band transcription.

First, the work should not have been transcribed for wind band to avoid redundancy. Two published transcriptions of *Hunnenschlacht* exist: the first is Liszt's transcription for piano four-hands.¹⁰ The second is for brass band, transcribed by Bertrand Moren in 2015 as the test piece for the 2015 Swiss Open.¹¹ A careful study of recordings has determined that although the work is accurate in key, form, and instrument range, the transcription does not meet the goal of timbral equivalency. Moren's interpretation, although challenging, is more of an arrangement than a transcription, not to mention the seemingly unnecessary addition of snare drum and glockenspiel.

Second, the work should translate well to the new instrumentation. Liszt's orchestration favors long sections of dense winds and brass as well as wind and string doublings, providing an excellent opportunity for transcription for wind orchestra. Alfred Reed wrote as part of the introduction to the score for Longfield's transcription of Handel's *Hallelujah Chorus*:

⁹ Keith T. Johns, *The Symphonic Poems of Franz Liszt* (Stuyvesant, NY: Pendragon Press, 1997), 56.

¹⁰ "Hunnen-schlacht, Piano Four Hands," IMSLP, accessed January 20, 2024, https://vmirror.imslp.org/files/imglnks/usimg/0/0f/IMSLP05660-Liszt_-_S596b_Symphonic_Poem_No11_Hunnenschlacht_4-hand.pdf.

¹¹ "Swiss Open, Sat September 26, 2015," Brass Band Results, accessed January 20, 2024, <https://www.brassbandresults.co.uk/contests/swiss-open/2015-09-26>.

Especially with arrangements, but also even with note-for-note transcriptions from one medium to another, the responsibility of the re-composer (for that is what the arranger or transcriber really is) to the original composer and his work is the foundation on which a successful such derivative work must rest. The feeling on the part of the listener that what is being heard is actually the original version (or could be the original version) of the work, is the measure of the arranger/transcriber's success, both from the technical and artistic points of view.¹²

Liszt's transcription for piano is an excellent secondary source. This work is not only "note-for-note," as Reed stated, but also provides the composer's perception of what elements of each phrase and figure are most important. The original orchestral score and the piano transcription are sources for this project.

For these reasons, the choice was made to transcribe *Hunnenschlacht* by Franz Liszt. The challenges raised by his string orchestrations are reimagined with careful consideration of timbral substitution and the unique instrumentation of the wind orchestra.

¹² Robert Longfield, *Hallelujah Chorus from "The Messiah" by G.F. Handel* (Oskaloosa, IA: Birch Island Music Press, 1994), 1.

CHAPTER TWO

BACKGROUND

Franz Liszt (October 22, 1811 – July 31, 1886)

Hungarian composer and pianist Franz Liszt was born to Austrian parents Adam and Anna Liszt on October 22, 1811, in Raiding, Austria.¹³ Adam was a cellist (he played for some time in Haydn’s orchestra) and an amateur pianist. He worked as a bookkeeper and orchestra manager at the Esterhazy estate in Weimar.¹⁴ From a young age, Franz showed a keen interest in music. From his father’s diary:

In that same year, he heard me play Rie's Concerto in C-sharp minor. Franz, bending over the piano, was completely absorbed. In the evening, coming in from a short walk in the garden, he sang the theme of the concerto. We made him sing it again. He did not know what he was singing. That was the first indication of his genius.¹⁵

Franz urged his father to give him piano lessons, which Adam eventually did. He and Anna were apprehensive to begin study as young Franz was a sickly child who they nearly lost to illness just before his third birthday. After persistent prodding by Franz, Adam relented. It was only a short time until they realized “...it was evident that the boy was uniquely endowed, and he started making astonishing progress”.¹⁶ He also showed interest in church and Roma music, which had a notable influence on the themes of his compositions and his rhythmic and harmonic diversity.¹⁷ At nine years old, Liszt began performing publicly and was so impressive that some

¹³ Walker, *Liszt*, 55.

¹⁴ Robert Greenberg, *Great Masters: Liszt – His Life and Music* (Chantilly, VA: The Teaching Company, 2002), 15.

¹⁵ Walker, *Liszt*, 59.

¹⁶ Walker, *Liszt*, 59.

¹⁷ Walker, *Liszt*, 61-62.

members of the aristocracy offered to fund his musical training.¹⁸ With this sponsorship and the fact that Liszt was excelling beyond the teaching abilities of his father, they traveled to Vienna to meet with Carl Czerny, a student of Beethoven, and discuss piano lessons. Upon hearing Liszt play, Czerny immediately took him on as a pupil and solicited Antonio Salieri to be his theory teacher, free of charge.¹⁹

Liszt's ability on the piano was astounding, but the family purse was strained as Adam could not find work in Vienna. Having spent the remainder of Anna's dowry, they decided to follow in the footsteps of Mozart (against Czerny's counsel) and tour the remarkable young talent to the surrounding countries.²⁰ The family permanently moved to Paris, where Franz was able to experiment with the new pianos being manufactured directly across the street from their apartment, "Quite by chance, their hotel faced La Maison Erard, the home of the celebrated piano manufacturer... The building housed the Erard workshops and a salon where public recitals were held." The Liszt and Erard families were very close throughout Franz's life. Sebastian Erard became a champion of the young Liszt and assisted in planning his tour, providing letters of reference for concert venues along his planned route.²¹ With only a few hiatuses for illness and the loss of his father, Liszt toured constantly until his retirement in Weimar in 1847. His performances garnered some of the largest audiences in Europe. The solo recital was one of his most significant contributions to the professional musical world. Until this time, artists shared the stage with other performers; it was not until Liszt's performances that one performer played an entire program as a soloist. He performed his works, works of the great

¹⁸ "Franz Liszt," Encyclopedia Britannica, last modified October 18, 2023, <https://www.britannica.com><https://www.britannica.com/biography/Franz-Liszt>.

¹⁹ Sacheverell Sitwell, *Liszt* (London: Columbus Books, 1955), 9.

²⁰ Greenberg, *Great Masters*, 18-19.

²¹ Walker, *Liszt*, 92-93.

composers that preceded him, contemporary piano composers, improvisations, and transcriptions of orchestral works, operas, and the like. His programs were long, diverse, and usually memorized. His audiences were rabid fans who hung on his every move; women were drawn to him, and he to them, in droves.²²

Through all his touring and performing, he forged friendships with the artistic masters of the time. Frederic Chopin, Richard Wagner, and Niccolò Paganini, to name a few, were among the many who not only became his friends but also championed his music as he championed theirs. It was not until he stopped touring at Princess Carolyne Sayn-Wittgenstein's behest²³ that his compositional focus turned to the orchestra, permanently settling at Weimar in 1847 as the director of music extraordinary to the Weimar court. Liszt's change of career was a time of prolific compositional output, including twelve symphonic poems, two symphonies, his *Piano Sonata in B* (1852–53), two piano concertos, as well as many more transcriptions and new editions of several of his early piano works.²⁴

Liszt's output continued with fervor as he further diversified his genres, including choral works, chamber music, and song cycles, while continuing his prolific transcriptions of orchestral works. He continued to compose nearly until his death.

²² Greenberg, *Masters*, 19-21

²³ Walker, *Virtuoso*, 442.

²⁴ Michael Saffle, *Liszt and His World: Proceedings of the International Liszt Conference held at Virginia Polytechnic Institute and State University 20-23 May 1993* (Stuyvesant, NY: Pendragon Press, 1998), 61-62.

CHAPTER THREE

LISZT'S *HUNNENSCHLACHT*

Franz Liszt's *Hunnenschlacht* is the eleventh of thirteen symphonic poems written after he discontinued his professional career as a touring pianist in 1847.²⁵ The term *Symphonische Dichtung* was invented by Liszt himself "to describe works that did not obey Classical forms strictly and were based to some extent on a literary or pictorial idea."²⁶ The work was based on a reproduction of a mural (*Die Hunnenschlacht*) painted by famed artist Wilhelm Von Kaulbach (1805-1874) in 1846. The fresco was one of six works representing the history of mankind and was brought to Liszt by Princess Sayn-Wittgenstein in the summer of 1855.²⁷ Liszt was so taken by the mural that he wrote to the princess, "I am greatly tempted to write a musical composition after this sketch. Naturally, it will not be a matter of a guitar solo, and a large detachment of brass must be sent into action".²⁸ In correspondence with the Kaulbach, Liszt offered the symphonic poem in exchange for a portrait of his beloved, the princess, and stated:

There will very naturally need to be a long pianissimo effect, and with which it will have to end—to leave the listener fixated on the battle in the air, as though terrified and dazzled by the insatiable battle of the shades. And I, too, sometimes feel a Hun, to the marrow of my bones."²⁹

²⁵ Walker, *Virtuoso*, 440.

²⁶ Nicholas Temperley, Gerald Abraham, and Humphrey Searle, *The New Grove: Early Romantic Masters 1* (NY: W.W. Norton & Company, 1985), 288.

²⁷ Johns, *Symphonic Poems*, 56

²⁸ Pauline Pocknell, *Franz Liszt and Agnes Street-Klindworth: A Correspondence, 1854-1886* (Hillsdale, NY: Pendragon Press, 2000) 52.

²⁹ Pocknell

Liszt's orchestration in *Hunnenschlacht* wields the power of the full symphonic orchestra to represent the battle portrayed in Kaulbach's painting. From "ghostly"³⁰ muted strings to the bugle calls and explosive percussion of the battlefield with his instruction, "War cry!"³¹ Liszt used the orchestra to tell the tale of the epic battle that was "so fierce... the souls of dead warriors rose into the air and continued to battle in the sky."³² Liszt includes the pipe organ as an exemplification of the cross borne by the Romans in the clouds and gleaming over the combatants.³³ Liszt cued the organ in the woodwinds in the middle of the work with the instruction, "Where no organ (or harmonium) is available, the wood-instrument players execute the chorale."³⁴ In contrast, the organ is written with the full orchestra at the end of the work. Liszt notes in the score, "If the harmonium is not strong enough to be heard above the orchestra at the end, then it will be better to leave it out altogether."³⁵

Liszt's use of sequence and motivic development, especially the interweaving of the *Crux fidelis* (Motive 4) plainchant throughout the work and its function as the primary theme at the end by the full orchestra at fortissimo prove it to be a work of remarkable variation and skilled orchestration.

³⁰ Franz Liszt, *Hunnenschlacht*, (Berlin: Breitkopf and Härtel, 1848), accessed 2/1/2024, https://vmirror.imslp.org/files/imglnks/usimg/6/61/IMSLP60817-PMLP43125-Liszt_Musikalische_Werke_1_Band_6_11.pdf, 3.

³¹ Liszt, *Hunnenschlacht*, 37.

³² Walker, *Weimar*, 312.

³³ Johns, *Symphonic Poems*, 57.

³⁴ Liszt, *Hunnenschlacht*, 32.

³⁵ Liszt, *Hunnenschlacht*, 85.

The work is comprised of four motives:

Figure 1 - Motive 1: Battle (*Hunnenschlacht*, mm. 2 - 4)



Figure 1 - Motive 2: The Huns (*Hunnenschlacht*, mm. 31 - 33)



Figure 1 - Motive 3: The Roman Troops (*Hunnenschlacht*, mm. 77 - 78)



Figure 1 - Motive 4: *Crux fidelis* (*Hunnenschlacht*, mm. 271 - 274)



The motivic sequences and intricate weaving of these motives throughout the work provide its narrative structure. All four motives representing the battle are presented in the first section.³⁶

³⁶ Johns, *Symphonic Poems*, 56-60

The composer conducted the first performance of *Hunnenschlacht* on December 29, 1857, in Weimar.³⁷

³⁷ Johns, *Symphonic Poems*, 84

CHAPTER FOUR

THE TRANSCRIPTION PROCESS

Transcribing orchestral pieces for wind orchestra is an act of deception. The transcriber must manipulate the orchestration to emulate the original scoring. In *Hunnenschlacht*, Liszt used all the forces available to him to recreate the scene depicted in Kaulbach's fresco tonally. Orchestral works with thickly scored winds provide excellent transcription opportunities as the wind writing can carry the bulk of the transcription. This work presents a challenge because of his extended passages of string-specific techniques that must be emulated in the winds. Several choices were made regarding the best possible options for timbral substitution. There are few opportunities for simply trading one instrument for another. Instead, careful attention must be paid to strive for timbral equivalency. Fortunately, a few sections of this work are thickly scored for the winds, requiring minor modifications.

To assist in organizing this transcription narrative, the work is separated into six sections based on an in-depth analysis found in a study into the musical narrative of *Hunnenschlacht* by Sean MacIntyre at California State University, Northridge.³⁸ MacIntyre breaks the work into the following six sections to organize his granular analysis of the work's intent.

- I. Beginning the Battle and Naming the Enemy – mm.1-76
- II. Naming the Righteous Side – mm. 77-134
- III. The Battle: Overwhelming the Romans – mm. 135-246
- IV. The Romans Receive Divine Inspiration – mm. 247-311
- V. A Move Towards the Divine – mm. 312-351
- VI. Celebration of Roman Civilization and Christianity – mm. 352-end³⁹

³⁸ Sean MacIntyre, “Musical Narrative: The Foundation of a Demonstrative Paradigm Through an Analysis of Franz Liszt’s *Die Hunnenschlacht*” (Thesis, California State University, Northridge, CA, June 2007).

³⁹ MacIntyre, “Musical Narrative”, 123-145.

