

The Road to Castlemaine

Barry E. Kopetz

1 Full Score	3 Bb Trumpet 1
1 Piccolo	3 Bb Trumpet 2
4 Flute 1	3 Bb Trumpet 3
4 Flute 2	2 F Horn 1
2 Oboe	2 F Horn 2
2 Bassoon	2 Trombone 1
3 Bb Clarinet 1	2 Trombone 2
3 Bb Clarinet 2	2 Trombone 3
3 Bb Clarinet 3	2 Euphonium B.C.
2 Bass Clarinet	2 Euphonium T.C.
2 Alto Saxophone 1	5 Tuba
2 Alto Saxophone 2	1 Timpani
2 Tenor Saxophone	2 Percussion 1: Triangle, Wood Block, Tambourine, Suspended Cymbal, Crash Cymbals
1 Baritone Saxophone	2 Percussion 2: Snare Drum, Bass Drum
	2 Percussion 3: Vibraphone, Marimba, Frame Drum
	2 Percussion 4: Bells, Chimes
	1 String Bass

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Program Notes

The Road to Castlemaine is a collection of Australian folk songs depicting the sounds and scenes of this beautiful, picturesque landscape, displaying an Aussie twist with a tongue-in-cheek and, some might say, “down under” tuneful way. The first movement includes *The Wonderful Crocodile* and *The Old Jig-Jog*, melodies and lyrics that capture the attitudes held by migratory workers in nineteenth-century Australia. Full of energy and dance-like qualities, the movement captures the robust attitudes of those who settled the great continent. *The River Fraser* provides the melodic content for the second movement, a slow impassioned lament. It is a searing, moving statement that served as the anthem of the exploited industrial workers of the same time period.

The third movement comprises three popular tunes, all stemming from the musical stylings of a local self-taught Australian musician who learned his craft while working in the coal fields. Based upon a previously known melody, its lively bounce made it the perfect candidate for a flute and tin whistle presentation and transitions smoothly into the second theme, *The Flying Pieman*. An Irish reel, it captures the vitality and vigor of joyful dancing around the campfire after a hard day of back-breaking labor. The final tune, *The Cherry Tree*, comes from the tradition in which song and story are passed down generations, finding new lyrics, variations, and meanings in the process. Presented in two contrasting styles, the first is a haunting theme, poignant in flavor, and passionate in meaning. The second iteration is a bravely forged march in punctuated and dramatic style. The coda fittingly draws threads of earlier thematic material (along with a fragment of the second movement), dying away bit by bit, prior to an explosion of energy and good humor to close.

A Note of Thanks

The composer extends his thanks to the Mississippi State University students enrolled in the Band Arranging course during the spring semester of 2019 for their assistance in preparing these program notes.

About the Composer

Barry E. Kopetz heads the Department of Music at Mississippi State University and conducts the Starkville Symphony Orchestra. Previously, he was professor of conducting and director of bands at the Capital University Conservatory of Music in Columbus, Ohio. He conducted the Symphonic Winds, Wind Symphony, and Chamber Winds and taught both graduate and undergraduate conducting. Kopetz has taught at the University of Utah, the University of Minnesota, Bowling Green State University (Ohio) and in the public schools of South Carolina and Ohio.

Barry E. Kopetz
ASCAP

I. The Wonderful Crocodile and The Old Jig-Jog

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14 $\text{♩} = 104$

[illegible]

Picc.

Fl. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

A. Sx. 1
2

T. Sx.

B. Sx.

Tpt. 1
2
3

Hn. 1
2

Tbn. 1
2
3

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Bass

mf

f

a2

f

a2

a2

f

f

P1: W.B.

ff

19 20 21 22 23 24 25 26

31

31

To Coda

Wingert Jones Publications

31

To Coda

Sharply! (W.B.)

f
(On Shell)

mp

pizz.

mf

4

42 The Old Jig-Jog

Picc.

Fl. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

Sx. 1
2

T. Sx.

B. Sx.

Tpt. 1
2
3

Hn. 1
2

Tbn. 1
2
3

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Bass

42 Playfully ♩. = 104

6

58

7

Picc.

