

# ON THE TRACK

**Fritz Neuböck**

Grade / Moeilijkheidsgraad / Degré de difficulté /  
Schwierigkeitsgrad / Difficoltà **3-4**

Duration / Tijdsduur / Durée / Dauer / Durata **9:15**

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**I N S T R U M E N T A T I O N**

**Concert Band**

Full score	1
Piccolo	1
Flute 1	3
Flute 2	2
Oboe	2
Bassoon	2
Bb Clarinet 1	5
Bb Clarinet 2	5
Bb Clarinet 3	5
Bb Bass Clarinet	1
Eb Alto Saxophone 1	1
Eb Alto Saxophone 2	1
Bb Tenor Saxophone	2
Eb Baritone Saxophone	1
Bb Trumpet 1	2
Bb Trumpet 2	2
Bb Trumpet 3	2
Bb Flugelhorn 1	1
Bb Flugelhorn 2	1
F Horn 1	1
F Horn 2	1
F Horn 3	1
C Trombone 1	2
C Trombone 2	2
C Bass Trombone	1
C Baritone	2
Bb Baritone treble clef	3
C Basses	4
String Bass	1
Percussion 1	2
Percussion 2	2
Timpani	1
Mallets	1

**S U P P L E M E N T A R Y P A R T S**

Eb Horn 1	1
Eb Horn 2	1
Eb Horn 3	1
Bb Trombone 1 bass clef	1
Bb Trombone 2 bass clef	1
Bb Bass Trombone bass clef	1
Bb Trombone 1 treble clef	1
Bb Trombone 2 treble clef	1
Bb Bass Trombone treble clef	1
Bb Baritone bass clef	2
Eb Bass bass clef	2
Eb Bass treble clef	2
Bb Bass bass clef	2
Bb Bass treble clef	2

## ON THE TRACK

English:

*On the Track* was commissioned in 2016 by the Tonspuren Mühlviertel festival of the Upper-Austrian Wind Music Association. Fritz Neuböck searched the music of Austrian composer Anton Bruckner, whose life was closely connected to the Mühlviertel region. He settled upon motives from the “Drei kleine Stücke zu vier Händen” (Three Small Pieces for Four Hands), one of Bruckner’s early works when he was a music teacher at Windhaag near Freidstadt. Neuböck also took themes from the “Ave Maria” – one of Bruckner’s later choir pieces. These themes are the connecting material of this composition.

At the beginning of the piece the first themes of the “Ave Maria” shimmer through the majestic brass fanfare. In the minimalistic middle section these themes appear briefly and also later at the return of the *allegro con spirito*. The calm of the piece is found at the center, where Bruckner’s deep religiousness is expressed. The finale begins with a typical Bruckner scherzo based on a theme from “Drei kleine Stücke zu vier Händen” that transitions into the “Ave Maria”. The scherzo theme overlaps with the “Ave Maria” -- initially for the woodwinds only, and later as an ostinato for drums. Finally, the choir work bursts at full strength.

Nederlands:

“On the Track” werd in 2016 gecomponeerd in opdracht van het Festival “Tonspuren Mühlviertel” van het Opper-Oostenrijkse blaas muziekverbond. Fritz Neuböck gaat op zoek naar sporen van de Oostenrijkse componist Anton Bruckner die een speciale band had met deze Mühlviertel-regio. Hij gebruikt daarbij motieven uit “Drie Kleine Pianostukken voor 4 handen”, één van de vroegere werken van Bruckner toen hij muzikleraar was in Windhaag nabij Freistadt, en het “Ave Maria” uit één van zijn latere koorwerken. Beide thema’s lopen als een rode draad door de compositie.