The instrumentation of Liszt's *Hunnenschlacht* is as follows:

Piccolo
2 Flutes
2 Oboes
2 B-flat Clarinets
2 Bassoons
4 Horns
2 C Trumpets
2 Tenor Trombones
1 Bass Trombone
1 Tuba
Percussion:
 Bass Drum
 Cymbals
Timpani
Organ
Strings:
 Violin 1
 Violin 2
 Viola
 Cello
 Double Bass

The instrumentation of the wind orchestra is as follows:

Piccolo
2 Flutes
2 Oboes
3 B-Flat Clarinets
B-Flat Bass Clarinet
Contrabass Clarinet
2 Bassoons
2 Alto Saxophones
Tenor Saxophone
Baritone Saxophone
4 Horns
3 C-Trumpets
2 Tenor Trombones
Bass Trombone
Euphonium
Tuba
Percussion:
 Bass Drum
 Cymbals
Timpani

Strings:

Cello

Double Bass

HUNNENSCHLACHT SYMPHONISCHE DICHTUNG NO. 11

I. Beginning the Battle and Naming the Enemy – mm.1-76

The opening eight measures are an introduction using terraced entrances of *theme one* passed through the orchestra beginning with bassoon and cello to viola, violin two, and clarinet, to violin one, oboe, and joined by flute at the end of the opening statement. Liszt uses the muted sixteenth-note sextuplets and triplets in the strings to create a “ghostly.”⁴⁰ feel in the strings. These articulations are challenging to reproduce on wind instruments and, when used (as in the Moren arrangement for brass band), do not present a similar timbre. The decision was made early in the transcription to substitute the sixteenth subdivisions with sustained pitches at softer dynamics. Although this does not precisely match the timbre of the muted strings, it is a practical substitution. In the transcription from measure one to measure eight, the tuba and bass clarinet double the cello at a piano dynamic. From measure nine through twenty, the bass clarinet takes on the role of doubling the double bass. The viola and violin two entrance at measure four through nine are given to the tenor saxophone and euphonium; this doubling continues through measure twenty. In measures seven through eleven, the alto saxophones join the original oboe part, which double violin one. In measures eight through twenty-two, the flutes join the clarinets to take the violin one part as it leaves the range of the alto saxophones. This method is used throughout the work to accommodate Liszt's consistent use of the full range of the violin. Individual dynamic markings are implemented to enable a seamless transition, especially for

⁴⁰ Liszt, *Hunnenschlacht*, 4.

instruments with definitive timbral color. Special care must be taken when balancing the ensemble in these sections. These substitutions continue through measure twenty-two.

Measures twenty-three through thirty are the first encounter where doubling of existing instruments is achieved. The original wind parts remain unchanged, and the violin two and divisi viola parts are given to the alto and tenor saxophones, respectively. The bass and contrabass clarinets join the tuba and euphonium, doubling the double bass.

The Piu Mosso at measure thirty-one is the first statement of *motive two* scored for the first violins and marked "*violente* ."The statement crosses a range from B-flat 3 to G 6 in a single phrase. The choice was made to dovetail this theme from the trumpets and clarinets to the oboes and finally to the flutes and piccolo. The trumpets continue throughout the phrase, dropping the octave covering the viola's entrance at measure thirty-three. The alto saxophones take the divisi second violin, and the horns, trombones, and euphonium double the cello. This section repeats in sequence through measure forty-six. Measures forty-seven through fifty-one present an interesting mix of doublings and substitutions; it is a call and response between the winds and strings, with the winds written staccato and the strings written in a sixteenth subdivision on each eighth note pitch change. The staccato chromatic motive in the woodwinds remains as scored in the original, except for the tenor saxophone doubling the bassoon. The legato violin one part in measures forty-eight, and fifty through fifty-two is taken by the flutes. The rest of the string section repeats the flutes and clarinet pitches non-staccato with the sixteenth note subdivision in these same measures. The second flute, second oboe, second and third clarinet, harmony clarinets, and alto and baritone saxophone are given the range respective parts of the strings.

In measures fifty-three through sixty-two, the violin one melody is taken by the first and second clarinets, and the third clarinet is given violin two. The viola is moved to the alto

saxophones, and the bass clarinet doubles the cello, with the contrabass clarinet doubling the double bass.

Measures sixty-three through seventy-six complete the first section of the work; the piccolo and trumpets take the flute and clarinet parts to create space for the violin melody. The cello and double bass are doubled in the harmony clarinets, euphonium, and tuba. The trombones and the contrabass clarinet cover the original trumpet parts and tuba. The section ends with a descending scalar passage through the viola, cello, and double bass, accompanied by a long diminuendo. This effect was emulated by dovetailing the descending scale through the clarinets and euphonium to the harmony clarinets and tuba, ending with the bass clarinet and tuba on the pedal C to begin section two.

II. Naming the Righteous Side – mm. 77-134

Measure seventy-seven begins the second section with *motive three* in the cello and bassoon. The tuba doubles the bassoon, the bass clarinet takes on the viola sustained pedal, and the contrabass clarinet doubles the double bass. This section continues through measure eighty-three. At measure eighty-five, the bass trombone takes the pedal C from the first horn to make room for the horn's substitution for the low strings, which repeats from measures 106 to 119. From measure eighty-five to 160, the viola and cello are given to the horns and euphonium, respectively. The quintuplet and sextuplet sixteenth note figures in the violins posed a conundrum. In the Moren arrangement for brass band, these bursts of sound were given to E-flat alto horns and flugelhorns at fortissimo. Listening to numerous orchestras and studying the scores of the original work and piano transcriptions, the conclusion was made that these

moments of affect are intended to be “wild”⁴¹ as stated in the score, but still within the orchestra's structure. The strings are still muted until measure 129, further supporting the strong but not overwhelming balance to the rest of the ensemble. These figures are scored in the middle to lower range of the violins, producing a robust, rich timbre but certainly not a blaring explosion as in the brass band arrangement. In the transcription, they are given to the third clarinet, bass clarinet, and alto saxophones. Although technically challenging, the timbral replacement for these figures is effective. This substitution continues throughout the figure's final appearance in measure 158. The pizzicato strings in measures ninety-two through ninety-five are given to the oboe, third clarinet, and bass clarinet. An eleven-bar restatement of motive three follows the same substitutions and doublings of the opening of section two. Measure ninety-eight is the first statement of *motive four*, the *Crux fidelis*. Liszt uses the trombones in octaves and states it again at the end of section two in solo trumpet and bass trombone.

III. The Battle: Overwhelming the Romans – mm. 135-246

Motive two and *motive three* are intertwined in the third section. The original wind writing remains relatively unchanged through measure 150. Violin takes on the role of *motive two* throughout this section and is taken by the flutes and supported by the existing solo clarinet. The solo clarinet doubles the final four bars of this section to support the end of the last two figures of violin one, which are outside of the flute range. The decision was made to dovetail the flutes out of the figure to allow the clarinets to complete the phrase. The underlying chords in the second violin and viola are given to the remaining clarinet section in divisi. The cello and double bass are doubled by the euphonium and tuba, respectively.

⁴¹ Liszt, *Hunnenschlacht*, 21.

Measures 151 through 170 employ the same substitutions and doublings of the bulk of section two except for the trumpets and trombones taking the sixteenth-eighth figure previously taken by the horns to allow the horns to return to their original parts, which drive the harmonic rhythm towards the next section. Measures 173 through 178 required significant alteration to accommodate the rapid scales accompanying this section. The strings are instructed “*furioso*”⁴² and pass sixteenth-note scales from one section to the other. The substitution for this was achieved by employing the bass and contrabass clarinets as cello and double bass support, and the first and second clarinets taking the role of the first and second violins. Violas join in the second measure of this section in unison with the cello already covered in the harmony clarinets. Flute one is dovetailed in the third measure of the section to provide brilliance to the top of the scalar passage and back out at the end of each phrase. The original flute one part was moved to piccolo and flute two, and the clarinet parts to clarinet three divisi.

In measures 178 through 198, Liszt uses sequence and modulation, developing both themes and building the intensity representing the battle of both forces. The doubling and substitutions remain the same throughout the iteration of each theme, culminating in a simultaneous diminution of the Hun theme and an augmentation of the Roman theme. This build is immediately followed in measure 199 by a *subito piano*, a sixteenth-eighth motor figure in the strings, now given to the clarinets and saxophones, which builds underneath alternating calls in the horns. This section ends in measure 216 again with the same themes as the previous section.

The theme first presented in measure 171 underlies the entirety of the battle, either in whole or fragmentations. The arrival at measure 217 begins a quasi-fughetta in the strings, which is given to the flutes, oboes, and clarinet family. This fugal section continues until measure 235,

⁴² Liszt, *Hunnenschlacht*, 36.

when *motive three* is superimposed over a repeated driving fragment of the fugal statement. Piccolo, first flute, and first clarinet continue this figure while the clarinets continue the viola, cello, and double bass motor. The end of section III builds in intensity. It ends with the fugal statement in the strings, now taken by the clarinet family at fortissimo and emphasized by the rest of the wind orchestra on the accents at the end of each fragment. The alto saxophones and trumpet double the horns, the tenor saxophone doubles the second trombone, and the baritone saxophone and euphonium double the bass trombone.

IV. The Romans Receive Divine Inspiration – mm. 247-311

The fourth section begins at measure 247, with *motive four* initially scored in all wind parts except the flute. The violins and cello have the sixteenth-eighth note motor that has been present throughout the work. The viola and double bass outline the same figure on the downbeats. The clarinets, contrabass clarinet, and baritone saxophone take the violin and cello parts, while the bass clarinet and tenor saxophone double the viola. The alto saxophone double horn two and four, the euphonium doubles bass trombone, and the tuba doubles the double bass. These substitutions and doublings continue until measure 261, adding the flutes in measure 255 and the piccolo in measure 257. The strings (minus double bass) from measure 254 to 260 are written in eighth-note triplet subdivisions on each ascending quarter note. The winds instead sustain quarter-notes and crescendo, while the cello maintains the triplet subdivision. Measure 262 begins the first triumphant fanfare scored by Liszt, with every instrument (except the organ) in the orchestra at triple forte. This fanfare is presented three times; each iteration's doublings and substitutions remain identical. These fanfares occur from measures 262 to 270, 275 to 283, and 287 to 295. The violins and viola sustain a triple forte E-flat triad in tremolo in the original

score. These parts are substituted with violins to the flute, viola to the alto saxophones, and third clarinet. The bass and contrabass clarinets, the tenor and baritone saxophones double the bassoon, and the euphonium doubles the bass trombone.

Measure 271 introduces the first entrance of the organ. Liszt inserts precise instructions regarding the organ or harmonium into the score. The first reads: "The Organ (or harmonium) to be in the rear of the orchestra, and when performed in a theatre, should the orchestra not be upon the stage, then the organ must be placed behind the curtain."⁴³ The organ's part is cued in the score and parts with the instruction: "The wood-instrument players observe Tacet when the chorale is played by the harmonium. Where no organ (or harmonium) is available, the wood-instrument players execute the chorale."⁴⁴ There are no substitutions or doublings in any of the chorale sections. The decision was made to keep the cued woodwinds divisi as written in the original score. The chorale sections occur from 271-274, 284-286, and 296-309. In measure 304, flute two and clarinet two are given the entrance of the violins. In measure 308, the organ (or woodwind ensemble) finishes its last chorale statement, and the violins start a four-measure scalar figure from G-3 to G-5. To replicate this final statement of section IV, the solo clarinet plays measure 308, the solo flute overlaps on beat four, joining the solo clarinet for measure 309, the clarinet exits on beat one, and the solo flute plays the final measure.

V. A Move Towards the Divine – mm. 312-351

The fifth section begins at measure 312 with an ostinato figure on G-3, which continues to measure 339. To replicate the second violin, a solo, muted first trombone is given this figure

⁴³ Liszt, *Hunnenschlacht*, 57.

⁴⁴ Liszt

which continues throughout, joined by a solo muted trumpet at measure 324. Violin one, viola, and cello have a homophonic melody throughout this section, which is given to the clarinet section. The oboe and flute solos through this section are kept as written, and the pedal point in octaves originally scored for the clarinet from measure 324 to 339 is given to the bass clarinet. At measure 340, the solo flute begins another scalar figure, which continues through measure 343. The cello solo in measure 341 is kept, and the entrance of the first violin solo in measure 343 is given to the second flute. The chordal underscoring in the oboe, clarinets, and bassoon is kept and requires no alterations. The second flute leaves the duet at measure 349, and section V ends with the solo flute ascending alone, as written by Liszt.

VI. Celebration of Roman Civilization and Christianity – mm. 352-end

The work's final section is thickly scored in the winds, which requires primarily doublings. It begins with *motive four* harmonized in the winds, accompanied by scalar figures that dovetail descending and ascending through the violins, violas, and cello. The alto saxophones are given the original clarinet parts, and the tenor saxophone doubles the bassoon. As has been the case throughout the work, these scales are written in sixteenth-note subdivision and are presented in the woodwinds as legato eighth notes. Violin one is taken by the flutes, viola in the clarinets, and cello is doubled in the bass and contrabass clarinets. Oboe keeps the original written material but takes on the role of the *motive four* melody from the flute as they are covering violin one. This doubling continues until measure 374 when the flutes leave the violin one's responsibilities to the clarinets and take on their original parts. At measure 383, the alto saxophones are given the clarinet parts for four measures, and the clarinets return to their original parts with the alto saxophones for four more measures. The bass clarinet doubles the cello, and

the contrabass clarinet doubles the double bass. Measure 391 begins a four-measure descending scalar motive in octaves in violin, viola, and cello. Flute and piccolo take the role of violin one, with the piccolo ending after the second measure of the figure. The first and second clarinets cover the second violin and viola figures, and the bass and contrabass clarinets double the cello.

Measure 398 begins with the strings and winds playing a new melody in *stretto*. The parts remain as scored, with the addition of the euphonium and bass clarinet doubling the cello. At measure 405, the alto and tenor saxophones join the trumpets on a G pedal point, and the trombones join the cello. These assignments continue until measure 416. Measure 419 and 420 continue with the same doublings, requiring only the flutes and clarinets to be given the violin's descending scales over the dominant. This leads to a full ensemble arrival in C major at measure 421.