Fl. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

A. Sx. 1
2

T. Sx.

B. Sx.

Tpt. 1
2
3

Hn. 1
2

Tbn. 1
2
3

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Bass

Euph. cue

Ob. cue

P1: Sus. Cym.

P2: Tamb.

(Frame Drum)

62 63 64 65 66 67 68 69 70

8

Picc.

Fl. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

A. Sx. 1
2

T. Sx.

B. Sx.

Tpt. 1
2
3

Hn. 1
2

Tbn. 1
2
3

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Bass

mp

f

p

div.

unison

Fl. 1 only

Cl. 2 only

Hn. 1 cue

Play

div.

unis.

p

mf

f

pp

P1: Tri.

S.D. and B.D.

71 72 73 74 75 76 77 78 79

Picc. *a2*

Fl. 1 *p* *cresc. poco a poco*

Ob. *p* *cresc. poco a poco*

Bsn. *cresc. poco a poco*

Cl. 1 *cresc. poco a poco*

Cl. 2 *+ Cl. 3*

Cl. 3 *mp* *cresc. poco a poco*

B. Cl. *p* *cresc. poco a poco*

A. Sx. 1 *cresc. poco a poco*

A. Sx. 2 *cresc. poco a poco*

T. Sx. *cresc. poco a poco*

B. Sx. *p* *cresc. poco a poco*

84

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

Hn. 1 *mp*

Hn. 2 *mp*

Tbn. 1 *p* *cresc. poco a poco*

Tbn. 2 *p* *cresc. poco a poco*

Tbn. 3 *p* *cresc. poco a poco*

Euph. *cresc. poco a poco*

Tuba *cresc. poco a poco*

Timp. *cresc. poco a poco*

Perc. 1 *cresc. poco a poco*

Perc. 2

Perc. 3

Perc. 4 *cresc. poco a poco*

Bass *cresc. poco a poco*

80 81 82 83 84 85 86 87 88

D.S. al Coda

11

Solo
(or Soli)

Violin I

Violin II

Viola

Cello

Double Bass

Harp

Piano

93 94 95 96

The Road to Castlemaine

Picc.

Fl. 1
2

Ob.

Bsn.

Cl. 1
Cl. 2
3

B. Cl.

A. Sx. 1
2

T. Sx.

B. Sx.

Tpt. 1
2
3

Hn. 1
2

Tbn. 1
2
3

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Bass

1 player

1 player

Solo

P2: Tamb.

(on shell)

pp

f

mp

mf

ff

tutti

Cl. 2 only

+ Cl. 3

(only B $\flat$ is trilled)

A. Sx. 2

A. Sx. 1

Sus. Cym.

(choke)

97 98 99 100 101 102 103 104 105

3

Piccolo

Flute 1
2

Oboe

Bassoon

Euph. cue

p legato *mp*

Clarinet 1

Clarinet 2
3

Saxophone 1
2

Hn. 1 cue

mp

Saxophone

Hn. 2 cue

mp

Saxophone

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Preview of Musical Score for 'The Rose Tree' by John Williams

The score is for a full orchestra and percussion, in 4/4 time, key of B-flat major. The instrumentation includes:

- Bb Trumpet 1
- Bb Trumpet 2
- F Horn 1
- F Horn 2
- Trombone 1
- Trombone 2
- Euphonium
- Tuba
- Timpani
- Percussion 1 (2 players): Hand Drum, Tambourine, Suspended Cymbal, Wood Block
- Percussion 2 (2 players): Crash Cymbals, Triangle, 2 Concert Toms, Snare Drum, Bass Drum
- Percussion 3: Vibraphone, Chimes
- Percussion 4: Bells, Chimes
- String Bass

The score includes dynamic markings (p, mp, cresc.) and articulation (legato). The score is for measures 1 through 7, with a 'to Marimba' instruction at the end of measure 7.

poco rall. [11] A tempo; mournfully ♩ = 66

Winged Jones

Poco Run

8 9 10 11 12 13 14

A tempo

poco accel.