Bij het begin van het werk sluimeren, te midden van de statige fanfares voor koperblazers, de eerste motieven van het Ave Maria voordat het orkest op vrolijke en enthousiaste wijze op zoek gaat naar sporen. In het minimalistische middendeel komen deze motieven telkens opnieuw gepast naar voren maar komen later in het oorspronkelijke *allegro con spirito* vol terug. Het rustpunt van het werk zit in het middendeel, wanneer de rust en het geloof van Anton Bruckner naar voren komen. De finale begint met een voor Bruckner typisch Scherzo, gebaseerd op een motief uit zijn Drie Kleine Pianostukken dat overgaat in het Ave Maria. Het scherzo thema domineert aanvankelijk nog het Ave Maria bij de houtblazers, maar komt later slechts nog als ostinato ritme bij het slagwerk terug, waarna het koorwerk in volle pracht klinkt.

Deutsch:

„On The Track“ entstand 2016 im Auftrag des Festivals „Tonspuren Mühlviertel“ des Oberösterreichischen Blasmusikverbandes. Fritz Neuböck begibt sich auf Spurensuche nach dem großen Österreichischen Komponisten Anton Bruckner, welcher zeitlebens eng mit dem Mühlviertel verbunden war. Er verwendet dabei Motive aus den „Drei kleinen Klavierstücken“, einem Frühwerk Bruckners während seiner Zeit als Lehrer in Windhaag bei Freistadt, sowie aus einem seiner späten Chorwerke, dem bekannten „Ave Maria“. Beide Themen ziehen sich wie ein roter Faden durch die Komposition.

Zu Beginn des Werkes erklingen, inmitten einer majestätischen Blechbläserfanfare, erste zaghafte Motive aus dem Ave Maria ehe sich das Orchester auf sehr heitere und beschwingte Art auf Spurensuche begibt. Im sehr minimalistischen Mittelteil tauchen diese Motive immer wieder kurz auf, um später ins ursprüngliche Allegro con spirito zurückzufinden. Den Ruhepol des Werkes bildet der Mittelsatz, welcher die innere Ruhe und tiefe Religiosität Anton Bruckners zum Ausdruck bringen soll. Das Finale beginnt mit einem, für Bruckner typischen, Scherzo, basierend auf einem Motiv aus den drei kleinen Klavierstücken, welches in das Ave Maria mündet. Das Scherzo Thema überlappt das Ave Maria anfangs noch in den Holzbläsern, später nur mehr als ostinater Rhythmus im Schlagwerk, ehe das späte Chorwerk in seiner vollen Schönheit erklingt.

Français:

« On the Track » a été composée en 2016 à la demande du Festival « Tonsuren Mühlviertel » de la Fédération d'Orchestres à Vent de la Haute Autriche. Fritz Neuböck se met « sur la piste » du grand compositeur autrichien Anton Bruckner dont la vie a été étroitement liée à la région du Mühlviertel. Il utilise des motifs extraits des « Trois Petites Pièces pour Piano à 4 mains », une des œuvres de jeunesse de Bruckner lorsqu'il enseigna à Windhaag près de Freistadt, ainsi que son célèbre « Ave Maria » extrait de l'une de ses œuvres chorales postérieures. Ces deux thèmes forment un fil rouge à travers la composition.

Au début de l'œuvre nous entendons, au milieu d'une fanfare majestueuse pour cuivres, des motifs timides de l'Ave Maria avant que l'orchestre ne se mette à rechercher des traces de façon joyeuse et enthousiaste. Dans la partie centrale plutôt minimaliste ces motifs réapparaissent régulièrement de façon très brève, pour revenir plus tard dans l'allegro con spirito d'origine. La partie centrale est un moment de repos car elle exprime la paix et la religiosité d'Anton Bruckner. Le final débute par un scherzo, typique pour Bruckner, extrait de ses Trois Petites Pièces pour Piano à 4 mains qui mènent à l'Ave Maria. Le thème du scherzo chevauche d'abord l'Ave Maria exclusivement dans la section des bois, puis uniquement comme rythme ostinato dans la section de percussion, avant que cette œuvre chorale éclate dans toute sa beauté.