Beginning in measure 421, Liszt alternates between *motives three and four* in short phrases. In the original score, the winds carry the *Crux fidelis* theme with harmonic support and rhythmic accentuation from the strings. The roles are then reversed, with the theme of the Roman troops in the strings and the harmonic and rhythmic material in the winds. The full force of the orchestra is employed throughout these alternations, with the violins playing heavily accented quarter notes on beats two and four and the viola, cello, and double bass arpeggiating the tonic and sub-dominant harmonies. The clarinets and alto saxophones take the off beats while the harmony clarinets, tenor and baritone saxophones, and euphonium play the arpeggios. Measure 427 through 430 switches to *motive three* in the strings, which is given to the clarinet family, tenor and baritone saxophones, and low brass. The alternations between the themes continue with the same substitutions and doublings through measure 454. From measure 454 to measure 461, *motive three* is stated for the final time. The doublings from the previous section continue

with the addition of the alto and tenor saxophones, sustaining the chord tones of the organ and high strings. Measure 461 ends this statement with five beats of silence followed by an alteration of the *Crux fidelis* plainchant harmonized in the woodwinds, which remains unchanged through measure 473. From 474 to the end, the winds and strings are doubled and require no substitutions. The final section has the instruction from the composer, “If the harmonium is not strong enough to be heard above the Orchestra at the end, then it will be better to leave it out altogether.”⁴⁵ The instrumentation of the wind orchestra provides an opportunity to recreate the organ timbre in the winds. Each sustained organ entrance is doubled with the clarinets, the saxophone family, and trombones, with the oboe joining the final four measures.

⁴⁵ Liszt, 85.

APPENDIX I

TRANSCRIPTION

A Wind Orchestra Transcription of

Hunnenschlacht

by Franz Liszt

HUNNENSCHLACHT SYMPHONISCHE DICHTUNGEN 11.

BATAILLE DES HUNS

FRANZ LISZT

Tempetoso, Allegro non troppo

Piccolo

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet in B \flat 1

Clarinet in B \flat 2

Clarinet in B \flat 3

Bass Clarinet in B \flat

Contrabass Clarinet in B \flat

Alto Saxophone 1

Alto Saxophone 2

Tenor Saxophone

Baritone Saxophone

Bassoon 1,2

Horn 1

Horn 2

Horn 3

Horn 4

Trumpet in C 1

Trumpet in C 2

Trumpet in C 3

Trombone 1

Trombone 2

Bass Trombone

Euphonium

Bass Tuba

Timpani 1,2

Bass Drum

Organ

Violoncello

Double Bass

mf

p

legato

ten.

pp

Tempetoso, Allegro non troppo mit Dampfer

6

Picc. -

Fl. -

Fl. -

Ob. *mf* *ten.*

Ob. *mf* *ten.*

Cl. *mf* *ten.*

Cl. *ten.*

Cl. *ten.*

B. Cl. *ten.*

Cb. Cl. -

Alto Sax. *a2.* *p* *ten.*

Alto Sax. *a2.* *p* *ten.*

Ten. Sax. *p* *ten.*

Bari. Sax. -

Bsn. *ten.*

Hr. -

Hr. -

Hr. -

Hr. -

C. Tpt. -

C. Tpt. -

C. Tpt. -

Tbn. -

Tbn. -

Tba. -

Euph. *ten.*

Bass Tbn. *ten.*

Timp. *(t)*

B. D. -

Hp. -

Vc. *p*

Db. *p*

8

Picc.

Fl.

Fl.

Ob.

Ob.

Cl.

Cl.

Cl.

B. Cl.

Cb. Cl.

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn.

Hr.

Hr.

Hr.

Hr.

C. Tpt.

C. Tpt.

C. Tpt.

Tbn.

Tbn.

Tba.

Euph.

Bass Tbn.

Timp.

B. D.

Hp.

Vc.

Db.

11

Picc.

Fl.

Fl.

Ob.

Ob.

Cl.

Cl.

Cl.

B. Cl.

Cb. Cl.

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn.

Hr.

Hr.

Hr.

Hr.

C Tpt.

C Tpt.

C Tpt.

Tbn.

Tbn.

Tba.

Euph.

Bass Tbn.

Timp.

B. D.

Hp.

Vc.

Db.

legato

legato

legato

mf *feroce*

mf *feroce*

mf *feroce*

mf *feroce*

B

14

Picc.

Fl.

Fl.

Ob.

Ob.

Cl.

Cl.

Cl.

B. Cl.

Cb. Cl.

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn.

Hrn.

Hrn.

Hrn.

Hrn.

C. Tpt.

C. Tpt.

C. Tpt.

Tbn.

Tbn.

Tbn.

Euph.

Bass Tbn.

Timp.

B. D.

Hp.

Vc.

Db.

31

18

Picc. -
Fl. -
Fl. -
Ob. -
Ob. -
Cl. -
Cl. -
Cl. -
B. Cl. -
Cb. Cl. -
Alto Sax. -
Alto Sax. -
Ten. Sax. -
Bari. Sax. -
Bsn. -
Hrn. -
Hrn. -
Hrn. -
Hrn. -
C Tpt. -
C Tpt. -
C Tpt. -
Tbn. -
Tbn. -
Tba. -
Euph. -
Bass Tbn. -
Timp. -
B. D. -
Hp. -
Vc. -
Db. -

The score is for page 18 of a musical work. It features a large ensemble of instruments. The woodwinds (Piccolo, Flutes, Oboes, Clarinets, Bass Clarinet, Contrabass Clarinet, Saxophones, and Bassoon) and strings (Violin, Double Bass) have active parts, while the brass (Trumpets, Trombones, Euphonium, Bass Trombone) and percussion (Timpani, Bass Drum, Harp) are mostly silent. The music is in a key with two flats and a 3/4 time signature. The score includes various musical notations such as triplets, slurs, and dynamic markings like *mp*.

20

Picc.

Fl.

Fl.

Ob.

Ob.

Cl.

Cl.

Cl.

B. Cl.

Cb. Cl.

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn.

Hr.

Hr.

Hr.

Hr.

C Tpt.

C Tpt.

C Tpt.

Tbn.

Tbn.

Tba.

Euph.

Bass Tbn.

Timp.

B. D.

Hp.

Vc.

Db.

21

Picc.
Fl.
Fl.
Ob.
Ob.
Cl.
Cl.
Cl.
B. Cl.
Cb. Cl.
Alto Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Bsn.
Hrn.
Hrn.
Hrn.
Hrn.
C. Tpt.
C. Tpt.
C. Tpt.
Tbn.
Tbn.
Tbn.
Euph.
Bass Tbn.
Timp.
B. D.
Hrp.
Vc.
Db.

23 *accel.*

Picc. *cresc.* *subito p*

Fl. *cresc.* *subito p*

Fl. *cresc.* *subito p*

Ob. *cresc.* *subito p*

Ob. *cresc.* *subito p*

Cl. *cresc.* *subito p*

Cl. *subito p*

Cl. *subito p*

B. Cl. *subito p*

Cb. Cl. *subito p*

Alto Sax. *subito p*

Alto Sax. *subito p*

Ten. Sax. *subito p*

Bari. Sax. *subito p*

Bsn. *subito p*

Fin. *subito p* *tutti*

Fin. *mp 3* *tutti*

Fin. *mp 3* *tutti*

Fin. *mp 3* *tutti*

C. Tpt. *p* *3*

C. Tpt. *p* *3*

C. Tpt. *p* *3*

Tbn. *subito p*

Tbn. *subito p*

Tbn. *subito p*

Euph. *subito p*

Bass Tbn. *subito p*

Timp. *(with wooden drumsticks)* *p*

B. D. *p*

Hp. *subito p*

Vc. *accel.* *subito p*

Db. *subito p*

27

Picc. *mf*

Fl. *mf*

Fl. *mf*

Ob. *mf*

Ob. *mf*

Cl. *mf*

Cl. *mf*

Cl. *mf*

B. Cl. *mf*

Cb. Cl. *mf*

Alto Sax. *mf*

Alto Sax. *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

Bsn. *mf*

Hrn. *mf*

Hrn. *mf*

Hrn. *mf*

Hrn. *mf*

C. Tpt. *mf*

C. Tpt. *mf*

C. Tpt. *mf*

Tbn. *mf*

Tbn. *mf*

Tba. *mf*

Euph. *mf*

Bass Tba. *mf*

Timp. *mf*

B. D. *mf*

Hp. *mf*

Vc. *mf*

Db. *mf*

cresc.

cresc. poco a poco

A

31 ^{a2.}
Piu mosso (Allero energico assai.)

Picc. *f*
 Fl. *f*
 Fl. *f*
 Ob. *f*
 Ob. *f*
 Cl. *f*
 Cl. *f*
 Cl. *f*
 B. Cl. *f*
 Cb. Cl. *f*
 Alto Sax. *f*
 Alto Sax. *f*
 Ten. Sax. *f*
 Bari. Sax. *f*
 Bsn. *f*
 Hrn. *mp* *violente*
 Hrn. *mp* *violente*
 Hrn. *mp* *violente*
 Hrn. *mp* *violente*
 C Tpt. *mp*
 C Tpt. *mp*
 C Tpt. *mp*
 Tbn. *f* *violente*
 Tbn. *f* *violente*
 Tbn. *f* *violente*
 Tba. *f*
 Euph. *f* *violente*
 Bass Tbn. *f*
 Timp. *f*
 B. D. *f*
 Hp. *f*
 Vc. *f* *violente*
 Db. *f* *violente*

34

Picc.
Fl.
Fl.
Ob.
Ob.
Cl.
Cl.
Cl.
B. Cl.
Cb. Cl.
Alto Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Bsn.
Hrn.
Hrn.
Hrn.
Hrn.
C. Tpt.
C. Tpt.
C. Tpt.
Tbn.
Tbn.
Tba.
Euph.
Bass Tbn.
Timp.
B. D.
Hp.
Vc.
Db.

f
p
mp
f
violente
f
violente

37

Picc.
Fl.
Fl.
Ob.
Ob.
Cl.
Cl.
Cl.
B. Cl.
Cb. Cl.
Alto Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Bsn.
Hr.
Hr.
Hr.
Hr.
C. Tpt.
C. Tpt.
C. Tpt.
Tbn.
Tbn.
Tbn.
Tba.
Euph.
Bass Tbn.
Timp.
B. D.
Hp.
Vc.
Db.

40

Picc.

Fl.

Fl.

Ob.

Ob.

Cl.

Cl.

Cl.

B. Cl.

Cb. Cl.

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn.

Hrn.

Hrn.

Hrn.

Hrn.

C. Tpt.

C. Tpt.

C. Tpt.

Tbn.

Tbn.

Tba.

Euph.

Bass Tbn.

Timp.

B. D.

Hp.

Vc.

Db.

43

Picc.

Fl.

Fl.

Ob.

Ob.

Cl.

Cl.

Cl.

B. Cl.

Cb. Cl.

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn.

Hrn.

Hrn.

Hrn.

Hrn.

C. Tpt.

C. Tpt.

C. Tpt.

Tbn.

Tbn.

Tba.

Euph.

Bass Tbn.

Timp.

B. D.

Hp.

Vc.

Db.

46

Picc.
Fl.
Fl.
Ob.
Ob.
Cl.
Cl.
Cl.
B. Cl.
Cb. Cl.
Alto Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Bsn.
Hrn.
Hrn.
Hrn.
Hrn.
C. Tpt.
C. Tpt.
C. Tpt.
Tbn.
Tbn.
Tbn.
Tba.
Euph.
Bass Tbn.
Timp.
B. D.
Hrp.
Vc.
Db.

50

Picc.

Fl.

Fl.

Ob.

Ob.

Cl.

Cl.

Cl.

B. Cl.

Cb. Cl.

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn.

Hr.

Hr.

Hr.

Hr.

C Tpt.

C Tpt.

C Tpt.

Tbn.

Tbn.

Tba.

Euph.

Bass Tbn.

Timp.

B. D.

Hp.

Vc.

Db.

54

Picc.
 Fl.
 Fl.
 Ob.
 Ob.
 Cl.
 Cl.
 Cl.
 B. Cl.
 Cb. Cl.
 Alto Sax.
 Alto Sax.
 Ten. Sax.
 Bari. Sax.
 Bsn.
 Hn.
 Hn.
 Hn.
 Hn.
 C Tpt.
 C Tpt.
 C Tpt.
 Tbn.
 Tbn.
 Tba.
 Euph.
 Bass Tbn.
 Timp.
 B. D.
 Hp.
 Vc.
 Db.

Musical score for page 54, featuring various instruments including Piccolo, Flutes, Oboes, Clarinets, Bass Clarinet, Contrabass Clarinet, Alto Saxophones, Tenor Saxophone, Baritone Saxophone, Bassoon, Horns, Trumpets, Trombones, Tubas, Euphonium, Bass Trombone, Timpani, Bass Drum, Harp, Violoncello, and Double Bass. The score includes dynamic markings such as *fp* and *ten.*, and articulation marks like accents and slurs. The key signature is B-flat major and the time signature is 4/4.

59

Picc.

Fl.

Fl.

Ob.

Ob.

Cl.

Cl.

Cl.

B. Cl.

Cb. Cl.

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn.

Hrn.

Hrn.

Hrn.

Hrn.

Hrn.

C. Tpt.

C. Tpt.

C. Tpt.

Tbn.

Tbn.

Tba.

Euph.

Bass Tbn.

Timp.

B. D.

Hp.

Vc.

Db.

p

pp

pp marc.

a2

3

cresc.

