ARMAS JÄRNEFELT

transcription for band
Robert J. Ambrose

FESTOUVERTURE

Juhla-alkusoitto

(1902)

SCORE

FENNICA GEHRMAN

Grade: 4
Duration: 7:40

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KL78.54
ISMN 979-0-55011-580-4 (score and parts)
ISMN 979-0-55011-581-1 (large score)

Music processed by Jani Kyllönen

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ESIPUHE

Armas Järnefeltin (1869–1958) *Festouverture* eli Juhla-alkusoitto on sävelletty Suomen Kansallisteatterin vihkiäisjuhlaan, joka pidettiin 9.4.1902. Suomalaisen teatterin historiassa tilaisuus oli merkittävä, sillä Kaarlo ja Emilie Bergbomin vuonna 1872 perustama Suomalainen teatteri sai 30 vuoden jälkeen oman teatterirakennuksen.

Kahteen osaan jaettu vihkiäisjuhla oli paitsi suomalaisen näyttämötaiteen ja musiikin kavalkadi, myös suomalaisen kansallisuusaatteen ilmaus. Klo 17 alkaneessa osassa kantaesitettiin J. H. Erkon näytelmä *Pohjolan häät*, johon Erkki Melartin (1875–1937) oli säveltänyt musiikin. Melartin itse myös johti näytelmämusiikkinsa. Erkon näytelmän juoni vapaan ja orjuutta vastustavan kalevaisen kansan ja sokeasti esivaltaa tottelevan Louhen hallitseman Pohjolan välillä varmaankin resonoi aikalaisyleisössä. Klo 20:15 alkaneen varsinaisen vihkiäisjuhlan aluksi Helsingin filharmoninen orkesteri soitti Järnefeltin *Juhla-alkusoiton* säveltäjän itsensä johdolla. Ohjelmassa oli myös runonlausuntaa ja Aleksis Kiven *Lea*. Lisäksi juhlassa kantaesitettiin Jean Sibeliuksen *Tulen synty* op. 32 baritonille, mieskuorolle ja orkesterille.

Vihkiäisjuhlaa seuraavien päivien lehdissä Järnefeltin alkusoitto mainitaan vain ohimennen, mutta muutamia päiviä myöhemmin teoksesta kirjoitettiin enemmän. 15.4. Päivälehden arvostelija O kirjoittaa:

> *"Armas Järnefeltin uvertyyri oli huomattava sävellys. Puhumatta siitä, että se oli hyvin juhlallista, ilomielistä musiikkia, joka heti alussa antoi oikean juhlatunnelman yleisölle, oli se musiikkiteoksena sangen arvokasta laatua. Selvästi siinä huomasi, miten Järnefelt orkesterin johtajana on samalla kehittynyt orkesteri-säveltäjänä. Hän käyttää orkesteria tässä uvertyyrissään aivan mestarillisesti. Se on värikästä, miehekästä, hopeankarvaista tuo musiikki! Toivottavasti saamme orkesterimme konserteissa useamminkin tätä kaikin puolin onnistunutta sävellystä kuulla."*

Myös 19.4. Euterpe-lehden Karl Flodin kiitteli Järnefeltin kauniiksi ja värikkäästi soitinnetuksi teokseksi. Flodin piti arvostelussaan sivuteemaa suomalaiskansallisena ja omaperäisempänä kuin alun juhlamarssityylistä pääteemaa.

Kantaesityksen jälkeen teosta kuultiin vielä kahtena seuraavana päivänä, jolloin vihkiäispäivän ohjelma uusittiin. Viipurissa teos esitettiin tuoreeltaan jo muutaman päivän kuluttua, 15.4. Vuonna 1902 alkusoittoa kuultiin vielä Helsingissä 17.11. filharmonisen orkesterin ohjelmassa. Vuonna 1903 teosta esitettiin Ylioppilaskunnan Laulajien iltamissa 6.4. Robert Kajuksen johdolla ja 1.5. Viipurissa Järnefeltin johtamana. 18.1.1904 alkusoitto kuultiin nimellä *Ouverture marziale* Berliinin Singakademien salissa, jossa sen johti Vaasan orkesterin kapellimestari Richard Neisser. Tämän jälkeen vaikuttaa siltä, että alkusoitto jäi pois ohjelmistoista, sillä esimerkiksi Filharmonisen orkesterin ohjelmissa sitä ei näiden vuosien jälkeen enää esiinny.

Juhla-alkusoitto on Järnefeltin tuotannossa toinen alkusoitoksi nimetty teos. Ensimmäinen, *Lyyrinen alkusoitto*, syntyi jo kymmenen vuotta aikaisemmin vuonna 1892. Näiden kahden alkusoiton väliin mahtuvat lähes kaikki Järnefeltin merkittävät orkesteriteokset: *Serenadi* (1893), *Korsholma* (1894), *Sinfoninen fantasia* (1895), tunnetun *Preludin* sisältävä *Sarja pienelle orkesterille* (1895), *Heimatklang* (1895), *Pieni sarja* (1897) sekä *Kanteletar*-sarja (1898), josta tunnetaan vain *Pastoraali*-osa. *Juhla-alkusoiton* jälkeen Järnefelt sävelsi vain vähän orkesterimusiikkia, nekin pääosin pienimuotoisia teoksia. Myöhemmistä teoksista ainoa laajempi orkesteriteos on sinfoninen runo *Koskenlasku* (*Forsfärden*) vuodelta 1939, joka perustuu *Laulu tulipunaisesta kukasta* -elokuvamusiikkiin.

Järnefeltin *Juhla-alkusoitto* ankkuroituu vahvasti riemukkaaseen D-duuriin ja noudattaa perinteisen sonaattimuodon kaavaa. 13 tahtia pitkä fanfaarijohdanto, joka perustuu puhtaasti A-duurisoinnun prolongaatiolle, vie *allegro*-jakson jäntevään pääteemaan, josta germaaniset vaikutteet eivät ole kaukana. Tahdissa 62 alkaa A-duurissa kulkeva lyyrinen sivuteema, jota voi luonnehtia suomalaiskansalliseksi, pienin sibeliaanisin vivahtein.

Kehittelyjakso alkaa tahdista 125 (*un poco sostenuto*), Jakson alussa esiintyvien etuheleellisten puhallinsointujen voisi ajatella nyökkäykseksi Sibeliuksen suuntaan. Tahdista 131 eteenpäin pääteema palaa muistumina, joiden jälkeen Järnefelt vähitellen punoo pääteemaa ja sivuteemaa yhteen. Samalla harmonian perusta liikkuu vähitellen kohti B-duuria ja samalla pääteeman uutta kokonaista esiintymää, joka alkaa tahdista 196 (*in tempo, non troppo allegro*). Järnefelt ei kuitenkaan ankkuroidu vahvasti B-duuriin vaan tahdista 264 lähtien alkaa pitkä nousu, joka johtaa lopulta tahdissa 314 kertausjaksoon pääsävellajissa, D-duurissa. Järnefelt kertaa vielä sivuteeman, joka myöskin nyt esiintyy D-duurissa.

Tämä editio perustuu ainoaan teoksen ainoaan tunnettuun käsikirjoitukseen. Partituuri ja stemmamateriaali ovat musiikkikustantamo Fennica Gehrmanin hallussa, jossa ne ovat olleet vuosikymmeniä. Partituuri on varsin huonokuntoinen. Musteella kirjoitetussa partituurissa ei ole kansilehteä ja sisältää jonkin verran säveltäjän musteella ja lyijykynällä tekemiä korjauksia. Ensimmäisellä partituurisivulla *Ouverture* ja *Järnefelt* on kirjoitettu sivun ylälaitaan lyijykynällä. Sivun alalaidassa niin ikään on hyvin haaleasti lyijykynällä kirjoitettu: *Festouverture komponiert zur Einweihung des neuen Finnischen Nationaltheaters in Helsingfors, den 9 April 1902*.

– Jani Kyllönen

Musiikkikustantamo Fennica Gehrman tilasi tuoreeltaan teoksesta puhallinorkesteritranskription professori Robert J. Ambroselta. Transkriptio säilyttää alkuperäisen teoksen juhlallisen luonteen, ja siirtää Järnefeltin sävelkielen puhallinorkesterikokoonpanolle. Ambrosen transkriptio myötäilee transkriptioperinnettä ja tuo sovituksena tämän mainion teoksen nyt myös puhallinorkestereiden saataville. Teos sopii erinomaisesti konsertin avausnumeroksi. Teoksen vaikeustaso on 4.

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FOREWORD

Armas Järnefelt (1869–1958) composed his *Festouverture* (Festive Overture) for the official opening of the Finnish National Theatre on 9 April 1902. This was a great event in the history of Finnish theatre, for it meant that the Finnish Theatre founded by Kaarlo and Emilie Bergbom in 1872 at last had a home of its own.

Divided into two parts, the opening ceremony was not only a cavalcade of Finnish theatre and music but also an expression of Finnish nationalism. The first part, beginning at 5 pm, featured the premiere of a play, *Pohjolan häät* (The Wedding at Pohjola) by J.H. Erkko for which Erkki Melartin (1875–1937) composed and conducted some incidental music. The plot of this play, about the free-spirited Kalevala people and the Pohjola ruled by the blindly subservient Louhi undoubtedly struck a note in the audience present on that occasion. The official ceremony proper at 8:15 pm began with a performance by the Helsinki Philharmonic Orchestra of Järnefelt's *Festive Overture* with the composer

himself conducting. Also on the programme were some poetry recitations, the play *Lea* by Aleksis Kivi, and *The Origin of Fire*, Op. 32 for baritone, male choir and orchestra by Jean Sibelius.

The newspapers in the days immediately thereafter mentioned Järnefelt's overture only in passing, but more was to follow a few days later. The critic "C" wrote in the Päivälehti for 15 April:

> *"The overture by Armas Järnefelt was an outstanding composition. To say nothing of the fact that it was very festive, cheerful music that put the audience in just the right festive mood, it was music of a highly respectable quality. Järnefelt the orchestral conductor has at the same time been developing as an orchestral composer. His command of the orchestra is simply masterly in this overture of his. Colourful and manly, with a silver sheen is this music! This in every way successful composition will, it is to be hoped, be heard more often again at our orchestra's concerts."*

Karl Flodin also extolled Järnefelt's work as being beautiful and colourfully orchestrated in the journal *Euterpe* for 19 April. In his review, he regarded the second theme as Finnish national and more original than the solemn march-style main theme at the beginning.

The overture was heard again on the two days after the premiere, when the programme for the official opening was repeated. Only a few days later, on 15 April, it was performed in Viipuri, and on 17 November it appeared again on the programme for a concert in Helsinki by the Helsinki Philharmonic Orchestra. A soirée given by the YL Male Voice Choir on 6 April 1903 also included it with Robert Kajanus conducting, and Järnefelt conducted it in Viipuri on 1 May that year. On 18 January 1904, it was performed under the title *Ouverture marziale* at the Berliner Singakademie, under the baton of Friedrich Neisser, conductor of the Vaasa Orchestra. It then seems to have vanished from the scene, since it was not mentioned thereafter in the programmes of the Helsinki Philharmonic Orchestra, for example.

The *Festive Overture* is the second of two overtures composed by Armas Järnefelt. The first, a *Lyrical Overture*, had been penned ten years before, in 1892. The period in between encompassed almost all his major works for orchestra: the *Serenade* (1893), *Korsholm* (1894), *Symphonic Fantasy* (1895) *Suite for Small Orchestra* (1895) containing the well-known *Praeludium*, *Heimatklang* (1895), *Little Suite* (1897) and *Kanteletar* suite (1898), of which only the *Pastorale* movement is known. After the *Festive Overture*, he composed little orchestral music, and even this consisted mostly of small-scale pieces. The only later orchestral work of any size was the symphonic poem *Forsfärden* (Shooting the Rapids) of 1939, based on music for the film *The Song of the Crimson Flower*.

The *Festive Overture* is firmly anchored on a jubilant D major and observes the traditional sonata-form scheme. A fanfare introduction lasting 13 bars and based purely on the prolongation of an A-major chord leads to an *Allegro* with the muscular main theme from which Germanic influences are not far removed. A lyrical second theme that could be described as Finnish national, with slight Sibelian nuances, begins at bar 62.

The development section starts at bar 125 (*un poco sostenuto*). The initial wind chords preceded by grace notes could be interpreted as a nod in the direction of Sibelius. From bar 131 onwards the main theme returns in flashbacks, after which Järnefelt gradually weaves together the main and second themes. The harmonic structure inches towards B-flat major and a repeat of the whole main theme from bar 196 (*in tempo, non troppo allegro*). Järnefelt does not, however, latch firmly onto B-flat major; instead, from bar 264, he embarks on a long build-up that finally, at bar 314, arrives at a recapitulation in the main key, D major. He once more repeats the second theme, this time also in D major.

This edition is based on the only known manuscript of the *Festive Overture*. The score and orchestral parts have been in Fennica Gehrman's possession for decades. The score is in very poor condition. Written in ink, it has no cover and bears some corrections made by Järnefelt in ink and pencil. The words *Ouverture* and *Järnefelt* are written in pencil at the top of the first page of the score. At the bottom, in faint pencil, is the text: *Festouverture komponiert zur Einweihung des neuen Finnischen Nationaltheaters in Helsingfors, den 9 April 1902*.

– *Jani Kyllönen*
Translation Susan Sinisalo

Musiikkikustantamo Fennica Gehrman tilasi tuoreeltaan teoksesta puhallinorkesteritranskription professori Robert J. Ambroselta. Transkriptio säilyttää alkuperäisen teoksen juhlallisen luonteen, ja siirtää Järnefeltin sävelkielen puhallinorkesterikokoonpanolle. Ambrosen transkriptio myötäilee transkriptioperinnettä ja tuo sovituksena tämän mainion teoksen nyt myös puhallinorkestereiden saataville. Teos sopii erinomaisesti konsertin avausnumeroksi. Teoksen vaikeustaso on 4.

Music Publisher Fennica Gehrman commissioned a band transcription from professor Robert J. Ambrose as soon as the symphony version score was engraved in 2019. The transcription preserves the work's core values and transfers Järnefelt's musical idiom to the band setting. Ambrose's transcription follows the tradition and makes this excellent work available for band platform. The work is well suited as a concert opener. The overture is a grade 4 work.

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INSTRUMENTATION

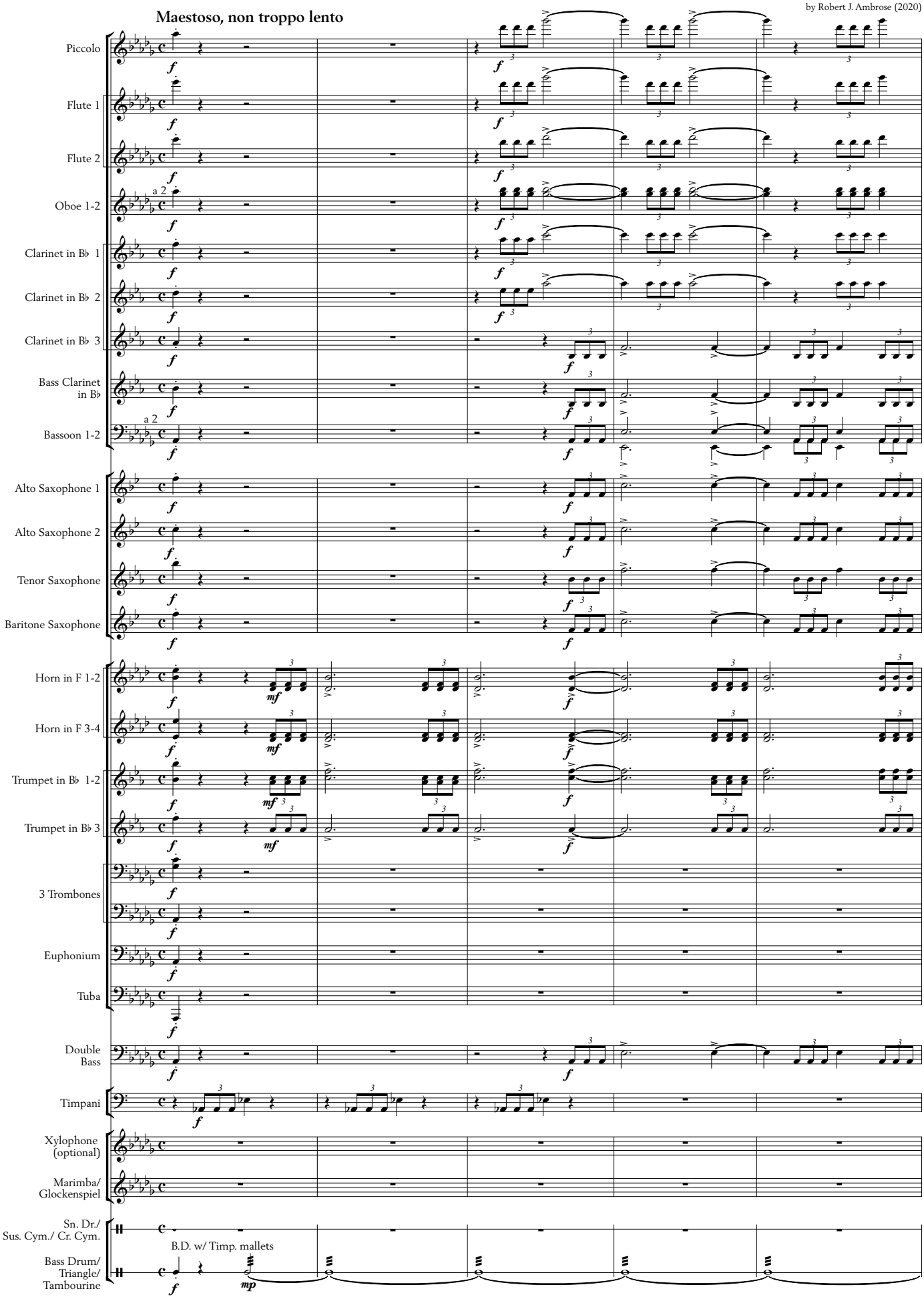
Piccolo
Flute 1
Flute 2
Oboe 1
Oboe 2
Clarinet 1 B♭
Clarinet 2 B♭
Clarinet 3 B♭
Bass Clarinet B♭
Bassoon 1
Bassoon 2
Alto Saxophone 1
Alto Saxophone 2
Tenor Saxophone
Baritone Saxophone

Horn 1
Horn 2
Horn 3
Horn 4
Trumpet 1 B♭
Trumpet 2 B♭
Trumpet 3 B♭
Trombone 1
Trombone 2
Trombone 3
Euphonium
Tuba
Double Bass
Timpani
Percussion (4 players):
Xylophone (opt.), Marimba
Glockenspiel, Snare Drum,
Suspended Cymbal, Crash Cymbal,
Bass Drum, Triangle, Tambourine

FESTOUVERTURE

ARMAS JÄRNEFELT (1902)
Transcribed for Wind Band
by Robert J. Ambrose (2020)