## FRITZ NEUBÖCK

### Nederlands:

Fritz Neuböck werd op 10 mei 1965 geboren. Hij kreeg zijn eerste muzieklessen in de Streekmuziekschool van zijn geboorteplaats Ebensee (Oostenrijk) en studeerde later trompet, piano en orkestdirectie aan het Bruckner Conservatorium in Linz. Fritz Neuböck is directeur van de Landesmusikschule Ebensee waar hij ook blaasorkestdirectie doceert. In 1992 stichtte hij het Bezirksjugendorchester Gmunden dat hij tot in 2007 dirigeerde. Momenteel dirigeert hij het strijkorkest van de Musikfreunde Ebensee, het Brandweedorkest (Feuerwehrmusikkapelle) uit Langwies evenals de Salzkammergut Bläserphilharmonie. Sinds 1990 componeert Fritz Neuböck hoofdzakelijk voor harmonieorkest en zijn werken werden bij verschillende uitgevers uitgegeven. Sinds 2008 schrijft Neuböck ook voor Tierolff Muziekcentrale.



### English:

Fritz Neuböck was born on May 10th 1965. He had his first music lessons at the regional music school in his place of birth, Ebensee (Austria), after which he studied trumpet, piano and orchestral conducting at the Bruckner Conservatory in Linz. Fritz Neuböck is managing director of the Landesmusikschule Ebensee, where he also teaches wind band conducting. In 1992 he founded the Bezirksjugendorchester Gmunden, a young band he also conducted until 2007. At this moment Neuböck is conductor of the string orchestra Musikfreunde Ebensee, the Fire Brigade Band (Feuerwhermusikkapelle) from Langwies and the Salzgammergut Bläserphilharmonie. Since 1990 Fritz Neuböck mainly composes for wind bands and his pieces are published by several publishers, including Tierolff Muziekcentrale since 2008.

### Deutsch:

Fritz Neuböck, geboren am 10. Mai 1965, erhielt seine erste musikalische Ausbildung an der Landesmusikschule seines Heimatortes Ebensee (Österreich), um diese später in den Fächern Trompete, Klavier und Dirigieren am Brucknerkonservatorium Linz fortzusetzen. Fritz Neuböck ist Direktor der Landesmusikschule Ebensee und unterrichtet dort Blasorchesterdirigieren. 1992 gründete er das Bezirksjugendorchester Gmunden, welches er bis zum Jahr 2007 dirigiert hat. Zur Zeit leitet er das Streichorchester der Musikfreunde Ebensee, die Feuerwehrmusikkapelle Langwies und ist Dirigent der Salzkammergut Bläserphilharmonie. Seit 1990 komponiert Fritz Neuböck vorwiegend für Blasorchester, seine Musik ist bei diversen Verlegern publiziert worden. Seit dem Jahr 2008 schreibt er auch für Tierolff Muziekcentrale.

### Français:

Fritz Neuböck, né le 10 mai 1965, a reçu son premier enseignement musical à l'école de musique de sa ville natale Ebensee (Autriche). Plus tard, il étudie la Trompette, le Piano et la direction d'orchestre au Conservatoire Bruckner à Linz. Fritz Neuböck est directeur de l'école de musique régionale de Ebensee et y enseigne la direction d'orchestre à vents. En 1992 il crée l'Orchestre de Jeunes de la région de Gmunden qu'il dirige jusqu'en 2007. Actuellement, il dirige l'orchestre à cordes "Musikfreunde" de Ebensee, la Musique des Pompiers de Langwies et la "Salzkammergut Bläserphilharmonie". Depuis 1990, Fritz Neuböck compose, principalement, pour orchestre d'Harmonie, ses œuvres sont distribuées par différents éditeurs. Depuis 2008, il écrit également pour les éditions Tierolff Muziekcentrale.

