

Jan Lehtola

321

for symphonic wind band

2018



Music Finland

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Music Finland

Jan Lehtola

321

**for symphonic wind band
(2018)**





Jan Lehtola: 321 sinfoniselle puhallinorkesterille (2018)

Elämässä on aina päällä jonkinlainen lähtölaskenta. Milloin taiteilija astuu lavalle, kapellimestari iskee esityksen käyntiin, kanttori kajauttaa häämarssin, kesäloma loppuu, lapsi syntyy, juna saapuu asemalle (myöhässä)... Teokseni alku saattaa muistuttaa räjähdysten merkkiääntä. Nimi viittaa kuitenkin lähtölaskentaan ihan toisenlaisessa kulttuuriympäristössä. Itse lapsuuteni urheilukisoissa viettäneenä tunnen hyvin noiden kolmen sekunnin tiiviin tunnelman verenkierrossa, ajatuksissa ja selkäpiissä. Pitäisinkin kappalettani tutkielmana niistä salamannopeasti haihtuvista hetkistä, jotka lentävät tuhkana tuuleen juuri ennen räjähtävää lähtölaskennan päättävää lähtöä; hetkeä kun piikkarit ovat kiinni juoksuradassa, pyörä kiittää kohti velodromin ulkoreunaa, sormenpäät koskettavat vedenpintaa tai ensimmäiset voltit nousevat permannon päälle kepeinä ja täynnä kimmoisuutta ja vitaalista voimaa. Vaikka noiden sekuntien aikana mieli keskittyy olennaiseen eli ensimmäiseen räjähtävään ponnistukseen, käy pää läpi koko suoritusta pikakelauksella. Tuossa hetkessä on suuri mysteeri läsnä ja siksi niin moni haluaa kilpailla. Adrenaliinin virratessa elimistö addiktoituu euforiselle jännitykselle, joka toimii kuin huume. Kirjoitin teoksen viikossa, auringon paistaessa Kainuussa savusaunan terassilla. Pöydällä oli yksi uusimmista amerikkalaisista eepoksista, Paul Austerin ilmiömäinen kertomus nimeltään 4321. Kirjalla ja minun teoksella ei olekaan sitten mitään muuta yhteistä. (Jan Lehtola, 5.2.2019)

Jan Lehtola: 321 for symphonic wind band (2018)

There is always a countdown going on in life; artist is stepping on a stage, conductor starts a piece, organist plays first accords for a wedding march, summer vacation ends, a child is born, train arrives at a station (late)... The beginning of my work might remind a signal of explosion. Instead the title focuses on the countdown in a different cultural environment. I spent my childhood in sport competitions and for that reason I strongly feel the sizzling sensation of last three seconds before the start in my blood circulation, mind and backbone. I think that 321 is a study of moments which disappear rapidly into the wind just before the ending of countdown and explosive start. Just in that very moment when spiked shoes are hitting the track, bike is running onto the velodrome, fingertips are touching the water surface and somersaults rounds lightly above the floor; all movements are full of elasticity and vital power. Even if our mind is focusing during those seconds on the main thing such as performance itself, head is full of fast forwarding and going through the performance beforehand. There is a mystery in that moment and that is why so many people love to compete. Adrenaline addicts body to the euphoric excitement which works like a drug. I wrote 321 in a week under sunny, clear skies on the terrace of smoke sauna in Kainuu. I read at the same time the novel 4321 by Paul Auster. There are no other similarities between my composition and Auster's novel. (Jan Lehtola, February 2, 2019)

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Jan Lehtola: 321 for symphonic wind band (2018)Orchestration

Piccolo
Flute I, II
Oboe I, II
Clarinet in B I–III
Bass Clarinet in B
Alto Saxophone
Tenor Saxophone
Baritone Saxophone
Bassoon
Horn in F I–IV
Trumpet in B I–IV
Trombone I–III
Euphonium
Tuba

Timpani

Percussions (three players are needed)

Anvil
Bass drum
Claves
Crash cymbals
Crotales
Snare drums
Slide whistle
Suspended cymbal
Tam-tam
Triangel
Wind chimes

Xylophone
Glockenspiel

Duration ca. 10 minutes.
Score in C.

Jan Lehtola Soittokunta
Miguel Santos, cond.
2019

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$\text{♩} = 120$
A Più agitato, con fuoco e allarme