Maestoso, non troppo lento



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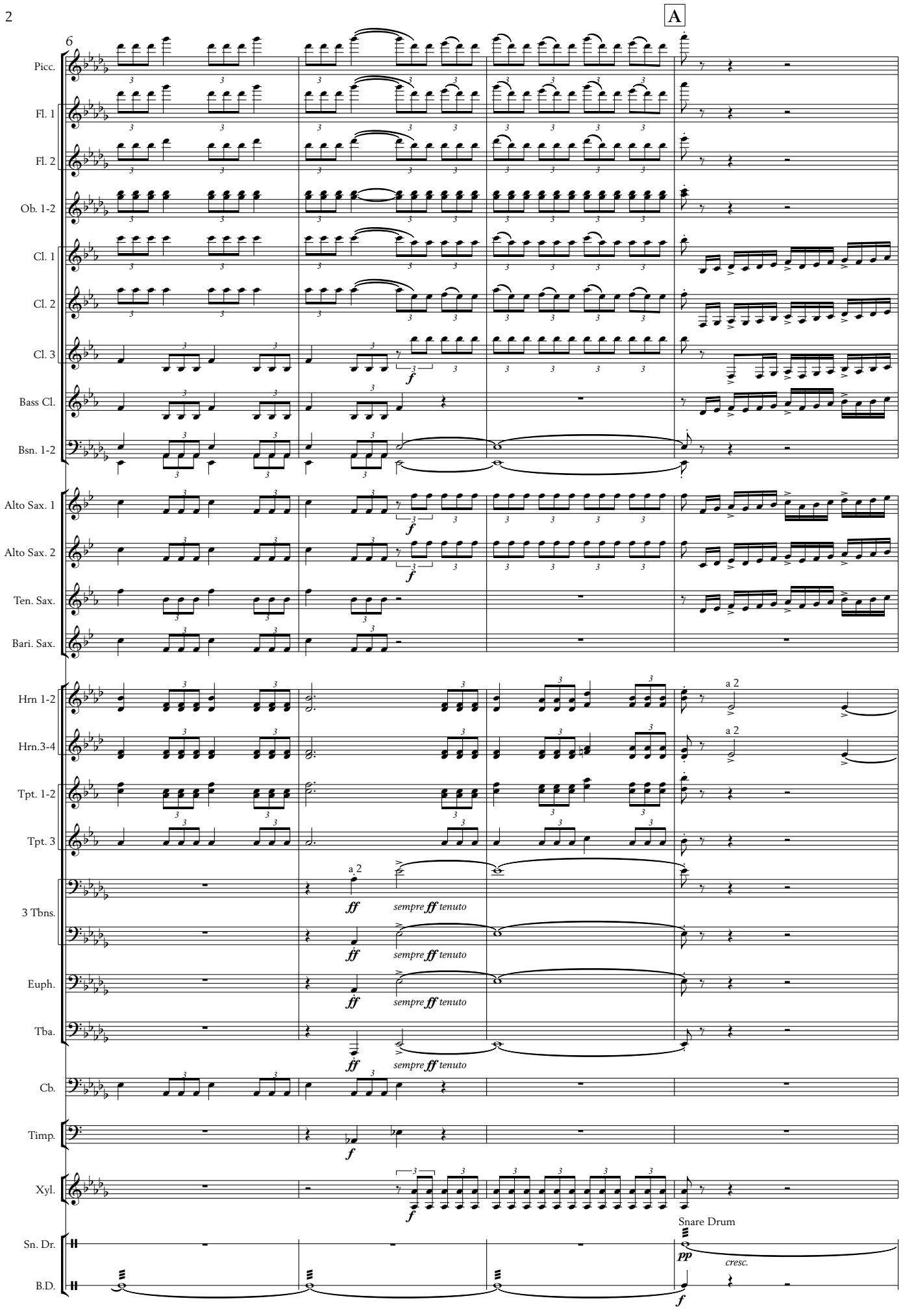
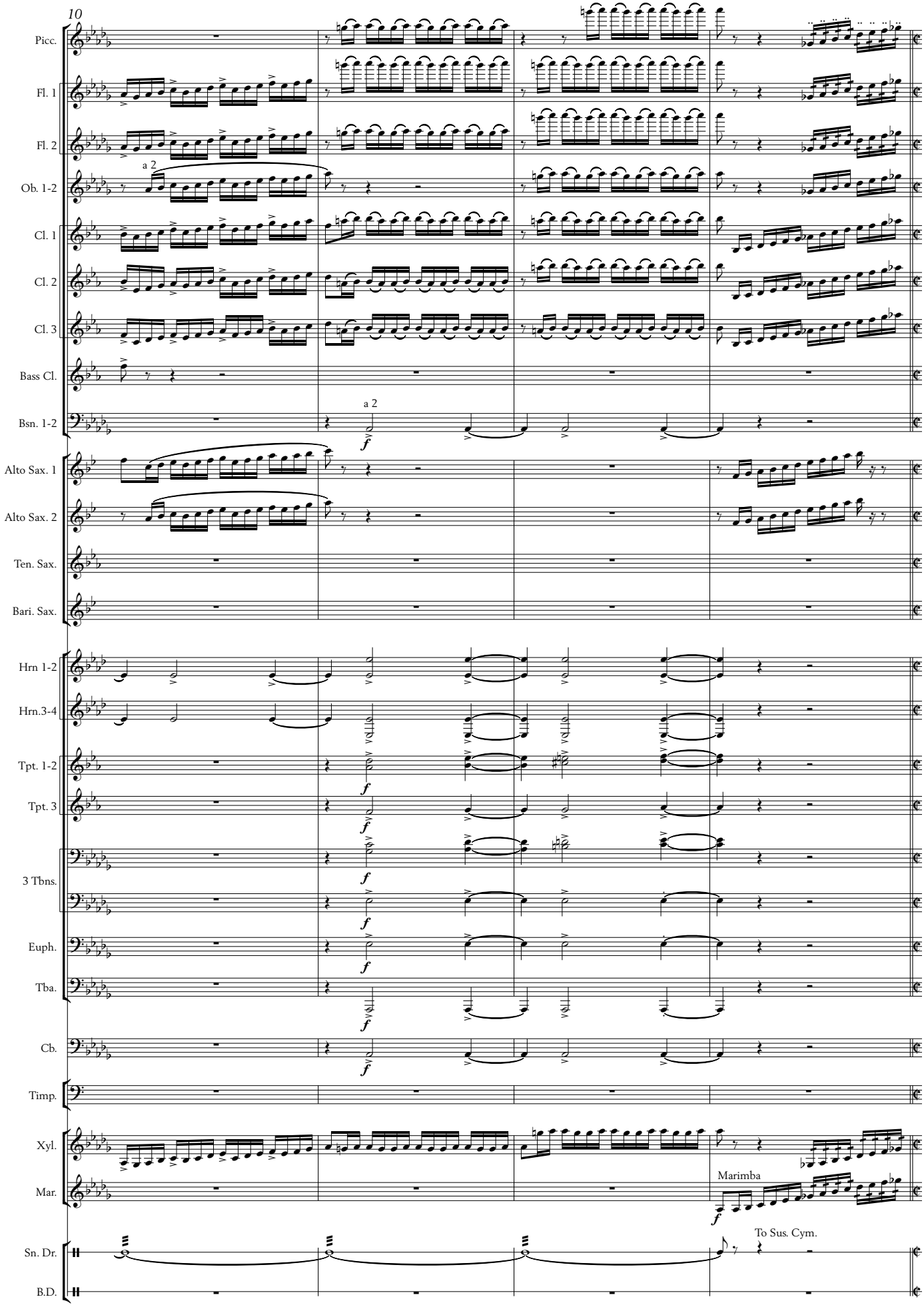
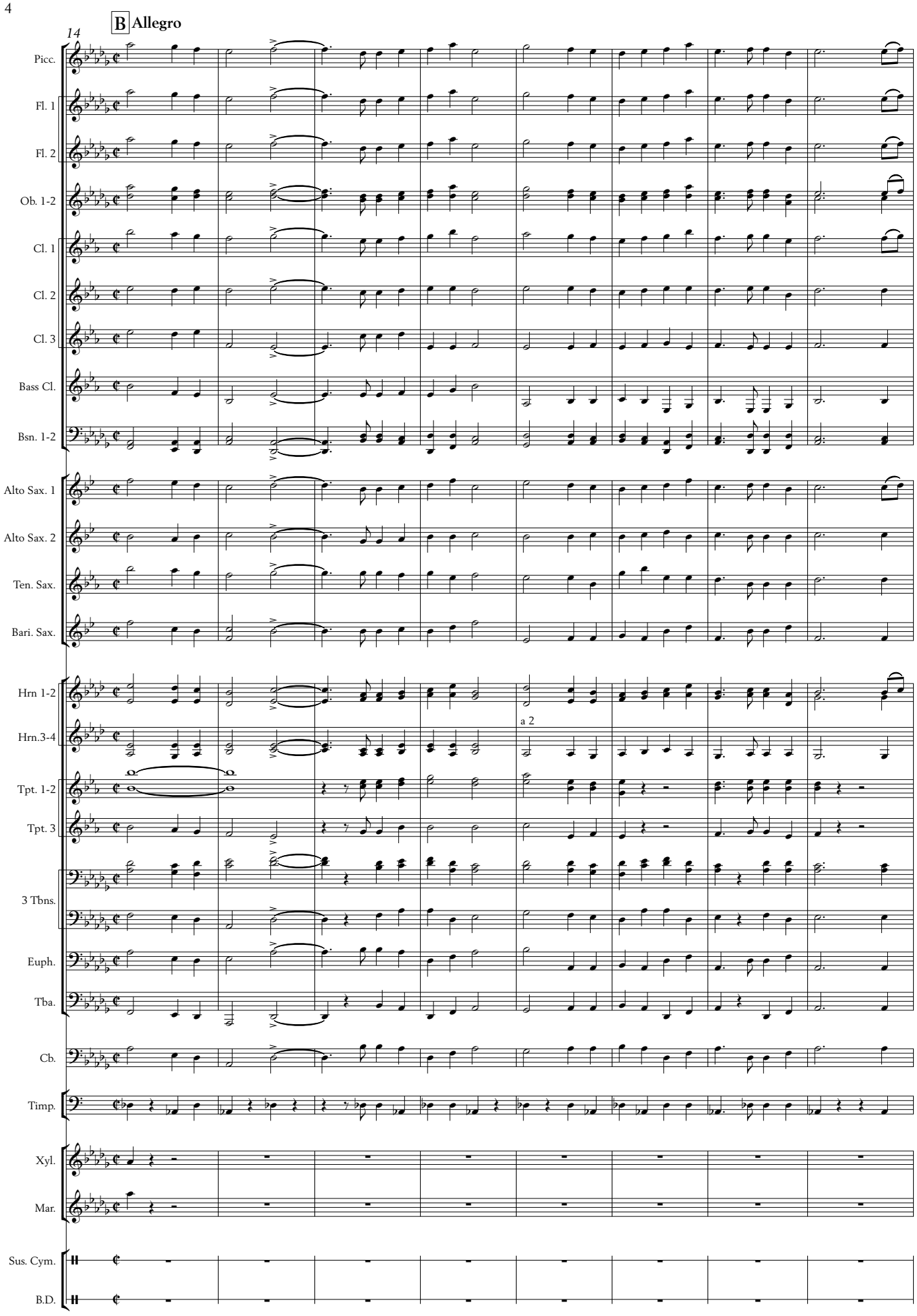
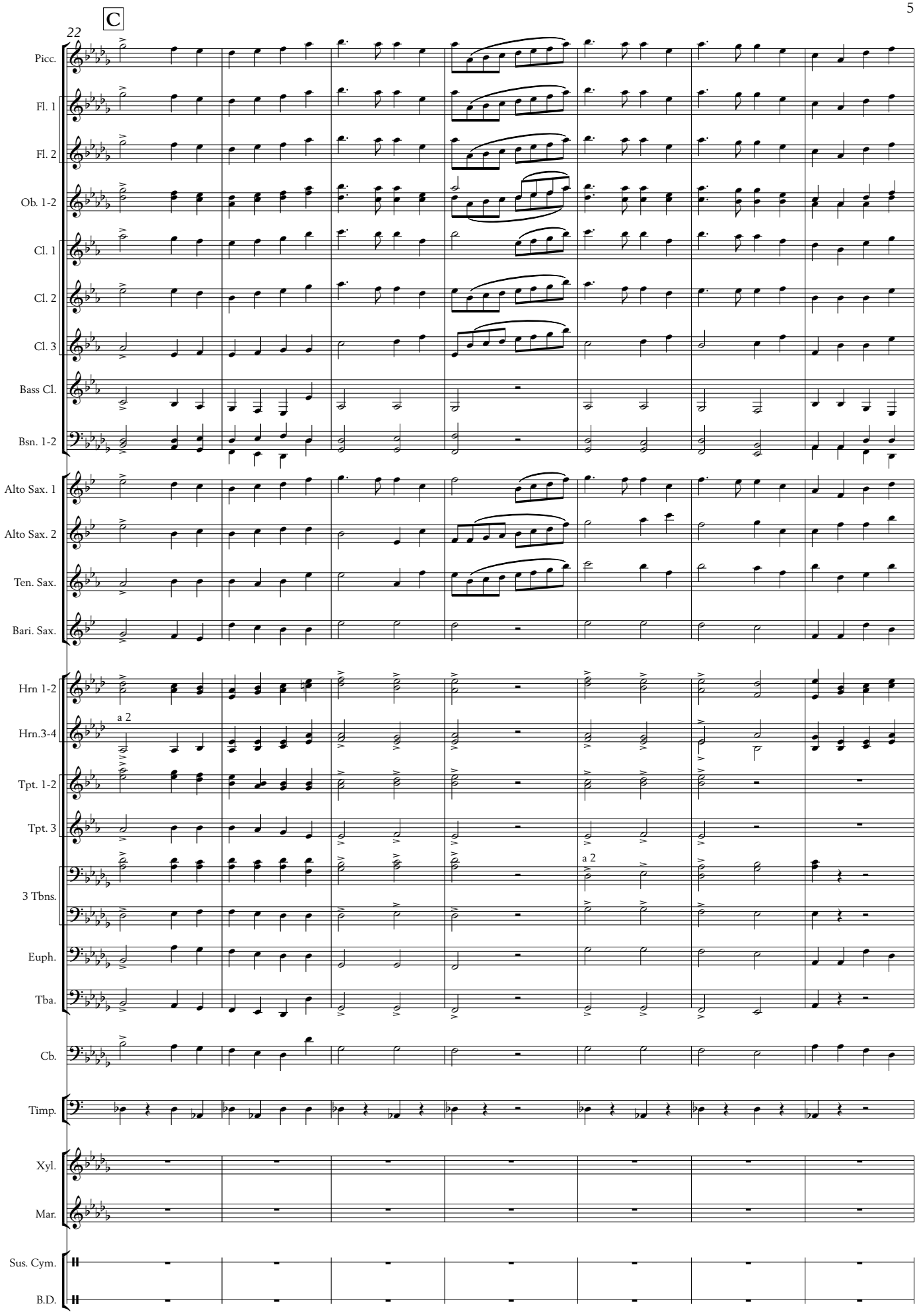
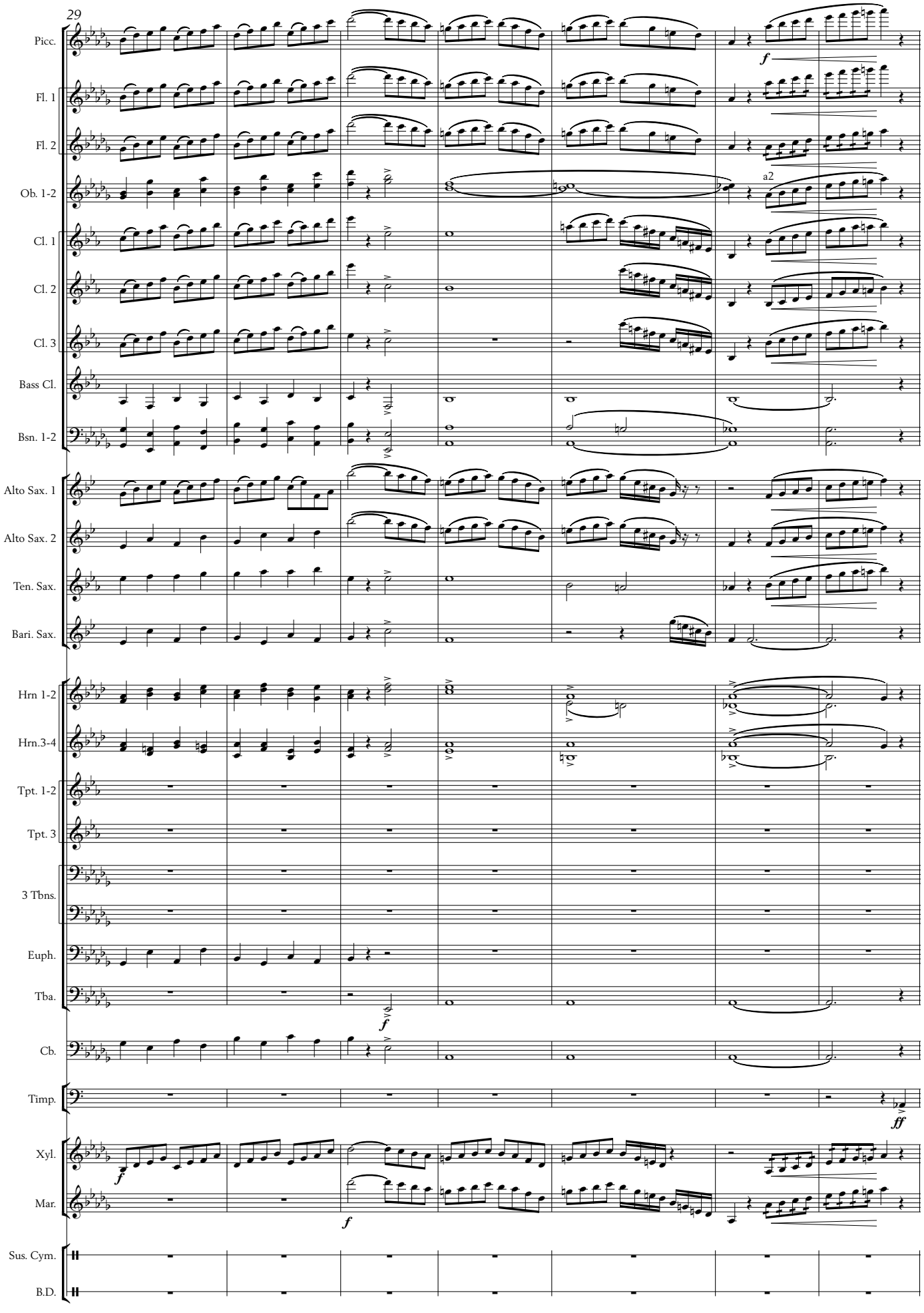
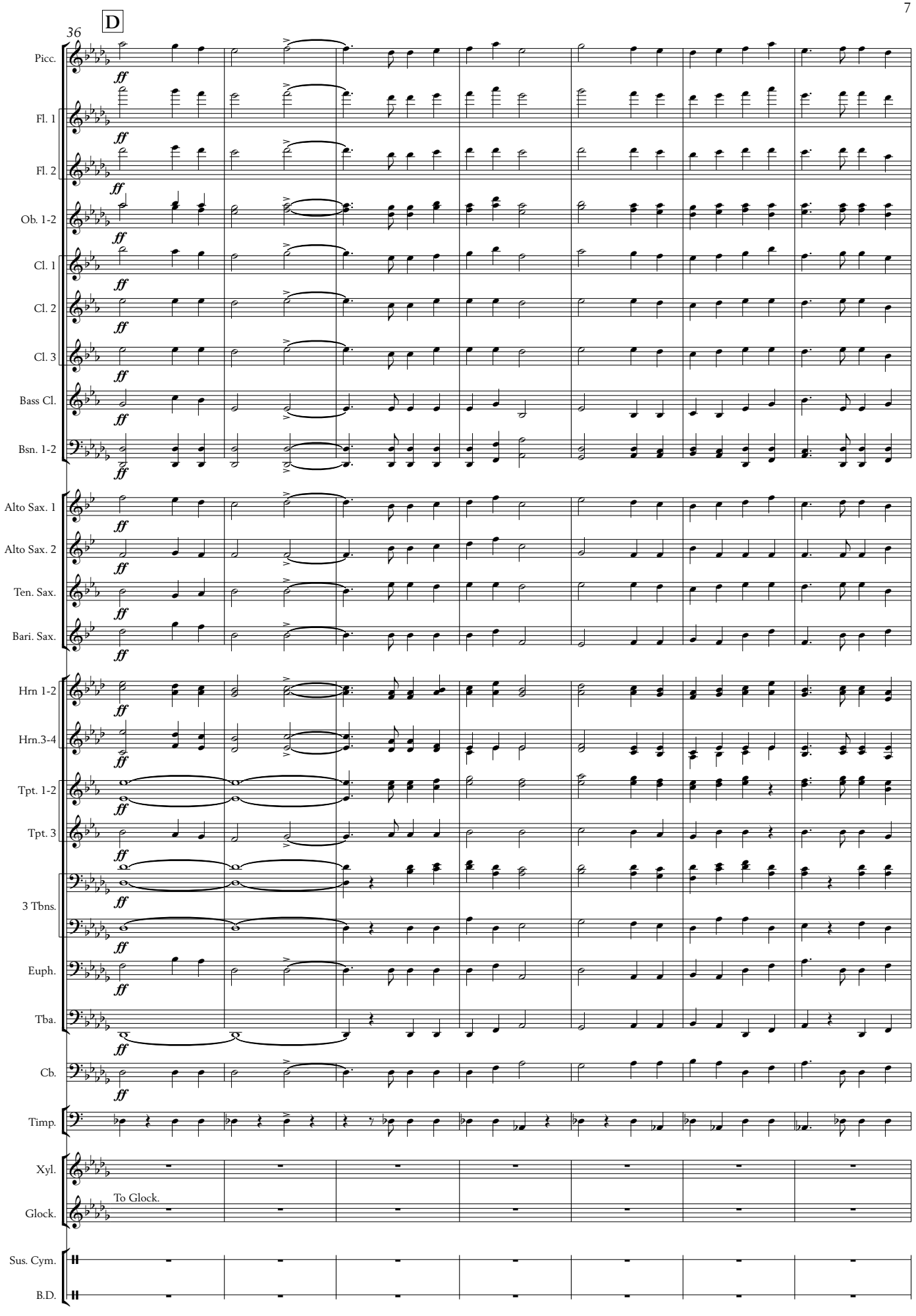

A
6
Picc.
Fl. 1
Fl. 2
Ob. 1-2
Cl. 1
Cl. 2
Cl. 3
Bass Cl.
Bsn. 1-2
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Hrn 1-2
Hrn.3-4
Tpt. 1-2
Tpt. 3
3 Tbns.
Euph.
Tba.
Cb.
Timp.
Xyl.
Sn. Dr.
B.D.
a 2
sempre ff tenuto
Snare Drum
cresc.

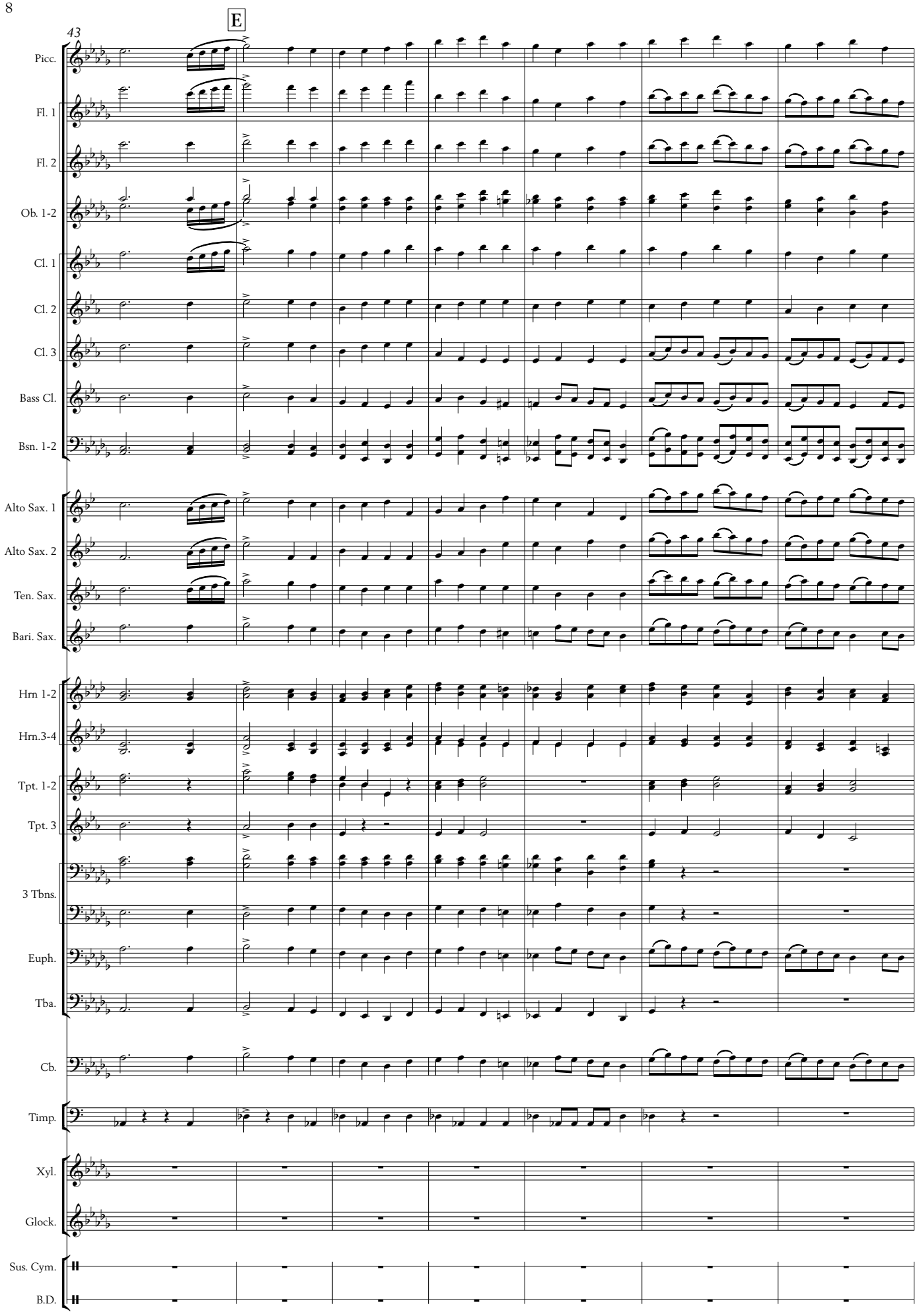

10
Picc.
Fl. 1
Fl. 2
a 2
Ob. 1-2
Cl. 1
Cl. 2
Cl. 3
Bass Cl.
Bsn. 1-2
a 2
f
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Hrn 1-2
Hrn.3-4
Tpt. 1-2
Tpt. 3
3 Tbns.
Euph.
Tba.
Cb.
Timp.
Xyl.
Mar.
Marimba
To Sus. Cym.
Sn. Dr.
B.D.