# ON THE TRACK

Fritz Neuböck

based on "Ave Maria" & "Three little Pieces" by A. Bruckner

Grave ♩ = 56

The musical score is arranged in a standard concert band layout. It includes parts for Piccolo, Flute 1 & 2, Oboe, Bassoon, Bb Clarinet 1 & 2-3, Bb Bass Clarinet, Eb Alto Saxophone 1-2, Bb Tenor Saxophone, Eb Baritone Saxophone, Bb Trumpet 1 & 2-3, Bb Flugelhorn 1-2, F Horn 1 & 2-3, Trombone 1-2, Bass Trombone, C Baritone, C Basses, String Bass, Timpani, Mallets (Glockenspiel), Percussion 1 (Triangle), and Percussion 2 (Cym. à 2). The score is in 4/4 time with a tempo of Grave (♩ = 56). The key signature has one flat (Bb). Dynamics range from *pp* to *f*. The score is divided into six measures, with measure numbers 1 through 6 indicated at the bottom.

1

2

3

4

5

6

The image shows a page of a musical score for a concert band, covering measures 7 through 13. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is one sharp (F#) and the time signature is 4/4. The instruments listed on the left are: Picc., Fl. 1, Fl. 2, Ob., Bsn., Clar. 1, Clar. 2-3, Bs. Clar., A. Sax. 1-2, T. Sax., B. Sax., Tpt. 1, Tpt. 2-3, Flghn. 1-2, F Hn. 1, F Hn. 2-3, Tbn. 1-2, Bs. Tbn., C Bari., C Bs., St. Bs., Timp., Mall., Perc. 1, and Perc. 2. The score features various dynamics including *f*, *pp*, and *ppp*, as well as performance markings such as *tr* (trill) and *Susp. Cym.* (Suspended Cymbal). The percussion part includes a mallet part and two drum parts. The woodwind and brass parts are mostly sustained or have specific rhythmic patterns. The strings are not present in this score. The page number '2' is centered at the top, and the measure numbers '7' through '13' are at the bottom. The text '- ON THE TRACK -' is centered at the very bottom.

Allegro con spirito ♩ = 142

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

Clar. 1

Clar. 2-3

Bs. Clar.

A. Sax. 1-2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2-3

Flghn. 1-2

F Hn. 1

F Hn. 2-3

Tbn. 1-2

Bs. Tbn.

C Bari.

C Bs.

St. Bs.

Timp.

Mall.

Perc. 1

Perc. 2

Woodblock

*ff*

*f*

*mf*

*p*

*pp*

*f* *p*

14

15

16

17

18

19

20

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob.

Bsn.

Clar. 1

Clar. 2-3

Bs. Clar.

A. Sax. 1-2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2-3

Flghn. 1-2

F Hn. 1

F Hn. 2-3

Tbn. 1-2

Bs. Tbn.

C Bari.

C Bs.

St. Bs.

Timp. *p*

Mall. *mf*

Perc. 1

Perc. 2

21

22

23

24

25

26



Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

Clar. 1

Clar. 2-3

Bs. Clar.

A. Sax. 1-2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2-3

Flghn. 1-2

F Hn. 1

F Hn. 2-3

Tbn. 1-2

Bs. Tbn.

C Bari.

C Bs.

St. Bs.

Timp.

Mall.

Perc. 1

Perc. 2

*mf*

*f*

con sord.

27 28 29 30 31 32

Detailed description: This page of a musical score covers measures 27 through 32. It features a large ensemble of instruments. The woodwinds include Piccolo, Flutes 1 and 2, Oboe, Bassoon, Clarinet 1, Clarinets 2-3, Bass Clarinet, Alto Saxophones 1-2, Tenor Saxophone, and Baritone Saxophone. The brass section consists of Trumpets 1 and 2-3, Flugelhorn 1-2, First Horns 1 and 2-3, Trombones 1-2, Bass Trombone, Euphonium, and Baritone. The percussion section includes Timpani, Mallets, and two sets of Percussion 1 and 2. The score is written in a key with one sharp (F#) and a common time signature. Dynamics such as *mf* and *f* are indicated throughout. The 'con sord.' marking appears above the trumpet parts in measures 30 and 31.

