Grade 4 • ca. 17:00 • Item #17010

ILLUMINATIONS

Concerto in One Movement
for Trombone & Wind Symphony

Joseph Turrin

Written for Joseph Alessi

Joseph Turrin

ILLUMINATIONS

INSTRUMENTATION

Solo Trombone 1
Piccolo 1
Flute 1 2
Flute 2 2
Oboe 1 1
Oboe 2 1
English Horn 1
Bb Clarinet 1 2
Bb Clarinet 2 2
Bb Clarinet 3 2
Bb Bass Clarinet 1
Bb Contrabass Clarinet 1
Bassoon 1 1
Bassoon 2 1
Eb Alto Saxophone 1 1
Eb Alto Saxophone 2 1
Bb Tenor Saxophone 1
Eb Baritone Saxophone 1

Bb Trumpet 1 1
Bb Trumpet 2 1
Bb Trumpet 3 1
Bb Trumpet 4 1
Bb Trumpet 5 1
F Horn 1 1
F Horn 2 1
F Horn 3 1
F Horn 4 1
Trombone 1 1
Trombone 2 1
Trombone 3 1
Euphonium 2
TC Baritone 1
Tuba 2

Double Bass 1
Piano 1

Timpani 1
Bass Drum, Crash Cymbals, Triangle

Percussion 1 1
Chimes, Snare Drum, Finger Cymbals

Percussion 2 1
Xylophone, Suspended Cymbal,
Crash Cymbals, Chimes, Bells

Percussion 3 1
Bells, Bass Drum, Triangle, Suspended Cymbal

PROGRAM NOTES

I composed this piece in the winter of 2002 for a project with Trombonist Joseph Alessi and the University of New Mexico Wind Symphony, conducted by Eric Rombach Kendall. Although only in one movement, the work contains all the technical and musical aspects of a three or four movement concerto. The first six notes, introduced in a bell like pyramid, sets the musical and emotional climate of the work. The title Illuminations is also derived from the opening bell tones, which have a quality of sparkling brightness. This motif reoccurs throughout the work and becomes the central pivot. The piece can be divided into three large sections. Each section having smaller contrasting sections interspersed throughout with solo trombone cadenzas. The solo part explores the complete range of the trombone from low pedal Ab to high D, long legato and staccato phrasing, and fast moving slide technique. The piece is not only technically challenging for both soloist and ensemble but requires a concentrated energy throughout. Brilliant, radiant, bright and luminous are some of the words that describe its inner workings. There is a shinny hard surface to the work, which seems to reflect light in all directions. Illuminations won first prize in the 2004 William Revelli Memorial Composition contest.

This piece was made possible by the following consortium of schools:

University of New Mexico Wind Symphony: Eric Rombach-Kendall, Conductor

Arizona State University Bands: Gary W. Hill, Conductor

Hope College Wind Symphony: Steven Ward, Conductor

Michigan State University: John Whitwell, Director of Bands

University of Missouri-Kansas City: Dr. Sarah McKoin, Conductor

University of Oregon Wind Ensemble & the Robert Vagner Memorial Fund: Robert Ponto, Director of Bands

University of Toledo Wind Ensemble: Brant Karrick, Conductor

Yale Concert Band: Thomas C. Duffy, Music Director

ABOUT THE COMPOSER

Joseph Turrin (b. 1947) is a greatly valued contributor to contemporary American musical life thanks to his wide-ranging activities as a composer, orchestrator, conductor, pianist, and teacher.

He studied composition at the Eastman School of Music and the Manhattan School of Music, and has pursued a career that has always been multifaceted. As a composer, he has produced works in many genres. Among the many commissioned works in his catalogue, highlights include Hemispheres commissioned for Kurt Masur's final concert with the New York Philharmonic in May 2002 and taken on tour by Masur and the orchestra to Europe and Asia in June 2002, his concertos for flute (commissioned for Carol Wincence and the New Jersey Symphony) and for trumpet (the latter commissioned by the New York Philharmonic for Philip Smith, its principal trumpet, and conducted at its 1989 premiere by Erich Leinsdorf), the chamber works Riffs and Fanfares (The Chamber Music Society of Lincoln Center), Arcade (New Jersey Chamber Music Society), Quadrille (West Point Military Academy), Chronicles (twelve American Universities for Philip Smith), and numerous other commissions. The New York Philharmonic, both as an ensemble and through several of its individual members, has cultivated a longstanding relationship with Turrin. In addition to Hemispheres, the Trumpet Concerto (which Kurt Masur has also led with the Gewandhaus Orchestra in Leipzig), the Philharmonic-commissioned Two Gershwin Portraits (which Mr. Masur and the Orchestra premiered at the "New York 100 Celebration Concert" in Central Park in 1998, with trumpet soloists Wynton Marsalis and Philip Smith), Turrin has composed several pieces for the Orchestra's brass section, including Jazzalogue No. 1 (featured on the Orchestra's 1997 Latin American tour) and West Side Story Suite (commissioned and premiered in 2000 by the Philharmonic's brass section). In addition, he has composed numerous solo and chamber works to spotlight the talents of several Philharmonic musicians. Most recently his Trombone Concerto, Illuminations, was recorded by Joseph Alessi for Summit Records. His Fandango was performed on "Live from Lincoln Center" in July 2002 by Kurt Masur and the NY Philharmonic and hosted by Beverly Sills. What the NY Times said about his work Hemispheres: "Mr. Turrin's music is nervous, loud, swift and aggressive to the point of violence. It is also beautifully made, negotiating its constant changes of speed and pulse with grace. Mr. Turrin's music is young: no past, only future. "