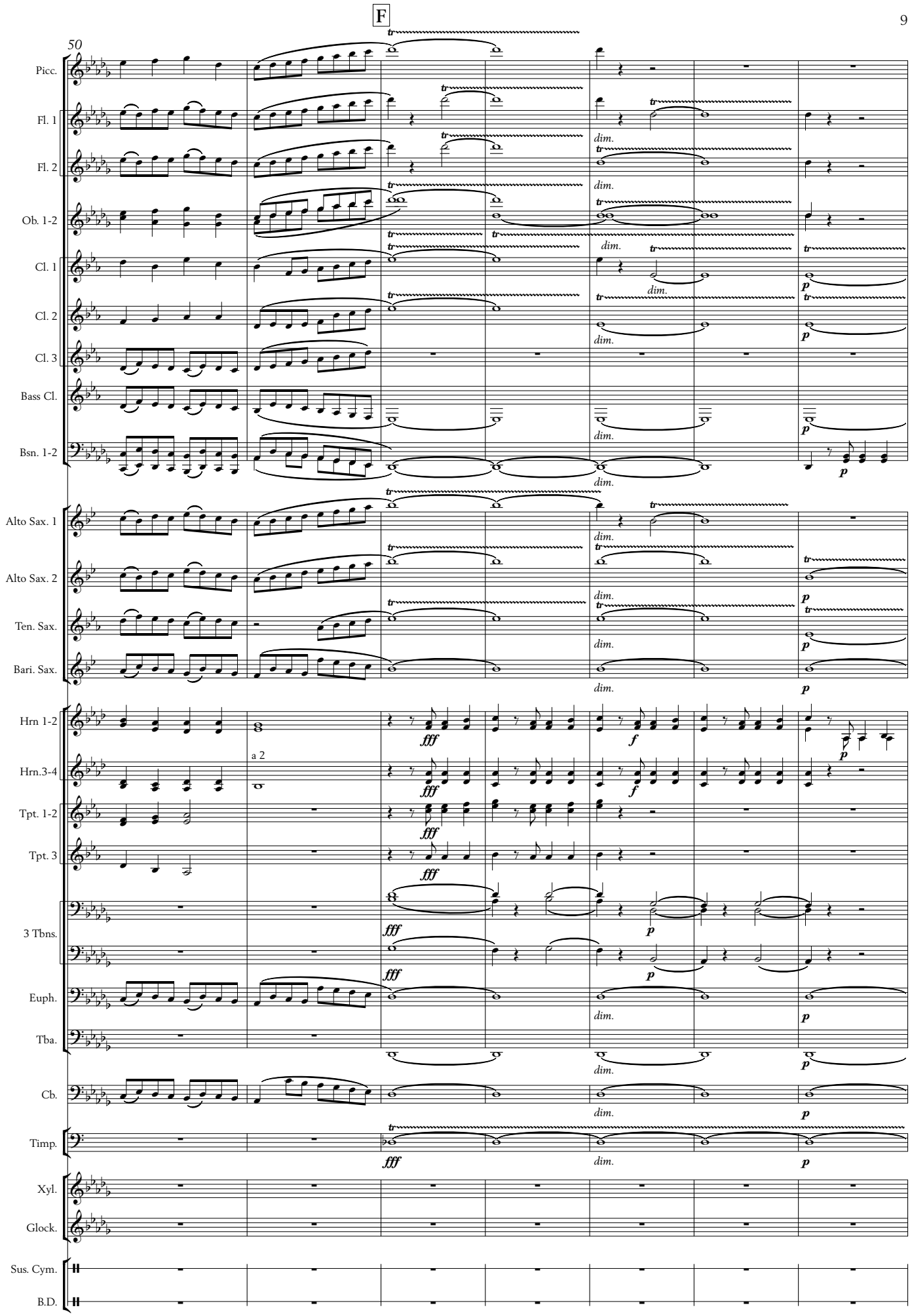

14
B Allegro
Picc.
Fl. 1
Fl. 2
Ob. 1-2
Cl. 1
Cl. 2
Cl. 3
Bass Cl.
Bsn. 1-2
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Hrn 1-2
Hrn.3-4
a 2
Tpt. 1-2
Tpt. 3
3 Tbns.
Euph.
Tba.
Cb.
Timp.
Xyl.
Mar.
Sus. Cym.
B.D.

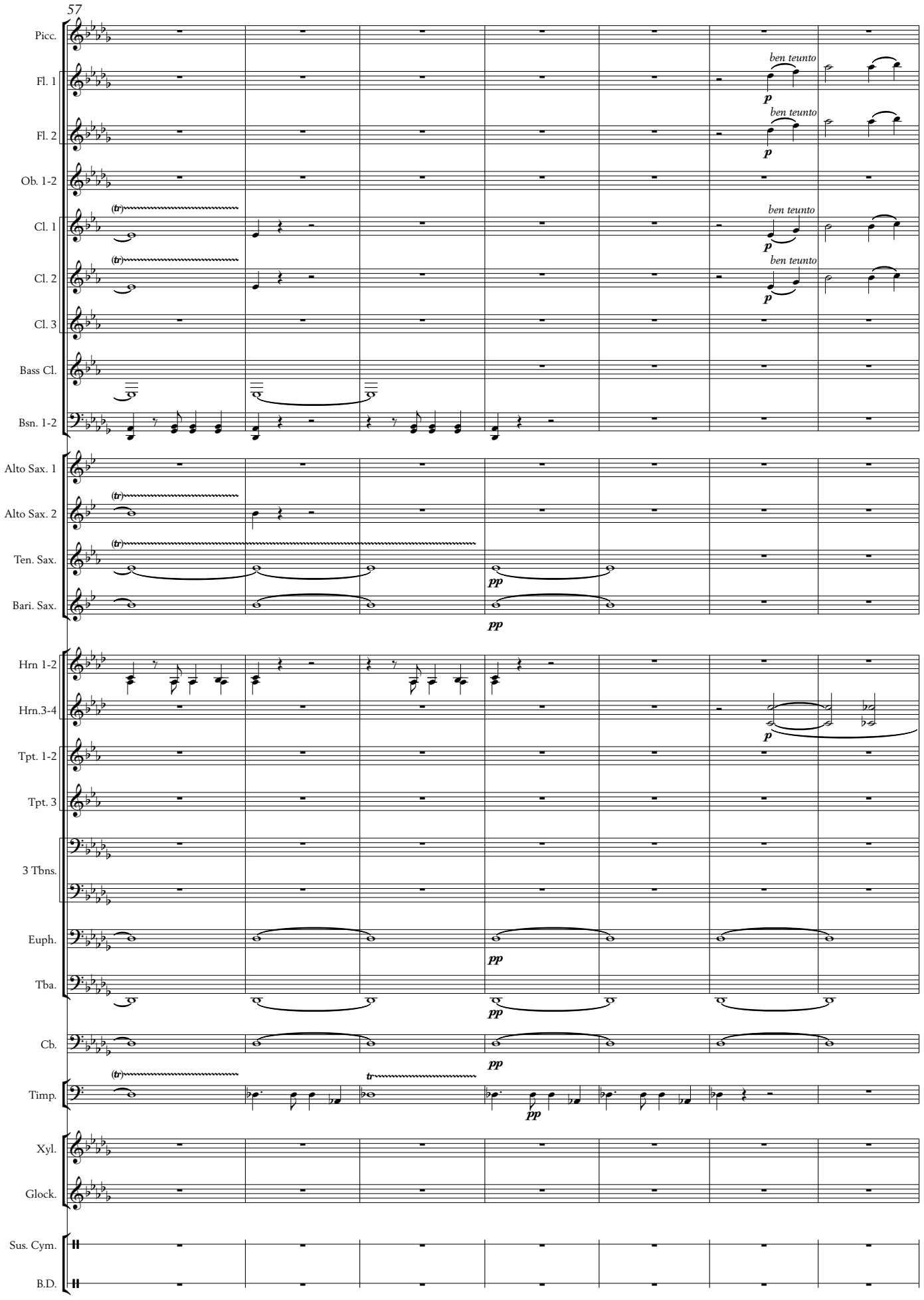

C
22
Picc.
Fl. 1
Fl. 2
Ob. 1-2
Cl. 1
Cl. 2
Cl. 3
Bass Cl.
Bsn. 1-2
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Hrn 1-2
Hrn.3-4
a 2
Tpt. 1-2
Tpt. 3
3 Tbns.
a 2
Euph.
Tba.
Cb.
Timp.
Xyl.
Mar.
Sus. Cym.
B.D.

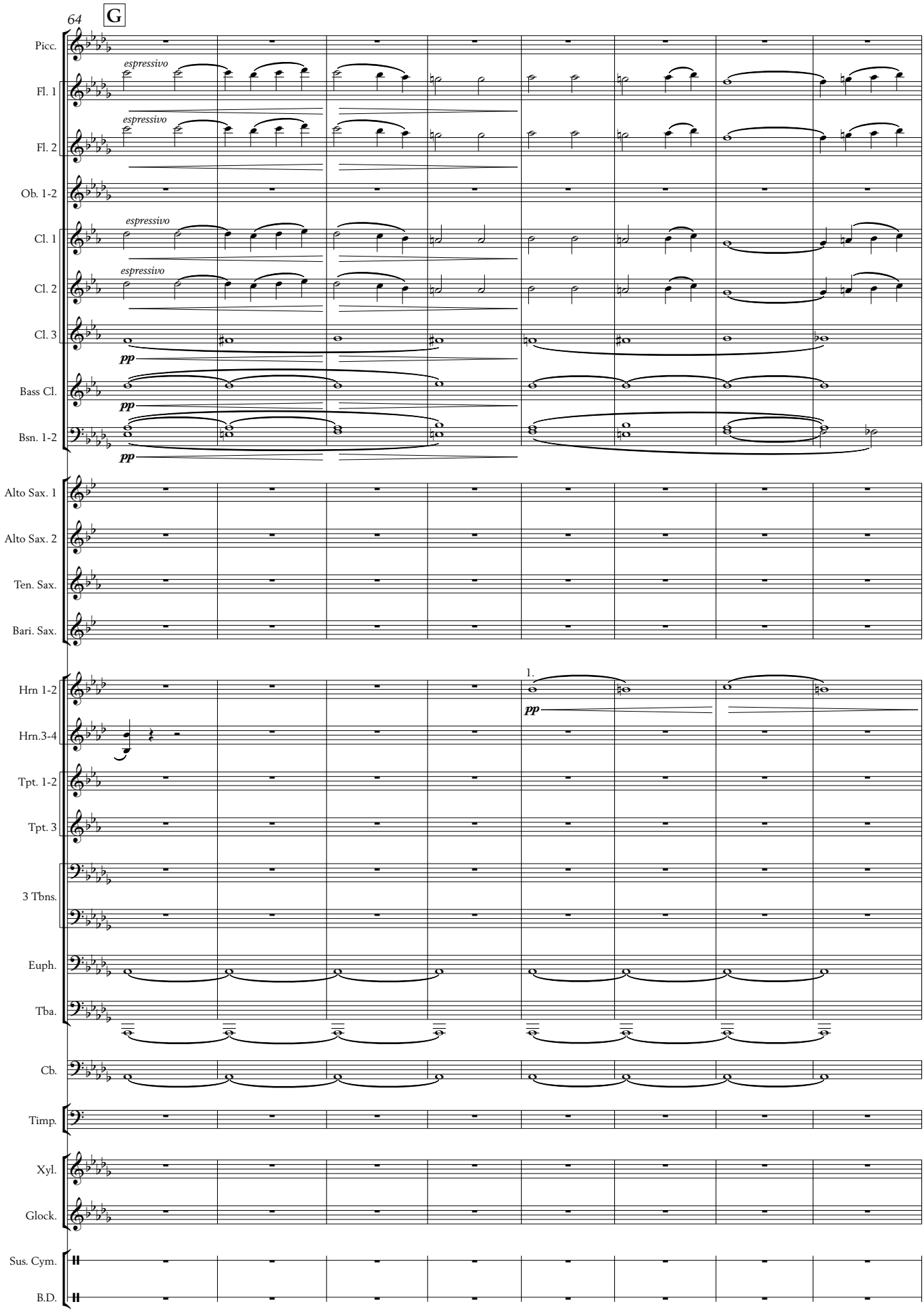

29
Picc.
Fl. 1
Fl. 2
Ob. 1-2
Cl. 1
Cl. 2
Cl. 3
Bass Cl.
Bsn. 1-2
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Hrn 1-2
Hrn.3-4
Tpt. 1-2
Tpt. 3
3 Tbns.
Euph.
Tba.
Cb.
Timp.
Xyl.
Mar.
Sus. Cym.
B.D.
a2
f
ff

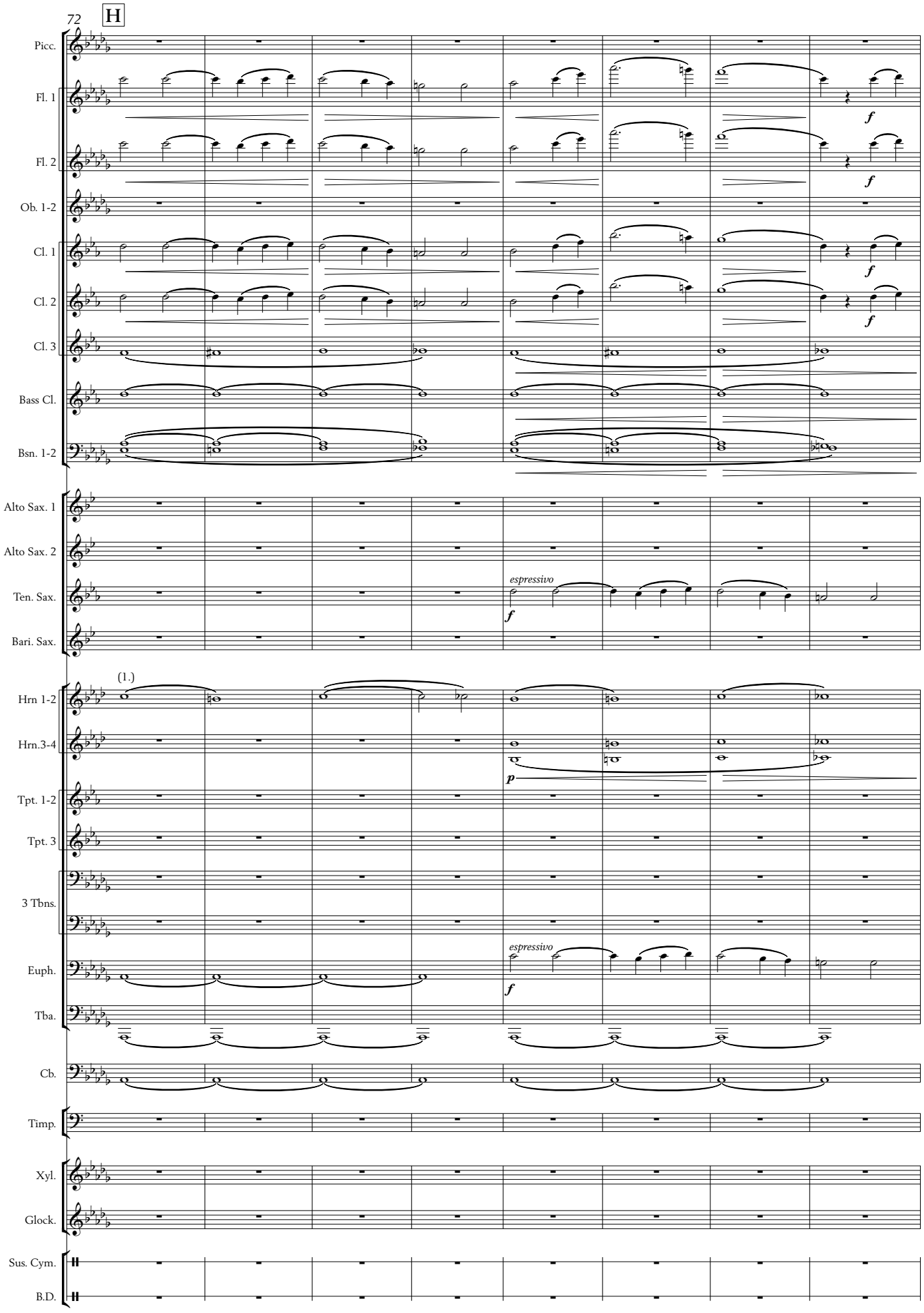

36
D
Picc.
Fl. 1
Fl. 2
Ob. 1-2
Cl. 1
Cl. 2
Cl. 3
Bass Cl.
Bsn. 1-2
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Hrn 1-2
Hrn.3-4
Tpt. 1-2
Tpt. 3
3 Tbns.
Euph.
Tba.
Cb.
Timp.
Xyl.
To Glock.
Glock.
Sus. Cym.
B.D.

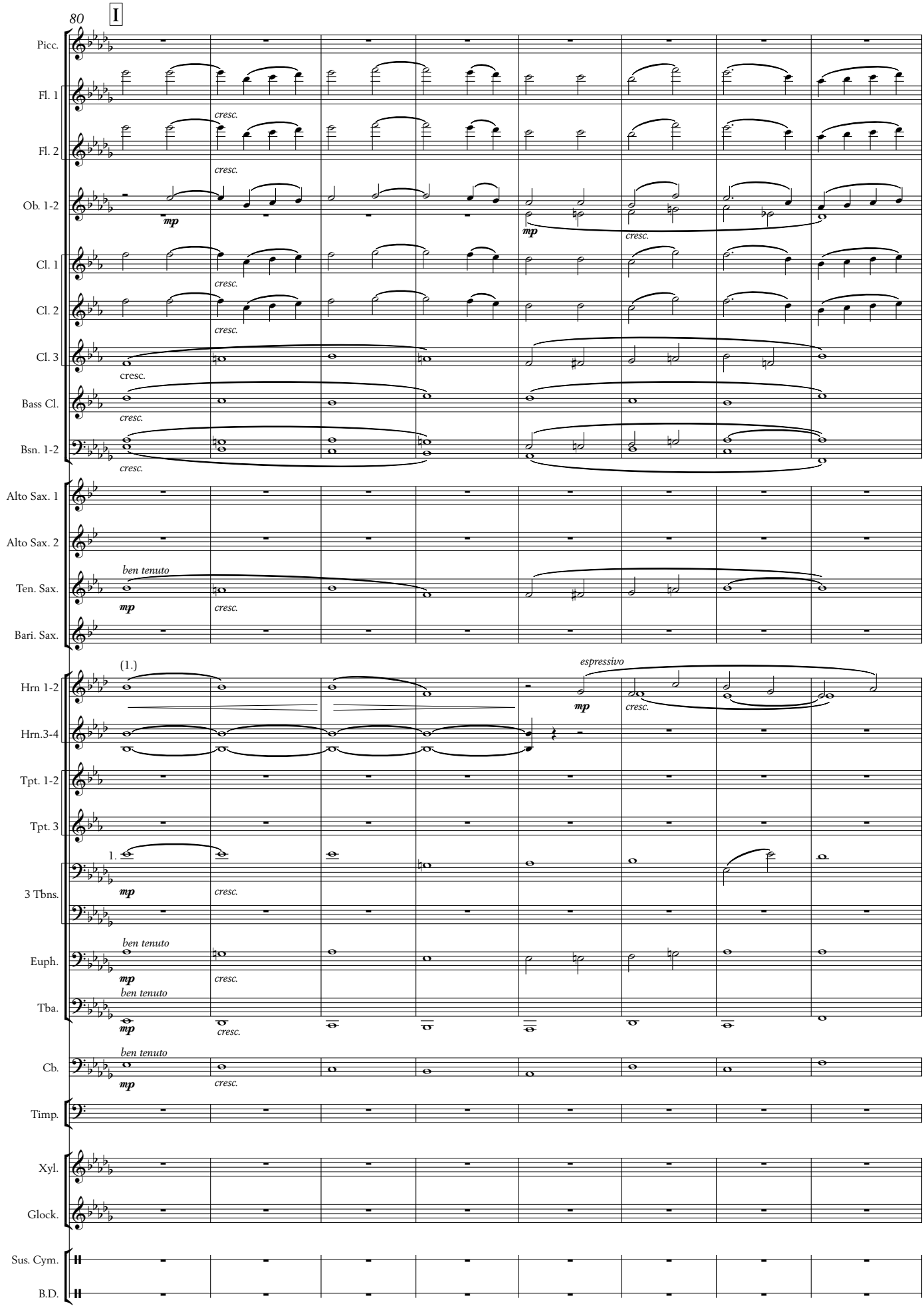

43
E
Picc.
Fl. 1
Fl. 2
Ob. 1-2
Cl. 1
Cl. 2
Cl. 3
Bass Cl.
Bsn. 1-2
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Hrn 1-2
Hrn.3-4
Tpt. 1-2
Tpt. 3
3 Tbns.
Euph.
Tba.
Cb.
Timp.
Xyl.
Glock.
Sus. Cym.
B.D.