Musical score for a symphony orchestra, page 6, measures 33-37. The score is written for a variety of instruments, including woodwinds, brass, and percussion. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into measures 33, 34, 35, 36, and 37. The instruments listed on the left are: Picc., Fl. 1, Fl. 2, Ob., Bsn., Clar. 1, Clar. 2-3, Bs. Clar., A. Sax. 1-2, T. Sax., B. Sax., Tpt. 1, Tpt. 2-3, Flghn. 1-2, F Hn. 1, F Hn. 2-3, Tbn. 1-2, Bs. Tbn., C Bari., C Bs., St. Bs., Timp., Mall., Perc. 1, and Perc. 2. The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The percussion part includes a floor tom in measure 35.

33

34

35

36

37

Picc.  
Fl. 1  
Fl. 2  
Ob.  
Bsn.  
Clar. 1  
Clar. 2-3  
Bs. Clar.  
A. Sax. 1-2  
T. Sax.  
B. Sax.  
Tpt. 1  
Tpt. 2-3  
Flghn. 1-2  
F Hn. 1  
F Hn. 2-3  
Tbn. 1-2  
Bs. Tbn.  
C Bari.  
C Bs.  
St. Bs.  
Timp.  
Mall.  
Perc. 1  
Perc. 2

64 65 66 67 68 69 70 71 72

*a 2*  
*p*  
*p*

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flutes 1 and 2, Oboe, Bassoon, Clarinets 1 and 2-3, Bass Clarinet, Alto Saxophones 1-2, Tenor Saxophone, and Bass Saxophone. The brass section includes Trumpets 1 and 2-3, Flugelhorn 1-2, French Horns 1 and 2-3, Trombones 1-2, and Bass Trombone. The low brass section includes Contrabassoon, Contrabass, and Subbass. The percussion section includes Timpani, Mallets, and two sets of Percussion 1 and 2. The score shows various musical notations such as notes, rests, and dynamics. The key signature has one sharp (F#) and the time signature is 4/4. The page number 11 is centered at the top.

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

Clar. 1

Clar. 2-3

Bs. Clar.

A. Sax. 1-2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2-3

Flghn. 1-2

F Hn. 1

F Hn. 2-3

Tbn. 1-2

Bs. Tbn.

C Bari.

C Bs.

St. Bs.

Timp.

Mall.

Perc. 1

Perc. 2

Sn. Dr.

Wdblck.

*p*

*mf*

*p*

73 74 75 76 77 78 79 80

Picc. *mf*  
Fl. 1 *mf*  
Fl. 2 *mf*  
Ob. *mf*  
Bsn. *mf*  
Clar. 1 *mf*  
Clar. 2-3 *mf*  
Bs. Clar. *mf*  
A. Sax. 1-2 *mf*  
T. Sax. *mf*  
B. Sax. *mf*  
Tpt. 1 *mf*  
Tpt. 2-3 *mf*  
Flghn. 1-2 *f*  
F Hn. 1 *f*  
F Hn. 2-3 *f*  
Tbn. 1-2 *mf*  
Bs. Tbn. *mf*  
C Bari. *mf*  
C Bs. *mf*  
St. Bs. *mf*  
Timp. *p* *mf*  
Mall. *mf*  
Perc. 1 *mf*  
Perc. 2 *mf*

81

82

83

84

85

86

87

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

Clar. 1

Clar. 2-3

Bs. Clar.

A. Sax. 1-2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2-3

Flghn. 1-2

F Hn. 1

F Hn. 2-3

Tbn. 1-2

Bs. Tbn.

C Bari.

C Bs.

St. Bs.

Timp.

Mall.

Perc. 1

Perc. 2

88 89 90 91 92 93 94

This page of a musical score contains the following parts and staves:

- Picc.
- Fl. 1
- Fl. 2
- Ob.
- Bsn.
- Clar. 1
- Clar. 2-3
- Bs. Clar.
- A. Sax. 1-2
- T. Sax.
- B. Sax.
- Tpt. 1
- Tpt. 2-3
- Flghn. 1-2
- F Hn. 1
- F Hn. 2-3
- Tbn. 1-2
- Bs. Tbn.
- C Bari.
- C Bs.
- St. Bs.
- Timp.
- Mall.
- Perc. 1 (with Floortom)
- Perc. 2

The score is written in a key signature of one sharp (F#) and a common time signature (C). The dynamic marking *f* (forte) is present at the beginning of many staves. The page is numbered 95, 96, 97, 98, and 99 at the bottom.