Active as a composer, and conductor for film and theatre, Turrin lists among his many credits the scores for Alan Alda's film A New Life, Little Darlings, Weeds (with Nick Nolte), Tough Guys Don't Dance (Directed by Norman Mailer), Verna-USO Girl (with Sissy Spacek and William Hurt and nominated for 3 Emmy Awards), Nightmare on Elm Street 3, Kingdom of Shadows (narrated by Rod Steiger), Broken Blossoms (1919 silent film classic directed by D.W. Griffith) and for the restoration of the silent film classic Sadie Thompson. His work in musical theater includes performances on Broadway with Michael Feinstein as well as the score for Frankie, with a libretto by Broadway legend George Abbott. Other theater works by Turrin include the opera Feathertop, Love Games and The Barricade. He also did the orchestrations for the 1992 Olympic Fanfare for the summer Olympic ceremonies in Barcelona, Spain.

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Written for Joseph Alessi

ILLUMINATIONS

Concerto in One Movement for Trombone & Wind Symphony

Joseph Turrin

Stately ♩ = 68

Solo Trombone
Piccolo
Flute 1-2
Oboe 1-2
English Horn
Clarinet in Eb
Clarinet in Bb 1
Clarinet in Bb 2
Clarinet in Bb 3
Bass Clarinet
Contrabass Clarinet
Bassoon 1-2
Alto Saxophone 1-2
Tenor Saxophone
Baritone Saxophone
Trumpet in Bb 1
Trumpet in Bb 2-3
Trumpet in Bb 4-5
Horn in F 1-2
Horn in F 3-4
Trombone 1-2
Trombone 3
Euphonium
Tuba
Double Bass
Piano
Timpani
Percussion 1
Percussion 2
Percussion 3

Chimes
Xylo.
Bells

1 2 3 4 5 6 7 8 9

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10

Cadenza

Cadenza

14

Tbn.
Pic.
Fl. 1-2
Ob. 1-2
E. Hn.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
B.Cl.
Cb.Cl.
Bsn. 1-2
A. Sx. 1-2
T. Sx.
B. Sx.
Bb Tpt. 1
Bb Tpt. 2-3
Bb Tpt. 4-5
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph.
Tba.
D. B.
Pno
Timp.
Perc. 1
Perc. 2
Perc. 3

10 11 12 13 14 15

16

Cadenza

19 Flowing ♩. = 63 (♩ = 188)

expressive

Tbn.
Pic.
Fl. 1-2
Ob. 1-2
E. Hn.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
B.Cl.
Cb.Cl.
Bsn. 1-2
A. Sx. 1-2
T. Sx.
B. Sx.
Bb Tpt. 1
Bb Tpt. 2-3
Bb Tpt. 4-5
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph.
Tba.
D. B.
Pno
Timp.
Perc. 1
Perc. 2
Perc. 3

16 17 18 19 20 21 22 23

24

Tbn.

Pic.

Fl. 1-2

Ob. 1-2

E. Hn.

Eb Cl.

Bb Cl. 1

Bb Cl. 2

p

Bb Cl. 3

B.Cl.

Cb.Cl.

Bsn. 1-2

A. Sx. 1-2

1°

T. Sx.

B. Sx.

Bb Tpt. 1

Bb Tpt. 2-3

Bb Tpt. 4-5

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph.

Tba.

D. B.

Pno

Timp.

Perc. 1

Perc. 2

Perc. 3

24 25 26 27 28 29 30 31 32 33 34

35 44

Tbn.
Pic.
Fl. 1-2
Ob. 1-2
E. Hn.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
B.Cl.
Cb.Cl.
Bsn. 1-2
A. Sx. 1-2
T. Sx.
B. Sx.
Bb Tpt. 1
Bb Tpt. 2-3
Bb Tpt. 4-5
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph.
Tba.
D. B.
Pno
Timp.
Perc. 1
Perc. 2
Perc. 3

cresc. f mp Both a2 SD p

35 36 37 38 39 40 41 42 43 44 45

46

52

Tbn.

Pic.

Fl. 1-2

Ob. 1-2

E. Hn.

Eb Cl.

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

B.Cl.

Cb.Cl.

Bsn. 1-2

A. Sx. 1-2

T. Sx.

B. Sx.

Bb Tpt. 1

Bb Tpt. 2-3

Bb Tpt. 4-5

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph.

Tba.

D. B.

Pno

Timp.