Picc. *Fl. 1 only*
 Fl. 1 *p* *mp*
 Ob. *mf legato* *mp*
 Bsn. *p*
 Cl. 1 *mp* *p*
 Cl. 2 *mp* *p*
 B. Cl. *mp* *mf*
 A. Sx. 1 *mp* *mf legato* *mp* *p*
 T. Sx. *mp* *p*
 B. Sx. *mp* *p* *mf*
 Tpt. 1 *mp* *mf* *p* *Play*
 Tpt. 2 *mp* *mf*
 Hn. 1 *mp* *mf* *p* *mf*
 Hn. 2 *mp* *mf*
 Tbn. 1 *mf*
 Tbn. 2 *mf*
 Euph. *p*
 Tuba *p*
 Timp. *mp* *p* *Sus. Cym. mp*
 Perc. 1 *p* *pp*
 Perc. 2 *p*
 Perc. 3 *p*
 Perc. 4 *p* *Bells (Plastic Mlts.)*
 Bass *arco* *mp* *p*

22 con emozione ♩ = 72

Picc.

Fl. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

A. Sx. 1
2

T. Sx.

B. Sx.

22 con emozione ♩ = 72

Tpt. 1
2
3

Hn. 1
2

Tbn. 1
2
3

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Bass

Bring out

f

ff

mf

f

Chimes

22 23 24 25 26 27 28

poco rall. 30 ♩ = 72

rall.

Picc. *+Fl. 2*

Fl. 1 *mf* *f* *ff*

Ob. *mf* *f* *ff*

Bsn. *mp* *f* *molto legato* *ff*

Cl. 1 *mp* *f* *ff*

Cl. 2 *mp* *f* *ff*

B. Cl. *mp* *f* *molto legato* *ff*

A. Sx. 1 *mp* *f* *ff*

T. Sx. *f* *f* *ff*

B. Sx. *mp* *f* *molto legato* *ff*

Tpt. 1 *mp* *f* *ff*

Tpt. 2 *mp* *f* *ff*

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

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

Tbn. 1 *mp* *ff*

Tbn. 2 *mp* *ff*

Euph. *f* *f* *ff*

Tuba *mp* *f* *molto legato* *ff*

Timp. *mp* *f*

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

Perc. 2

Perc. 3

Perc. 4 *mp* *mf* *f*

Bass *mp* *f* *molto legato* *ff*

Sus. Cym.

Cr. Cym.

29 30 31 32 33 34 35

37 A tempo ♩ = 66 poco rit.

Picc. *one player*

Fl. 1 2 *mp* *pp*

Ob. *mp* *pp* *Solo* *p* *longingly*

Bsn. *mp legato* *pp*

Cl. 1 2 3 *mp* *pp*

B. Cl. *mp* *pp* *Ob. cue (solo)*

A. Sx. 1 2 *mp* *pp* *p* *longingly*

T. Sx. *mp* *pp*

B. Sx.

37 A tempo ♩ = 66 poco rit.

Tpt. 1 2 3 *mp* *pp*

Hn. 1 2

Tbn. 1 2 3 *pp* *cue*

Euph. *pp*

Tuba *mp* *pp*

Timp. *f* *mf* *pp*

Perc. 1 *p* *pp*

Perc. 2

Perc. 3 *Vibraphone* *mp* *p* *pp*

Perc. 4 *Bells (Rubber Mlts.)* *mp* *p* *pp*

Bass *mp* *pp*

36 37 38 39 40 41 42

III. Herb's Jig and Other Dances

Very Brisk! ♩ = 132

5 Herb's Jig

Piccolo

Flute 1
2

Oboe

Bassoon

B♭ Clarinet 1

B♭ Clarinet 2
3

Bass Clarinet

Alto Saxophone 1
2

Tenor Saxophone

Baritone Saxophone

B♭ Trumpet 1

B♭ Trumpet 2
3

F Horn 1

F Horn 2

Trombone 1

Trombone 2
3

Euphonium

Tuba

Timpani

Percussion 1
(2 players)
Hand Drum, Tambourine,
Suspended Cymbal,
Wood Block,
Crash Cymbals, Triangle

Percussion 2
(2 players)
2 Concert Toms,
Snare Drum, Bass Drum

Percussion 3
Marimba

Percussion 4
Bells

String Bass

Very Brisk! ♩ = 132

5

a2 +Tin Whistle

mf

mp lightly

p

mp

p

Hn. 1 Cue

mp

mf

St. Bs. Cue

p

mp

p

P2: Tambourine: keep stick in one hand for Sus. Cym. at [37]

p

P1: Hand Drum

p

mp

mp lightly

p

2 3 4 5 6 7 8 9

13

20

21

22

37 Impishly

Picc.

