C O N C E R T W O R K S E R I E S

SYMPHONY OF FREEDOM

Symphony No. 3

Thomas Doss

Mitropa music

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SYMPHONY OF FREEDOM - Symphony No. 3
Thomas Doss

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The Universal Declaration of Human Rights

Article 1
"All men are born free and equal in dignity and rights. They are endowed with reason and conscience and are to meet one another in a spirit of brotherhood."

I. Call for Freedom
The Dalai Lama's "Middle Way" approach, which stands in opposition to the state system of the People's Republic of China (the "Middle Way" refers to a path that lies between Tibetan independence and the present status of the country under Chinese rule, a policy that effectively achieves autonomy for Tibetans within the framework of the People's Republic).
His Holiness the Dalai Lama (literally meaning "Ocean of Wisdom"), who had to flee his homeland of Tibet in 1959 due to the Chinese occupation, set up the government of Tibet in exile in Dharamsala, India, in 1960. The Nobel Peace Prize laureate has been engaged in negotiations with the Chinese government since then to resolve the Tibet conflict.

II. Dream of Freedom
Somewhere on the sea between the continents of Africa and Europe, a f[illegible]d in his arms. The boat drifts on the ocean. The refugee's deceased wife and their other children appear to him in his dreams; they are waiting fo[illegible] and the familiar smells of spices in the garden give him a sense of home, hope, warmth and confidence that have all but disappeared. An approachi[illegible]s not only his adversity, but also a more general global condition. The boat is heading towards the mainland.

III. Freedom Above All
"All men are born free and equal in dignity and rights. They are endowed with r[illegible] and conscience and are to meet one another in a spirit of brotherhood."
"To do good whenever one can, to love liberty above all else, never to deny the truth, even though it be before the throne." Freedom above all and the ideals of the French Revolution—Freedom, Equality, Fraternity—all lived in Beethoven's soul. These ideas are more relevant than ever before.
Hardly any other composer has taken up the struggle for the ideals of freedom in his life and work in the way the great composer Ludwig van Beethoven did. His musical spirit and vision served as the role models in this movement.
The quote from Anton Bruckner's motet Locus iste ("This place was made by God") at the beginning rounds off the third movement of the symphony.
The musical setting of the Fibonacci sequence symbolises the flower of life, represented in the golden section and the eternal, miraculous wonder that runs through every aspect of our creation.

On the origin of the work:
The commission from the Bläserphilharmonie Nordrhein-Westfalen under the direction of Timor Chadik to write this work came with a request to reference Ludwig van Beethoven, whose 250th birthday falls in 2020.
This tribute to the milestone birthday, very close to me personally alongside the music of Anton Bruckner, is an opportunity for me to underline the ideals at the very heart of Beethoven's life, namely individual liberty and those of the French revolution: Freedom, Equality, Fraternity. These are values that also resonate within Article 1 of the Universal Declaration of Human Rights, which is based on the United Nations Charter.

I.
With the spotlight on the Tibet problem and the Dalai Lama—who has always been an inspiration to me—I wanted to place Tibet in the very centre of the first movement of the symphony.

II.
The photograph of the deceased two-year-old refugee boy Alan Kurdi on the beach at Bodrum has stayed with me since its first appearance in the media. The second movement was influenced by this picture and the stories of the countless victims of the Syrian conflict who lost their lives on the flight to freedom. I have not by any means attempted to set this tragedy to music, however.

III.
In this movement my inspiration was above all a joie de vivre: a zest for life. This movement should be seen first and foremost as an affirmation of life, faith and hope for a better world.
The summary of the many motifs and quotes within the work will hopefully provide an insight into various melodies that appear.

Thomas Doss

Symphony of Freedom (Symphony No. 3) - Thomas Doss (* 1966, Austria)

DEUTSCH

Die Allgemeine Erklärung der Menschenrechte

Artikel 1
„Alle Menschen sind frei und gleich an Würde und Rechten geboren. Sie sind mit Vernunft und Gewissen begabt und sollen einander im Geist der Brüderlichkeit begegnen."

I. Schrei nach Freiheit
Die Erklärung zum „Mittleren Weg" des Dalai Lama, welche dem Staatssystem der Volksrepublik China in allen Aspekten zuwiderläuft („Mittlerer Weg" = hochgradige Autonomie der großen tibetanischen Region im Rahmen der Verfassung der Volksrepublik anstelle einer Unabhängigkeit der Region)
S. H. der Dalai Lama („Ozean der Weisheit"), der 1959 aufgrund der chinesischen Besatzung aus seiner Heimat Tibet fliehen musste, konstituierte 1960 im indischen Dharamsala die Regierung Tibets im Exil. Seither setzt sich der Friedensnobelpreisträger für Verhandlungen mit der chinesischen Regierung zur Lösung des Tibet-Konflikts ein.

II. Traum der Freiheit
Irgendwo zwischen dem [illegible]chen Kontinent: Ein Vater schläft mit seinem Kind im Arm. Das Boot treibt im Meer. Im Traum erscheinen dem Flüchtling seine verstorbene Frau un[illegible]r. Sie erwarten ihn in seinem alten Haus. Die vertrauten Gerüche der Gewürze aus dem Garten geben ihm Heimatgefühl, Hoffnung, Wärme und die s[illegible] Zuversicht. Ein aufziehender Sturm beschreibt nicht nur ein Unglück, sondern auch die „allgemeine Weltlage". Das Boot treibt dem Festland entgegen.

III. Freiheit über alles
„Alle Menschen sind frei und gleic[illegible]Würde und Rechten geboren. Sie sind mit Vernunft und Gewissen begabt und sollen einander im Geist der Brüderlichkeit begegnen."
„Wohltun, wo man kann! Freiheit über alles lieben! Wahrheit nie, selbst am Throne nicht, verleugnen!" Freiheit über alles und die Ideale der französischen Revolution – Freiheit, Gleichheit, Brüderlichkeit – lebten in Beethovens Seele. Diese Begrifflichkeiten sind aktueller als je zuvor.
Wohl kaum ein anderer Komponist hat in seinem Leben und Schaffen den Kampf um den Gedanken der Freiheit so aufgenommen wie der große Komponist Ludwig van Beethoven. Sein musikalischer Geist und sein Ideal waren mir Vorbild in diesem Satz.
Die Vertonung der Fibonacci-Zahlen symbolisiert die Blume des Lebens, die sich als „Goldener Schnitt" und ewiges Wunder des Lebens in allen Bereichen unserer Schöpfung widerspiegelt.
Anton Bruckners spirituelles „Locus iste"-Zitat („Dieser Ort ist von Gott geschaffen") zu Beginn rundet den 3. Satz der Sinfonie ab.

Zur Entstehung des Werkes:
Als ich von der Bläserphilharmonie Nordrhein-Westfalen unter der Leitung von Timor Chadik den Auftrag für das vorliegende Werk erhielt, war es der Wunsch des Auftraggebers, einen Bezug zu Ludwig van Beethoven herzustellen, dessen Geburtstag sich 2020 zum 250. Mal jährt.
Die Huldigung des runden Geburtstages von Beethoven, der mir neben der Musik von Anton Bruckner persönlich sehr nahesteht, sollte für mich Anlass sein, das Ideal seines Lebens schlechthin, nämlich die der Freiheit des Menschen, sowie die Ideale der französischen Revolution herauszustellen: Freiheit, Gleichheit, Brüderlichkeit. Diese Werte finden sich auch in Artikel 1 der „Allgemeinen Erklärung der Menschenrechte – UN Menschenrechtscharta".

I.
Unter dem Eindruck des Tibet-Problems und des mich immer wieder inspirierenden Dalai Lama habe ich versucht, Tibet im ersten Satz der Sinfonie ins Zentrum zu stellen.

II.
Das Bild des verstorbenen 2-jährigen Flüchtlingsjungen Alan Kurdi am Strand von Bodrum hat mich seit der Veröffentlichung in den Medien nicht mehr losgelassen. Der zweite Satz entstand unter dem Eindruck dieses Bildes und der Geschichte der zahllosen Opfer des Syrienkonflikts, die auf ihrer Flucht in die Freiheit umgekommen sind. Dabei habe ich keineswegs versucht, diese Tragödie zu vertonen.

III.
Meine Inspiration war Lebensfreude. Der dritte Satz der Sinfonie soll vor allem ein Bekenntnis zum Leben sein und an den Glauben und die Hoffnung auf eine bessere Welt. Die Übersicht der vielen Motive/Melodien und Zitate, die im Werk verarbeitet werden, schafft einen Überblick über den bunten Melodienreigen.

Thomas Doss

FRANÇAIS

La Déclaration universelle des droits de l'homme

Article 1er
« Tous les êtres humains naissent libres et égaux en dignité et en droits. Ils sont doués de raison et de conscience et doivent agir les uns envers les autres dans un esprit de fraternité. »

I. Call of Freedom
La politique de la Voie Médiane du dalaï-lama se dresse en opposition au système gouvernemental de la République populaire de Chine. La « Voie Médiane » qualifie une démarche qui se situe entre l'indépendance tibétaine et le statut actuel du Tibet sous la domination chinoise, une politique qui arrive à maintenir l'autonomie réelle de l'ensemble du Tibet à l'intérieur de la Chine.
En 1959, sa Sainteté le dalaï-lama (terme signifiant « océan de sagesse ») fut contraint de s'exiler en Inde en raison de l'occupation chinoise et, un an plus tard, installé alors à Dharamsala, il créa le gouvernement du Tibet en exil. Ce lauréat du prix Nobel de la paix a poursuivi ses négociations avec le gouvernement chinois en faveur de la démocratie tibétaine jusqu'en 2011, année de sa retraite politique.

II. Dream of Freedom
Quelque part en mer entre les continents africain et européen, un père dort av[illegible]ns les bras. Le bateau dérive sur les flots. La femme et les autres enfants du réfugié, maintenant décédés, lui apparaissent dans ses rêves ; ils attendent son retour [illegible]nteurs familières d'épices de son jardin, qui lui donnent un sentiment d'espoir, de confiance et de chaleur, se sont évaporées. Une tempête qui se rapproche re[illegible]ellement son malheur, mais aussi l'état tumultueux du monde. Le bateau se dirige vers la terre.

III. Freedom Above All
« Tous les êtres humains naissent libres et égaux en dignité et en droits. Ils sont doués de raison et de conscience et doivent agir les uns envers les autres dans un esprit de fraternité. »
« Faire tout le bien qu'on peut, aimer la liberté par-dessus tout, et quand ce serait pour un trône, ne jamais trahir la vérité. » La liberté par-dessus tout et les idéaux de la Révolution française – Liberté, Égalité, Fraternité – vivaient tous dans l'âme de Beethoven. Ces idées sont aujourd'hui plus pertinentes que jamais.
Ludwig van Beethoven est un des rares compositeurs à s'être lancé dans la lutte pour les principes de la liberté, dans sa vie comme dans son œuvre. Son esprit et sa vision musicale ont servi d'inspiration pour ce mouvement.
La mise en musique de la suite de Fibonacci symbolise la fleur de vie, représentée par le nombre d'or, et l'éternel émerveillement qu'occasionnent tous les aspects de notre création.
L'extrait du motet d'Anton Bruckner Locus iste (« Ce lieu a été créé par Dieu ») entendu au début achève le troisième mouvement de la symphonie.

Origine de l'œuvre :
Il s'agit d'une commande du Bläserphilharmonie Nordrhein-Westfalen, dirigé par Timor Chadik, qui a prié le compositeur d'inclure une allusion à Ludwig van Beethoven, dont le 250e anniversaire tombe en 2020.
Cet hommage à un grand compositeur, qui m'est aussi cher que la musique d'Anton Bruckner, est pour moi l'occasion de mettre en lumière les principes qui ont influencé la vie de Beethoven, à savoir la liberté individuelle et ceux de la Révolution. Ces valeurs sont également reflétées dans l'article premier de la Déclaration universelle des droits de l'homme, qui est fondée sur la Charte des Nations Unies.

I.
Voulant mettre en avant le problème du Tibet ainsi que le dalaï-lama, qui m'a toujours inspiré, je les ai placés au cœur même du premier mouvement de la symphonie.

II.
La photo du corps d'Ailan Kurdi, petit réfugié de deux ans, sur la plage de Bodrum, est restée dans mon esprit depuis sa première apparition dans les médias. Le deuxième mouvement est influencé par cette image et les histoires des innombrables victimes des conflits syriens ayant perdu la vie sur le chemin de la liberté. Mais il n'était pas question de mettre cette tragédie en musique.

III.
Dans ce mouvement je me suis inspiré, avant tout, du concept de la joie de vivre. Il doit essentiellement être considéré comme une affirmation de la vie, de la foi et de l'espoir d'un monde meilleur.
Le résumé des nombreux motifs et fragments au sein de cette œuvre vous permettra, j'espère, de mieux repérer et identi[illegible]e vous rencontrerez.

Thomas Doss

Pour plus de détails sur cette œuvre et sur la démarche à suivre afin d'en obtenir un enregistrement complet, veuillez consulter le site de notre distributeur partenaire : www.halleonardeurope.com

Symphony of Freedom (Symphony No. 3) - Thomas Doss (* 1966, Austria)

NEDERLANDS

De Universele Verklaring van de Rechten van de Mens

Artikel 1
"Alle mensen worden vrij en gelijk in waardigheid en rechten geboren. Zij zijn begiftigd met verstand en geweten, en behoren zich jegens elkander in een geest van broederschap te gedragen."

I. Call for Freedom
De middenweg van de dalai lama druist in tegen het staatssysteem van de Volksrepubliek China. Deze middenweg verwijst naar het figuurlijke pad tussen de Tibetaanse onafhankelijkheid en de huidige status van het land onder Chinese heerschappij, naar een beleid dat autonomie voor Tibetanen bewerkstelligt binnen het kader van de Volksrepubliek.
Zijne heiligheid de dalai lama (letterlijk 'oceaan van wijsheid') ontvluchtte zijn vaderland Tibet in 1959 vanwege de Chinese bezetting en vestigde een jaar later in ballingschap de regering van Tibet te Dharamsala in India. In 1989 ontving de dalai lama de Nobelprijs voor de Vrede. Tot op de dag van vandaag is de discussie met de Chinese overheid over een oplossing voor [illegible]g altijd gaande.

II. Dream of Freedom
Ergens op zee tussen de contin[illegible] Europa ligt een vader met zijn kind in zijn armen te slapen. De boot drijft op de oceaan. De overleden vrouw en andere kinderen van de vluchteling verschijn[illegible]en: ze wachten op hem in hun oude huis. De vertrouwde geuren van kruiden in de tuin – die hem een gevoel van thuis, hoop, warmte en zekerheid geven – [illegible] verdwenen. Een naderende storm staat niet alleen symbool voor zijn tegenspoed, maar ook voor de tumultueuze toestand van de wereld. De boot zet koers naar het [illegible]and.

III. Freedom Above All
'Alle mensen worden vrij en gelijk in waardigheid en rechten geboren. Zij zijn begiftigd met verstand en geweten, en behoren zich jegens elkander in een geest van broederschap te gedragen.'
'Goed doen waar men kan, de vrijheid boven alles liefhebben, de waarheid nooit verloochenen, zelfs niet voor de troon.' Vrijheid boven alles en de idealen van de Franse Revolutie – vrijheid, gelijkheid, broederschap – waren aanwezig in Beethovens ziel. Deze ideeën zijn nu relevanter dan ooit tevoren.
De grote componist Ludwig van Beethoven verweefde als geen ander de strijd om de vrijheidsidealen in zijn leven en werk. Zijn muzikale geest en visie dienden als inspiratiebron voor dit deel.
De muzikale zetting van de reeks van Fibonacci symboliseert de bloem van het leven, vertegenwoordigd in de gulden snede en het eeuwige wonder waarmee elk aspect van onze schepping doordesemd is.
Het citaat van het begin van Anton Bruckners motet Locus iste ('Deze plaats is door God gemaakt') rondt het derde deel van de symfonie af.

Over het ontstaan van het werk:
De compositieopdracht werd gegeven door de Bläserphilharmonie Nordrhein-Westfalen, onder muzikale leiding van Timor Chadik, met als verzoek een verwijzing naar Ludwig van Beethoven, wiens 250e geboortedag in 2020 valt.
Dit eerbetoon naar aanleiding van deze belangrijke verjaardag van een componist die veel voor me betekent, net als de muziek van Anton Bruckner, is voor mij een gelegenheid om de idealen die de kern van Beethovens leven vormden – te weten individuele vrijheid en het motto van de Franse Revolutie: vrijheid, gelijkheid, broederschap. Dit zijn waarden die ook doorklinken in artikel 1 van de Universele Verklaring van de Rechten van de Mens zoals officieel aangenomen door de Verenigde Naties.

I.
Door de schijnwerpers op de Tibetaanse kwestie en de dalai lama – die altijd een bron van inspiratie voor me is geweest – te richten, wilde ik Tibet een plaats geven in het hart van het eerste deel van de symfonie.

II.
Het beeld van de overleden peuter Ailan Kurdi op het strand van Bodrum is me bijgebleven sinds de foto voor het eerst in de media verscheen. Het tweede deel werd door deze foto beïnvloed, maar ook door de verhalen van de talloze slachtoffers van het Syrische conflict en de vele mensen die op weg naar de vrijheid het leven lieten. Ik heb echter zeker niet getracht om deze tragedie in muziek om te zetten.

III.
Hier was mijn grootste inspiratie vooral een joie de vivre – oftewel l[illegible]et allereerst worden beschouwd als een bekrachtiging van het leven, van vertrouwen en van hoop op een betere wereld.
Het overzicht van de vele motieven en citaten in het werk zal hopelijk inzi[illegible]e verschillende melodieën die door het werk heen zijn geweven.

Thomas Doss

Meer informatie over dit werk en over de aanschaf van een volledige opname vindt u op de website van onze distributeur: www.halleonardeurope.com

ENGLISH

The Melodies of the 3rd Symphony contain numerous motives/intervals (especially the minor second) and various quotes that are treated in many different ways.

(Quotes from the final chorus of Beethoven's 9th Symphony: „Freude, schöne Götterfunken" and Bruckner's *Locus iste*)

DEUTSCH

Der Melodienreigen der 3. Sinfonie beinhaltet zahlreiche Motive/Intervalle (insbesondere die kleine Sekunde) und Zitate, die auf unterschiedlichste Weise vorkommen und verarbeitet werden.

(Zitate aus dem Schlusschor von Beethovens 9. Sinfonie: „Freude, schöne Götterfunken" und Bruckners *Locus iste*)

FRANÇAIS

Les mélodies de la 3e Symphonie contiennent de nombreux motifs/intervalles (surtout la seconde mineure) et divers extraits arrangés de différentes manières.

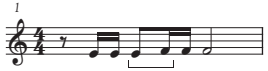
(Fragments du chœur de la 9e Symphonie de Beethoven, „Freude, schöne Götterfunken", et de *Locus iste*, de Bruckner)

NEDERLANDS

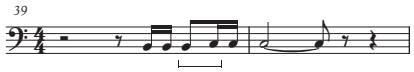
De melodieën van de derde symfonie bevatten allerlei motieven/intervallen (met name de kleine secunde) en diverse citaten die er op vele verschillende manier in zijn verwerkt.

(Citaten uit het slotkoor van Beethovens negende symfonie: „Freude, schöne Götterfunken" en Bruckners *Locus iste*)

I. Call for Freedom

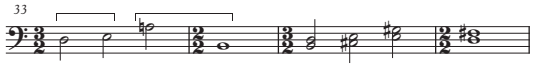


MT Quote = Main Theme (minor second) - (Beethoven motif fragment: „Joy...")
Zitat HT = Hauptthema (kleine Sekunde) - (Motivfragment Beethoven: „Freude...")
Extrait TP = Thème principal (seconde mineure) - (Fragment de Beethoven : „Ò amis...")
Citaat HT = hoofdthema (kleine secunde) - (fragment Beethovenmotief: „Freude...")

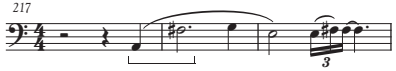


MT Motif (Allegro)
Motiv HT (Allegro)
Motif TP (Allegro)
Motief HT (Allegro)

Quote f… s 9th Symphony
Zitat 9. S… eethoven
Extrait de … phonie de Beethoven
Citaat uit Be… ens negende symfonie

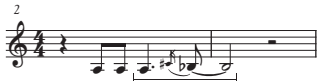


Peace Motif (Second and Seventh/Complementary Intervals)
Friedens-Motiv (Sekunde, Septime/Komplementärintervalle)
Motif de la paix (Intervalles complémentaires de seconde et de septième)
Vredesmotief (secunde en septiem/complementaire intervallen)



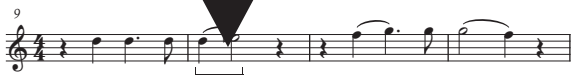
„Ocean of Wisdom" Motif - (From the Purity Motif II or Passion Motif III respectively)
Motiv „Ozean der Weisheit" (Aus dem Reinheits-Motiv II., bzw. Leidenschafts-Motiv III.)
Motif „Océan de sagesse" Du motif de la pureté II ou du motif de la passion III, respectivement)
Motief „Oceaan der wijsheid" (Uit het puurheidsmotief II respectievelijk passiemotief III)

II. Dream of Freedom

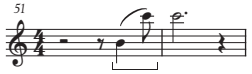


Quote: MT Motif
Zitat, Motiv HT
Fragment : Motif TP
Citaat/Motief HT

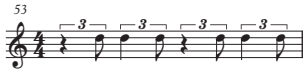
Purity Motif (major sixth)
Reinheits-Motiv (Große Sexte)
Motif de la pureté (sixième majeure)
Puurheidsmotief (grote sext)



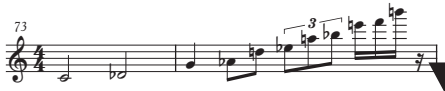
MT Motif
Motiv HT
Motif TP
Motief HT



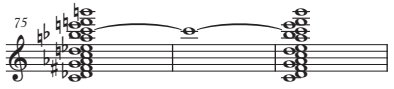
Scream Motif (second becomes ninth)
Aufschrei-Motiv (2 wird zu 9)
Motif du cri (la seconde devient neuvième)
Schreeuwmotief (secunde wordt none)



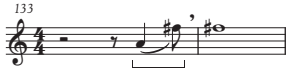
Heartbeat Motif
Herzschlag-Motiv
Motif du battement de cœur
Hartslagmotief



Death Motif
Todes-Motiv

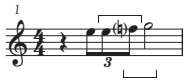


Death Chord (Twelve-tone)
Todes-Akkord (12-Ton)
Accord de la mort (dodécaphone)
Doodsakkoord (twaalftoons)

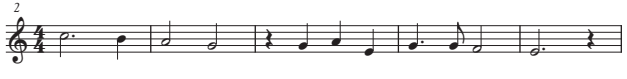


Liberation Motif (major sixth)
Befreiungs-Motiv (Große Sexte)
Motif de la libération (sixième majeure)
Bevrijdingsmotief (grote sext)

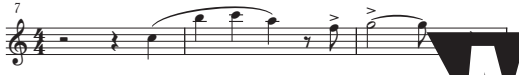
III. Freedom Above All



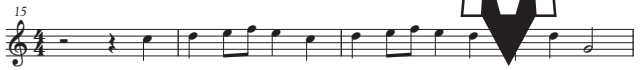
Quote/Motif („Joy...")
Zitat/Motiv („Freude...")
Fragment/motif („Ô amis...")
Citaat/Motief („Freude...")



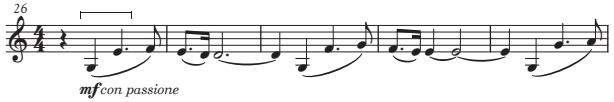
Quote/Motif (Bruckner, *Locus iste*)
Zitat/Motiv (Bruckner, *Locus iste*)
Fragment/motif (Bruckner, *Locus iste*)
Citaat/Motief (Bruckner, *Locus iste*)



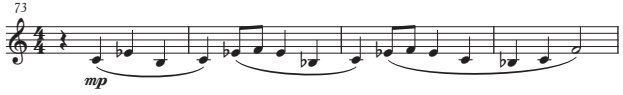
Freedom Motif (major seventh)
Freiheits-Motiv (Große Septime)
[illegible] la liberté (septième majeure)
[illegible]dsmotief (grote septiem)



Quote („Joy...")
Zitat („Freude...")
Fragment („Ô amis...")
Citaat („Freude...")

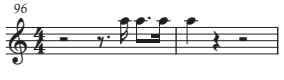


from the Passion Motif (II.)
aus dem Leidenschafts-Motiv (II.)
du motif de la passion (II.)
Passiemotief (II.)

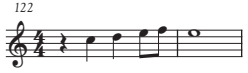


Quote („Joy...")
Zitat („Freude...")
Fragment („Ô amis...")
Citaat („Freude...")

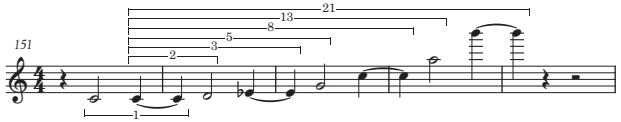
from the Passion Motif (II.)
aus dem Leidenschafts-Motiv (II.)
du motif de la passion (II.)
Passiemotief (II.)



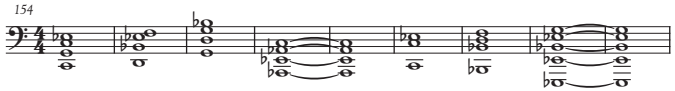
from the MT (I)
aus dem HT (I)
du TP (1)
Uit het HT (I)



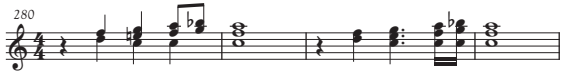
Motif from the („Joy...") Quote
Motiv aus dem Zitat („Freude...")
Motif du fragment („Ô amis...")
Motief uit het citaat („Freude...")



Fibonacci-Motif (0, 1, 2, 3, 5, 8, 13, 21) - Flower of Life
Fibonacci-Motiv (0, 1, 2, 3, 5, 8, 13, 21) - Blume des Lebens
Motif Fibonacci (0, 1, 2, 3, 5, 8, 13, 21) - Fleur de vie
Fibonacci-motief (0, 1, 2, 3, 5, 8, 13, 21) - Bloem des levens



Peace Motif (2nd & 7th / Complementary Intervals)
Friedens-Motiv (2, 7 / Komplementärintervalle)
Motif de la paix (Intervalles complémentaires de 2 et de 7)
Vredesmotief (2 en 7 / complementaire intervallen)



Motif from the („Joy...") Quote
Motiv aus dem Zitat („Freude...")
Motif du fragment („Ô amis...")
Motief uit het citaat („Freude...")

SYMPHONY OF FREEDOM

Symphony No. 3

Thomas Doss

Besetzung / Instrumentation

	Blasorchester / Concert Band	
Partitur	1	Full Score
Pikkolo	1	Piccolo
1. Flöte	2	Flute 1
2. Flöte / Altflöte	2	Flute 2 / Alto Flute
1. Oboe	1	Oboe 1
2. Oboe / Englischhorn	2	Oboe 2 / English Horn
1. Fagott	1	Bassoon 1
2. Fagott / Kontrafagott (Wahlweise)	2	Bassoon 2 / Double Bassoon (optional)
Klarinette Es	1	E♭ Clarinet
1. Klarinette B	5	B♭ Clarinet 1
2. Klarinette B	5	B♭ Clarinet 2
3. Klarinette B	5	B♭ Clarinet 3
Altklarinette Es (Wahlweise)	1	E♭ Alto Clarinet (optional)
Bassklarinette B	1	B♭ Bass Clarinet
Kontrabassklarinette B (Wahlw	1	B♭ Contrabass Clarinet (optional)
1. Altsaxophon Es	2	E♭ Alto Saxophone 1
2. Altsaxophon Es	2	E♭ Alto Saxophone 2
Tenorsaxophon B	2	B♭ Tenor Saxophone
Baritonsaxophon Es	1	E♭ Baritone Saxophone
1. Trompete B	2	B♭ Trumpet 1
2. Trompete B	2	B♭ Trumpet 2
3. Trompete B	2	B♭ Trumpet 3
1. Horn F	1	F Horn 1
2. Horn F	1	F Horn 2
3. Horn F	1	F Horn 3
4. Horn F	1	F Horn 4
1. Posaune	2	Trombone 1
2. Posaune	2	Trombone 2
3. Posaune	2	Trombone 3
Bariton	2	Baritone / Euphonium
Bariton B 𝄞	2	B♭ Euphonium 𝄞
Bass	4	Tuba
Kontrabass (5-Streicher)	1	String Bass (5-string)
Harfe	1	Harp
Piano (Wahlweise)	1	Piano (optional)
Pauken	1	Timpani
1. Stabspiele	1	Mallet Percussion 1
2. Stabspiele	1	Mallet Percussion 2
1. Schlagzeug	1	Percussion 1
2. Schlagzeug	1	Percussion 2
3. Schlagzeug	1	Percussion 3

Zusätzliche Stimmen für bestimmte Länder / Additional parts for certain countries:

1. Horn Es	1	E♭ Horn 1
2. Horn Es	1	E♭ Horn 2
3. Horn Es	1	E♭ Horn 3
4. Horn Es	1	E♭ Horn 4
1. Posaune B 𝄞	1	B♭ Trombone 1 𝄞
1. Posaune B 𝄢		B♭ Trombone 1 𝄢
2. Posaune B 𝄞		B♭ Trombone 2 𝄞
2. Posaune B 𝄢		B♭ Trombone 2 𝄢
3. Posaune B 𝄞		B♭ Trombone 3 𝄞
3. Posaune B 𝄢		B♭ Trombone 3 𝄢
Bariton B 𝄞		B♭ Euphonium 𝄞
Bariton B 𝄢		B♭ Euphonium 𝄢
Bass Es 𝄞		E♭ Bass 𝄞
Bass Es 𝄢	2	E♭ Bass 𝄢
Bass B 𝄞	2	B♭ Bass 𝄞
Bass B 𝄢	2	B♭ Bass 𝄢

Percussion Instrumentation:

Timpani
Mallet Percussion 1: Kalimba, Crotales (bowed), Xylophone, Glockenspiel, Vibraphone, Chimes
Mallet Percussion 2: Glockenspiel, Marimba, Chimes, Crotales
Percussion 1: 4 Tom-Toms, Double Crash Cymbal, Antique Cymbals
Percussion 2: Woodblock, Tam-tam, Tambourine, Wind Chimes
Percussion 3: Bass Drum, Congas, Snare Drum

Audio Demo
YouTube.com
Search: 2197-20010 M

Full recording available on iTunes

Concert Band

Dedicated to the 'Junge Bläserphilharmonie NRW' (AT) and its artistic director, Timor Oliver Chadik

SYMPHONY OF FREEDOM

Symphony No. 3

I. Call for Freedom

Thomas Doss

Allegro risoluto (♩ = ca. 100)

Piccolo
Flute 1
Flute 2 / Alto Flute
Oboe 1
Oboe 2 / English Horn
Bassoon 1
Bassoon 2 / Double Bassoon (opt.)
E♭ Clarinet
B♭ Clarinet 1
B♭ Clarinet 2
B♭ Clarinet 3
E♭ Alto Clarinet (optional)
B♭ Bass Clarinet
B♭ Contrabass Clarinet (optional)
E♭ Alto Saxophone 1
E♭ Alto Saxophone 2
B♭ Tenor Saxophone
E♭ Baritone Saxophone

Allegro risoluto (♩ = ca. 100)

B♭ Trumpet 1
B♭ Trumpet 2
B♭ Trumpet 3
F Horn 1, 3
F Horn 2, 4
Trombone 1
Trombone 2
Trombone 3
Baritone / Euphonium
Tuba
String Bass (5-string)
Harp
Piano (optional)
Timpani
Mallet Percussion 1
Mallet Percussion 2
Percussion 1
Percussion 2
Low Tom
Percussion 3
Bass Drum

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Molto rall.

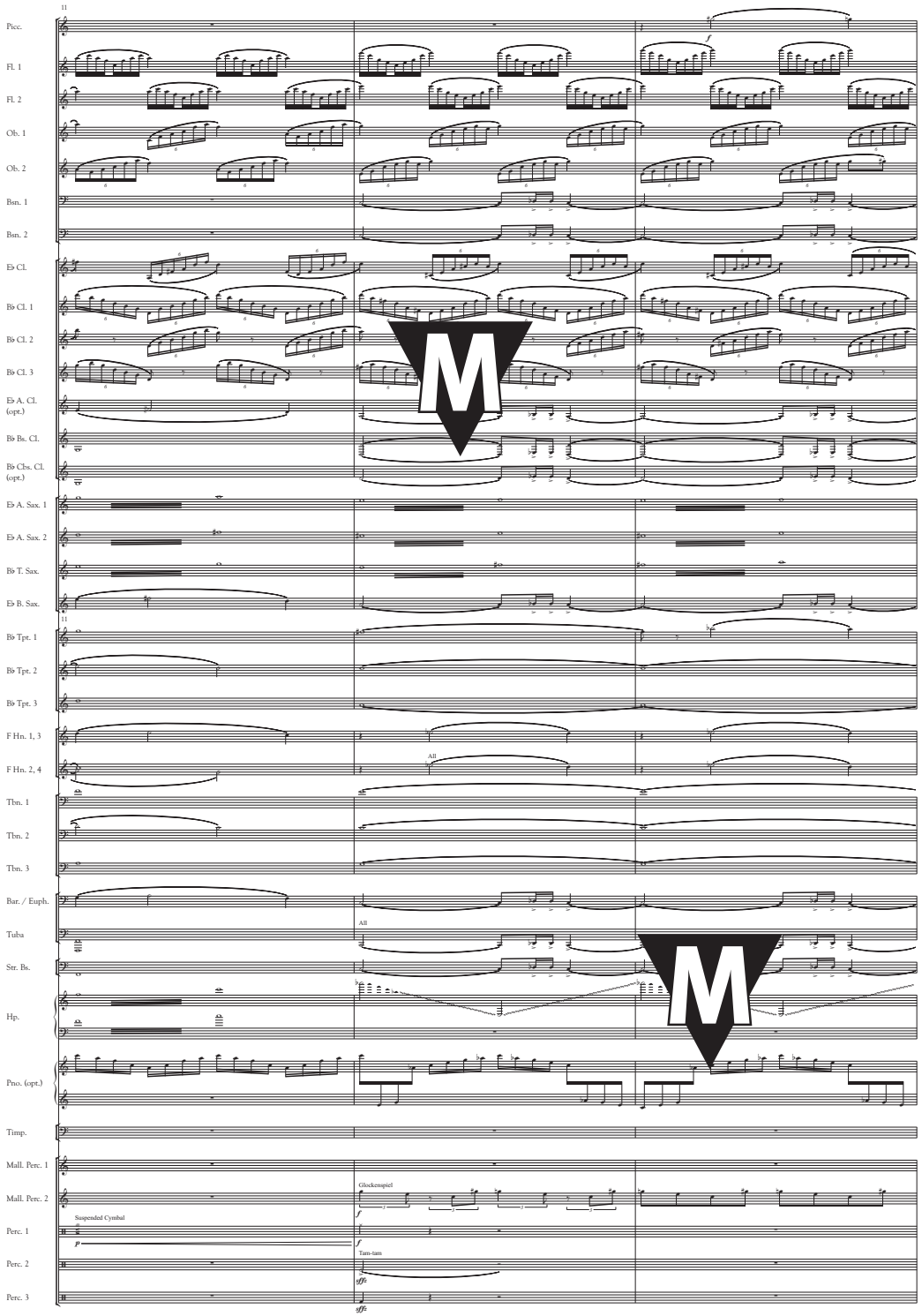
A tempo (♩ = ca. 100)

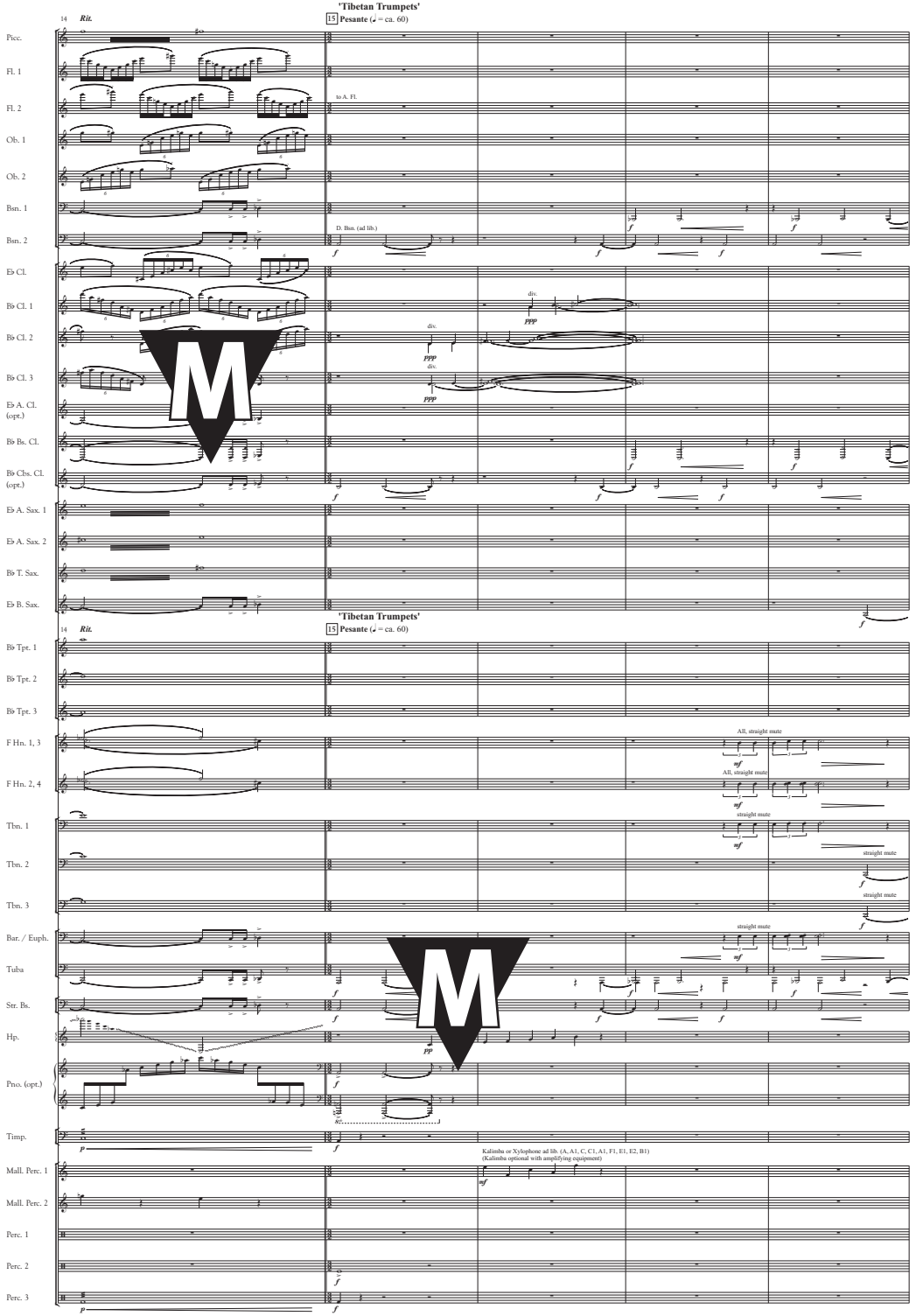
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
staggered breathing
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.

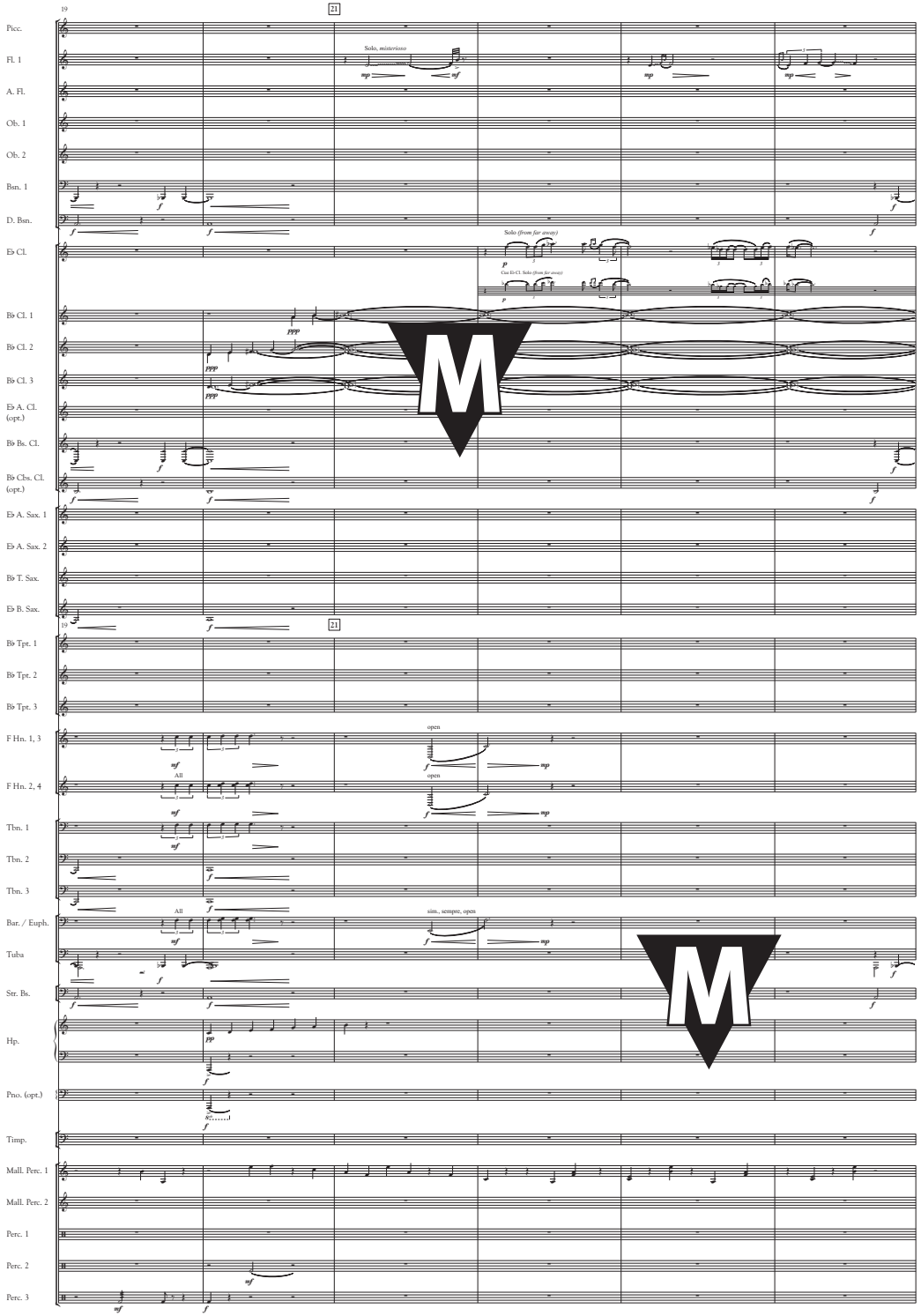
Molto rall.