Perc. 1

Perc. 2

Perc. 3

46 47 48 49 50 51 52 53 54 55 56

57

Tbn.
Pic.
Fl. 1-2
Ob. 1-2
E. Hn.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
B.Cl.
Cb.Cl.
Bsn. 1-2
A. Sx. 1-2
T. Sx.
B. Sx.
Bb Tpt. 1
Bb Tpt. 2-3
Bb Tpt. 4-5
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph.
Tba.
D. B.
Pno
Timp.
Perc. 1
Perc. 2
Perc. 3

cresc.

mf

mp

57 58 59 60 61 62 63 64 65

a bit slower & distinctly

66 **69** 𝅗𝅥. = 60 (♩ = 180)

Tbn.
Pic.
Fl. 1-2
Ob. 1-2
E. Hn.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
B.Cl.
Cb.Cl.
Bsn. 1-2
A. Sx. 1-2
T. Sx.
B. Sx.
Bb Tpt. 1
Bb Tpt. 2-3
Bb Tpt. 4-5
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph.
Tba.
D. B.
Pno
Timp.
Perc. 1
Perc. 2
Perc. 3

66 67 68 69 70 71 72 73 74 75

76

Tbn.

cresc.

Pic.

Fl. 1-2

p cresc.

Ob. 1-2

p cresc.

E. Hn.

p

Eb Cl.

Bb Cl. 1

cresc.

Bb Cl. 2

Bb Cl. 3

B.Cl.

cresc.

Cb.Cl.

Bsn. 1-2

cresc.

A. Sx. 1-2

T. Sx.

cresc.

B. Sx.

Bb Tpt. 1

Bb Tpt. 2-3

Bb Tpt. 4-5

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph.

Tba.

D. B.

Pno

Timp.

Perc. 1

Perc. 2

Perc. 3

76 77 78 79 80 81 82 83 84 85 86

87

90

Tbn.
Pic.
Fl. 1-2
Ob. 1-2
E. Hn.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
B.Cl.
Cb.Cl.
Bsn. 1-2
A. Sx. 1-2
T. Sx.
B. Sx.
Bb Tpt. 1
Bb Tpt. 2-3
Bb Tpt. 4-5
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph.
Tba.
D. B.
Pno
Timp.
Perc. 1
Perc. 2
Perc. 3

f *mf* *mp* *p* *a2* *Both* *Arco* *8va* Sus. Cym. Xylo.

87 88 89 90 91 92 93 94 95

96 *flowing*

Tbn. — *mp* — *cresc.* — *f*

Pic.

Fl. 1-2 — *p*

Ob. 1-2 — *p*

E. Hn. — *p*

Eb Cl. — *p*

Bb Cl. 1 — *p*

Bb Cl. 2 — *p*

Bb Cl. 3

B.Cl. — *p*

Cb.Cl. — *p*

Bsn. 1-2 — *p* — *a2*

A. Sx. 1-2

T. Sx. — *p*

B. Sx. — *p*

Bb Tpt. 1

Bb Tpt. 2-3

Bb Tpt. 4-5

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph. — *p*

Tba. — *p*

D. B. — *p*

Pno

Timp.

Perc. 1

Perc. 2

Perc. 3

96 97 98 99 100 101 102 103 104 105 106

107

110 *energetic*

Tbn.

Pic.

Fl. 1-2

Ob. 1-2

E. Hn.

Eb Cl.

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

B.Cl.

Cb.Cl.

Bsn. 1-2

A. Sx. 1-2

T. Sx.

B. Sx.

Bb Tpt. 1

Bb Tpt. 2-3

Bb Tpt. 4-5

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph.

Tba.

D. B.

Pno

Timp.

Perc. 1

Perc. 2

Perc. 3

107 108 109 110 111 112 113 114 115 116

117

Tbn.
Pic.
Fl. 1-2
Ob. 1-2
E. Hn.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
B.Cl.
Cb.Cl.
Bsn. 1-2
A. Sx. 1-2
T. Sx.
B. Sx.
Bb Tpt. 1
Bb Tpt. 2-3
Bb Tpt. 4-5
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph.
Tba.
D. B.
Pno
Timp.
Perc. 1
Perc. 2
Perc. 3

117 118 119 120 121 122 123 124

125 *distinctly*

Tbn.

Pic.

Fl. 1-2

Ob. 1-2

E. Hn.

Eb Cl.

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

B.Cl.

Cb.Cl.

Bsn. 1-2

A. Sx. 1-2

T. Sx.

B. Sx.

Bb Tpt. 1

Bb Tpt. 2-3

Bb Tpt. 4-5

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph.

Tba.

D. B.

Pno

Timp.

Perc. 1

Perc. 2

Perc. 3

125 126 127 128 129 130 131 132 133 134 135

136

143 *with momentum*

Tbn. — *f* — *dim.*

Pic.

Fl. 1-2

Ob. 1-2

E. Hn.

Eb Cl.

Bb Cl. 1 — *f* — *dim.*

Bb Cl. 2

Bb Cl. 3

B.Cl. — *f* — *dim.* — *p*

Cb.Cl. — *p*

Bsn. 1-2 — *f* — *dim.* — *p*

A. Sx. 1-2 — *cresc.* — *f* — *dim.*

T. Sx.

B. Sx.

Bb Tpt. 1

Bb Tpt. 2-3

Bb Tpt. 4-5

Hn. 1-2

Hn. 3-4

Tbn. 1-2 — *a2* — *p*

Tbn. 3

Euph.