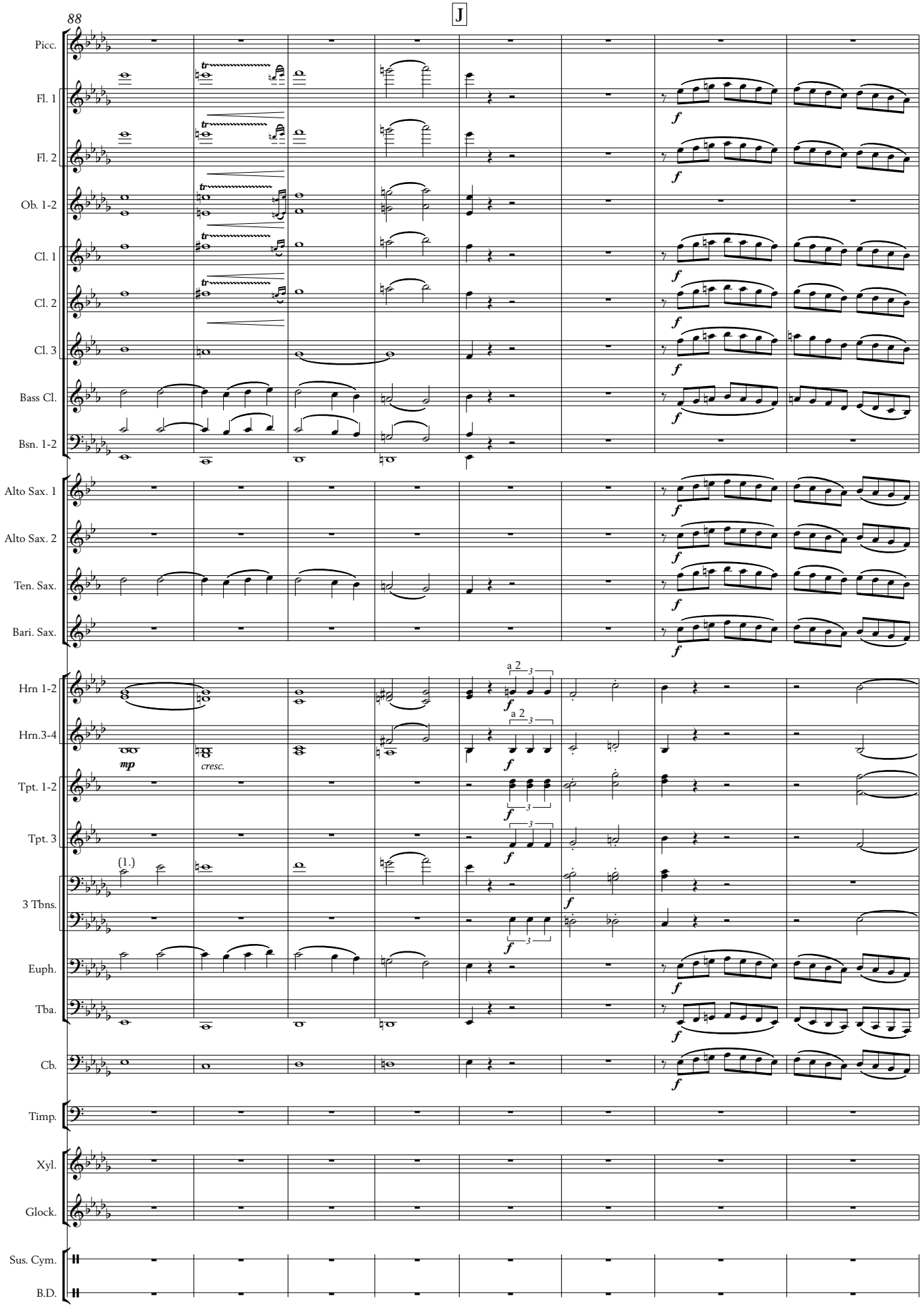

F
50
Picc.
Fl. 1
Fl. 2
Ob. 1-2
Cl. 1
Cl. 2
Cl. 3
Bass Cl.
Bsn. 1-2
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Hrn 1-2
Hrn.3-4
Tpt. 1-2
Tpt. 3
3 Tbns.
Euph.
Tba.
Cb.
Timp.
Xyl.
Glock.
Sus. Cym.
B.D.
a 2
tr
dim.
fff
f
p

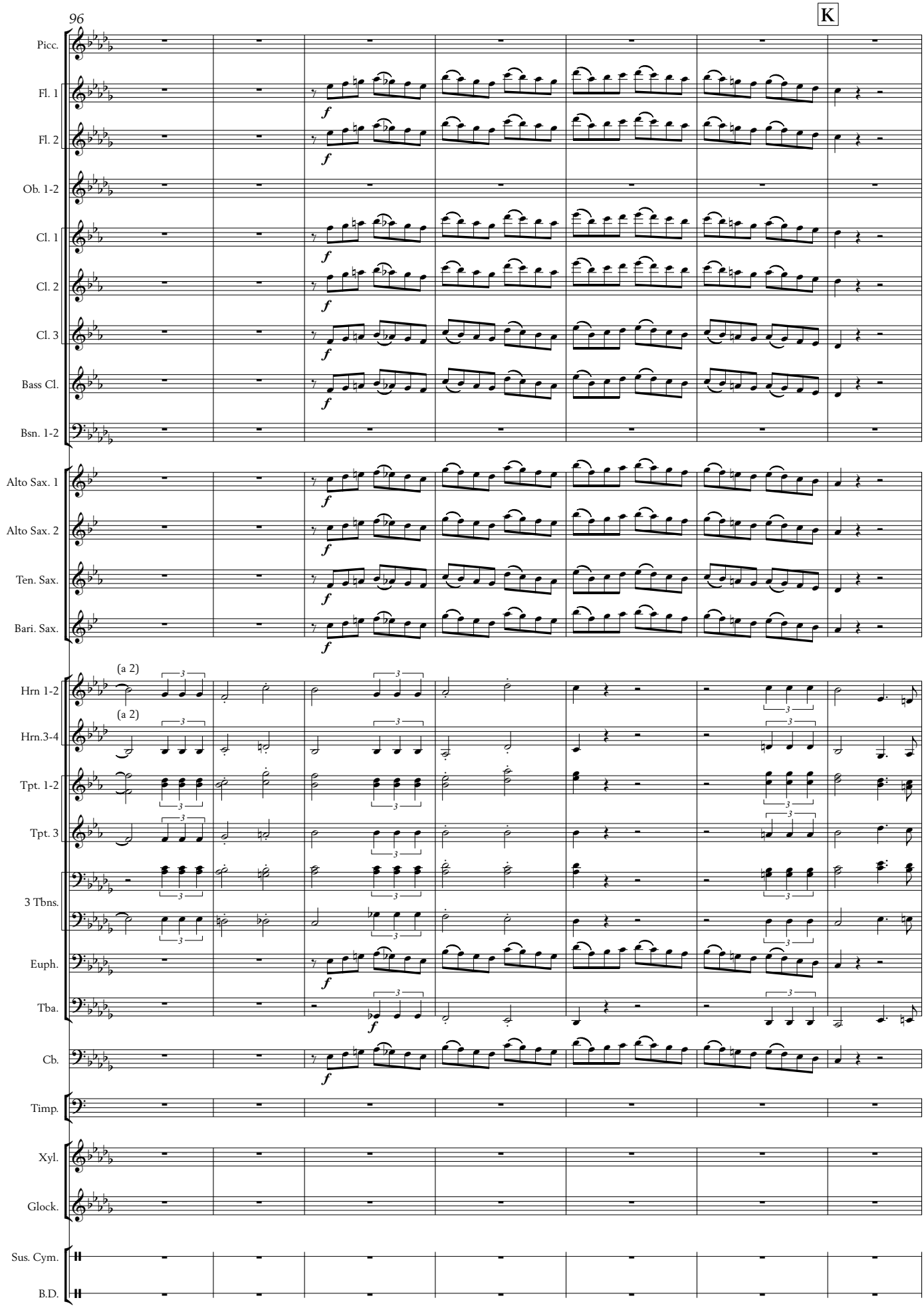

57
Picc.
Fl. 1
Fl. 2
Ob. 1-2
Cl. 1
Cl. 2
Cl. 3
Bass Cl.
Bsn. 1-2
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Hrn 1-2
Hrn.3-4
Tpt. 1-2
Tpt. 3
3 Tbns.
Euph.
Tba.
Cb.
Timp.
Xyl.
Glock.
Sus. Cym.
B.D.
ben teunto
p
pp
(tr)
tr

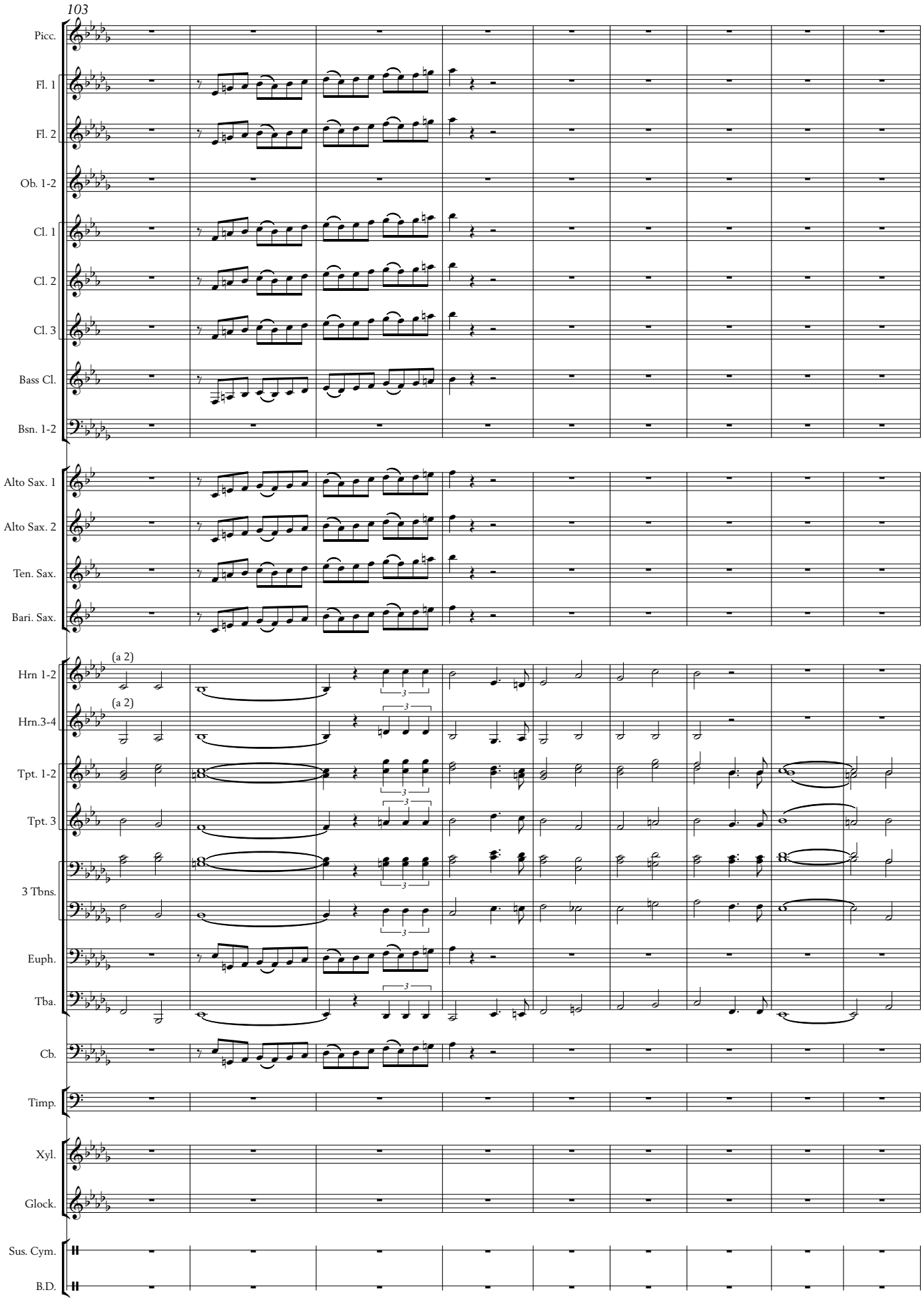

64
G
Picc.
Fl. 1
Fl. 2
Ob. 1-2
Cl. 1
Cl. 2
Cl. 3
Bass Cl.
Bsn. 1-2
espressivo
pp
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Hrn 1-2
Hrn.3-4
Tpt. 1-2
Tpt. 3
3 Tbns.
Euph.
Tba.
Cb.
Timp.
Xyl.
Glock.
Sus. Cym.
B.D.
1.

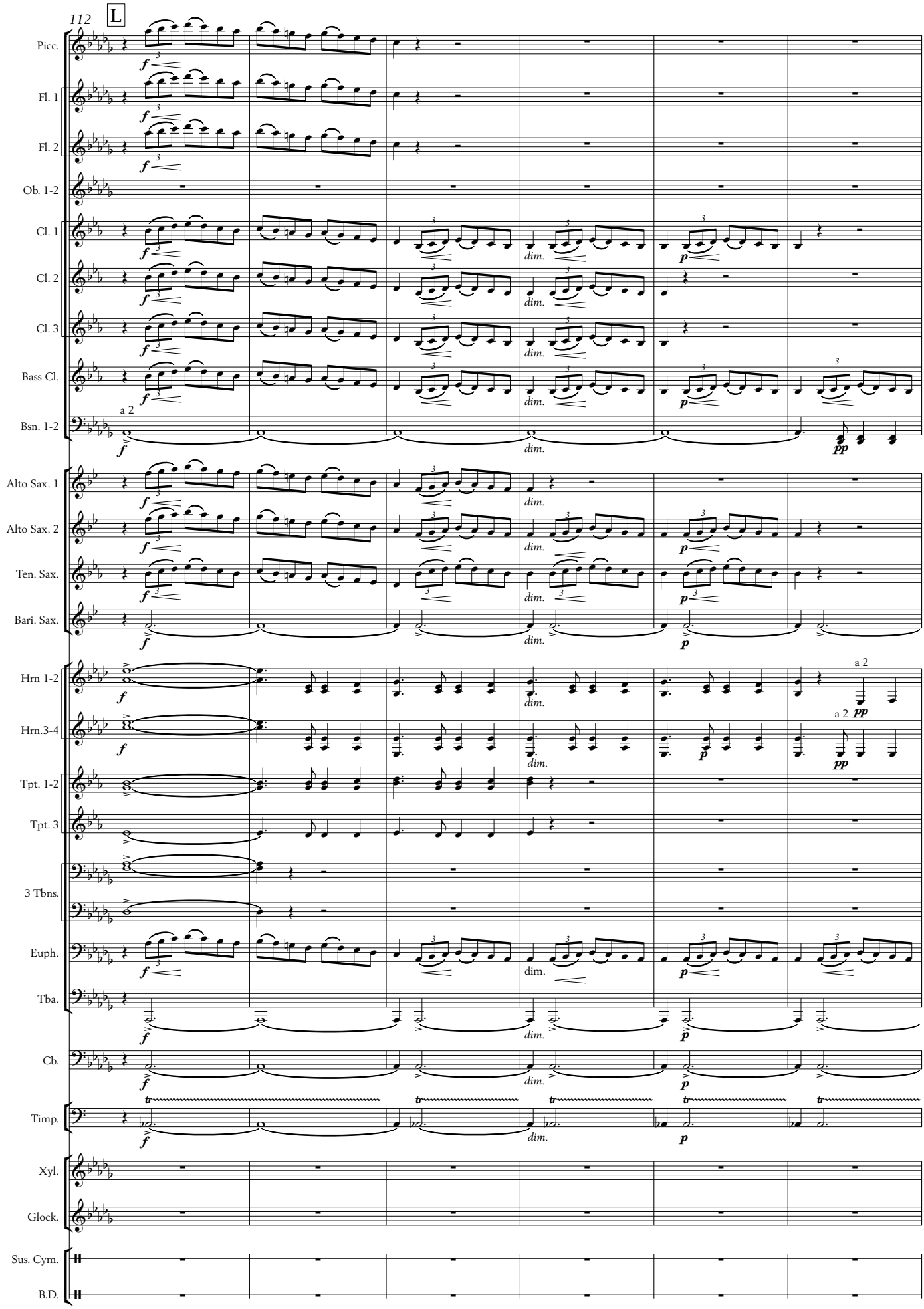

72
H
Picc.
Fl. 1
Fl. 2
Ob. 1-2
Cl. 1
Cl. 2
Cl. 3
Bass Cl.
Bsn. 1-2
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Hrn 1-2
Hrn.3-4
Tpt. 1-2
Tpt. 3
3 Tbns.
Euph.
Tba.
Cb.
Timp.
Xyl.
Glock.
Sus. Cym.
B.D.
f
espressivo
(1.)
p

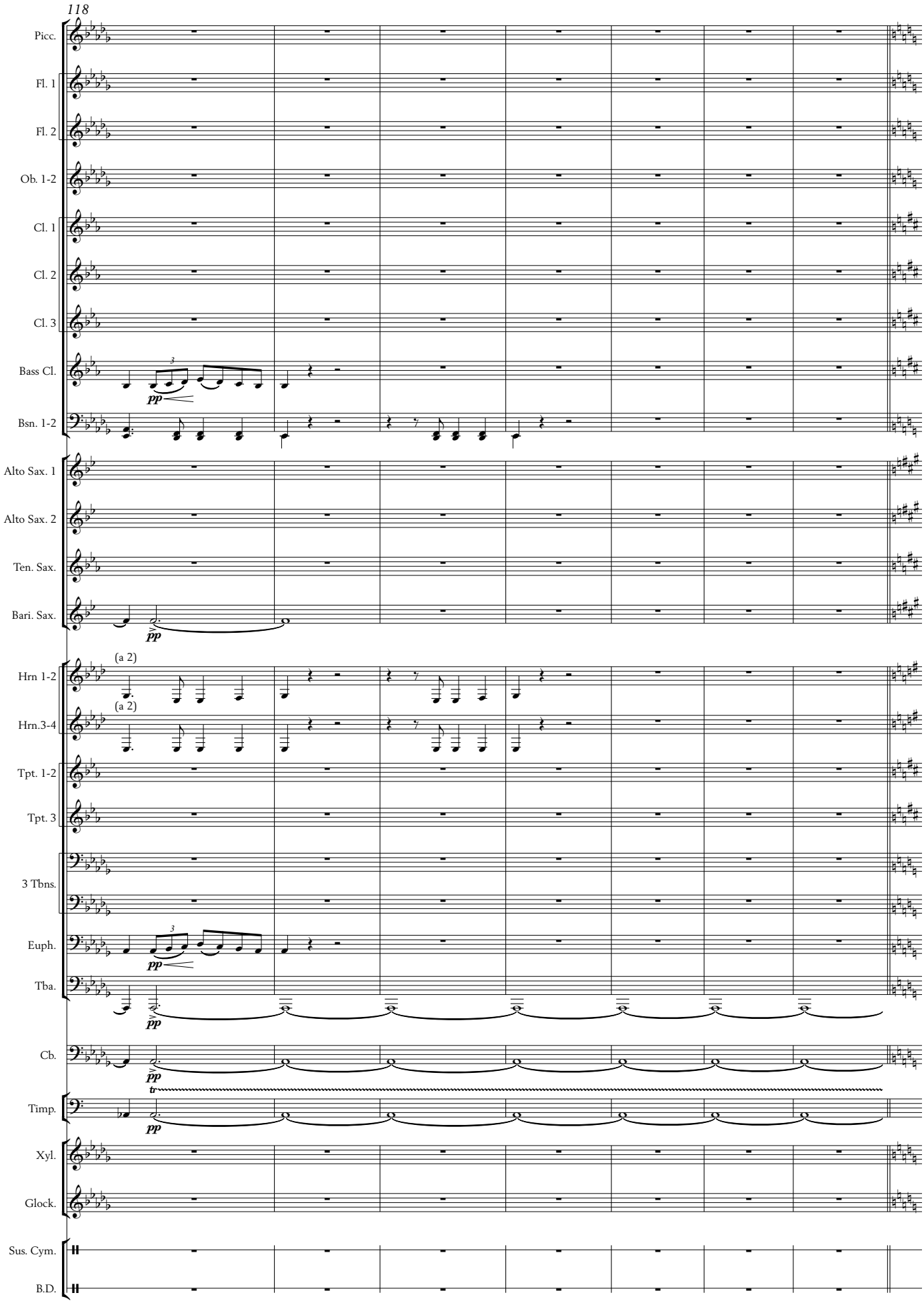

80
I
Picc.
Fl. 1
Fl. 2
Ob. 1-2
Cl. 1
Cl. 2
Cl. 3
Bass Cl.
Bsn. 1-2
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Hrn 1-2
Hrn.3-4
Tpt. 1-2
Tpt. 3
3 Tbns.
Euph.
Tba.
Cb.
Timp.
Xyl.
Glock.
Sus. Cym.
B.D.
cresc.
mp
ben tenuto
(1.)
1.
espressivo

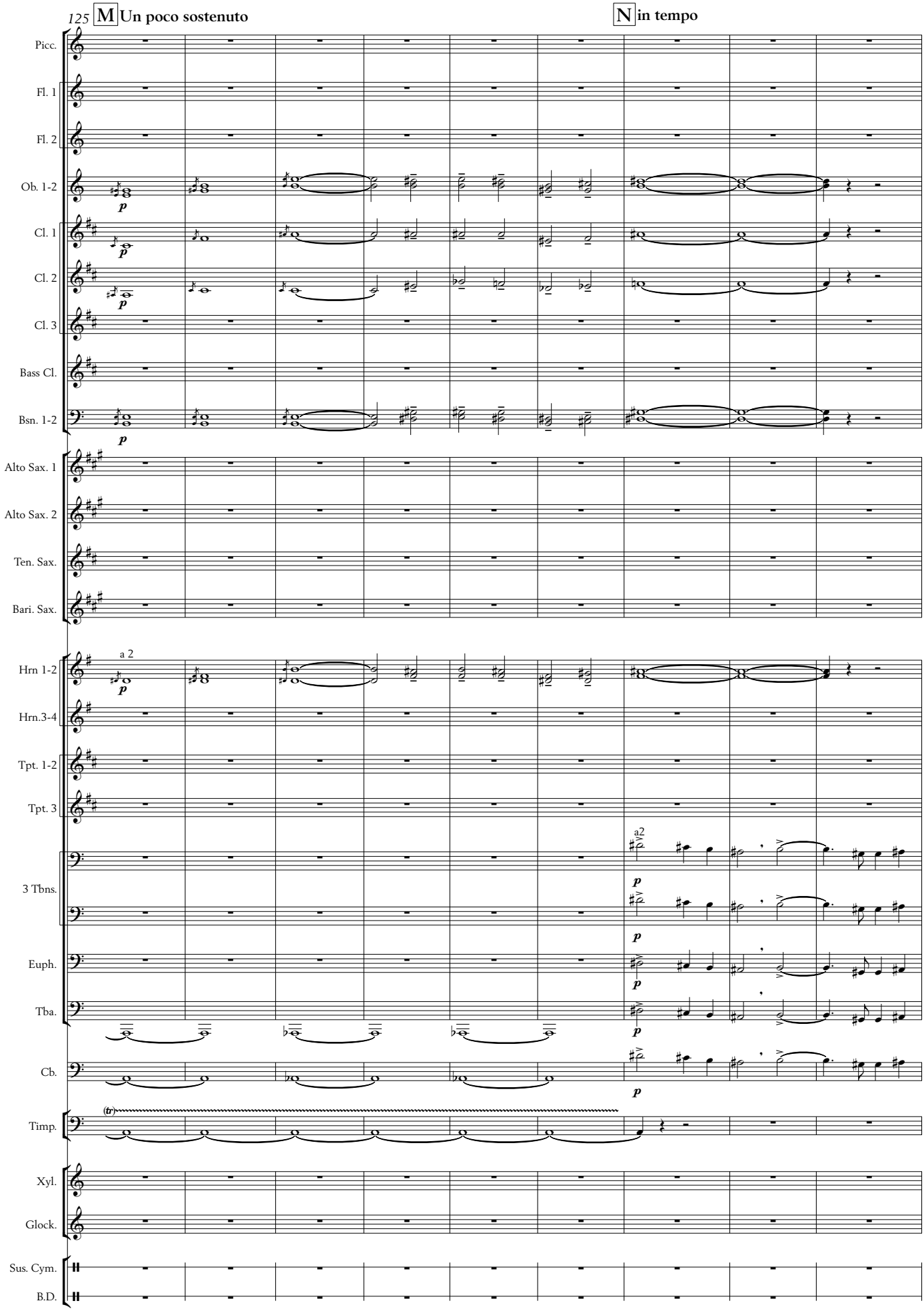

88
J
Picc.
Fl. 1
Fl. 2
Ob. 1-2
Cl. 1
Cl. 2
Cl. 3
Bass Cl.
Bsn. 1-2
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Hrn 1-2
Hrn.3-4
Tpt. 1-2
Tpt. 3
3 Tbns.
Euph.
Tba.
Cb.
Timp.
Xyl.
Glock.
Sus. Cym.
B.D.
f
mp
cresc.
a 2
(1.)