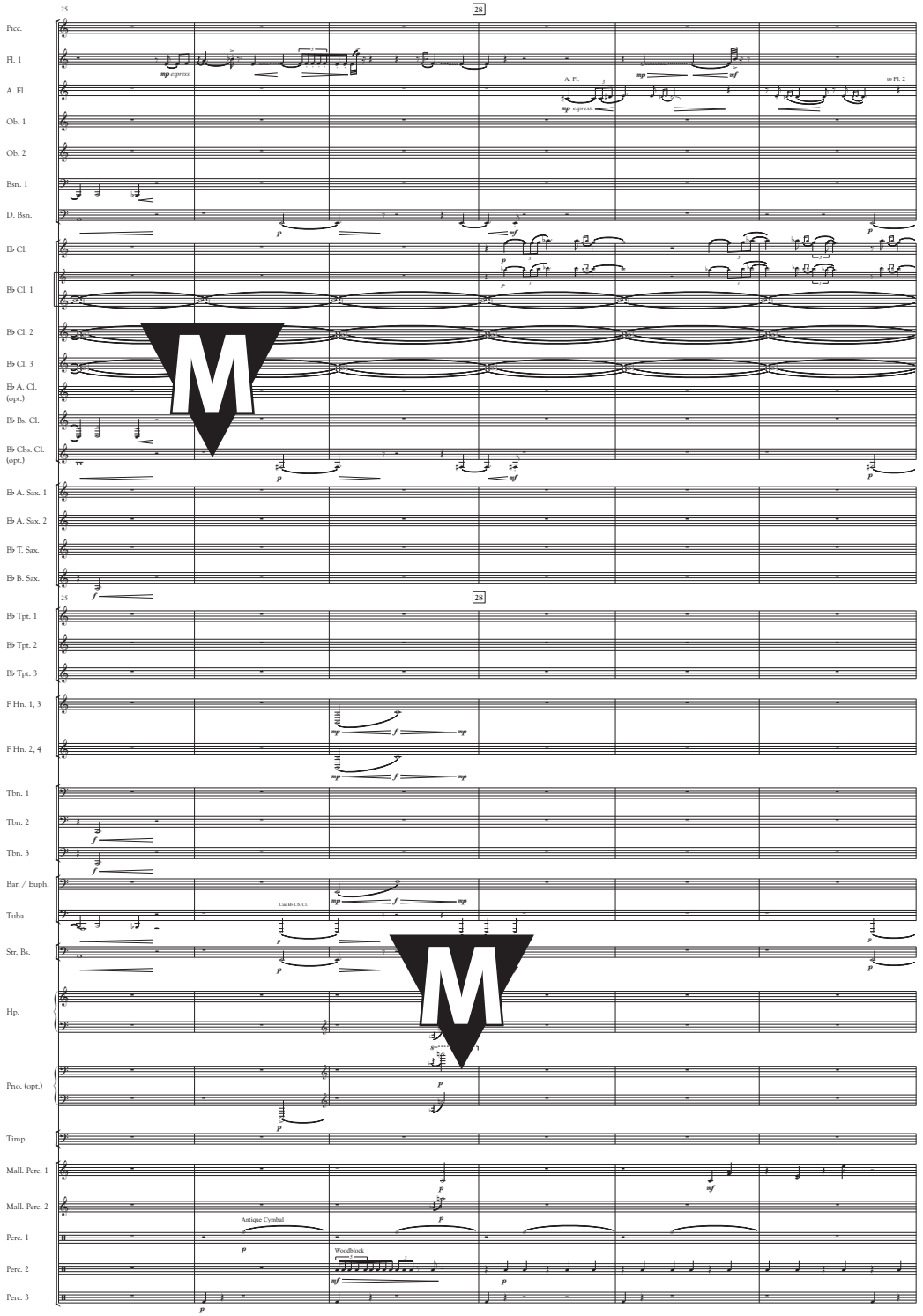
A tempo (♩ = ca. 100)

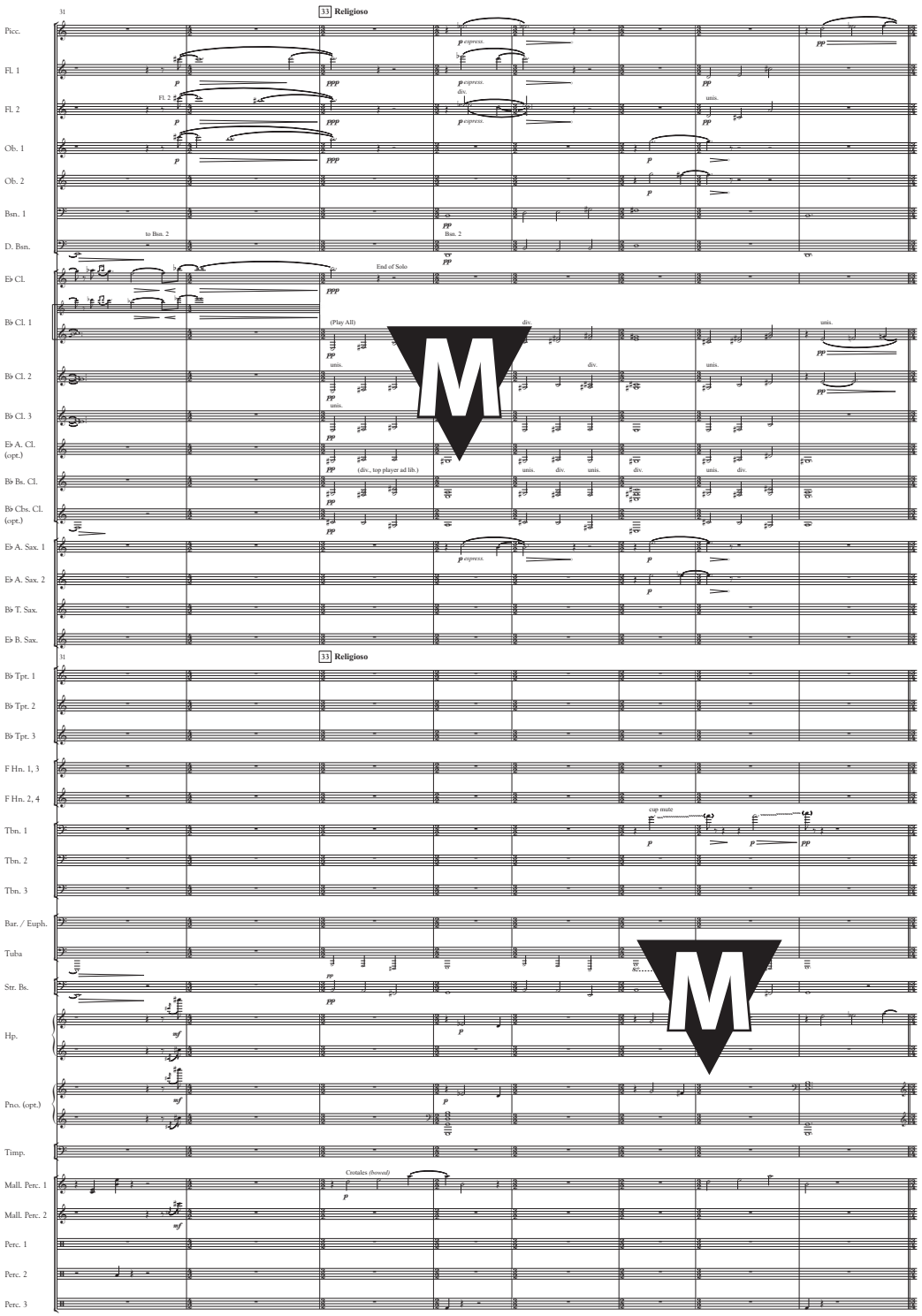
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Cymb. a2
Perc. 2
Perc. 3

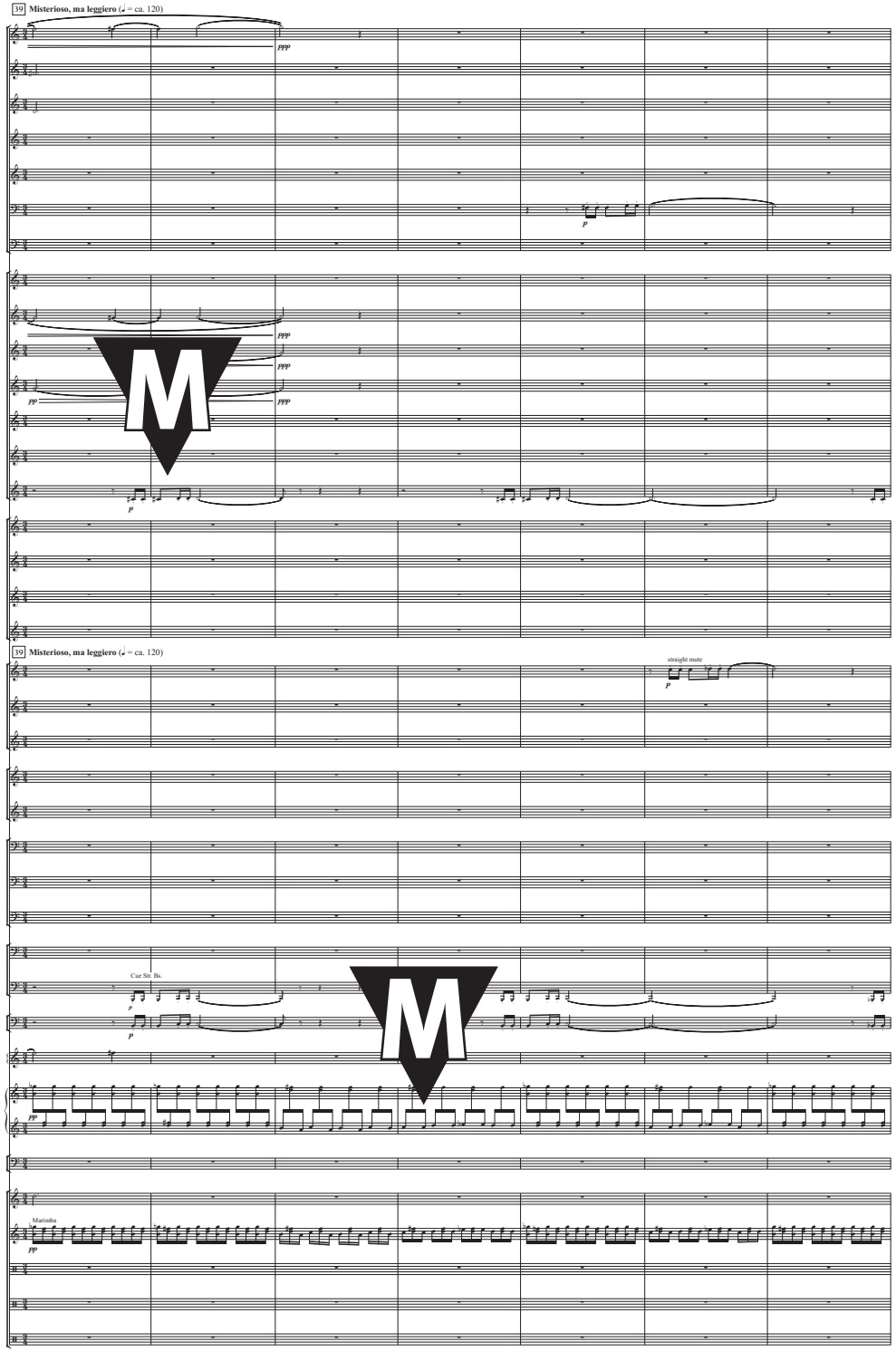

11
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
11
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
All
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
All
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3
Glockenspiel
Suspended Cymbal
Tam-tam

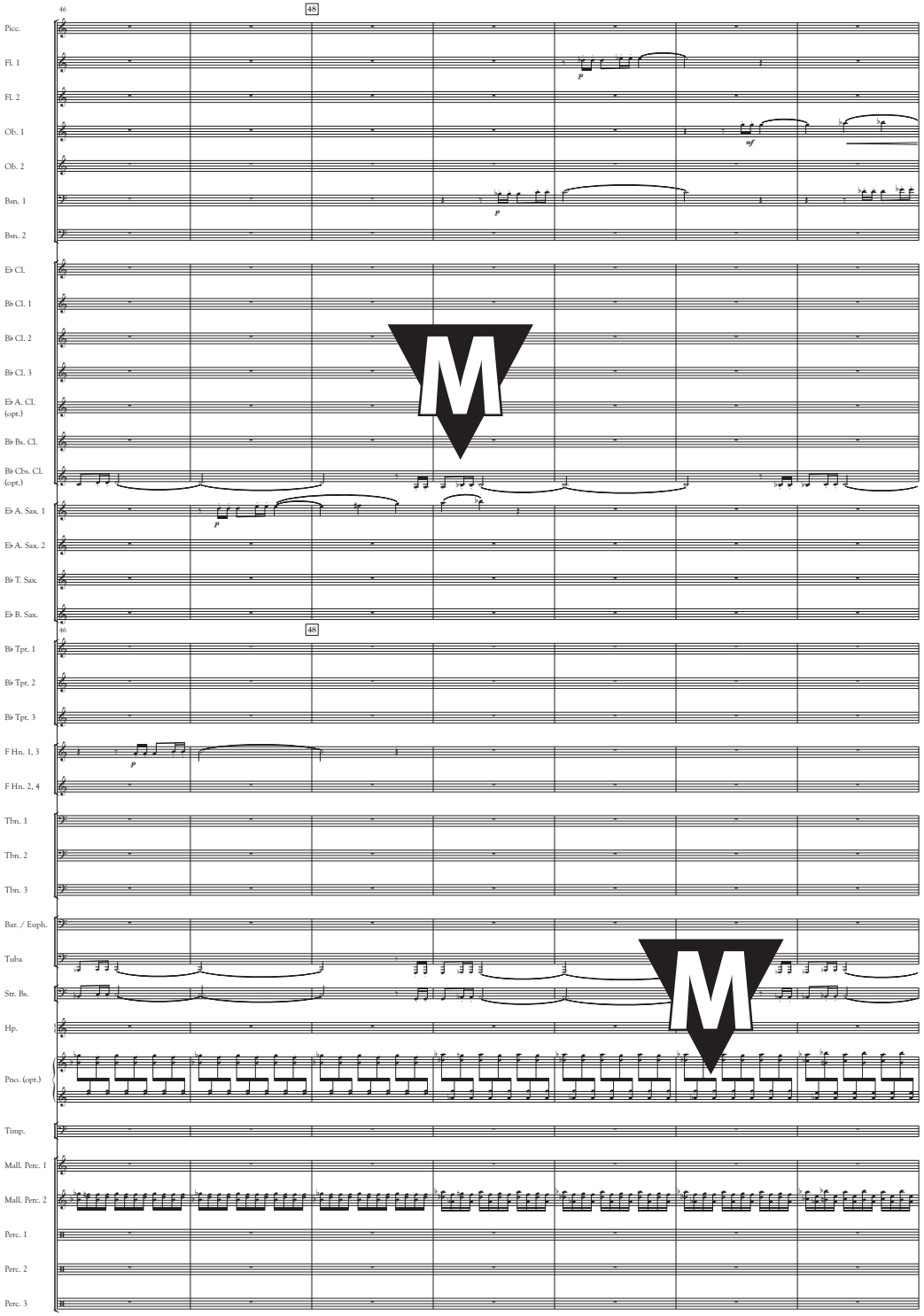

'Tibetan Trumpets'
14 Rit.
15 Pesante (♩ = ca. 60)
Picc.
Fl. 1
Fl. 2
to A. Fl.
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
D. Bsn. (ad lib.)
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
div.
B♭ Cl. 3
div.
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
'Tibetan Trumpets'
14 Rit.
15 Pesante (♩ = ca. 60)
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
All, straight mute
F Hn. 2, 4
All, straight mute
Tbn. 1
straight mute
Tbn. 2
straight mute
Tbn. 3
straight mute
Bar. / Euph.
straight mute
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Kalimba or Xylophone ad lib. (A, A1, C, C1, A1, F1, E1, E2, B1)
(Kalimba optional with amplifying equipment)
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3

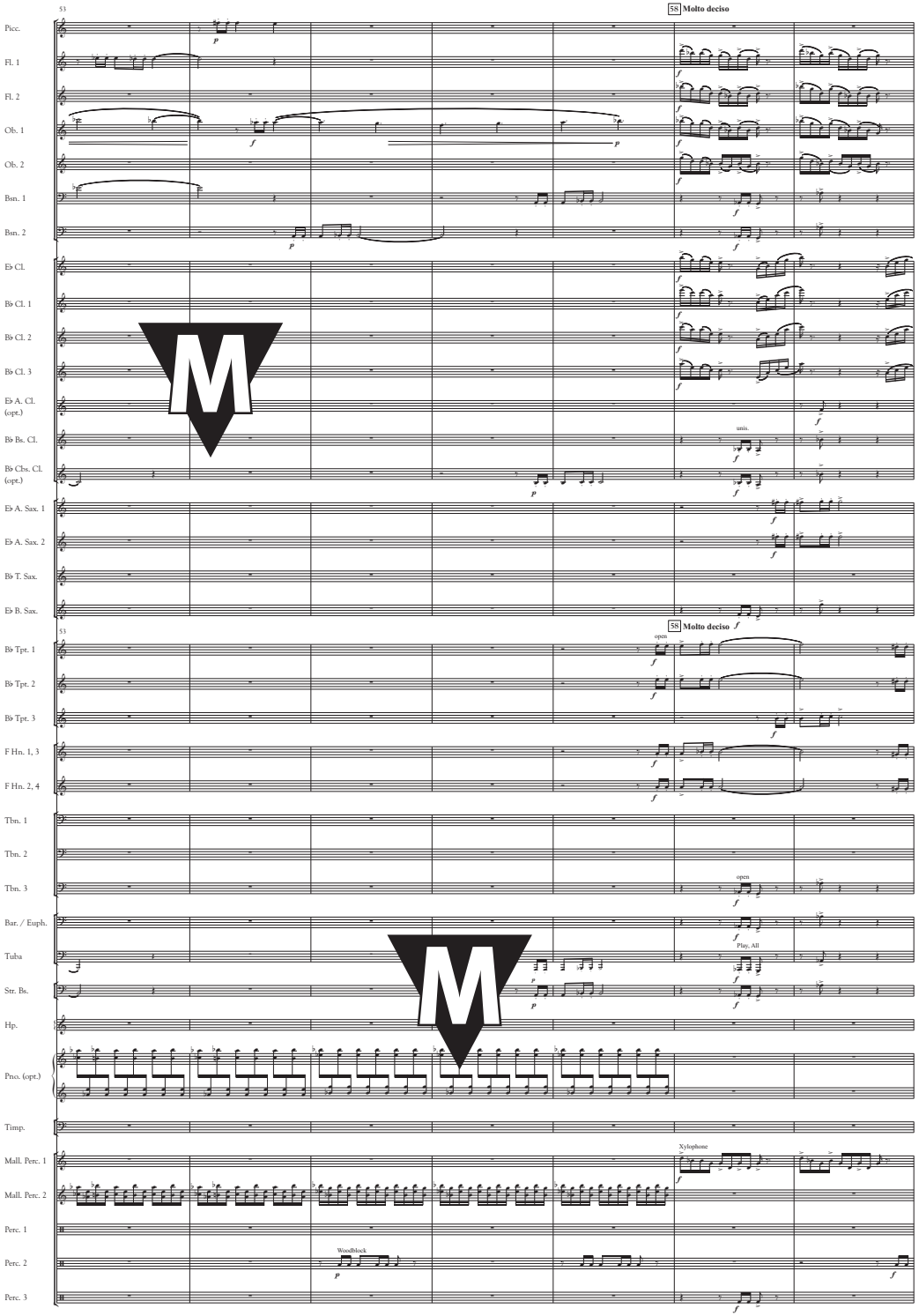

19
21
Picc.
Fl. 1
A. Fl.
Ob. 1
Ob. 2
Bsn. 1
D. Bsn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3
Solo, misterioso
Solo (from far away)
Cue E♭ Cl. Solo (from far away)
open
All
sim., sempre, open

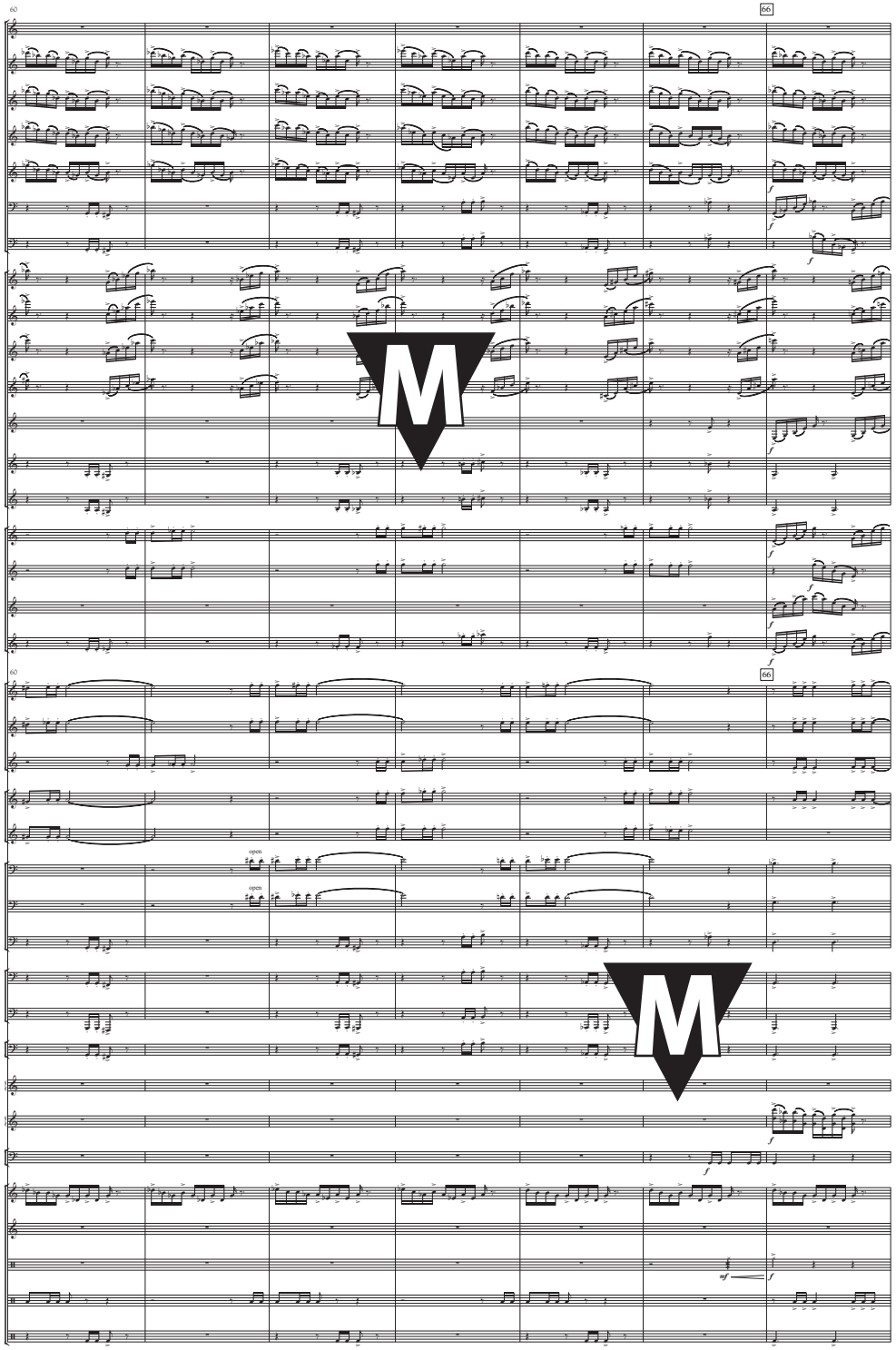

25
28
Picc.
Fl. 1
A. Fl.
Ob. 1
Ob. 2
Bsn. 1
D. Bsn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3
A. Fl.
to Fl. 2
Cue Fl. 2
Cue B♭ Cb. Cl.
Antique Cymbal
Woodblock

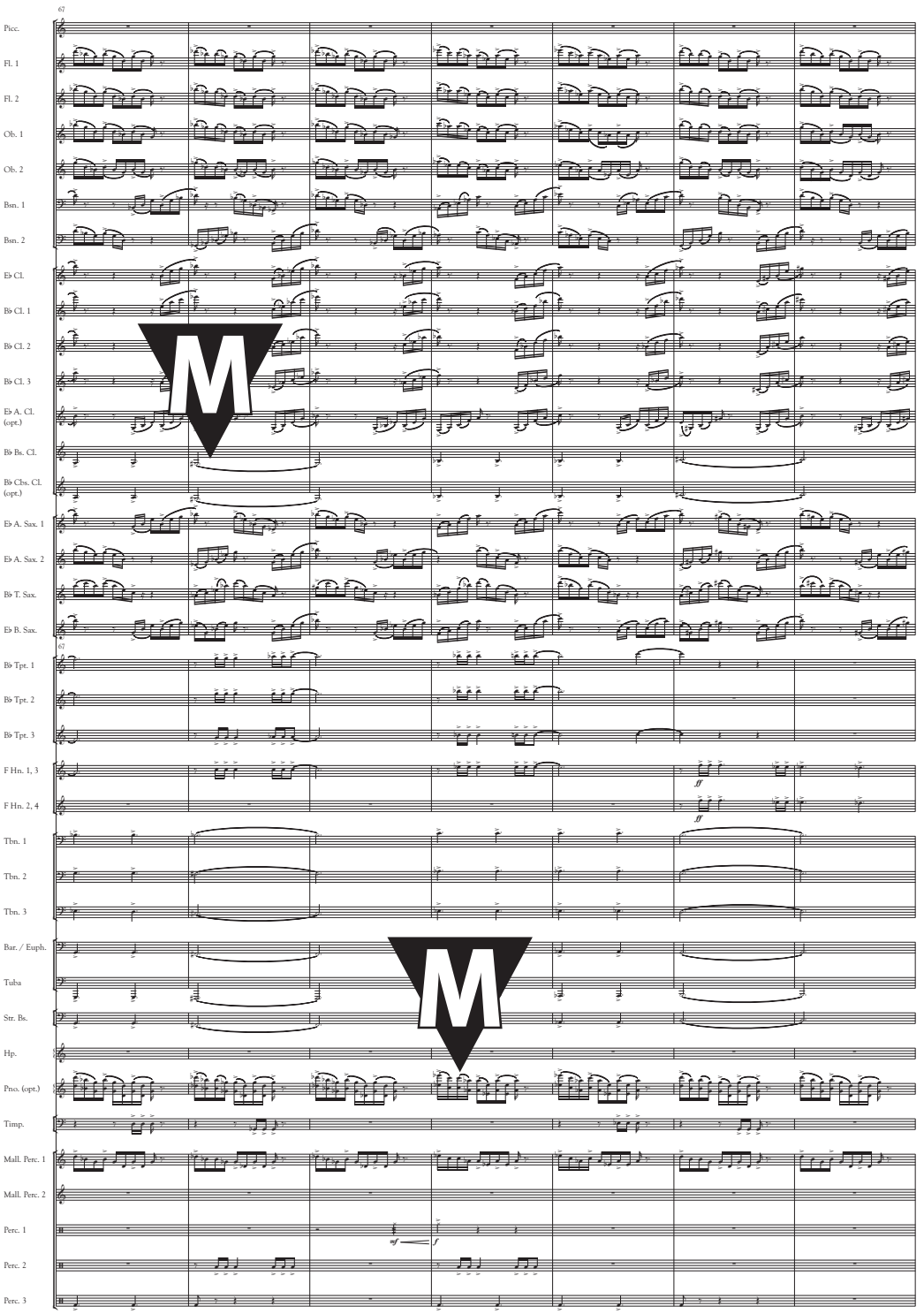

31
33 Religioso
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
D. Bsn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3
to Bsn. 2
Bsn. 2
End of Solo
(Play All)
div.
unis.
(div., top player ad lib.)
cup mute
Crotales (bowed)

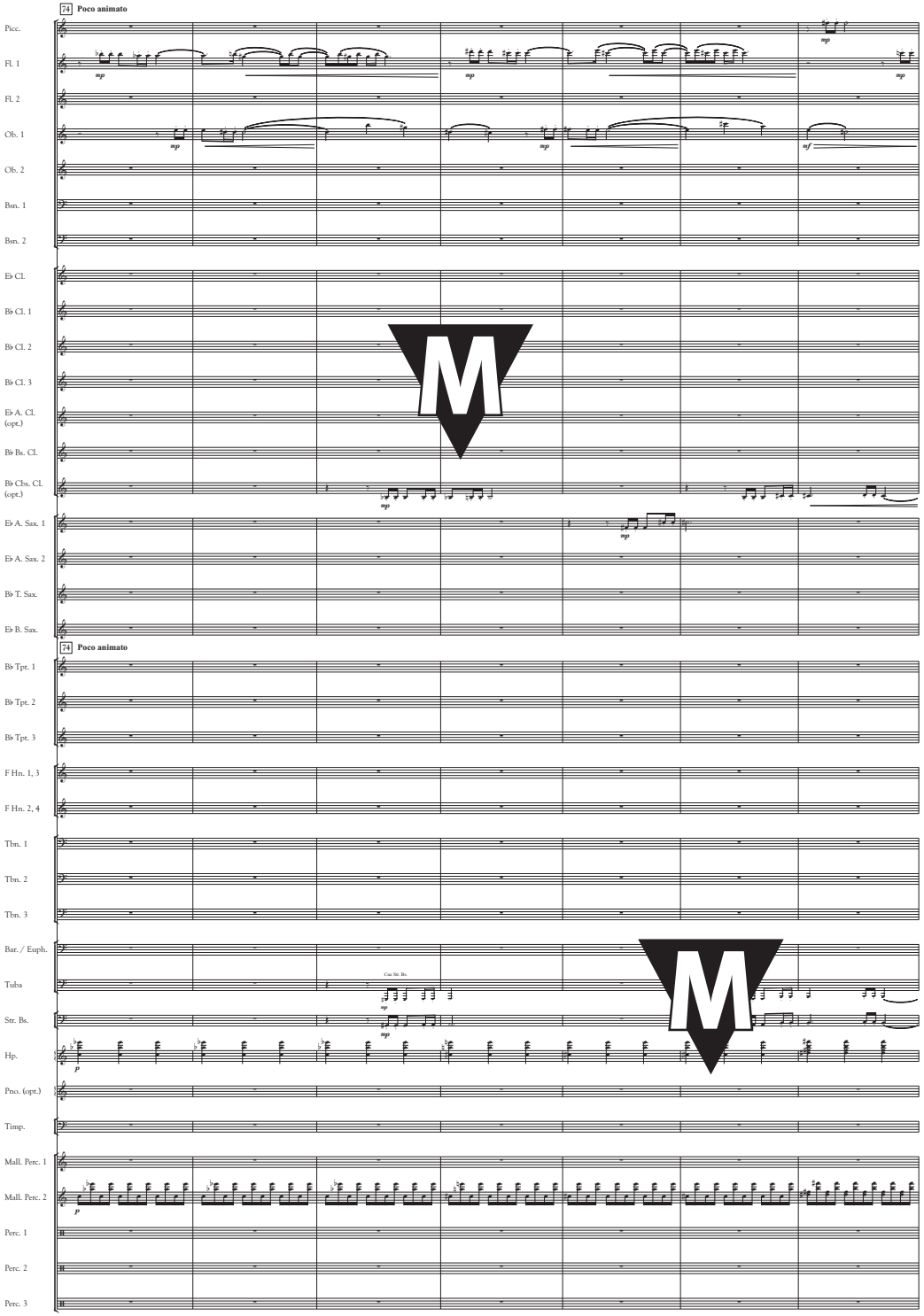

39 Misterioso, ma leggiero (♩ = ca. 120)
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3
straight mute
Cue Str. Bs.
Marimba

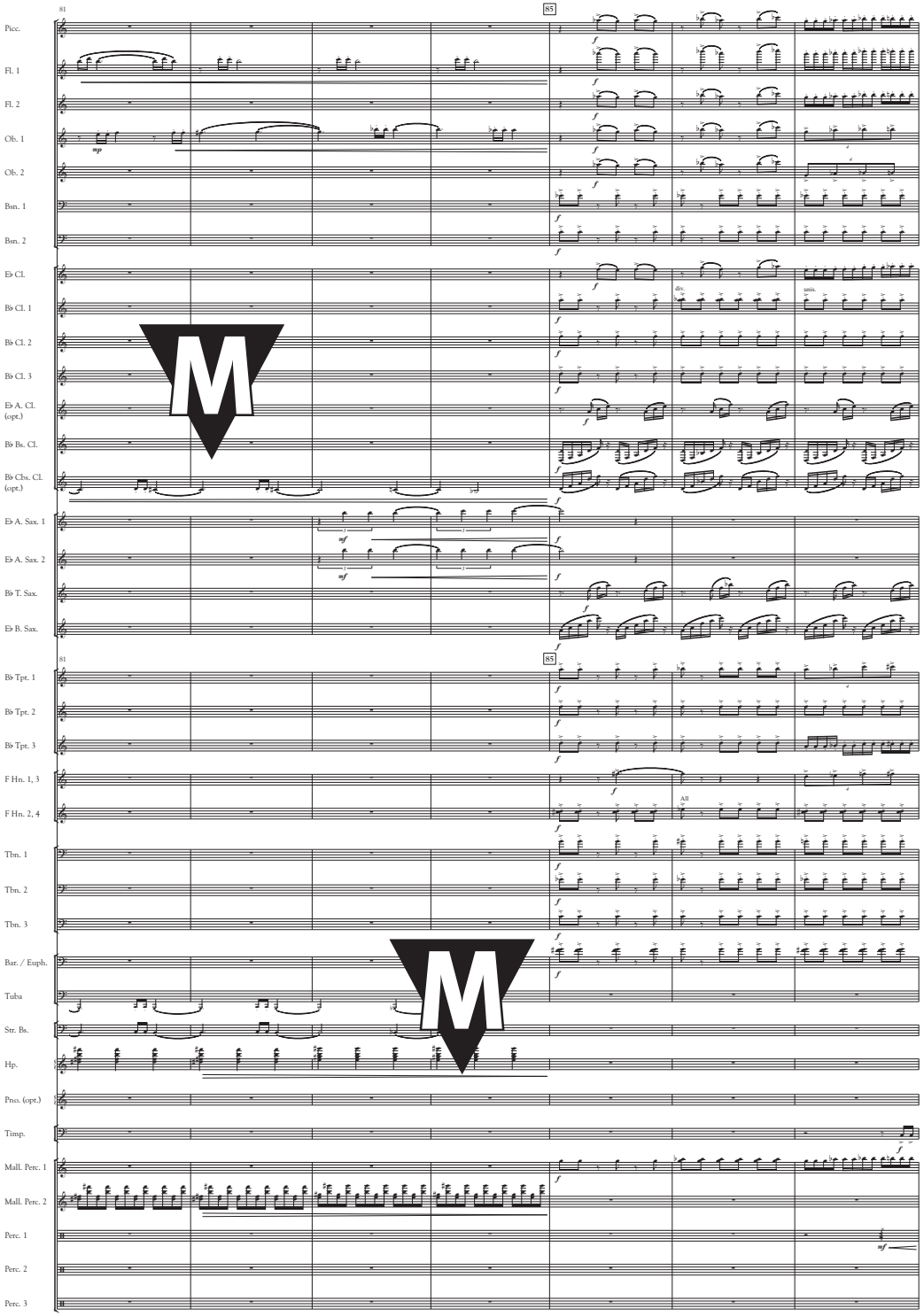

46
48
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3

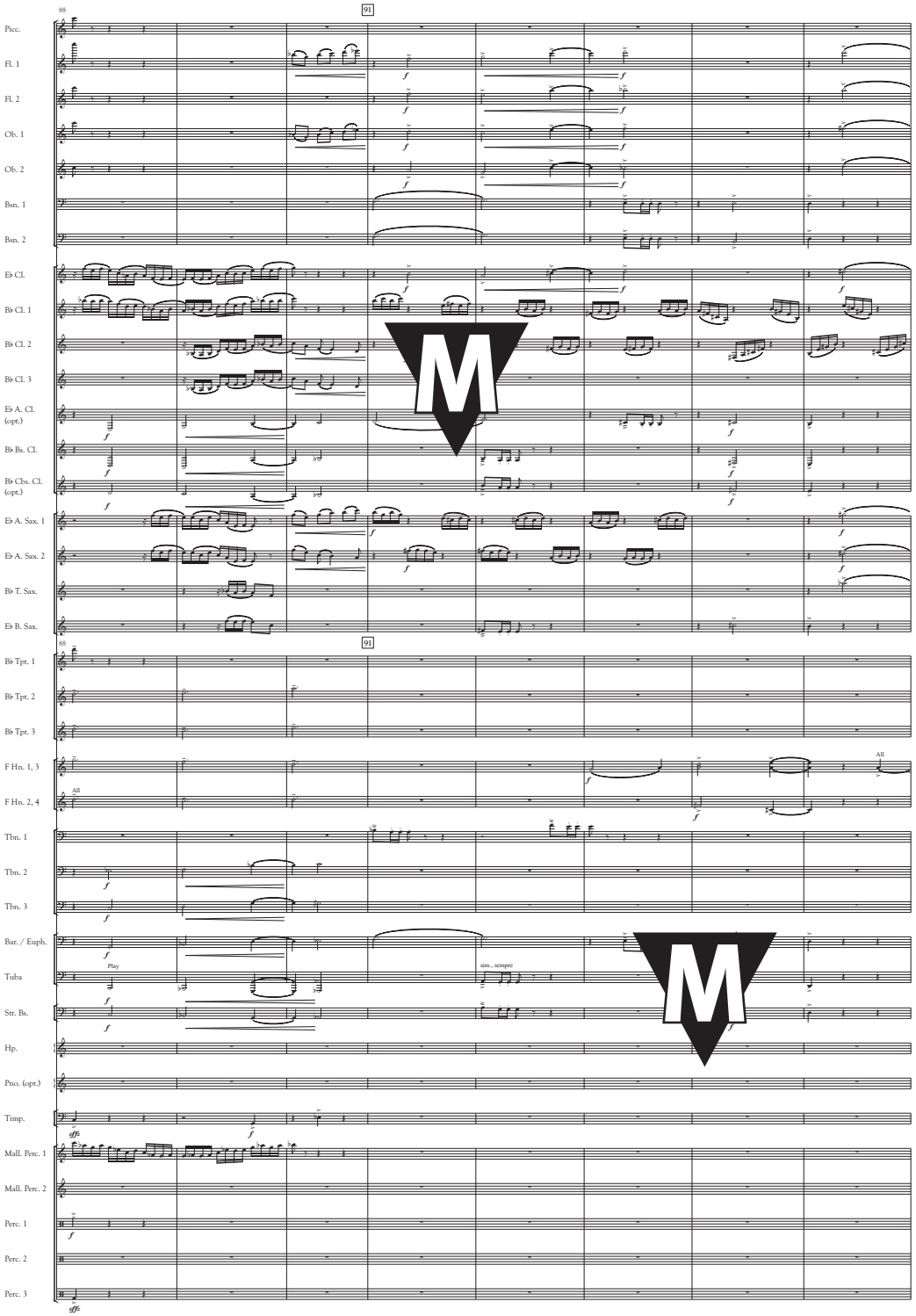

53
58 Molto deciso
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
unis.
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
open
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Play, All
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Xylophone
Mall. Perc. 2
Perc. 1
Perc. 2
Woodblock
Perc. 3

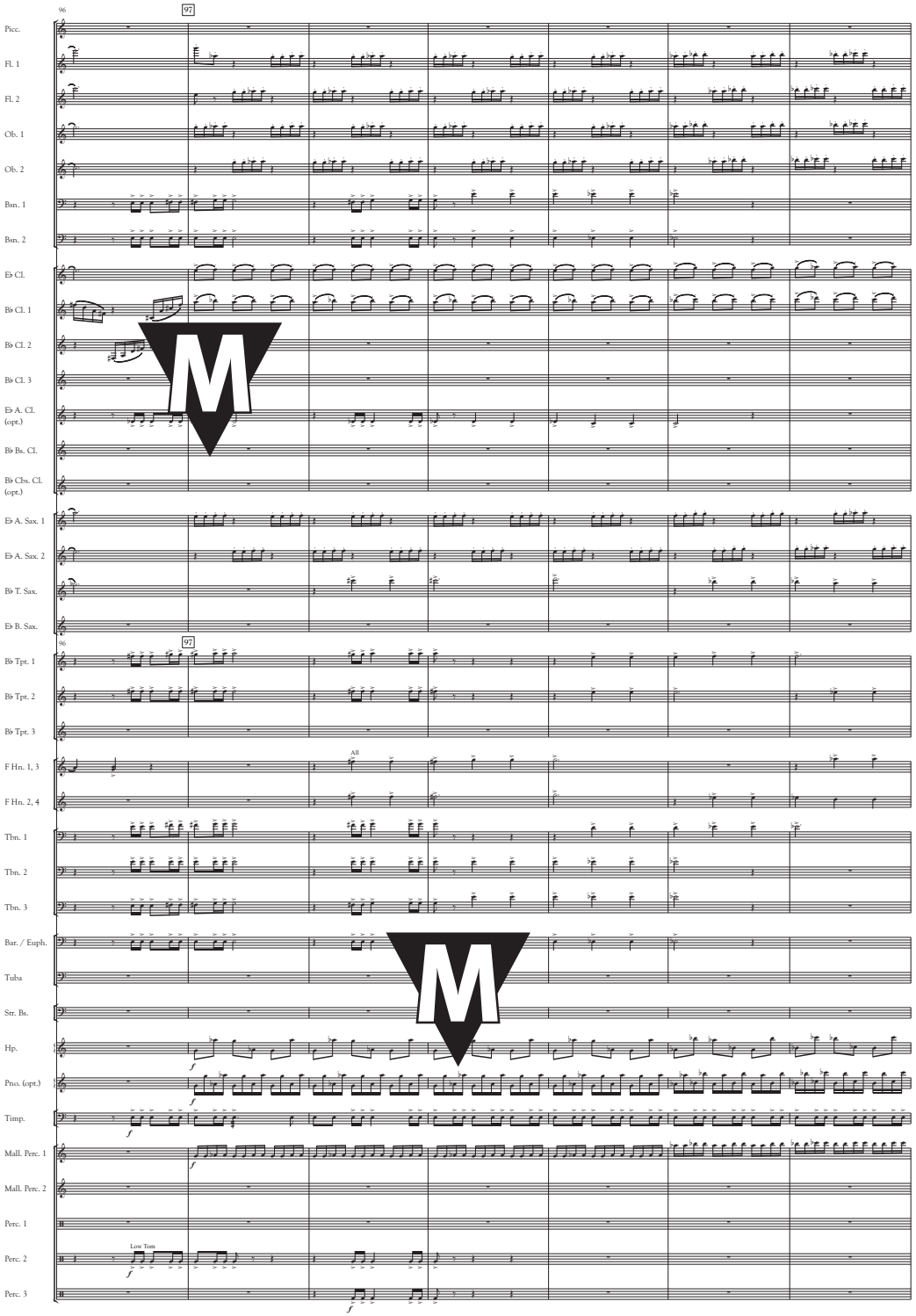

60
66
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3
open
f
mf

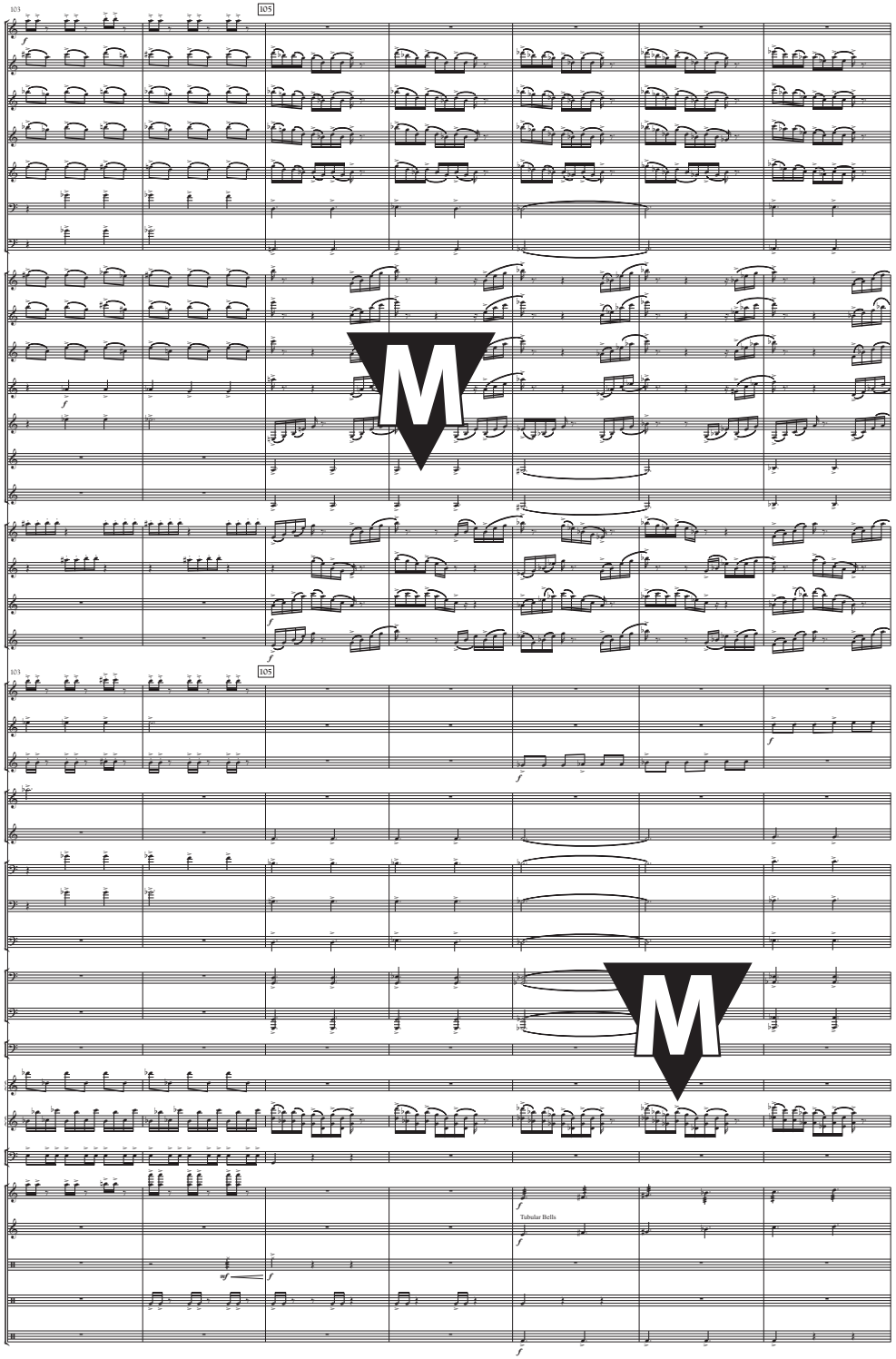

67
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3
ff
mf
f

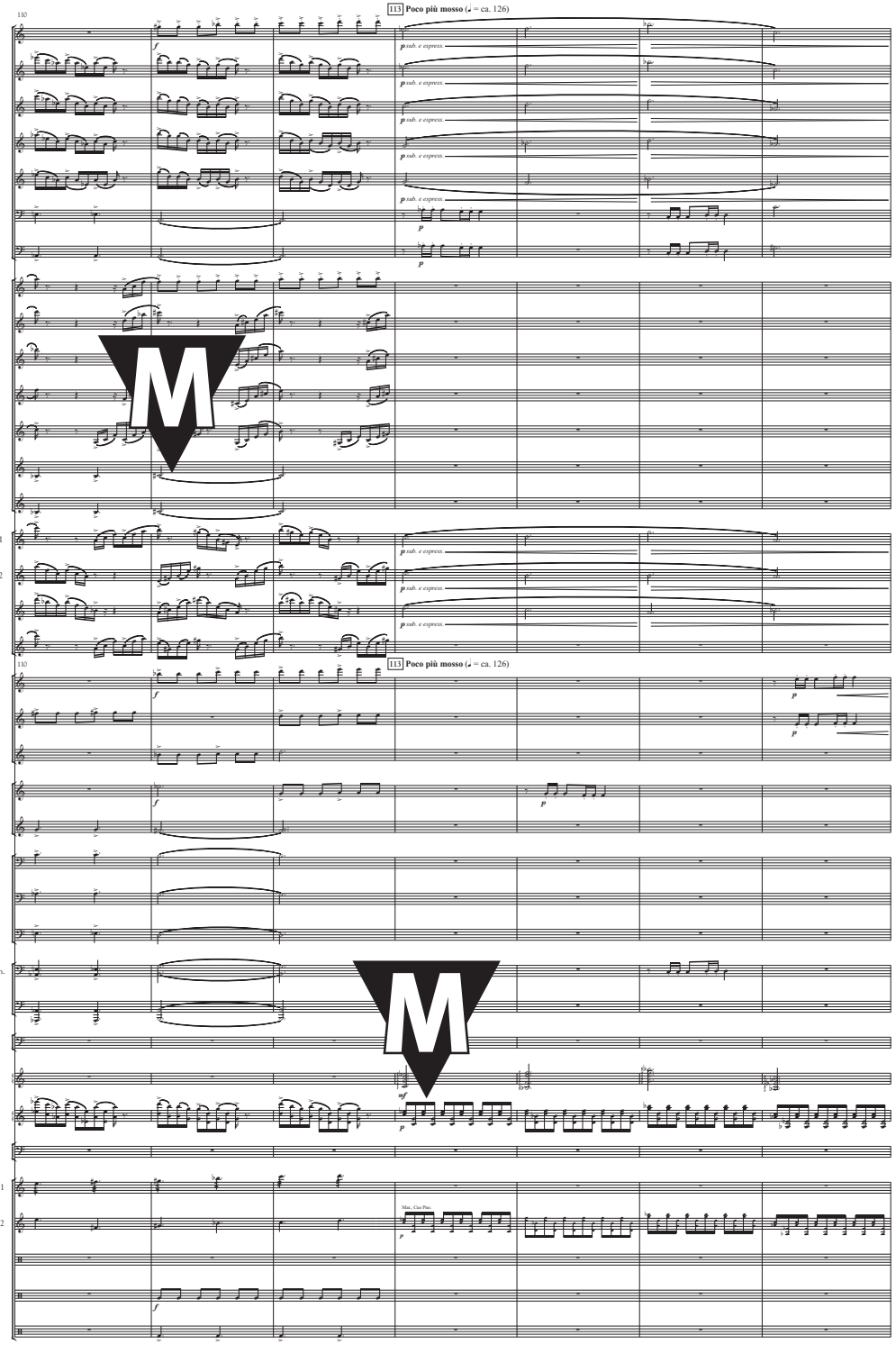

74 Poco animato
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
74 Poco animato
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Cue Str. Bs.
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3

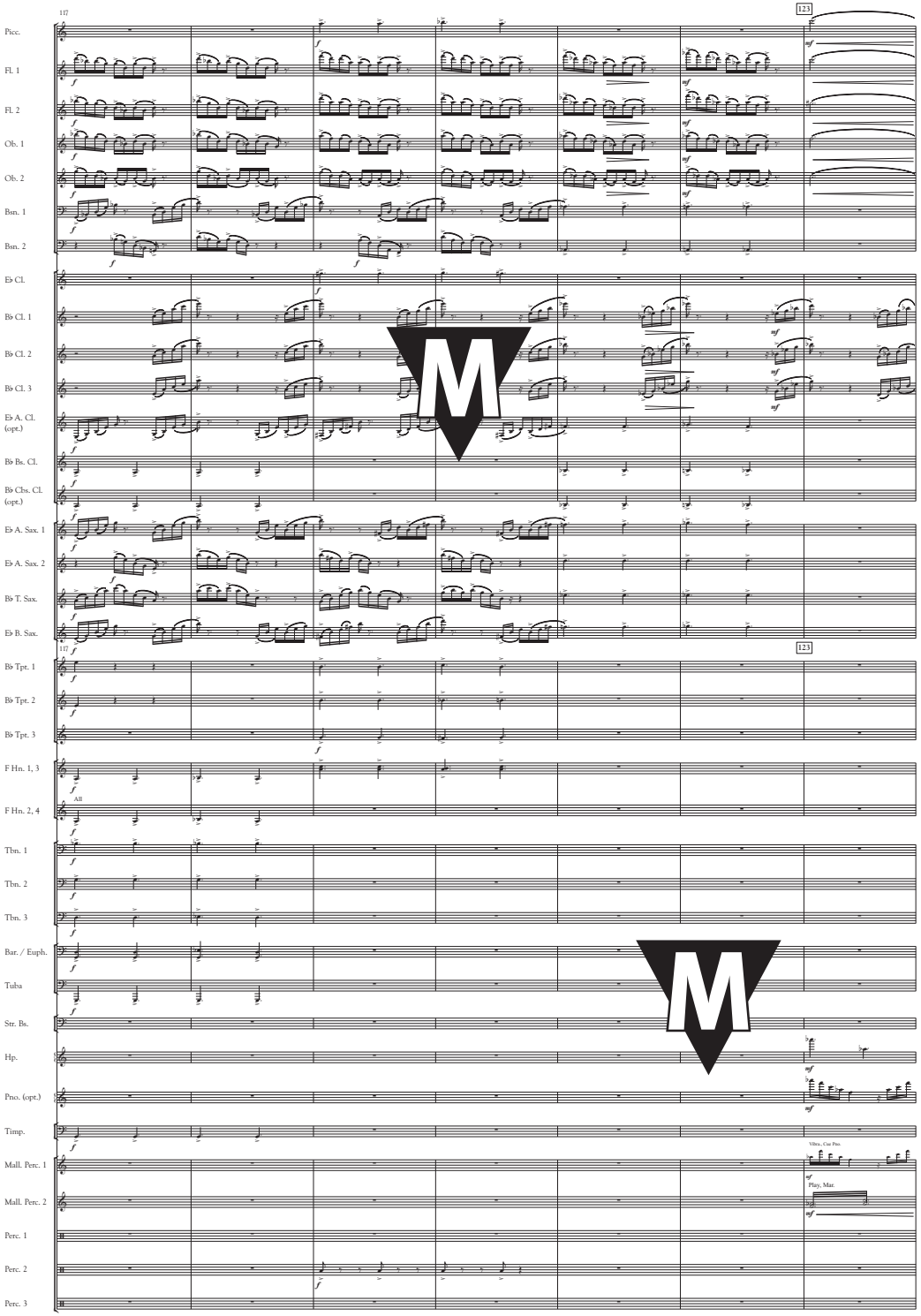

81
85
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
81
85
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
All
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3