Piccolo *ff* *f*

Flute 1 *ff* *f*

Flute 2 *ff* *f*

Oboe 1 *ff* *f*

Oboe 2 *ff* *f*

Clarinet in B \flat 1 *ff* *f*

Clarinet in B \flat 2 *ff* *f*

Clarinet in B \flat 3 *ff* *f*

Bass Clarinet in B \flat *ff* *f*

Alto Saxophone 1 *ff* *f*

Tenor Saxophone 1 *ff* *f*

Baritone Saxophone *ff* *f*

Bassoon 1 *ff* *f*

Horn in F 1 *ff*

Horn in F 2 *ff*

Horn in F 3 *ff*

Horn in F 4 *ff*

A $\text{♩} = 120$ *ff*

Trumpet in B \flat 1 *ff*

Trumpet in B \flat 2 *ff*

Trumpet in B \flat 3 *ff*

Trumpet in B \flat 4 *ff*

Trombone 1 *ff*

Trombone 2 *ff*

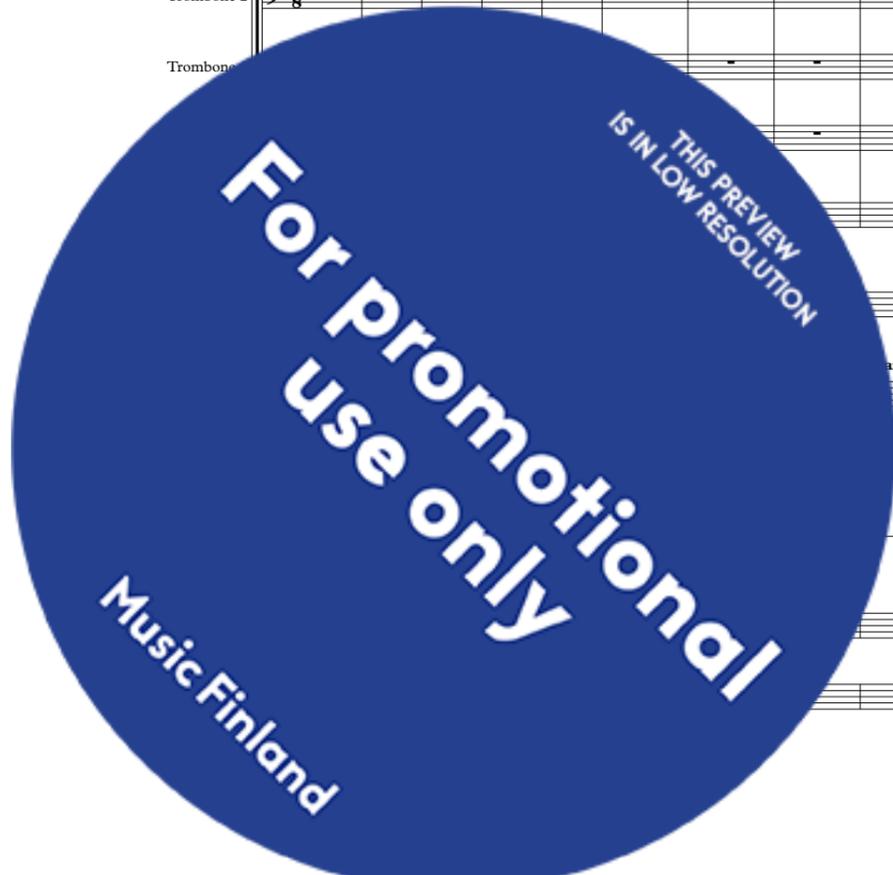
Trombone 3 *ff*

8 vb ad lib. *ff*

Triangle *ff* Δ

Bass drum *mf*

ff



Picc. *ff* *f* *ff* *f* *ff* *f* *ff* *f*

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

Fl. 2 *ff* *f* *ff* *f* *ff* *f* *ff* *f*

Ob. 1 *ff* *f* *ff* *f* *ff* *f* *ff* *f*

Ob. 2 *ff* *f* *ff* *f* *ff* *f* *ff* *f*

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

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

Cl. 3 *ff* *f* *ff* *f* *ff* *f* *ff* *f*

B. Cl. *ff* *f* *ff* *f* *ff* *f* *ff* *f*

A. Sax. 1 *ff* *f* *ff* *f* *ff* *f* *ff* *f*

T. Sax. 1 *ff* *f* *ff* *f* *ff* *f* *ff* *f*

Bari. Sax. *ff* *f* *ff* *f* *ff* *f* *ff* *f*

Bsn. 1 *ff* *f* *ff* *f* *ff* *f* *ff* *f*

Hn. 1 *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Hn. 2 *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Hn. 3 *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Hn. 4 *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Tpt. 1 *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Tpt. 2 *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Tpt. 3 *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Tpt. 4 *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Tbn. 1 *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Tbn. 2 *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Tbn. 3 *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

8 vb ad lib. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

8 vb ad lib. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

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B

Picc. *ff* *p* *ff* *f*

Fl. 1 *ff* *p* *ff* *f*

Fl. 2 *ff* *p* *ff* *f*

Ob. 1 *ff* *p* *ff* *f*

Ob. 2 *ff* *p* *ff* *f*

Cl. 1 *ff* *p* *ff* *f*

Cl. 2 *ff* *p* *ff* *f*

Cl. 3 *ff* *p* *ff* *f*

B. Cl. *ff* *p* *ff* *f*

A. Sax. 1 *ff* *p* *ff* *f*

T. Sax. 1 *ff* *p* *ff* *f*

Bari. Sax. *ff* *p* *ff* *f*

Bsn. 1 *ff* *p* *ff* *f*

Hn. 1 *ff* *ff*

Hn. 2 *ff* *ff*

Hn. 3 *ff* *ff*

Hn. 4 *ff* *ff*

Tpt. 1 *ff* *ff*

Tpt. 2 *ff* *ff*

Tpt. 3 *ff* *ff*

Tpt. 4 *ff* *ff*

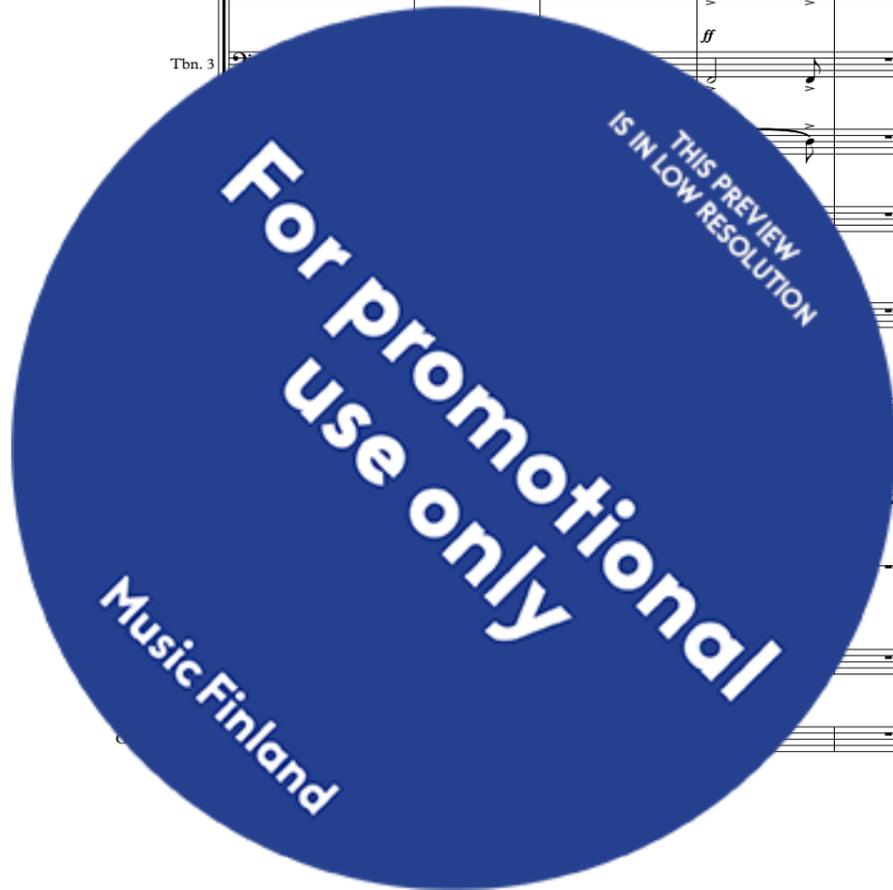
Tbn. 1 *ff* *ff*

Tbn. 2 *ff* *ff*

Tbn. 3 *ff* *ff*

8 vb ad lib. *ff*

Glockenspiel *f*



Picc. *ff* *f* **C**

Fl. 1 *ff* *f*

Fl. 2 *ff* *f*

Ob. 1 *ff* *f*

Ob. 2 *ff* *f*

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1 *ff* *f*

T. Sax. 1 *ff* *f*

Bari. Sax. *ff* *f*

Bsn. 1 *ff* *f*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tpt. 1 *ff* **C**