Tba. — *p*

D. B.

Pno — *p*

Timp. — *p*

Perc. 1

Perc. 2

Perc. 3

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

148

Tbn.
Pic.
Fl. 1-2
Ob. 1-2
E. Hn.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
B.Cl.
Cb.Cl.
Bsn. 1-2
A. Sx. 1-2
T. Sx.
B. Sx.
Bb Tpt. 1
Bb Tpt. 2-3
Bb Tpt. 4-5
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph.
Tba.
D. B.
Pno
Timp.
Perc. 1
Perc. 2
Perc. 3

p *mp* *poco a poco cresc.* *a2* *Arco* Crash Cym. BD

148 149 150 151 152 153 154 155 156 157 158

159

Tbn.
Pic.
Fl. 1-2
Ob. 1-2
E. Hn.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
B.Cl.
Cb.Cl.
Bsn. 1-2
A. Sx. 1-2
T. Sx.
B. Sx.
Bb Tpt. 1
Bb Tpt. 2-3
Bb Tpt. 4-5
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph.
Tba.
D. B.
Pno
Timp.
Perc. 1
Perc. 2
Perc. 3

2°
mp
poco a poco cresc.
a2
mp
poco a poco cresc.
mp
poco a poco cresc.
mp
poco a poco cresc.
mp
mp

159 160 161 162 163 164 165 166 167 168

169

Tbn.
Pic.
Fl. 1-2
Ob. 1-2
E. Hn.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
B.Cl.
Cb.Cl.
Bsn. 1-2
A. Sx. 1-2
T. Sx.
B. Sx.
Bb Tpt. 1
Bb Tpt. 2-3
Bb Tpt. 4-5
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph.
Tba.
D. B.
Pno
Timp.
Perc. 1
Perc. 2
Perc. 3

mp *mf* *f* *mf* *poco a poco cresc.* Both

169 170 171 172 173 174 175 176

177 178

Tbn. — *mp*

Pic. — *f*

Fl. 1-2

Ob. 1-2 — *f*

E. Hn.

Eb Cl.

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

B.Cl. — *mp*

Cb.Cl. — *mp*

Bsn. 1-2 — *mp*

A. Sx. 1-2

T. Sx.

B. Sx.

Bb Tpt. 1

Bb Tpt. 2-3

Bb Tpt. 4-5

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph.

Tba. — *mp*

D. B. — *mp*

Pno — *mp*

Timp. — *mp*

Perc. 1 — *f*

Perc. 2

Perc. 3

177 178 179 180 181 182 183 184 185 186

187

192 *vigorous*

Tbn.
Pic.
Fl. 1-2
Ob. 1-2
E. Hn.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
B.Cl.
Cb.Cl.
Bsn. 1-2
A. Sx. 1-2
T. Sx.
B. Sx.
Bb Tpt. 1
Bb Tpt. 2-3
Bb Tpt. 4-5
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph.
Tba.
D. B.
Pno
Timp.
Perc. 1
Perc. 2
Perc. 3

f *mp* *f* *mp* *f* *f* *p* *mf* *cresc.* *a2* Xylo.

187 188 189 190 191 192 193 194 195 196

197 198

Tbn.
Pic.
Fl. 1-2
Ob. 1-2
E. Hn.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
B.Cl.
Cb.Cl.
Bsn. 1-2
A. Sx. 1-2
T. Sx.
B. Sx.
Bb Tpt. 1
Bb Tpt. 2-3
Bb Tpt. 4-5
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph.
Tba.
D. B.
Pno
Timp.
Perc. 1
Perc. 2
Perc. 3

poco a poco cresc.

197 198 199 200 201 202 203 204 205

206

Tbn.
Pic.
Fl. 1-2
Ob. 1-2
E. Hn.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
B.Cl.
Cb.Cl.
Bsn. 1-2
A. Sx. 1-2
T. Sx.
B. Sx.
Bb Tpt. 1
Bb Tpt. 2-3
Bb Tpt. 4-5
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph.
Tba.
D. B.
Pno
Timp.
Perc. 1
Perc. 2
Perc. 3

f *mp* *cresc.* *mf* *p* a2 2° Sus. Cym.

206 207 208 209 210 211 212 213

214

Tbn.
Pic.
Fl. 1-2
Ob. 1-2
E. Hn.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
B.Cl.
Cb.Cl.
Bsn. 1-2
A. Sx. 1-2
T. Sx.
B. Sx.
Bb Tpt. 1
Bb Tpt. 2-3
Bb Tpt. 4-5
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph.
Tba.
D. B.
Pno
Timp.
Perc. 1
Perc. 2
Perc. 3

a2

BD

214 215 216 217 218 219 220

221

Tbn.
Pic.
Fl. 1-2
Ob. 1-2
E. Hn.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
B.Cl.
Cb.Cl.
Bsn. 1-2
A. Sx. 1-2
T. Sx.
B. Sx.
Bb Tpt. 1
Bb Tpt. 2-3
Bb Tpt. 4-5
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph.
Tba.
D. B.
Pno
Timp.
Perc. 1
Perc. 2
Perc. 3

a2

ff

f

221 222 223 224 225 226

227

233 *driving*

Tbn.