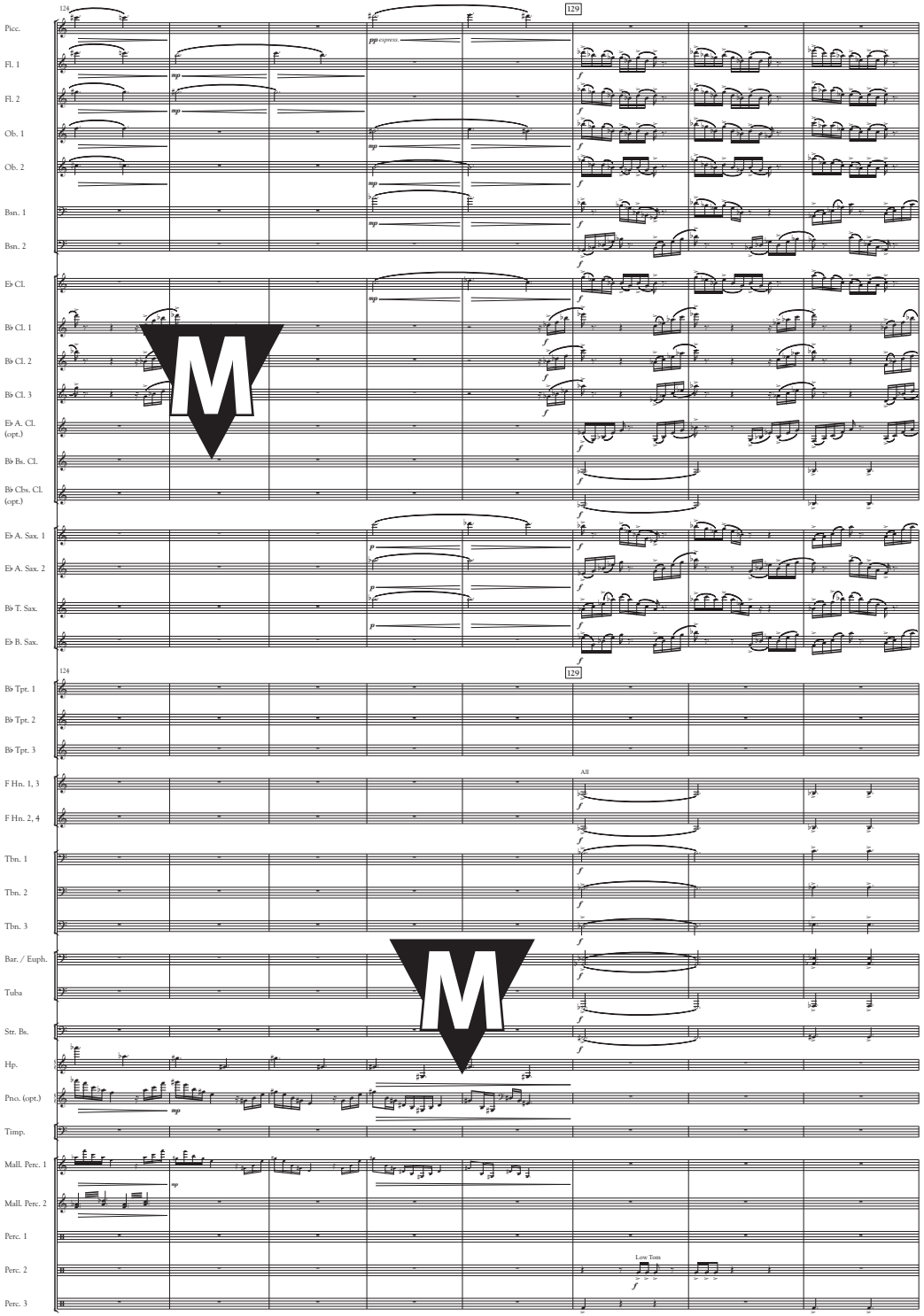

88
91
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
All
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Play
sim., sempre
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3

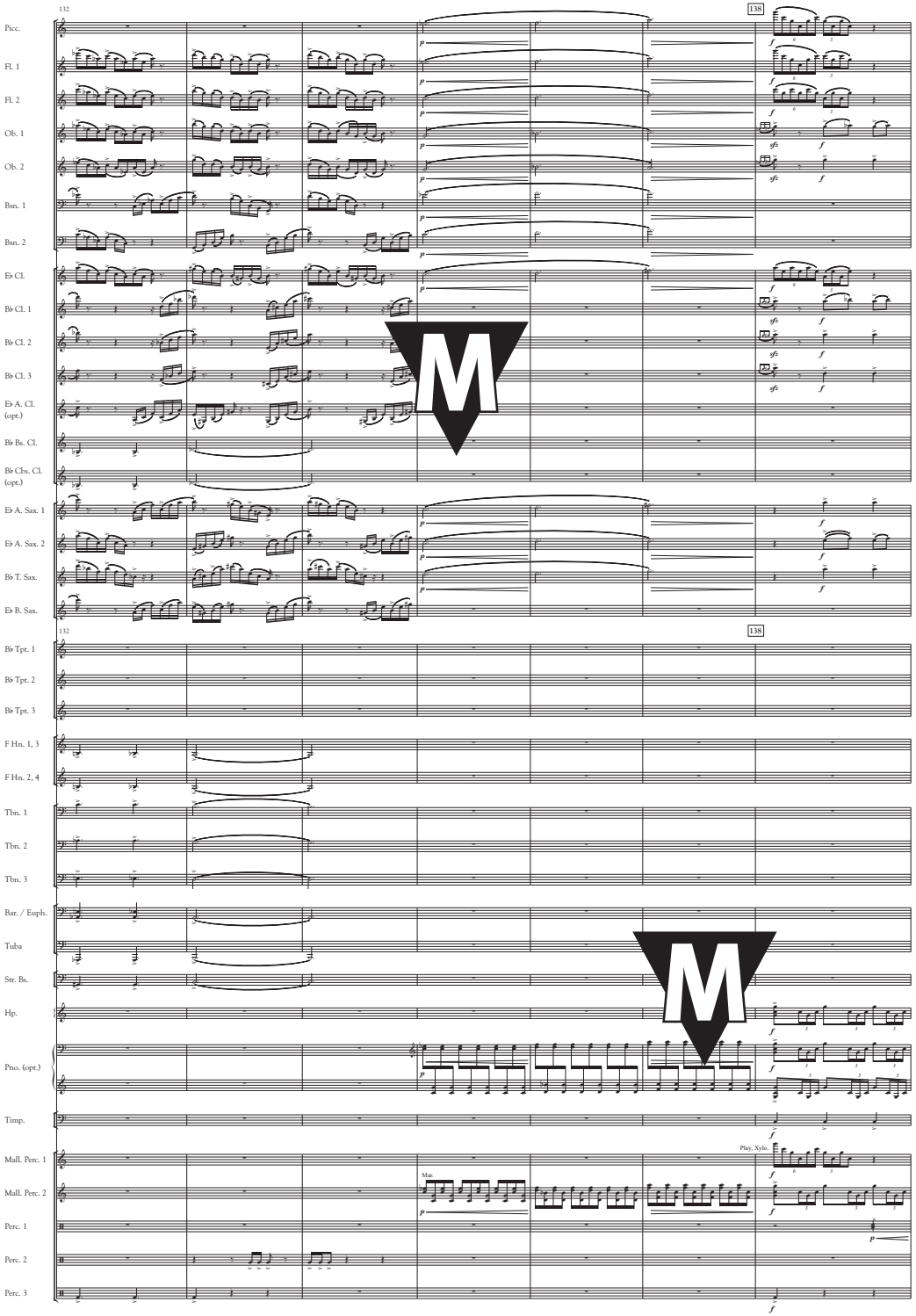

96
97
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
All
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Low Tom
Perc. 3

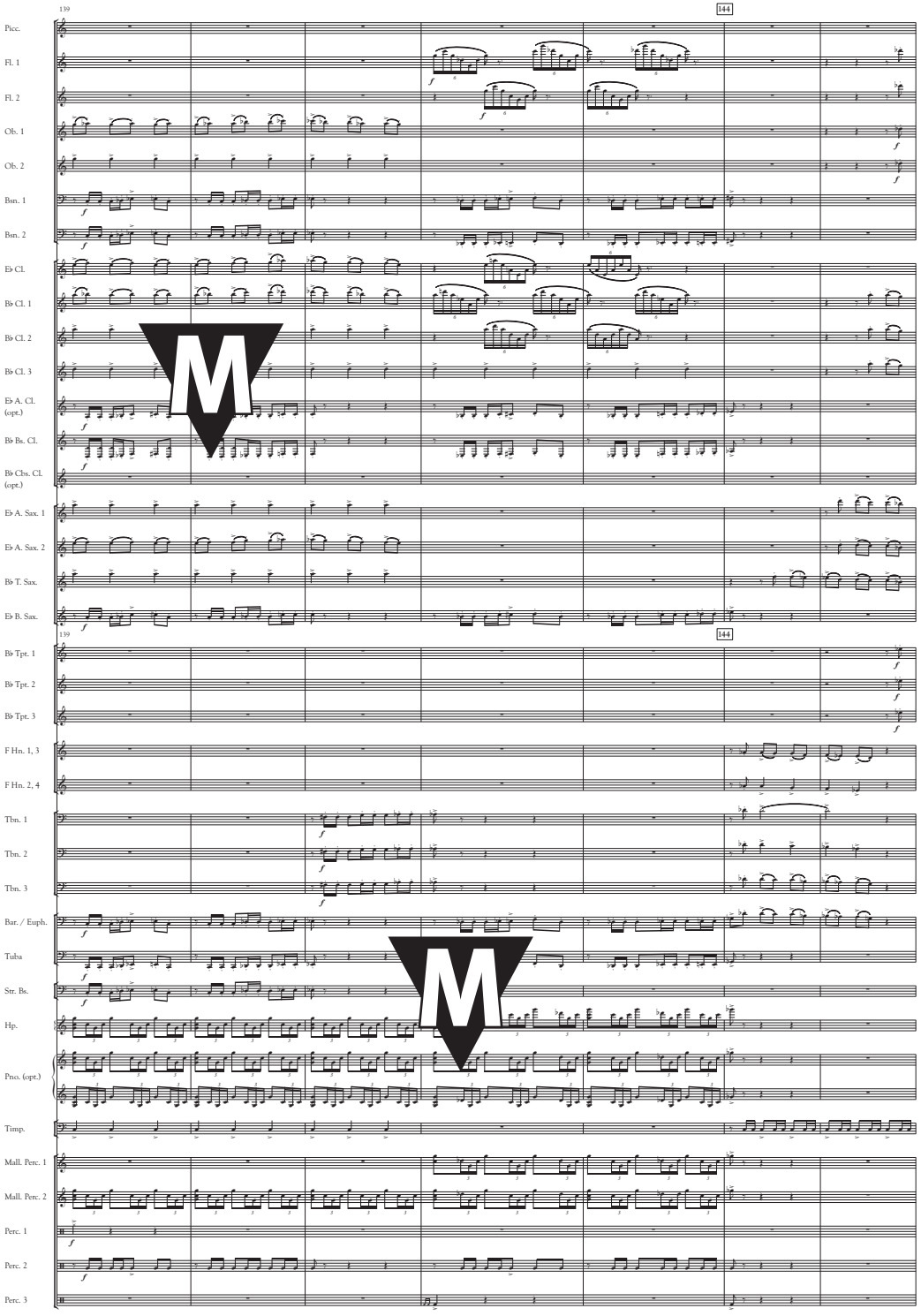

103
105
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3
Tubular Bells

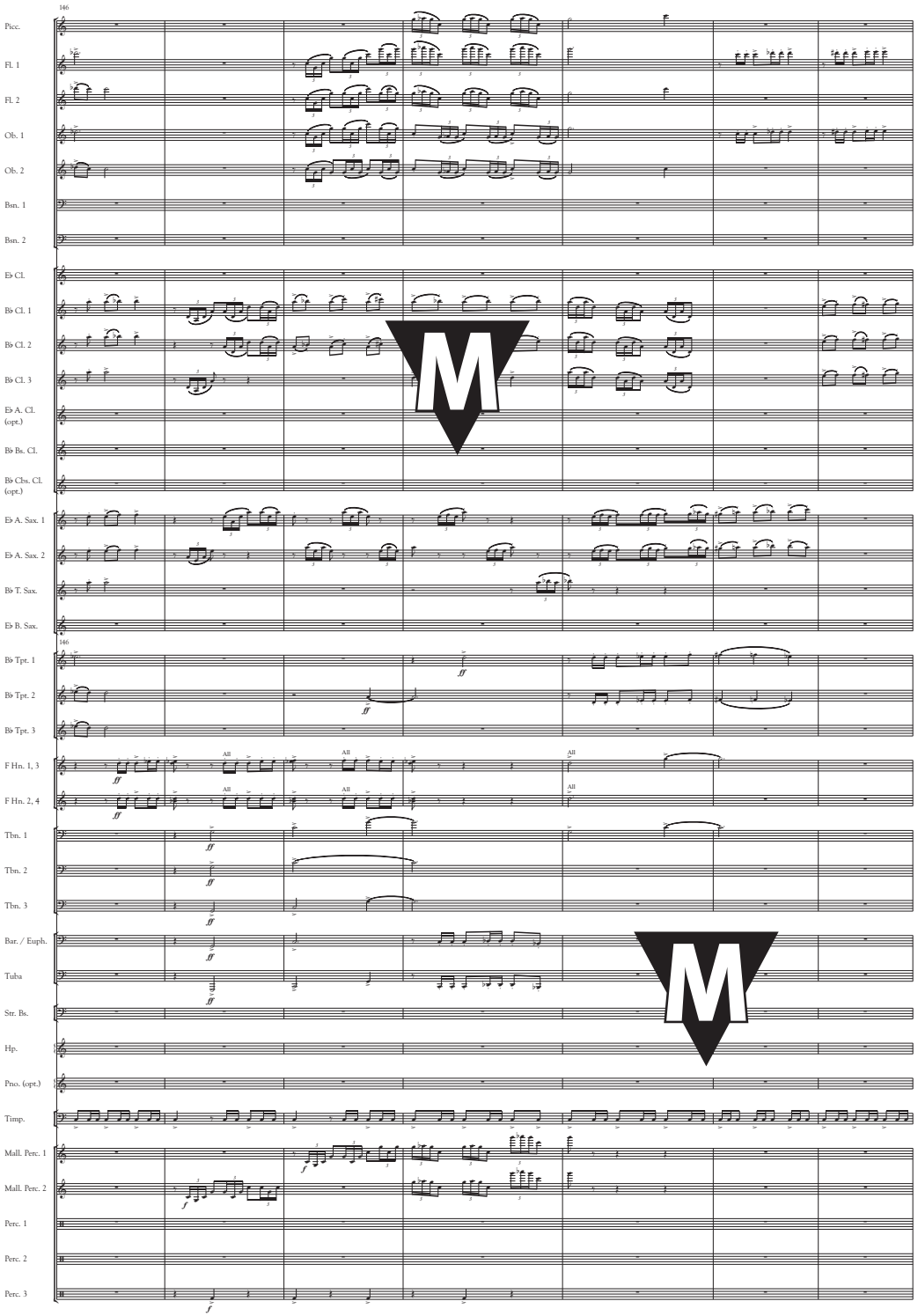

110
113 Poco più mosso (♩ = ca. 126)
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3
Mar., Cro. Pno.

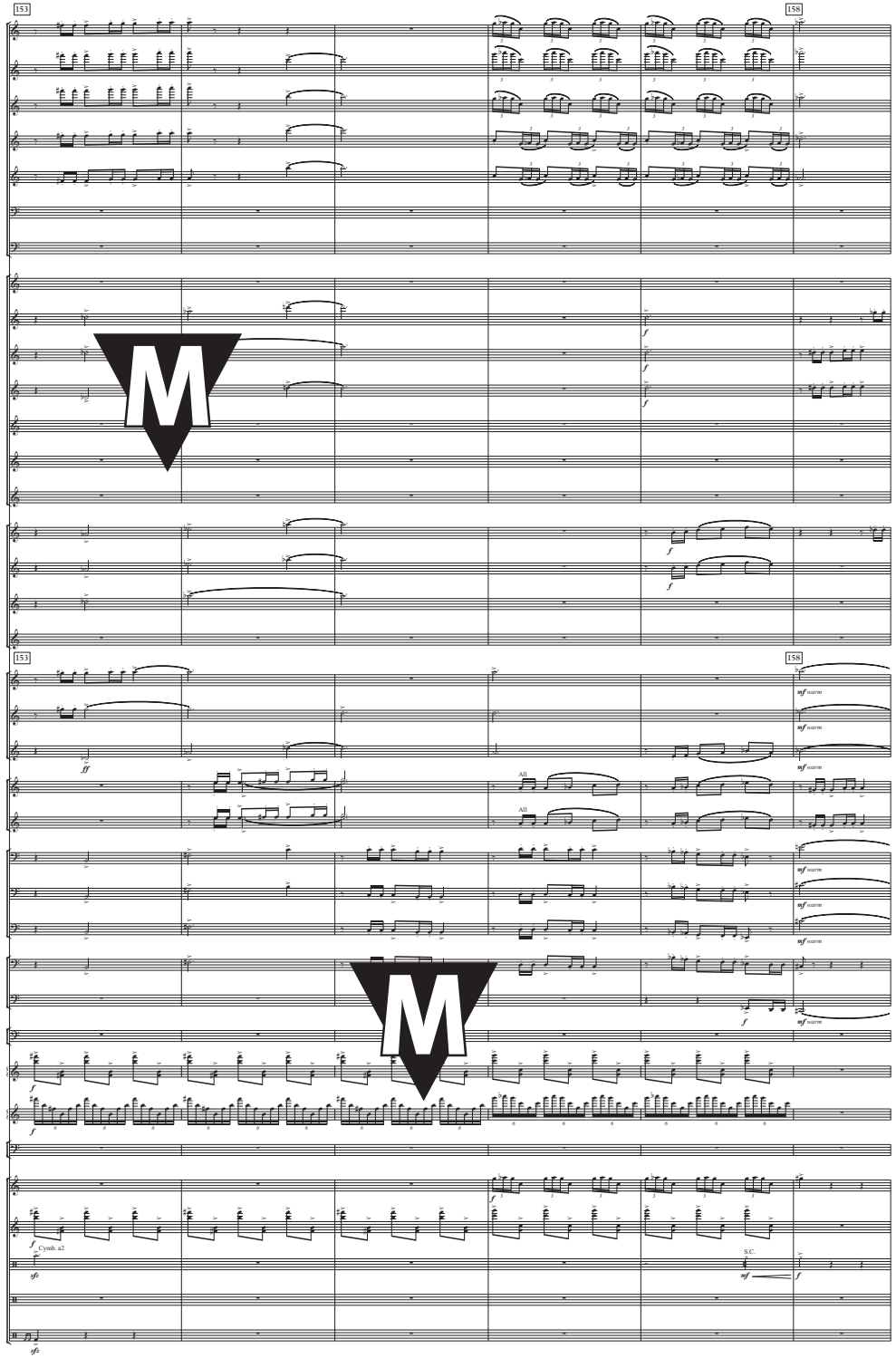

117
123
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
All
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Vibra., Cue Pno.
Play, Mar.
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3

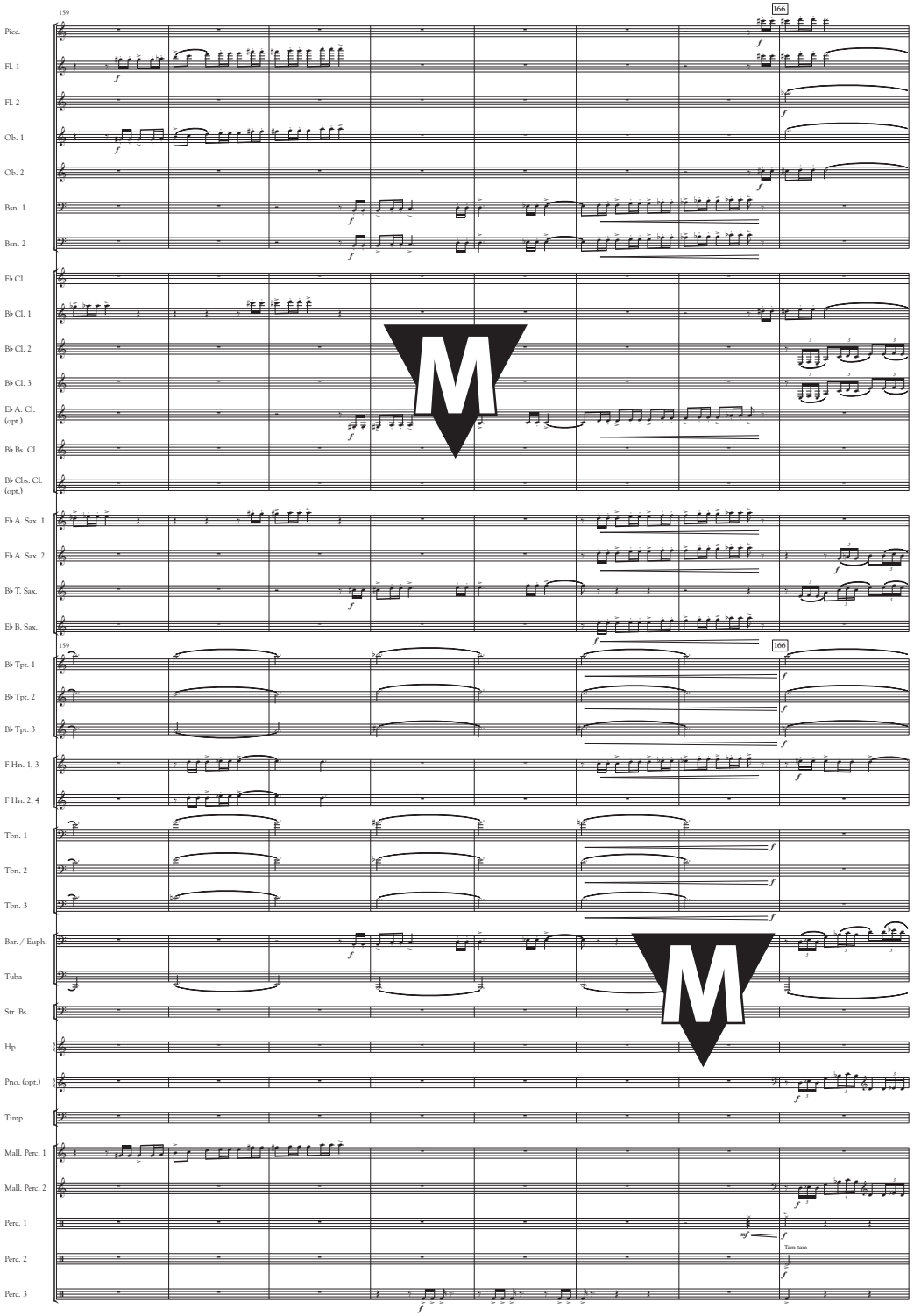

124
129
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
All
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Low Tom
Perc. 3

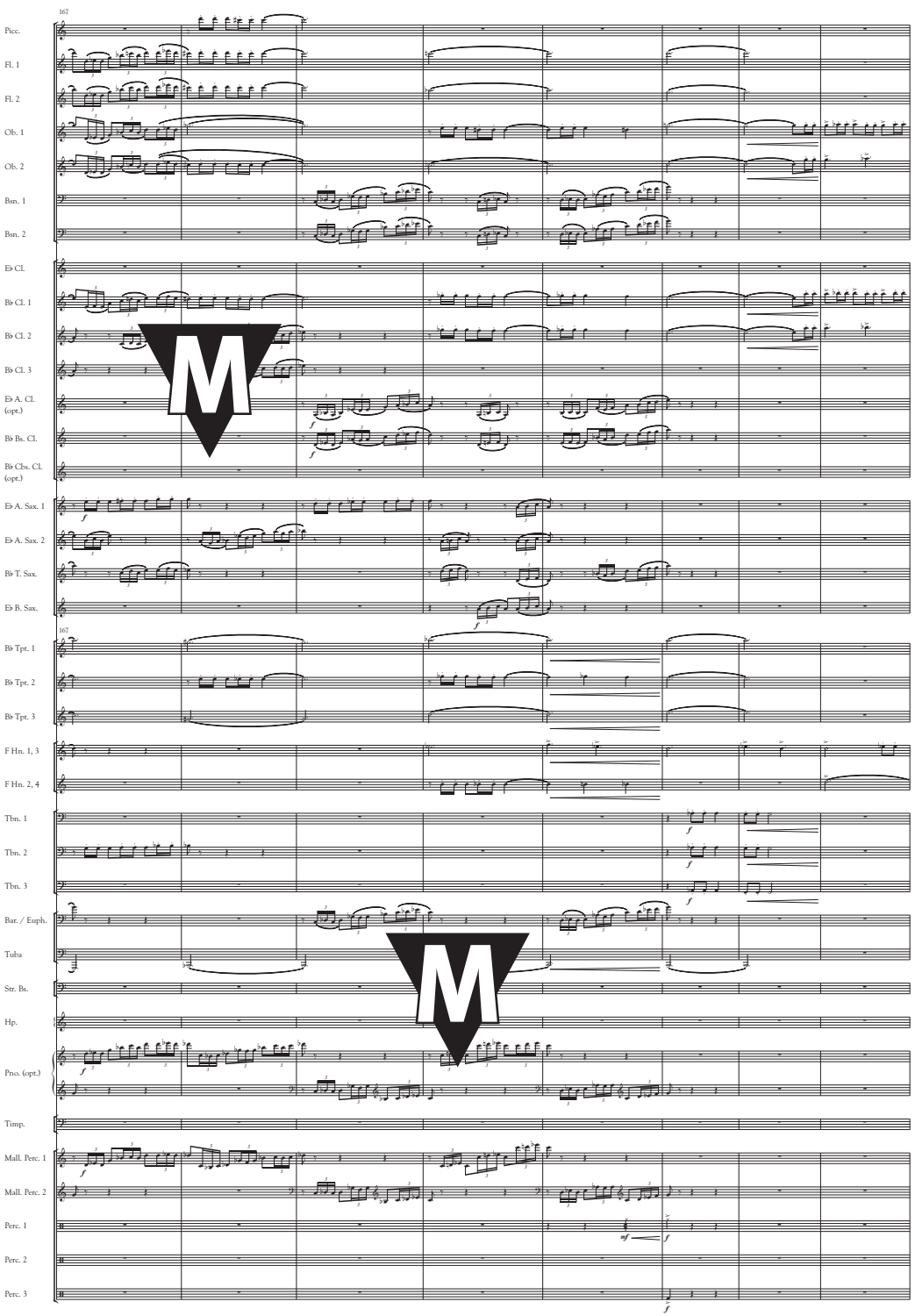

132
138
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3
Play, Xylo.
Mar.

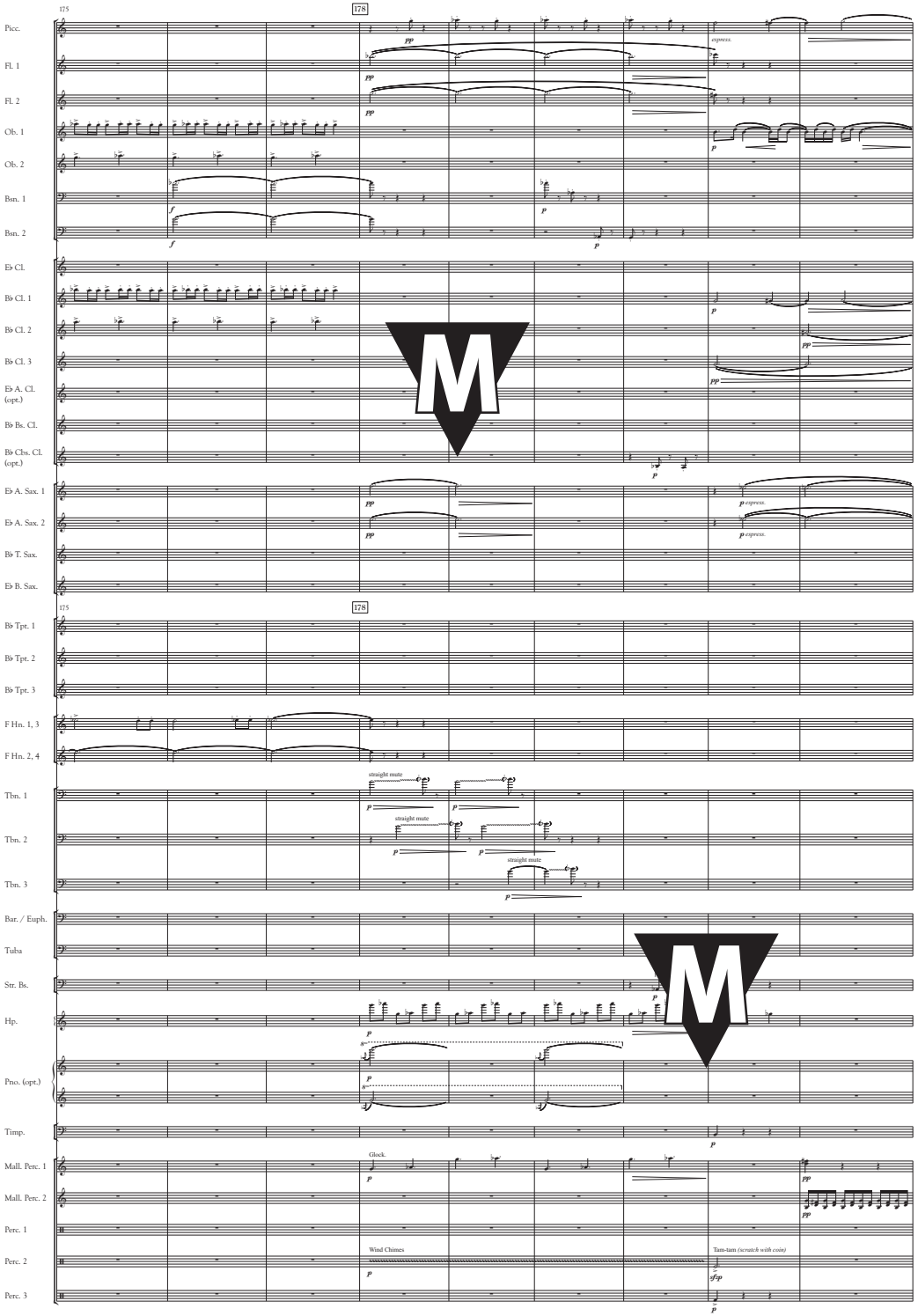

139
144
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3

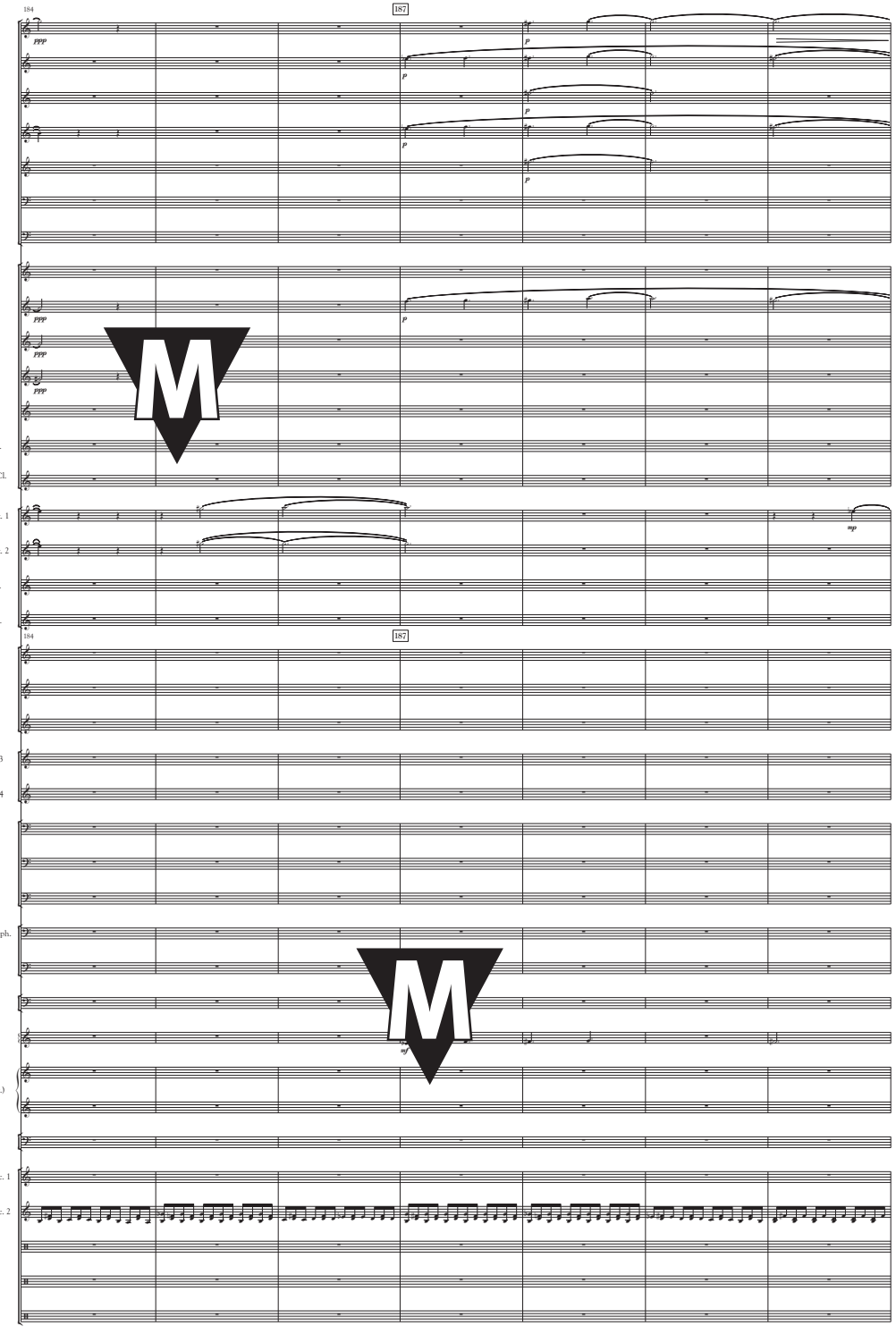

146
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
146
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3

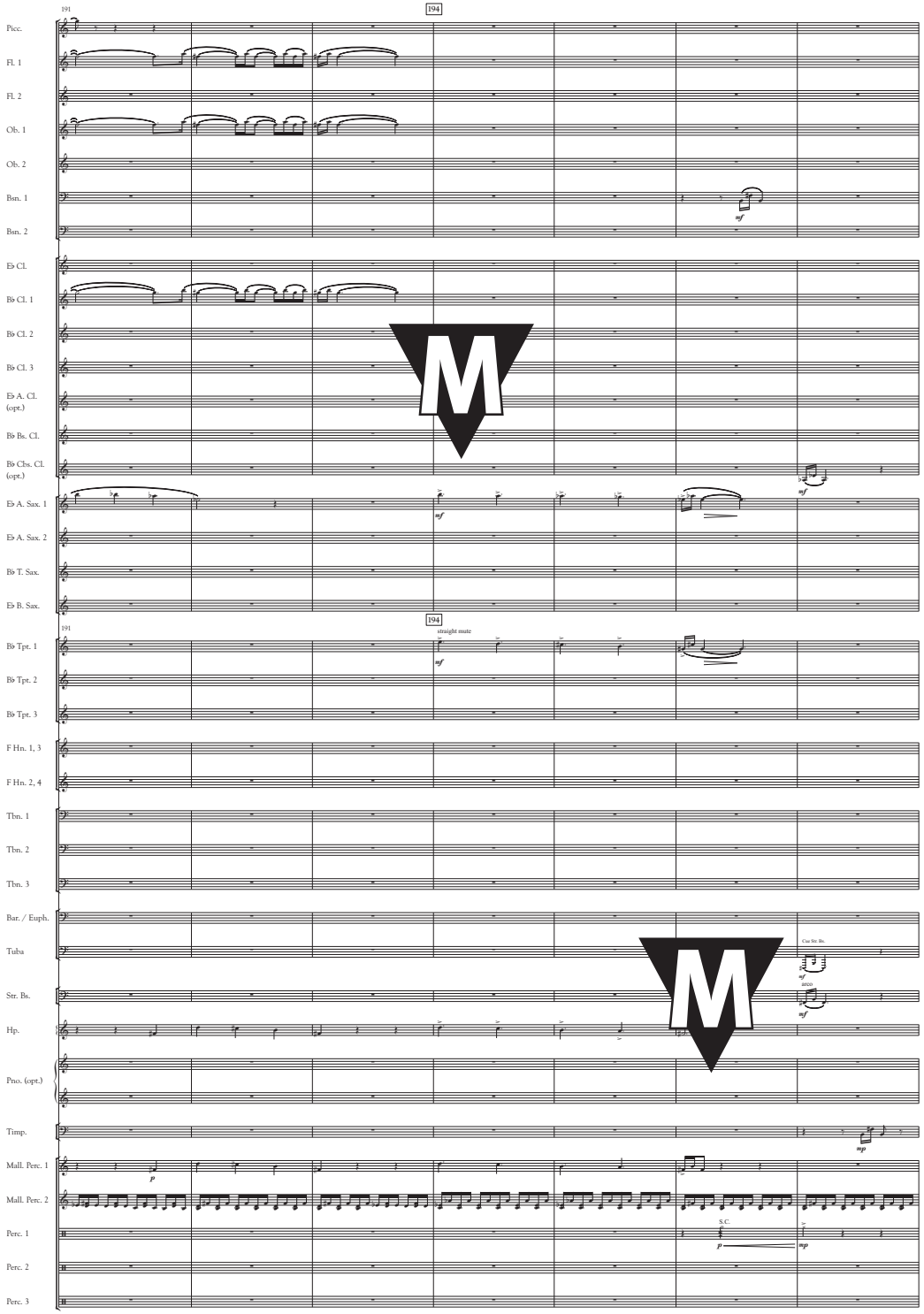

153
158
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
153
158
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Cymb. a2
Perc. 1
S.C.
Perc. 2
Perc. 3

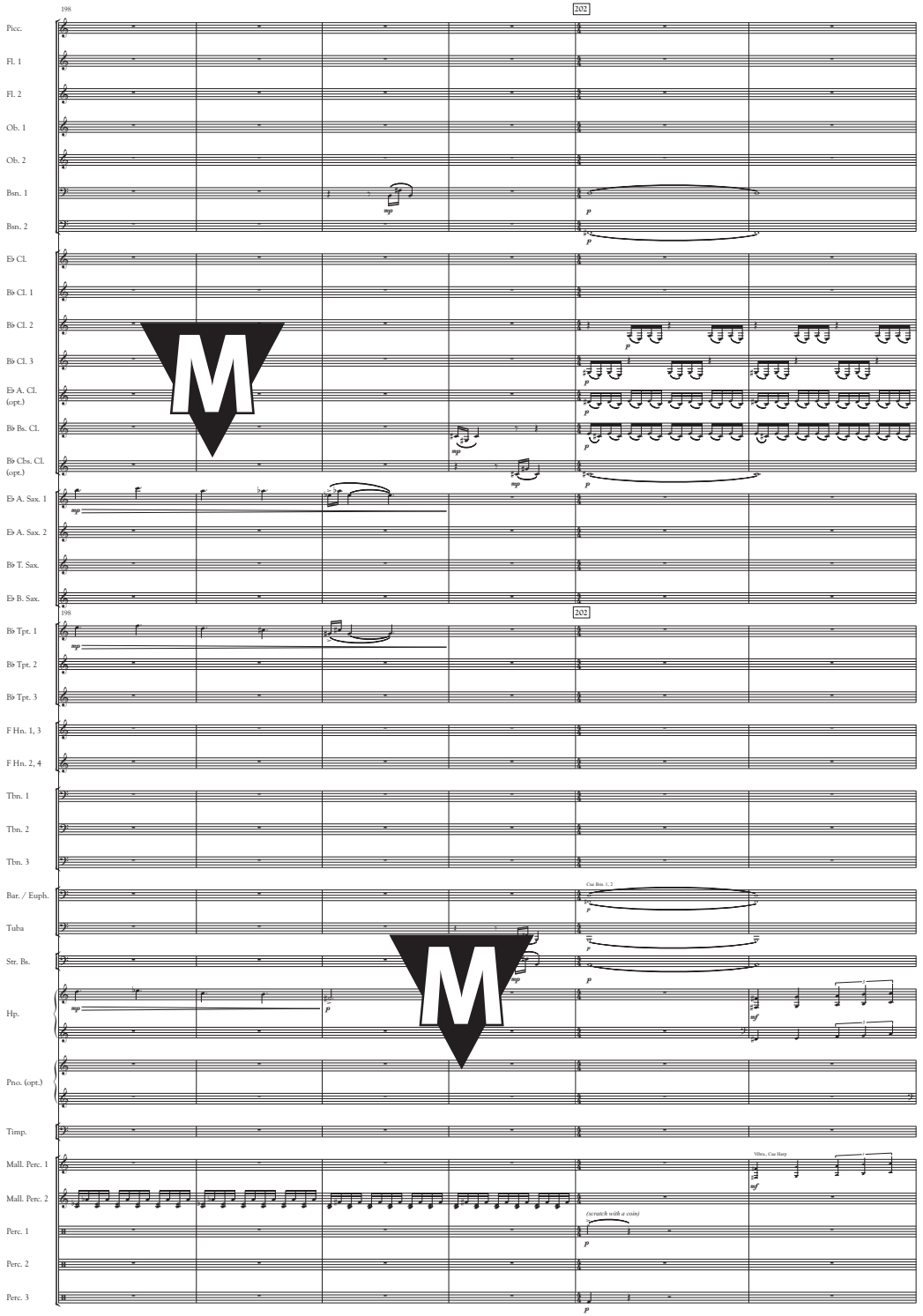

159
166
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3
Tam-tam

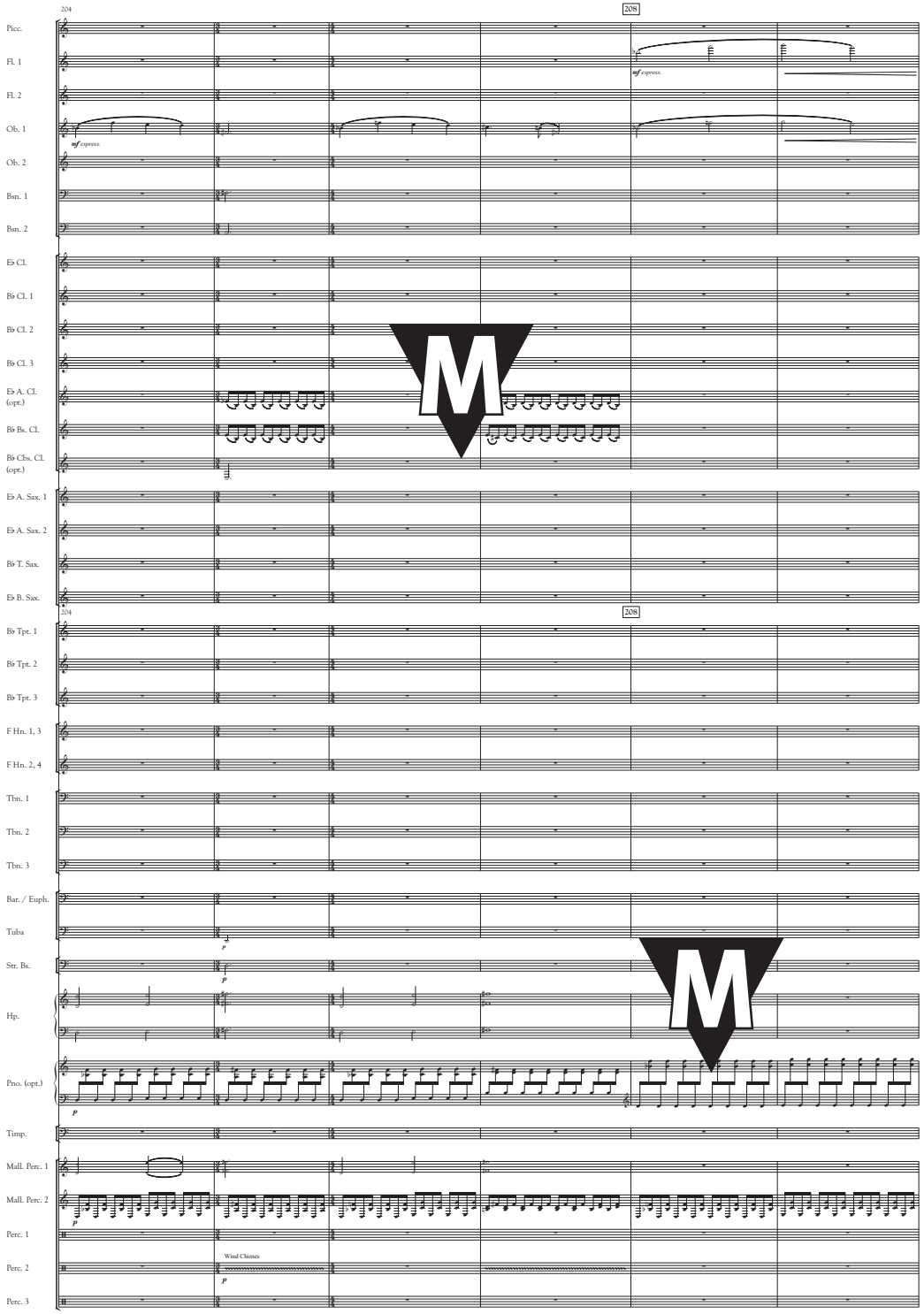

167
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3

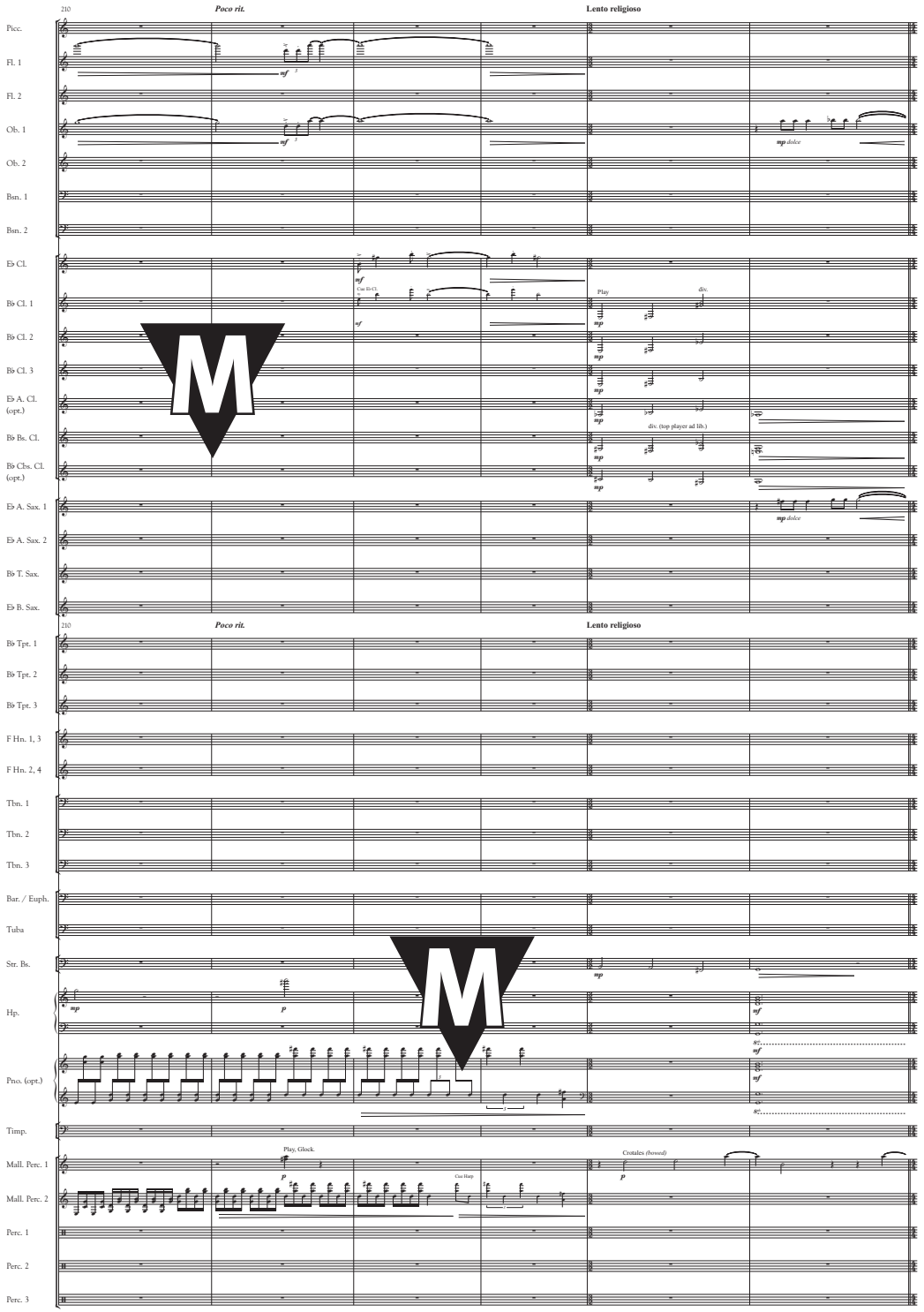

175
178
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3
straight mute
Glock.
Wind Chimes
Tam-tam (scratch with coin)