Tpt. 2 *ff*

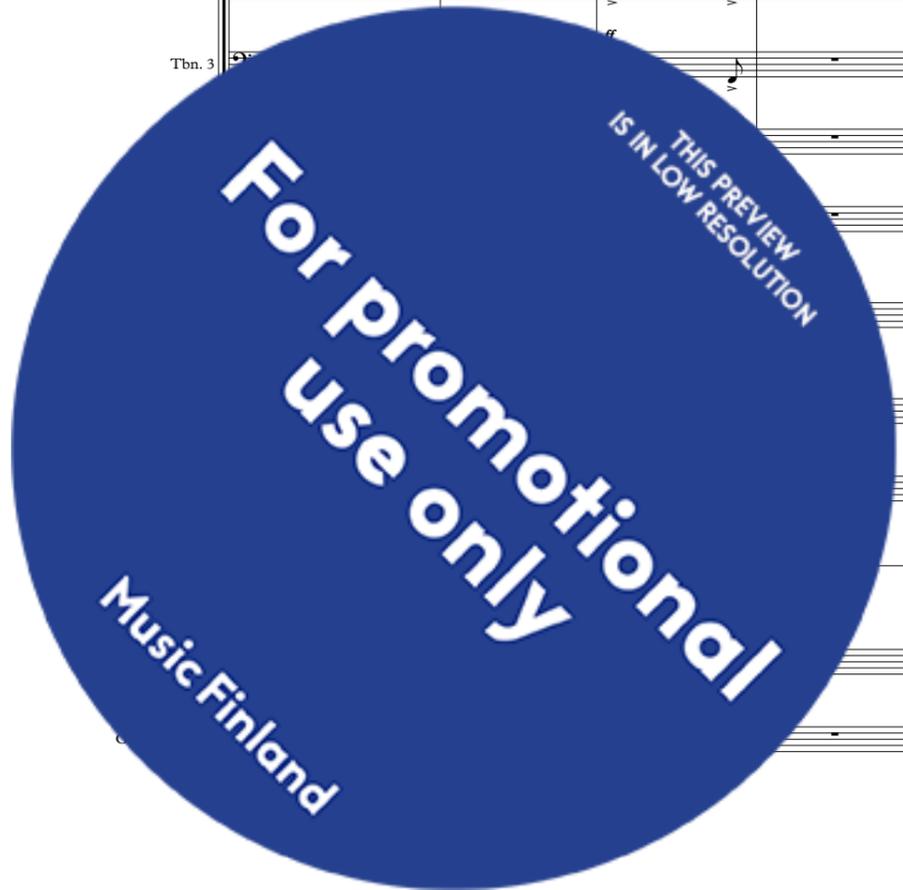
Tpt. 3 *ff*

Tpt. 4 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *ff*



52

Picc. *ff*

Fl. 1 *ff* *f*

Fl. 2 *ff* *f*

Ob. 1 *ff* *f*

Ob. 2 *ff* *f*

Cl. 1 *ff* *mf*

Cl. 2 *ff* *mf*

Cl. 3 *ff* *mp*

B. Cl. *ff* *mp*

A. Sax. 1 *ff* *mf*

T. Sax. 1 *ff* *mf*

Bari. Sax. *ff* *mf*

Bsn. 1 *ff* *mf*

Hn. 1 *ff* *mf* *mp*

Hn. 2 *ff* *mp*

Hn. 3 *ff* *mp*

Hn. 4 *ff* *mf*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Tpt. 4 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *ff*

8 vb ad lib. *ff*

triangle



D ♩=100, ♩=150
Leggiero, più mosso e giocoso

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

T. Sax. 1

Bari. Sax.

Bsn. 1

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

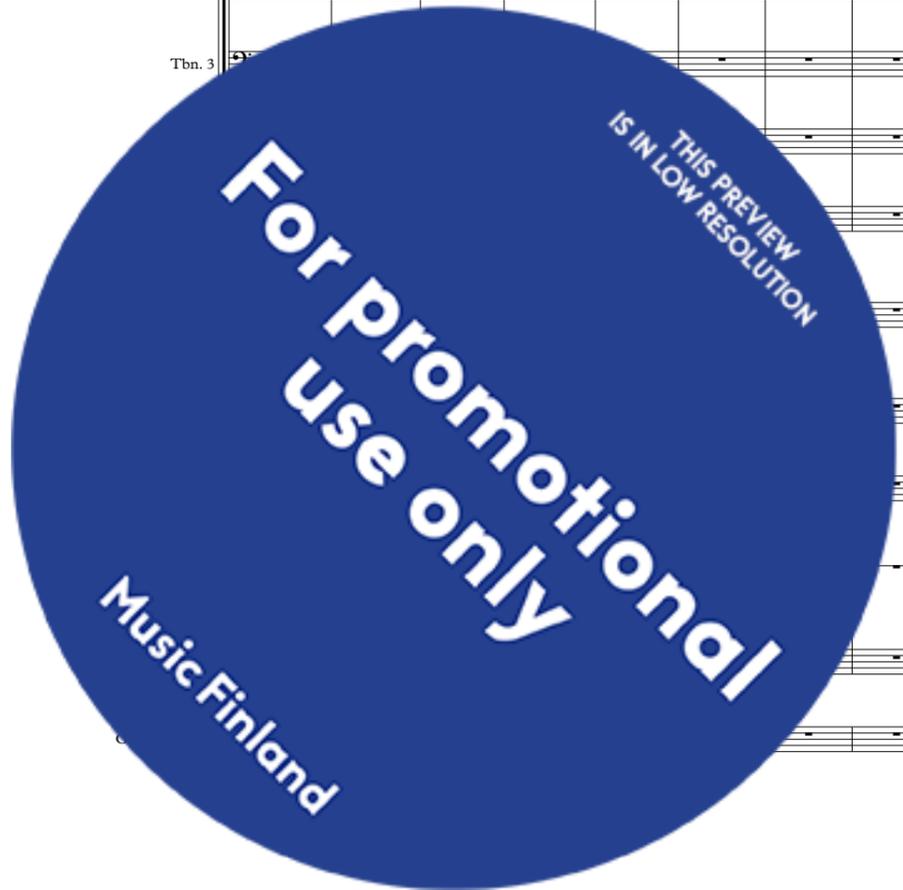
Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

triangle \triangle *p*



86

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

T. Sax. 1

Bari. Sax.