Musical score for a symphony orchestra, measures 100-105. The score includes parts for Piccolo, Flutes 1 and 2, Oboe, Bassoon, Clarinets 1 and 2-3, Bass Clarinet, Alto Saxophone 1-2, Tenor Saxophone, Bass Saxophone, Trumpets 1 and 2-3, Flugelhorn 1-2, French Horns 1 and 2-3, Trombones 1-2, Bass Trombone, Contrabass, Cymbals, Snare Drum, and Tom-toms. The score is written in 4/4 time with a key signature of one sharp (F#). The percussion part includes Snare Drum (Dr.), Cymbals (Cym. à 2), and Tom-toms (Tom.). The score features various musical notations such as trills (tr), accents (f), and dynamic markings (senza sord.).

100

101

102

103

104

105



Andante  $\text{♩} = 72$

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

Clar. 1

Clar. 2-3

Bs. Clar.

A. Sax. 1-2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2-3

Flghn. 1-2

F Hn. 1

F Hn. 2-3

Tbn. 1-2

Bs. Tbn.

C Bari.

C Bs.

St. Bs.

Timp.

Mall.

Perc. 1

Perc. 2

117

118

119

120

121

122

123

124

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

Clar. 1

Clar. 2-3

Bs. Clar.

A. Sax. 1-2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2-3

Flghn. 1-2

F Hn. 1

F Hn. 2-3

Tbn. 1-2

Bs. Tbn.

C. Bari.

C. Bs.

St. Bs.

Timp.

Mall.

Perc. 1

Perc. 2

*mf*

*p*

*mf*

*p*

*p*

*p*

*p*

*p*

125

126

127

128

129

130

131

132

This page contains a musical score for an orchestra and percussion ensemble, spanning measures 133 to 136. The score is written in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. The instruments and parts are as follows:

- Picc.**: Piccolo, playing a melodic line with *mf* dynamics.
- Fl. 1, Fl. 2, Ob.**: Flutes and Oboe, playing a melodic line with *mf* dynamics.
- Bsn.**: Bassoon, playing a melodic line with *mf* dynamics.
- Clar. 1, Clar. 2-3, Bs. Clar.**: Clarinets and Bass Clarinet, playing a melodic line with *mf* dynamics.
- A. Sax. 1-2, T. Sax., B. Sax.**: Saxophones, playing a melodic line with *mf* dynamics.
- Tpt. 1, Tpt. 2-3**: Trumpets, playing a melodic line with *mf* dynamics.
- Flghn. 1-2**: Flute Harmonicas, playing a melodic line with *mf* dynamics.
- F Hn. 1, F Hn. 2-3**: French Horns, playing a melodic line with *f* dynamics.
- Tbn. 1-2, Bs. Tbn.**: Trombones, playing a melodic line with *mf* dynamics.
- C Bari., C Bs., St. Bs.**: Contrabassoon, Contrabass, and Subcontrabass, playing a melodic line with *mf* dynamics.
- Timp., Mall.**: Timpani and Mallets, playing a melodic line with *f* dynamics.
- Perc. 1**: Percussion 1, playing a melodic line with *mf* dynamics, including Cabasa and Floortom.
- Perc. 2**: Percussion 2, playing a melodic line with *mf* dynamics.

The score includes various musical notations such as dynamics (*mf*, *f*), articulation (accents), and performance instructions (tutti). The page is numbered 133, 134, 135, and 136 at the bottom.