63 **B**

Picc.
 Fl.
 Fl.
 Ob.
 Ob.
 Cl.
 Cl.
 Cl.
 B. Cl.
 Cb. Cl.
 Alto Sax.
 Alto Sax.
 Ten. Sax.
 Bari. Sax.
 Bsn.
 Hn.
 Hn.
 Hn.
 Hn.
 C. Tpt.
 C. Tpt.
 C. Tpt.
 Tbn.
 Tbn.
 Tbn.
 Euph.
 Bass Tbn.
 Timp.
 B. D.
 Hp.
 Vc.
 Db.

71

Picc. *mf*

Fl. *mf*

Fl. *mf*

Ob. *mf*

Ob. *mf*

Cl. *mf*

Cl. *mf*

Cl. *mf*

B. Cl. *mf* *stacc.*

Cb. Cl. *mf* *stacc.*

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn. *mf*

Hr.

Hr.

Hr.

Hr.

C. Tpt. *mf*

C. Tpt. *mf*

C. Tpt. *mf*

Tbn. *mf*

Tbn. *mf*

Tbn. *mf*

Euph. *mf*

Bass Tbn. *mf* *stacc.*

Timp. *mf* *dim.*

B. D. *mf* *dim.*

Hp.

Vc. *mf* *stacc.*

Db. *mf* *stacc.*

75

Picc. Fl. Fl. Ob. Ob. Cl. Cl. Cl. B. Cl. Cb. Cl. Alto Sax. Alto Sax. Ten. Sax. Bari. Sax. Bsn. Hn. Hn. Hn. Hn. C. Tpt. C. Tpt. C. Tpt. Tbn. Tbn. Tba. Euph. Bass Tbn. Timp. B. D. Hp. Vc. Db.

ten. p marc. 3 ten. 3 p pizz. ten. 3 ten. 3 p marc. pp p pizz. p

80

Picc. -
Fl. -
Fl. -
Ob. -
Ob. -
Cl. -
Cl. -
Cl. -
B. Cl. -
Cb. Cl. -
Alto Sax. -
Alto Sax. -
Ten. Sax. -
Bari. Sax. -
Bsn. *ten.* *g* -
Hn. -
Hn. -
Hn. -
Hn. -
C Tpt. -
C Tpt. -
C Tpt. -
Tbn. -
Tbn. -
Tbn. -
Euph. -
Bass Tbn. *ten.* *g* -
Timp. *(t)* *sempre pp* -
B. D. -
Hp. -
Vc. *ten.* *g* -
Db. -

85 **C** l'istesso Tempo

Picc. -
 Fl. -
 Fl. -
 Ob. -
 Ob. -
 Cl. *p* -
 Cl. *p* -
 Cl. *molto sf sf* *s* -
 B. Cl. *molto sf sf* *s* -
 Cb. Cl. -
 Alto Sax. *molto sf sf* *s* -
 Alto Sax. *sf sf* *s* -
 Ten. Sax. -
 Bari. Sax. -
 Bsn. *p* -
 Hrn. *p stacc.* -
 Hrn. *p stacc.* -
 Hrn. *p stacc.* -
 Hrn. *p stacc.* -
 C Tpt. *p stacc.* -
 C Tpt. -
 C Tpt. -
 Tbn. *div. p* -
 Tbn. *p* -
 Tbn. *p* -
 Tba. *p* -
 Euph. *arco agitato p stacc.* -
 Bass Tba. *p stacc.* -
 Timp. *(tr)* -
 B. D. -
 Hp. -
C l'istesso Tempo
 Vc. *stacc. agitato p* -
 Db. *arco agitato p stacc.* -

Picc. - - - - -

Fl. *p stacc.* - - - - -

Fl. *p stacc.* - - - - -

Ob. - - - - - *mf*

Ob. - - - - - *mf*

Cl. *a2.* - - - - - *mf*

Cl. *p stacc.* *a2.* - - - - - *mf*

Cl. *p stacc.* - - - - - *mf*

B. Cl. *f* *molto* *e* - - - - - *mf*

Cb. Cl. - - - - -

Alto Sax. - - - - - *f* *molto* *e*

Alto Sax. - - - - - *f* *molto* *e*

Ten. Sax. - - - - -

Bari. Sax. - - - - -

Bsn. *a2.* - - - - - *p stacc.*

Hr. - - - - -

Hr. - - - - -

Hr. - - - - -

Hr. - - - - -

C Tpt. - - - - -

C Tpt. - - - - -

C Tpt. - - - - -

Tbn. *p* - - - - -

Tbn. - - - - -

Tba. - - - - -

Euph. - - - - -

Bass Tbn. - - - - -

Timp. - - - - -

B. D. - - - - -

Hp. - - - - -

Vc. *pizz.* - - - - - *mf*

Db. - - - - -

Musical score for page 93, featuring various instruments including Piccolo, Flutes, Oboes, Clarinets, Bassoon, Horns, Trumpets, Trombones, Tuba, Euphonium, Bass Trombone, Timpani, Bass Drum, Harp, Violin, and Double Bass. The score is written in 4/4 time and includes dynamic markings such as *mf* and *arco*.

97

Picc. Fl. Fl. Ob. Ob. Cl. Cl. Cl. B. Cl. Cb. Cl. Alto Sax. Alto Sax. Ten. Sax. Bari. Sax. Bsn. Hn. Hn. Hn. Hn. C Tpt. C Tpt. C Tpt. Tbn. Tbn. Tba. Euph. Bass Tbn. Timp. B. D. Hp. Vc. Db.

Choral
mp
mp

100

Picc. -
Fl. -
Fl. -
Ob. -
Ob. -
Cl. -
Cl. -
Cl. *wild* f 5 -
B. Cl. *wild* f 5 -
Cb. Cl. -
Alto Sax. *wild* f 5 -
Alto Sax. *wild* f 5 -
Ten. Sax. -
Bari. Sax. -
Bsn. -
Hrn. -
Hrn. -
Hrn. -
Hrn. -
C. Tpt. -
C. Tpt. -
C. Tpt. -
Tbn. \bar{p} -
Tbn. \bar{p} -
Tbn. -
Euph. \bar{p} -
Bass Tbn. \bar{p} -
Timp. -
B. D. -
Hrp. -
Vc. \bar{p} -
Db. \bar{p} -

102

Picc. Fl. Fl. Ob. Ob. Cl. Cl. Cl. B. Cl. Cb. Cl. Alto Sax. Alto Sax. Ten. Sax. Bari. Sax. Bsn. Hrn. Hrn. Hrn. Hrn. C. Tpt. C. Tpt. C. Tpt. Tbn. Tbn. Tbn. Euph. Bass Tbn. Timp. B. D. Hp. Vc. Db.

The score is for page 102 and features a variety of instruments. The woodwinds (Piccolo, Flutes, Oboes, Clarinets, Bass Clarinet, and Contrabass Clarinet) and saxophones (Alto, Tenor, and Bari) have complex parts with dynamic markings like *sf* and *f*, and articulation like *staccato* and *legato*. The brass section (Horns, Trumpets, and Trombones) is mostly silent, with some Tuba parts. The percussion section (Euphonium, Bass Trombone, Timpani, and Bass Drum) provides a rhythmic foundation. The strings (Violoncello and Double Bass) play a steady accompaniment. The score is written in a key with two flats and a common time signature.

104

Picc. -
Fl. -
Fl. -
Ob. -
Ob. -
Cl. *mf* -
Cl. *mf* -
Cl. *f* *5* -
B. Cl. *f* *5* -
Cb. Cl. -
Alto Sax. *f* *5* -
Alto Sax. *f* *5* -
Ten. Sax. -
Bari. Sax. -
Bsn. *mf* -
Hr. -
Hr. -
Hr. -
Hr. -
C. Tpt. -
C. Tpt. -
C. Tpt. -
Tbn. *mf* -
Tbn. *mf* -
Tba. -
Euph. *f* -
Bass Tbn. *f* -
Timp. -
B. D. -
Hp. -
Vc. *f* -
Db. *f* -

106

Picc.

Fl.

Fl.

Ob.

Ob.

Cl.

Cl.

Cl.

B. Cl.

Cb. Cl.

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn.

Hn.

Hn.

Hn.

Hn.

C. Tpt.

C. Tpt.

C. Tpt.

Tbn.

Tbn.

Tba.

Euph.

Bass Tbn.

Timp.

B. D.

Hp.

Vc.

Db.

tutti

p

pp

p marc.

ten.

sempre pp

112

Picc. -
 Fl. -
 Fl. -
 Ob. -
 Ob. -
 Cl. -
 Cl. -
 Cl. -
 B. Cl. -
 Cb. Cl. -
 Alto Sax. -
 Alto Sax. -
 Ten. Sax. -
 Bari. Sax. -
 Bsn. -
 Hrn. -
 Hrn. -
 Hrn. -
 Hrn. -
 C Tpt. -
 C Tpt. -
 C Tpt. -
 Tbn. -
 Tbn. -
 Tbn. -
 Tba. -
 Euph. -
 Bass Tbn. -
 Timp. -
 B. D. -
 Hp. -
 Vc. -
 Db. -

Musical score for page 112, featuring various instruments including Piccolo, Flutes, Oboes, Clarinets, Bass Clarinet, Contrabass Clarinet, Alto Saxophones, Tenor Saxophone, Baritone Saxophone, Bassoon, Horns, Trumpets, Trombones, Tuba, Euphonium, Bass Trombone, Timpani, Bass Drum, Harp, Violoncello, and Double Bass. The score includes dynamic markings such as *mf*, *p*, *p stacc.*, *pizz.*, and *arco*, and performance instructions like *diviso* and *agitato*.

This page of a musical score, numbered 116, contains staves for the following instruments: Picc., Fl., Fl., Ob., Ob., Cl., Cl., Cl., B. Cl., Cb. Cl., Alto Sax., Alto Sax., Ten. Sax., Bari. Sax., Bsn., Hrn., Hrn., Hrn., Hrn., C Tpt., C Tpt., C Tpt., Tbn., Tbn., Tbn., Tba., Euph., Bass Tbn., Timp., B. D., Hp., Vc., and Db. The score is written in a key signature of two flats and a 4/4 time signature. The woodwind and brass sections have active parts, with some instruments like the Clarinet and Saxophone playing melodic lines. The bassoon and horn sections provide harmonic support. The percussion section, including the tuba, euphonium, and bass trombone, plays a rhythmic pattern. The string section (Vc. and Db.) provides a steady accompaniment. The harp and bass drum are also present but have minimal activity on this page.

120

120

Picc.

Fl.

Fl.

Ob.

Ob.

Cl.

Cl.

Cl.

B. Cl.

Cb. Cl.

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn.

Hr.

Hr.

Hr.

Hr.

C Tpt.

C Tpt.

C Tpt.

Tbn.

Tbn.

Tba.

Euph.

Bass Tbn.

Timp.

B. D.

Hrp.

Vc.

Db.

p

mf

p

mf

mf

mf

mf

p

p

124

Picc.

Fl.

Fl.

Ob.

Ob.

Cl.

Cl.

Cl.

B. Cl.

Cb. Cl.

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn.

Hrn.

Hrn.

Hrn.

Hrn.

C Tpt.

C Tpt.

C Tpt.

Tbn.

Tbn.

Tba.

Euph.

Bass Tbn.

Timp.

B. D.

Hp.

Vc.

Db.

mf

mf

mf

mf

Choral.

p

arco

p

senza sordini

pizz.

127

Picc. - - - - -

Fl. - - - - -

Fl. - - - - -

Ob. - - - - -

Ob. - - - - -

Cl. - - - - -

Cl. - - - - -

Cl. - - - - -

B. Cl. - - - - -

Cb. Cl. - - - - -

Alto Sax. - - - - -

Alto Sax. - - - - -

Ten. Sax. - - - - -

Bari. Sax. - - - - -

Bsn. - - - - -

Hrn. - - - - -

Hrn. - - - - -

Hrn. - - - - -

Hrn. - - - - -

C. Tpt. *Solo* *mp marcato* - - - - -

C. Tpt. - - - - -

C. Tpt. - - - - -

Tbn. - - - - -

Tbn. - - - - -

Tbn. *Solo* *mp marcato* - - - - -

Euph. - - - - -

Bass Tbn. *sempre stacc.* - - - - -

Timp. - - - - -

B. D. - - - - -

Hrp. - - - - -

Vc. - - - - -

Db. *sempre stacc.* - - - - -

130

Picc. -
Fl. -
Fl. -
Ob. -
Ob. -
Cl. -
Cl. -
Cl. -
B. Cl. -
Cb. Cl. -
Alto Sax. -
Alto Sax. -
Ten. Sax. -
Bari. Sax. -
Bsn. -
Hn. -
Hn. -
Hn. -
Hn. -
C Tpt. -
C Tpt. -
C Tpt. -
Tbn. -
Tbn. -
Tbn. -
Euph. -
Bass Tbn. -
Timp. -
B. D. -
Hp. -
Vc. -
Db. -

132

Picc. -
Fl. -
Fl. -
Ob. -
Ob. -
Cl. -
Cl. -
Cl. *ff* 5
B. Cl. *ff* 5
Cb. Cl. -
Alto Sax. *ff* 5
Alto Sax. *ff* 5
Ten. Sax. -
Bari. Sax. -
Bsn. -
Hn. -
Hn. -
Hn. -
Hn. -
C. Tpt. *mf*
C. Tpt. -
C. Tpt. -
Tbn. -
Tbn. -
Tba. *mf*
Euph. *mf*
Bass Tbn. *mf*
Timp. -
B. D. -
Hp. -
Vc. *mf*
Db. *mf*

134

Picc. - - -

Fl. - - - *f* 3

Fl. - - - *f* 3

Ob. - - -

Ob. - - -

Cl. (mf) - - -

Cl. - - -

Cl. - - - *f* 5 *pp* legato

B. Cl. - - - *f* 5 *pp* legato

Cb. Cl. - - -

Alto Sax. - - - *f* 5

Alto Sax. - - - *f* 5

Ten. Sax. - - -

Bari. Sax. - - -

Bsn. (mf) - - -

Hr. - - - *ten.* 3 *f*

Hr. - - - *ten.* 3 *f*

Hr. - - -

Hr. - - -

C. Tpt. - - - *solo cont.* 3 *f*

C. Tpt. - - -

C. Tpt. - - -

Tbn. - - -

Tbn. - - -

Tba. - - - a2

Euph. - - -

Bass Tba. - - - *mf marc.* *mf marc.*

Timp. - - - *pp*

B. D. - - -

Hp. - - -

Vc. - - - *mf marc.*

Db. - - - *mf marc.*

D

D

137

Picc.