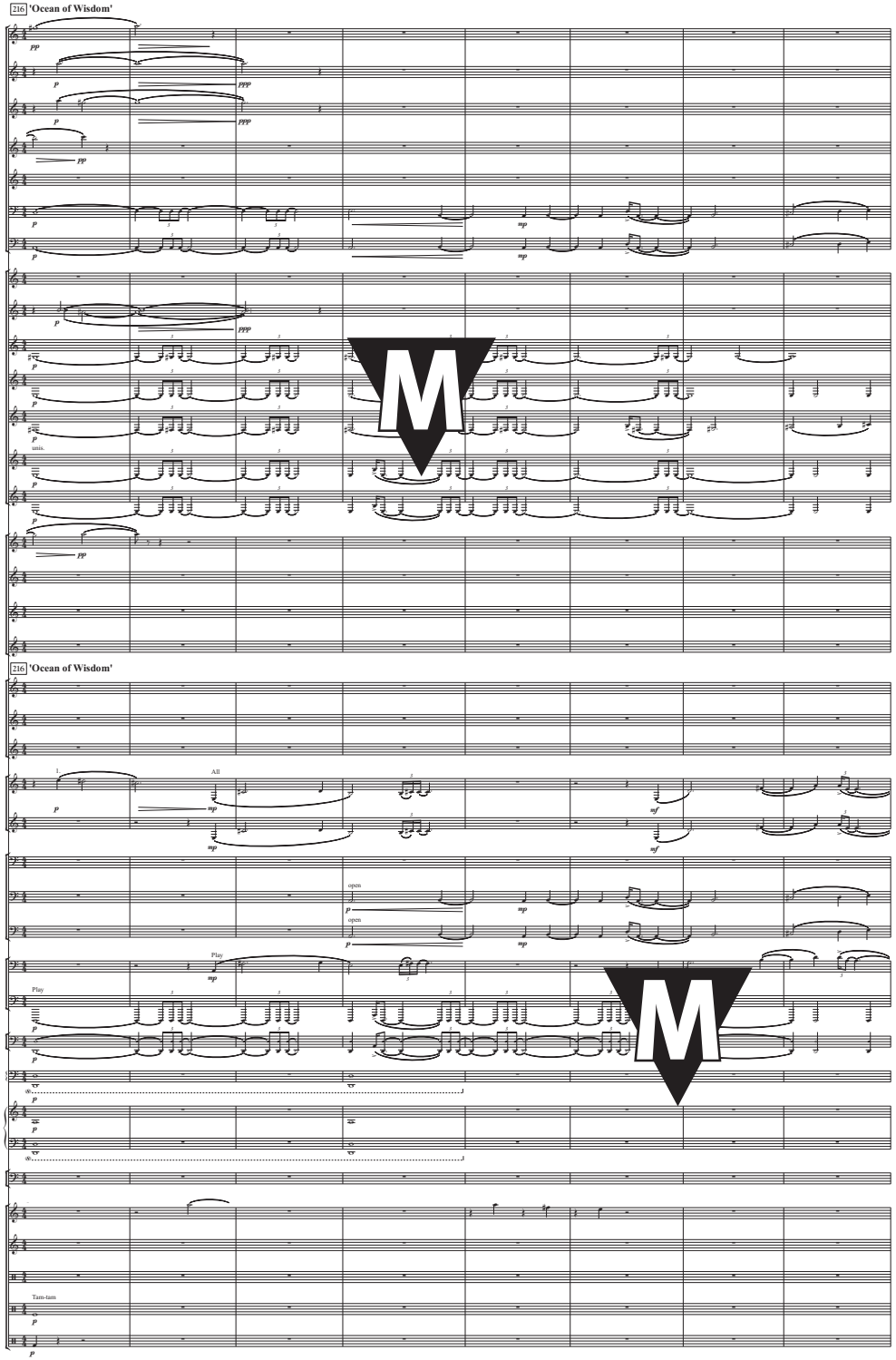

184
187
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3

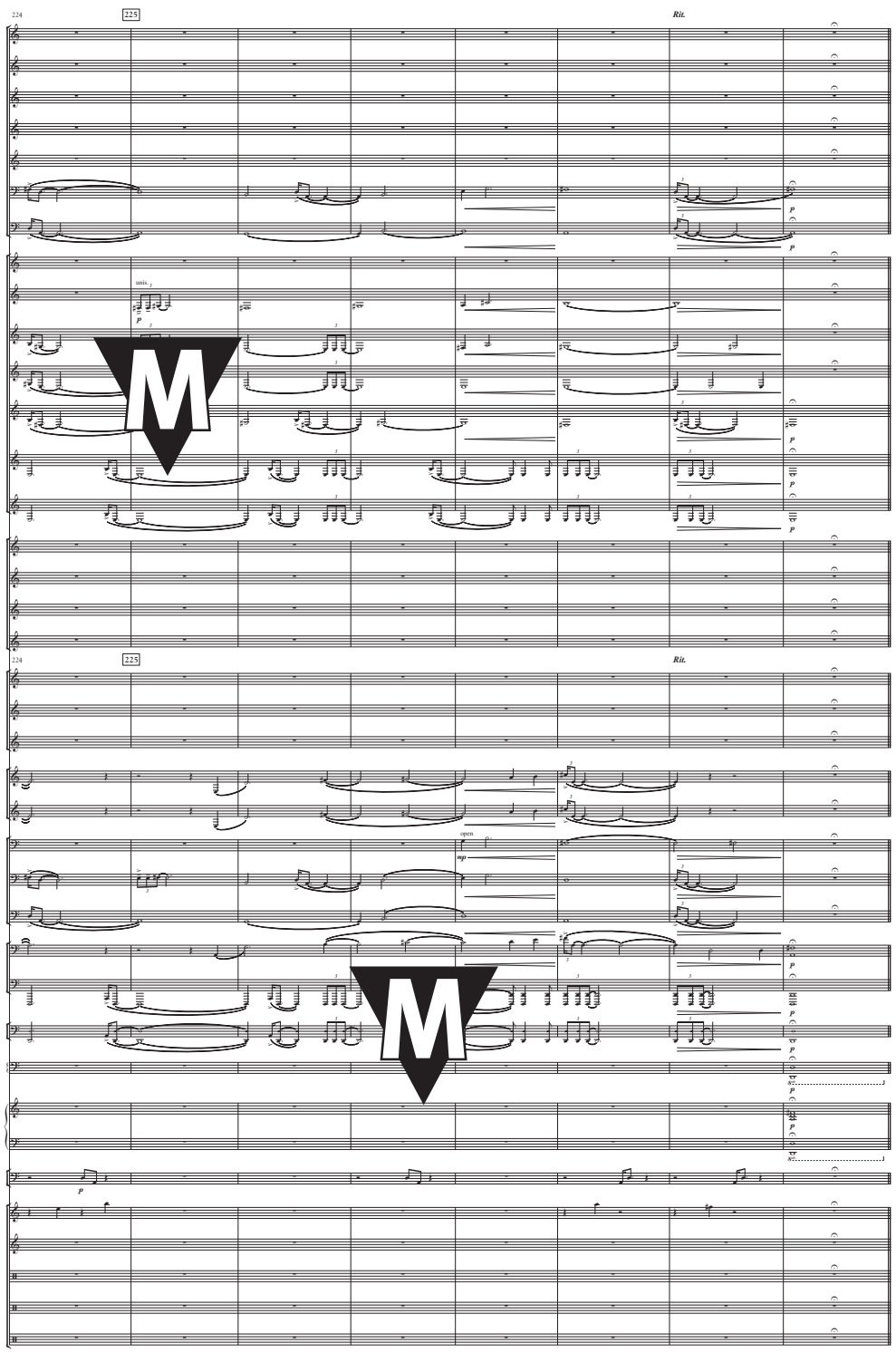

191
194
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
191
194
straight mute
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Cue Str. Bs.
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
S.C.
Perc. 1
Perc. 2
Perc. 3


198
202
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
198
202
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Cue Bns. 1, 2
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Vibra., Cue Harp
Mall. Perc. 2
(scratch with a coin)
Perc. 1
Perc. 2
Perc. 3

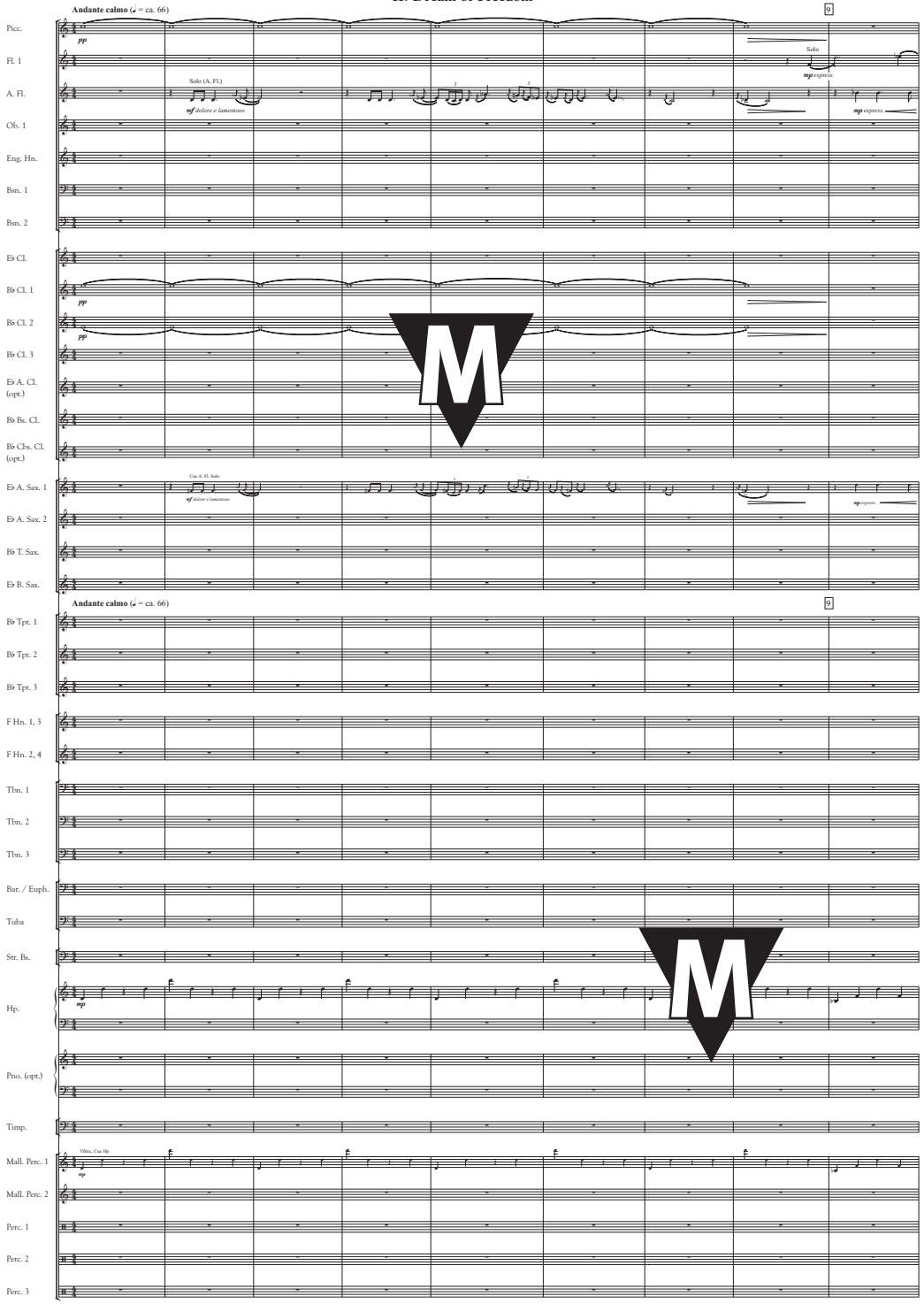

204
208
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3
Wind Chimes

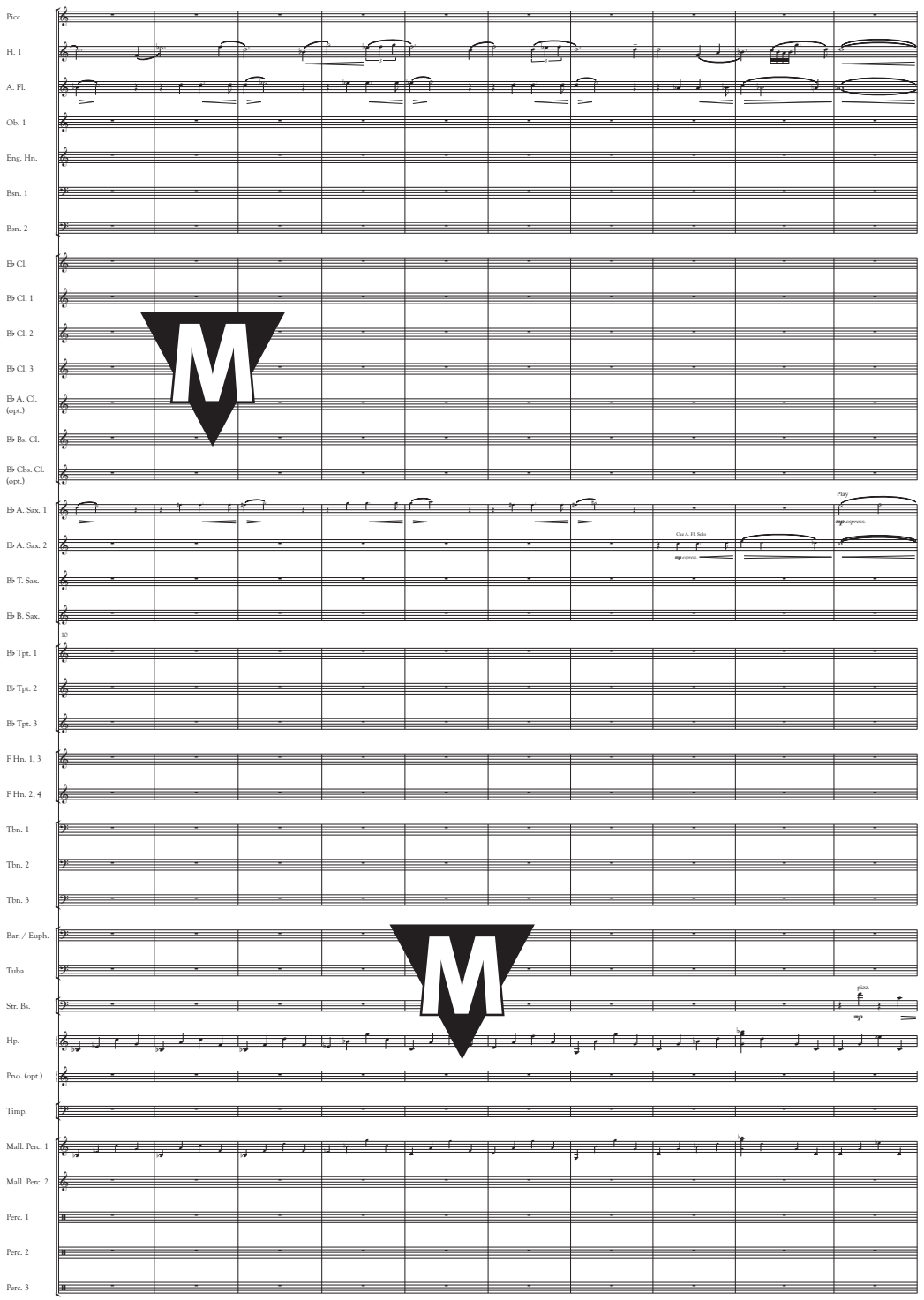

210
Poco rit.
Lento religioso
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3
Play
div.
div. (top player ad lib.)
Play, Glock.
Crotales (bowed)
Cue Harp

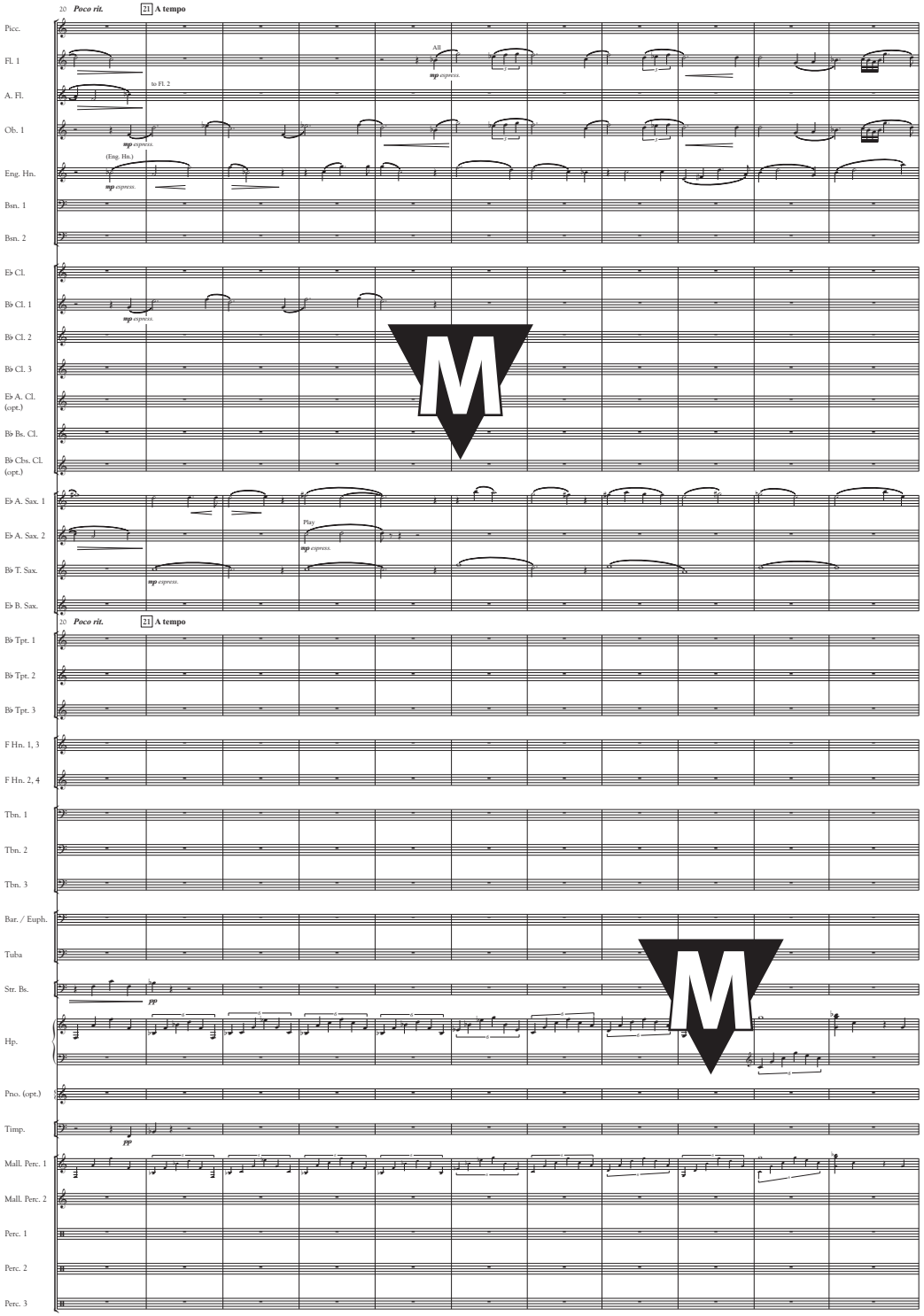

216 'Ocean of Wisdom'
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
216 'Ocean of Wisdom'
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3
Tam-tam
All
Play
open
unis.

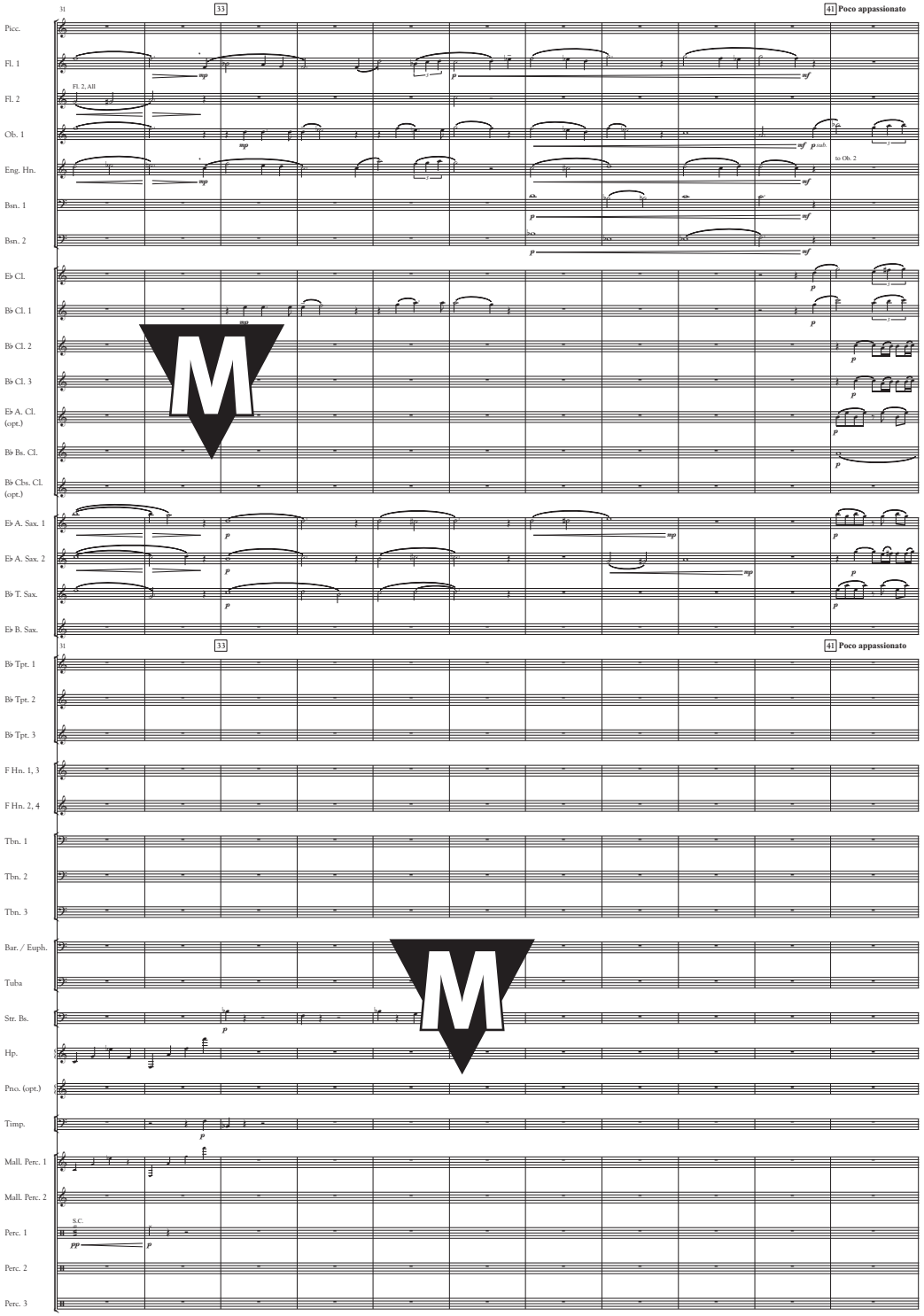

224
225
Rit.
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3
unis.
open

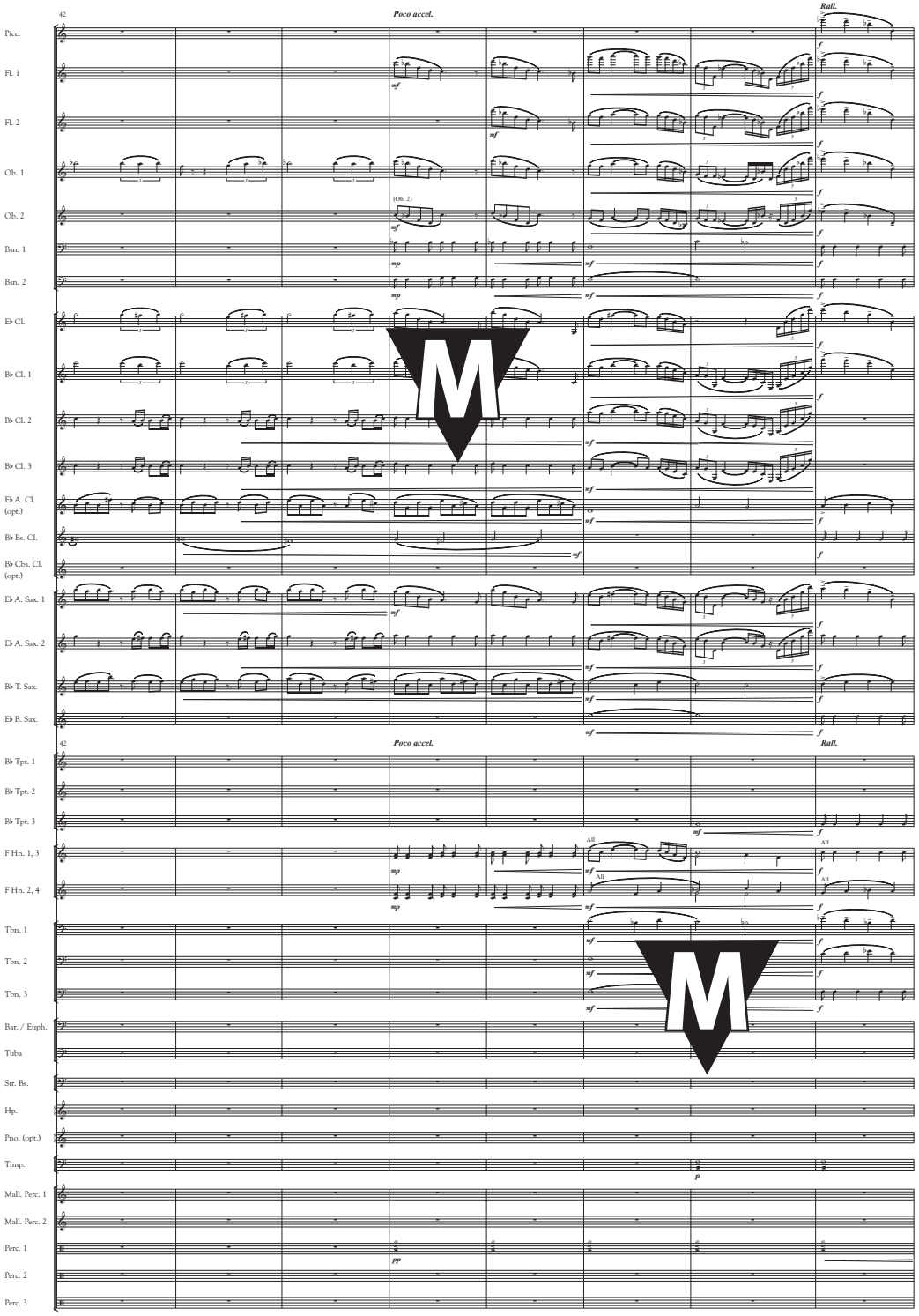
II. Dream of Freedom

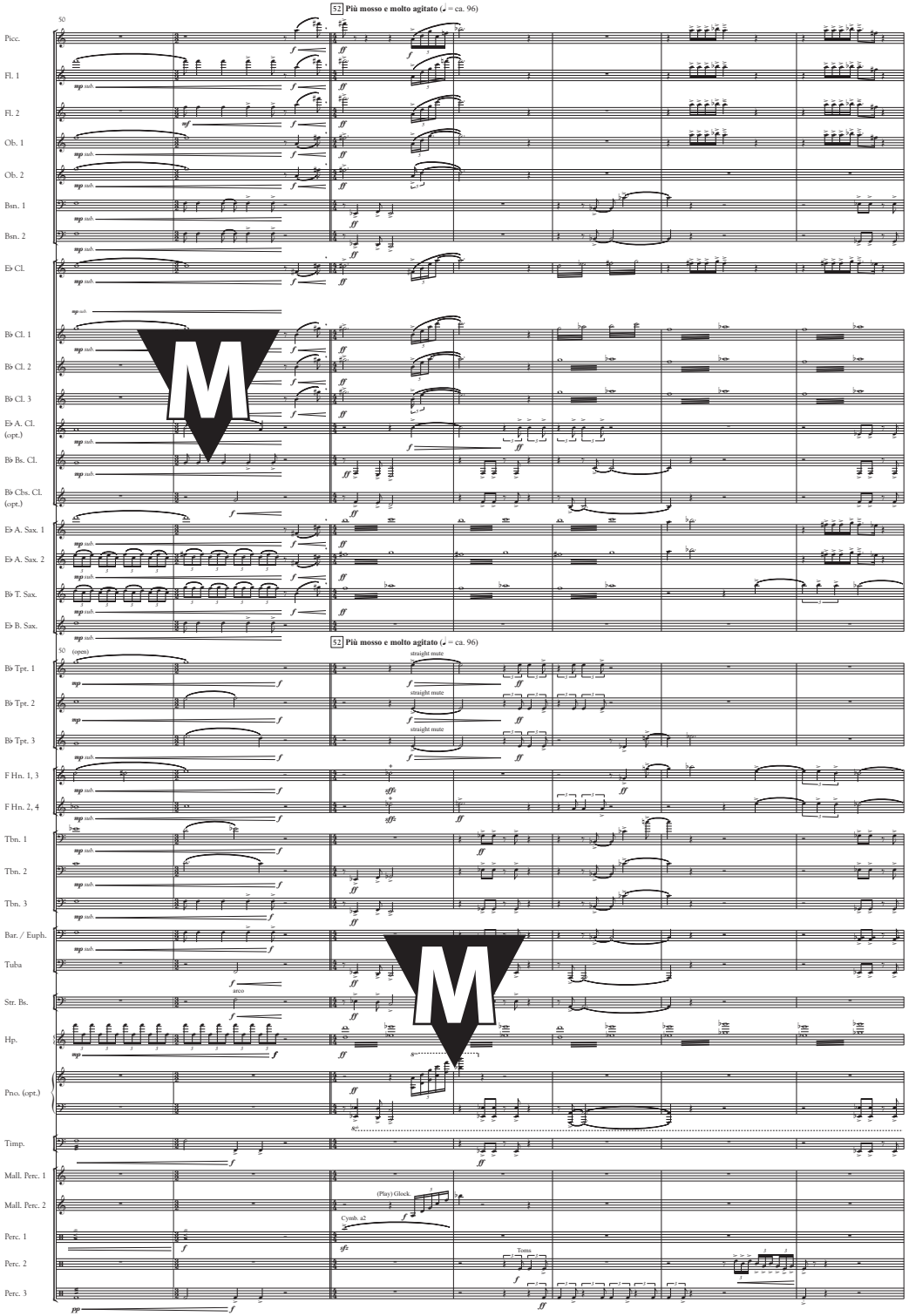


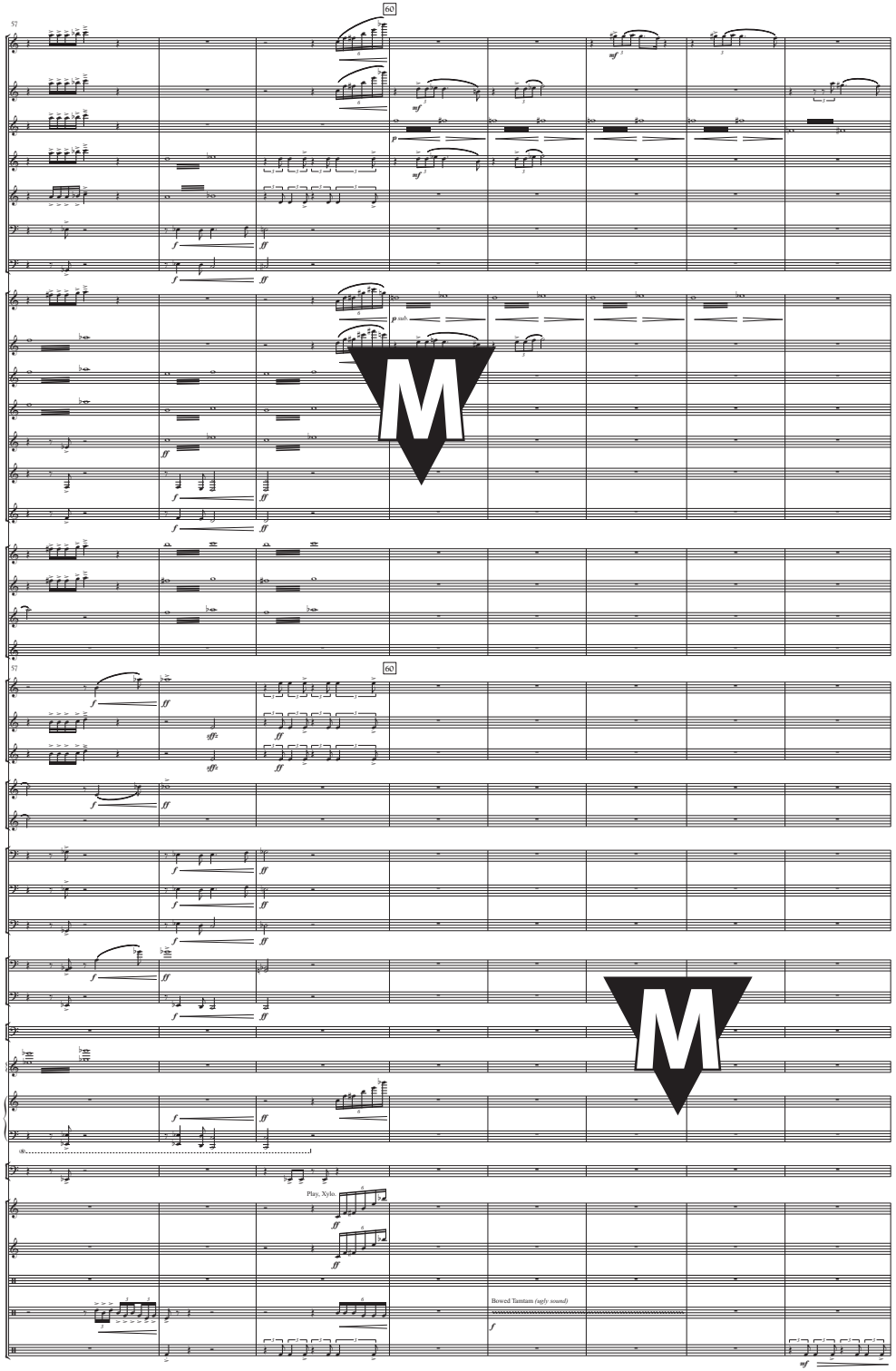


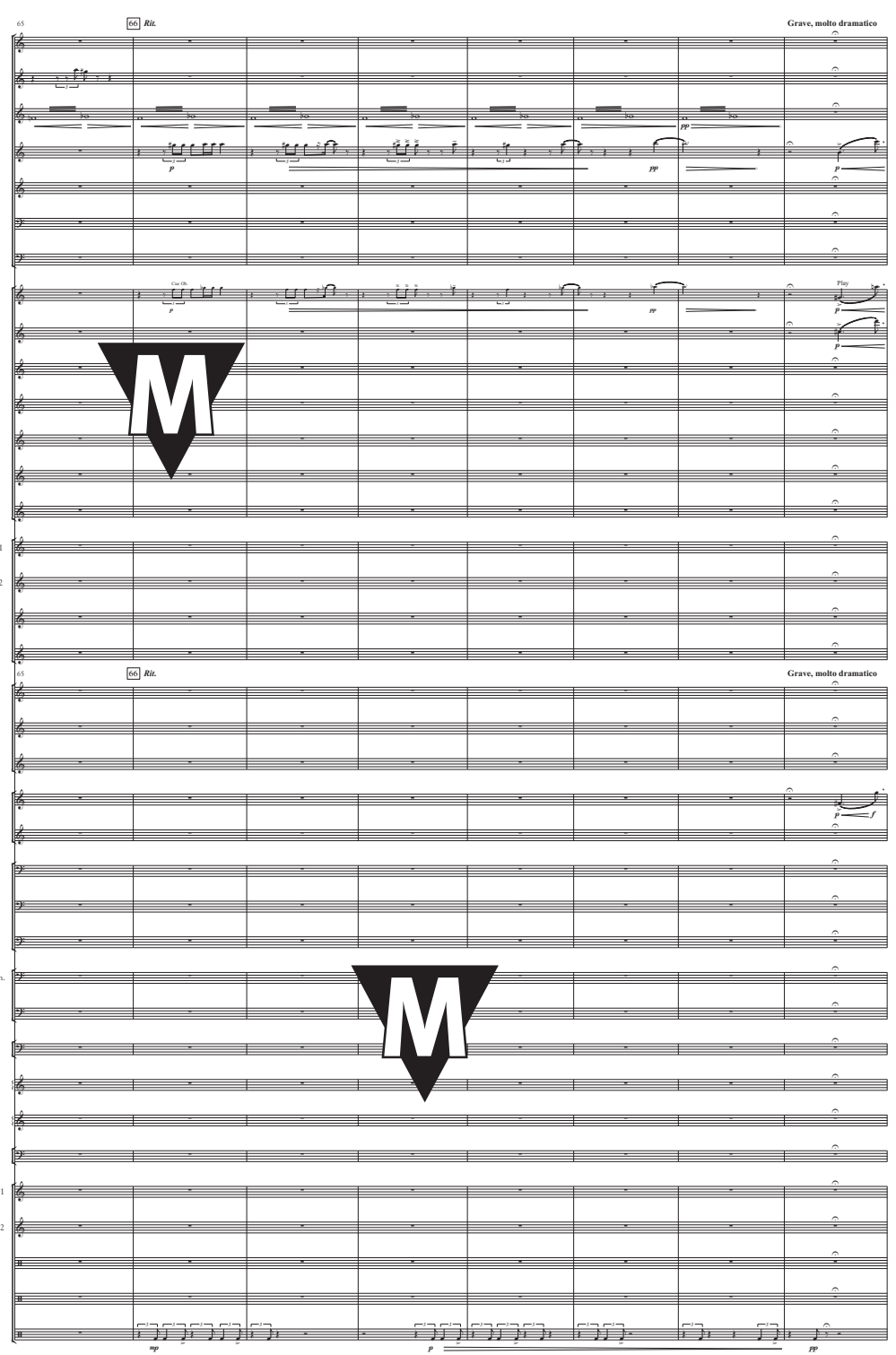

20 Poco rit.
21 A tempo
Picc.
Fl. 1
A. Fl.
Ob. 1
Eng. Hn.
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3
to Fl. 2
All
(Eng. Hn.)
Play

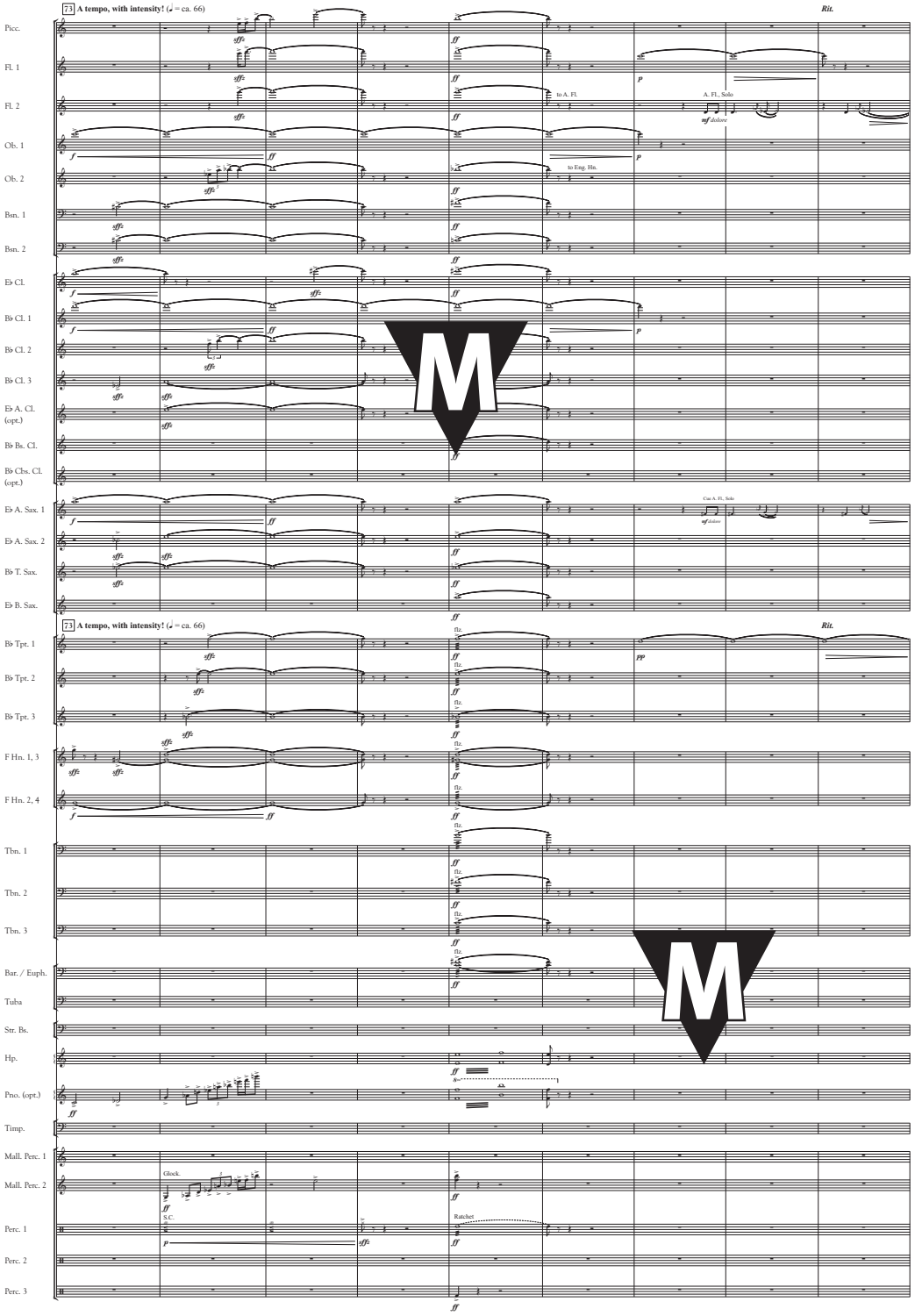

31
33
41 Poco appassionato
Picc.
Fl. 1
Fl. 2
Ob. 1
Eng. Hn.
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3
Fl. 2, All
to Ob. 2
S.C.