Bsn. 1

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

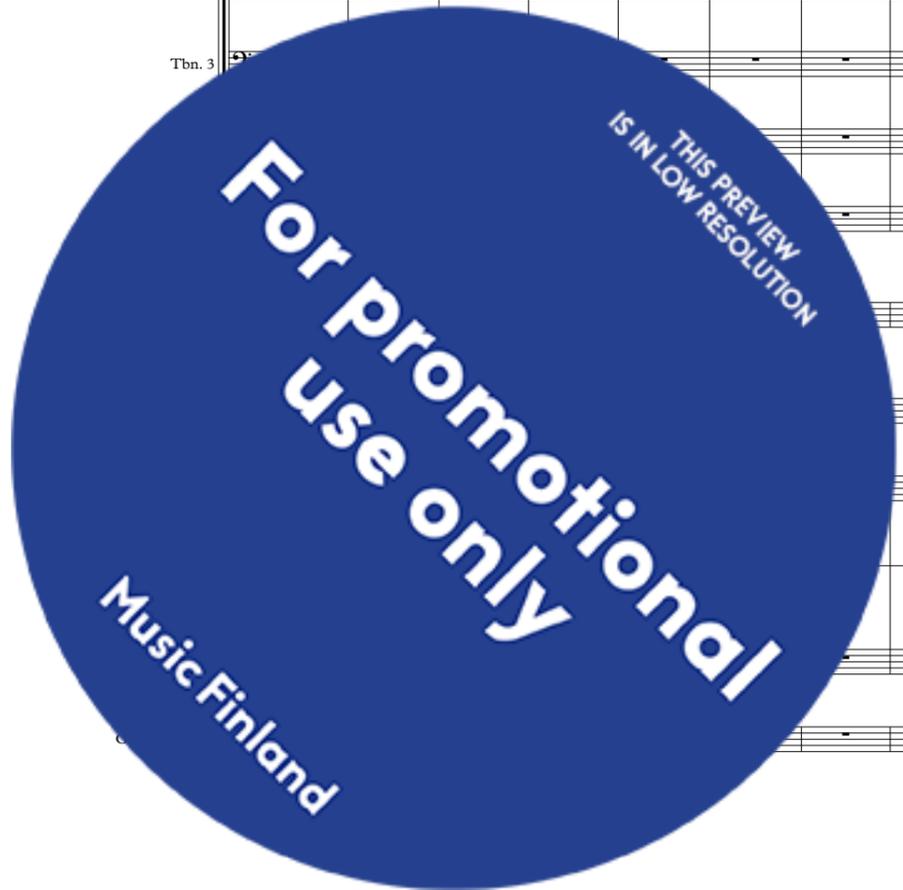
Tbn. 1

Tbn. 2

Tbn. 3

claves *p*

p



104 **E**

Picc.

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl.

A. Sax. 1 *mf*

T. Sax. 1 *mf*

Bari. Sax. *mf*

Bsn. 1

Hn. 1 *sempre con sord.*

Hn. 2 *mf sempre con sord.*

Hn. 3 *mf con sord.*

Hn. 4 *con sord. mf*

Tpt. 1 *mf con sord.*

Tpt. 2 *mf con sord.*

Tpt. 3 *mf con sord.*

Tpt. 4 *mf con sord.*

Tbn. 1 *mf con sord.*

Tbn. 2 *mf con sord.*

Tbn. 3

122

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

T. Sax. 1

Bari. Sax.

Bsn. 1

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

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F

139

Musical score for various instruments including Piccolo, Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Clarinets (Cl. 1, Cl. 2, Cl. 3), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax. 1), Tenor Saxophone (T. Sax. 1), Bari. Sax., Bassoon (Bsn. 1), Horns (Hn. 1, Hn. 2, Hn. 3, Hn. 4), Trumpets (Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4), Trombones (Tbn. 1, Tbn. 2, Tbn. 3). The score includes dynamic markings such as *ff* and performance instructions like *senza sord.* and *ff con sord.*. A section marker **F** is present above the Trumpet 1 staff.



157

G

Picc.

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3

B. Cl.

A. Sax. 1

T. Sax. 1

Bari. Sax.

Bsn. 1

Hn. 1 *senza sord.* *mf*

Hn. 2 *senza sord.* *mf*

Hn. 3 *senza sord.* *mf*

Hn. 4 *mf*

G

Tpt. 1

Tpt. 2

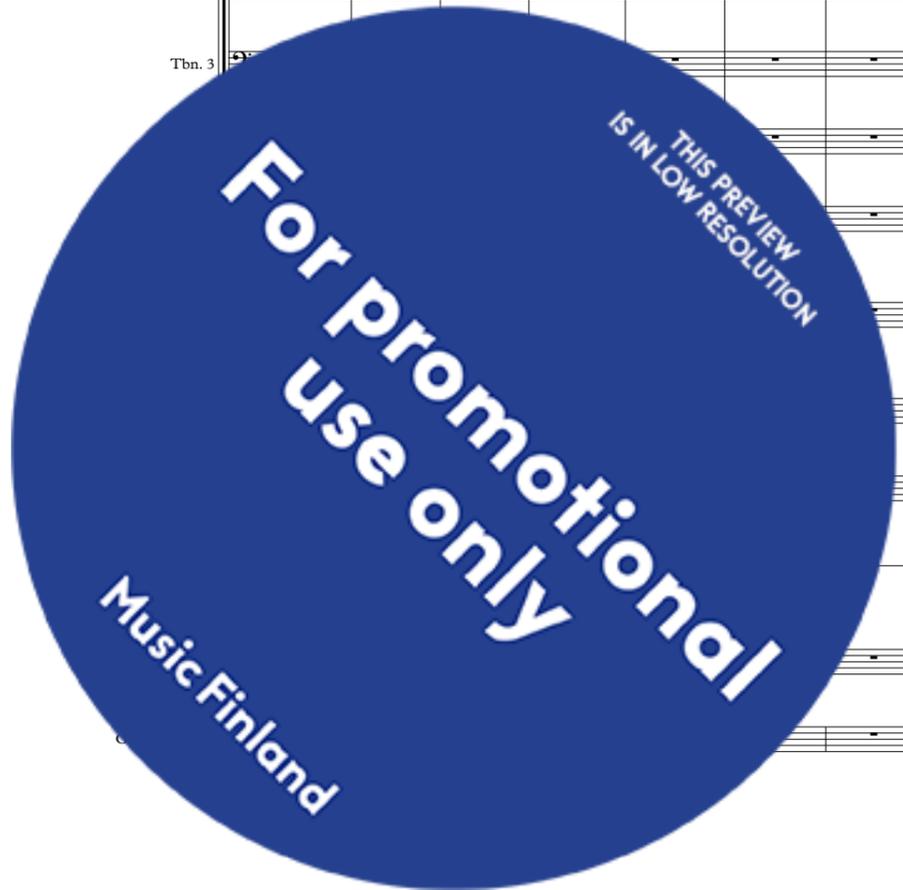
Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3



174

Picc.

Fl. 1 *mf* *mp* *mf* *simile* *p*

Fl. 2 *mf* *simile* *p*

Ob. 1 *mf* *simile* *p*

Ob. 2 *mf* *simile* *p*

Cl. 1 *mf* *p*

Cl. 2 *p*

Cl. 3 *p*

B. Cl.

A. Sax. 1

T. Sax. 1

Bari. Sax.

Bsn. 1 *mf* *simile* *p* *mf* *p*

Hn. 1 *p* *mf* *p* *mf* *p*

Hn. 2 *p* *mf* *p* *mf* *p*

Hn. 3 *p* *mf* *p* *mf* *p*

Hn. 4 *p* *mf* *p* *mf* *p*

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

206

I

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

T. Sax. 1

Bari. Sax.