Fl.

Fl.

Ob.

Ob.

Cl.

Cl.

Cl.

B. Cl.

Cb. Cl.

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn.

Hrn.

Hrn.

Hrn.

Hrn.

C. Tpt.

C. Tpt.

C. Tpt.

Tbn.

Tbn.

Tba.

Euph.

Bass Tbn.

Timp.

B. D.

Hp.

Vc.

Db.

Solo

(mf)

p

f

pp

tutti

ten.

141

Picc.

Fl.

Fl.

Ob.

Ob.

Cl.

Cl.

Cl.

B. Cl.

Cb. Cl.

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn.

Hrn.

Hrn.

Hrn.

Hrn.

C. Tpt.

C. Tpt.

C. Tpt.

Tbn.

Tbn.

Tba.

Euph.

Bass Tbn.

Timp.

B. D.

Hrp.

Vc.

Db.

f *ten.* *marc.* *3*

f *ten.* *marc.* *3*

mf

fp

fp

p

p

ten. *f* *3*

ten. *f* *3*

f

p

p

p

pp

145

Picc.

Fl.

Fl.

Ob.

Ob.

Cl.

Cl.

Cl.

B. Cl.

Cb. Cl.

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn.

Hrn.

Hrn.

Hrn.

Hrn.

C. Tpt.

C. Tpt.

C. Tpt.

Tbn.

Tbn.

Tba.

Euph.

Bass Tbn.

Timp.

B. D.

Harp.

Vc.

Db.

p

f

mf

f *ten.* *marc.*

sp

pp

ten.

149

E

Picc.

Fl.

Fl.

Ob.

Ob.

Cl.

Cl.

Cl.

B. Cl.

Cb. Cl.

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn.

Hrn.

Hrn.

Hrn.

Hrn.

C. Tpt.

C. Tpt.

C. Tpt.

Tbn.

Tbn.

Tbn.

Euph.

Bass Tbn.

Timp. **(*)** Change to A1, B, D.

B. D.

Hp.

E

Vc.

Db.

153

Picc.

Fl.

Fl.

Ob.

Ob.

Cl.

Cl.

Cl.

B. Cl.

Cb. Cl.

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn.

Hrn.

Hrn.

Hrn.

Hrn.

C. Tpt.

C. Tpt.

C. Tpt.

Tbn.

Tbn.

Tba.

Euph.

Bass Tbn.

Timp.

B. D.

Hp.

Vc.

Db.

solo
mf

p

p

p

5

6

7

8

9

10

11

12

13

14

15

16

17

18

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80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

Picc. Fl. Fl. Ob. Ob. Cl. Cl. Cl. B. Cl. Cb. Cl. Alto Sax. Alto Sax. Ten. Sax. Bari. Sax. Bsn. Hrn. Hrn. Hrn. Hrn. C. Tpt. C. Tpt. C. Tpt. Tbn. Tbn. Tba. Euph. Bass Tbn. Timp. B. D. Hp. Vc. Db.

164

Picc.
Fl.
Fl.
Ob.
Ob.
Cl.
Cl.
Cl.
B. Cl.
Cb. Cl.
Alto Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Bsn.
Hr.
Hr.
Hr.
Hr.
C. Tpt.
C. Tpt.
C. Tpt.
Tbn.
Tbn.
Tbn.
Tbn.
Tba.
Euph.
Bass Tbn.
Timp.
B. D.
Hp.
Vc.
Db.

167

Picc.
Fl.
Fl.
Ob.
Ob.
Cl.
Cl.
Cl.
B. Cl.
Cb. Cl.
Alto Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Bsn.
Hrn.
Hrn.
Hrn.
Hrn.
C Tpt.
C Tpt.
C Tpt.
Tbn.
Tbn.
Tbn.
Tba.
Euph.
Bass Tba.
Timp.
B. D. *with drumsticks*
Hp.
Vc.
Db.

173

Picc.

Fl.

Fl.

Ob.

Ob.

Cl.

Cl.

Cl.

B. Cl.

Cb. Cl.

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn.

Hr.

Hr.

Hr.

Hr.

C. Tpt.

C. Tpt.

C. Tpt.

Tbn.

Tbn.

Tbn.

Euph.

Bass Tbn.

Timp.

B. D.

Hp.

Vc.

Db.

ff

fer.

acc.

f

ff Solo

ff

176

Picc. - - -

Fl. - - - *ff*

Fl. - - - *ff*

Ob. - - -

Ob. - - -

Cl. *v* - - -

Cl. *v* - - -

Cl. - - - *ff*

B. Cl. - - - *ff*

Cb. Cl. - *ritf.* - - - *ritf.*

Alto Sax. - - -

Alto Sax. - - -

Ten. Sax. - - -

Bari. Sax. - - -

Bsn. - - - *ff*

Hrn. - - - *ff*

Hrn. - - - *ff*

Hrn. - - - *ff*

Hrn. - - - *ff*

Hrn. - - - *ff*

C. Tpt. - - -

C. Tpt. - - -

C. Tpt. - - -

Tbn. - - - *ff*

Tbn. - - - *ff*

Tba. *son*
(War-cry)
ff - - - *ff*

Euph. - - -

Bass Tba. - - - *ff*

Timp. - - -

B. D. - - -

Hp. - - -

Vc. - - -

Db. - *ritf.* - - - *ritf.*

182

Picc. *sf*

FL

FL

Ob.

Ob.

Cl.

Cl.

Cl.

B. Cl.

Cb. Cl.

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn.

Hn.

Hn.

Hn.

Hn.

C Tpt.

C Tpt.

C Tpt.

Tbn.

Tbn.

Tba.

Euph.

Bass Tba.

Timp.

B. D. *with drumsticks*

Hp.

Vc.

Db.

185

Picc.
 Fl.
 Fl.
 Ob.
 Ob.
 Cl.
 Cl.
 Cl.
 B. Cl.
 Cb. Cl.
 Alto Sax.
 Alto Sax.
 Ten. Sax.
 Bari. Sax.
 Bsn.
 Hn.
 Hn.
 Hn.
 Hn.
 C Tpt.
 C Tpt.
 C Tpt.
 Tbn.
 Tbn.
 Tbn.
 Euph.
 Bass Tbn.
 Timp.
 B. D.
 Hp.
 Vc.
 Db.

furioso
furioso
ten.
ten.
f
f
ten.
ten.

188

Picc.
Fl.
Fl.
Ob.
Ob.
Cl.
Cl.
Cl.
B. Cl.
Cb. Cl.
Alto Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Bsn.
Hrn.
Hrn.
Hrn.
Hrn.
C. Tpt.
C. Tpt.
C. Tpt.
Tbn.
Tbn.
Tbn.
Euph.
Bass Tbn.
Timp.
B. D.
Hp.
Vc.
Db.

191

Picc. -

Fl. -

Fl. -

Ob. -

Ob. -

Cl. -

Cl. -

Cl. -

B. Cl. -

Cb. Cl. *mf*

Alto Sax. -

Alto Sax. -

Ten. Sax. -

Bari. Sax. -

Bsn. -

Hrn. -

Hrn. -

Hrn. -

Hrn. -

C. Tpt. *Solo* *ff*

C. Tpt. *ff*

C. Tpt. -

Tbn. -

Tbn. *ff*

Tba. *mf* (*War-cry*) *ff*

Euph. -

Bass Tba. -

Timp. -

B. D. -

Hp. -

Vc. -

Db. *mf*

194 *poco rit.* **G**

Picc. *f*

Fl.

Fl.

Ob.

Ob.

Cl.

Cl.

Cl.

B. Cl.

Cb. Cl. *rinj.*

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn. *mf*

Hr.

Hr.

Hr.

Hr.

C. Tpt.

C. Tpt.

C. Tpt.

Tbn.

Tbn.

Tbn. *ten.*

Tbn. *f*

Tbn. *ten.*

Euph.

Bass Tbn.

Timp.

B. D.

Hp.

Vc. *f*

Db. *rinj.*

G

197

Picc. Fl. Fl. Ob. Ob. Cl. Cl. Cl. B. Cl. Cb. Cl. Alto Sax. Alto Sax. Ten. Sax. Bari. Sax. Bsn. Hrn. Hrn. Hrn. Hrn. C. Tpt. C. Tpt. C. Tpt. Tbn. Tbn. Tbn. Tba. Euph. Bass Tbn. Timp. B. D. Hp. Vc. Db.

Fl. *v*
 Fl. *v*
 Cl. *v*
 Cl. *v*
 Cl. *v*
 B. Cl. *v*
 Cb. Cl. *v*
 Alto Sax. *v*
 Alto Sax. *v*
 Ten. Sax. *v*
 Bari. Sax. *v*
 Bsn. *v*
 Hrn. *v*
 Hrn. *v*
 Hrn. *v*
 Hrn. *v*
 C. Tpt. *v*
 C. Tpt. *v*
 C. Tpt. *v*
 Tbn. *v*
 Tbn. *v*
 Tbn. *v*
 Tba. *v*
 Euph. *v*
 Bass Tbn. *v*
 Timp. *v*
 B. D. *v*
 Hp. *v*
 Vc. *v*
 Db. *v*

p
simile
p
simile
p
simile
p
simile
pp
simile
pp
simile
p
simile
a2
p
pp
p
simile
p
simile

Musical score for page 200, featuring woodwinds, brass, and percussion. The score is arranged in staves from top to bottom: Picc., Fl., Fl., Ob., Ob., Cl., Cl., Cl., B. Cl., Cb. Cl., Alto Sax., Alto Sax., Ten. Sax., Bari. Sax., Bsn., Hrn., Hrn., Hrn., Hrn., C Tpt., C Tpt., C Tpt., Tbn., Tbn., Tba., Euph., Bass Tbn., Timp., B. D., Hip., Vc., and Db.

Key markings and dynamics include:

- p* (piano) for Bsn.
- f* (forte) for Hrn., Hrn., Hrn., and Hrn.
- cresc.* (crescendo) for Alto Sax.
- ten.* (tutti) for Tbn., Tbn., and Tba.
- marc.* (marcato) for Tbn., Tbn., and Tba.
- mf* (mezzo-forte) for Tbn., Tbn., and Tba.
- 3* (triplets) for Tbn., Tbn., and Tba.

This page of a musical score, numbered 203, contains parts for a wide array of instruments. The instruments listed on the left are Piccolo, Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Contrabass Clarinet (Cb. Cl.), Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bari. Sax.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C. Tpt.), Trombone (Tbn.), Tuba (Tba.), Euphonium (Euph.), Bass Trombone (Bass Tbn.), Timpani (Timp.), Bass Drum (B. D.), Harp (Hp.), Violoncello (Vc.), and Double Bass (Db.). The score is written in a key signature of two flats and a common time signature. It features various musical notations such as dynamics (e.g., *mf*, *cresc.*, *f*, *ff*, *p*), articulation (e.g., *trém.*), and performance instructions (e.g., *Solo*). The Piccolo part is mostly silent, while the Flutes and Oboes play melodic lines with some triplets. The Clarinets and Saxophones provide harmonic support with complex rhythmic patterns. The Bassoon and Horns play sustained notes and triplets. The Trumpets and Trombones are mostly silent, with a solo for the first Trumpet. The Percussion section includes Timpani with a tremolo effect and a Bass Drum. The Harp is silent. The Violoncello and Double Bass play a steady eighth-note accompaniment.

209

Picc. -

Fl. -

Fl. -

Ob. -

Ob. -

Cl. *cresc.*

Cl. *cresc.*

Cl. *cresc.*

B. Cl. *cresc.*

Cb. Cl. -

Alto Sax. *cresc.*

Alto Sax. *cresc.*

Ten. Sax. *cresc.*

Bari. Sax. -

Bsn. *p*

Hr. *mf*

Hr. *mf*

Hr. *mf*

Hr. *mf*

C. Tpt. -

C. Tpt. -

C. Tpt. -

Tbn. *mf*

Tbn. *mf*

Tba. *mf*

Euph. -

Bass Tbn. -

Timp. *mf*

B. D. -

Hp. -

Vc. *cresc.*

Db. *cresc.*

212

Picc.

Fl.

Fl.

Ob.

Ob.

Cl.

Cl.

Cl.

B. Cl.

Cb. Cl.

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn.

Hr.

Hr.

Hr.

Hr.

C. Tpt.

C. Tpt.

C. Tpt.

Tbn.

Tbn.

Tba.

Euph.

Bass Tbn.

Timp.

B. D.

Hp.

Vc.

Db.

cresc.

mf

ff

p

Solo

trem.