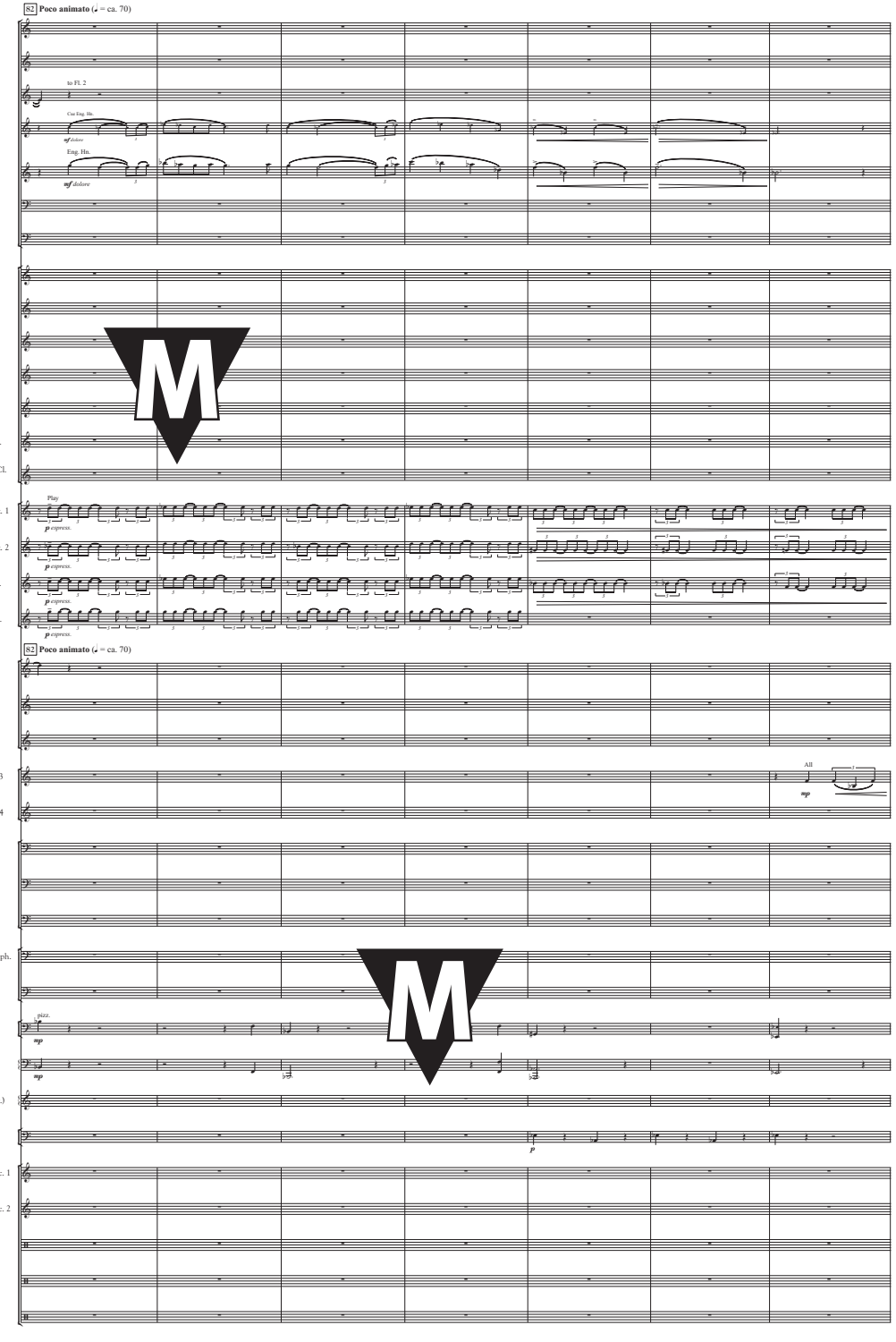

42
Poco accel.
Rall.
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3
(Ob. 2)
All

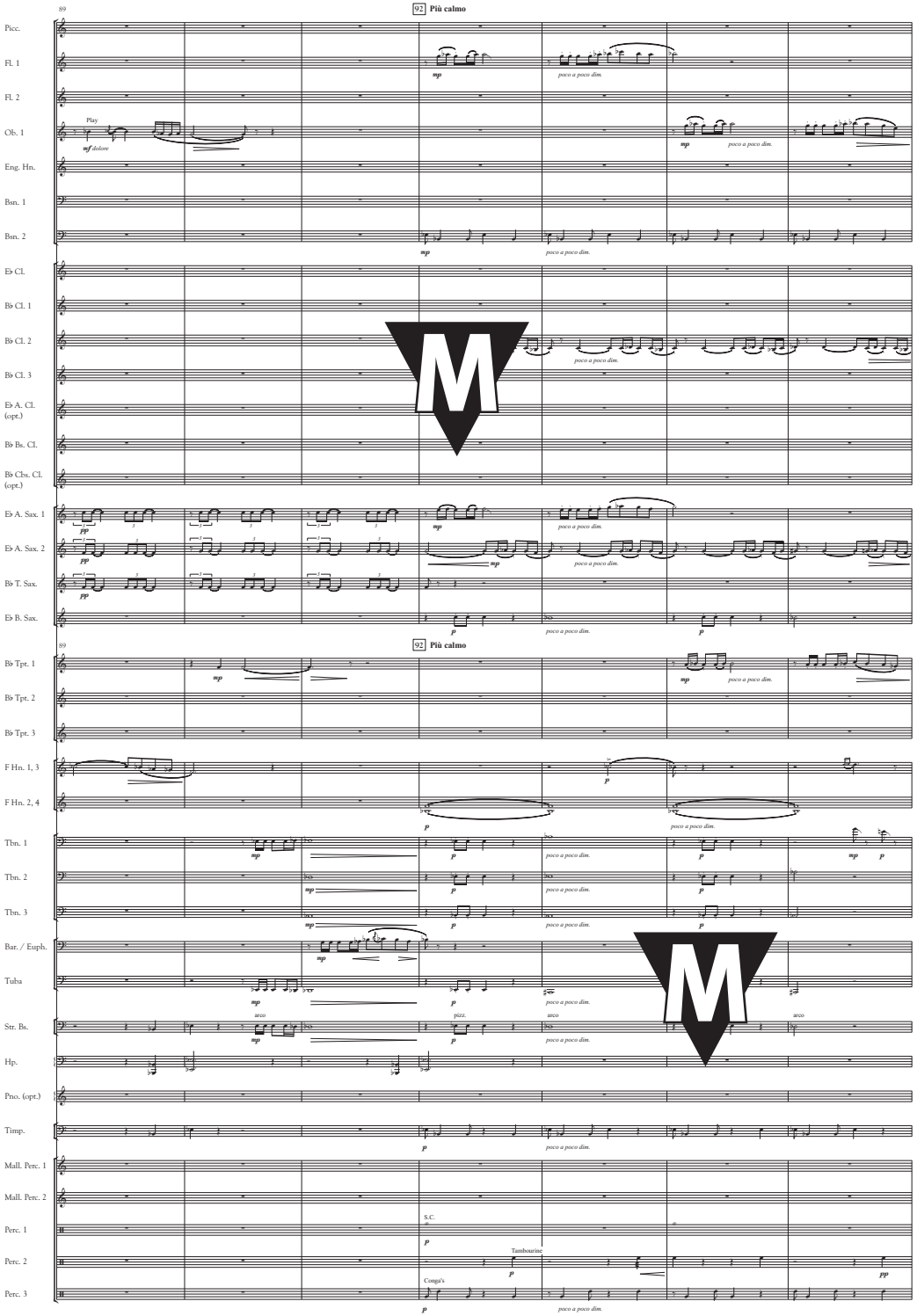

50
52 Più mosso e molto agitato (♩ = ca. 96)
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
(open)
straight mute
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
arco
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
(Play) Glock.
Cymb. a2
Perc. 1
Toms
Perc. 2
Perc. 3

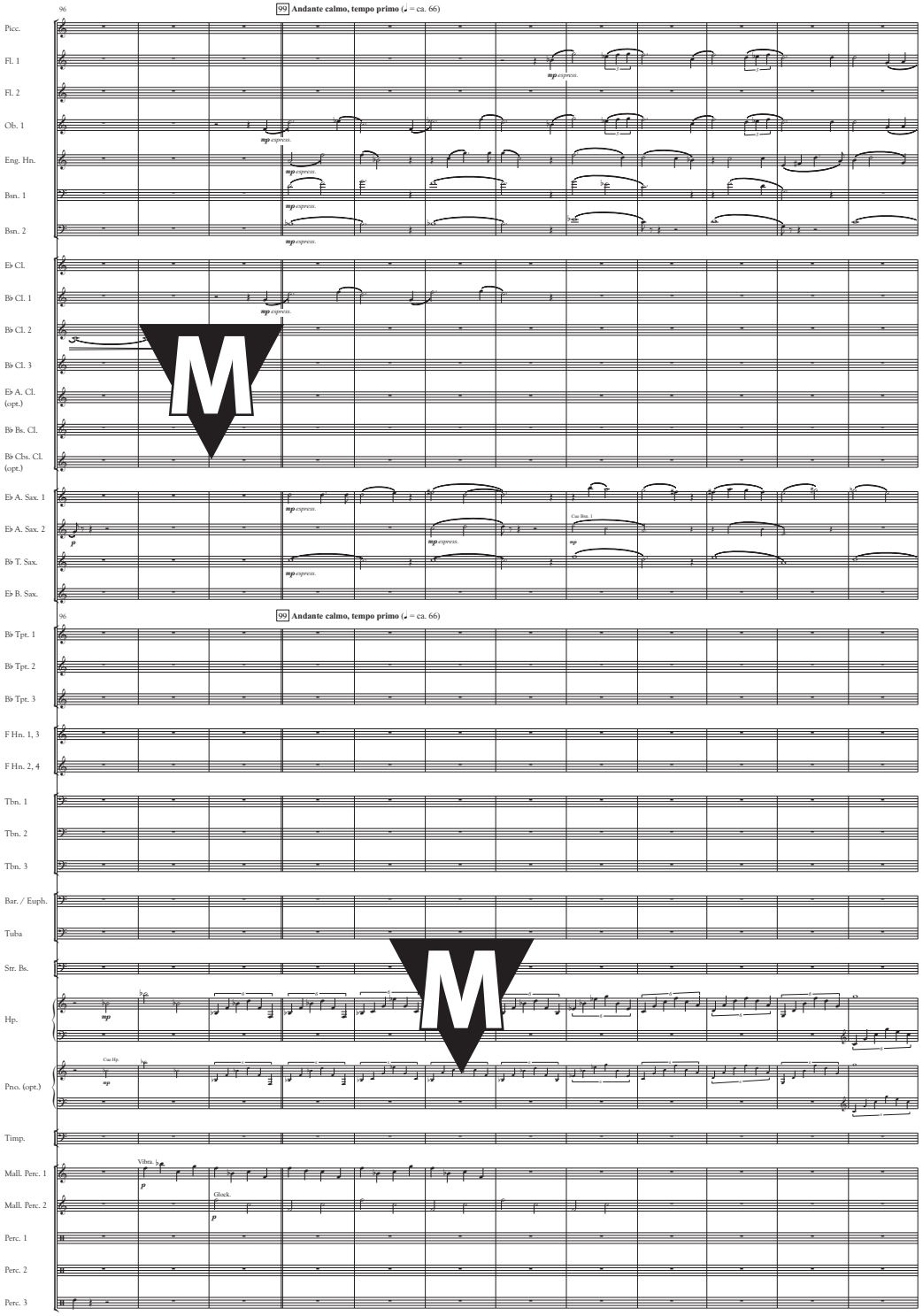

57
60
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Play, Xylo.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3
Bowed Tamtam (ugly sound)

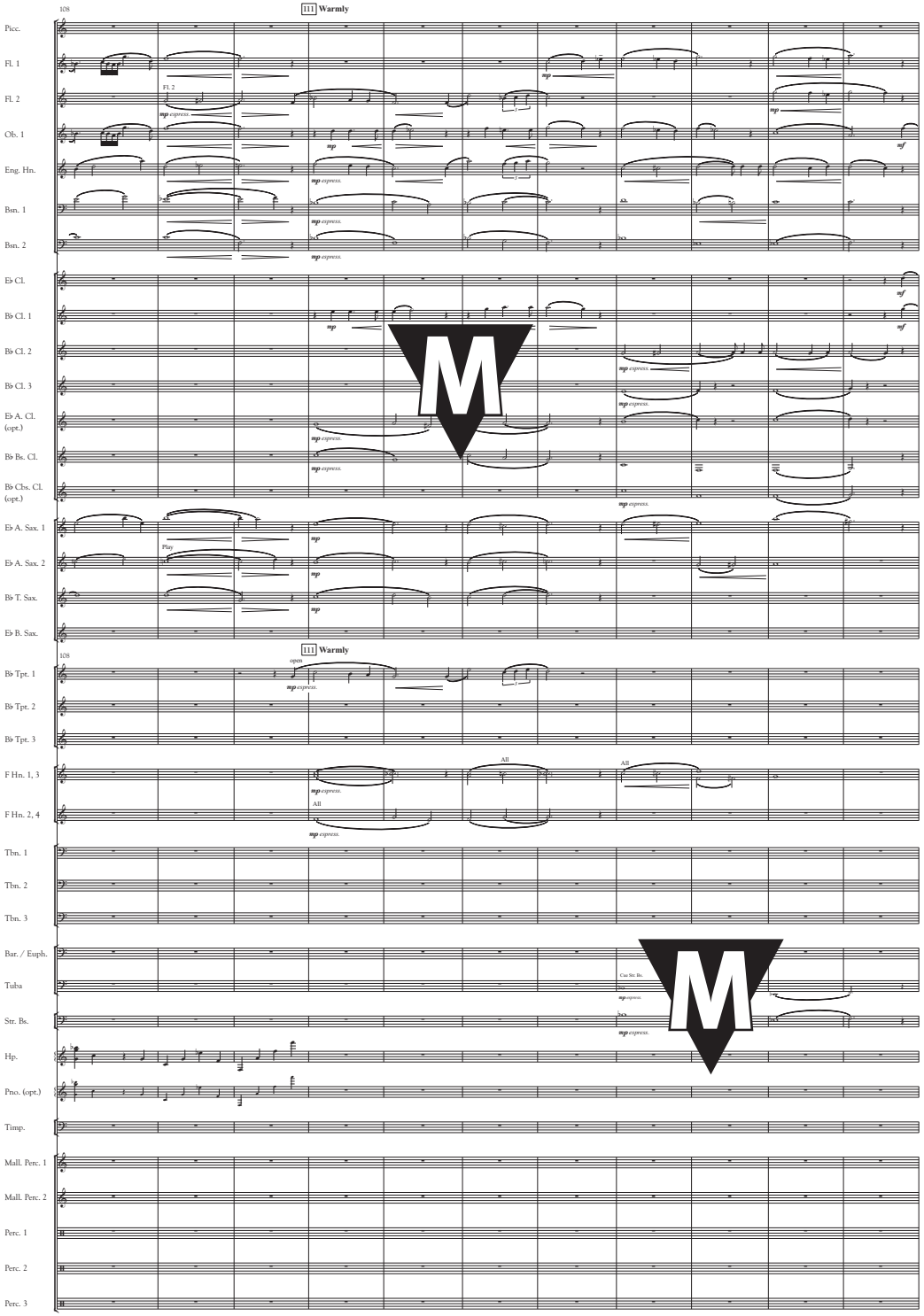

65
66 Rit.
Grave, molto dramatico
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
Cue Ob.
Play
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3

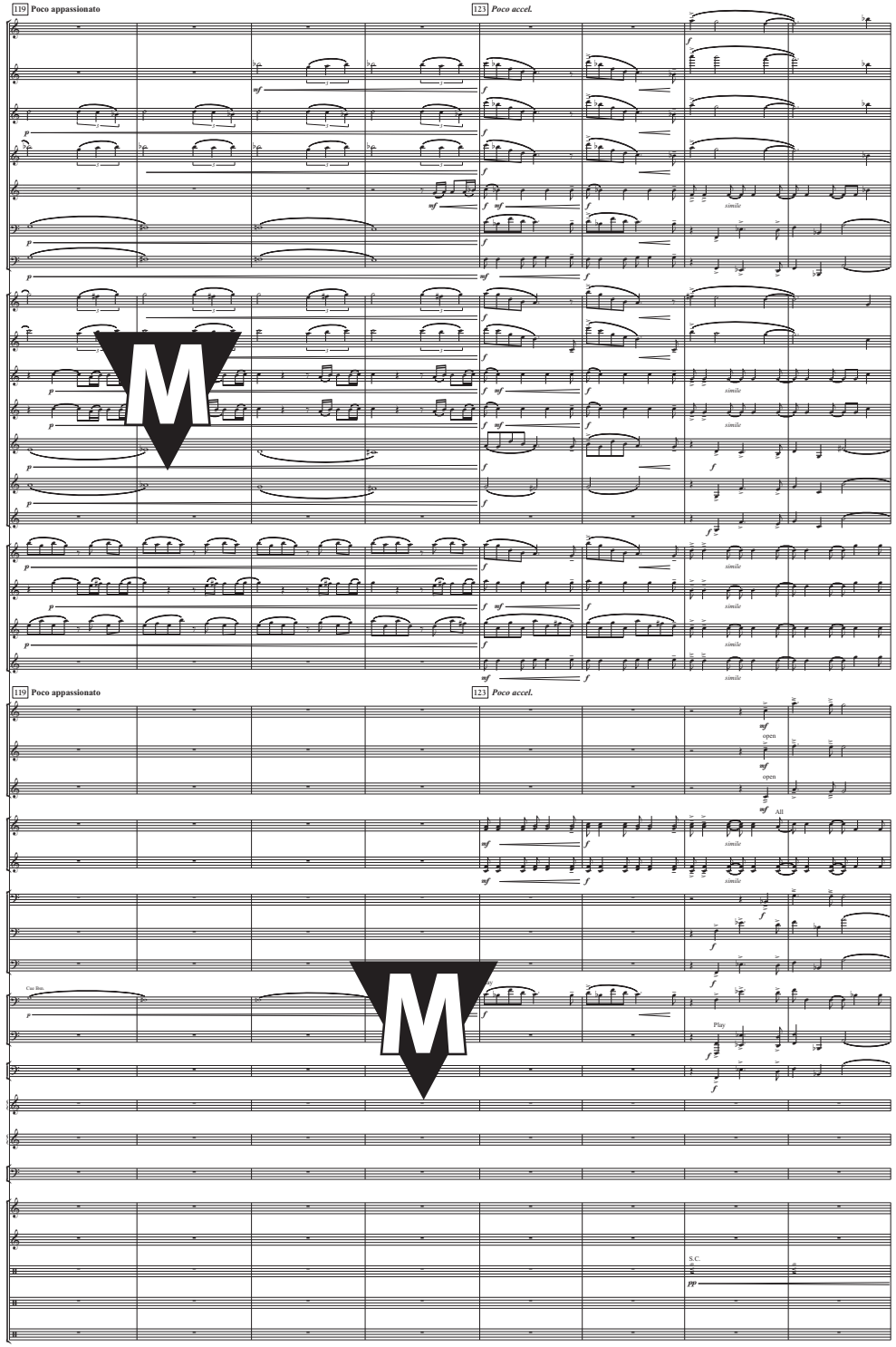

73 A tempo, with intensity! (♩ = ca. 66)
Rit.
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3
to A. Fl.
A. Fl. Solo
to Eng. Hn.
Cue A. Fl. Solo
Glock.
S.C.
Ratchet

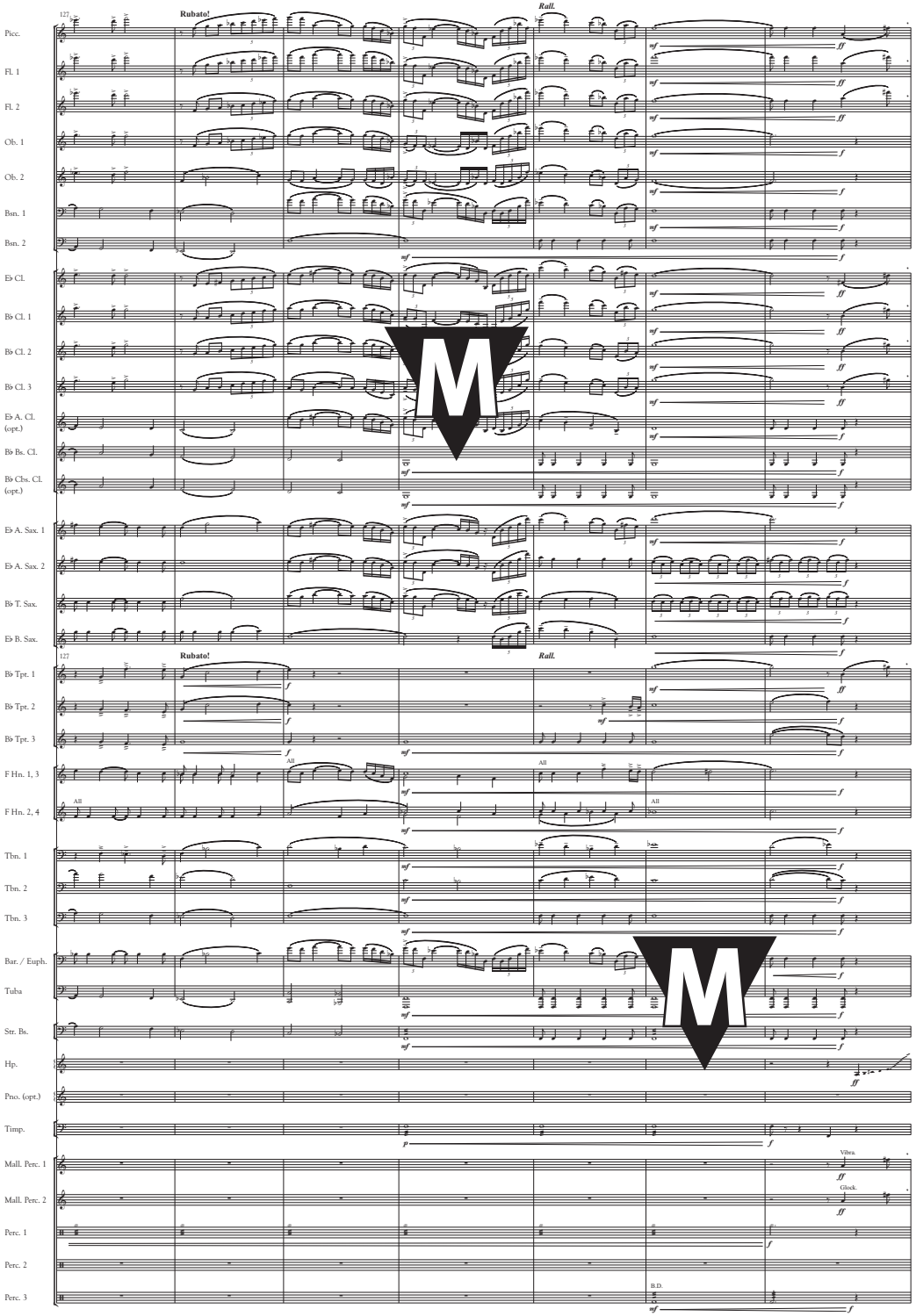

82 Poco animato (♩ = ca. 70)
Picc.
Fl. 1
A. Fl.
Ob. 1
Eng. Hn.
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3
to Fl. 2
Cue Eng. Hn.
Play
All

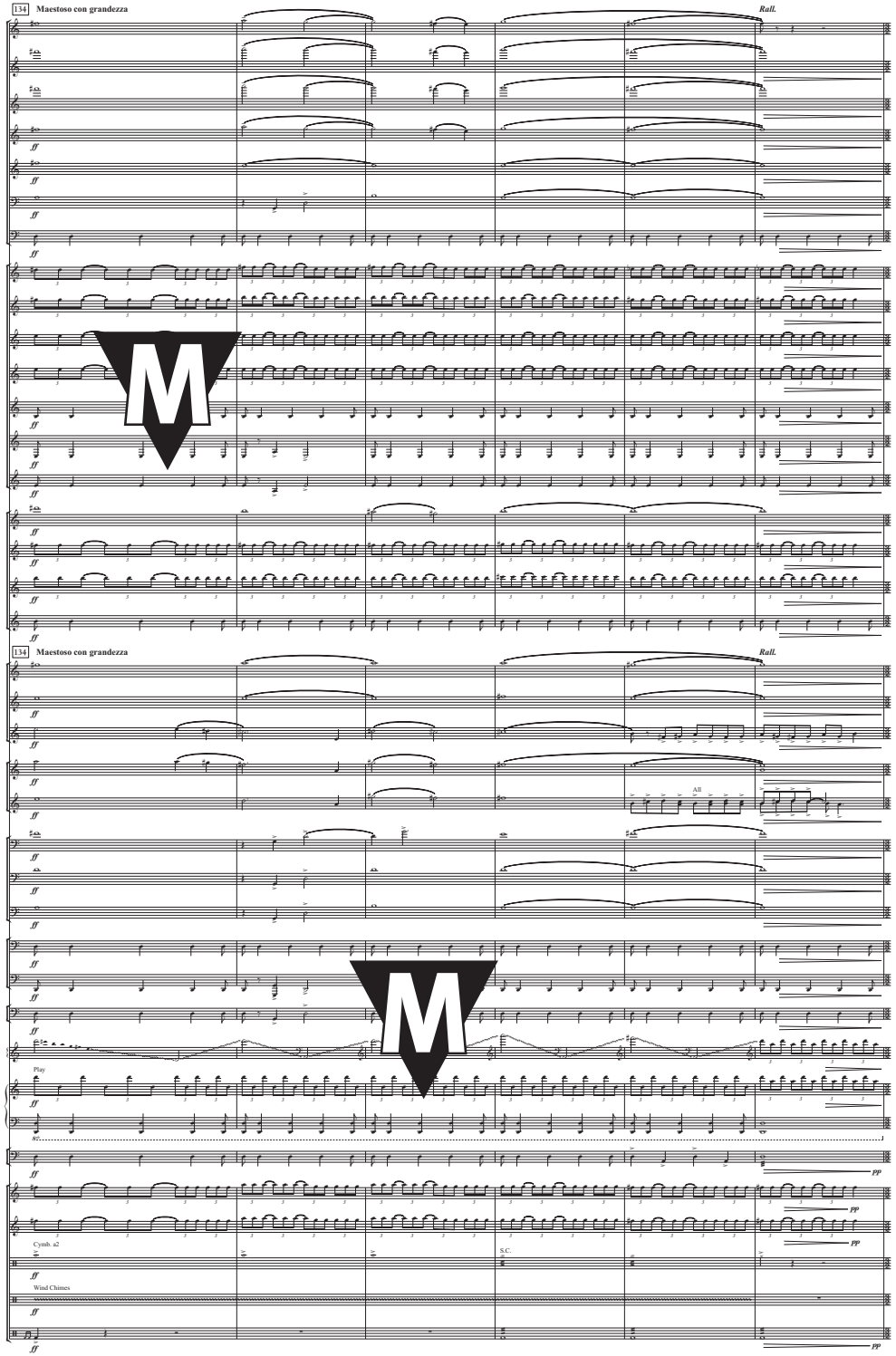

89
92 Più calmo
Picc.
Fl. 1
Fl. 2
Ob. 1
Eng. Hn.
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3
Play
mf dolore
mp
poco a poco dim.
arco
pizz.
S.C.
Tambourine
Conga's
p
pp

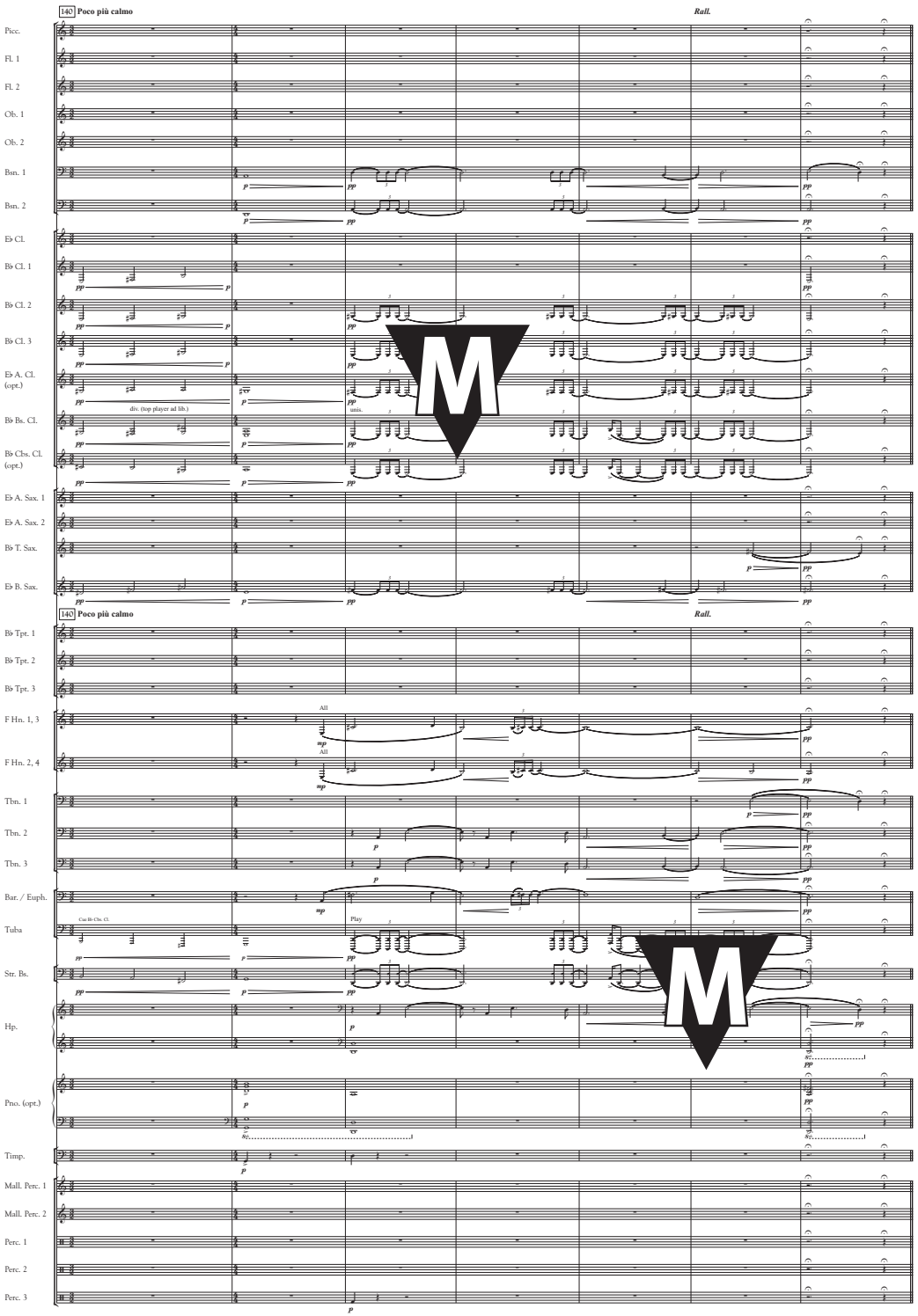

96
99 Andante calmo, tempo primo (♩ = ca. 66)
Picc.
Fl. 1
Fl. 2
Ob. 1
Eng. Hn.
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3
mp espress.
Cue Bsn. 1
Cue Hp.
Vibes.
Glock.
p


108
111 Warmly
Picc.
Fl. 1
Fl. 2
Ob. 1
Eng. Hn.
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3
mp express.
Fl. 2
Play
open
All
Cue Str. Bs.

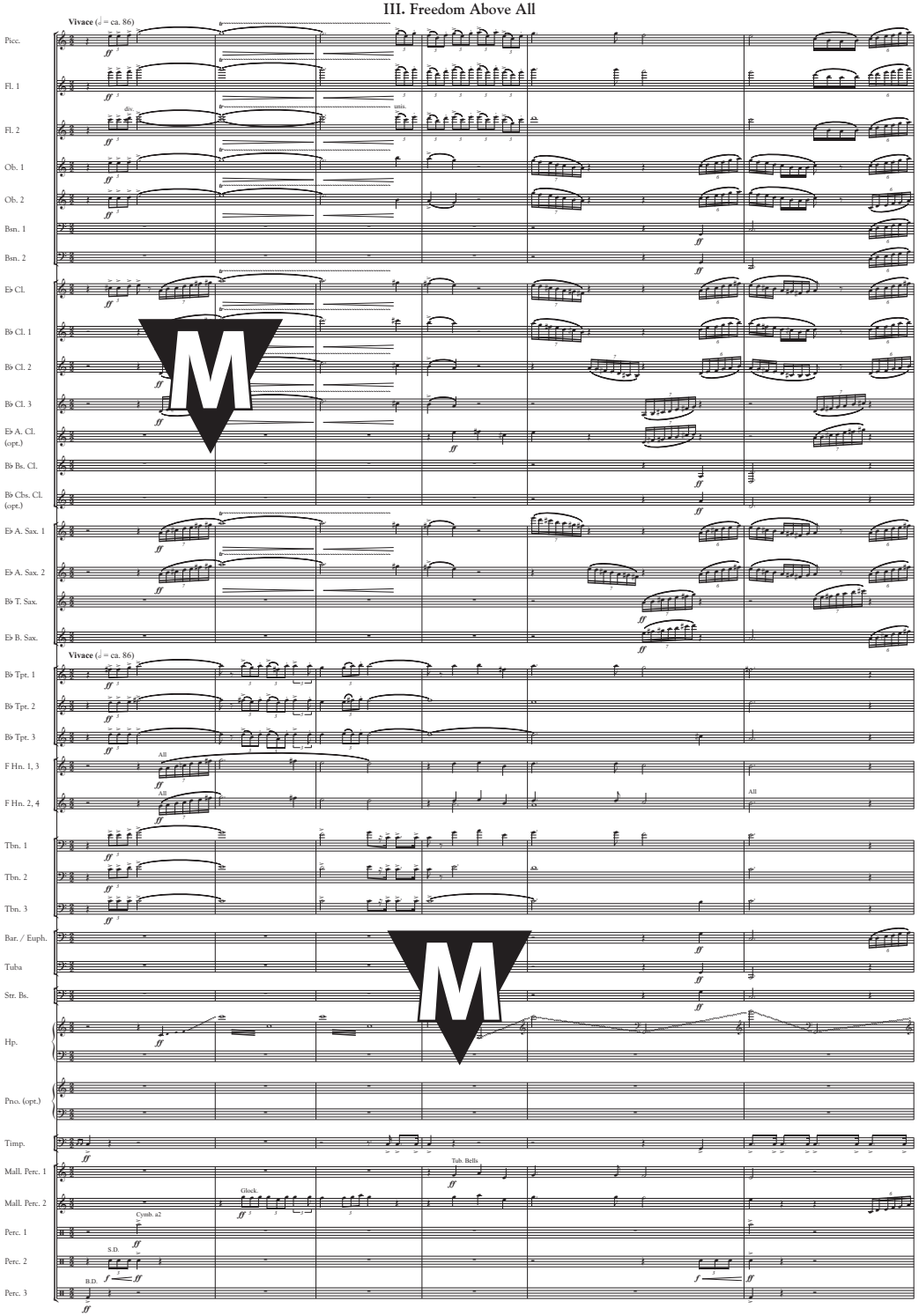

119 Poco appassionato
123 Poco accel.
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3
simile
open
All
Play
S.C.

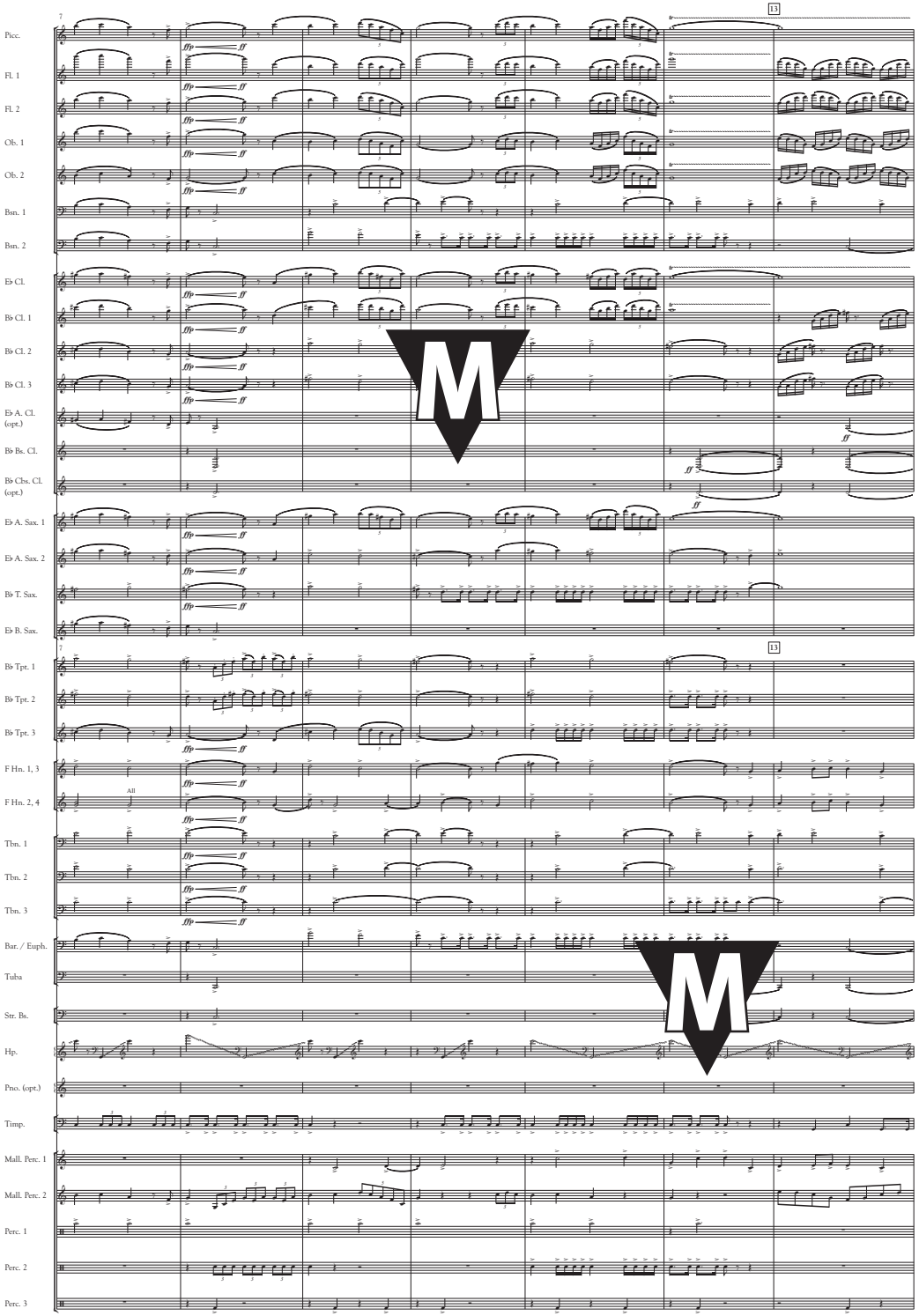

127
Rubato!
Rall.
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
All
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Vibra.
Mall. Perc. 2
Glock.
Perc. 1
Perc. 2
Perc. 3
B.D.

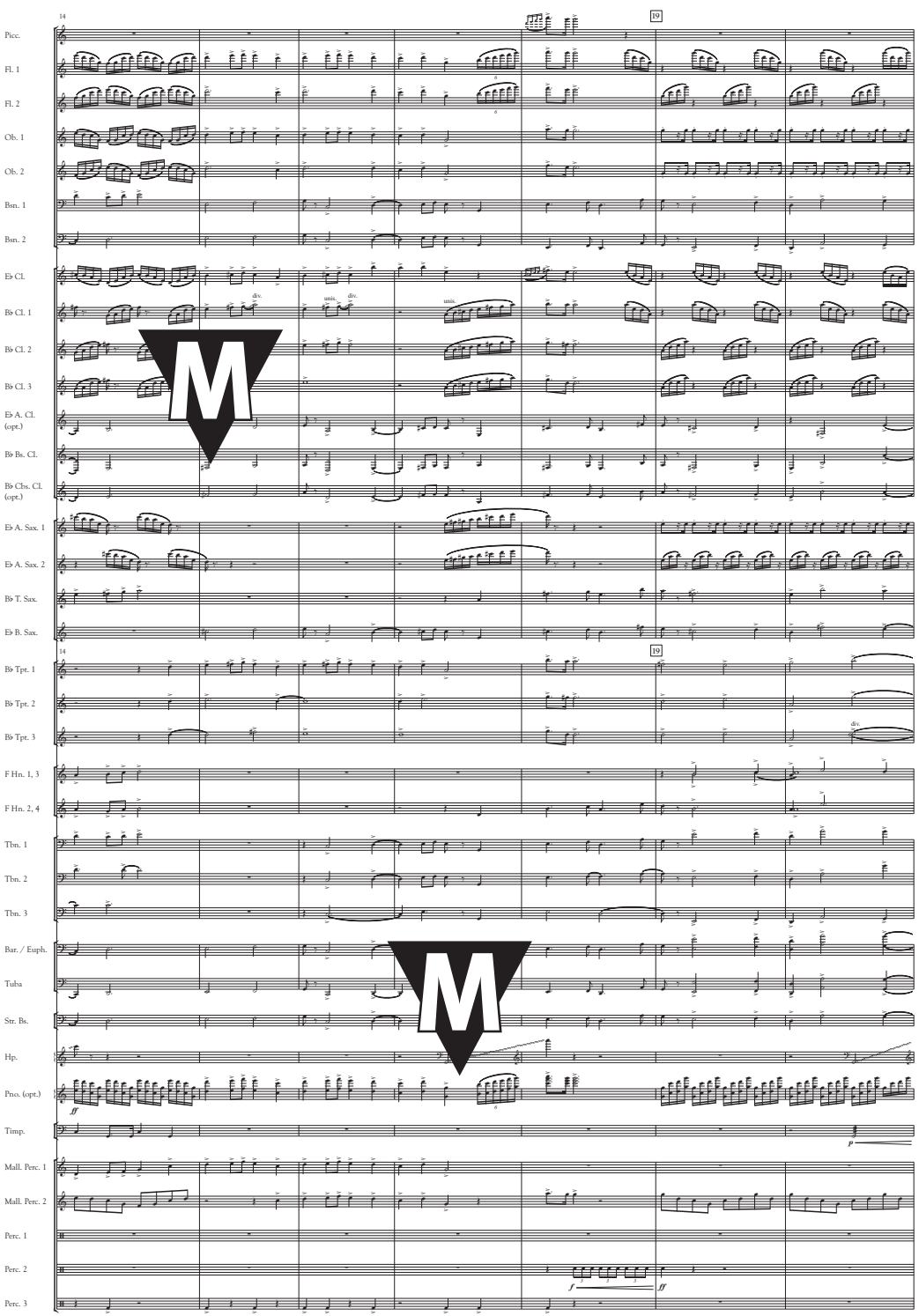

134
Maestoso con grandezza
Rall.
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
All
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Play
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Cymb. a2
S.C.
Perc. 1
Wind Chimes
Perc. 2
Perc. 3

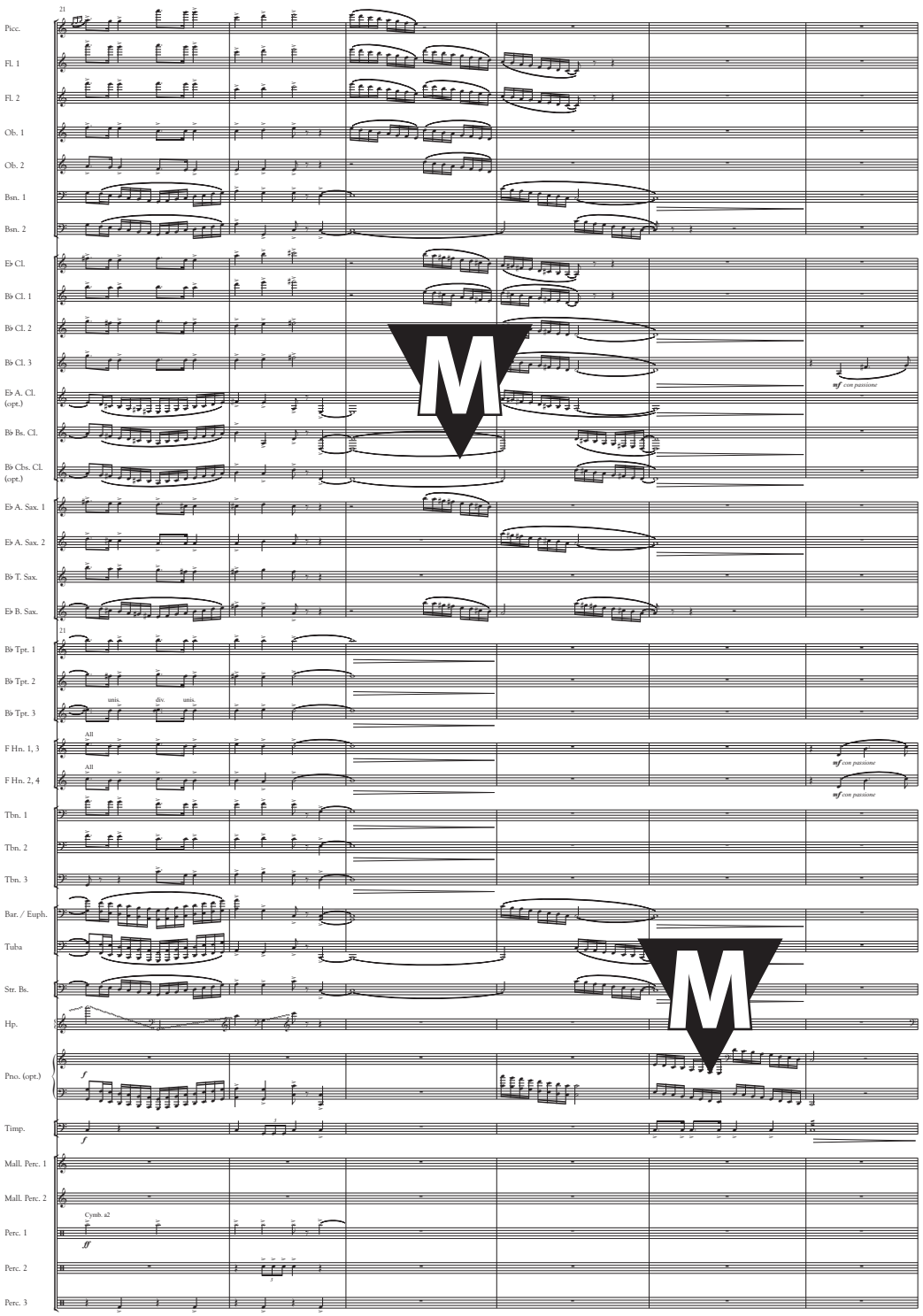


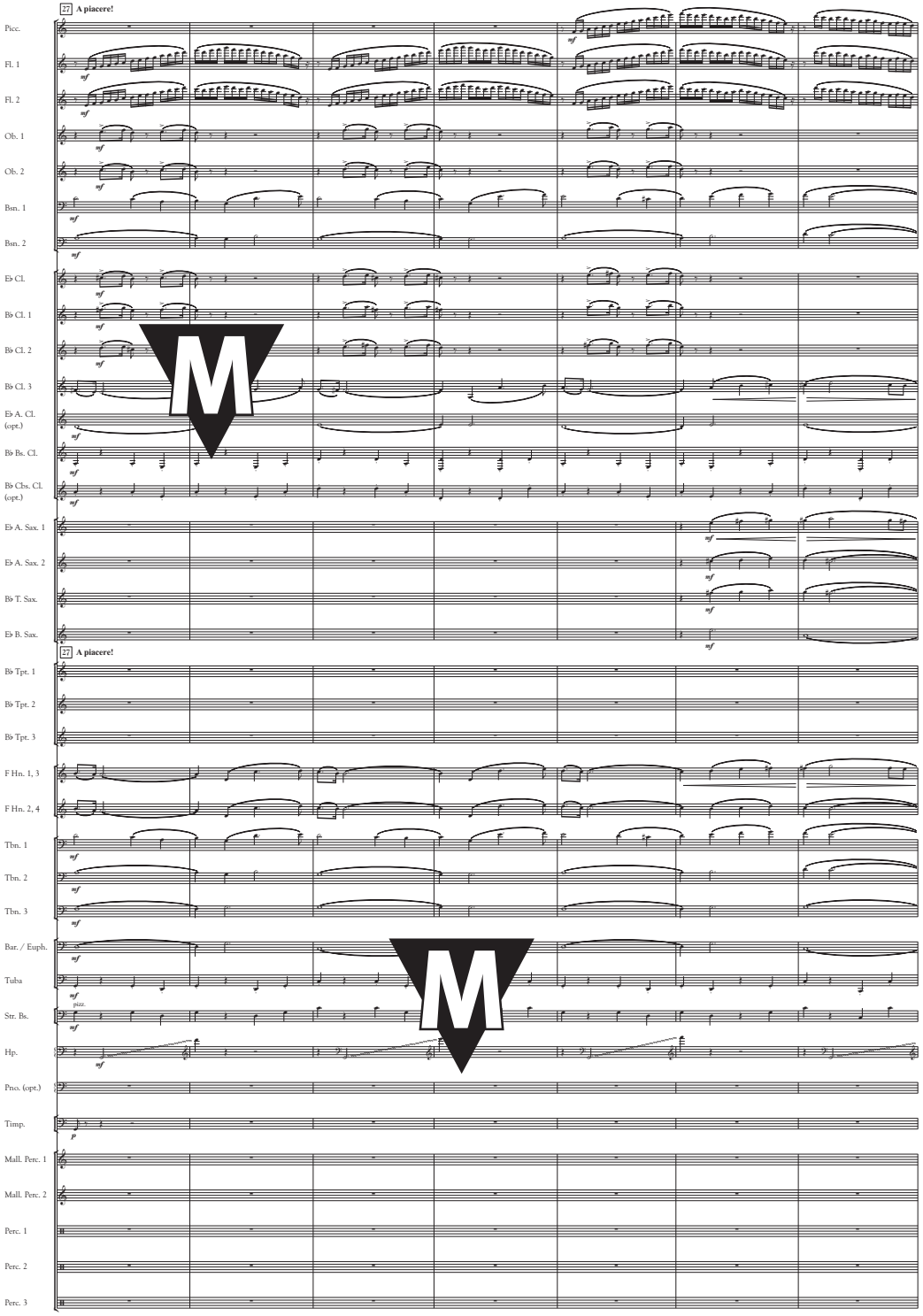
III. Freedom Above All

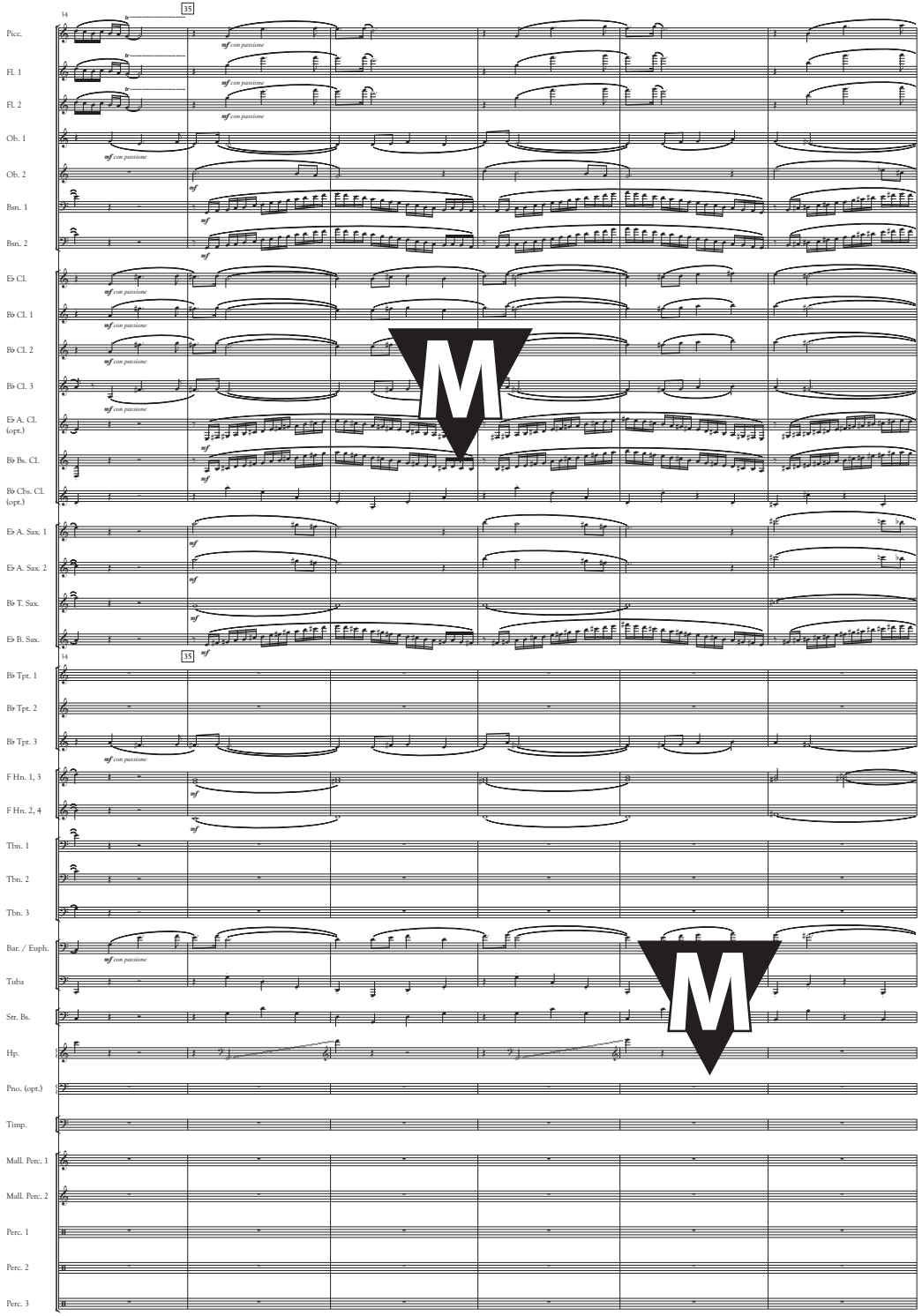


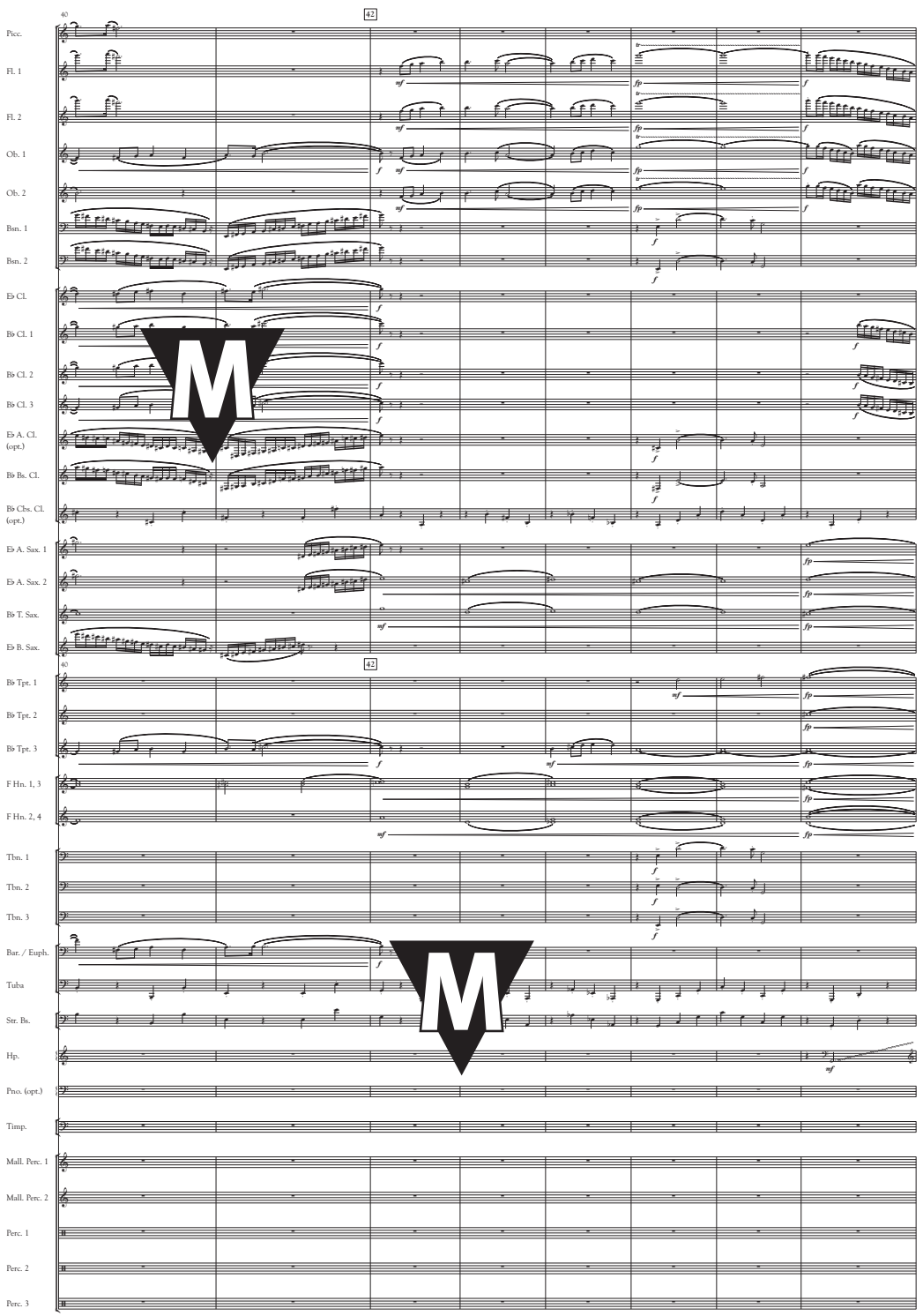

7
13
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
Alt
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3