Bsn. 1

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

f *ff* *mf* *simile*



222

J rit. . . . A Tempo

Pic.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

T. Sax. 1

Bari. Sax.

Bsn. 1

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

triangle \triangle *p*



K

The image displays a page of a musical score, page 20, featuring a variety of instruments. The score is written in a standard musical notation with stems and beams. Dynamics such as *mp* (mezzo-piano) and *semplice* are used throughout. A specific instruction *mp leggiero e molto rubato ad lib., legato* is present for the Clarinet 1 part. A rehearsal mark **K** is placed above the Horn 1 staff. The instruments listed on the left are: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Cl. 3, B. Cl., A. Sax. 1, T. Sax. 1, Bari. Sax., Bsn. 1, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, and Tbn. 3.

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261 *mf* *leggiero e molto rubato ad lib.* *mf* **In tempo** *simile*

Picc. *mf* *leggiero e molto rubato ad lib.* *mf* *p* *f* *simile*

Fl. 1 *mf* *leggiero e molto rubato ad lib.* *mp* *f*

Fl. 2 *mf* *leggiero e molto rubato ad lib.* *mp* *f*

Ob. 1 *mf* *leggiero e molto rubato ad lib.* *mp* *f*

Ob. 2 *mf* *leggiero e molto rubato ad lib.* *mp* *f*

Cl. 1 *mf* *leggiero e molto rubato ad lib.* *mp* *f*

Cl. 2 *leggiero e molto rubato ad lib., legato* *p* *f* *mf*

Cl. 3

B. Cl.

A. Sax. 1 *p* *f*

T. Sax. 1 *p* *f* *simile*

Bari. Sax.

Bsn. 1 *mf*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

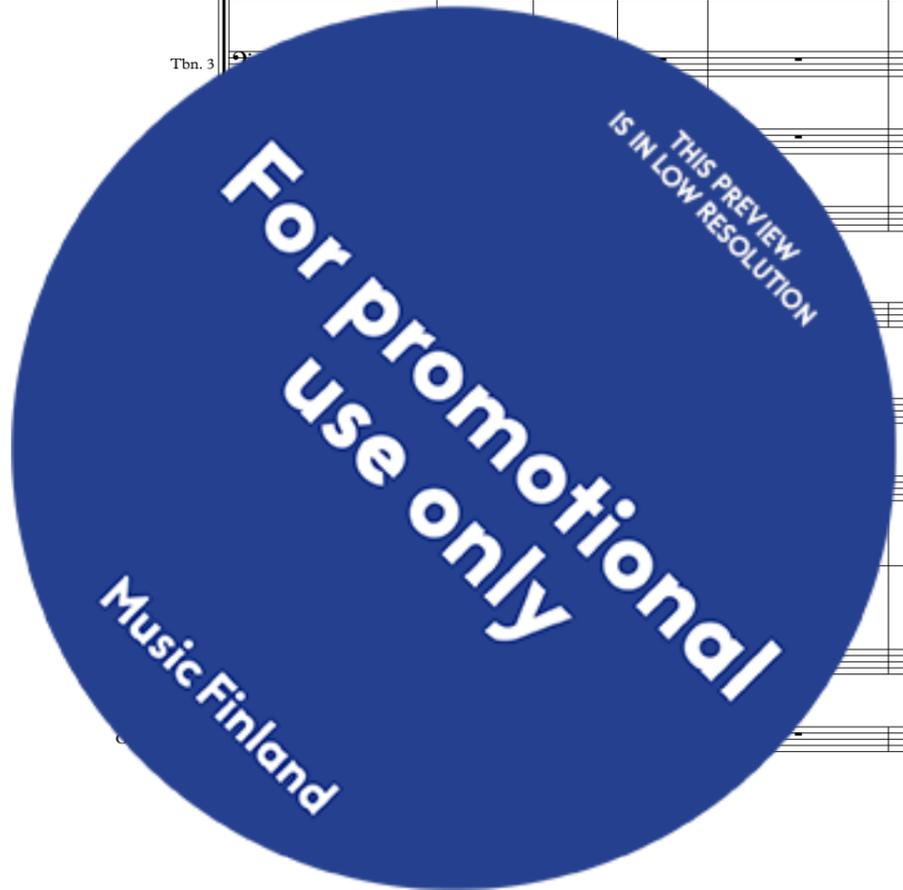
Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3



272

Picc. L

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3 *leggero e molto rubato ad lib., legato*
p *f*

B. Cl.

A. Sax. 1 *simile*

T. Sax. 1

Bari. Sax.