96
K
Picc.
Fl. 1
Fl. 2
Ob. 1-2
Cl. 1
Cl. 2
Cl. 3
Bass Cl.
Bsn. 1-2
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Hrn 1-2
Hrn.3-4
Tpt. 1-2
Tpt. 3
3 Tbns.
Euph.
Tba.
Cb.
Timp.
Xyl.
Glock.
Sus. Cym.
B.D.
(a 2)
(a 2)
f


103
Picc.
Fl. 1
Fl. 2
Ob. 1-2
Cl. 1
Cl. 2
Cl. 3
Bass Cl.
Bsn. 1-2
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Hrn 1-2
(a 2)
Hrn.3-4
(a 2)
Tpt. 1-2
Tpt. 3
3 Tbns.
Euph.
Tba.
Cb.
Timp.
Xyl.
Glock.
Sus. Cym.
B.D.


112
L
Picc.
Fl. 1
Fl. 2
Ob. 1-2
Cl. 1
Cl. 2
Cl. 3
Bass Cl.
Bsn. 1-2
a 2
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Hrn 1-2
Hrn.3-4
Tpt. 1-2
Tpt. 3
3 Tbns.
Euph.
Tba.
Cb.
Timp.
Xyl.
Glock.
Sus. Cym.
B.D.
f
dim.
p
pp
tr

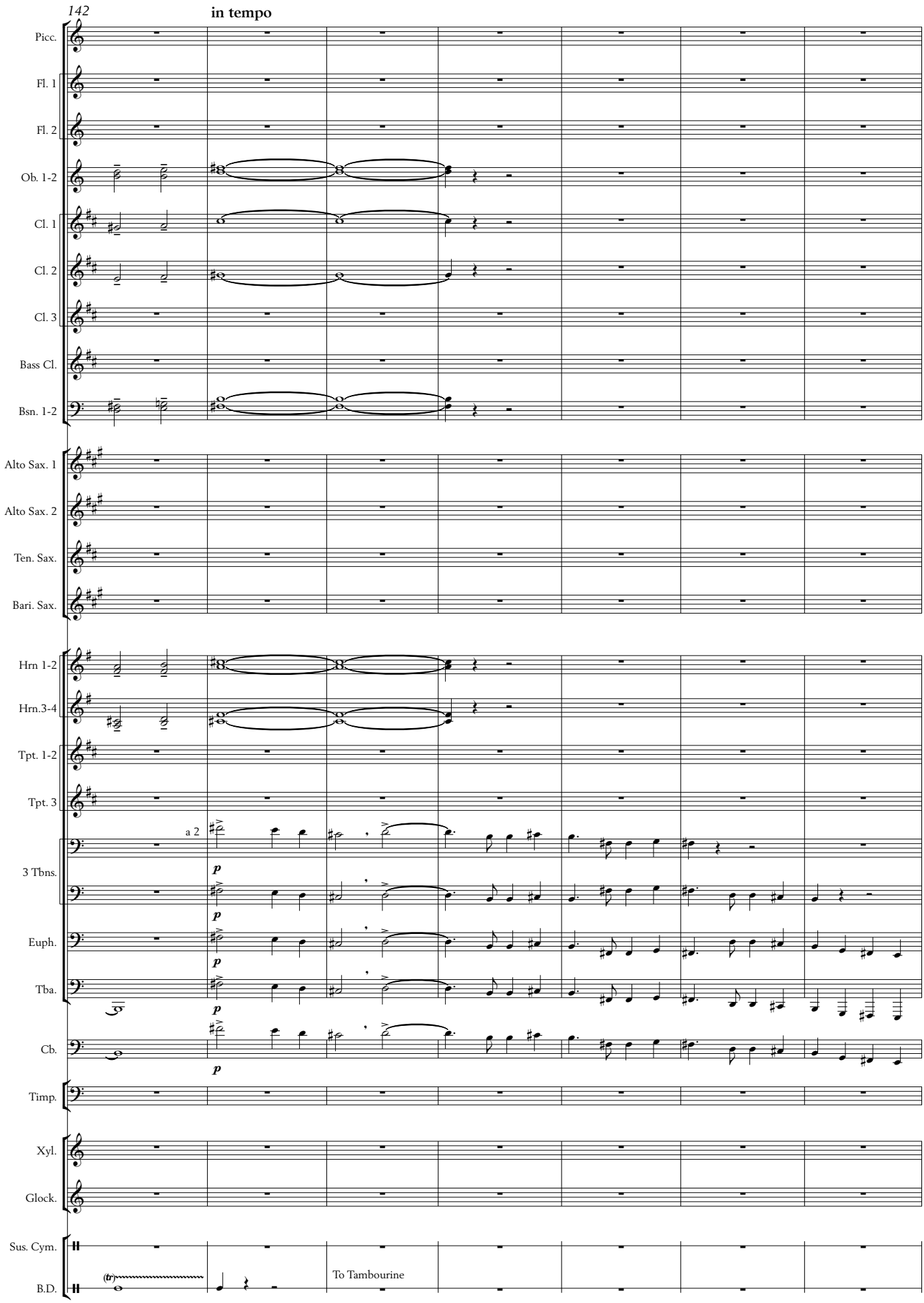

118
Picc.
Fl. 1
Fl. 2
Ob. 1-2
Cl. 1
Cl. 2
Cl. 3
Bass Cl.
Bsn. 1-2
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Hrn 1-2
Hrn.3-4
Tpt. 1-2
Tpt. 3
3 Tbns.
Euph.
Tba.
Cb.
Timp.
Xyl.
Glock.
Sus. Cym.
B.D.
(a 2)
(a 2)
pp
tr

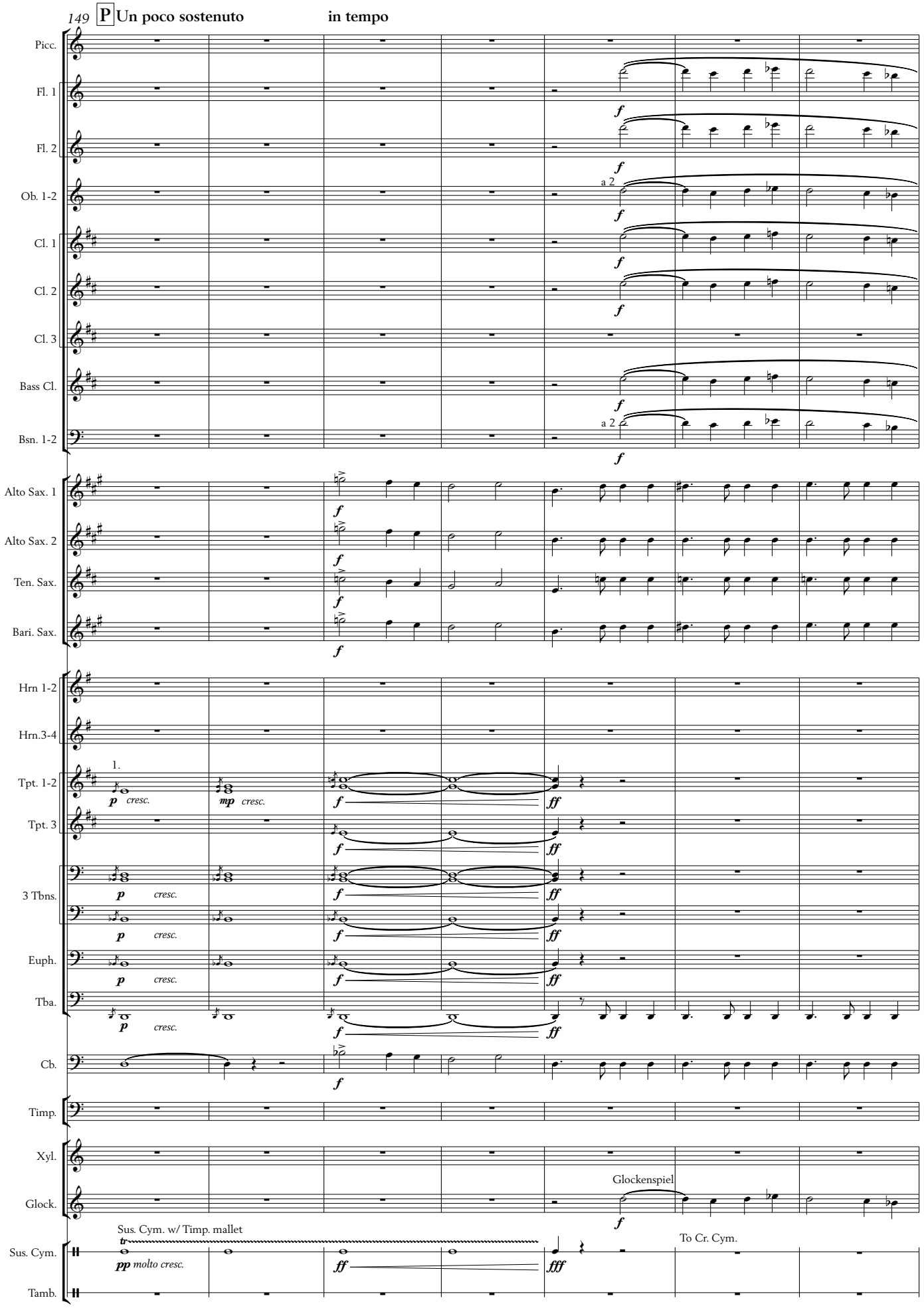

125
M Un poco sostenuto
N in tempo
Picc.
Fl. 1
Fl. 2
Ob. 1-2
Cl. 1
Cl. 2
Cl. 3
Bass Cl.
Bsn. 1-2
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Hrn 1-2
a 2
Hrn.3-4
Tpt. 1-2
Tpt. 3
3 Tbns.
a2
Euph.
Tba.
Cb.
Timp.
Xyl.
Glock.
Sus. Cym.
B.D.

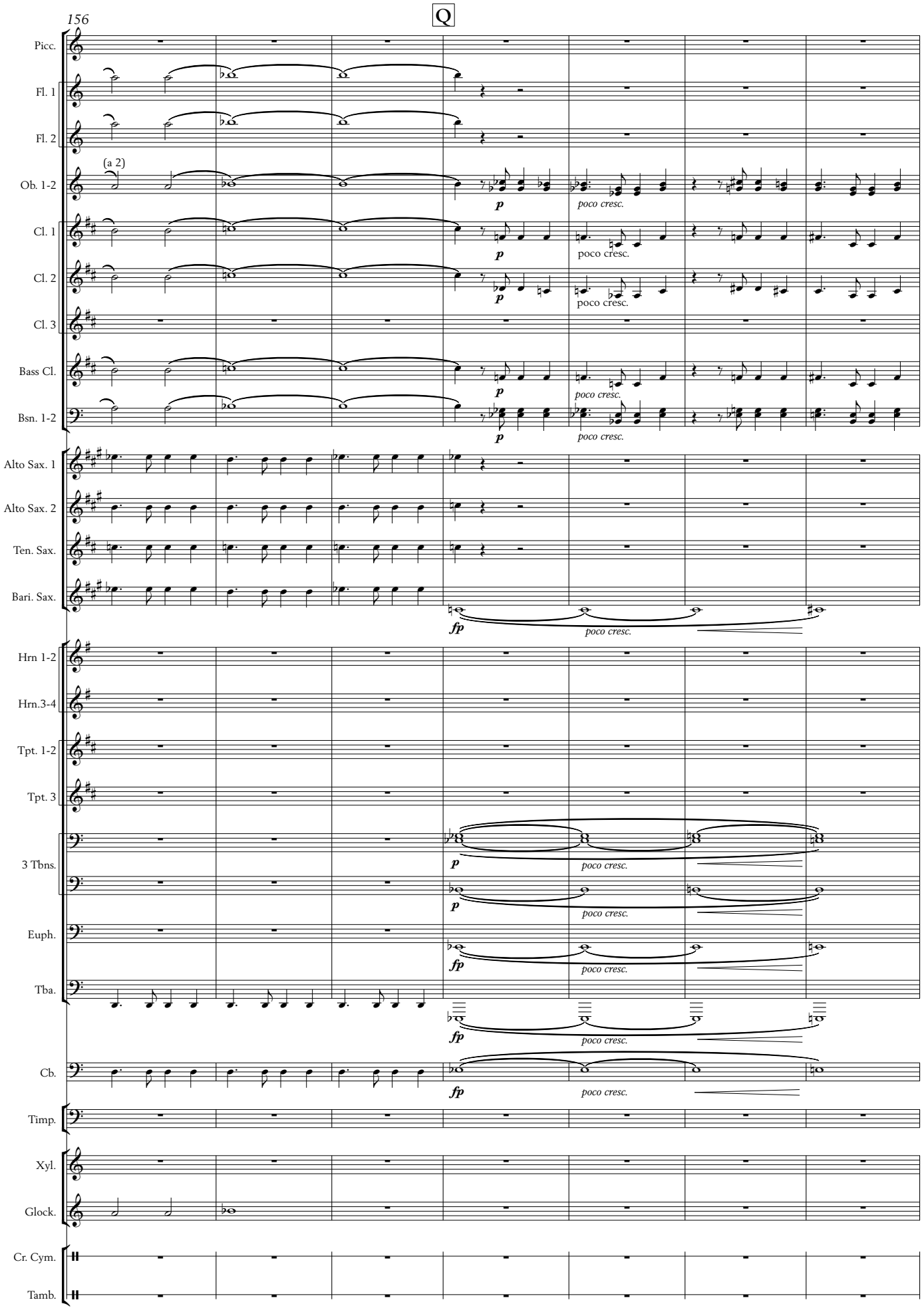
134

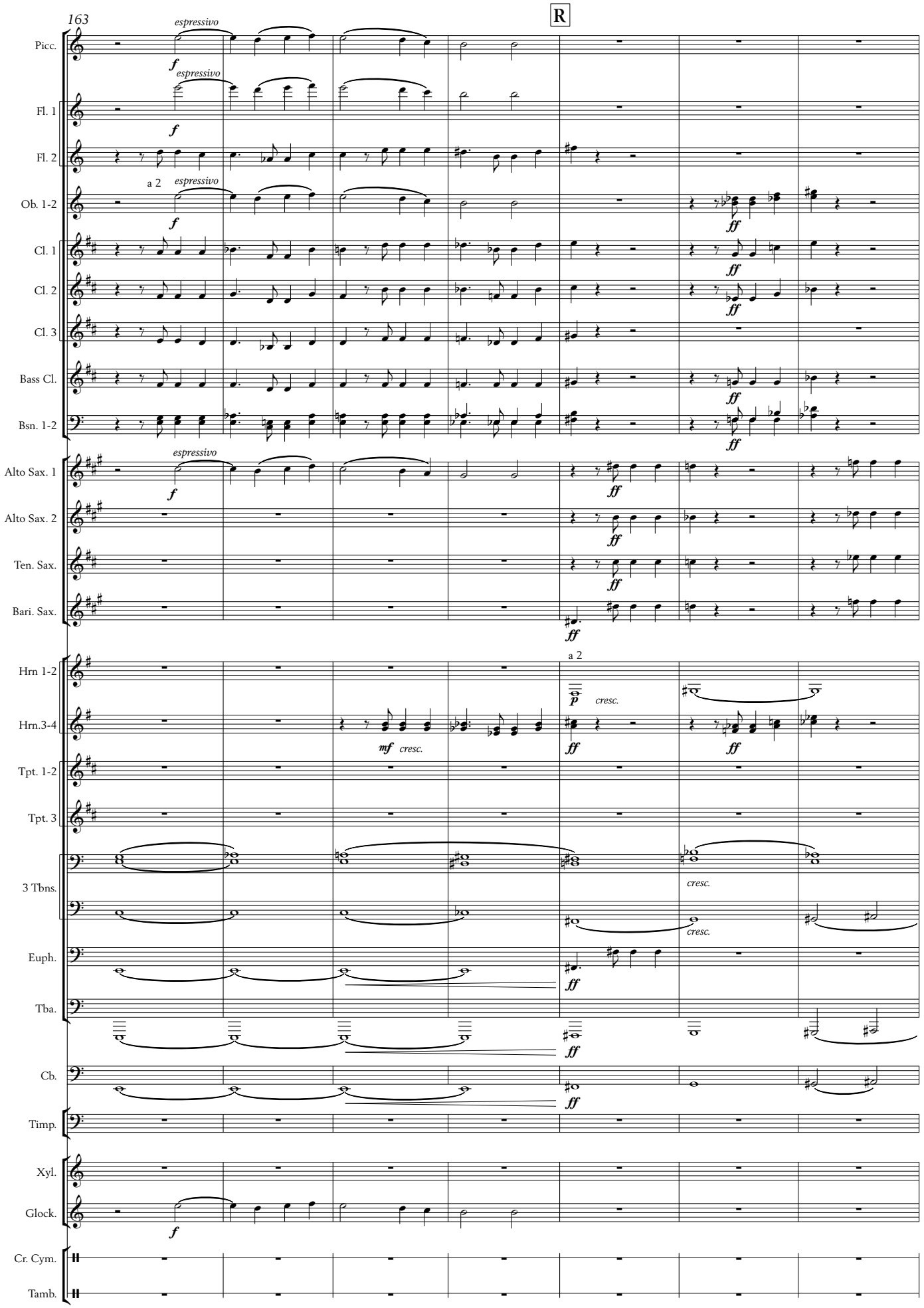
O Un poco sostenuto

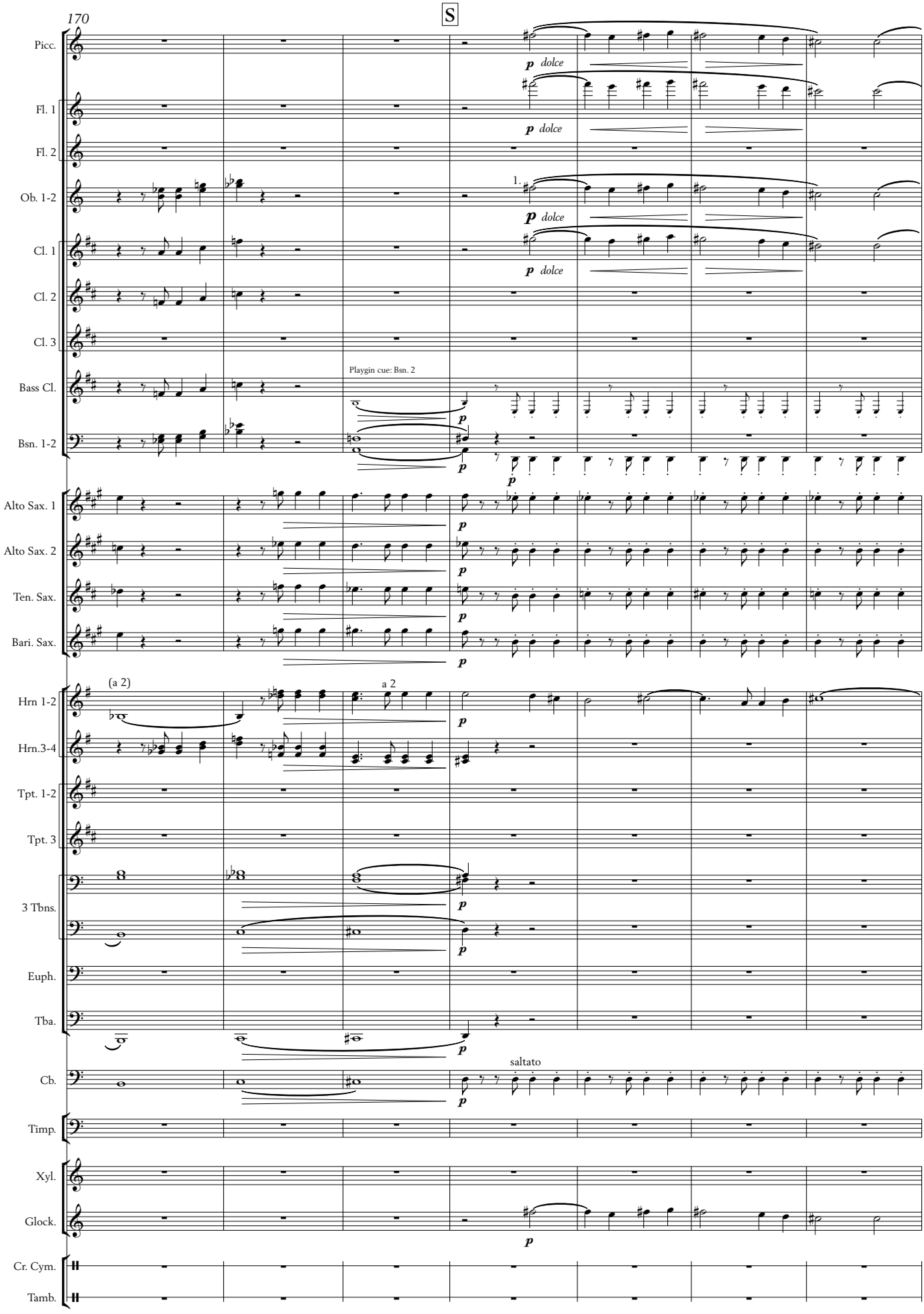
Picc.
Fl. 1
Fl. 2
Ob. 1-2
Cl. 1
Cl. 2
Cl. 3
Bass Cl.
Bsn. 1-2
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Hrn 1-2
Hrn.3-4
Tpt. 1-2
Tpt. 3
3 Tbns.
(a 2)
Euph.
Tba.
Cb.
Timp.
Xyl.
Glock.
Sus. Cym.
B.D.
Bass Drum w/ Timp. mallet