Fl. 1
2

Ob.

div. (If only 1 Bsn., play top notes)

Bsn.

Cl. 1

Cl. 2
3

B. Cl.

A. Sx. 1
2

T. Sx.

B. Sx.

f *mf* *f* *ff* *mp* *f* *mp* *ff*

37 Impishly

Tpt. 1

Tpt. 2
3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2
3

Euph.

Tuba

Timp.

P2: Suspended Cymbal (stick)

P1: Wood Block: sharply!

f *boldly* *gliss.* *ff* *boldly* *gliss.* *ff* *mf* *ff* *mf* *ff* *f* *ff*

Snare Drum

Bass Drum

f *ff*

45 poco rall.

Picc. - Tin Whistle

Fl. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Sx. 1 2
A. Sx. 2 only
f lightly *mf*

T. Sx.
mf lightly

B. Sx.

45 poco rall.

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3
mf lightly

Euph.
f lightly *mf* *mp*

Tuba

Timp.

Perc. 1

Perc. 2
mf *mp*

Perc. 3

Perc. 4

Bass

45 46 47 48 49 50 51 52

Dance-like Character ♩. = 124 The Road to Castlemaine

53 A Cherry Tree

61

Picc.

Fl. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

A. Sx. 1
2

T. Sx.

B. Sx.

Ob. cue
p *lontano*

a la pizz. (in the absence of String Bass)
mp

mp *light staccato*

53 Dance-like Character ♩. = 124

61

Tpt. 1
2
3

Hn. 1
2

Tbn. 1
2
3

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Bass

P1: Tri.
mp
Hand Drum
p $\leftarrow$ *mp*

P2: Tamb.
mp

pizz.
mp

mp *lightly*

53

54

55

56

57

58

59

60

61

The Road to Castlemaine

Picc.

Fl. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

A. Sx. 1
2

T. Sx.

B. Sx.

Tpt. 1
2
3

Hn. 1
2

Tbn. 1
2
3

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Bass

1 Player

mp *p*

mp — light staccato

p

p

mf

A. Sx. 1 only

mf

mp — light staccato

mp

mp — light staccato

mp

mp — light staccato

mp

p *mp*

mp

p

S.D.

B.D.

62 63 64 65 66 67 68 69 70

Picc. *f*
 Fl. 1 *tutti*
 Fl. 2 *f*
 Ob. *f*
 Bsn. *f*
 Cl. 1 *f*
 Cl. 2 *f*
 Cl. 3 *f*
 B. Cl. *f*
 A. Sx. 1 *f*
 A. Sx. 2 *f*
 T. Sx. *f*
 B. Sx. *f*
 Tpt. 1 *f*
 Tpt. 2 *f*
 Tpt. 3 *f*
 Hn. 1 *f*
 Hn. 2 *f*
 Tbn. 1 *f*
 Tbn. 2 *f*
 Tbn. 3 *f*
 Euph. *f*
 Tuba *f*
 Timp. *f*
 Perc. 1 *f*
 Perc. 2 *f*
 Perc. 3 *f*
 Perc. 4 *f*
 Bass *f*

71 72 73 74 75 76 77 78

* if no Bass Trombone, delete the bottom note between measures 72 and 87

The Road to Castlemaine

The Road to Castleman

80

Picc.

Fl. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

A. Sx. 2
A. Sx. 1
A. Sx. 1: Hn. 1 Cue
A. Sx. 2
Play: A. Sx. 1 only
A. Sx. 2

T. Sx.

B. Sx.

80

Tpt. 1
2
3

Hn. 1
2

Tbn. 1
2
3

Euph.