215

[H]

Picc. *ff* *sempre*

Fl. *ff* *sempre*

Fl. *ff* *sempre*

Ob. *ff* *sempre*

Ob. *ff* *sempre*

Cl. *ff* *sempre*

Cl. *ff* *sempre*

Cl. *ff* *sempre*

B. Cl. *ff* *sempre*

Cb. Cl. *ff* *sempre*

Alto Sax. *ff* *sempre*

Alto Sax. *ff* *sempre*

Ten. Sax. *ff* *sempre*

Bari. Sax. *ff* *sempre*

Bsn. *ff* *sempre*

Hn. *f* *ff* (*sempre*)

Hn. *f* *ff* (*sempre*)

Hn. *f* *ff* (*sempre*)

Hn. *f* *ff* (*sempre*)

C. Tpt. *f* *ff* *sempre*

C. Tpt. *f* *ff* *sempre*

C. Tpt. *a2. mf* *ff* *sempre*

Tbn. *mf* *ff* *sempre*

Tbn. *mf* *ff* *sempre*

Tba. *mf* *ff* *sempre*

Euph. *mf* *ff* *sempre*

Bass Tba. *mf* *ff* *sempre*

Timp. *mf* *ff* *sempre*

B. D. *cresc.*

Hp. *mf* *ff* *sempre*

Vc. *ff* *sempre*

Db. *ff* *sempre*

218

Picc. Fl. Ob. Cl. B. Cl. Cb. Cl. Alto Sax. Ten. Sax. Bari. Sax. Bsn. Hrn. C. Tpt. Tbn. Tba. Euph. Bass Tba. Timp. B. D. Hp. Vc. Db.

stacc. *ff* *ff* *ff*

Detailed description: This page of a musical score, numbered 218, contains staves for various instruments. The woodwind section includes Piccolo, Flute, Oboe, Clarinet (three parts), Bass Clarinet, and Bassoon. The brass section includes Horns (four parts), Trumpets (three parts), Trombones (two parts), Tuba, Euphonium, and Bass Trombone. The percussion section includes Timpani, Bells, and Harp. The string section includes Violoncello and Double Bass. The score features complex rhythmic patterns with many slurs and accents. Dynamic markings include *ff* (fortissimo) and *stacc.* (staccato). The key signature has three sharps (F#, C#, G#).

221

Picc.
 Fl.
 Fl.
 Ob.
 Ob.
 Cl.
 Cl.
 Cl.
 B. Cl.
 Cb. Cl.
 Alto Sax.
 Alto Sax.
 Ten. Sax.
 Bari. Sax.
 Bsn.
 Hr.
 Hr.
 Hr.
 Hr.
 C. Tpt.
 C. Tpt.
 C. Tpt.
 Tbn.
 Tbn.
 Tbn.
 Euph.
 Bass Tbn.
 Timp.
 B. D.
 Hp.
 Vc.
 Db.

(mit breitem Strich)
 marcato
 marcato
 (mit breitem Strich)
 (mit breitem Strich)
 (mit breitem Strich)
 ff

224

The musical score for page 224 is arranged in a standard orchestral format. The instruments are listed on the left side of the page, with their corresponding staves. The score is written in a key signature of two sharps (D major or F# minor) and a 4/4 time signature. The Piccolo part is marked with a *mf* dynamic. The Flute parts have a *mf* dynamic marking. The Clarinet parts have a *mf* dynamic marking. The Bass Clarinet part has a *mf* dynamic marking. The Bassoon part has a *mf* dynamic marking. The Saxophone parts (Alto, Tenor, and Bari) are marked with a *mf* dynamic. The Horns, Trumpets, Trombones, Euphonium, and Bass Trombone parts are marked with a *mf* dynamic. The Timpani, Bells, Harp, Violoncello, and Double Bass parts are marked with a *mf* dynamic. The score is divided into three measures. The first measure shows the Piccolo, Flutes, Oboes, Clarinets, Bass Clarinet, and Bassoon parts. The second measure shows the Piccolo, Flutes, Oboes, Clarinets, Bass Clarinet, Saxophones, Bassoon, Horns, Trumpets, Trombones, Euphonium, and Bass Trombone parts. The third measure shows the Piccolo, Flutes, Oboes, Clarinets, Bass Clarinet, Saxophones, Bassoon, Horns, Trumpets, Trombones, Euphonium, Bass Trombone, Timpani, Bells, Harp, Violoncello, and Double Bass parts.

Picc.

Fl.

Fl.

Ob.

Ob.

Cl.

Cl.

Cl.

B. Cl.

Cb. Cl.

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn.

Hrn.

Hrn.

Hrn.

Hrn.

C. Tpt.

C. Tpt.

C. Tpt.

Tbn.

Tbn.

Tba.

Euph.

Bass Tbn.

Timp.

B. D.

Hrp.

Vc.

Db.

227

Picc. -
Fl. -
Fl. -
Ob. -
Ob. -
Cl. -
Cl. -
Cl. -
B. Cl. -
Cb. Cl. -
Alto Sax. -
Alto Sax. -
Ten. Sax. -
Bari. Sax. -
Bsn. -
Hrn. -
Hrn. -
Hrn. -
Hrn. -
C. Tpt. -
C. Tpt. -
C. Tpt. -
Tbn. -
Tbn. -
Tbn. -
Euph. -
Bass Tbn. -
Timp. -
B. D. -
Hp. -
Vc. -
Db. -

The image shows a page of a musical score for orchestra and strings, starting at measure 227. The score is arranged in a standard orchestral format with staves for various instruments. The key signature has two sharps (F# and C#), and the time signature is 4/4. The woodwind section includes Piccolo, Flute (two parts), Oboe (two parts), Clarinet (three parts), Bass Clarinet, Contrabass Clarinet, Alto Saxophone (two parts), Tenor Saxophone, and Baritone Saxophone. The brass section includes Bassoon, Horn (four parts), Trumpet (three parts), Trombone (three parts), Euphonium, and Bass Trombone. The percussion section includes Timpani, Snare Drum, and Cymbals. The keyboard section includes Harpsichord. The string section includes Violin (two parts), Viola, Cello, and Double Bass. The score features various musical notations such as notes, rests, slurs, and dynamic markings like *ff* (fortissimo). The page number 95 is centered at the bottom.

230

Picc.

Fl.

Fl.

Ob.

Ob.

Cl.

Cl.

Cl.

B. Cl.

Cb. Cl.

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn.

Hr.

Hr.

Hr.

Hr.

C. Tpt.

C. Tpt.

C. Tpt.

Tbn.

Tbn.

Tba.

Euph.

Bass Tbn.

Timp.

B. D.

Hp.

Vc.

Db.

233

Picc. *ff*

Fl. *ff*

Fl. *ff*

Ob.

Ob.

Cl.

Cl. *ff*

Cl. *ff*

B. Cl. *ff*

Cb. Cl. *ff*

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn. *f*

Hrn. *f*

Hrn. *f*

Hrn. *f*

Hrn. *f*

C. Tpt. *f ten.*

C. Tpt. *f ten.*

C. Tpt. *f ten.*

Tbn.

Tbn.

Tba.

Euph.

Bass Tba.

Timp.

B. D. *trm.*

Hp. *p*

Vc.

Db.

236

Picc.
Fl.
Fl.
Ob.
Ob.
Cl.
Cl.
Cl.
B. Cl.
Cb. Cl.
Alto Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Bsn.
Hrn.
Hrn.
Hrn.
Hrn.
C Tpt.
C Tpt.
C Tpt.
Tbn.
Tbn.
Tbn.
Euph.
Bass Tbn.
Timp.
B. D.
Hp.
Vc.
Db.

230

Picc.

Fl.

Fl.

Ob.

Ob.

Cl.

Cl.

Cl.

B. Cl.

Cb. Cl.

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn.

Hn.

Hn.

Hn.

Hn.

C Tpt.

C Tpt.

C Tpt.

Tbn.

Tbn.

Tbn.

Tba.

Euph.

Bass Tbn.

Timp.

B. D.

Harp.

Vc.

Db.

sf

f ten.

cresc. poco a poco

241

Picc.

Fl.

Fl.

Ob.

Ob.

Cl.

Cl.

B. Cl.

Cb. Cl.

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn.

Hn.

Hn.

Hn.

Hn.

C Tpt.

C Tpt.

C Tpt.

Tbn.

Tbn.

Tba.

Euph.

Bass Tba.

Timp.

B. D.

Hp.

Vc.

Db.

To Crash Cymbals Cym.

To Crash Cymbals B. D.

243

Picc.

Fl.

Fl.

Ob.

Ob.

Cl.

Cl.

Cl.

B. Cl.

Cb. Cl.

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn.

Hrn.

Hrn.

Hrn.

Hrn.

C. Tpt.

C. Tpt.

C. Tpt.

Tbn.

Tbn.

Tba.

Euph.

Bass Tbn.

with wooden sticks

Timp.

B. D.

Hp.

Vc.

Db.

246

Score for measures 246-248, featuring various instruments and dynamics. The score includes parts for Piccolo, Flutes, Oboes, Clarinets, Bass Clarinet, Contrabass Clarinet, Alto Saxophones, Tenor Saxophone, Bass Saxophone, Bassoon, Horns, Trumpets, Trombones, Tuba, Euphonium, Bass Trombone, Timpani, Bass Drum, Harp, Violoncello, and Double Bass. Dynamics range from piano (*p*) to mezzo-piano (*mp*). Performance instructions include *simile* and *p marc*.

249

Picc.

Fl.

Fl.

Ob.

Ob.

Cl.

Cl.

Cl.

B. Cl.

Cb. Cl.

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn.

Hr.

Hr.

Hr.

Hr.

C. Tpt.

C. Tpt.

C. Tpt.

Tbn.

Tbn.

Tba.

Euph.

Bass Tbn.

Timp.

B. D.

Hp.

Vc.

Db.

252

Picc.

Fl.

Fl.

Ob.

Ob.

Cl.

Cl.

Cl.

B. Cl.

Cb. Cl.

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn.

Hn.

Hn.

Hn.

Hn.

C. Tpt.

C. Tpt.

C. Tpt.

Tbn.

Tbn.

Tba.

Euph.

Bass Tba.

Timp.

B. D.

Hp.

Vc.

Db.

cresc. molto

pizz.

cresc.

marcato

mp

255

Picc. *mf* *marcato*

Fl. *marcato*

Fl. *mf* *marcato*

Ob.

Ob.

Cl.

Cl.

Cl.

B. Cl.

Cb. Cl.

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn.

Hr.

Hr.

Hr.

Hr.

C. Tpt.

C. Tpt.

C. Tpt.

Tbn.

Tbn.

Tba.

Euph.

Bass Tbn.

Timp. *cresc.*

B. D.

Hp.

Vc.

Db.

tutti

259

I Maestoso assai. (Andante) $\text{♩} = \text{♩}$

Picc. ff

Fl. ff

Fl. f

Ob. ff

Ob. f

Cl. ff

Cl. ff

Cl. ff

B. Cl. ff

Cb. Cl. ff

Alto Sax. ff

Alto Sax. ff

Ten. Sax. ff

Bari. Sax. ff

Bsn. ff

Hr. ff

Hr. ff

Hr. ff

Hr. ff

C Tpt. ff

C Tpt. ff

C Tpt. ff

Tbn. ff

Tbn. ff

Tbn. ff

Euph. ff

Bass Tbn. ff

Timp. ff

B. D. ff

Cymbals

Hp. ff

Vc. ff

Db. ff

263

Picc.
Fl.
Fl.
Ob.
Ob.
Cl.
Cl.
Cl.
B. Cl.
Cb. Cl.
Alto Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Bsn.
Hn.
Hn.
Hn.
Hn.
C. Tpt.
C. Tpt.
C. Tpt.
Tbn.
Tbn.
Tba.
Euph.
Bass Tbn.
Timp.
Cym.
Hp.
Vc.
Db.

268 Lento.

Picc. Fl. Fl. Ob. Ob. Cl. Cl. Cl. B. Cl. Cb. Cl. Alto Sax. Alto Sax. Ten. Sax. Bari. Sax. Bsn. Hrn. Hrn. Hrn. Hrn. C. Tpt. C. Tpt. C. Tpt. Tbn. Tbn. Tba. Euph. Bass Tba. Timp. Cym. Hp. Vc. Db.

Solo
p dolce religioso
p dolce religioso
p dolce religioso

Lento.

273

♩ = 160

ff *A tempo*

Picc. FL. FL. Ob. Ob. Cl. Cl. Cl. B. Cl. Cb. Cl. Alto Sax. Alto Sax. Ten. Sax. Bari. Sax. Bsn. Hn. Hn. Hn. Hn. C. Tpt. C. Tpt. C. Tpt. Tbn. Tbn. Tbn. Euph. Bass Tbn. Timp. Cym. Hp. Vc. Db.

278

Picc.
Fl.
Fl.
Ob.
Ob.
Cl.
Cl.
Cl.
B. Cl.
Cb. Cl.
Alto Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Bsn.
Hrn.
Hrn.
Hrn.
Hrn.
C. Tpt.
C. Tpt.
C. Tpt.
Tbn.
Tbn.
Tba.
Euph.
Bass Tbn.
Timp.
Cym.
Hp.
Vc.
Db.

282 **Lento**

Score for orchestra, page 282, tempo **Lento**. The score includes parts for Piccolo, Flutes, Oboes, Clarinets, Bass Clarinet, Contrabass Clarinet, Alto Saxophones, Tenor Saxophone, Bass Saxophone, Bassoon, Horns, Trumpets, Trombones, Tuba, Euphonium, Bass Trombone, Timpani, Cymbals, Harp, Violoncello, and Double Bass. The score features various dynamics like *p*, *dolce*, and *solo*, and includes a **Solo** section for the Oboe and Bassoon.

287 $\text{♩} = 160$

Picc. *ff*

Fl. *ff*

Fl. *ff*

Ob. *ff*

Ob. *ff*

Cl. *ff*

Cl. *ff*

Cl. *ff*

B. Cl. *ff ten.*

Cb. Cl. *ff ten.*

Alto Sax. *ff*

Alto Sax. *ff ten.*

Ten. Sax. *ff ten.*

Bari. Sax. *ff ten.*

Bsn. *ff ten.*

Hrn. *ff*

Hrn. *ff*

Hrn. *ff*

Hrn. *ff*

C. Tpt. *ff*

C. Tpt. *ff*

C. Tpt. *ff ten.*

Tbn. *ff ten.*

Tbn. *ff ten.*

Tbn. *ff ten.*

Tba. *ff ten.*

Euph. *ff ten.*

Bass Tbn. *ff ten.*

Timp. *ff*

Cym. *ff*

Hip. *ff*

Vc. *ff ten.*

Db. *ff ten.*

292

Lento

Picc.