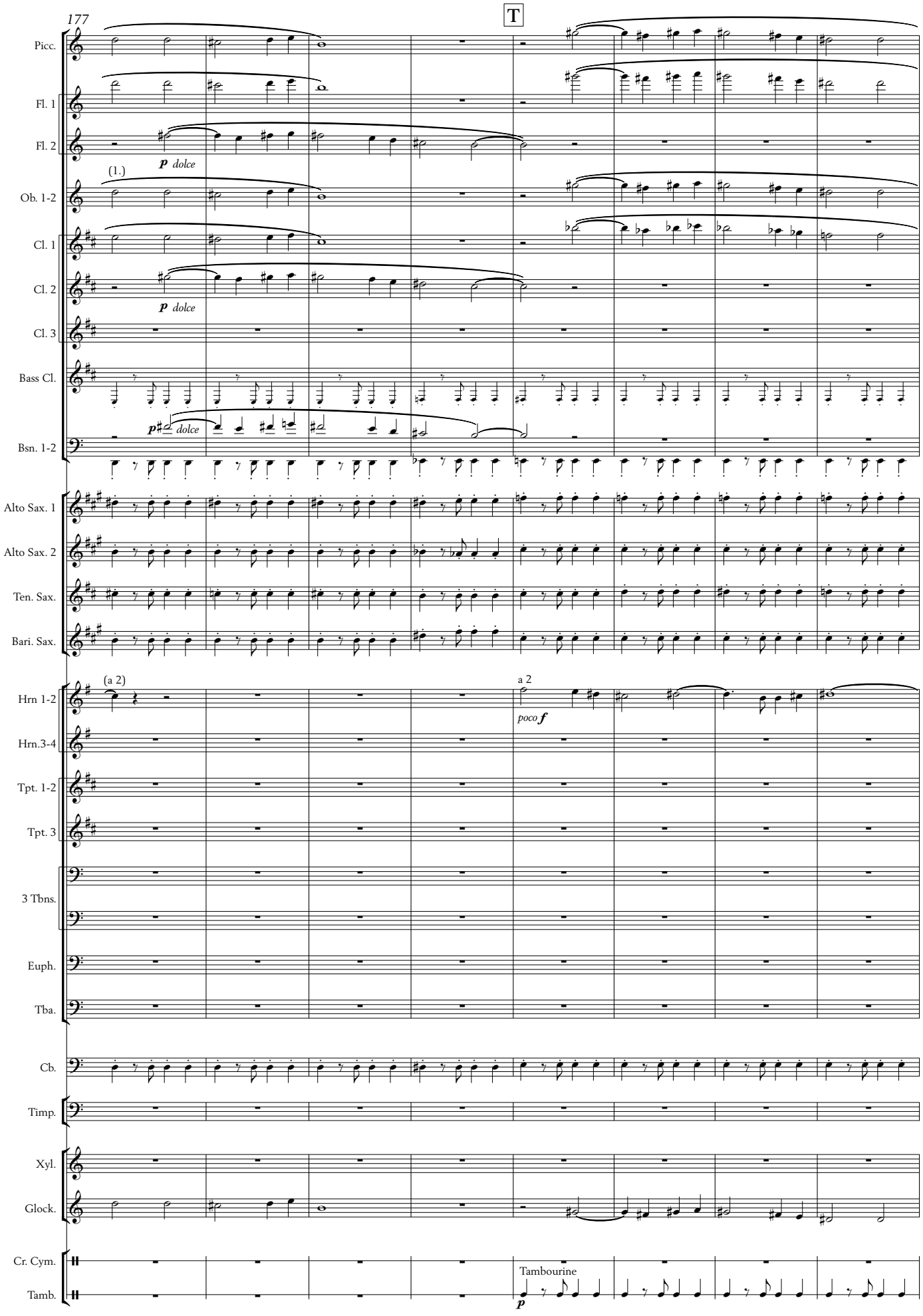

142
in tempo
Picc.
Fl. 1
Fl. 2
Ob. 1-2
Cl. 1
Cl. 2
Cl. 3
Bass Cl.
Bsn. 1-2
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Hrn 1-2
Hrn.3-4
Tpt. 1-2
Tpt. 3
a 2
3 Tbns.
Euph.
Tba.
Cb.
Timp.
Xyl.
Glock.
Sus. Cym.
B.D.
p
(tr)
To Tambourine


149
P
Un poco sostenuto
in tempo
Picc.
Fl. 1
Fl. 2
Ob. 1-2
a 2
Cl. 1
Cl. 2
Cl. 3
Bass Cl.
Bsn. 1-2
a 2
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Hrn 1-2
Hrn.3-4
1.
Tpt. 1-2
Tpt. 3
3 Tbns.
Euph.
Tba.
Cb.
Timp.
Xyl.
Glock.
Glockenspiel
Sus. Cym. w/ Timp. mallet
Sus. Cym.
To Cr. Cym.
Tamb.
cresc.
molto cresc.


156
Q
Picc.
Fl. 1
Fl. 2
Ob. 1-2
(a 2)
Cl. 1
Cl. 2
Cl. 3
Bass Cl.
Bsn. 1-2
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Hrn 1-2
Hrn.3-4
Tpt. 1-2
Tpt. 3
3 Tbns.
Euph.
Tba.
Cb.
Timp.
Xyl.
Glock.
Cr. Cym.
Tamb.
p
poco cresc.
fp


163
R
Picc.
Fl. 1
Fl. 2
Ob. 1-2
Cl. 1
Cl. 2
Cl. 3
Bass Cl.
Bsn. 1-2
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Hrn 1-2
Hrn.3-4
Tpt. 1-2
Tpt. 3
3 Tbns.
Euph.
Tba.
Cb.
Timp.
Xyl.
Glock.
Cr. Cym.
Tamb.
espressivo
a 2
cresc.


170
S
Picc.
Fl. 1
Fl. 2
Ob. 1-2
Cl. 1
Cl. 2
Cl. 3
Bass Cl.
Bsn. 1-2
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Hrn 1-2
Hrn.3-4
Tpt. 1-2
Tpt. 3
3 Tbns.
Euph.
Tba.
Cb.
Timp.
Xyl.
Glock.
Cr. Cym.
Tamb.
p dolce
1.
Playgin cue: Bsn. 2
(a 2)
a 2
saltato

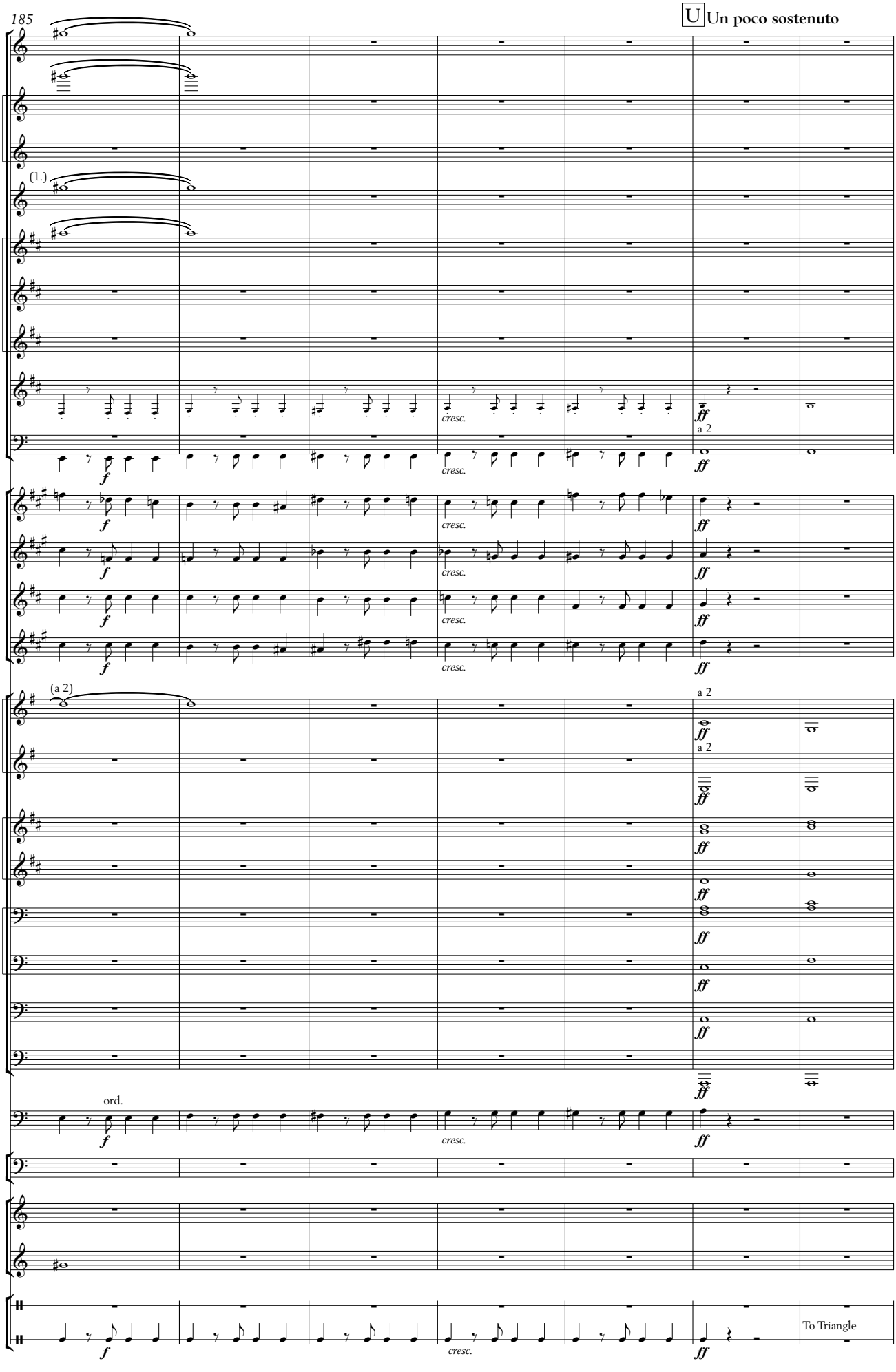

177
T
Picc.
Fl. 1
Fl. 2
p dolce
(1.)
Ob. 1-2
Cl. 1
Cl. 2
p dolce
Cl. 3
Bass Cl.
p dolce
Bsn. 1-2
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
(a 2)
a 2
poco f
Hrn 1-2
Hrn.3-4
Tpt. 1-2
Tpt. 3
3 Tbns.
Euph.
Tba.
Cb.
Timp.
Xyl.
Glock.
Cr. Cym.
Tamb.
Tambourine
p

185

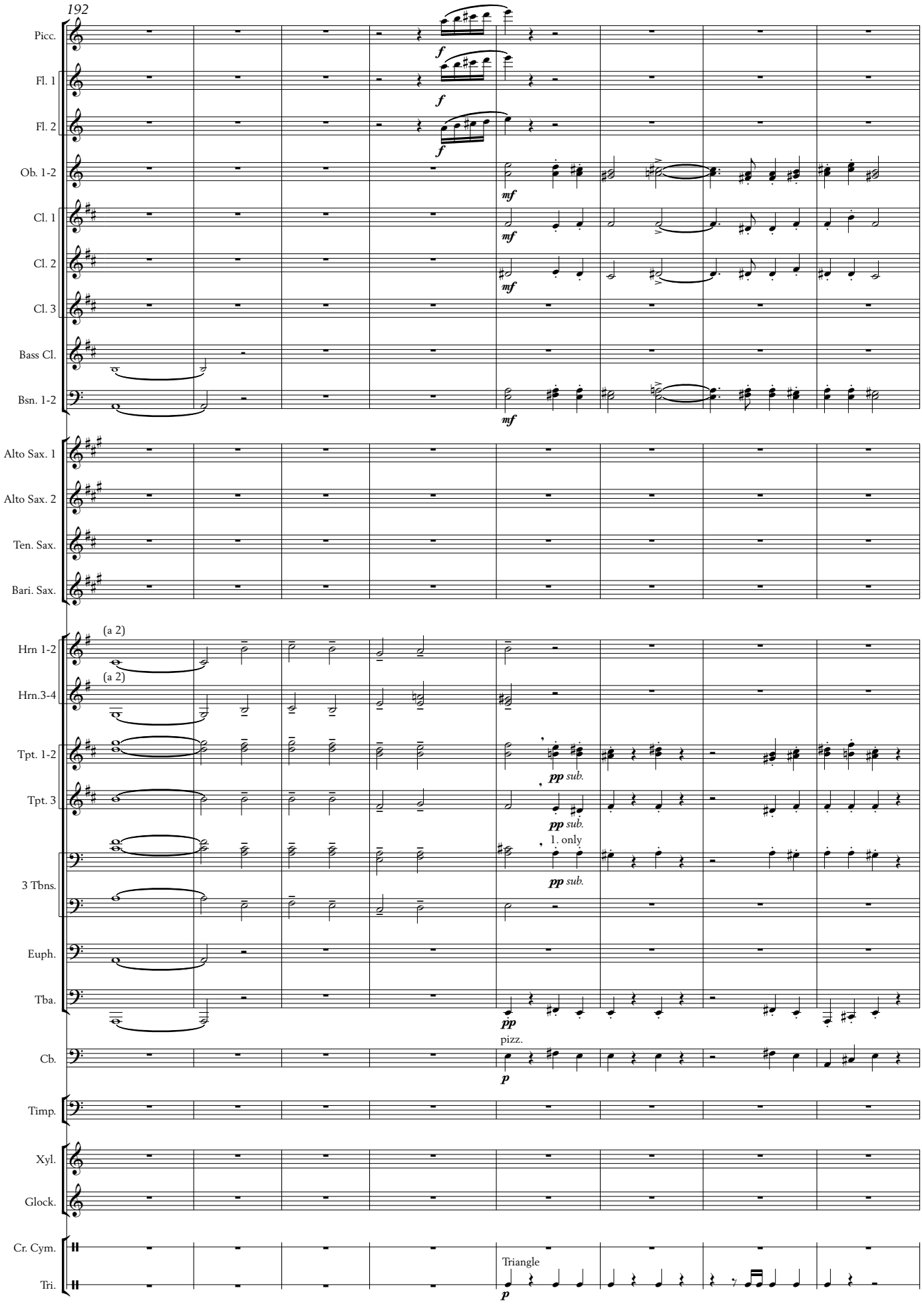
U Un poco sostenuto

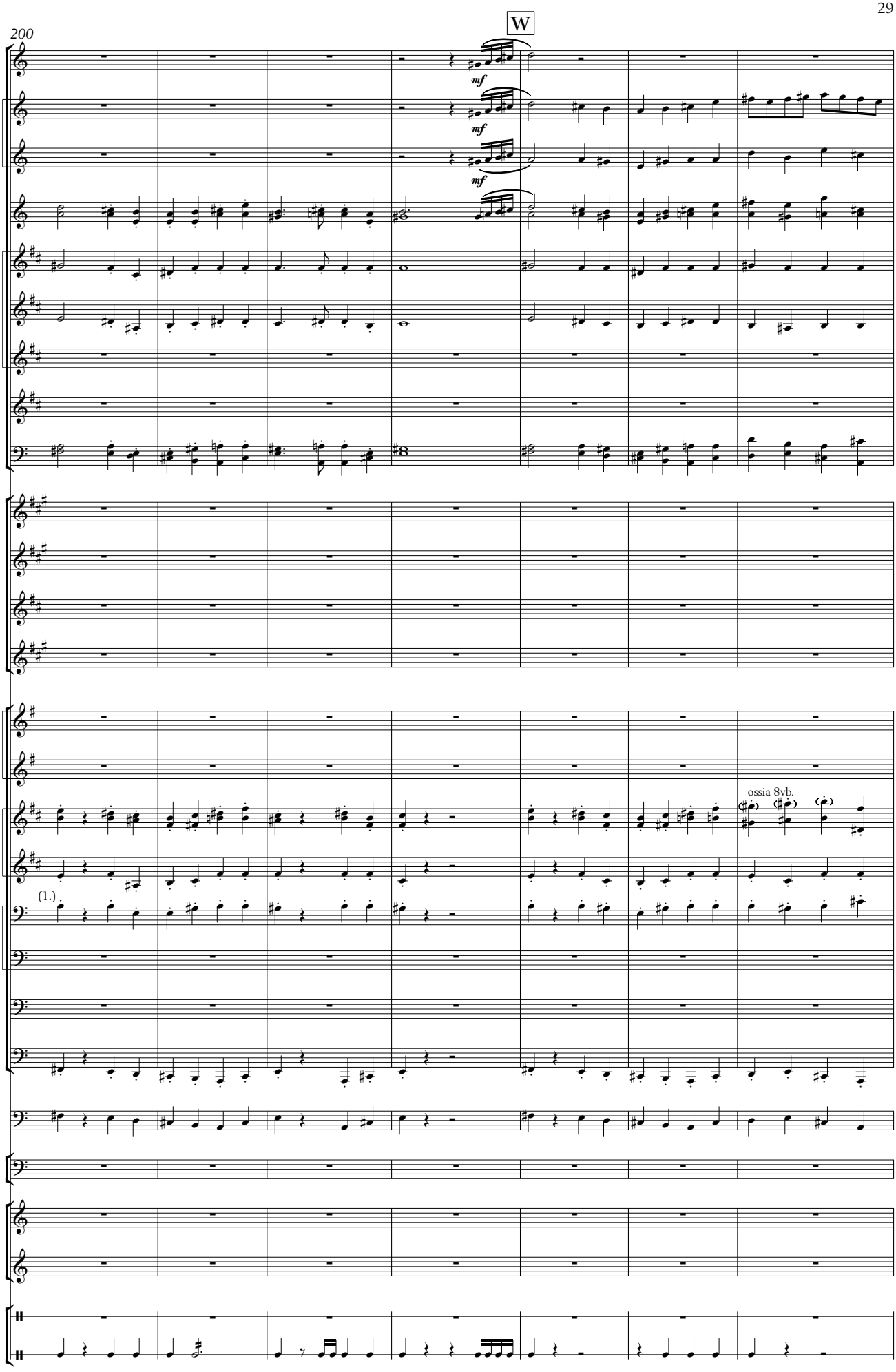
Picc.
Fl. 1
Fl. 2
Ob. 1-2
Cl. 1
Cl. 2
Cl. 3
Bass Cl.
Bsn. 1-2
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Hrn 1-2
Hrn.3-4
Tpt. 1-2
Tpt. 3
3 Tbns.
Euph.
Tba.
Cb.
Timp.
Xyl.
Glock.
Cr. Cym.
Tamb.