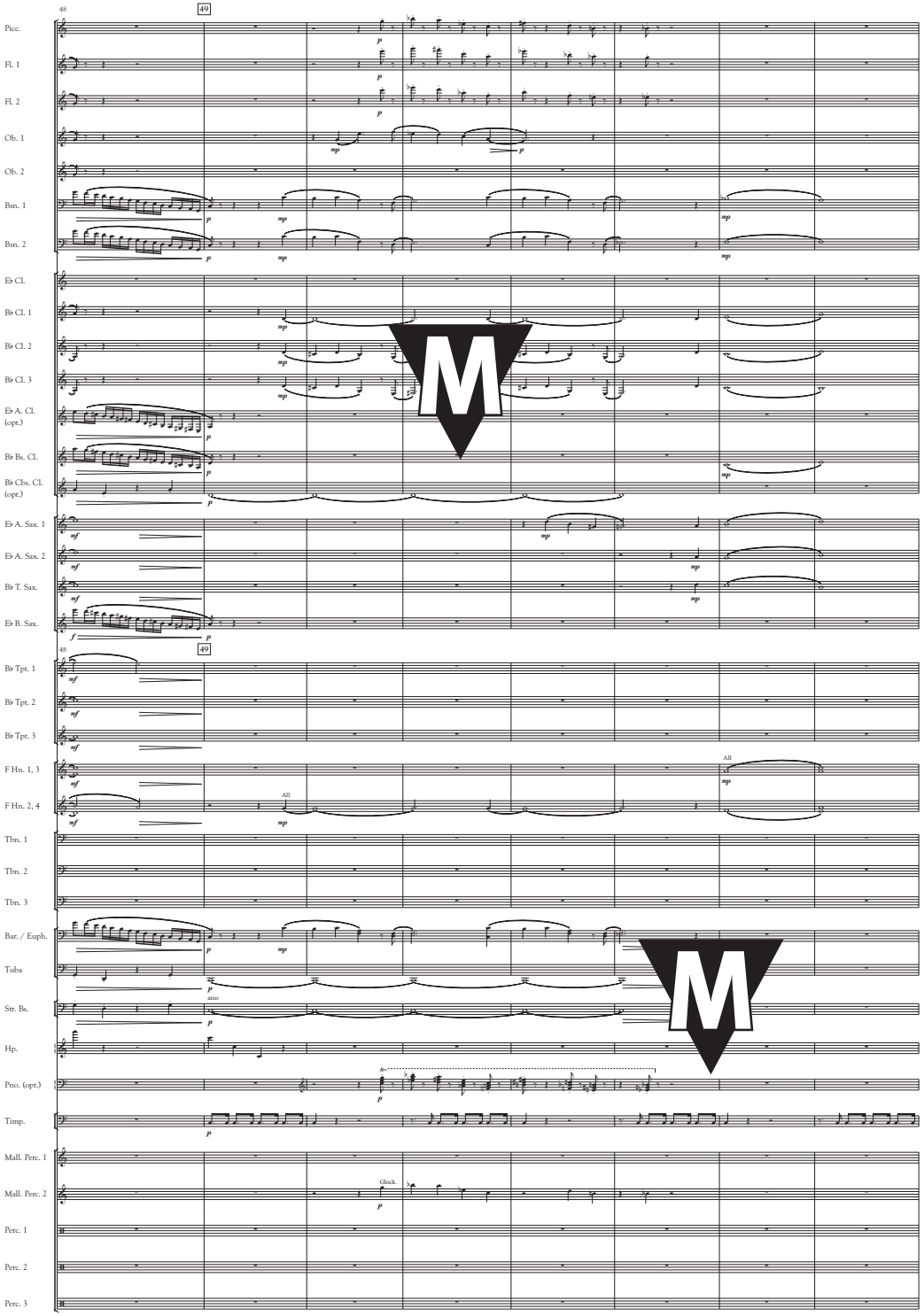

14
19
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3

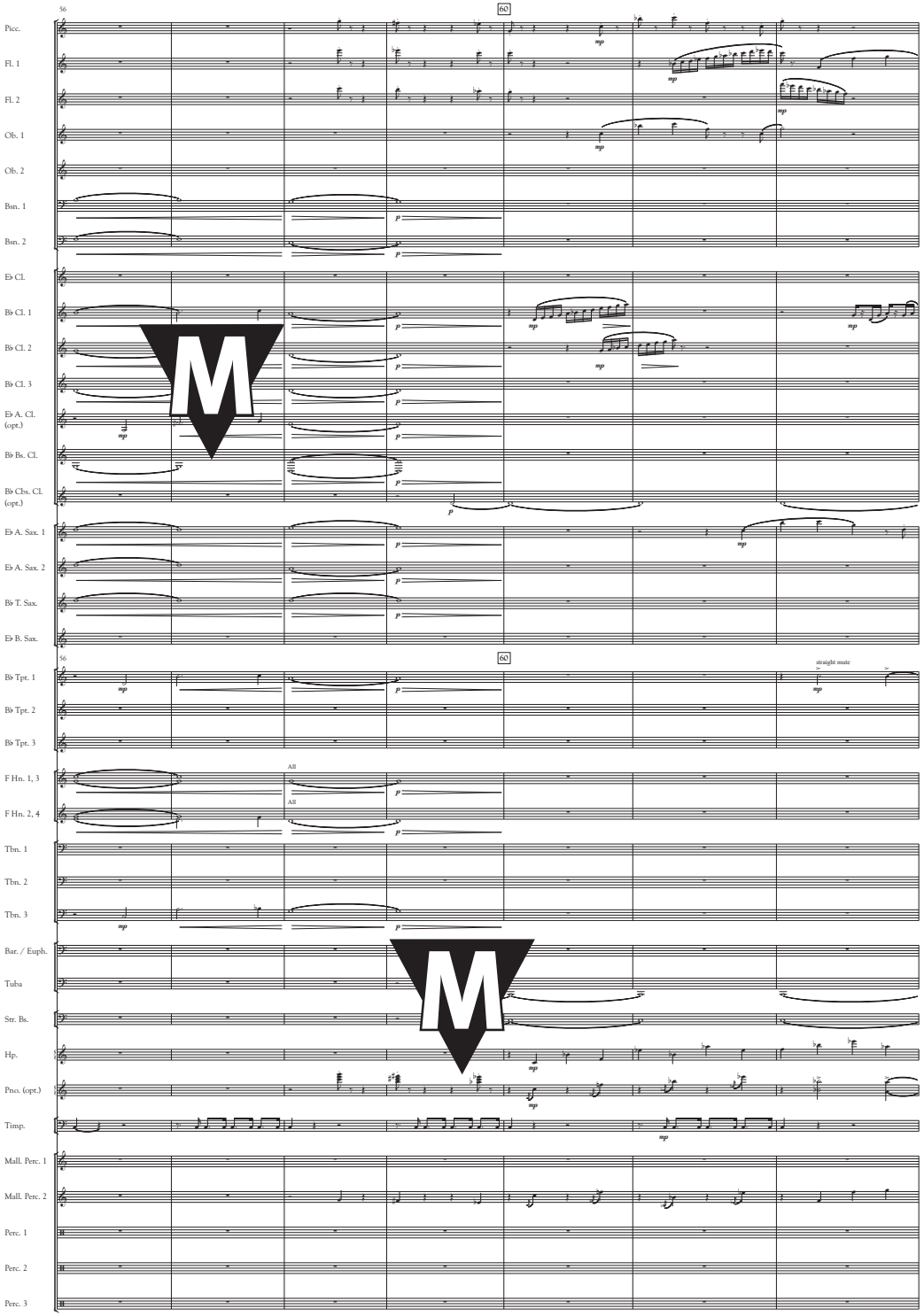

21
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
21
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
unis.
div.
unis.
F Hn. 1, 3
F Hn. 2, 4
All
All
mf con passione
mf con passione
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
f
Timp.
f
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3
Cymb. a2
ff
mf con passione

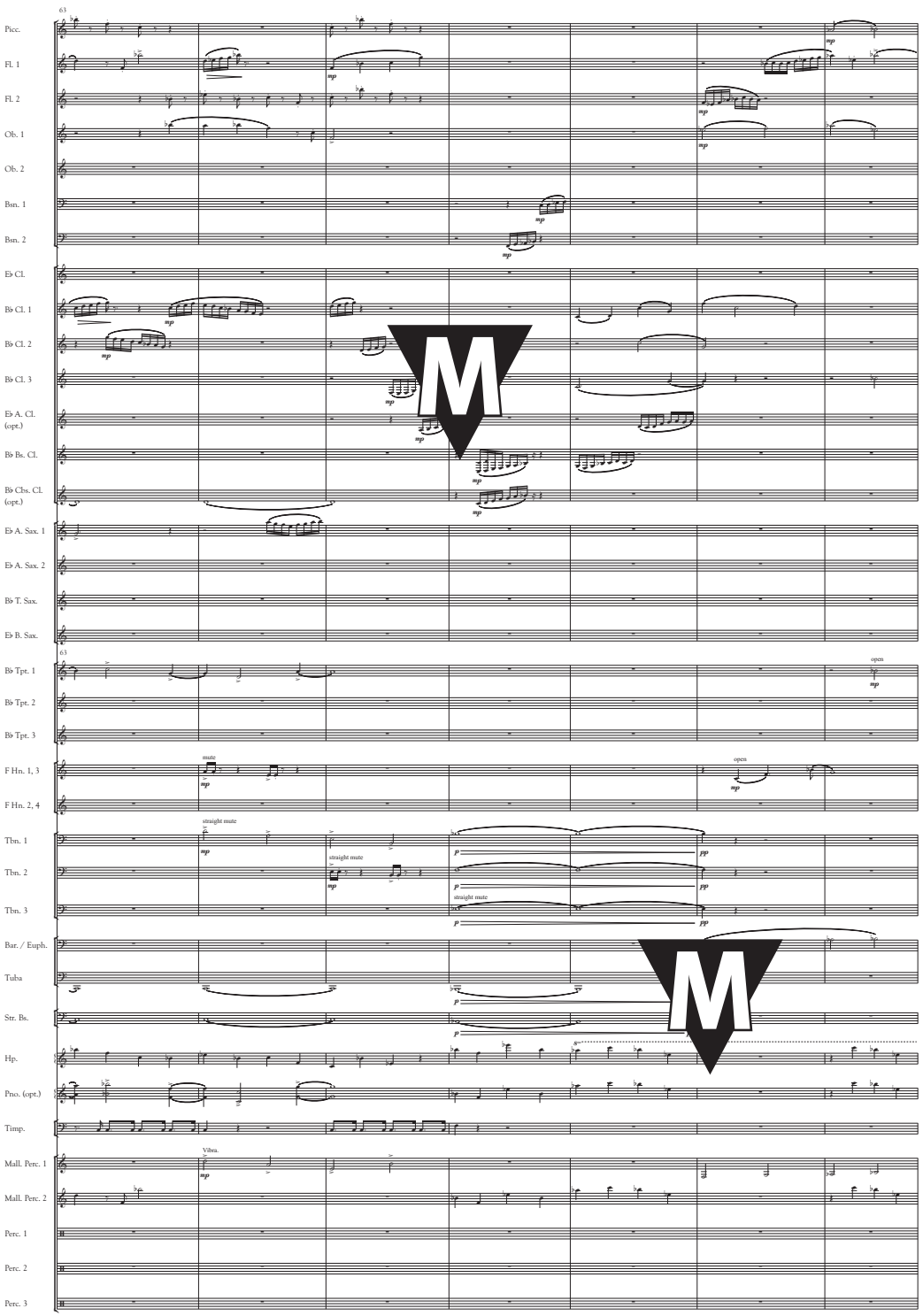

27 A piacere!
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
27 A piacere!
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
pizz.
Str. Bs.
Hp.
Pno. (opt.)
Timp.
p
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3
mf

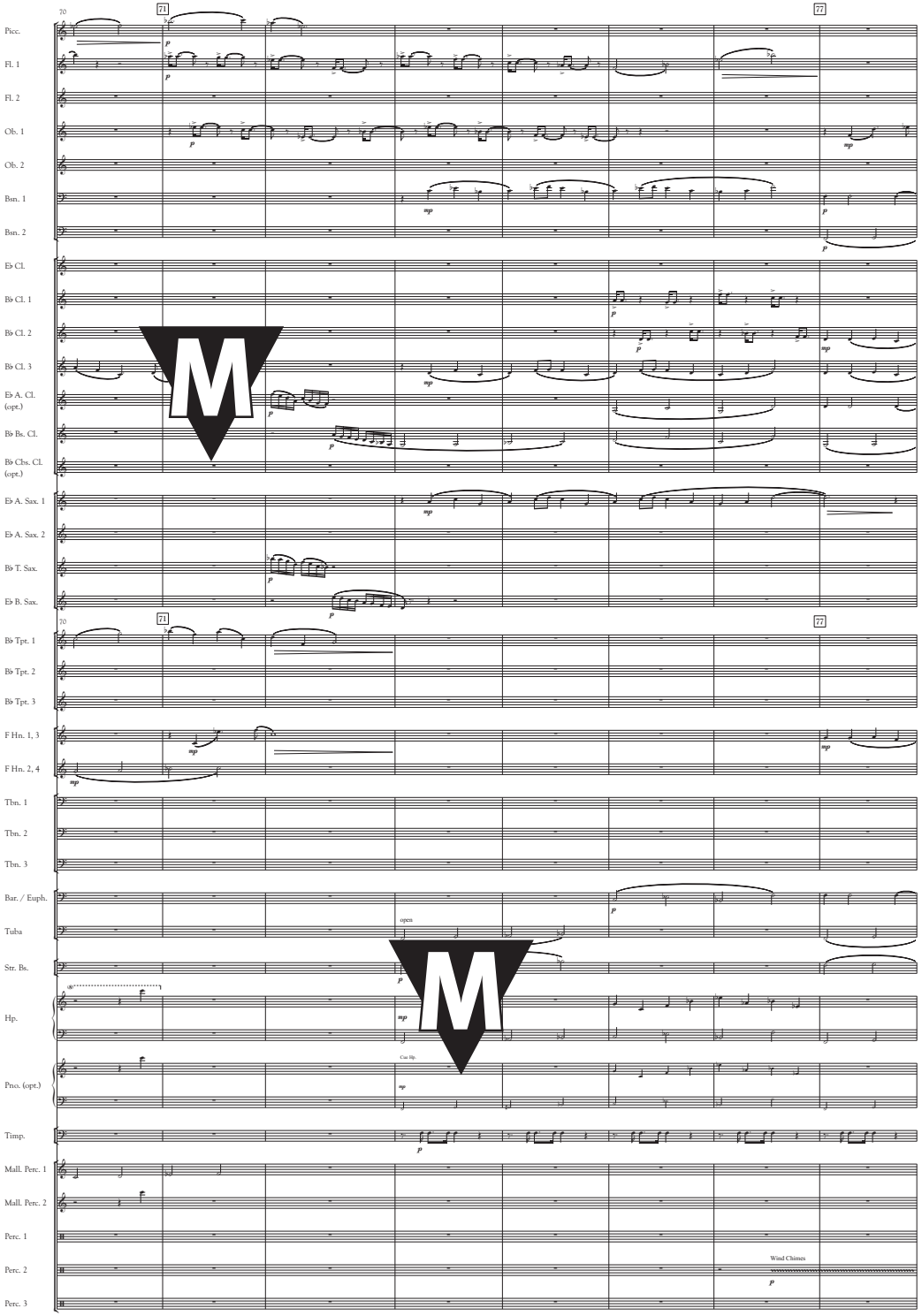

34
35
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3
mf con passione

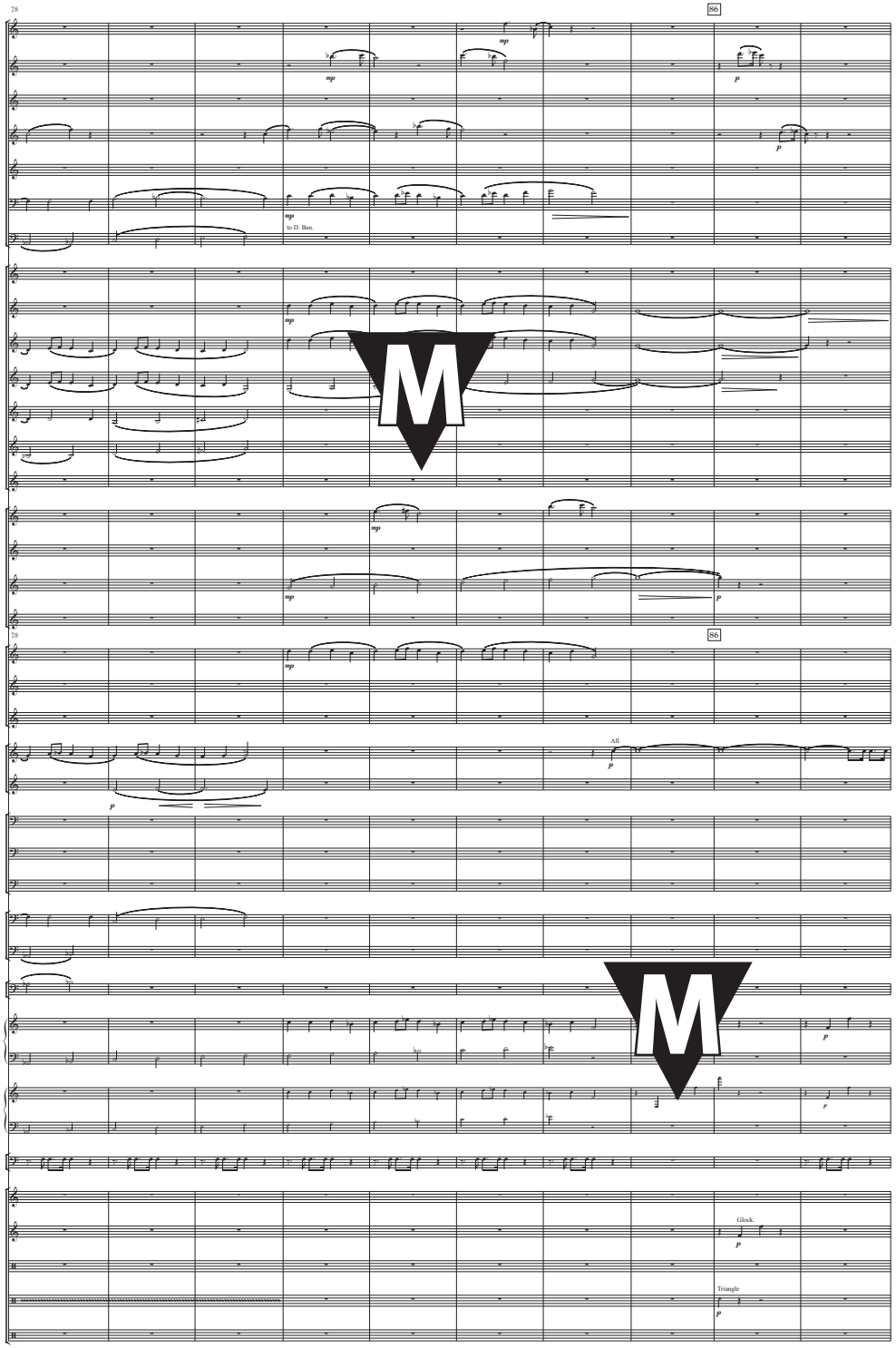

40
42
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3

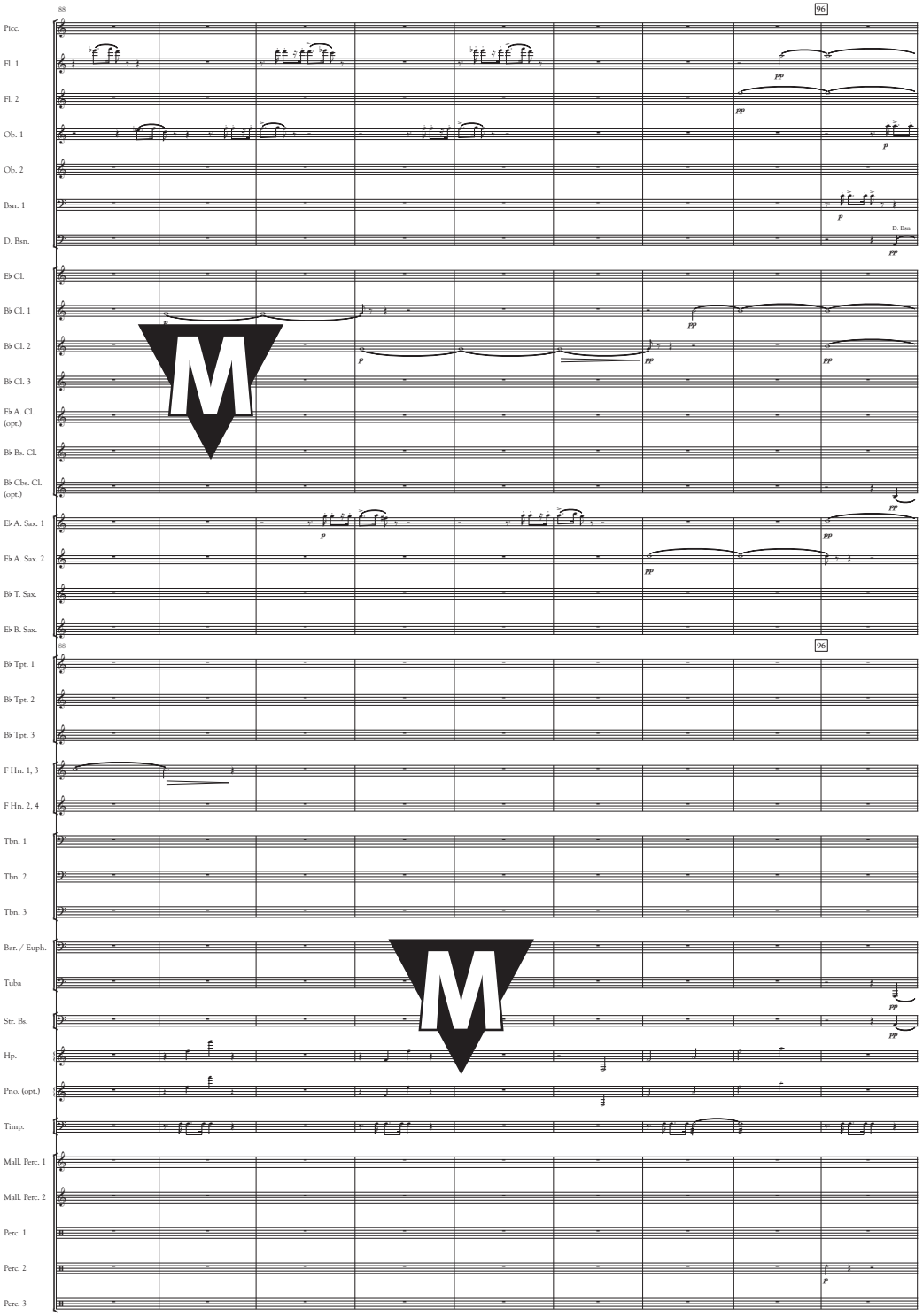

48
49
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
All
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
arco
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Glock.
Perc. 1
Perc. 2
Perc. 3

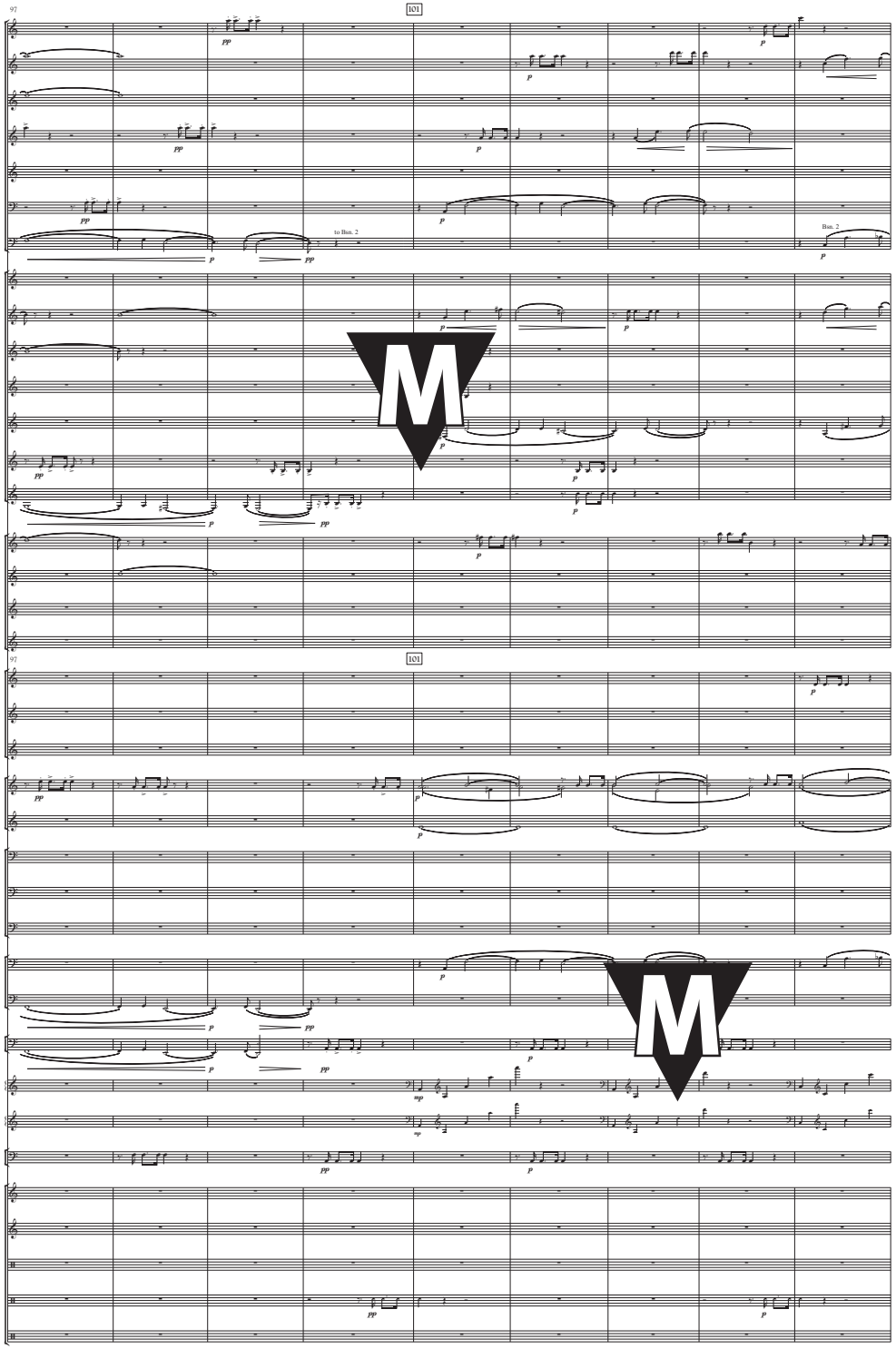

56
60
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpt. 1
straight mute
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
All
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3

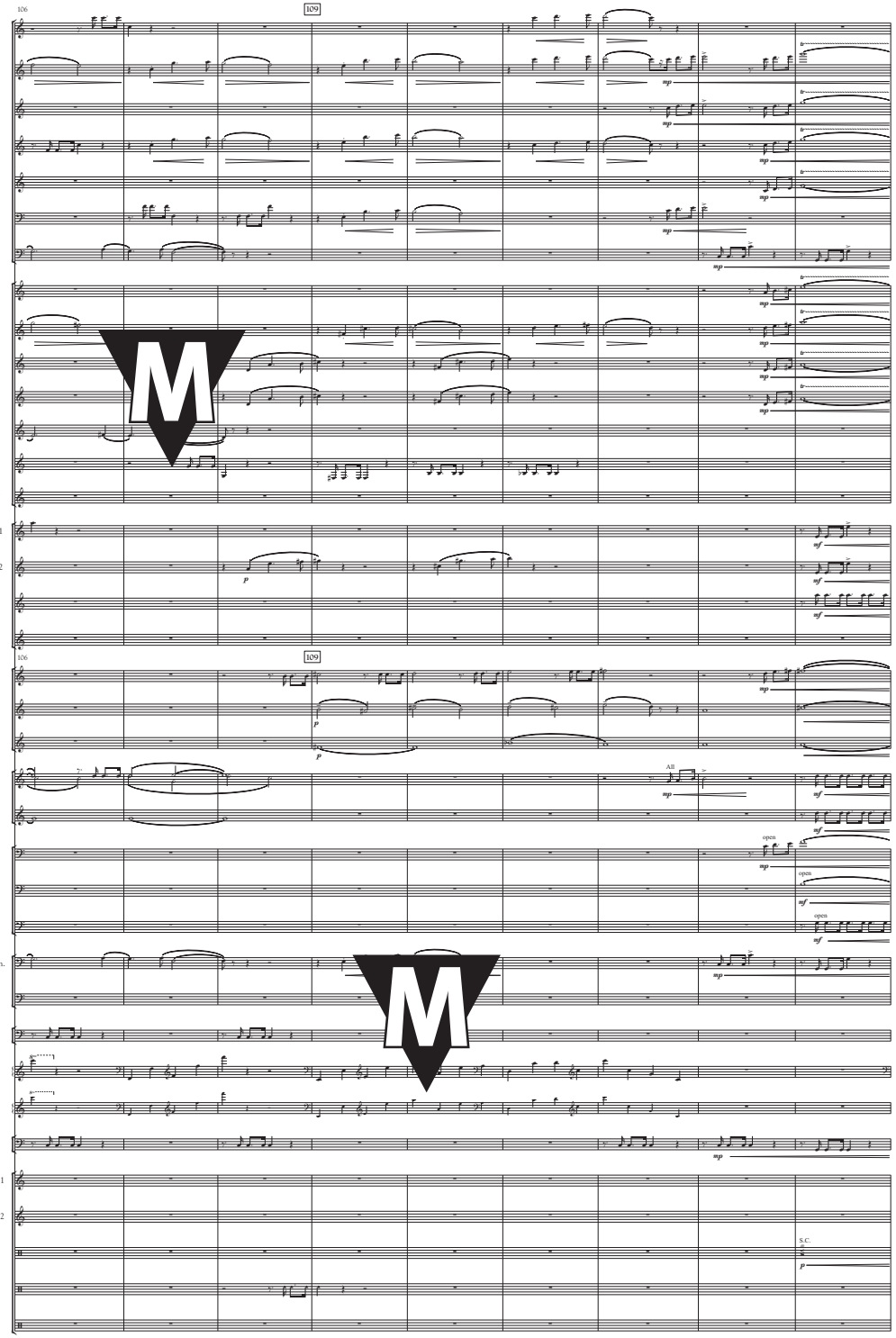

63
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
63
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3
mp
mute
straight mute
open
Vibra.
p
pp

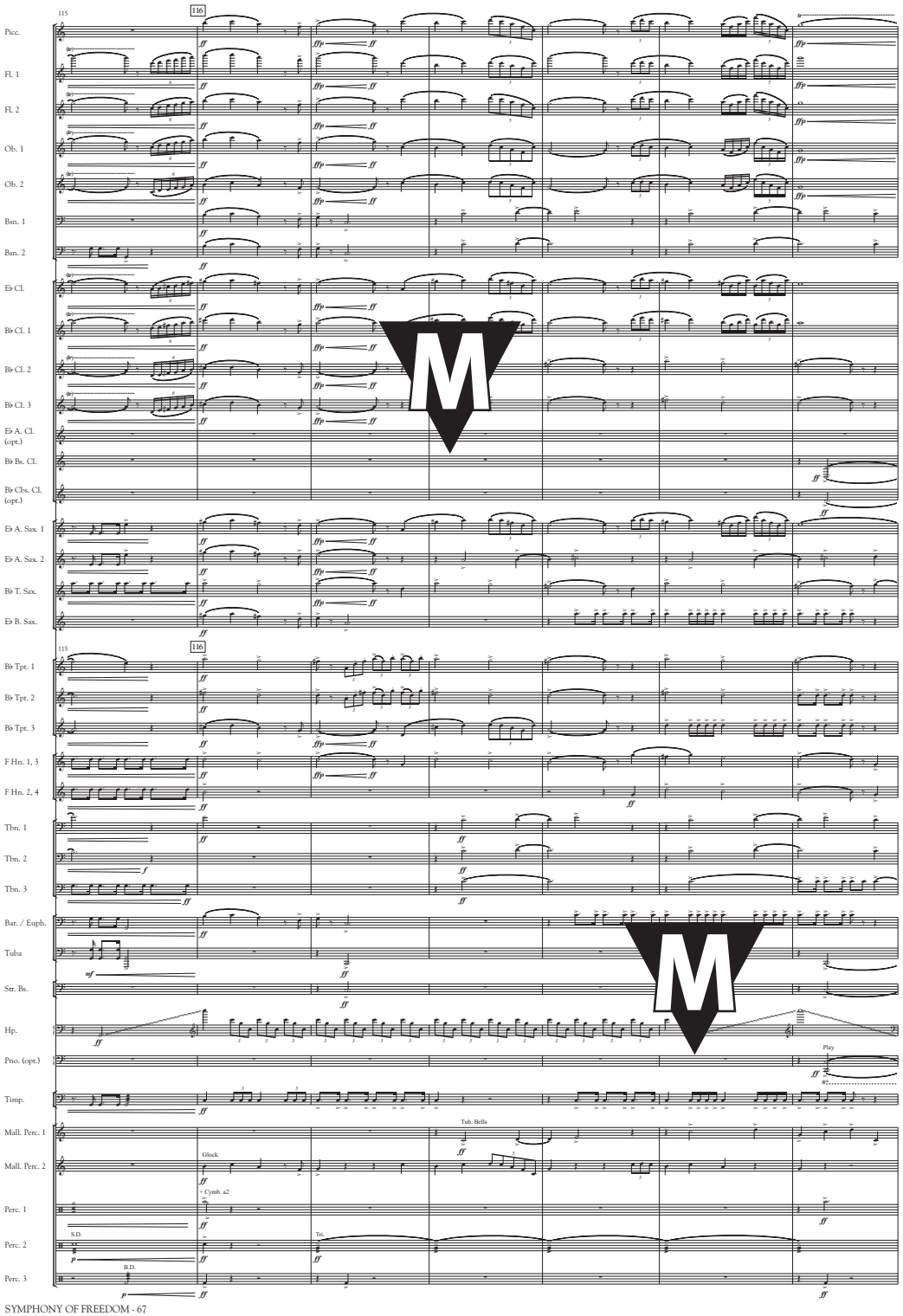

70
71
77
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
70
71
77
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3
open
Cue Hp.
Wind Chimes
p
mp

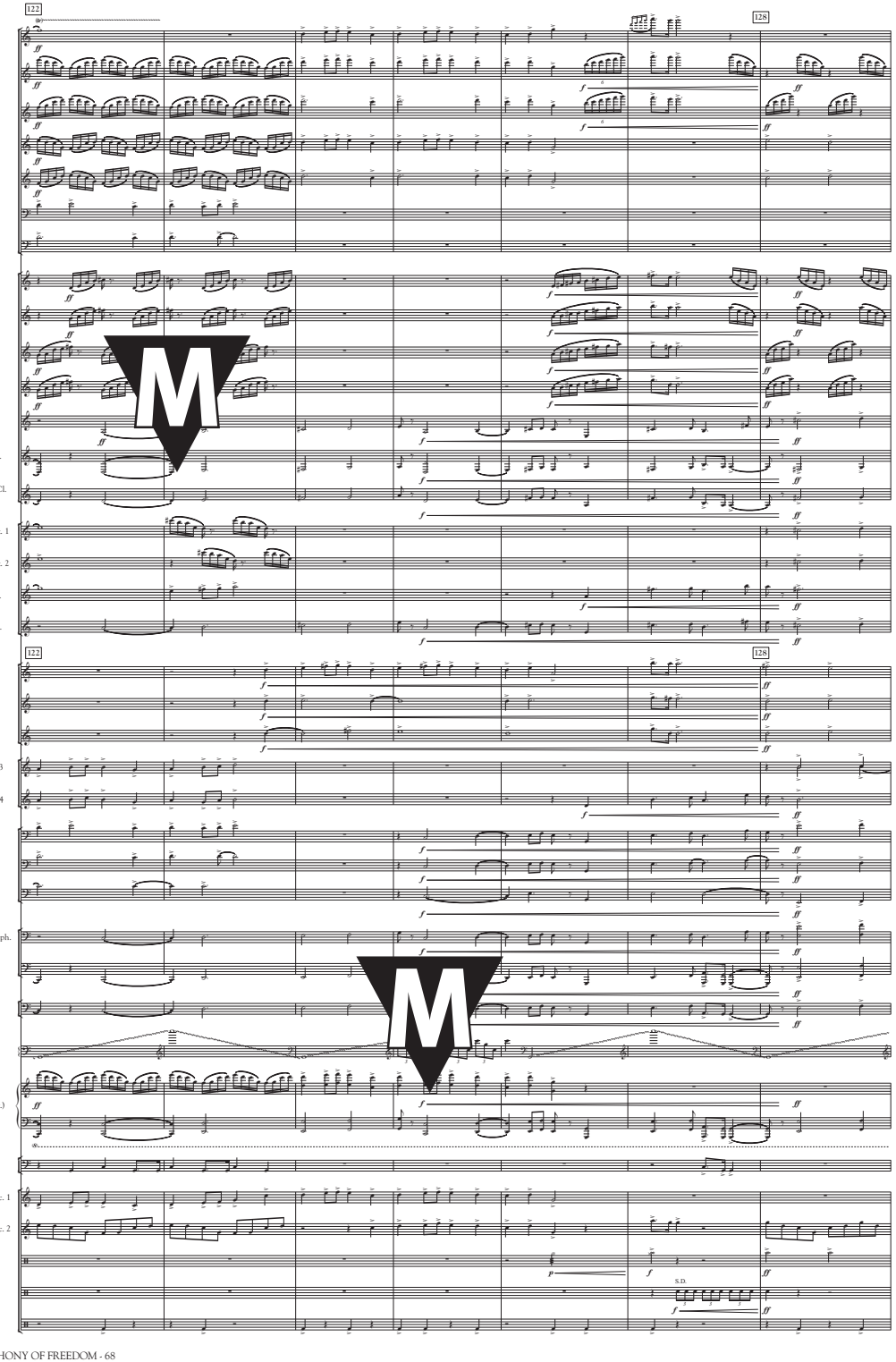

78
86
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
to D. Bsn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
All
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Glock.
Perc. 1
Perc. 2
Triangle
Perc. 3

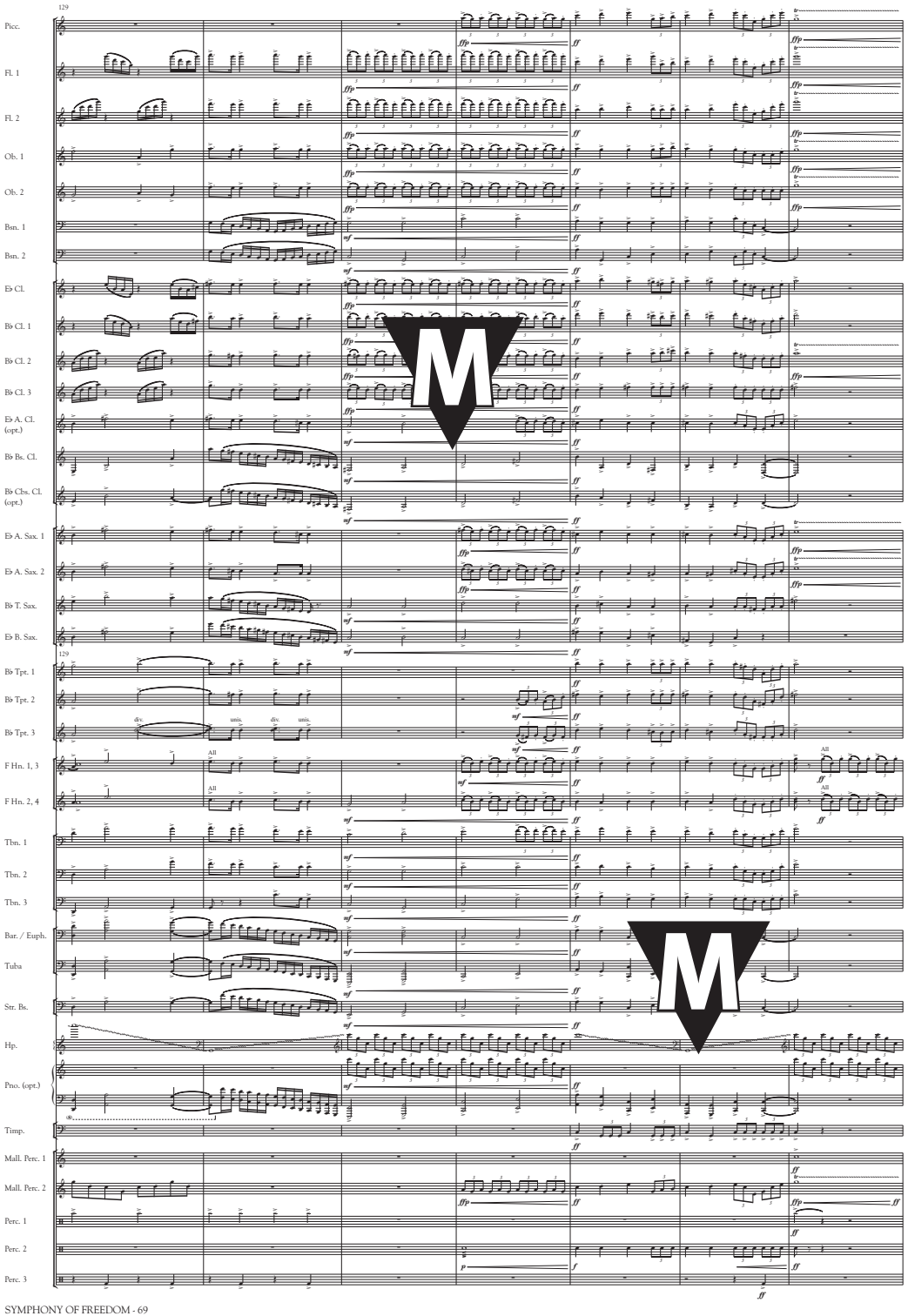

88
96
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
D. Bsn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3