Fl.

Fl.

Ob.

Ob.

Cl.

Cl.

Cl.

B. Cl.

Cb. Cl.

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn.

Hrn.

Hrn.

Hrn.

Hrn.

C. Tpt.

C. Tpt.

C. Tpt.

Tbn.

Tbn.

Tba.

Euph.

Bass Tba.

Timp.

Cym.

Hp.

Vc.

Db.

Solo

p dolce

p dolce

Tune to B, C, G

Lento

297

Picc.

Fl.

Fl.

Ob.

Ob.

Cl.

Cl.

Cl.

B. Cl.

Cb. Cl.

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn.

Hr.

Hr.

Hr.

Hr.

C Tpt.

C Tpt.

C Tpt.

Tbn.

Tbn.

Tba.

Euph.

Bass Tbn.

Timp.

Cym.

Hp.

Vc.

Db.

espress.

dolce
p

303

Picc.

Fl.

Fl.

Ob.

Ob.

Cl.

Cl.

Cl.

B. Cl.

Cb. Cl.

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn.

Hr.

Hr.

Hr.

Hr.

C. Tpt.

C. Tpt.

C. Tpt.

Tbn.

Tbn.

Tba.

Euph.

Bass Tbn.

Timp.

Cym.

Hp.

Vc.

Db.

307 K

Picc. -

Fl. *smorz.*

Fl.

Ob.

Ob.

Cl. *smorz.*

Cl.

Cl.

B. Cl.

Cb. Cl.

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn. *smorz.*

Hrn.

Hrn.

Hrn.

Hrn.

C Tpt.

C Tpt.

C Tpt.

Tbn.

Tbn.

Tba.

Euph.

Bass Tba.

Timp.

Cym.

Hrp.

Vc.

Db.

K

310

Picc.

Fl.

Fl.

Ob.

Ob.

Cl.

Cl.

Cl.

B. Cl.

Cb. Cl.

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn.

Hn.

Hn.

Hn.

Hn.

C Tpt.

C Tpt.

C Tpt.

Tbn.

Tbn.

Tba.

Euph.

Bass Tbn.

Timp.

Cym.

Hp.

Vc.

Db.

perendo

con sord.
solo
pp

314

Picc.

Fl.

Fl.

Ob.

Ob.

Cl.

Cl. *p leggiero*

Cl. *p leggiero*

B. Cl.

Cb. Cl.

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn.

Hr.

Hr.

Hr.

Hr.

C. Tpt.

C. Tpt.

C. Tpt.

Tbn.

Tbn.

Tba.

Euph.

Bass Tbn.

Timp.

Cym.

Hp.

Vc. *p espressivo pietoso*

Db.

319

Picc. Fl. Fl. Ob. Ob. Cl. Cl. Cl. B. Cl. Cb. Cl. Alto Sax. Alto Sax. Ten. Sax. Bari. Sax. Bsn. Hn. Hn. Hn. Hn. C. Tpt. C. Tpt. C. Tpt. Tbn. Tbn. Tba. Euph. Bass Tbn. Timp. Cym. Hp. Vc. Db.

The musical score is arranged in a system of staves. The top section includes woodwinds: Piccolo, two Flutes, two Oboes, three Clarinets (including Bass Clarinet and Contrabass Clarinet), and Bassoon. The middle section includes saxophones: two Alto Saxophones, Tenor Saxophone, and Baritone Saxophone. The bottom section includes brass and percussion: four Horns, three Trumpets, three Trombones (including Tuba), Euphonium, Bass Trombone, Timpani, Cymbals, Harp, Violin, and Double Bass. The score is written in 4/4 time with a key signature of two flats. The first three measures are marked with a 'C' time signature, and the fourth measure is marked with a '4/4' time signature. The music features various melodic lines, rests, and dynamic markings.

323

Picc.

Fl.

Fl.

Ob.

Ob.

Cl.

Cl.

Cl.

B. Cl.

Cb. Cl.

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn.

Hr.

Hr.

Hr.

Hr.

C. Tpt.

C. Tpt.

C. Tpt.

Tbn.

Tbn.

Tba.

Euph.

Bass Tbn.

Timp.

Cym.

Hp.

Hp.

Vc.

Db.

pp

p

espressivo pietoso

solo con sord.

pp

p

espressivo pietoso

328

Picc.

Fl.

Fl.

Ob.

Ob.

Cl.

Cl.

Cl.

B. Cl.

Cb. Cl.

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn.

Hr.

Hr.

Hr.

Hr.

C. Tpt.

C. Tpt.

C. Tpt.

Tbn.

Tbn.

Tba.

Euph.

Bass Tbn.

Timp.

Cym.

Hp.

Vc.

Db.

solo

p dolce legato

332

Picc. *e*

Fl. *e*

Fl. *e*

Ob. *e*

Ob. *e*

Cl. *e*

Cl. *e*

Cl. *e*

B. Cl. *e*

Cb. Cl. *e*

Alto Sax. *e*

Alto Sax. *e*

Ten. Sax. *e*

Bari. Sax. *e*

Bsn. *e*

Hr. *e*

Hr. *e*

Hr. *e*

Hr. *e*

C. Tpt. *e*

C. Tpt. *e*

C. Tpt. *e*

Tbn. *e*

Tbn. *e*

Tba. *e*

Euph. *e*

Bass Tbn. *e*

Timp. *e*

Cym. *e*

Hp. *e*

Vc. *e*

Db. *e*

Solo, *p dolce*

336

Picc. L

Fl. *molto tranquillo*

Fl. *dolciss.*

Ob.

Ob.

Cl.

Cl.

Cl.

B. Cl.

Cb. Cl.

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn.

Hrn.

Hrn.

Hrn.

Hrn.

C. Tpt.

C. Tpt.

C. Tpt. *senza sord.*

Tbn.

Tbn.

Tba.

Euph.

Bass Tba.

Timp.

Cym.

Hp.

Vc. L

Db. *Solo*
p

341

Picc.
 Fl. *molto tranquillo*
 Fl. *p* *dolciss.*
 Ob. *ten.* *p* *pp* *dolciss.* *ten.*
 Ob. *pp* *dolciss.* *ten.*
 Cl. *pp* *dolciss.*
 Cl. *pp* *dolciss.*
 Cl.
 B. Cl.
 Cb. Cl.
 Alto Sax.
 Alto Sax.
 Ten. Sax.
 Bari. Sax.
 Bsn. *ten.*
 Hrn.
 Hrn.
 Hrn.
 Hrn.
 C. Tpt.
 C. Tpt.
 C. Tpt.
 Tbn.
 Tbn.
 Tba.
 Euph.
 Bass Tbn.
 Timp.
 Cym.
 Hip.
 Vc.
 Db.

345

This page of a musical score, numbered 345, contains staves for various instruments. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Contrabass Clarinet (Cb. Cl.), Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten. Sax.), and Baritone Saxophone (Bari. Sax.). The brass section includes Horn (Hr.), Trumpet (C. Tpt.), Trombone (Tbn.), Euphonium (Euph.), and Bass Trombone (Bass Tbn.). The percussion section includes Timpani (Timp.), Cymbal (Cym.), and Harp (Hp.). The string section includes Violin (Vc.) and Double Bass (Db.). The woodwinds and strings are active throughout the page, with some woodwinds marked *ten.* (tutti) and *sfz.* (sforzando). The brass and percussion parts are mostly silent, indicated by dashes on their staves.

348 *poco rit.*

Picc. *sempre fortiss.*

Fl. *ppp*

Fl. *ppp*

Ob. *ppp*

Ob. *ppp*

Cl. *ppp*

Cl. *ppp*

Cl. *ppp*

B. Cl.

Cb. Cl.

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn. *ppp*

Hrn. *ppp*

Hrn.

Hrn.

Hrn.

C. Tpt.

C. Tpt.

C. Tpt.

Tbn.

Tbn.

Tbn.

Tba.

Euph.

Bass Tba.

Timp.

Cym.

Hrp.

Vc. *poco rit.*

Db. *poco rit.*

351 **M** Allegro. (Alia breve.)

Picc. -

Fl. *perilendo* **p** *legato*

Fl. **p** *legato*

Ob. **p** *cantabile*

Ob. **p** *cantabile*

Cl. -

Cl. -

Cl. -

B. Cl. -

Cb. Cl. -

Alto Sax. **p** *cantabile*

Alto Sax. **p** *cantabile*

Ten. Sax. **p** *cantabile*

Bari. Sax. **p** *cantabile*

Bsn. **p**

Hn. -

Hn. -

Hn. -

Hn. -

C Tpt. -

C Tpt. -

C Tpt. -

Tbn. -

Tbn. -

Tba. -

Euph. -

Bass Tba. -

Timp. -

Cym. -

Hp. -

Vc. **M** Allegro. (Alia breve.)

Db. -

357

Picc. -
Fl. -
Fl. -
Ob. -
Ob. -
Cl. -
Cl. -
Cl. -
B. Cl. -
Cb. Cl. -
Alto Sax. -
Alto Sax. -
Ten. Sax. -
Bari. Sax. -
Bsn. -
Hr. solo -
Hr. -
Hr. -
Hr. -
C. Tpt. -
C. Tpt. -
C. Tpt. -
Tbn. -
Tbn. -
Tba. -
Euph. -
Bass Tbn. -
Timp. -
Cym. -
Hp. -
Vc. -
Db. pizz.

Detailed description: This is a page of a musical score, page 357. It contains 30 staves of music. The instruments are listed on the left: Piccolo, Flute (two), Oboe (two), Clarinet (three), Bass Clarinet, Contrabass Clarinet, Alto Saxophone (two), Tenor Saxophone, Baritone Saxophone, Bassoon, Horn (one with a 'solo' marking, three others), Trumpet (three), Trombone (two), Tuba, Euphonium, Bass Trombone, Timpani, Cymbal, Harp, Violoncello, and Double Bass. The score is written in a key signature of one sharp (F#) and a common time signature (C). The music features various dynamics such as *p* (piano) and *pizz.* (pizzicato). There are several measures of rests and some melodic lines with slurs and accents.

361

Picc.

Fl.

Fl.

Ob.

Ob.

Cl.

Cl.

Cl.

B. Cl.

Cb. Cl.

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn.

Hr.

Hr.

Hr.

Hr.

C. Tpt.

C. Tpt.

C. Tpt.

Tbn.

Tbn.

Tba.

Euph.

Bass Tbn.

Timp.

Cym.

Hp.

Vc.

Db.

P

ten.

ten.

mp

marc.

mp

marc.

ff

Solo

mf

ten.

ten.

ten.

mf

marcato

A

A

365

Picc.

Fl.

Fl.

Ob.

Ob.

Cl.

Cl.

Cl.

B. Cl.

Cb. Cl.

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn.

Hrn.

Hrn.

Hrn.

Hrn.

C. Tpt.

C. Tpt.

C. Tpt.

Tbn.

Tbn.

Tba.

Euph.

Bass Tbn.

Timp.

Cym.

Hp.

Vc.

Db.

p

p solo

mp

mp

Solo

p

369

Picc.

Fl.

Fl.

Ob.

Ob.

Cl.

Cl.

Cl.

B. Cl.

Cb. Cl.

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn.

Hr.

Hr.

Hr.

Hr.

C. Tpt.

C. Tpt.

C. Tpt.

Tbn.

Tbn.

Tba.

Euph.

Bass Tbn.

Timp.

Cym.

Hp.

Vc.

Db.

p

mp

ten.

marc.

ff

Solo

373

N

Picc.
 Fl.
 Fl.
 Ob.
 Ob.
 Cl.
 Cl.
 Cl.
 B. Cl.
 Cb. Cl.
 Alto Sax.
 Alto Sax.
 Ten. Sax.
 Bari. Sax.
 Bsn.
 Hn.
 Hn.
 Hn.
 Hn.
 C Tpt.
 C Tpt.
 C Tpt.
 Tbn.
 Tbn.
 Tbn.
 Tba.
 Euph.
 Bass Tba.
 Timp.
 Cym.
 Hp.
 Vc.
 Db.

mf
mf
p
p
p
p
ten.
mf
ten.
mf
marcato
p

N

378

Picc.

Fl.

Fl.

Ob.

Ob.

Cl.

Cl.

Cl.

B. Cl.

Cb. Cl.

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn.

Hn.

Hn.

Hn.

Hn.

C. Tpt.

C. Tpt.

C. Tpt.

Tbn.

Tbn.

Tba.

Euph.

Bass Tbn.

Timp.

Cym.

Hp.

Vc.

Db.

mp

mp

mp

mp

mp

Solo

ff

mf

arco

p

382

Picc.

Fl.

Fl.

Ob.

Ob.

Cl.

Cl.

Cl.

B. Cl.

Cb. Cl.

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn.

Hn.

Hn.

Hn.

Hn.

C. Tpt.

C. Tpt.

C. Tpt.

Tbn.

Tbn.

Tba.

Euph.

Bass Tbn.

Timp.

Cym.

Hp.

Vc.