Pic.

Fl. 1-2

Ob. 1-2

E. Hn.

Eb Cl.

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

B.Cl.

Cb.Cl.

Bsn. 1-2

A. Sx. 1-2

T. Sx.

B. Sx.

Bb Tpt. 1

Bb Tpt. 2-3

Bb Tpt. 4-5

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph.

Tba.

D. B.

Pno

Timp.

Perc. 1

Perc. 2

Chimes

Perc. 3

Bells

227 228 229 230 231 232 233 234 235

236

Tbn.

decresc

Pic.

Fl. 1-2

Ob. 1-2

E. Hn.

Eb Cl.

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

B.Cl.

Cb.Cl.

Bsn. 1-2

A. Sx. 1-2

T. Sx.

B. Sx.

Bb Tpt. 1

Bb Tpt. 2-3

Bb Tpt. 4-5

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph.

Tba.

Arco

D. B.

Pno

Timp.

Perc. 1

Xylo.

Perc. 2

BD

Perc. 3

236 237 238 239 240 241 242 243 244 245

246 **Tranquil** ♩ = 68

252 *Cadenza*

Tbn.
Pic.
Fl. 1-2
Ob. 1-2
E. Hn.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
B.Cl.
Cb.Cl.
Bsn. 1-2
A. Sx. 1-2
T. Sx.
B. Sx.
Bb Tpt. 1
Bb Tpt. 2-3
Bb Tpt. 4-5
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph.
Tba.
D. B.
Pno
Timp.
Perc. 1
Perc. 2
Perc. 3

a2

3°

Timp.

Tri.

246 247 248 249 250 251 252

Tbn.

slowly *accel.* *a tempo* *rit.*

f *mp* *mp* *cresc.* *f* *mp*

Pic.

Fl. 1-2

Ob. 1-2

E. Hn.

Eb Cl.

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

B.Cl.

Cb.Cl.

Bsn. 1-2

A. Sx. 1-2

T. Sx.

B. Sx.

Bb Tpt. 1

Bb Tpt. 2-3

Bb Tpt. 4-5

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph.

Tba.

D. B.

Pno

Timp.

Perc. 1

Perc. 2

Perc. 3

253 Expressively

rall.

262 Slowly ♩ = 62

Tbn.

Pic.

Fl. 1-2 — a2 — 1° Solo expressive

Ob. 1-2

E. Hn.

Eb Cl.

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

B.Cl.

Cb.Cl.

Bsn. 1-2

A. Sx. 1-2

T. Sx.

B. Sx.

Bb Tpt. 1

Bb Tpt. 2-3 — 2°

Bb Tpt. 4-5

Hn. 1-2 — a2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph.

Tba.

D. B.

Pno

Timp.

Perc. 1

Perc. 2

Perc. 3

253 254 255 256 257 258 259 260 261 262 263

264

Tbn.

Pic.

Fl. 1-2

Ob. 1-2

E. Hn.

Eb Cl.

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

B.Cl.

Cb.Cl.

Bsn. 1-2

A. Sx. 1-2

T. Sx.

B. Sx.

Bb Tpt. 1

Bb Tpt. 2-3

Bb Tpt. 4-5

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph.

Tba.

D. B.

Pno

Timp.

Perc. 1

Perc. 2

Perc. 3

264 265 266 267

268 269

Tbn.

Pic.

Fl. 1-2

Ob. 1-2 — *expressive* *Solo* 1° *p* *mp*

E. Hn. — *p* *mf* *p*

Eb Cl.

Bb Cl. 1 — *p* *mf* *p*

Bb Cl. 2 — *p* *mf* *p*

Bb Cl. 3 — *p* *mf* *p*

B.Cl.

Cb.Cl.

Bsn. 1-2 — *p* *mf* *p*

A. Sx. 1-2 — *p* *mf* *p*

T. Sx. — *p* *mf* *p*

B. Sx.

Bb Tpt. 1 — St. mute *p*

Bb Tpt. 2-3 — St. mute

Bb Tpt. 4-5

Hn. 1-2 — St. mute *p*

Hn. 3-4

Tbn. 1-2 — St. mute *p*

Tbn. 3 — St. mute

Euph.

Tba. — *p*

D. B.

Pno

Timp.

Perc. 1

Perc. 2

Perc. 3

268 269 270 271 272 273 274

275

276 *expressive & freely*

Tbn.

mp *cresc.* *dim.* *mp* *p* *mp*

Pic.

Fl. 1-2

Ob. 1-2

E. Hn.

Eb Cl.

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

B.Cl.

Cb.Cl.

Bsn. 1-2

A. Sx. 1-2

T. Sx.

B. Sx.

Bb Tpt. 1

Bb Tpt. 2-3

Bb Tpt. 4-5

Hn. 1-2 *p*

Hn. 3-4 3° *p*

Open Tbn. 1-2 1° *p*

Tbn. 3

Euph. *p*

Tba. *p*

D. B.

Pno

Timp.