Tuba

Timp.

Perc. 1
2
3
4

Bass

79 80 81 82 83 84 85 86

Picc.

Fl. 1
2

Ob.

Bsn. *f* *mp* 1 player

Cl. 1 *mf*

Cl. 2
3

B. Cl. *mp*

A. Sx. 1 *f* *mp* A. Sx. 1 only

T. Sx. *f* *p*

B. Sx. *f*

Tpt. 1

Tpt. 2
3

Hn. 1

Hn. 2 *f*

Tbn. 1 *f*

Tbn. 2
3 *f*

Euph. *f* *mp*

Tuba *f*

Timp. *mp* *f*

Perc. 1 *p* P2: Tamb.
P1: Hand Drum *mp*

Perc. 2 *f*

Perc. 3 *mp*

Perc. 4

Bass *f*

87 88 89 90 91 92 93 94

Picc. *mf* *mp* *p* *mp* Fl. 1 only *mp*

Fl. 1 2

Ob.

Bsn.

Cl. 1 *p* *mp*

Cl. 2 3

B. Cl. *pp*

A. Sx. 1 2

T. Sx.

B. Sx.

100

Tpt. 1

Tpt. 2 3

Hn. 1 *mf* *p*

Hn. 2 *mp* *p* Hn. 1 Cue Hn. 2 Cue

Tbn. 1 *p*

Tbn. 2 3

Euph.

Tuba

Timp.

Perc. 1 *mp* *p* *pp*

Perc. 2

Perc. 3 *p*

Perc. 4

Bass *pizz.* *pp*

95 96 97 98 99 100 101 102

poco accel.**108** Tempo I ♩. = 132

Picc. *f*

Fl. 1 2 *+ Fl. 2 (mp)* *f*

Ob. *tutti mp f*

Bsn. *pp f mf*

Cl. 1 *f*

Cl. 2 3 *mp f*

B. Cl. *f*

A. Sx. 1 2 *A. Sx. 1 only p +A. Sx. 2 (mp) f*

T. Sx. *pp f*

B. Sx. *mf f*

poco accel.**108** Tempo I ♩. = 132

Tpt. 1 *mf f mf*

Tpt. 2 3 *Tpt. 2 only mp +Tpt. 3 f mf*

Hn. 1 *p f Bring out*

Hn. 2 *mp f Bring out*

Tbn. 1 *Play p f mf*

Tbn. 2 3 *Play pp mp f mf*

Euph. *mf*

Tuba *mp f mf*

Timp. *f mf*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

Perc. 4 *mf*

Bass *arco f mf*

103 104 105 106 107 108 109 110

32

Picc. *mf*

Fl. 1 *a2* *mf*

Fl. 2 *mf*

Ob. *mp*

Bsn. *f* *fff* *mf* *a2*

Cl. 1 *mf* *f* *fff* *mf* *a2*

Cl. 2 *mf* *f* *fff* *mf* *a2*

Cl. 3 *mf* *f* *fff* *mf* *a2*

B. Cl. *mp*

A. Sx. 1 only *mf* *f* *mp* *Ob. cue*

A. Sx. 2 *mf* *f* *mp* *marcato*

T. Sx. *mf* *f* *mp* *marcato*

B. Sx. *mf* *f* *mp* *marcato*

Tpt. 1 *mf* *f* *mp*

Tpt. 2 *mf* *f* *mp*

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

Hn. 2 *mf* *f* *mp*

Tbn. 1 *mf* *f* *mp* *marcato*

Tbn. 2 *mf* *f* *mp* *marcato*

Tbn. 3 *mf* *f* *mp* *marcato*

Euph. *mf* *f* *fff* *mp* *mf*

Tuba *mf* *f* *fff* *mp* *mf*

Timp. *fff*

Perc. 1 *mp* *f* *fff* *P2: Cr. Cyms.*

Perc. 2 *fff* *mp*

Perc. 3 *mp*

Perc. 4 *mp*

Bass *mp*

120 121 122 123 124 125 126 127 128

134

134

The Road to Castlemaine

142

Picc. *f* *tr* *f* Solo *f* Fl. 1 only *f*

Fl. 1 2

Ob. *mp* *f* * top note if only 1 Bsn.