Bsn. 1

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1 L

Tpt. 2

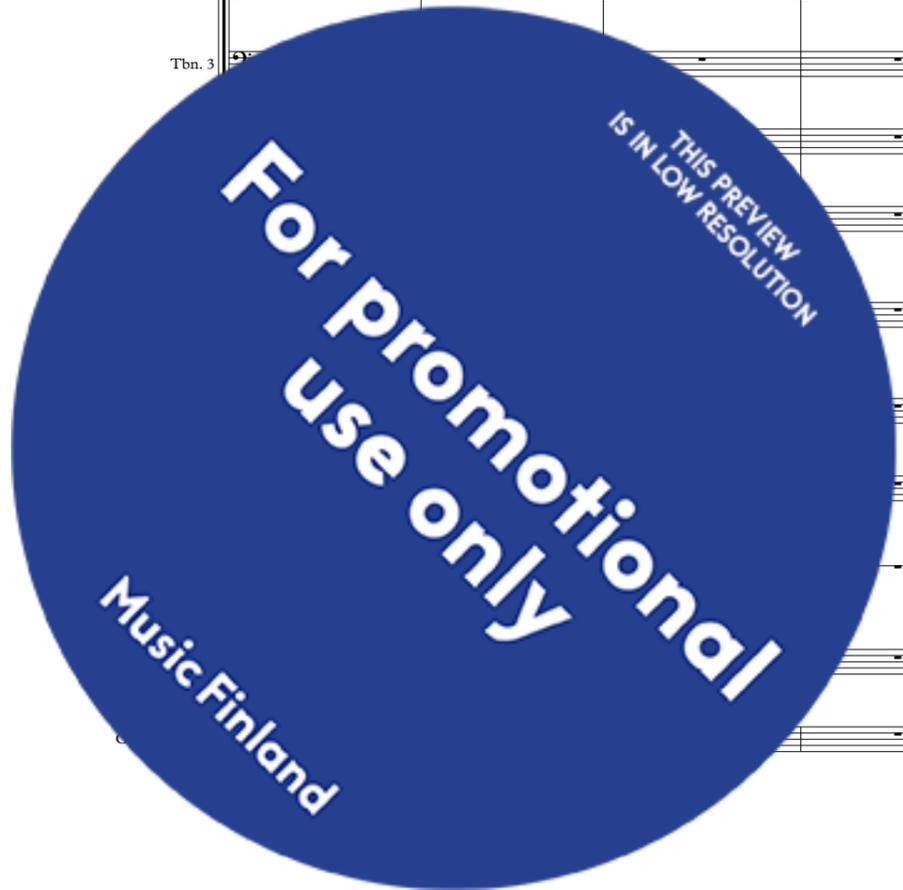
Tpt. 3

Tpt. 4

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*



281

Picc. *f* *ff* *fff* *sub. p*

Fl. 1 *f* *ff* *fff* *sub. p*

Fl. 2 *f* *ff* *fff*

Ob. 1 *f* *ff* *fff* *sub. p*

Ob. 2 *f* *ff* *fff*

Cl. 1 *f* *ff* *fff* *sub. p*

Cl. 2 *f* *ff* *fff*

Cl. 3 *f* *ff* *fff* *sub. p*

B. Cl.

A. Sax. 1 *f* *ff* *fff* *sub. p*

T. Sax. 1 *f* *ff* *fff*

Bari. Sax.

Bsn. 1

Hn. 1 *open* *p* *f* *ff* *fff*

Hn. 2 *open* *p* *f* *ff* *fff*

Hn. 3 *open* *p* *f* *ff* *fff*

Hn. 4 *open* *p* *f* *ff* *fff*

Tpt. 1 *p* *f* *ff* *fff*

Tpt. 2 *p* *f* *ff* *fff*

Tpt. 3 *p* *f* *ff* *fff*

Tpt. 4

Tbn. 1 *f* *ff* *fff*

Tbn. 2 *f* *ff* *fff*

Tbn. 3 *f* *ff* *fff*



297

crescendo poco a poco

f

Picc.

Fl. 1

Fl. 2

sub. p

Ob. 1

Ob. 2

sub. p

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

T. Sax. 1

sub. p

Bari. Sax.

Bsn. 1

Hn. 1

gest. *p* *ff*

Hn. 2

gest. *p* *ff*

Hn. 3

gest. *p* *ff*

Hn. 4

gest. *p* *ff*

Tpt. 1

p *ff*

Tpt. 2

ff

Tpt. 3

ff

Tpt. 4

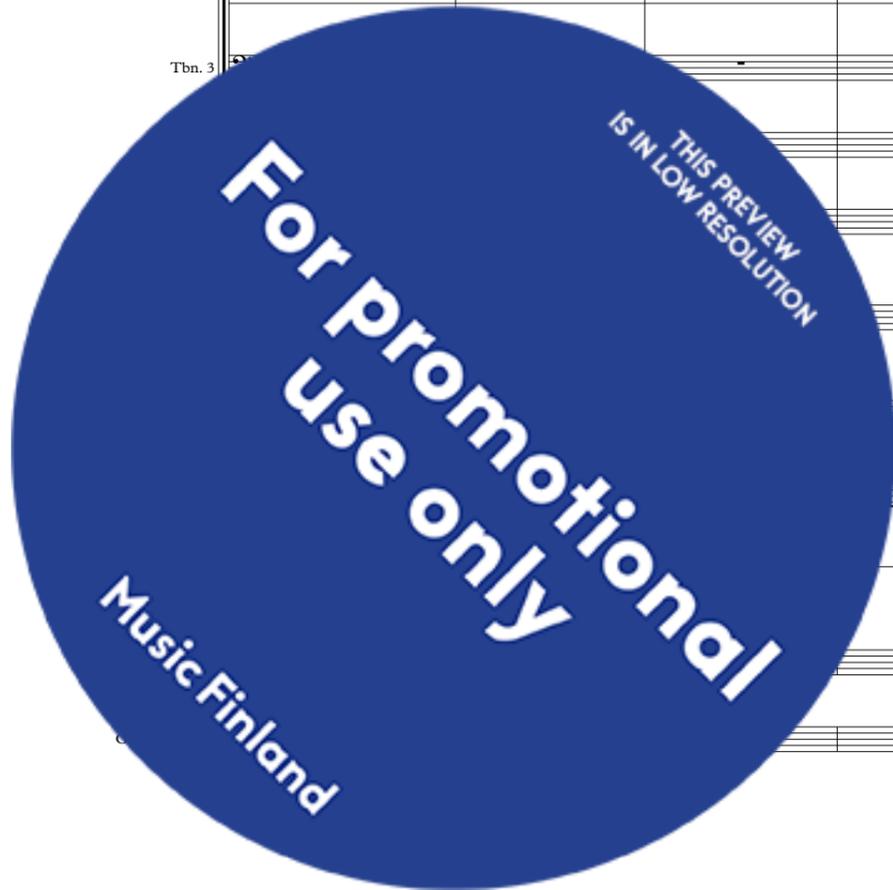
Tbn. 1

Tbn. 2

Tbn. 3

f (hard mallets)