Perc. 1

Perc. 2

Perc. 3

275 276 277 278 279 280 281 282

283

Tbn.
Pic.
Fl. 1-2
Ob. 1-2
E. Hn.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
B.Cl.
Cb.Cl.
Bsn. 1-2
A. Sx. 1-2
T. Sx.
B. Sx.
Bb Tpt. 1
Bb Tpt. 2-3
Bb Tpt. 4-5
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph.
Tba.
D. B.
Pno
Timp.
Perc. 1
Perc. 2
Perc. 3

283 284 285 286 287 288 289 290

291 292

Tbn.
Pic.
Fl. 1-2 (1°) p
Ob. 1-2 (1°) p
E. Hn.
Eb Cl.
Bb Cl. 1 p
Bb Cl. 2 p
Bb Cl. 3 p
B.Cl.
Cb.Cl.
Bsn. 1-2
A. Sx. 1-2 p 1°
T. Sx. p
B. Sx.
Bb Tpt. 1 Cup mutes p
Bb Tpt. 2-3 Cup mutes p
Bb Tpt. 4-5 Cup mutes p
Hn. 1-2 p
Hn. 3-4
Tbn. 1-2 Cup mutes p
Tbn. 3 Cup mute p
Euph.
Tba.
D. B.
Pno 8va p
Timp.
Perc. 1 Finger Cym. p
Perc. 2 Sus. Cym. p
Perc. 3 Bells p

291 292 293 294 295 296 297 298 299

300

push forward

rit.

a tempo

Tbn.

Pic.

Fl. 1-2

Ob. 1-2

E. Hn.

Eb Cl.

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

B.Cl.

Cb.Cl.

Bsn. 1-2

A. Sx. 1-2

T. Sx.

B. Sx.

Bb Tpt. 1

Bb Tpt. 2-3

Bb Tpt. 4-5

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph.

Tba.

D. B.

Pno

Timp.

Perc. 1

Perc. 2

Perc. 3

cresc.

St. mute

St. mute 2°

300 301 302 303 304 305 306 307

308 *a little faster*

push forward

Tbn.

Pic.

Fl. 1-2

Ob. 1-2

E. Hn.

Eb Cl.

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

B.Cl.

Cb.Cl.

Bsn. 1-2

A. Sx. 1-2

T. Sx.

B. Sx.

Bb Tpt. 1

Bb Tpt. 2-3

Bb Tpt. 4-5

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph.

Tba.

D. B.

Pno

Timp.

Perc. 1

Perc. 2

Perc. 3

308 309 310 311 312 313

314

Cadenza

accel.

rit.

Tbn.

Pic.

Fl. 1-2

Ob. 1-2

E. Hn.

Eb Cl.

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

B.Cl.

Cb.Cl.

Bsn. 1-2

A. Sx. 1-2

T. Sx.

B. Sx.

Bb Tpt. 1

Bb Tpt. 2-3

Bb Tpt. 4-5

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph.

Tba.

D. B.

Pno

Timp.

Perc. 1

Perc. 2

Perc. 3

317 **Briskly** ♩ = 160

Tbn.
Pic.
Fl. 1-2
Ob. 1-2
E. Hn.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
B.Cl.
Cb.Cl.
Bsn. 1-2
A. Sx. 1-2
T. Sx.
B. Sx.
Bb Tpt. 1
Bb Tpt. 2-3
Bb Tpt. 4-5
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph.
Tba.
D. B.
Pno
Timp.
Perc. 1
Perc. 2
Perc. 3

317 318 319 320 321 322 323

324

Tbn. *mf* *cresc.* *f*

Pic.

Fl. 1-2 *mp* *cresc.* *f*

Ob. 1-2 *mp* *cresc.* *f*

E. Hn.

Eb Cl.

Bb Cl. 1 *mp* *cresc.* *f*

Bb Cl. 2 *mp* *cresc.* *f*

Bb Cl. 3 *mp* *cresc.* *f*

B.Cl. *mp* *cresc.* *f*

Cb.Cl. *f*

Bsn. 1-2 *a2* *mp* *cresc.* *f*

A. Sx. 1-2 *a2* *mp* *cresc.* *f*

T. Sx. *mp* *cresc.* *f*

B. Sx. *mp* *cresc.* *f*

Bb Tpt. 1

Bb Tpt. 2-3

Bb Tpt. 4-5

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph.

Tba.

D. B.

Pno

Timp.

Perc. 1 *mp* *cresc.*

Perc. 2 Xylo. *mp* *cresc.*

Perc. 3

324 325 326 327 328 329 330 331 332

333

Tbn.
Pic.
Fl. 1-2
Ob. 1-2
E. Hn.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
B.Cl.
Cb.Cl.
Bsn. 1-2
A. Sx. 1-2
T. Sx.
B. Sx.
Bb Tpt. 1
Bb Tpt. 2-3
Bb Tpt. 4-5
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph.
Tba.
D. B.
Pno
Timp.
Perc. 1
Perc. 2
Perc. 3

333 334 335 336 337 338 339 340

341 **Flowing** ♩. = 63 (♩ = 188)