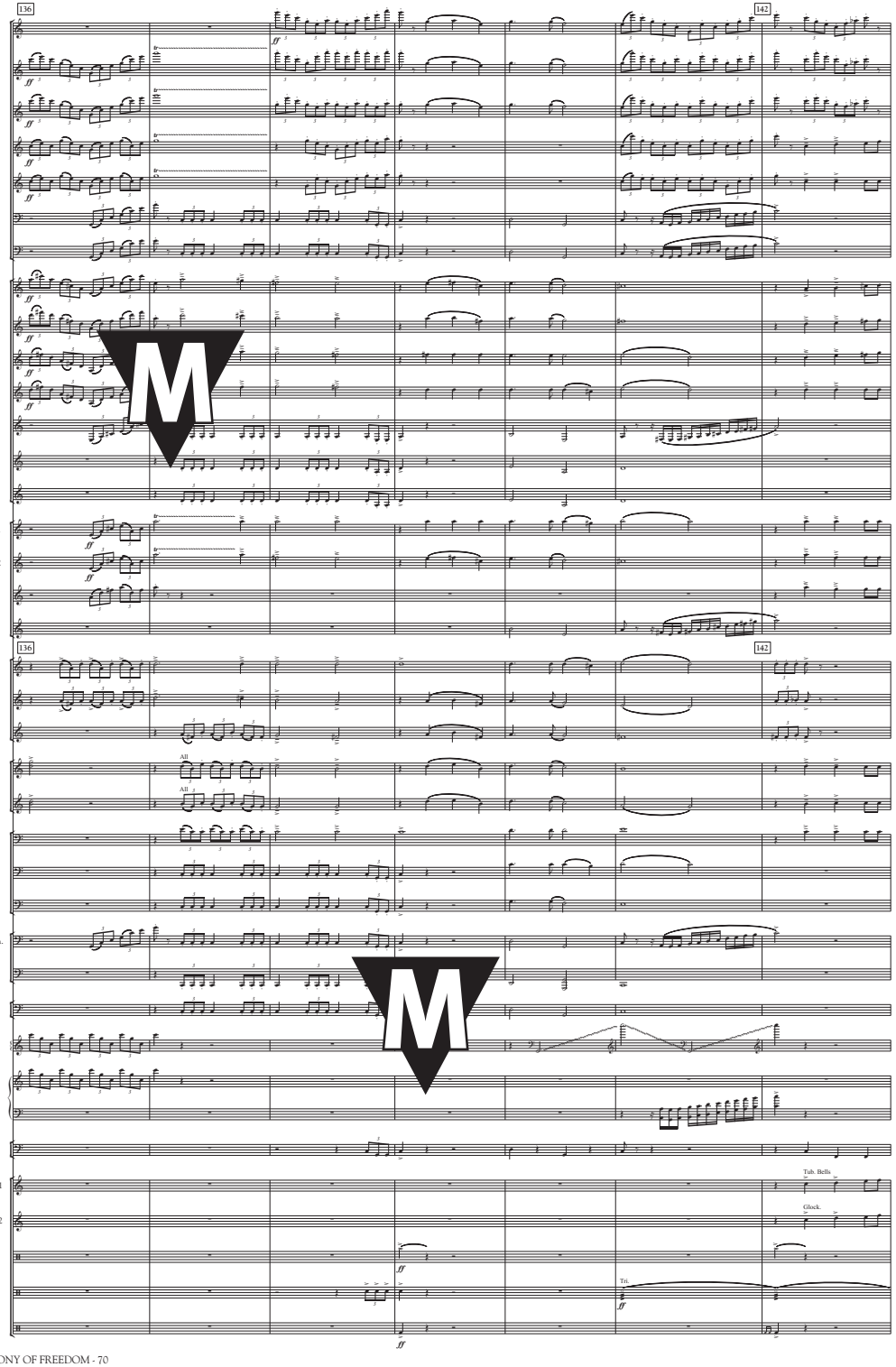

97
101
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
D. Bsn.
to Bsn. 2
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3

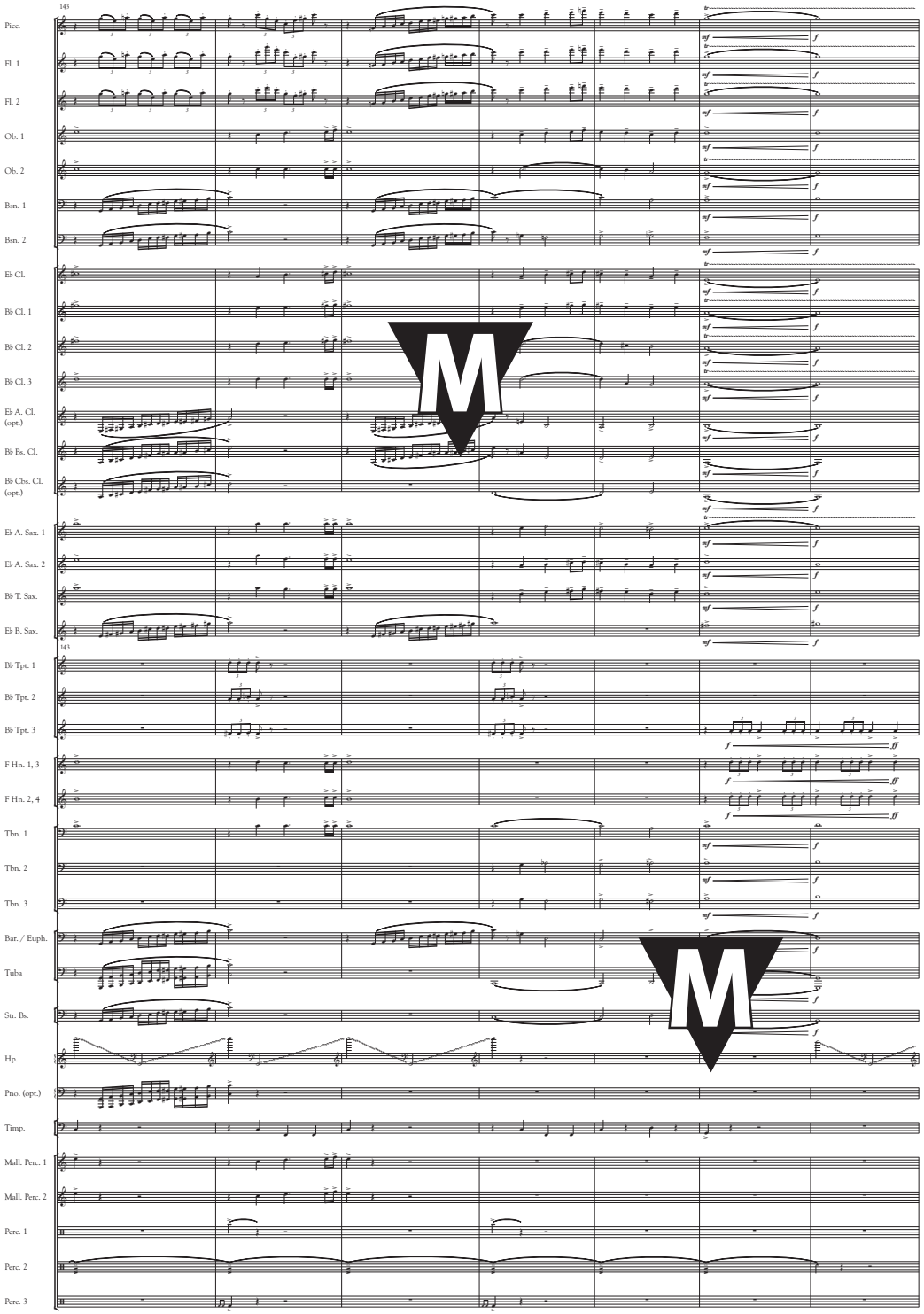

106
109
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
All
Tbn. 1
Tbn. 2
Tbn. 3
open
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
S.C.
Perc. 2
Perc. 3

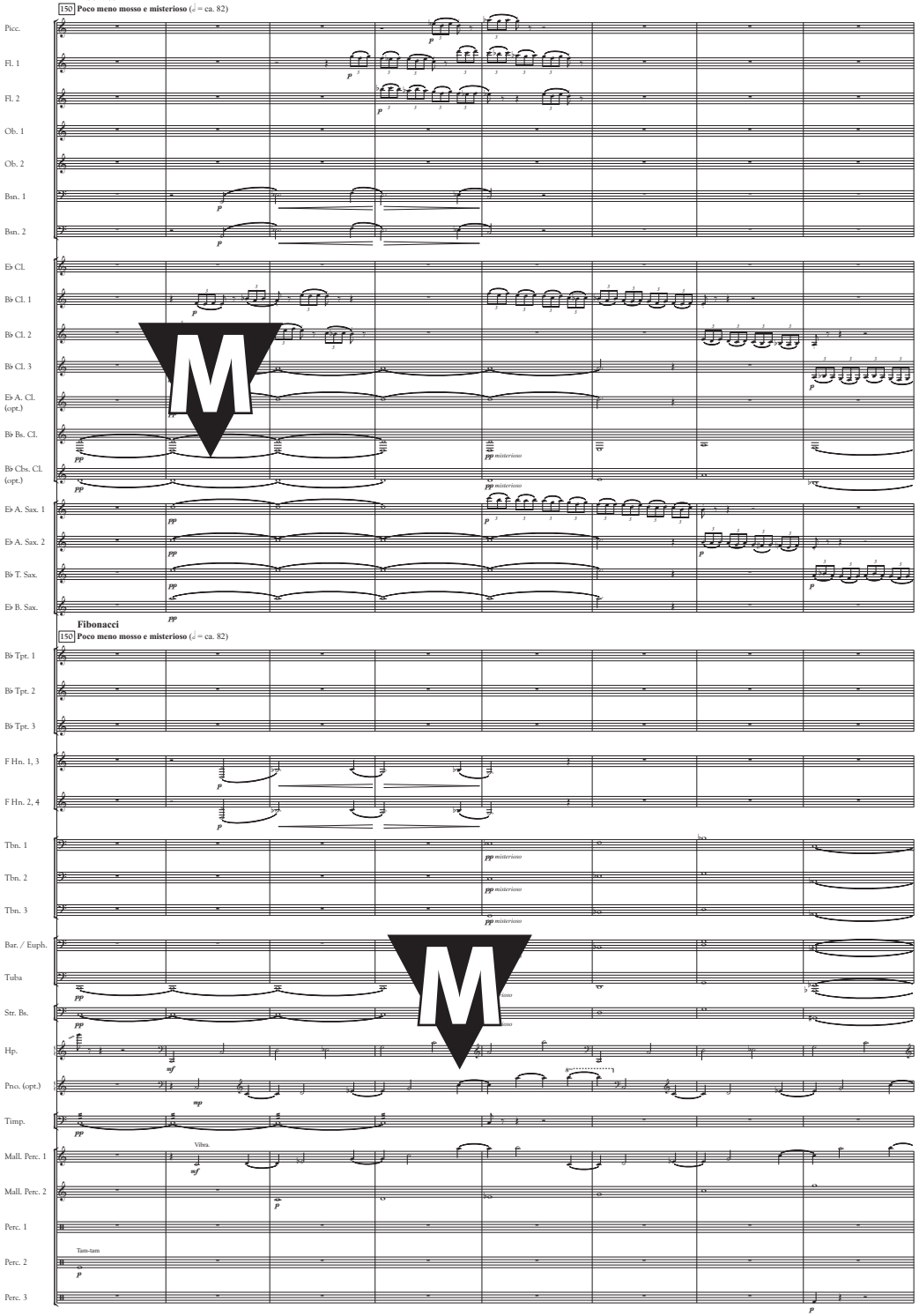

115
116
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Play
Timp.
Tub. Bells
Mall. Perc. 1
Mall. Perc. 2
Glock.
+ Cymb. a2
Perc. 1
Perc. 2
S.D.
Tri.
Perc. 3
B.D.

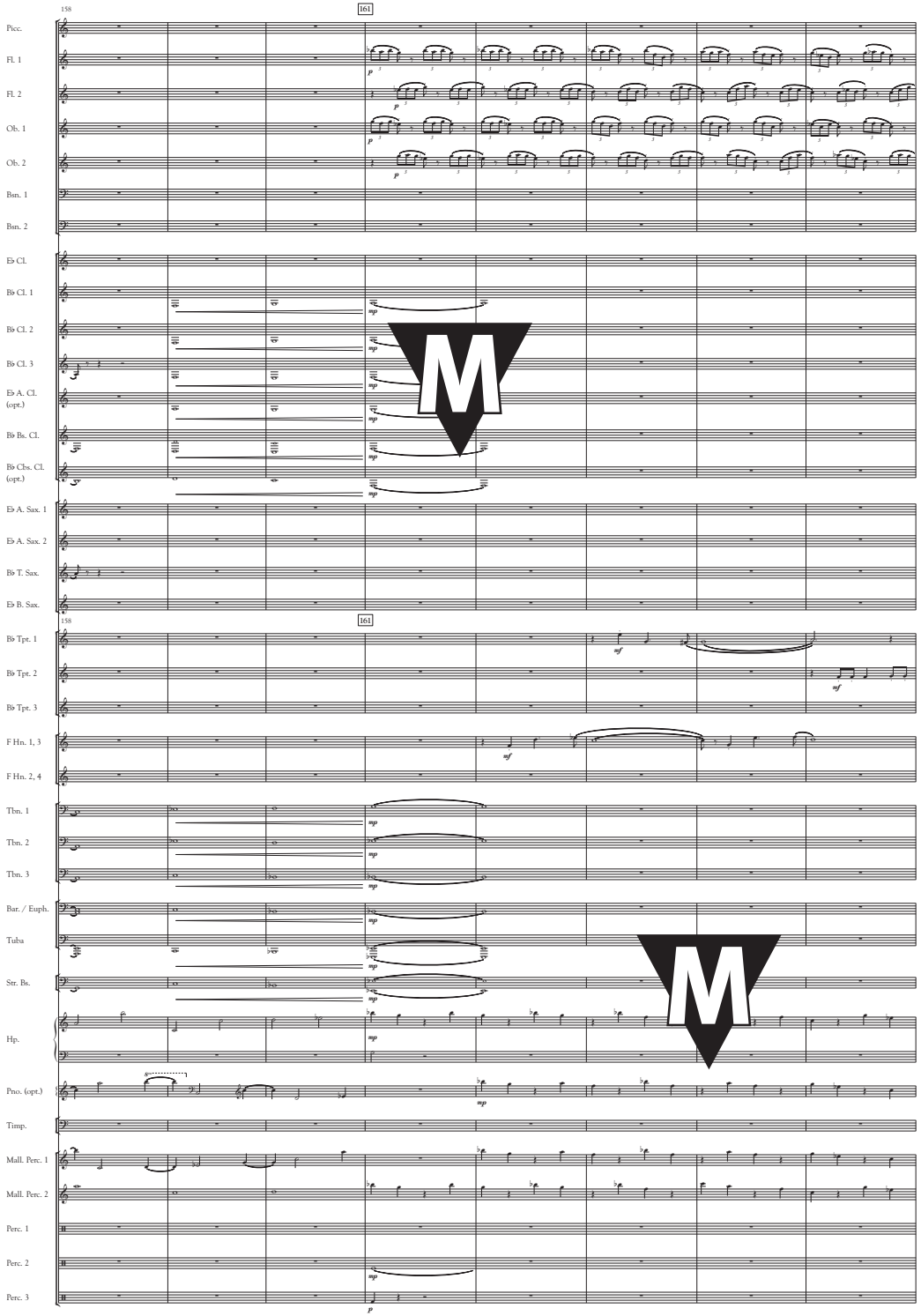

122
128
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
S.D.
Perc. 3

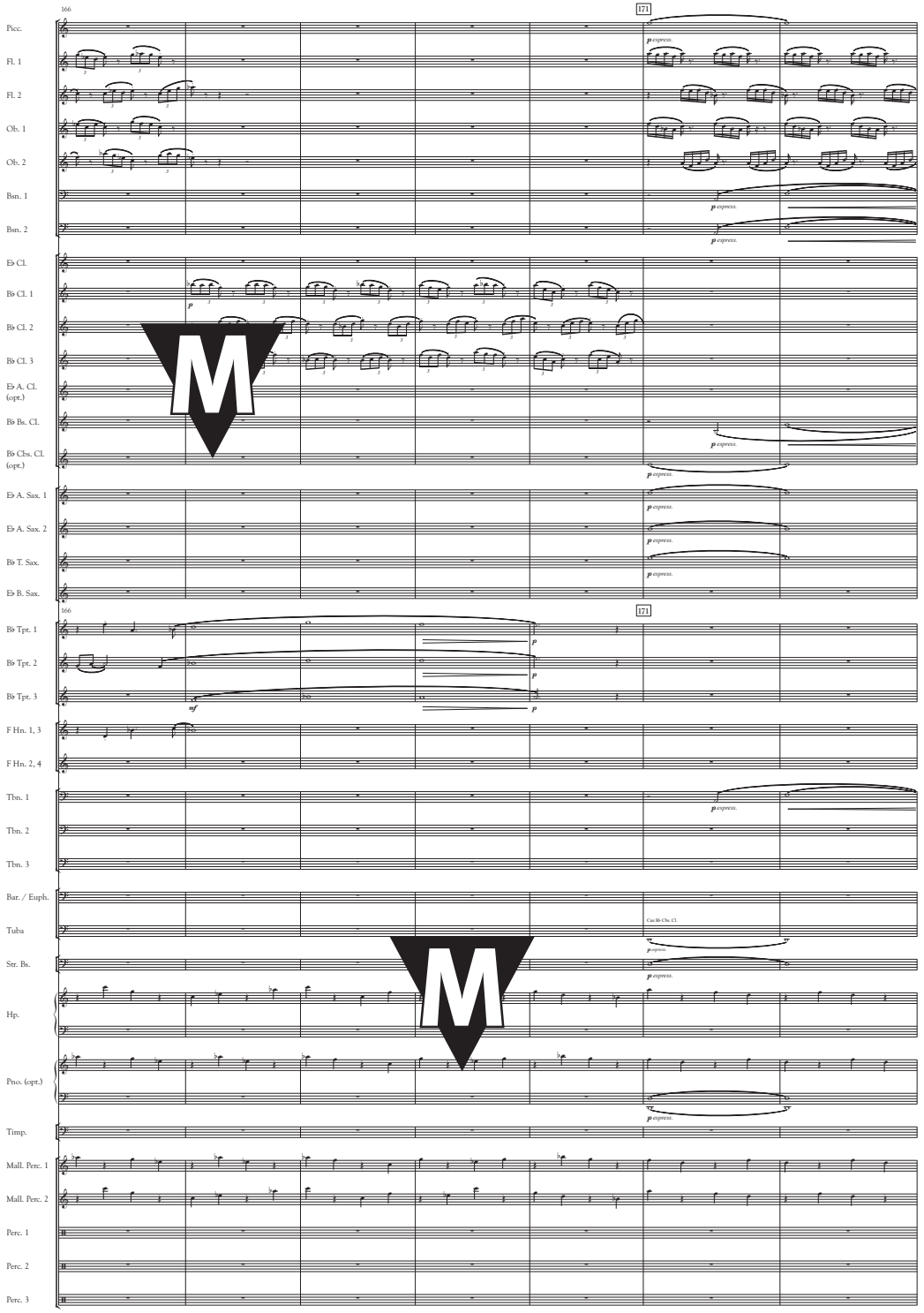

129
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3
div.
unis.
All

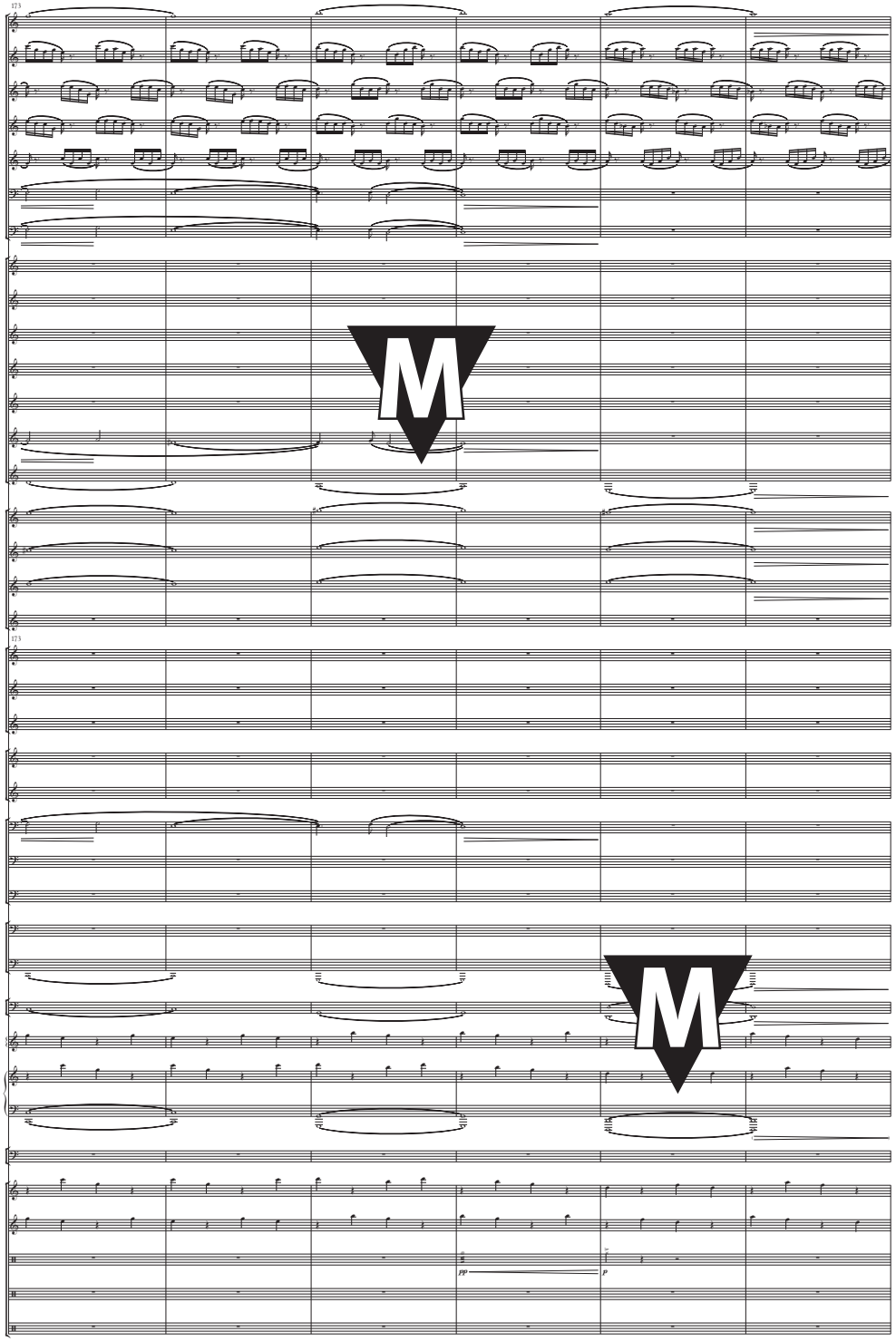

136
142
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3
All
Tub. Bells
Glock.
Tri.

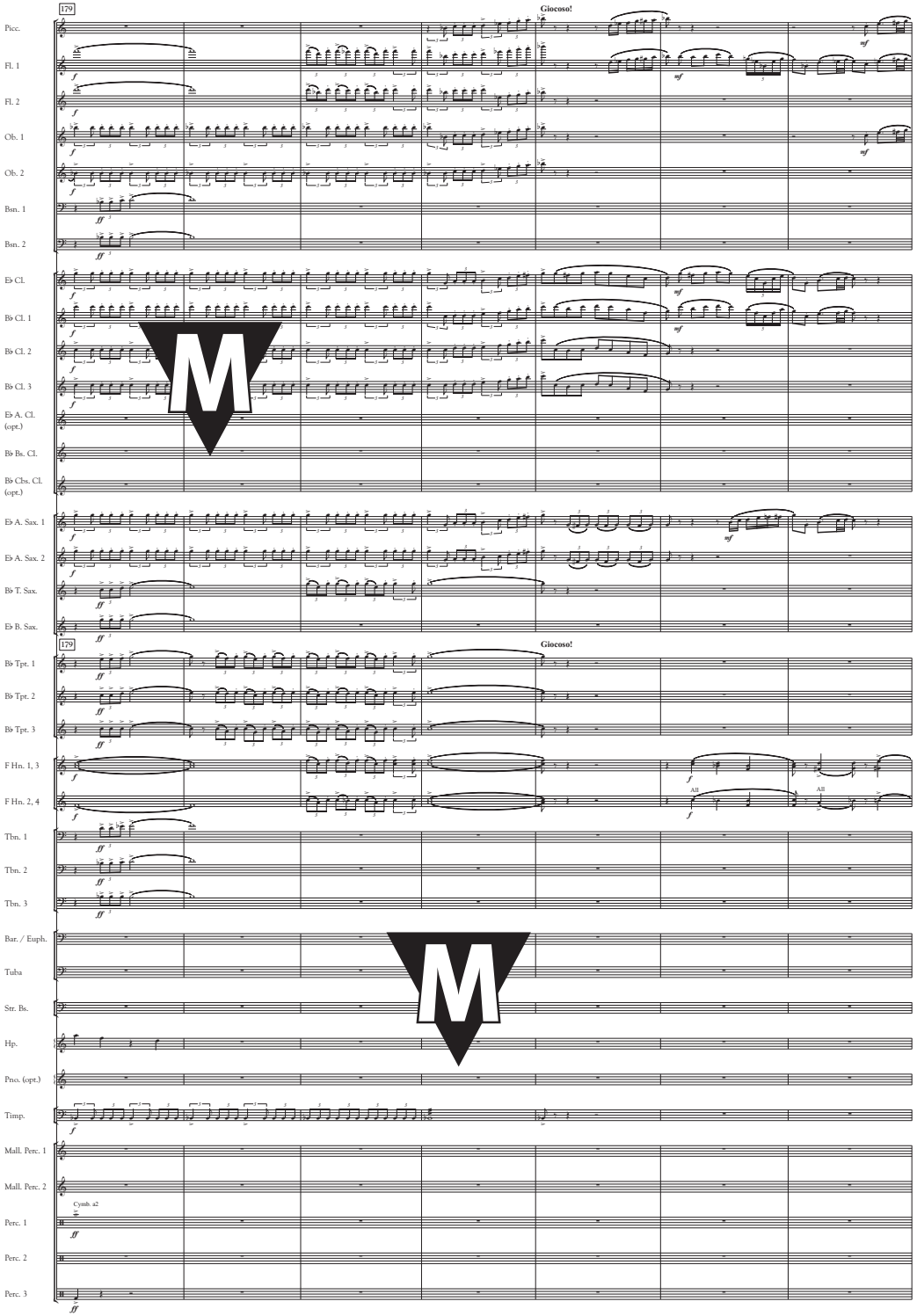

143
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
143
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3

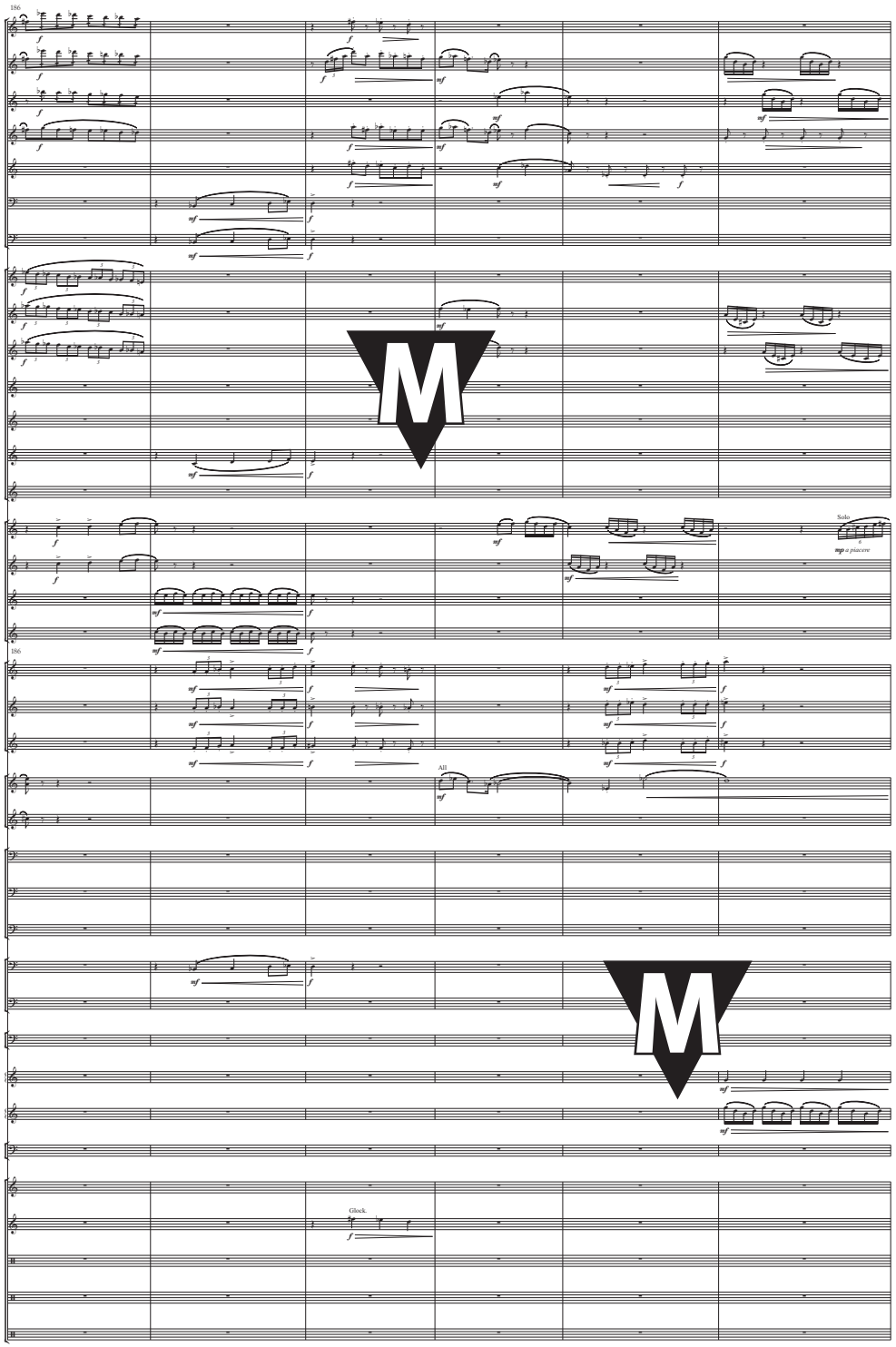

Fibonacci
150 Poco meno mosso e misterioso (♩ = ca. 82)
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
Fibonacci
150 Poco meno mosso e misterioso (♩ = ca. 82)
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Vibra.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Tam-tam
Perc. 2
Perc. 3

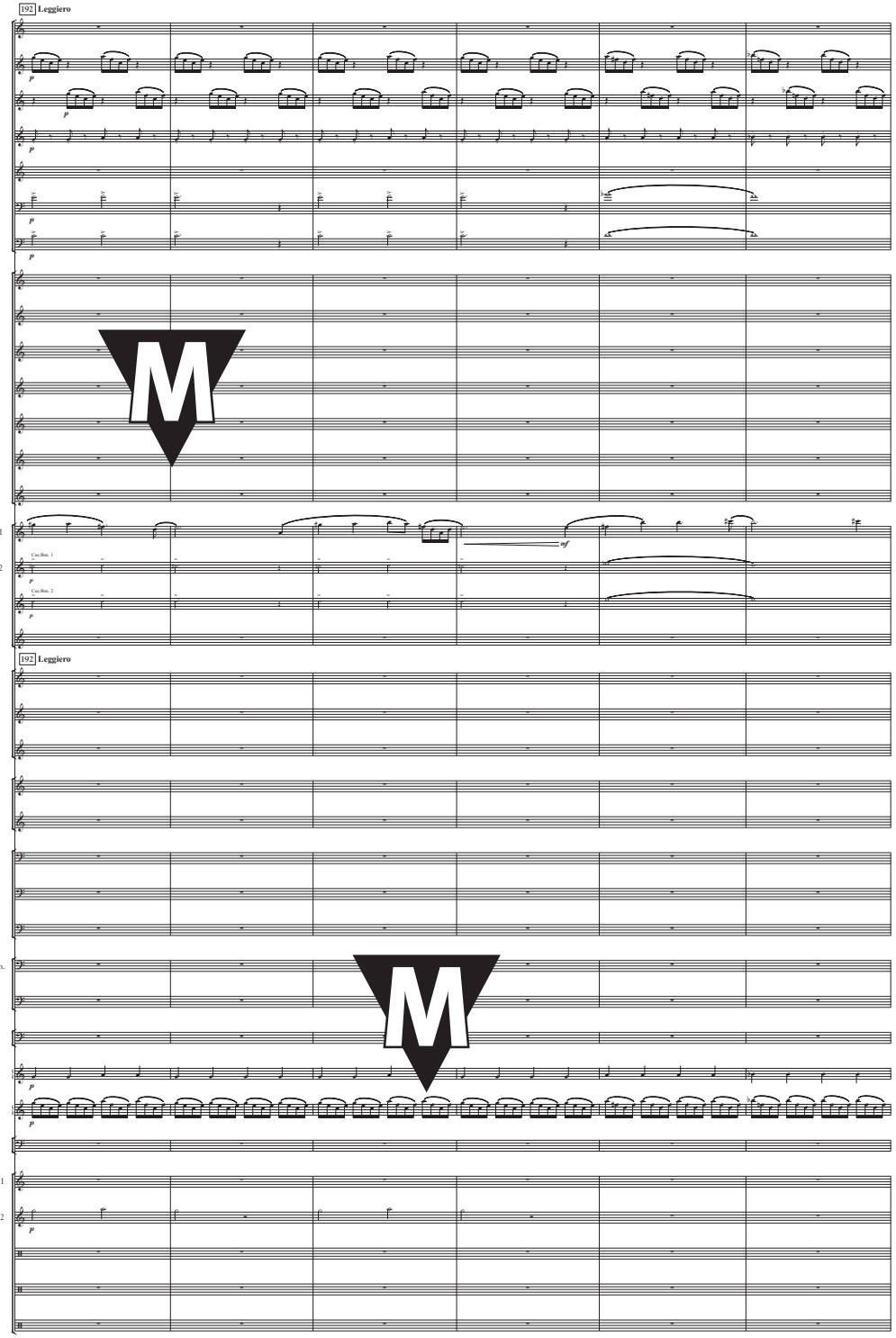

158
161
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3

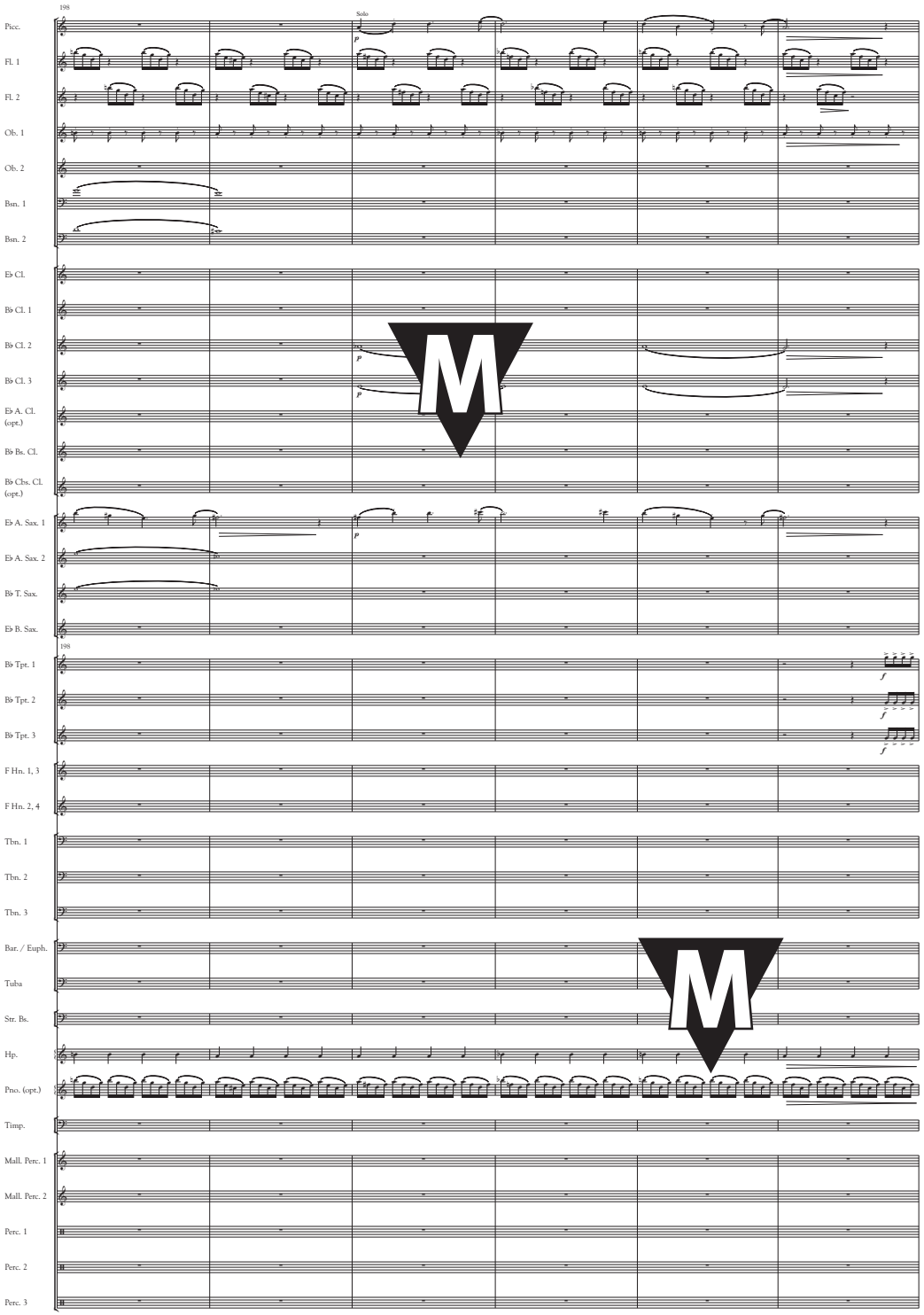

166
171
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Cue Bb Cbs. Cl.
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3

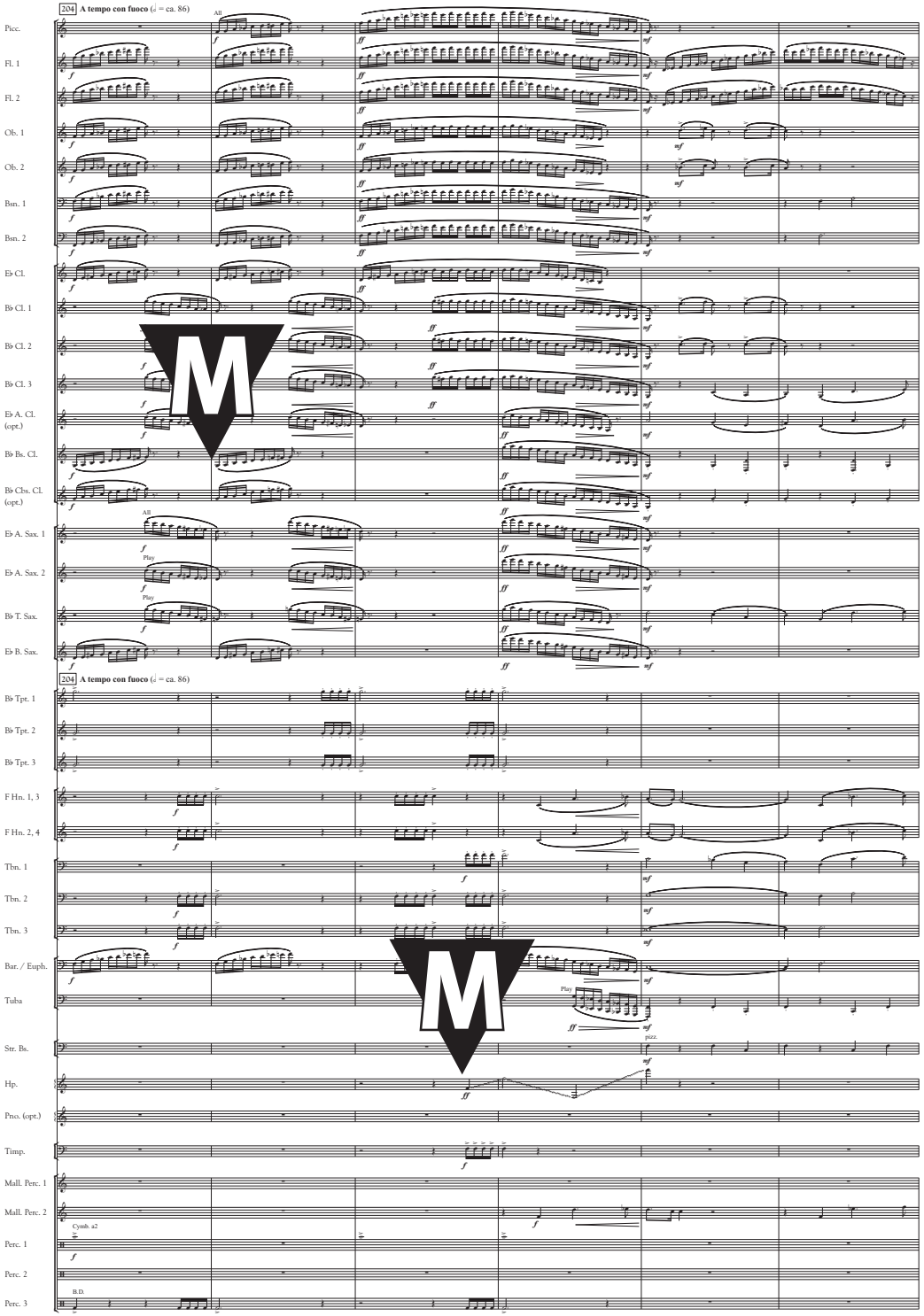

173
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
173
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3

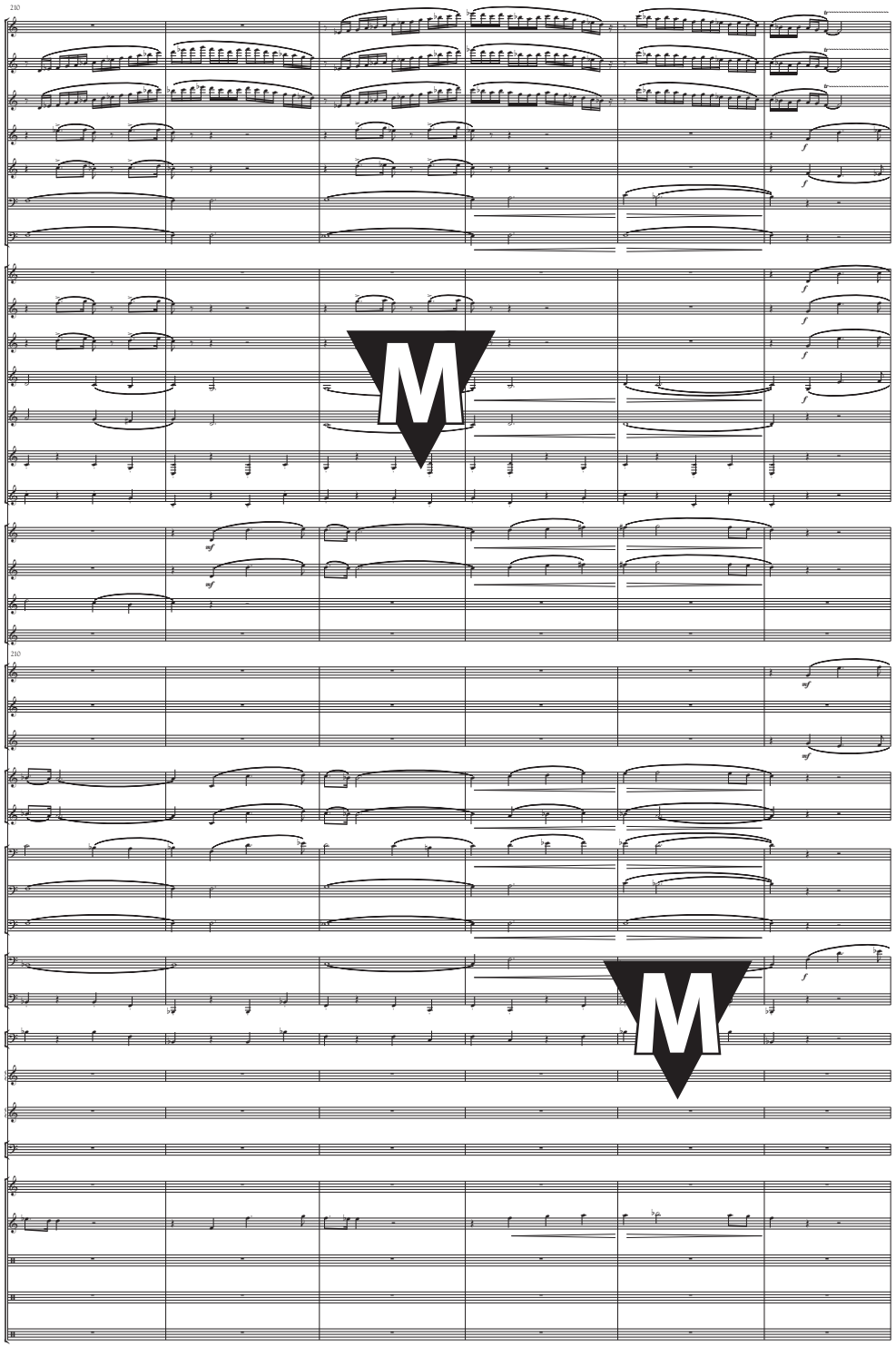

179
Giocoso!
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
179
Giocoso!
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
All
All
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Cymb. a2
Perc. 1
Perc. 2
Perc. 3

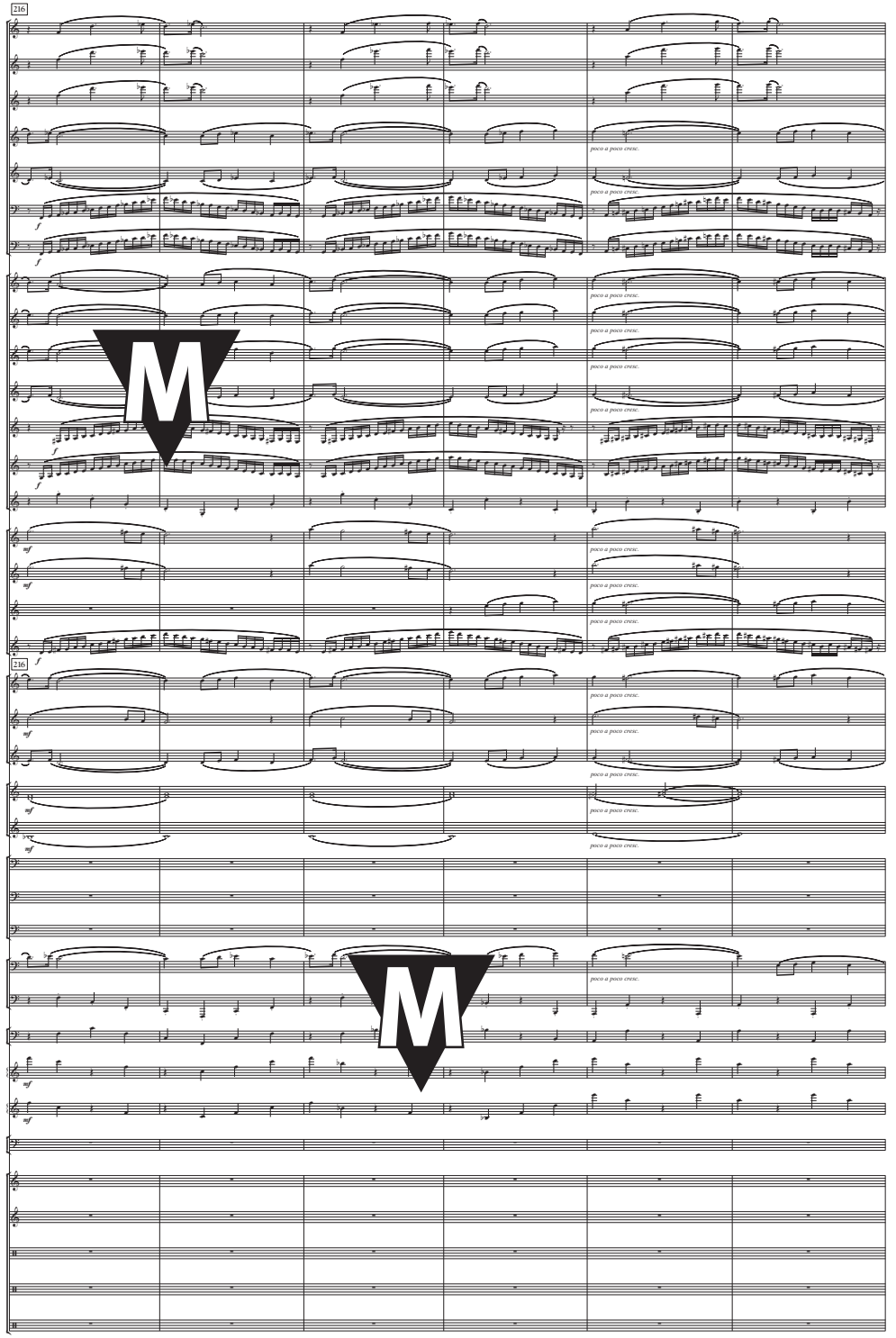

186
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
Solo
mp a piacere
186
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
All
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Glock.
Perc. 1
Perc. 2
Perc. 3