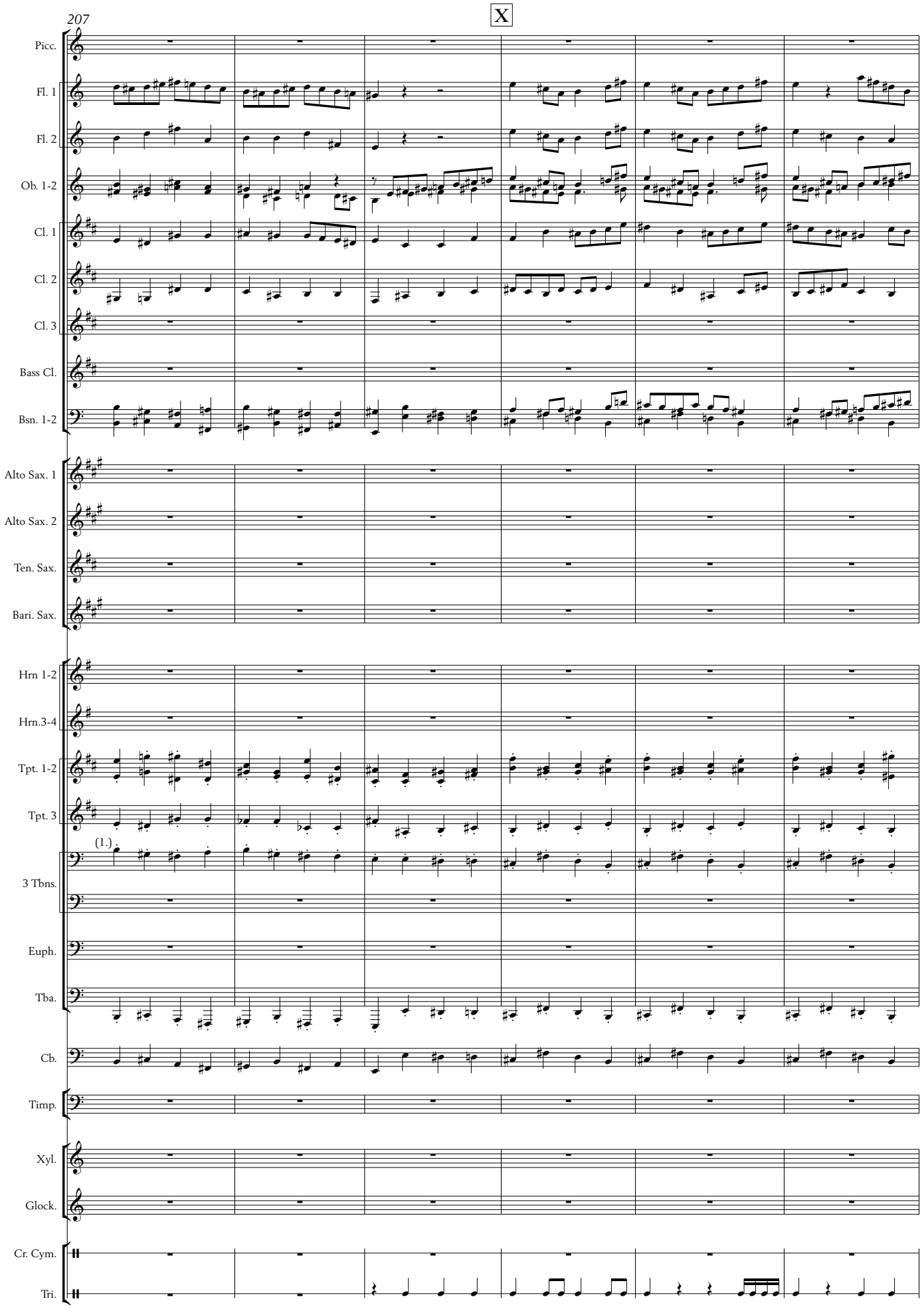
(1.)
(a 2)
ord.
a 2
cresc.
To Triangle

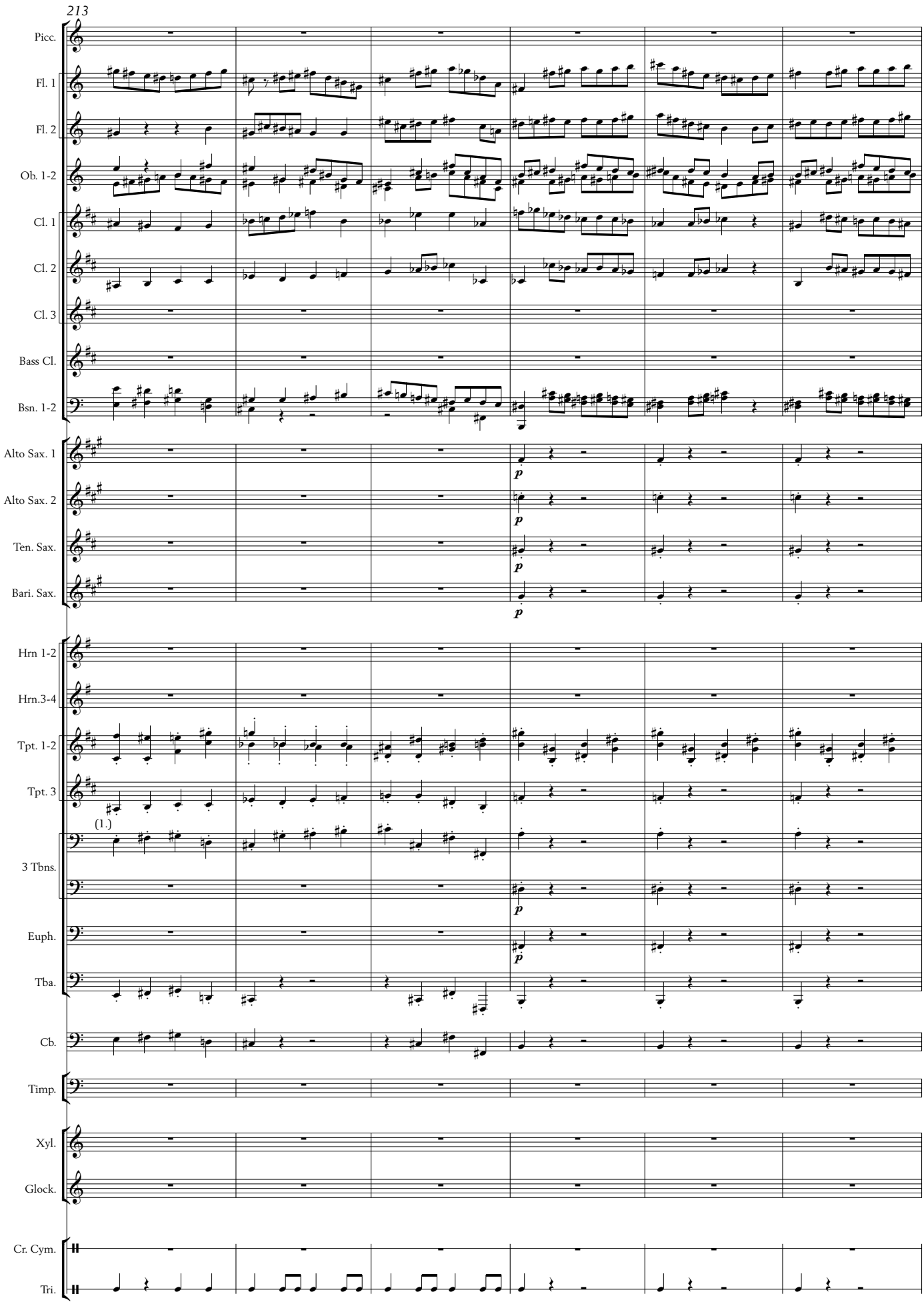


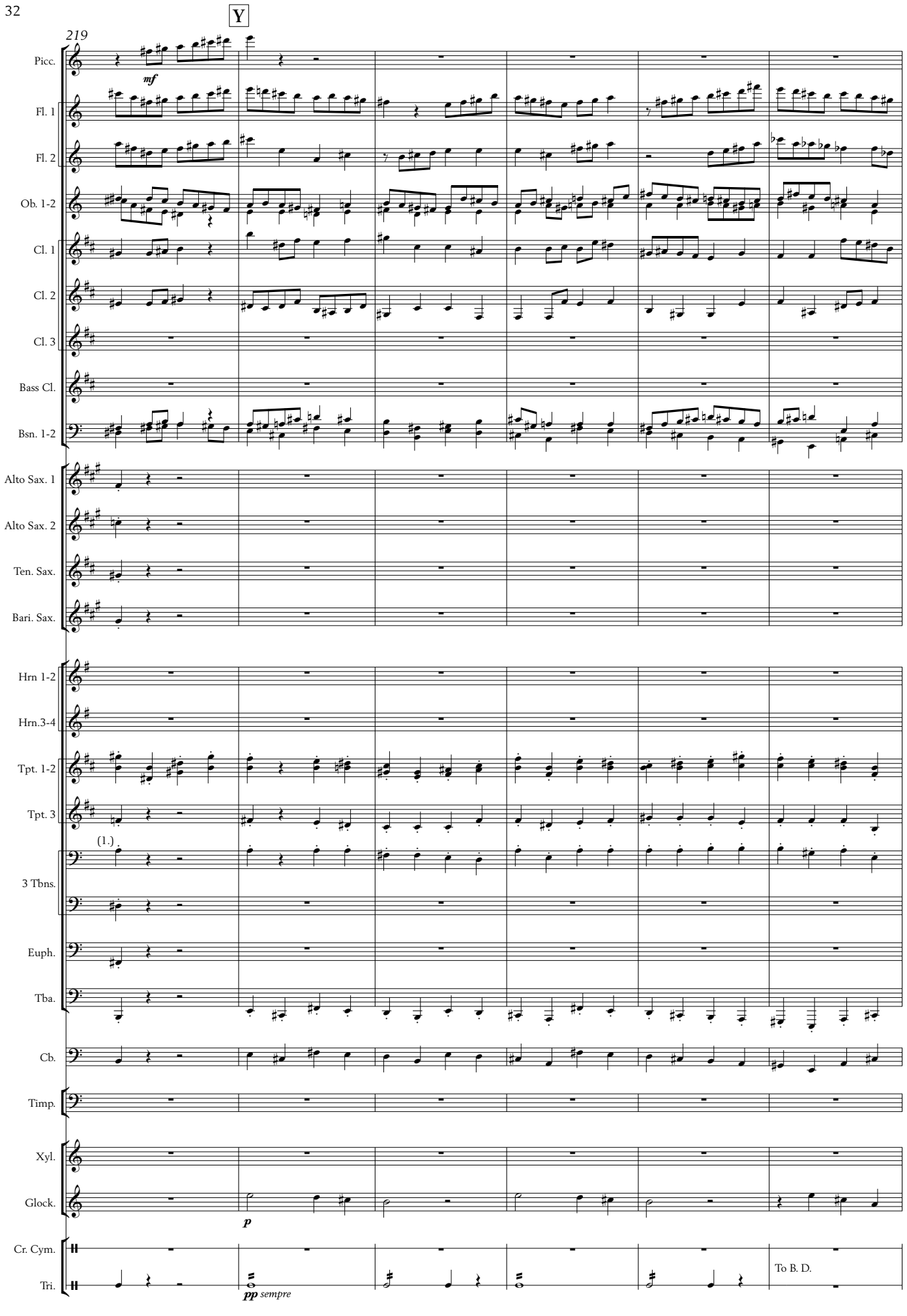
V in tempo (non troppo allegro)

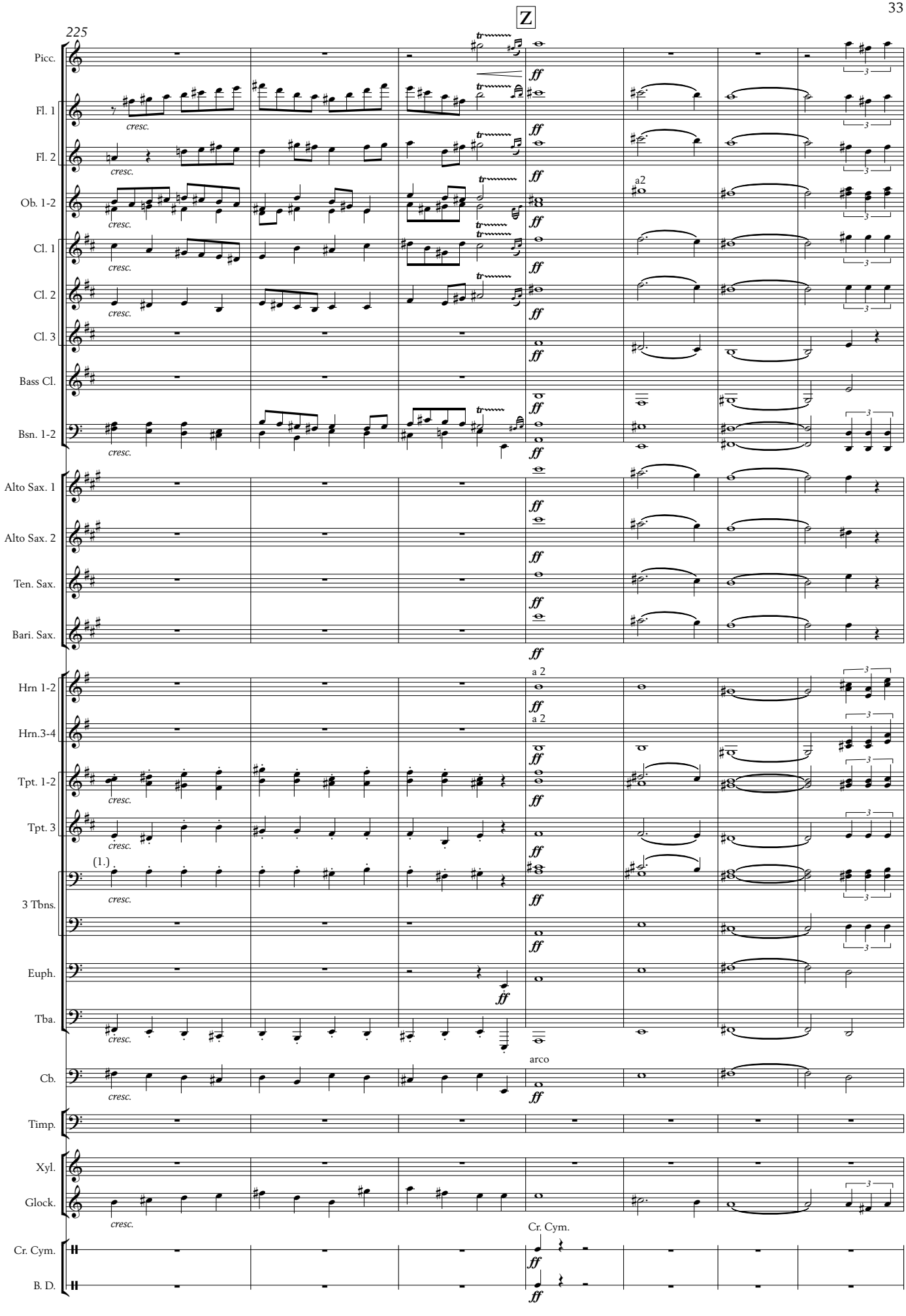


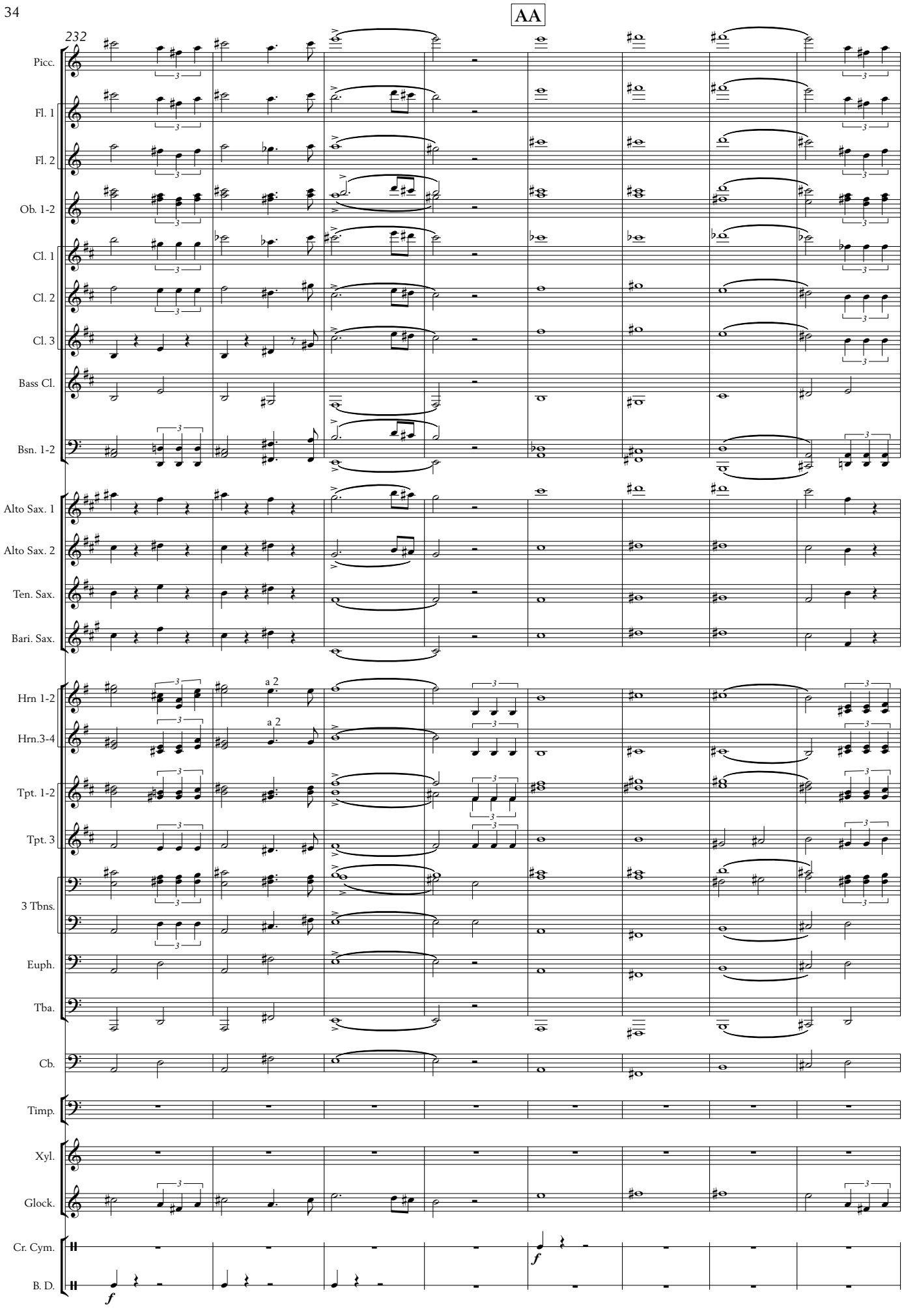

200
W
Picc.
Fl. 1
Fl. 2
Ob. 1-2
Cl. 1
Cl. 2
Cl. 3
Bass Cl.
Bsn. 1-2
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Hrn 1-2
Hrn.3-4
Tpt. 1-2
Tpt. 3
3 Tbns.
Euph.
Tba.
Cb.
Timp.
Xyl.
Glock.
Cr. Cym.
Tri.
mf
mf
mf
(1.)
ossia 8vb.


207
X
Picc.
Fl. 1
Fl. 2
Ob. 1-2
Cl. 1
Cl. 2
Cl. 3
Bass Cl.
Bsn. 1-2
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Hrn 1-2
Hrn.3-4
Tpt. 1-2
Tpt. 3
(1.)
3 Tbns.
Euph.
Tba.
Cb.
Timp.
Xyl.
Glock.
Cr. Cym.
Tri.


213
Picc.
Fl. 1
Fl. 2
Ob. 1-2
Cl. 1
Cl. 2
Cl. 3
Bass Cl.
Bsn. 1-2
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
p
Hrn 1-2
Hrn.3-4
Tpt. 1-2
Tpt. 3
(1.)
3 Tbns.
Euph.
Tba.
Cb.
Timp.
Xyl.
Glock.
Cr. Cym.
Tri.


Y
219
Picc.
mf
Fl. 1
Fl. 2
Ob. 1-2
Cl. 1
Cl. 2
Cl. 3
Bass Cl.
Bsn. 1-2
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Hrn 1-2
Hrn.3-4
Tpt. 1-2
Tpt. 3
(1.)
3 Tbns.
Euph.
Tba.
Cb.
Timp.
Xyl.
Glock.
p
Cr. Cym.
Tri.
pp sempre
To B. D.


Z
225
Picc.
Fl. 1
Fl. 2
Ob. 1-2
Cl. 1
Cl. 2
Cl. 3
Bass Cl.
Bsn. 1-2
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Hrn 1-2
Hrn.3-4
Tpt. 1-2
Tpt. 3
3 Tbns.
Euph.
Tba.
Cb.
Timp.
Xyl.
Glock.
Cr. Cym.
B. D.
cresc.
ff
a2
a 2
(1.)
arco


AA
232
Picc.
Fl. 1
Fl. 2
Ob. 1-2
Cl. 1
Cl. 2
Cl. 3
Bass Cl.
Bsn. 1-2
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Hrn 1-2
Hrn.3-4
Tpt. 1-2
Tpt. 3
3 Tbns.
Euph.
Tba.
Cb.
Timp.
Xyl.
Glock.
Cr. Cym.
B. D.
a 2
a 2
f
f

BB

240

Picc.
Fl. 1
Fl. 2
Ob. 1-2
Cl. 1
Cl. 2
Cl. 3
Bass Cl.
Bsn. 1-2
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Hrn 1-2
Hrn.3-4
Tpt. 1-2
Tpt. 3
3 Tbns.
Euph.
Tba.
Cb.
Timp.
Xyl.
Glock.
Cr. Cym.
B. D.