Tbn. *mf*

Pic. *mf*

Fl. 1-2 *mf*

Ob. 1-2 *mf* a2

E. Hn. *mf*

Eb Cl. *mf*

Bb Cl. 1 *mf*

Bb Cl. 2 *mf*

Bb Cl. 3 *mf*

B.Cl. *mf*

Cb.Cl. *mf*

Bsn. 1-2 *mf*

A. Sx. 1-2 1° *mf*

T. Sx. *mf*

B. Sx. *mf*

Bb Tpt. 1

Bb Tpt. 2-3

Bb Tpt. 4-5

Hn. 1-2

Hn. 3-4

Tbn. 1-2 *p*

Tbn. 3 *p*

Euph. *p*

Tba. *p*

D. B. *p* 8va

Pno *mp*

Timp. *p*

Perc. 1

Perc. 2

Perc. 3 *mp*

341 342 343 344 345 346 347 348 349 350 351

352

360

Tbn.
Pic.
Fl. 1-2
Ob. 1-2
E. Hn.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
B.Cl.
Cb.Cl.
Bsn. 1-2
A. Sx. 1-2
T. Sx.
B. Sx.
Bb Tpt. 1
Bb Tpt. 2-3
Bb Tpt. 4-5
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph.
Tba.
D. B.
Pno
Timp.
Perc. 1
Perc. 2
Perc. 3

cresc.
f
mf
sfp
Both
a2
2°
(8va)
Sus. Cym.
p
mp

352 353 354 355 356 357 358 359 360

361

367 *with momentum*

Tbn.

Pic.

Fl. 1-2

Ob. 1-2

E. Hn.

Eb Cl.

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

B.Cl.

Cb.Cl.

Bsn. 1-2

A. Sx. 1-2

T. Sx.

B. Sx.

Bb Tpt. 1

Bb Tpt. 2-3

Bb Tpt. 4-5

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph.

Tba.

D. B.

Pno

Timp.

Perc. 1

Perc. 2

Perc. 3

a2

dim.

Crash Cym.

BD

361 362 363 364 365 366 367 368 369 370 371 372

373

Tbn.
Pic.
Fl. 1-2
Ob. 1-2
E. Hn.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
B.Cl.
Cb.Cl.
Bsn. 1-2
A. Sx. 1-2
T. Sx.
B. Sx.
Bb Tpt. 1
Bb Tpt. 2-3
Bb Tpt. 4-5
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph.
Tba.
D. B.
Pno
Timp.
Perc. 1
Perc. 2
Perc. 3

mp *a2* *poco a poco cresc.* *mf*

373 374 375 376 377 378 379 380 381

382

388

Tbn.

Lower notes are optional

Pic.

Fl. 1-2

Ob. 1-2

E. Hn.

Eb Cl.

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

B.Cl.

Cb.Cl.

Bsn. 1-2

A. Sx. 1-2

T. Sx.

B. Sx.

Bb Tpt. 1

Bb Tpt. 2-3

Bb Tpt. 4-5

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph.

Tba.

D. B.

Pno

Timp.

Perc. 1

Perc. 2

Perc. 3

mf

mp

poco a poco cresc.

2°

Both

382 383 384 385 386 387 388 389

390

with intensity

Tbn.
Pic.
Fl. 1-2
Ob. 1-2
E. Hn.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
B.Cl.
Cb.Cl.
Bsn. 1-2
A. Sx. 1-2
T. Sx.
B. Sx.
Bb Tpt. 1
Bb Tpt. 2-3
Bb Tpt. 4-5
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph.
Tba.
D. B.
Pno
Timp.
Perc. 1
Perc. 2
Perc. 3

Both

Pizz.

390 391 392 393 394 395 396

397

401 *with driving force*

Tbn.

Pic.

Fl. 1-2

Ob. 1-2

E. Hn.

Eb Cl.

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

B.Cl.

Cb.Cl.

Bsn. 1-2

A. Sx. 1-2

T. Sx.

B. Sx.

Bb Tpt. 1

Bb Tpt. 2-3

Bb Tpt. 4-5

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph.

Tba.

D. B.

Pno

Timp.

Perc. 1

Perc. 2

Perc. 3

Xylo.

Bells

Arco

397 398 399 400 401 402 403 404 405 406

407

Cadenza

Cadenza

Cadenza

Tbn. — *f* (boldly)

Pic.

Fl. 1-2

Ob. 1-2

E. Hn.

Eb Cl.

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

B.Cl.

Cb.Cl.

Bsn. 1-2

A. Sx. 1-2

T. Sx.

B. Sx.

Bb Tpt. 1

Bb Tpt. 2-3

Bb Tpt. 4-5

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph.

Tba.

D. B.

Pno

Timp.

Perc. 1

Perc. 2

Perc. 3

407 408 409 410 411 412 413

414

Cadenza

playful

Tbn.

f

mp

Pic.

Fl. 1-2

Ob. 1-2

E. Hn.

Eb Cl.

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

B.Cl.

Cb.Cl.

Bsn. 1-2

A. Sx. 1-2

T. Sx.

B. Sx.

Bb Tpt. 1

Bb Tpt. 2-3

Bb Tpt. 4-5

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph.

Tba.

D. B.

Pno

Timp.