f Snare drum



306

Picc. *ff* *p*

Fl. 1 *ff* *p*

Fl. 2 *ff* *p*

Ob. 1 *ff* *p*

Ob. 2 *ff* *p*

Cl. 1 *ff* *p*

Cl. 2 *ff* *p*

Cl. 3 *ff* *p*

B. Cl. *ff* *p*

A. Sax. 1 *ff* *p*

T. Sax. 1 *ff* *p*

Bari. Sax. *ff* *p*

Bsn. 1 *ff* *p*

Hn. 1 *ff* *p*

Hn. 2 *ff* *p*

Hn. 3 *ff* *p*

Hn. 4 *ff* *p*

Tpt. 1 *ff* *p*

Tpt. 2 *ff* *p*

Tpt. 3 *ff* *p*

Tpt. 4 *ff* *p*

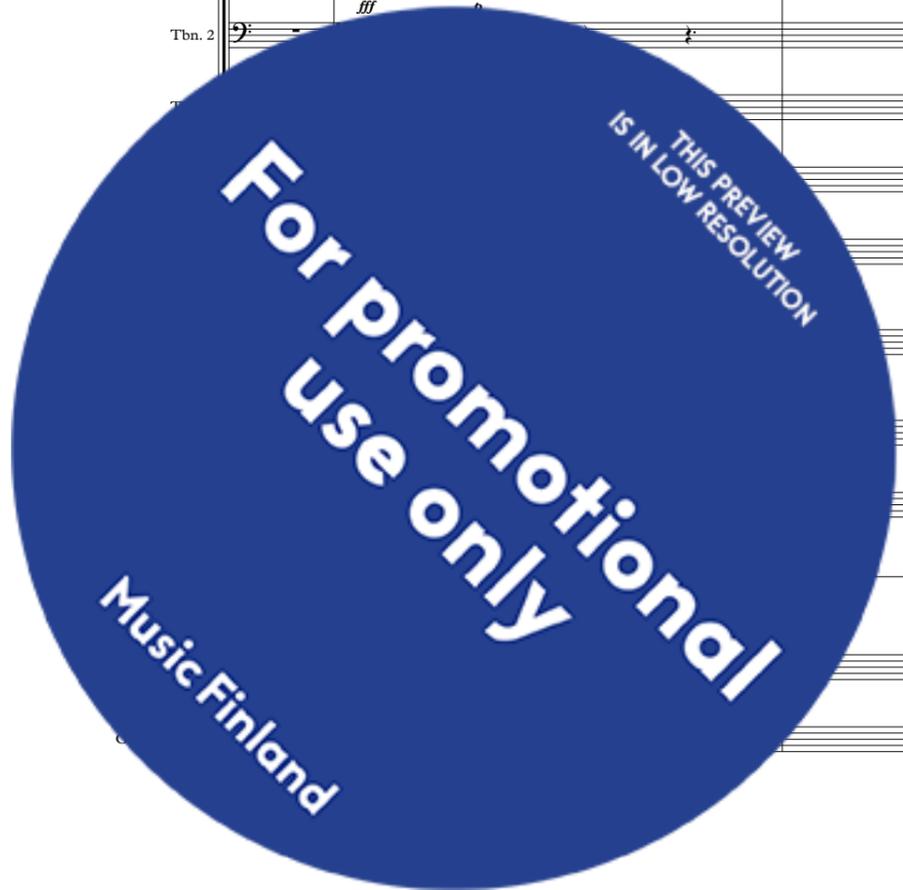
Tbn. 1 *ff* *p*

Tbn. 2 *ff* *p*

ff *p*

♩=120; ♪=80

M



313

Picc. *mp*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Cl. 3 *mp*

B. Cl. *mp*

A. Sax. 1 *mf*

T. Sax. 1 *mf*

Bari. Sax. *mf*

Bsn. 1 *mf*

This section of the score covers measures 313 to 322. It includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinets 1, 2, and 3, Bass Clarinet, Alto Saxophone 1, Tenor Saxophone 1, Bari. Saxophone, and Bassoon 1. The music is in 4/4 time and features a complex melodic line for the woodwinds, while the saxophones play a steady rhythmic accompaniment. A rehearsal mark 'N' is placed above the Piccolo part at the beginning of measure 313.

Hn. 1 *mp*

Hn. 2 *mp*

Hn. 3 *mp*

Hn. 4

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

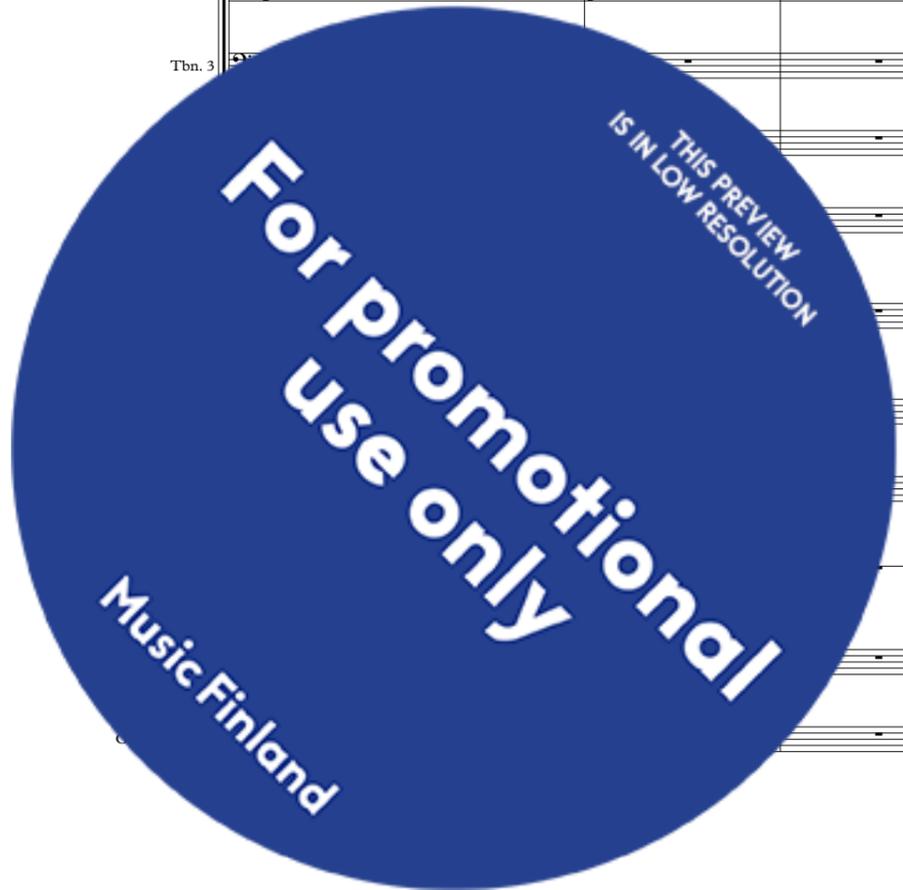
Tpt. 4 *mp*

Tbn. 1 *mp*

Tbn. 2

Tbn. 3

This section of the score covers measures 313 to 322. It includes parts for Horns 1 through 4, Trumpets 1 through 4, and Trombones 1 through 3. The Horns 1, 2, and 3 parts have melodic lines, while Horn 4, all Trumpets, and Trombone 1 play a rhythmic accompaniment. Trombones 2 and 3 are silent. A rehearsal mark 'N' is placed above the Trumpet 1 part at the beginning of measure 313.



P

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

T. Sax. 1

Bari. Sax.

Bsn. 1

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

pp ff

pp ff

pp

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Music Finland

Q

349

Picc. *ff* *f*

Fl. 1 *ff* *f*

Fl. 2 *ff* *f*

Ob. 1 *ff* *f*

Ob. 2 *ff* *f*

Cl. 1 *ff* *f*

Cl. 2 *ff* *f*

Cl. 3 *ff* *f*

B. Cl. *ff* *f*

A. Sax. 1 *ff* *f*

T. Sax. 1 *ff* *f*

Bari. Sax. *ff* *f*

Bsn. 1 *ff* *f*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tpt. 1 *ff* *f*