Bsn. *mf* *mf*

Cl. 1 *mf*

Cl. 2 3

B. Cl. *mp* *mf*

A. Sx. 1 Ob. cue *mp* *f*

A. Sx. 2

T. Sx.

B. Sx.

142

Tpt. 1 *mp* *f*

Tpt. 2 3

Hn. 1 *mf* *f* *deliss.*

Hn. 2 *mf* *f* *deliss.*

Tbn. 1 *mp*

Tbn. 2 3

Euph. *mf* *mf* Play: div.

Tuba *mp* Solo *f*

Timp. *f* *p* *f*

Perc. 1 *f* *p* *mp* *f* P2: Sus. Sym (stick) lightly *p* P1: W.B.: sharply! *mp* *mf*

Perc. 2

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

Perc. 4 *f* *p* *f*

Bass *f* *p* *f*

137 138 139 140 141 142 143 144 145

The Road to Castlemaine

150

Picc. *ff*

Fl. 1 *ff* Fl. 1 only *mf*

Ob. *ff*

Bsn. *ff*

Cl. 1 *ff* *a2* *mf*

Cl. 2 *ff*

B. Cl. *ff* *a2* *mp*

A. Sx. 1 *ff*

A. Sx. 2 *ff*

T. Sx. *ff*

B. Sx. *ff*

Tpt. 1 *mp* *ff* *a2*

Tpt. 2 *ff*

Hn. 1 *mf* *ff*

Hn. 2 *ff*

Tbn. 1 *ff* *a2*

Tbn. 2 *ff*

Euph. *ff*

Tuba *ff* *tutti* *p* Bs. Cl. Cue (1 Player)

Timp. *ff*

Perc. 1 *p* *mp* *ff* *choke* *mp* P1: Tri. P2: Tamb.

Perc. 2

Perc. 3 *ff*

Perc. 4 *mp*

Bass *ff*

146 147 148 149 150 151 152 153 154

Picc.

Fl. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

A. Sx. 1
2

T. Sx.

B. Sx.

157

Tpt. 1
2
3

Hn. 1
2

Tbn. 1
2
3

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Bass

155 156 157 158 159 160 161 162 163

37

The Road to Castlemaine

164

Picc.

Fl. 1
2

Ob.

Bsn.

Bs. Cl. Cue

Cl. 1

Cl. 2
3

B. Cl.

A. Sx. 1
2

T. Sx.

B. Sx.

164

Tpt. 1

Tpt. 2
3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2
3

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Bass

p

p

p

p

p

mp

pp

Solo

164

165

166

167

168

169

170

171

172

173

178

Picc. *sf* Fl. 1 div.

Fl. 1 2 *f* *sf*

Ob. *f* *sf*

Bsn. *mp*

Cl. 1 *f* *sf*

Cl. 2 3 *f* *sf*

B. Cl. *mp*

A. Sx. 1 2 *f* *sf*

T. Sx. *sf*

B. Sx. *mp*

173 178

Tpt. 1 *sf*

Tpt. 2 3 *sf*

Hn. 1 *f* *sf*

Hn. 2 *f* *sf*

Tbn. 1 *f* *sf*

Tbn. 2 3 *f* *sf* Tbn. 2 only +Tbn. 3

Euph. *mp* tutti

Tuba *p* *mp*

Timp.

Perc. 1 *mp* *pp* S.D. *sf*

Perc. 2 B.D. *sf*

Perc. 3

Perc. 4 *mp* *pp*

Bass *mp* *p* *mp*

173 174 175 176 177 178 179 180 181

40

This image shows a page of a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including various woodwinds, brass instruments, and percussion. The page is numbered 182 at the bottom left and 189 at the bottom right. The score is written in a single system, with measures 182 through 189 visible. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like *ff*, *mf*, and *sfz*. A large diagonal watermark "Wingert-Publications" is visible across the page.