Perc. 1

Perc. 2

Perc. 3

414 415 416

417 alla breve 𝅗𝅥 = 124

Tbn. — *slowly* — *accel.* — *rit.*

Pic.

Fl. 1-2

Ob. 1-2

E. Hn.

Eb Cl.

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

B.Cl.

Cb.Cl.

Bsn. 1-2

A. Sx. 1-2

T. Sx.

B. Sx.

Bb Tpt. 1

Bb Tpt. 2-3

Bb Tpt. 4-5

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph.

Tba.

D. B. — *Pizz.*

Pno

Timp.

Perc. 1

Perc. 2

Perc. 3

417 418 419 420

421

Tbn.

Pic.

Fl. 1-2

Ob. 1-2

E. Hn.

mp

Eb Cl.

Bb Cl. 1

mp

Bb Cl. 2

mp

Bb Cl. 3

B.Cl.

Cb.Cl.

Bsn. 1-2

mf

2°

1°

A. Sx. 1-2

mp

1°

2°

mp

T. Sx.

B. Sx.

Bb Tpt. 1

Bb Tpt. 2-3

Bb Tpt. 4-5

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph.

Tba.

D. B.

Pno

Timp.

Perc. 1

Perc. 2

Perc. 3

421 422 423 424 425 426 427 428

429

Tbn.
Pic.
Fl. 1-2
Ob. 1-2
E. Hn.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
B.Cl.
Cb.Cl.
Bsn. 1-2
A. Sx. 1-2
T. Sx.
B. Sx.
Bb Tpt. 1
Bb Tpt. 2-3
Bb Tpt. 4-5
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph.
Tba.
D. B.
Pno
Timp.
Perc. 1
Perc. 2
Perc. 3

429 430 431 432 433 434 435 436

437 slightly slower ♩ = 112

Tbn.
Pic.
Fl. 1-2
Ob. 1-2
E. Hn.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
B.Cl.
Cb.Cl.
Bsn. 1-2
A. Sx. 1-2
T. Sx.
B. Sx.
Bb Tpt. 1
Bb Tpt. 2-3
Bb Tpt. 4-5
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph.
Tba.
D. B.
Pno
Timp.
Perc. 1
Perc. 2
Perc. 3

437 438 439 440 441 442 443

444

451

Tbn.
Pic.
Fl. 1-2
Ob. 1-2
E. Hn.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
B.Cl.
Cb.Cl.
Bsn. 1-2
A. Sx. 1-2
T. Sx.
B. Sx.
Bb Tpt. 1
Bb Tpt. 2-3
Bb Tpt. 4-5
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph.
Tba.
D. B.
Pno
Timp.
Perc. 1
Perc. 2
Perc. 3

mf *cresc.* *f* *mp* *a2* *Arco* Crash Cym. BD

444 445 446 447 448 449 450 451 452 453 454

455 *rall.* 458 *a tempo, with ceremonial flair*

Tbn. Pic. Fl. 1-2 Ob. 1-2 E. Hn. Eb Cl. Bb Cl. 1 Bb Cl. 2 Bb Cl. 3 B.Cl. Cb.Cl. Bsn. 1-2 A. Sx. 1-2 T. Sx. B. Sx. Bb Tpt. 1 Bb Tpt. 2-3 Bb Tpt. 4-5 Hn. 1-2 Hn. 3-4 Tbn. 1-2 Tbn. 3 Euph. Tba. D. B. Pno Timp. Perc. 1 Perc. 2 Perc. 3

455 456 457 458 459 460 461 462 463 464 465 466 467 468

469

Tbn.
Pic.
Fl. 1-2
Ob. 1-2
E. Hn.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
B.Cl.
Cb.Cl.
Bsn. 1-2
A. Sx. 1-2
T. Sx.
B. Sx.
Bb Tpt. 1
Bb Tpt. 2-3
Bb Tpt. 4-5
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph.
Tba.
D. B.
Pno
Timp.
Perc. 1
Perc. 2
Perc. 3

469 470 471 472 473 474 475 476 477

478 Fast ♩ = 172

piu mosso

Tbn.

Pic.

Fl. 1-2

Ob. 1-2

a2

E. Hn.

Eb Cl.

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

B.Cl.

Cb.Cl.

Bsn. 1-2

A. Sx. 1-2

T. Sx.

B. Sx.

Bb Tpt. 1

Bb Tpt. 2-3

a2

Bb Tpt. 4-5

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph.

Tba.

D. B.

Pno

Timp.

Perc. 1

Perc. 2

Crash Cym.

f

Xylo.

f

Perc. 3

478 479 480 481 482 483 484 485

486

Cadenza

Tbn.
Pic.
Fl. 1-2
Ob. 1-2
E. Hn.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
B.Cl.
Cb.Cl.
Bsn. 1-2
A. Sx. 1-2
T. Sx.
B. Sx.
Bb Tpt. 1
Bb Tpt. 2-3
Bb Tpt. 4-5
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph.
Tba.
D. B.
Pno
Timp.
Perc. 1
Perc. 2
Perc. 3

f *sfp* *p* *a2* 8va Tri.

486 487 488 489 490 491 492 493 494