Db.

p

p pizz.

div.

marcato

solo

f

386

Picc.
 Fl.
 Fl.
 Ob.
 Ob.
 Cl.
 Cl.
 Cl.
 B. Cl.
 Cb. Cl.
 Alto Sax.
 Alto Sax.
 Ten. Sax.
 Bari. Sax.
 Bsn.
 Hn.
 Hn.
 Hn.
 Hn.
 C. Tpt.
 C. Tpt.
 C. Tpt.
 Tbn.
 Tbn.
 Tba.
 Euph.
 Bass Tbn.
 Timp.
 Cym.
 Hp.
 Vc.
 Db.

cresc. molto
cresc.
cresc.
cresc. molto
div.
cresc. molto
cresc. molto
cresc.
cresc.
f
cresc.
cresc.
div.
cresc. molto
cresc. molto
arco

391

Picc. *marcato*

Fl. *marcato*

Fl. *marcato*

Ob. *marcato*

Ob. *marcato*

Cl. *marcato*

Cl. *marcato*

Cl. *marcato*

B. Cl. *marcato*

Cb. Cl. *marcato*

Alto Sax. *f*

Alto Sax. *f*

Ten. Sax.

Bari. Sax.

Bsn.

Hn.

Hn.

Hn.

Hn.

C. Tpt.

C. Tpt.

C. Tpt.

Tbn.

Tbn.

Tbn.

Tba.

Euph.

Bass Tba.

Timp.

Cym.

Hp.

Vc. *ff*

Db. *ff*

Stretto.

This page of a musical score, page 395, is marked **Stretto.** It features a full orchestral arrangement with the following instruments and parts:

- Picc.** Piccolo
- Fl.** Flute
- Ob.** Oboe
- Cl.** Clarinet (three staves)
- B. Cl.** Bass Clarinet
- Cb. Cl.** Contrabass Clarinet
- Alto Sax.** Alto Saxophone (two staves)
- Ten. Sax.** Tenor Saxophone
- Bari. Sax.** Baritone Saxophone
- Bsn.** Bassoon
- Hrn.** Horn (four staves, including *a2* parts)
- C. Tpt.** Trumpet (three staves)
- Tbn.** Trombone (three staves, including *a2* parts)
- Tba.** Tuba
- Euph.** Euphonium
- Bass Tba.** Bass Trombone
- Timp.** Timpani
- Cym.** Cymbal
- Hp.** Harp
- Vc.** Violoncello
- Db.** Double Bass

The score includes various dynamic markings such as *ff*, *p*, *mp*, and *fp*, as well as performance instructions like *marc.* and *a2*. The music is written in a key signature of one sharp (F#) and a common time signature (C).

406

Picc.

Fl.

Fl.

Ob.

Ob.

Cl.

Cl.

Cl.

B. Cl.

Cb. Cl.

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn.

Hr.

Hr.

Hr.

Hr.

C Tpt.

C Tpt.

C Tpt.

Tbn.

Tbn.

Tba.

Euph.

Bass Tbn.

Timp.

Cym.

Hp.

Vc.

Db.

Handwritten annotations: *az*, *p*, *v*

421

Picc.
Fl.
Fl.
Ob.
Ob.
Cl.
Cl.
Cl.
B. Cl.
Cb. Cl.
Alto Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Bsn.
Hn.
Hn.
Hn.
Hn.
C. Tpt.
C. Tpt.
C. Tpt.
Tbn.
Tbn.
Tbn.
Tba.
Euph.
Bass Tbn.
Timp.
Cym.
Hp.
Vc.
Db.

446

Picc.
Fl.
Fl.
Ob.
Ob.
Cl.
Cl.
Cl.
B. Cl.
Cb. Cl.
Alto Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Bsn.
Hrn.
Hrn.
Hrn.
Hrn.
C. Tpt.
C. Tpt.
C. Tpt.
Tbn.
Tbn.
Tbn.
Euph.
Bass Tbn.
Timp.
Cym.
Hr.
Vc.
Db.

S

451

Picc.
Fl.
Fl.
Ob.
Ob.
Cl.
Cl.
Cl.
B. Cl.
Cb. Cl.
Alto Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Bsn.
Hrn.
Hrn.
Hrn.
Hrn.
C. Tpt.
C. Tpt.
C. Tpt.
Tbn.
Tbn.
Tbn.
Tba.
Euph.
Bass Tbn.
Timp.
Cym.
Hrp.
Vc.
Db.

456

Picc.
Fl.
Fl.
Ob.
Ob.
Cl.
Cl.
Cl.
B. Cl.
Cb. Cl.
Alto Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Bsn.
Hrn.
Hrn.
Hrn.
Hrn.
C Tpt.
C Tpt.
C Tpt.
Tbn.
Tbn.
Tba.
Euph.
Bass Tbn.
Timp.
Cym.
Hp.
Vc.
Db.

461 $\text{T} \text{ } \downarrow=60$ un poco riten. $\downarrow=160$ A tempo

Pic. cresc. molto $\text{a}2$

Fl. cresc. molto $\text{a}2$

Fl. cresc. molto $\text{a}2$

Ob. cresc. molto $\text{a}2$

Ob. cresc. molto $\text{a}2$

Cl. cresc. molto $\text{a}2$

Cl. cresc. molto $\text{a}2$

Cl. cresc. molto $\text{a}2$

B. Cl. cresc. molto $\text{a}2$

Cb. Cl. cresc. molto $\text{a}2$

Alto Sax. cresc. molto $\text{a}2$

Alto Sax. cresc. molto $\text{a}2$

Ten. Sax. cresc. molto $\text{a}2$

Bari. Sax. cresc. molto $\text{a}2$

Bsn. cresc. molto $\text{a}2$

Hrn. cresc. molto $\text{a}2$

Hrn. cresc. molto $\text{a}2$

Hrn. cresc. molto $\text{a}2$

Hrn. cresc. molto $\text{a}2$

C. Tpt. cresc. molto $\text{a}2$

C. Tpt. cresc. molto $\text{a}2$

C. Tpt. cresc. molto $\text{a}2$

Tbn. Solo. $\text{a}2$ p

Tbn. p

Tbn. p

Tba. p

Euph. Solo. $\text{a}2$ p

Bass Tba. p Solo. $\text{a}2$ p

Timp. p

Cym. p

Hp.

Vc. cresc. molto $\text{a}2$

Db. cresc. molto $\text{a}2$ p

476

Picc.
Fl.
Fl.
Ob.
Ob.
Cl.
Cl.
Cl.
B. Cl.
Cb. Cl.
Alto Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Bsn.
Hrn.
Hrn.
Hrn.
Hrn.
C Tpt.
C Tpt.
C Tpt.
Tbn.
Tbn.
Tba.
Euph.
Bass Tbn.
Timp.
Cym.
Hp.
Vc.
Db.

481

Picc.
Fl.
Fl.
Ob.
Ob.
Cl.
Cl.
Cl.
B. Cl.
Cb. Cl.
Alto Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Bsn.
Hrn.
Hrn.
Hrn.
Hrn.
C. Tpt.
C. Tpt.
C. Tpt.
Tbn.
Tbn.
Tba.
Euph.
Bass Tbn.
Timp.
Cym.
Hp.
Vc.
Db.

APPENDIX II

TRANSPOSITION EQUIVALENCY CHART

This chart outlines the wind orchestra reassignments and doublings used to emulate or recreate the specific orchestral timbres as accurately as possible.

Measure	Original (Orchestral)	Reassignment	Double
2-10	Clarinet 1		Clarinet 2,3
2-10	Cello	Bass Clarinet Tuba	
4-9	Violin 2 Viola	Tenor Saxophone Euphonium	
6-8	Violin 1	Alto Saxophone	
9-11	Violins Viola	2nd Flute Alto Saxophone	
10-30	Cello		Tenor Saxophone Euphonium
9-18	Violin 1	Piccolo Flute 1	
9-18	Violin 2	Oboes Clarinet 1,2	
11-13	Viola	Clarinet 3	
9-10, 14-15	Horns		Trombones
9-10, 14-15	String Bass		Tuba Harmony Clarinets
9-10, 14-15	Violins Viola	Alto Saxophones	
19-29	Violas	Alto Saxophones	
19-29	String Bass		Tuba Harmony Clarinets Euphonium
19-29	Cello		Trumpet 2, 3
23-30	Trumpet 1		Euphonium
30-31	Bass Trombone		Tenor Saxophone Piccolo
23-31	Flute		
30-31	Clarinet 2	Clarinet 3	
30-31	Viola 1	Clarinet 2	

30-31	String Bass		Harmony Clarinet Baritone Saxophone
30-31	Clarinet 1		Alto Saxophone 1
31-47	Violin 1	Flute Oboe Clarinet Trumpet	
31-47	Violin 2	Alto Saxophones Clarinet 3	
31-47	String Bass		Tuba Harmony Clarinet Baritone Saxophone Horn
31-47	Cello		Euphonium Trombone 1-2
31-47	Bassoon		Tenor Saxophone
48-52	Horn 2		Horn 4
48 & 50	Violin 1	Piccolo Flute 1	
47-52	Violin 2	Flute 2 Oboe 2 Clarinet 1	
47-52	Viola 1	Clarinet 3 Alto 1	
47-52	Viola 2	Alto 2	
47-52	Bassoon		Tenor Saxophone
47-77	String Bass		Harmony Clarinet Baritone Saxophone
52-63	Violin 1	Clarinet 1&2	
52-63	Clarinet 1&2	Alto 1&2	
52-63	Violin 2	Clarinet 3	
52-63	Bassoon		Tenor Saxophone
52-63	Viola	Alto 1&3	
52-63	Cello		Tenor Saxophone
59-73	Bassoon		Euphonium

63-74	Violin 1	Flute Clarinet	
63-72	Trumpet 1	Trombone 1&2	
63-72	Clarinet 1	Trumpet 1&2	
64-77	String Bass		Harmony Clarinets
63-70	Flute (top div)	Piccolo	
74-76	Viola	Clarinet 3	
69-76	Cello		Euphonium
63-71	Flute	Piccolo	
77-84	String Bass		C.Bass Clarinet
77-84	Viola	Bass Clarinet	
77-84	Cello		Tuba
85-160	String Bass		Tuba
85-91	Horn 1	Bass Trombone	
85-135	Vln 1&2	Alto Saxophone Tenor Saxophone Clarinet3 Bass clarinet,	
85-160	Viola and Cello	Horns Euphonium	
92-160	Violin 1&2	Oboes	
92-160	Viola	Clarinet 3	
92-160	Cello	Bass Clarinet	
106-113	Viola	Bass Trombone	
114-120	Horn pedal	Bass Trombone	
114-120	Horn 1	Trombone 1	
114-120	Trombone 1 b	Tromone 2	
120-123	Oboe	Flute2	
120-123	Flute 1		Piccolo
136-161	Violin 1	Flutes	
136-161	Violin 1&2	Alto Saxophone Clarinet3 Bass clarinet	
163-170	Violin 1&2	Trumpets Trombones	
163-170	Cello	Bass clarinet Euphonium	
163-178	String Bass		C. Bass Clarinet Tuba
172-178	Cello		Bass Clarinet
172-178	Violin 1&2	Clarinet 1&2	
172-178	Clarinet 1 div	Clarinet 3	
173-178	Violin 1	Flute 1	

179-186	Violin 1&2	Trumpets Trombones	
179-186	Horn 4		Bass Trombone
199-204	Violin 1	1st Clarinet	
199-204	Violin 2	2nd Clarinet	
199-204	Viola	3rd Clarinet Alto Saxophones	
199-204	cello		Bass Clarinet Tenor Saxophone
199-204	String Bass		C. Bass Clarinet
203-204	Clarinet 1	Flute 2	
205-208	Violin 1	Flute 1&2	
205-208	Violin 2	Clarinet 2 div.	
205-208	Viola	Clarinet 3 Alto Saxophone	
205-213	Cello		Bass Clarinet Tenor Saxophone Tuba Euphonium
207-208	String Bass		
208-213	Violin 1	Clarinet 1	
208-213	Violin 2	Clarinet 2 div.	
208-213	Viola	Clarinet 3 Alto Saxophone	
214-217	Violin 1	Flute 1&2	
214-217	Violin 2	Clarinet 2 div.	
214-217	Viola	Clarinet 3 Alto Saxophone	
214-217	Cello		Bass Clarinet Tenor Saxophone Tuba Euphonium
217-218	String Bass		
217-246	Vionlin 1	Flute 1 Clarinet 1	
217-246	Violin 2	Clarinet 2 div.	
217-246	Viola	Clarinet 3	
217-246	Cello		Bass Clarinet
217-246	Bass		C. Bass Clarinet
247-261	Violin 1&2	Clarinet 1,2,3	
247-261	Clarinet 1	Alto Saxophone 1&2	
247-261	Viola	Bass Clarinet Tenor Saxophone	

	Cello		C. Bass Clarinet
247-261			Baritone
	Bass		Saxophone
247-261			Tuba
247-261	Tuba	Bassoon	Euphonium
262-270	Sustained Violins	Flute/Oboe/Clarinet/Alto	
271-274		WW Cued by Liszt for Organ - Section left as is	
275-283	Sustained Violins	Flute/Oboe/Clarinet/Alto	
284-286		WW Cued by Liszt for Organ - Section left as is	
	Violin 1	Flute	
304-311		Clarinet	
	Violin 2 ostinato (bottom note)	Muted Trombone	
311-339			
324-339	Violin 2 ostinato (top note)	Muted 3rd trumpet	
314-339	Violin 1	Clarinet 1	
314-339	Viola	Clarinet 2	
314-339	Cello		Bass Clarinet
324-339	Clarinet 1	Clarinet 3	
352-397	Violin 1	Flute	
352-397	Violin 2	Clarinet 2	
352-397	Viola	Clarinet 3	
352-397	Cello		Bass Clarinet
352-397	String Bass		C. Bass Clarinet
356-358	Flute 1	Oboe 1	
352-391	Flute 1	Alto Saxophone 1	
352-391	Clarinet 1	Alto Saxophone 2	
352-391	Clarinet 2	Tenor Saxophone	
352-405	Violin 1	Flute	
352-405	Viola	Clarinets	
352-397	Cello		Bass Clarinet
			C. Bass Clarinet
391-392	Violin	Piccolo	

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