Tpt. 2 *ff* *f*

Tpt. 3 *ff* *f*

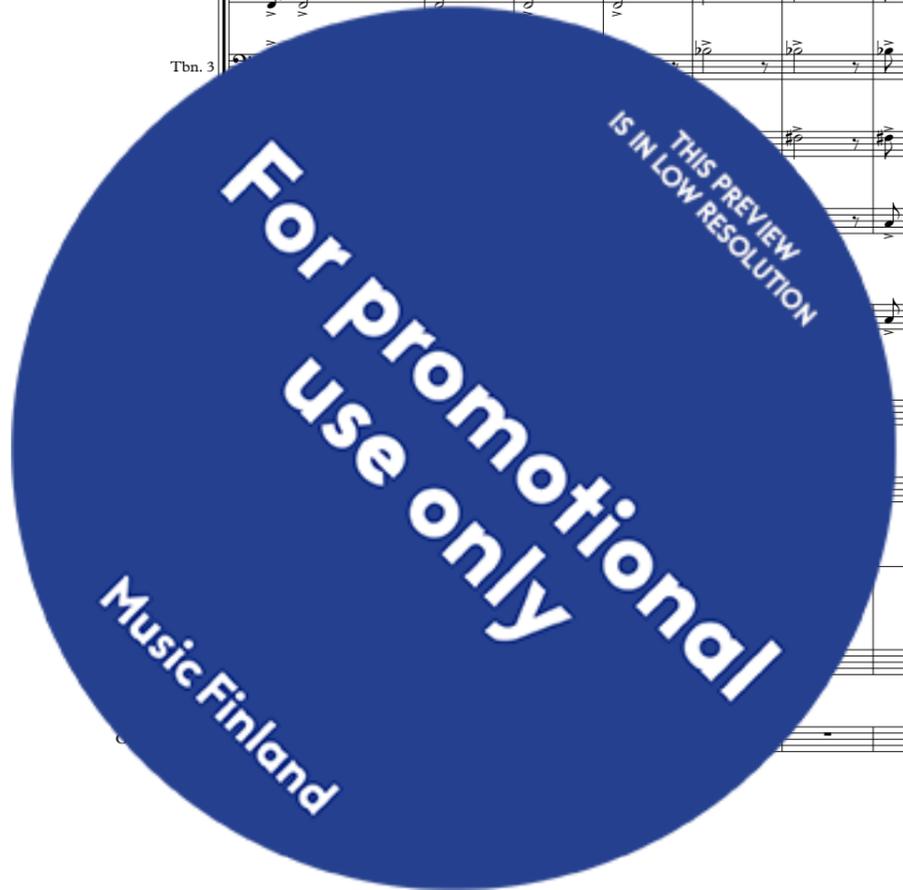
Tpt. 4 *ff* *f*

Tbn. 1 *ff* *f*

Tbn. 2 *ff* *f*

Tbn. 3 *ff* *f*

Xylophone *f* [Xyl]

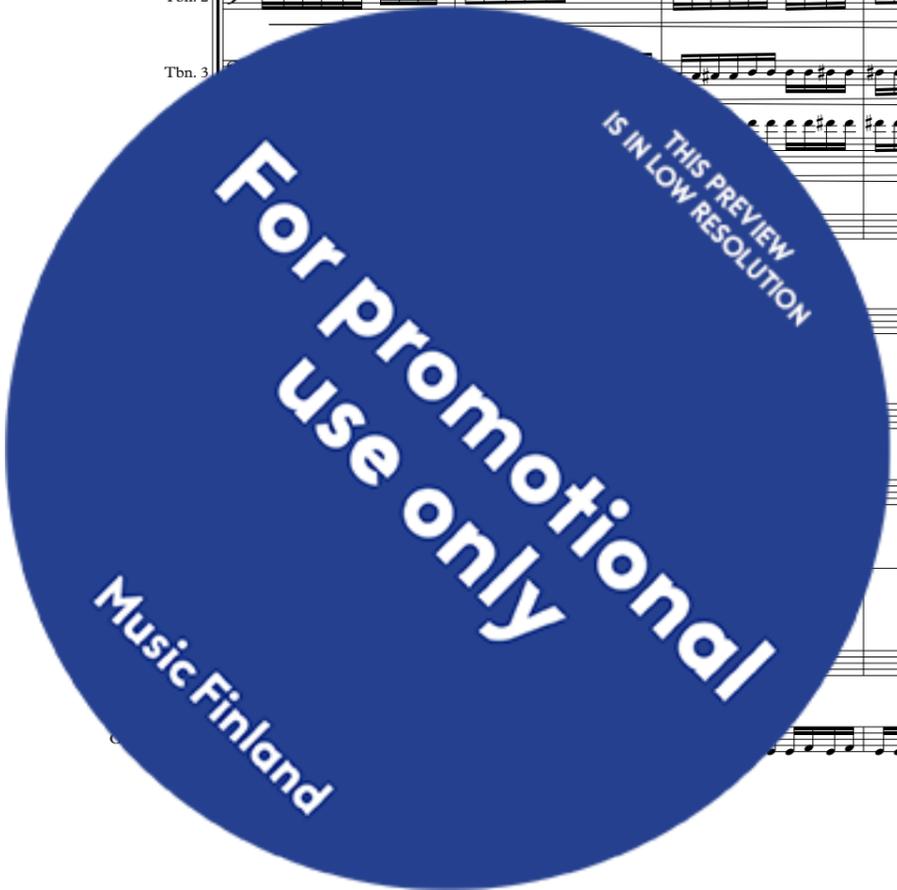


$\text{♩} = 60$
Meno mosso. Con prolungare, sempre agitato.

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1
T. Sax. 1
Bari. Sax.
Bsn. 1
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3

mp
mp
mp
mp
mp legato
mp legato

R $\text{♩} = 60$
pp
pp
pp
pp
più f
più f
più f
più f



378

Picc. *mf*

Fl. 1 *pp* *mf*

Fl. 2 *pp* *mf*

Ob. 1 *pp* *mf*

Ob. 2 *pp* *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl. *mf*

A. Sax. 1 *pp* *mf*

T. Sax. 1 *pp* *mf*

Bari. Sax. *mf*

Bsn. 1 *mf*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Xyl. *mf*

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382

Picc. *f* *ff* *fff*

Fl. 1 *f* *ff* *fff*

Fl. 2 *f* *ff* *fff*

Ob. 1 *f* *ff* *fff*

Ob. 2 *f* *ff* *fff*

Cl. 1 *f* *ff* *fff*

Cl. 2 *f* *ff* *fff*

Cl. 3 *f* *ff* *fff*

B. Cl. *f* *ff* *fff*

A. Sax. 1 *f* *ff* *fff*

T. Sax. 1 *f* *ff* *fff*

Bari. Sax. *f* *ff* *fff*

Bsn. 1 *f* *ff* *fff*

Hn. 1 *ff* *fff*

Hn. 2 *ff* *fff*

Hn. 3 *ff* *fff*

Hn. 4 *ff* *fff*

Tpt. 1 *mf* *f* *ff* *fff*

Tpt. 2 *mf* *f* *ff* *fff*

Tpt. 3 *mf* *f* *ff* *fff*

Tpt. 4 *mf* *f* *ff* *fff*

Tbn. 1 *mf* *f* *ff* *fff*

Tbn. 2 *mf* *f* *ff* *fff*

Tbn. *mf* *f* *ff* *fff*

Tam-tam *ff* (Tam-tam let ring)

Snare drum *ff*

Anvil *ff*