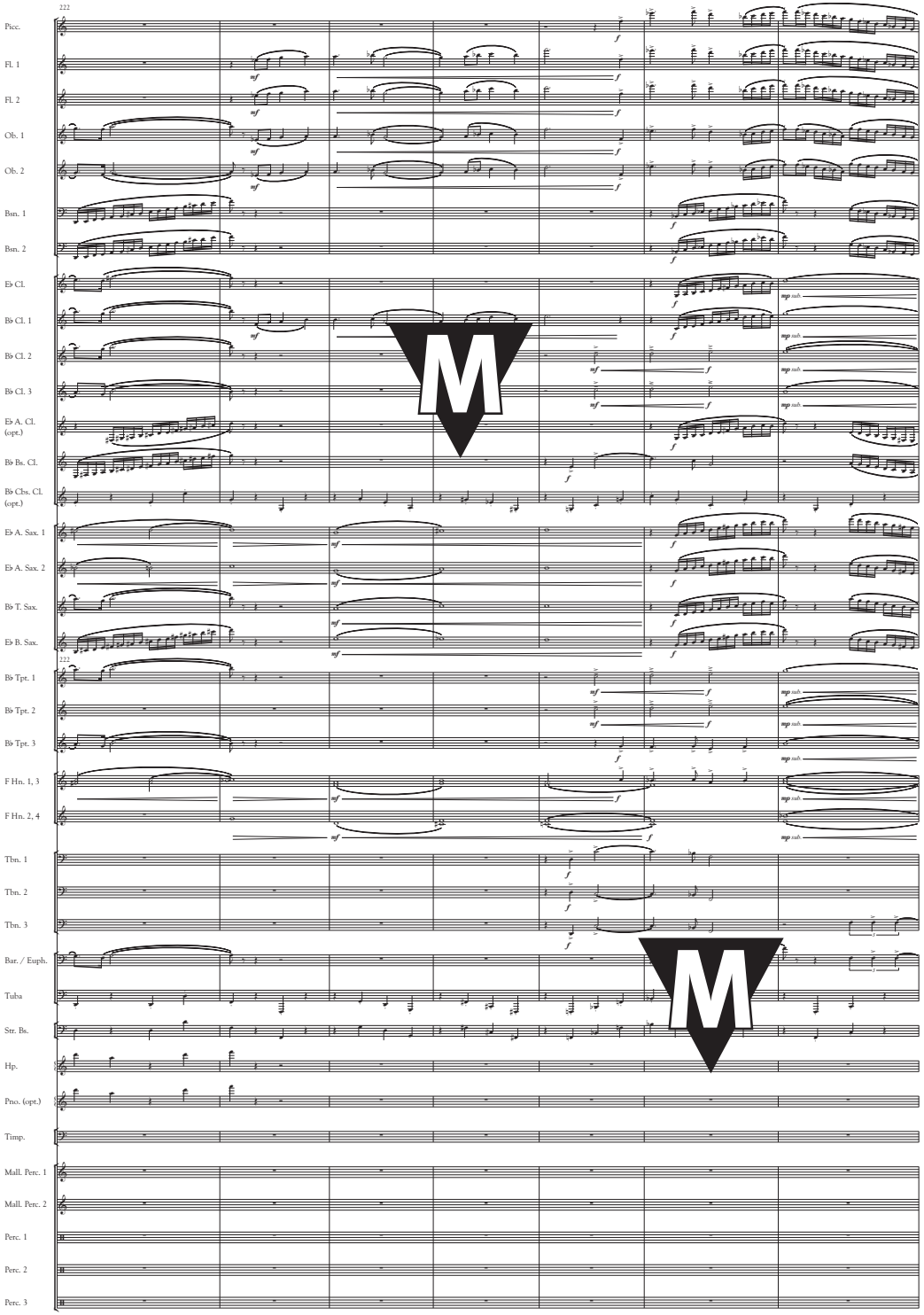

192 Leggiero
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
Cue Bsn. 1
B♭ T. Sax.
Cue Bsn. 2
E♭ B. Sax.
192 Leggiero
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3

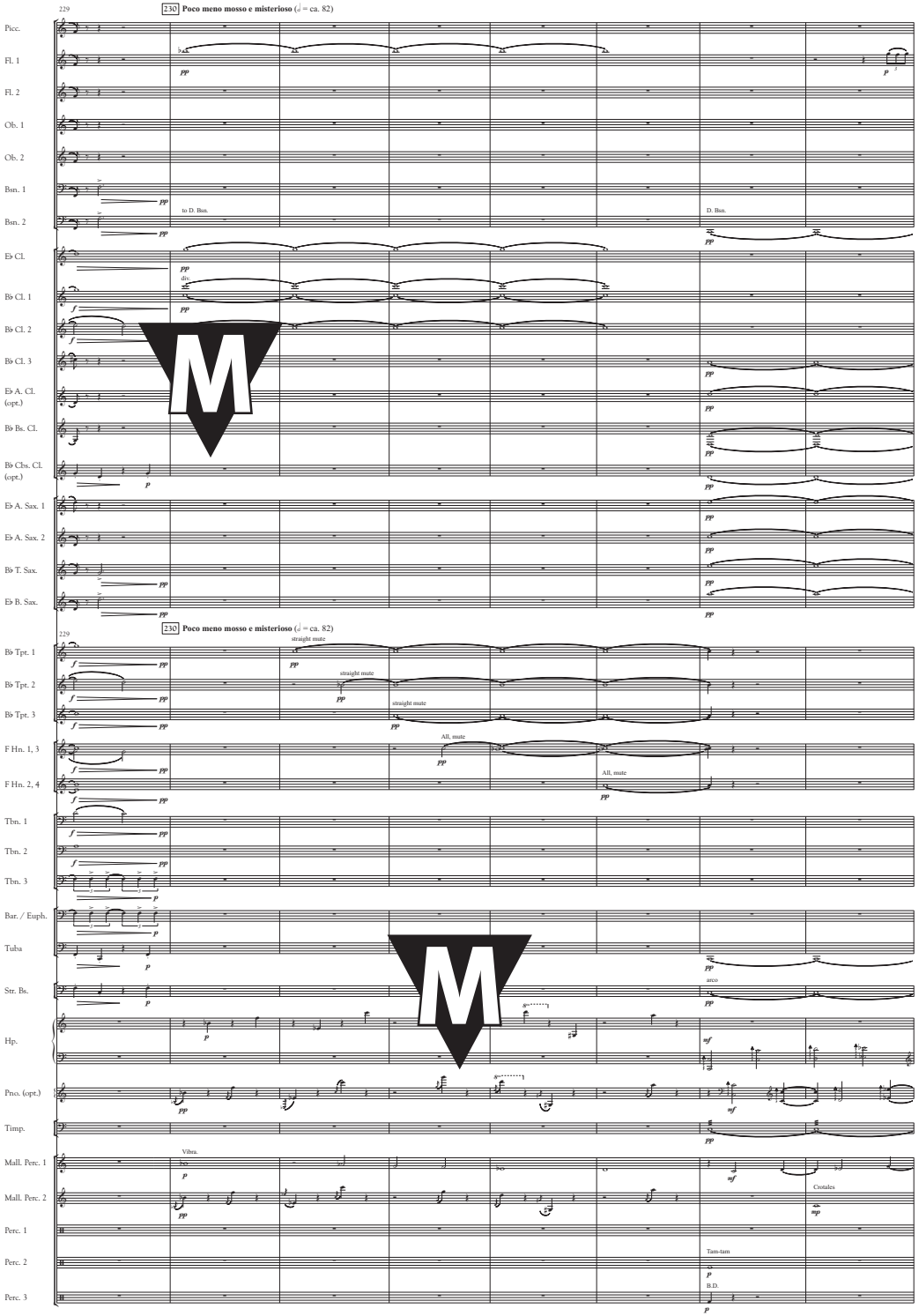

198
Solo
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
198
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3

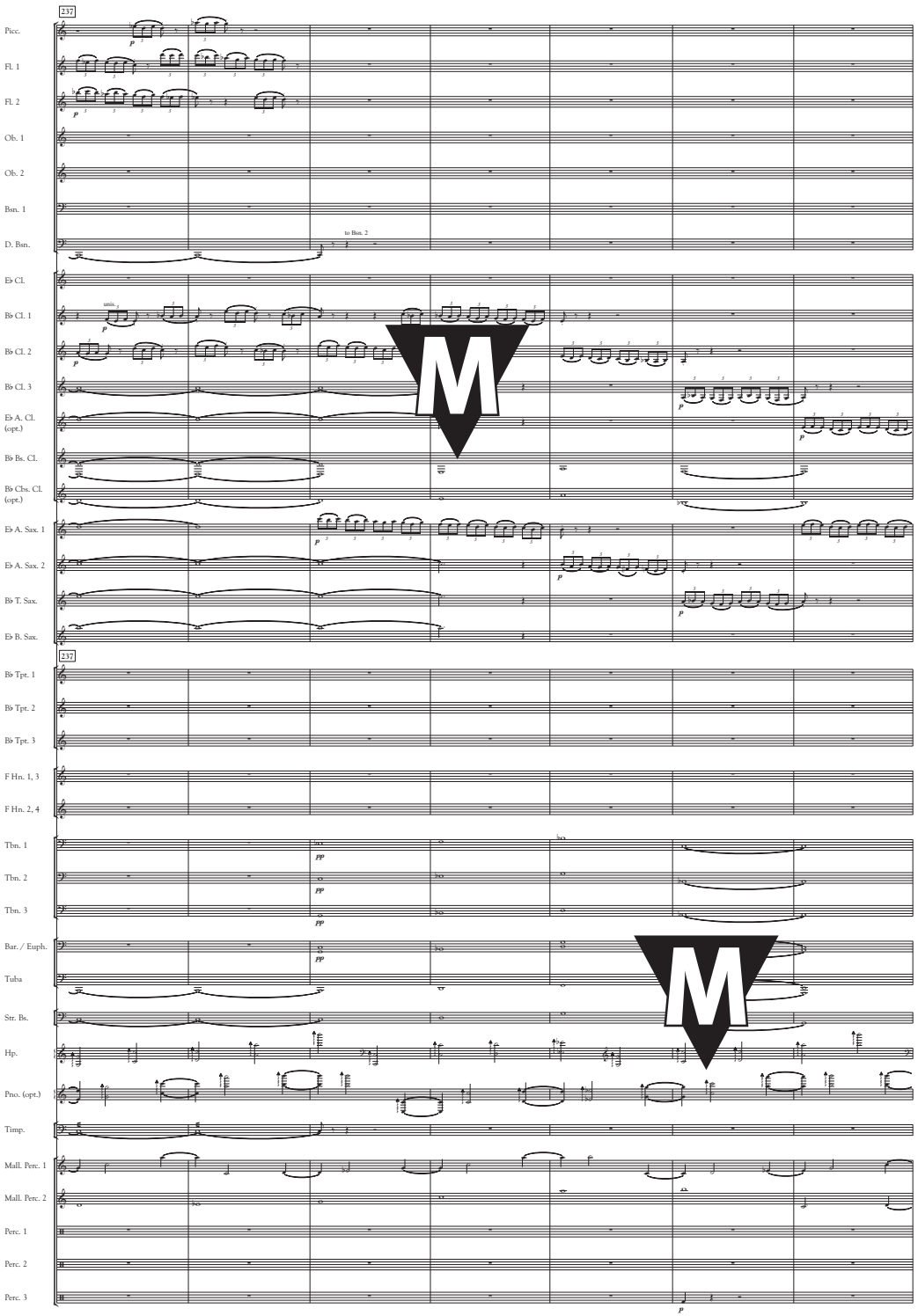

204 A tempo con fuoco (♩ = ca. 86)
All
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
All
E♭ A. Sax. 1
Play
E♭ A. Sax. 2
Play
B♭ T. Sax.
E♭ B. Sax.
204 A tempo con fuoco (♩ = ca. 86)
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Play
Tuba
Str. Bs.
pizz.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Cymb. a2
Perc. 1
Perc. 2
B.D.
Perc. 3

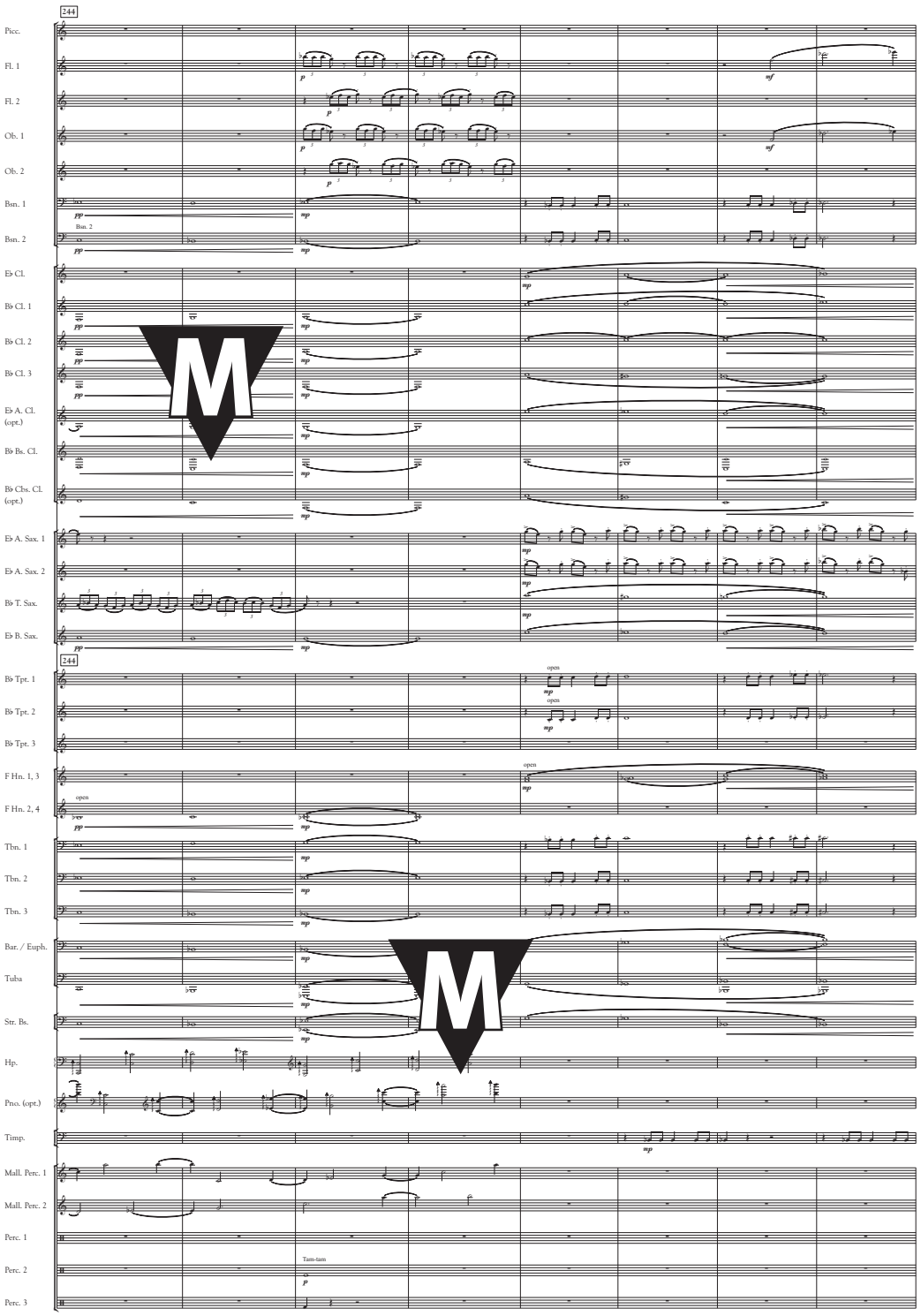

210
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
210
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3

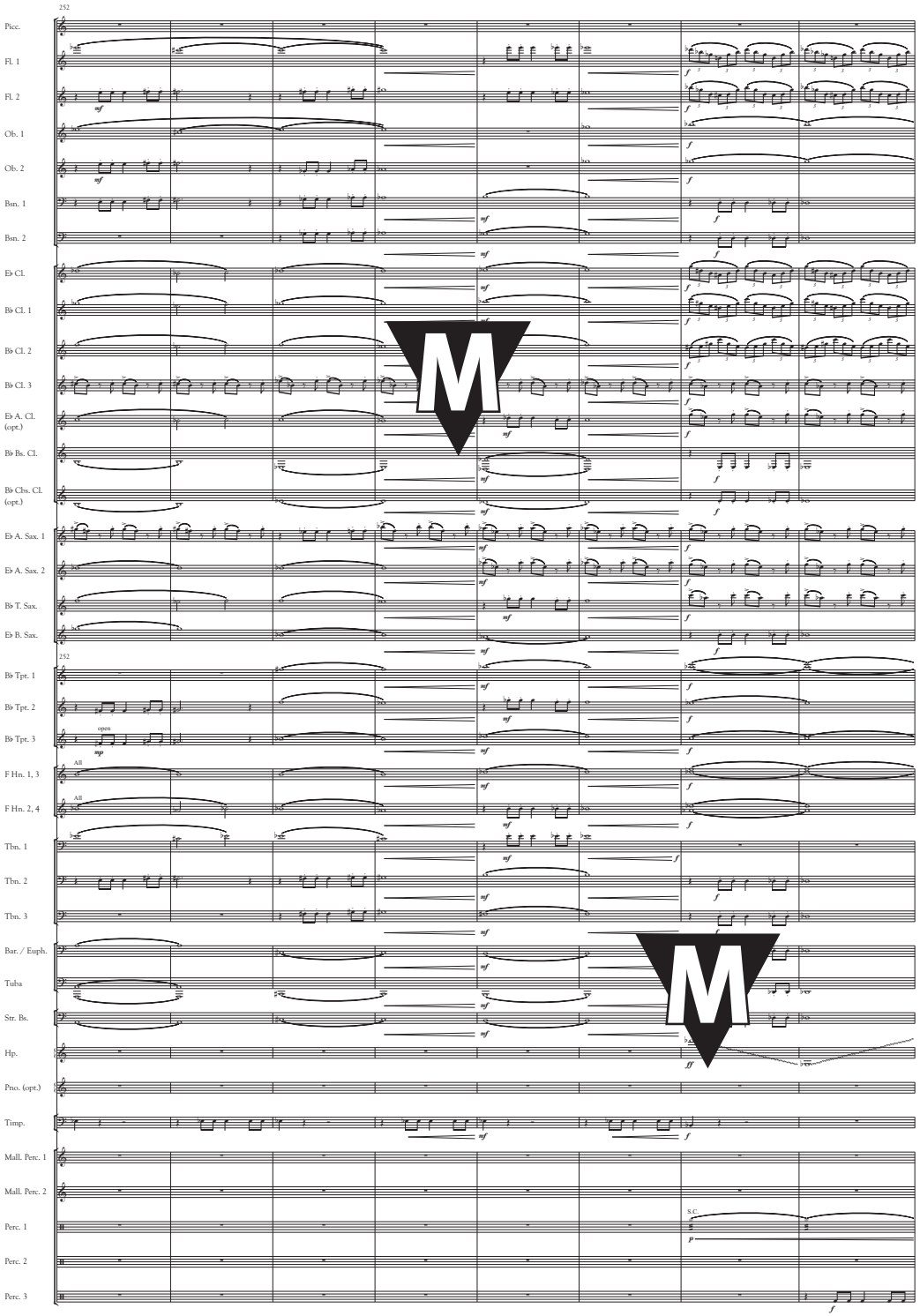

216
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
216
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3

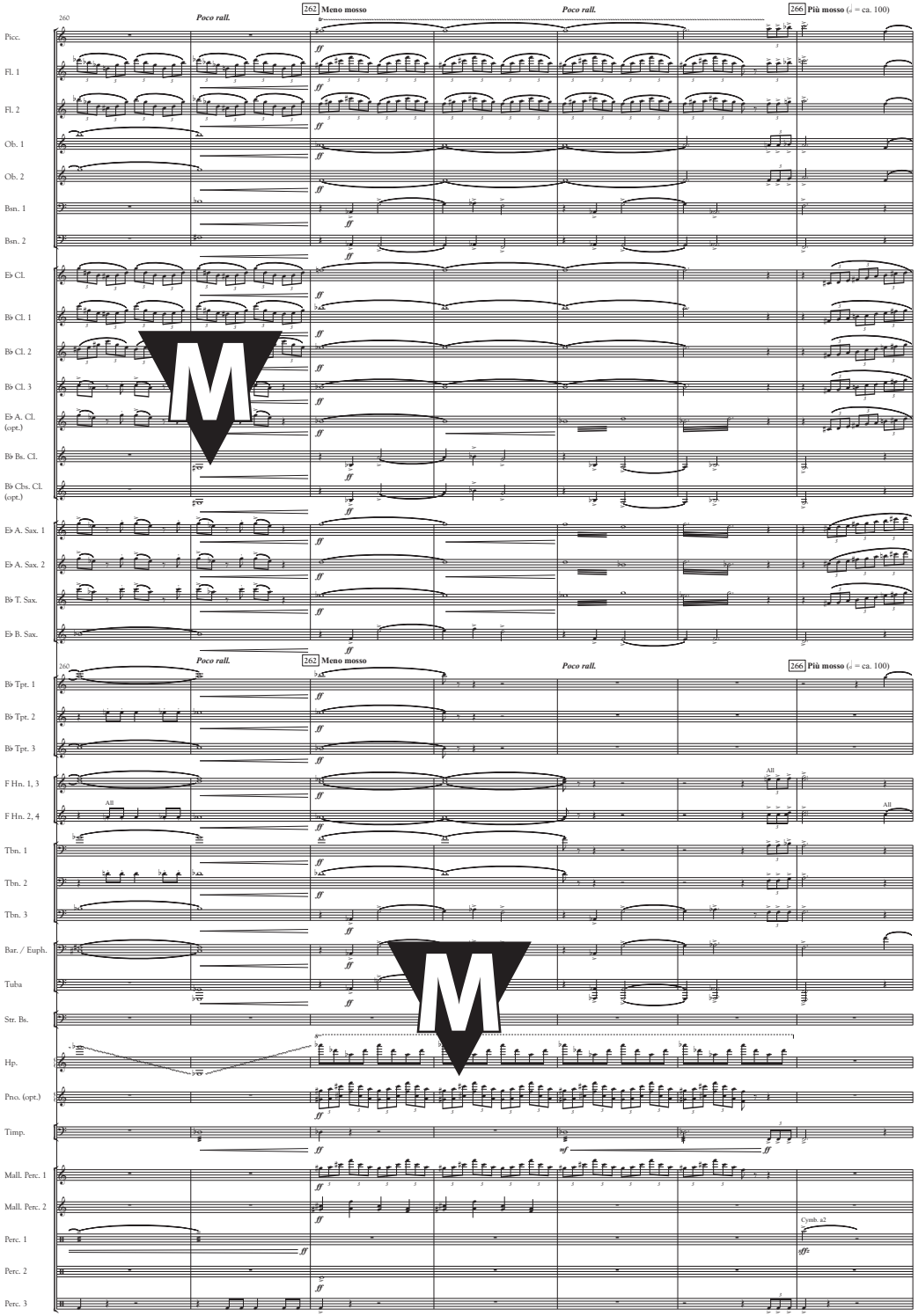

222
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
222
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3

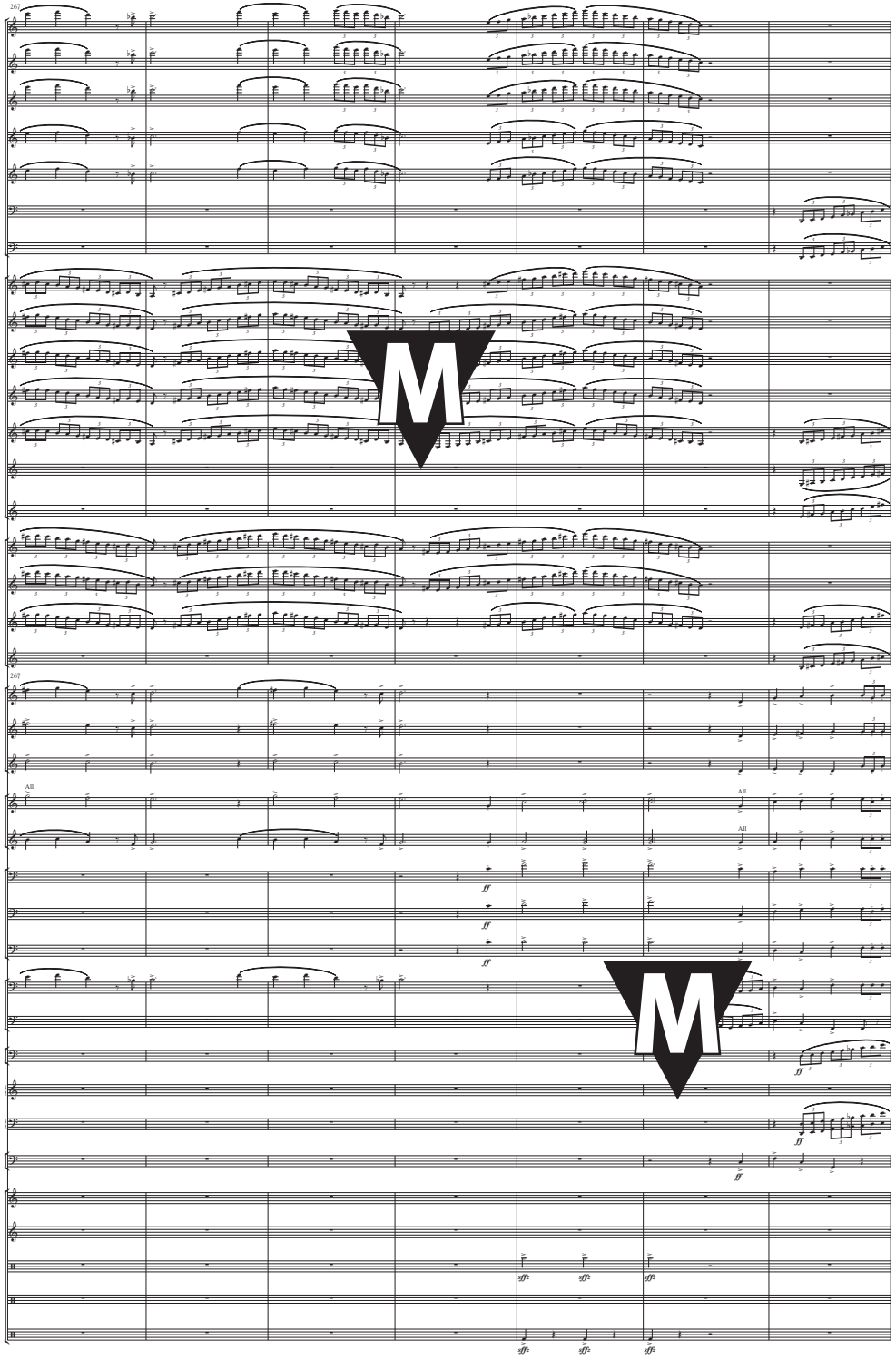

229
230 Poco meno mosso e misterioso (♩ = ca. 82)
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
to D. Bsn.
D. Bsn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
div.
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
229
230 Poco meno mosso e misterioso (♩ = ca. 82)
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
straight mute
F Hn. 1, 3
F Hn. 2, 4
All. mute
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
arco
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Vibra.
bow
Crotales
Perc. 1
Perc. 2
Tam-tam
Perc. 3
B.D.

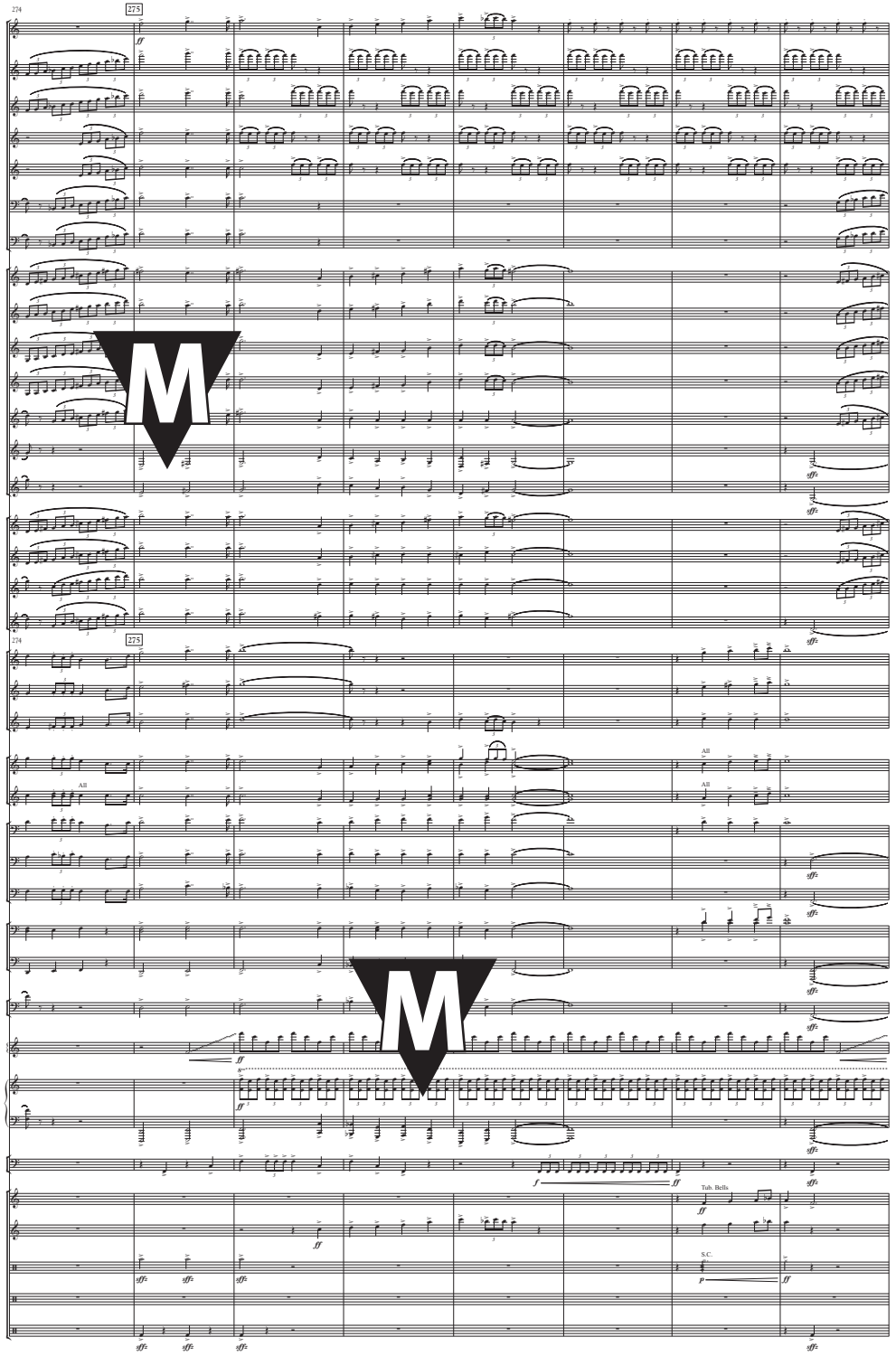

237
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
D. Bsn.
to Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
237
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3

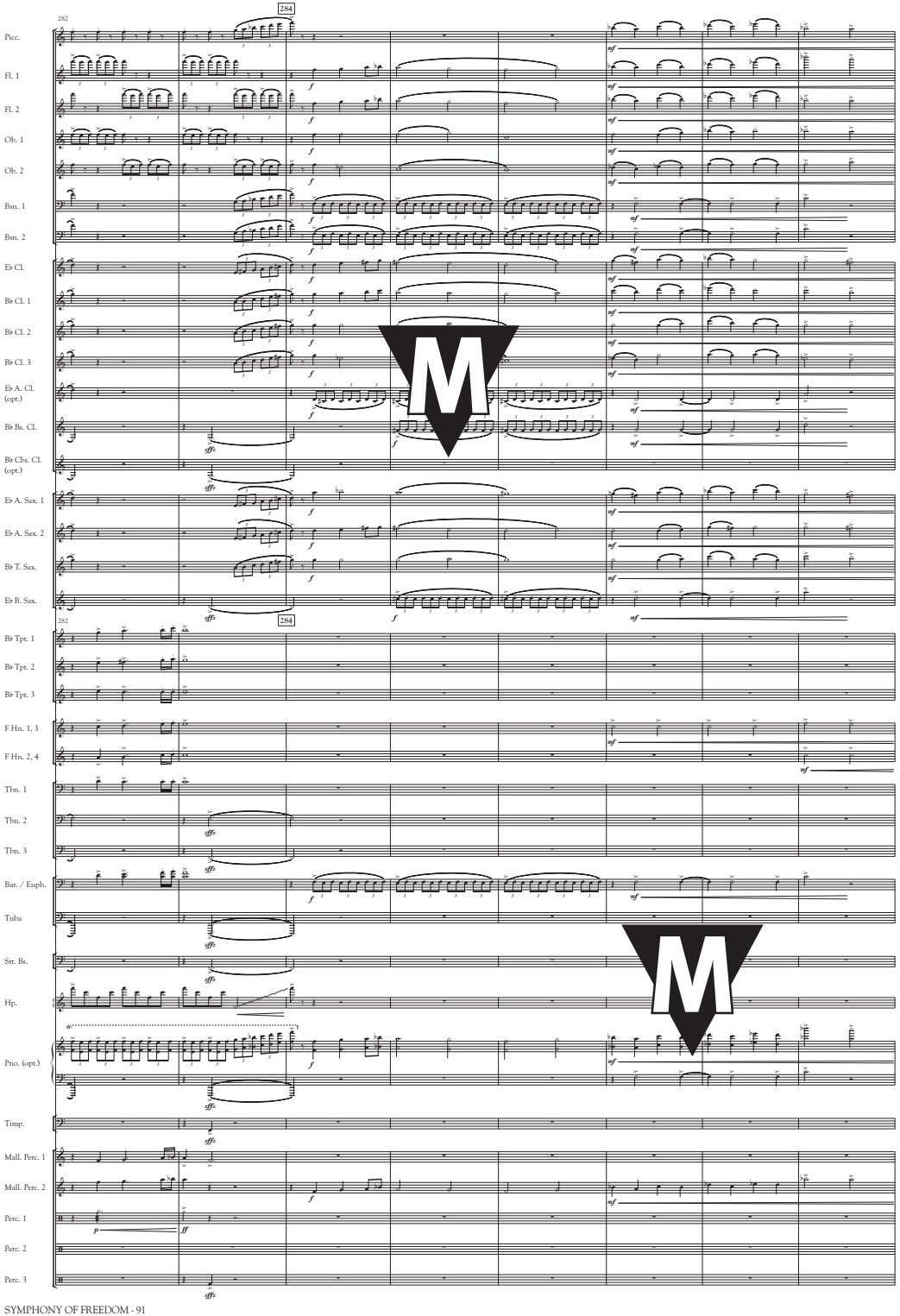

244
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
244
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
open
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Tam-tam
Perc. 2
Perc. 3

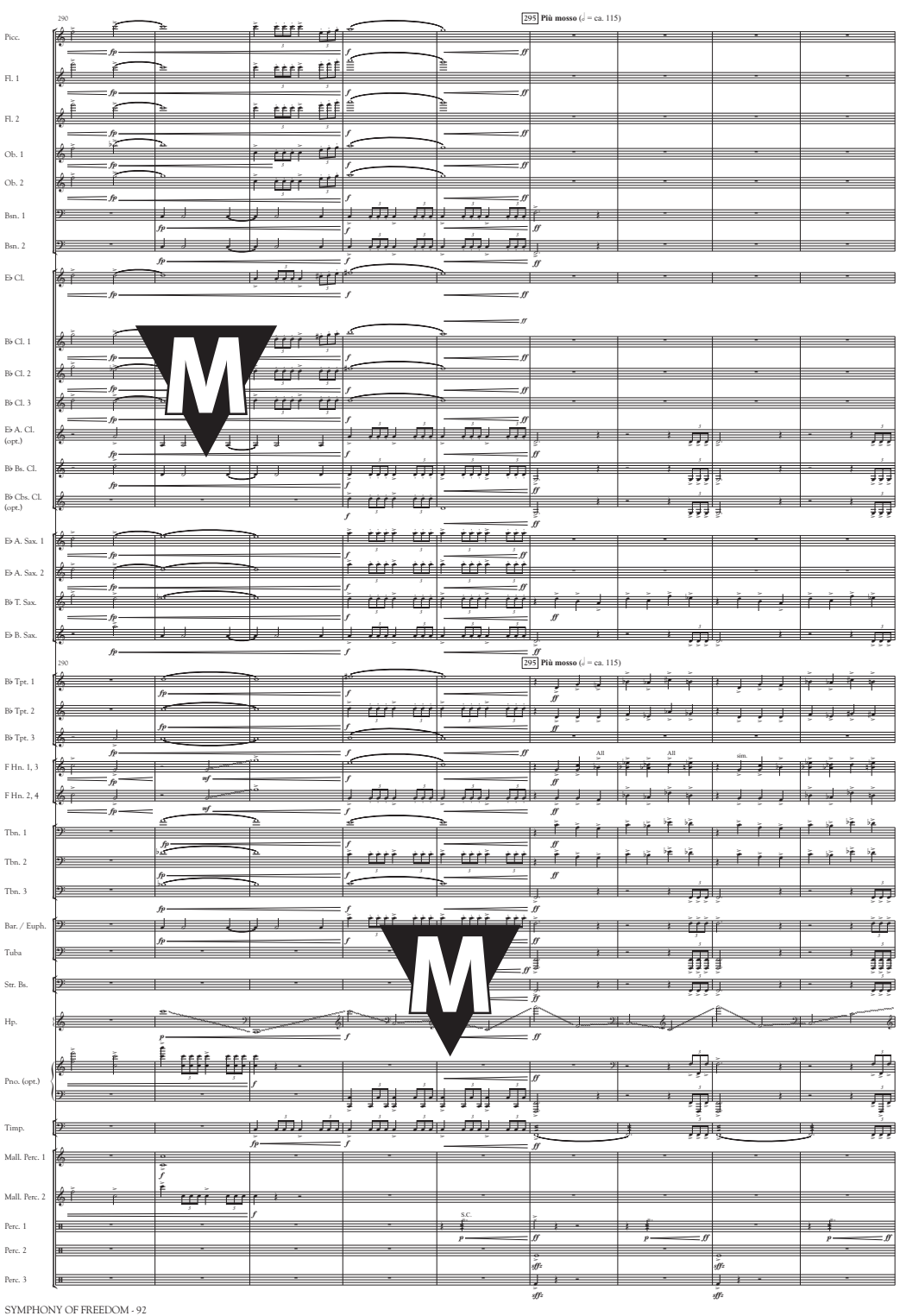

252
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
252
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
open
mp
F Hn. 1, 3
F Hn. 2, 4
All
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3
S.C.
M

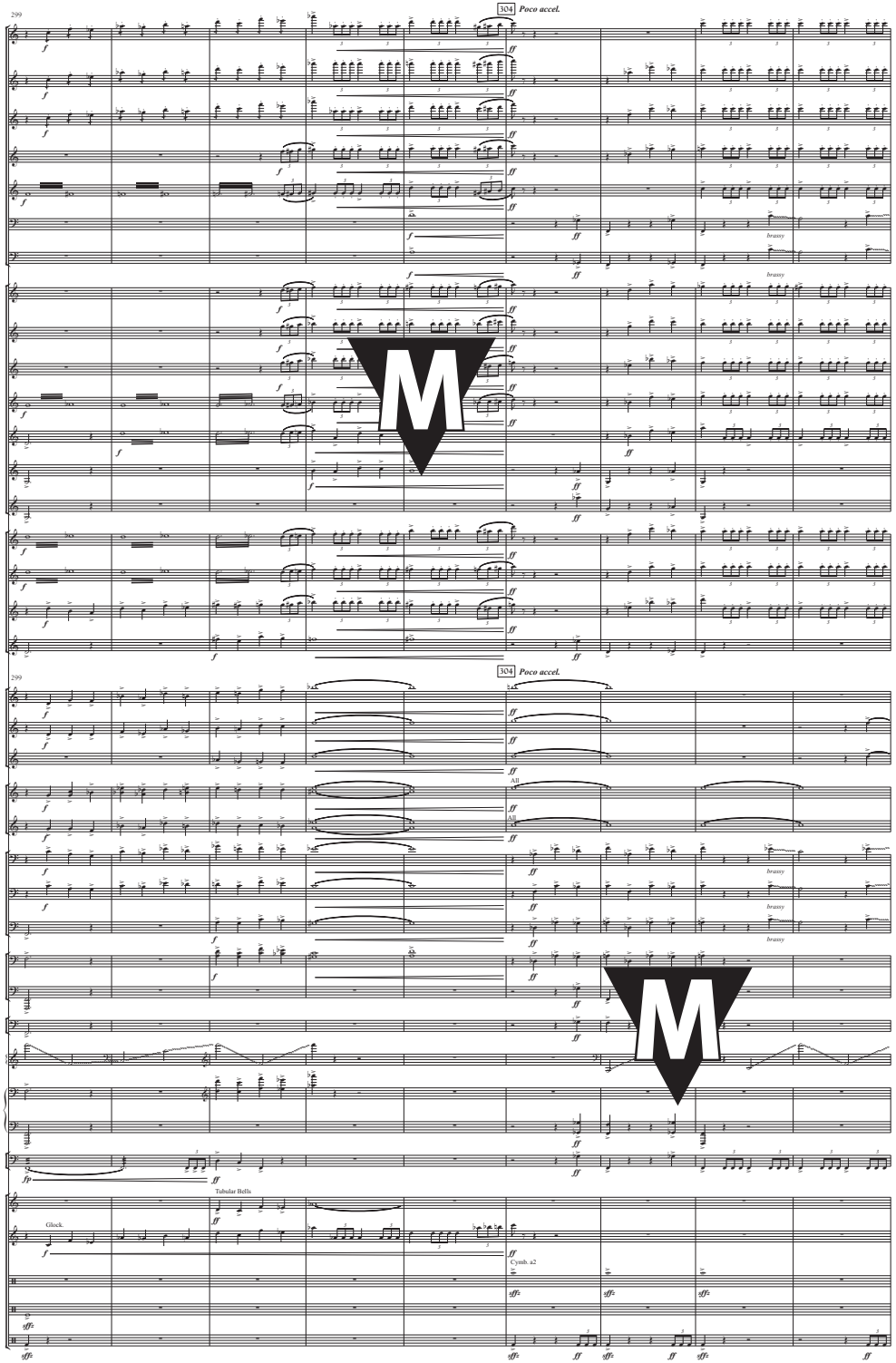

260
Poco rall.
262 Meno mosso
Poco rall.
266 Più mosso (♩ = ca. 100)
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
260
Poco rall.
262 Meno mosso
Poco rall.
266 Più mosso (♩ = ca. 100)
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
All
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3
Cymb. a2
M

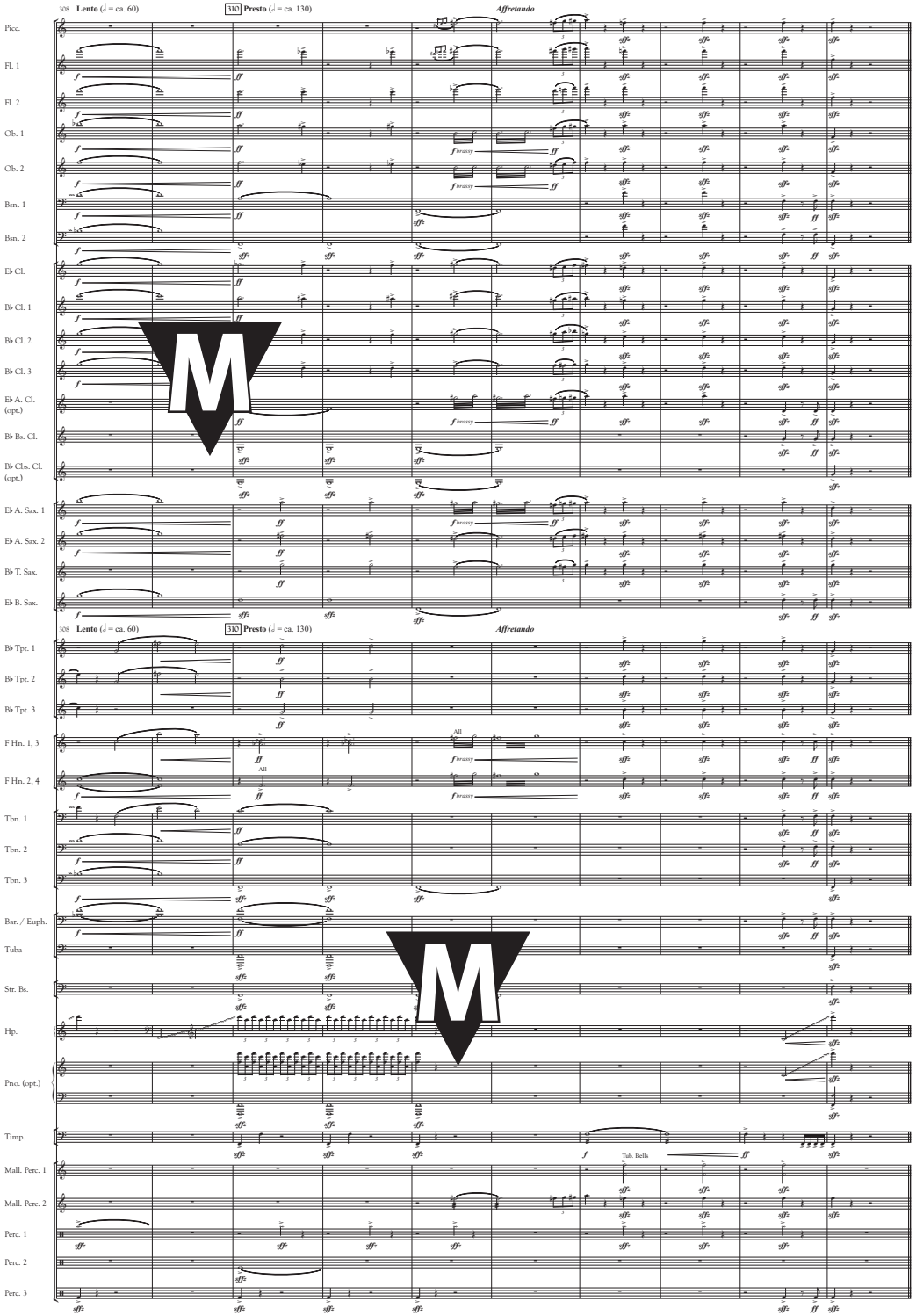

267
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
267
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
All
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3
ff
fff
sffz


274
275
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
All
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3
Tub. Bells
S.C.
ff
f
p
sffz


282
284
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3


290
295 Più mosso (♩ = ca. 115)
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3
All
All
sim.
S.C.


299
304 Poco accel.
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3
Glock.
Tubular Bells
Cymb. a2
brassy
All


308 Lento (♩ = ca. 60)
310 Presto (♩ = ca. 130)
Affretando
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
E♭ A. Cl. (opt.)
B♭ Bs. Cl.
B♭ Cbs. Cl. (opt.)
E♭ A. Sax. 1
E♭ A. Sax. 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 3
F Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar. / Euph.
Tuba
Str. Bs.
Hp.
Pno. (opt.)
Timp.
Mall. Perc. 1
Mall. Perc. 2
Perc. 1
Perc. 2
Perc. 3
Tub. Bells
brassy
All