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. *f*

Bsn. *f*

Clar. 1 *f*

Clar. 2-3 *f*

Bs. Clar. *f*

A. Sax. 1-2 *f*

T. Sax. *f*

B. Sax. *f*

Tpt. 1 *f*

Tpt. 2-3 *f*

Flghn. 1-2 *f*

F Hn. 1 *f*

F Hn. 2-3 *f*

Tbn. 1-2 *f*

Bs. Tbn. *f*

C Bari. *f*

C Bs. *f*

St. Bs. *f*

Timp. *mf* *f*

Mall. *f*

Perc. 1 *p* *mf*

Perc. 2

137

138

139

140

141

poco meno mosso  $\text{♩} = 68$

Musical score for orchestra and percussion, measures 202-208. The score includes parts for Piccolo, Flutes 1 and 2, Oboe, Bassoon, Clarinets 1, 2, and 3, Bass Clarinet, Alto Saxophone 1-2, Tenor Saxophone, Bass Saxophone, Trumpets 1, 2, and 3, Flugelhorn 1-2, French Horns 1 and 2-3, Trombones 1-2, Bass Trombone, C Baritone, C Bass, St. Bass, Timpani, Mallets, and Percussion 1 and 2. The key signature is B-flat major. The tempo is poco meno mosso with a quarter note equal to 68 beats per minute. The score features dynamic markings such as *f* (forte) and *p* (piano), and articulation markings like *simile*. The percussion parts include triplet patterns. The measures are numbered 202 through 208 at the bottom of the page.

202

203

204

205

206

207

208

This musical score page contains 24 staves for various instruments. The woodwind section includes Piccolo, Flutes 1 and 2, Oboe, Bassoon, Clarinet 1, Clarinets 2-3, Bass Clarinet, Alto Saxophones 1-2, Tenor Saxophone, and Bass Saxophone. The brass section includes Trumpets 1 and 2-3, Flugelhorn 1-2, French Horns 1 and 2-3, Trombones 1-2, Bass Trombone, and Contrabass. Percussion includes Timpani, Mallets, and two snare drum parts. The score is in a key with two flats and a 4/4 time signature. Dynamics such as *mf* and *p* are indicated throughout. The bottom of the page shows measure numbers 209 through 216.

Picc. *f* *tr*

Fl. 1 *f* *tr*

Fl. 2 *f* *tr*

Ob. *f* *tr*

Bsn. *f*

Clar. 1 *f* *tr*

Clar. 2-3 *f* *tr*

Bs. Clar. *f*

A. Sax. 1-2 *f*

T. Sax. *f*

B. Sax. *f*

Tpt. 1 *f*

Tpt. 2-3 *f*

Flghn. 1-2 *f*

F Hn. 1 *f*

F Hn. 2-3 *f*

Tbn. 1-2 *f*

Bs. Tbn. *f*

C Bari. *f*

C Bs. *f*

St. Bs. *f*

Timp. *f*

Mall. *f*

Perc. 1 *f*

Perc. 2 *f*

Susp. Cym. *p* *f*

Cym. à 2 *p*

217

218

219

220

221

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

Clar. 1

Clar. 2-3

Bs. Clar.

A. Sax. 1-2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2-3

Flghn. 1-2

F Hn. 1

F Hn. 2-3

Tbn. 1-2

Bs. Tbn.

C Bari.

C Bs.

Str. Bs.

Timp.

Mall.

Perc. 1

Perc. 2

Tub. Bls.

*f*

222

223

224

225

226



Grandioso  $\text{♩} = 52$  rit.

Picc.  
Fl. 1  
Fl. 2  
Ob.  
Bsn.  
Clar. 1  
Clar. 2-3  
Bs. Clar.  
A. Sax. 1-2  
T. Sax.  
B. Sax.  
Tpt. 1  
Tpt. 2-3  
Flghn. 1-2  
F Hn. 1  
F Hn. 2-3  
Tbn. 1-2  
Bs. Tbn.  
C Bari.  
C Bs.  
Str. Bs.  
Timp.  
Mall.  
Perc. 1  
Perc. 2

227 228 229 230 231 232 233