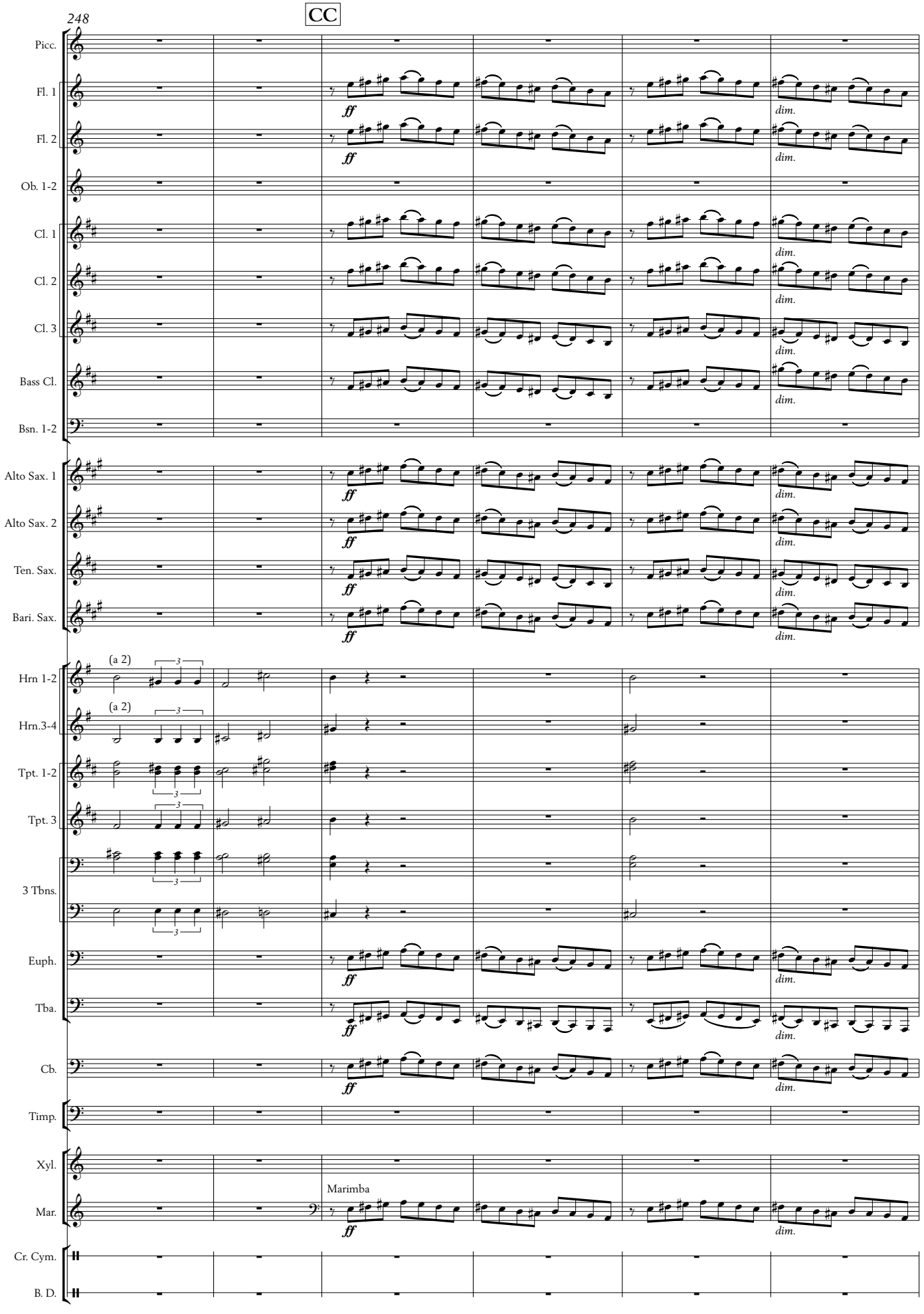
a 2

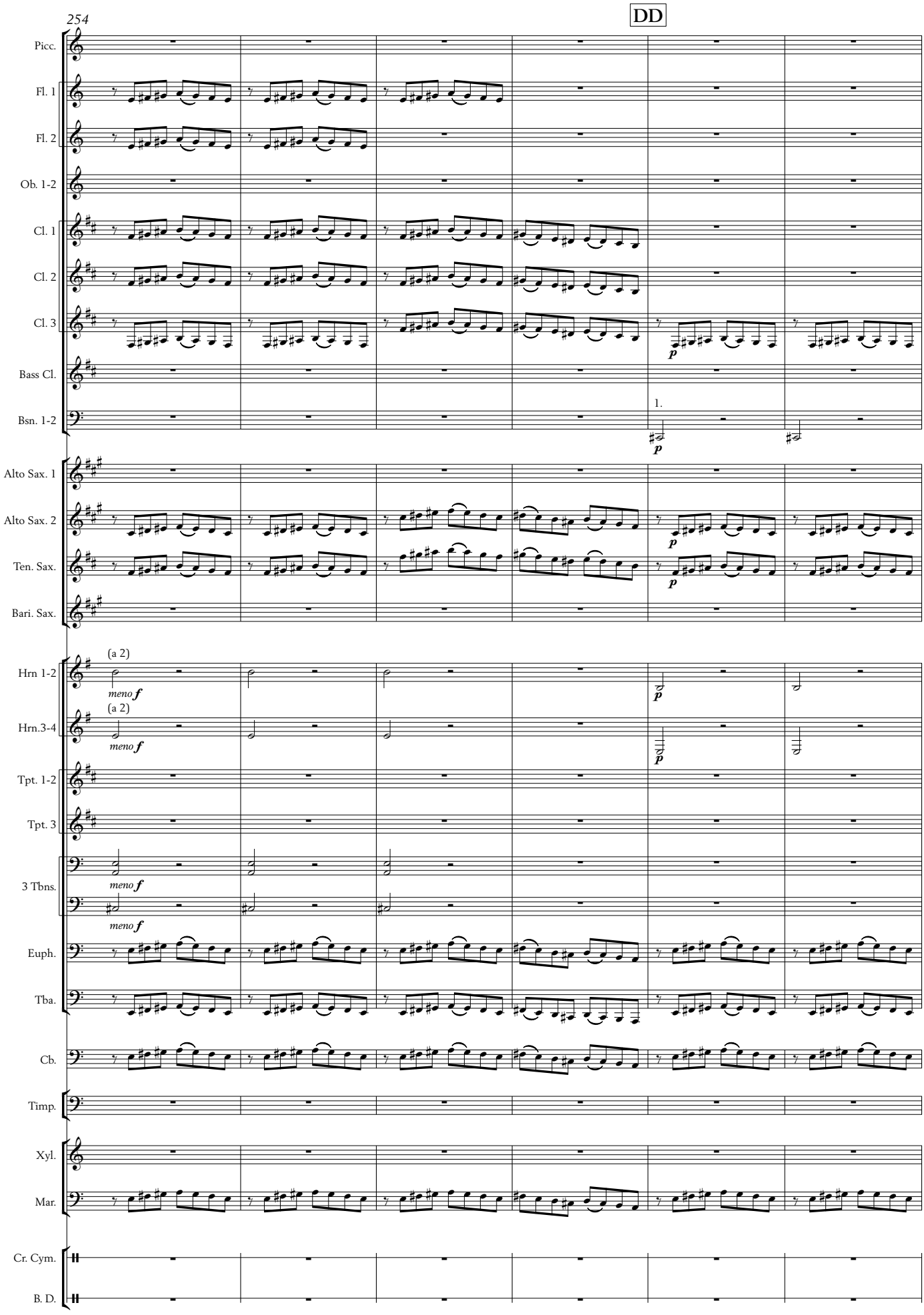
a 2

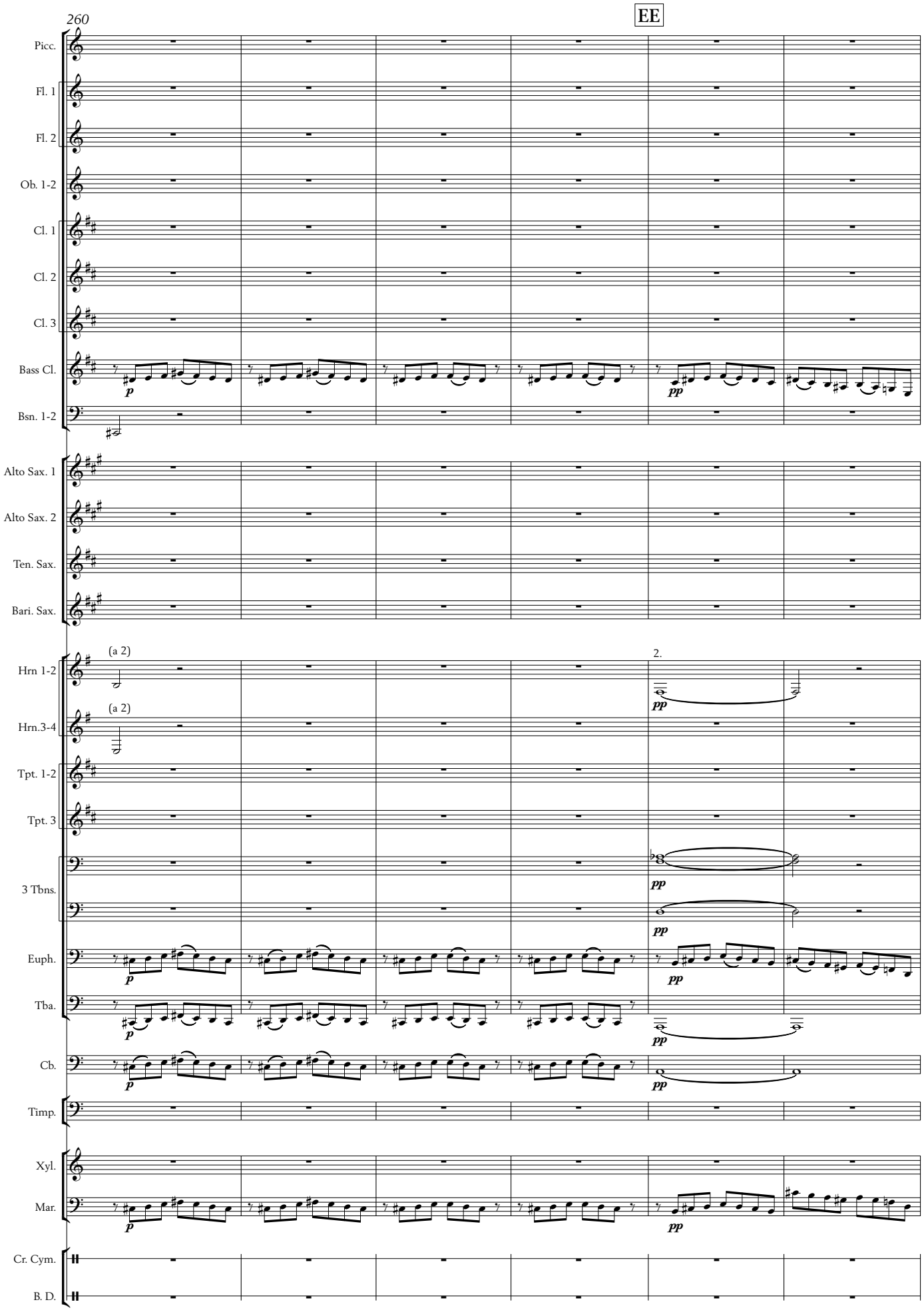
To Marimba

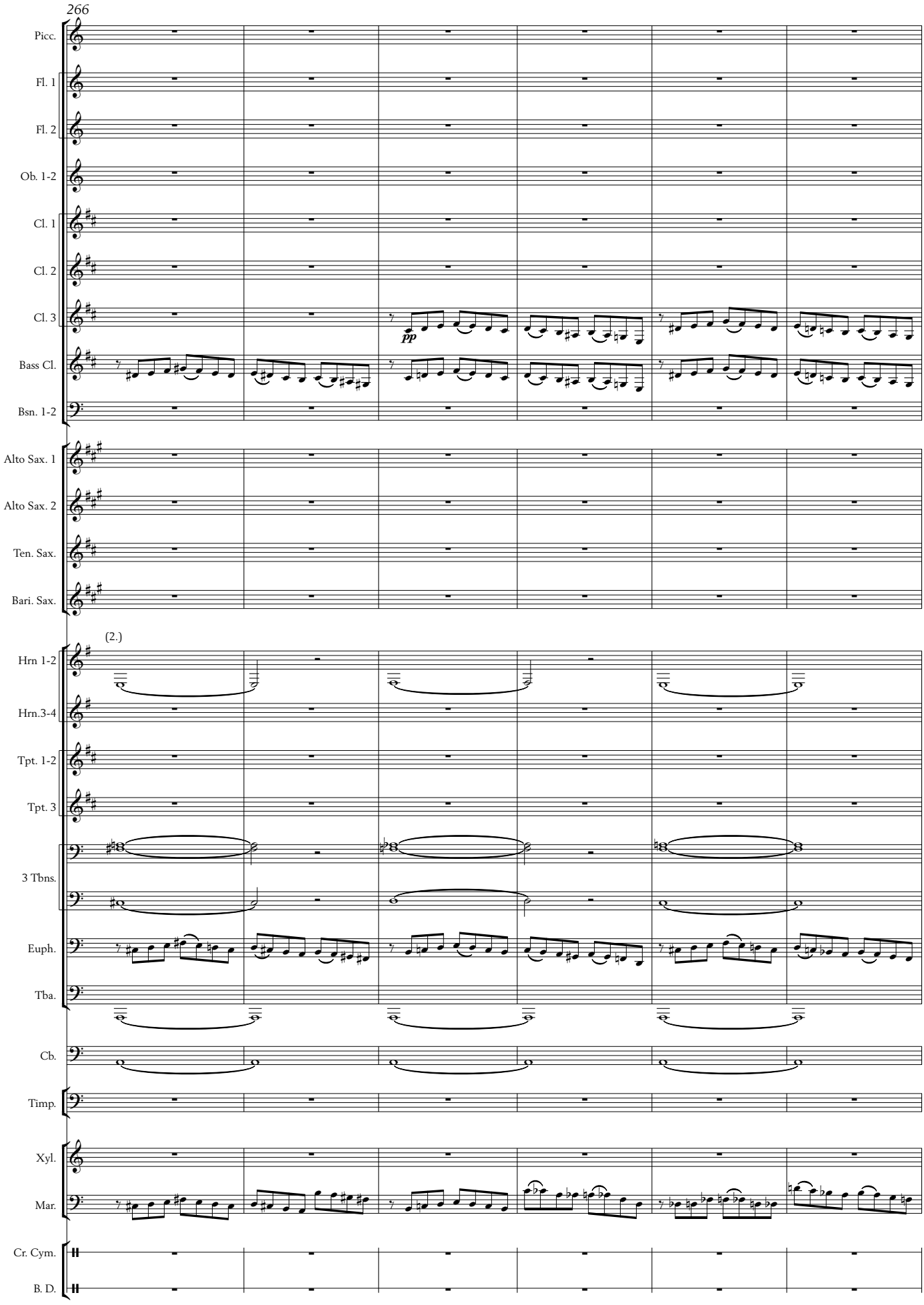
f

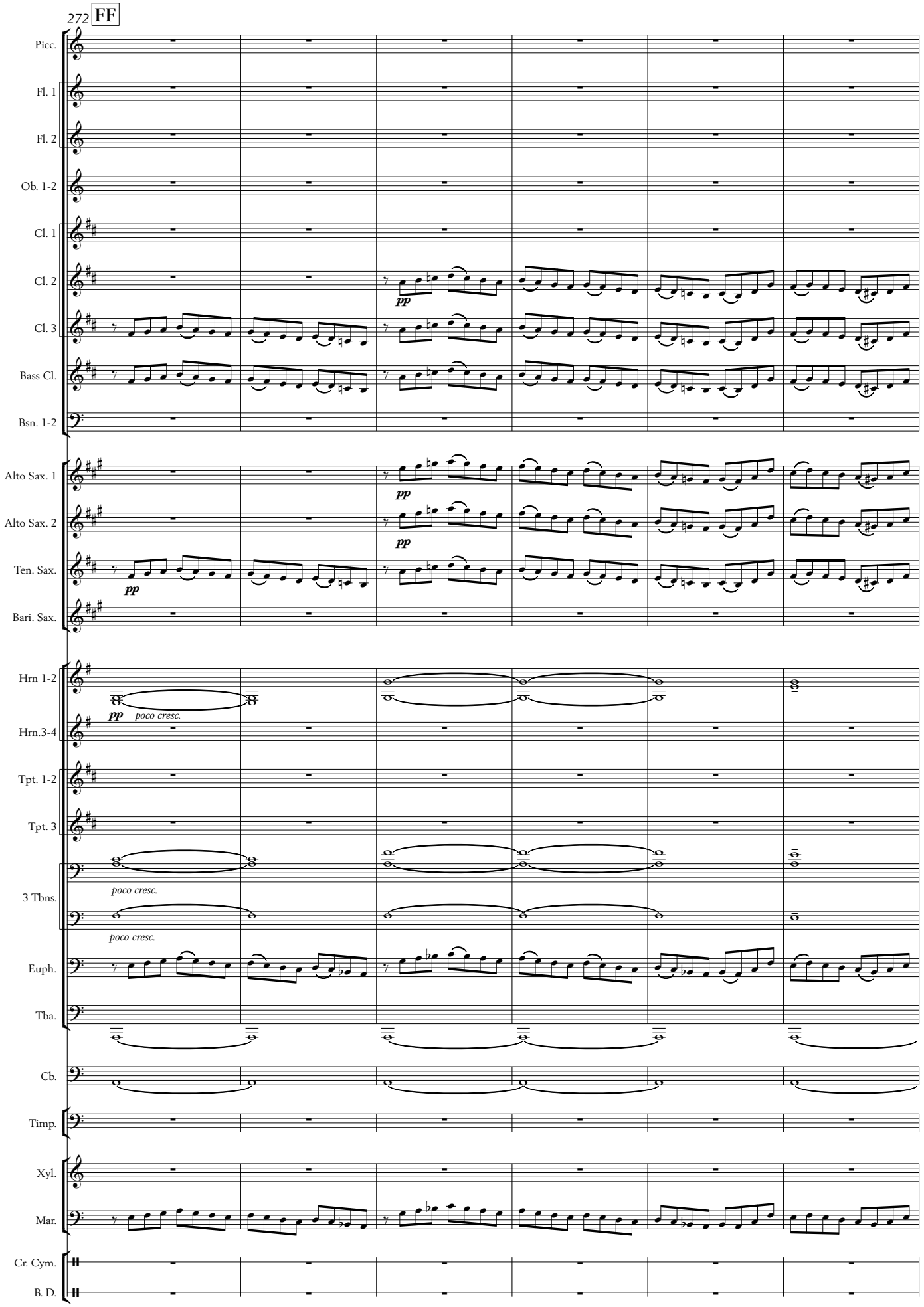
f


248
CC
Picc.
Fl. 1
Fl. 2
Ob. 1-2
Cl. 1
Cl. 2
Cl. 3
Bass Cl.
Bsn. 1-2
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Hrn 1-2
Hrn.3-4
Tpt. 1-2
Tpt. 3
3 Tbns.
Euph.
Tba.
Cb.
Timp.
Xyl.
Mar.
Cr. Cym.
B. D.
(a 2)
(a 2)
Marimba
ff
dim.


254
DD
Picc.
Fl. 1
Fl. 2
Ob. 1-2
Cl. 1
Cl. 2
Cl. 3
Bass Cl.
Bsn. 1-2
1.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
(a 2)
Hrn 1-2
Hrn.3-4
Tpt. 1-2
Tpt. 3
3 Tbns.
Euph.
Tba.
Cb.
Timp.
Xyl.
Mar.
Cr. Cym.
B. D.

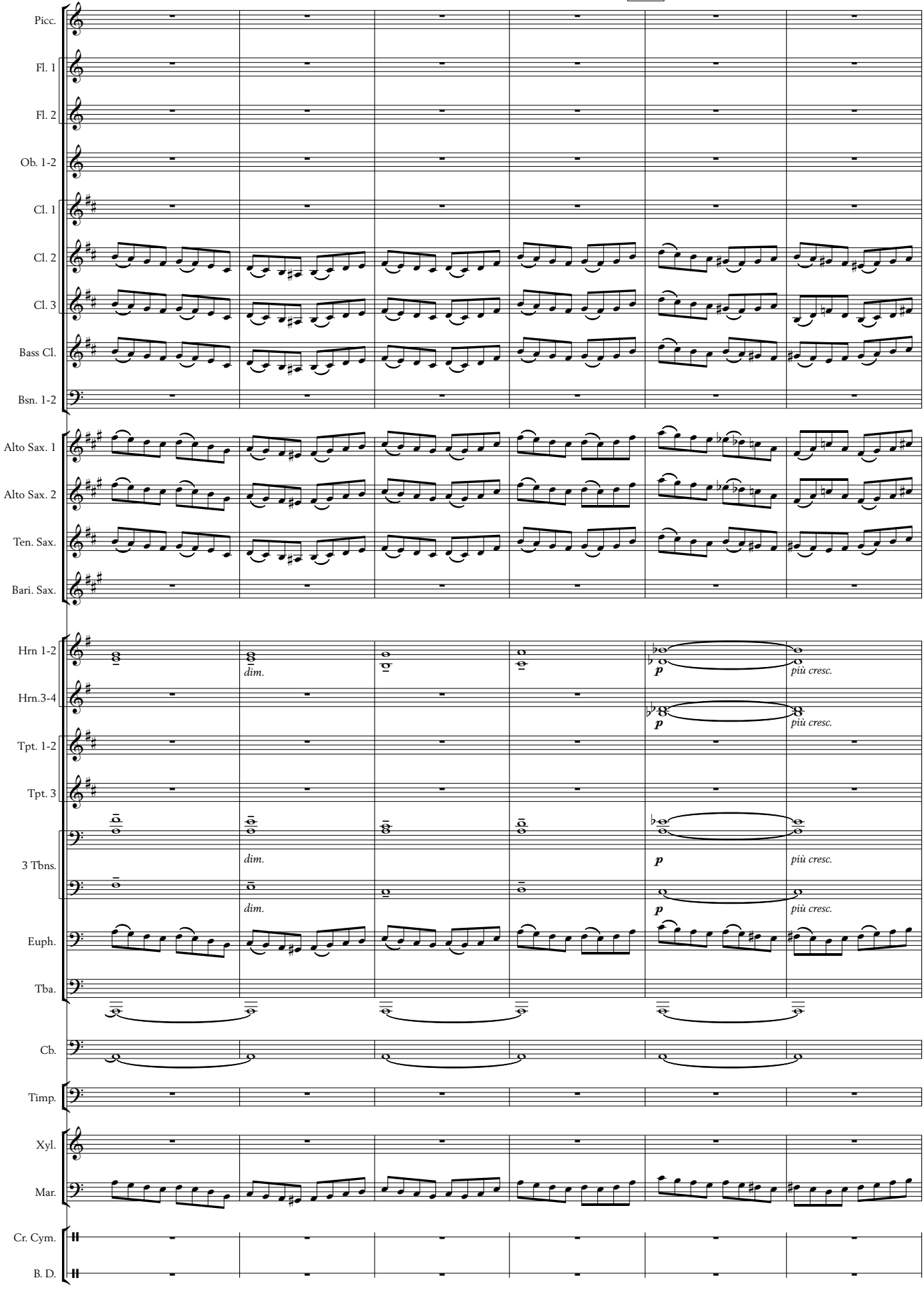

260
EE
Picc.
Fl. 1
Fl. 2
Ob. 1-2
Cl. 1
Cl. 2
Cl. 3
Bass Cl.
Bsn. 1-2
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Hrn 1-2
Hrn.3-4
Tpt. 1-2
Tpt. 3
3 Tbns.
Euph.
Tba.
Cb.
Timp.
Xyl.
Mar.
Cr. Cym.
B. D.
(a 2)
(a 2)
2.
p
pp

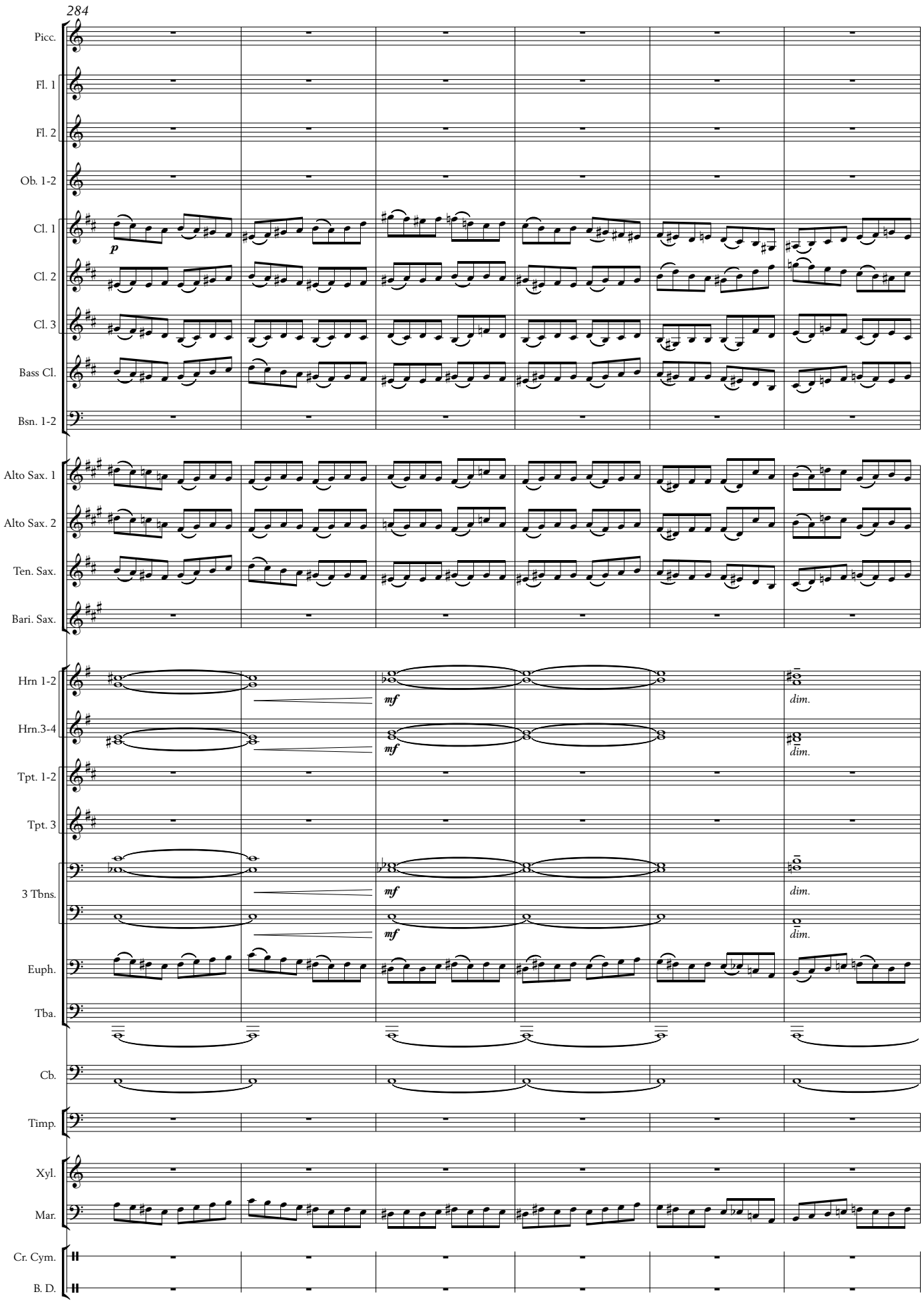

266
Picc.
Fl. 1
Fl. 2
Ob. 1-2
Cl. 1
Cl. 2
Cl. 3
Bass Cl.
Bsn. 1-2
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
(2.)
Hrn 1-2
Hrn.3-4
Tpt. 1-2
Tpt. 3
3 Tbns.
Euph.
Tba.
Cb.
Timp.
Xyl.
Mar.
Cr. Cym.
B. D.
pp


272
FF
Picc.
Fl. 1
Fl. 2
Ob. 1-2
Cl. 1
Cl. 2
Cl. 3
Bass Cl.
Bsn. 1-2
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Hrn 1-2
Hrn.3-4
Tpt. 1-2
Tpt. 3
3 Tbns.
Euph.
Tba.
Cb.
Timp.
Xyl.
Mar.
Cr. Cym.
B. D.
pp
poco cresc.

278

GG


Picc.
Fl. 1
Fl. 2
Ob. 1-2
Cl. 1
Cl. 2
Cl. 3
Bass Cl.
Bsn. 1-2
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Hrn 1-2
Hrn.3-4
Tpt. 1-2
Tpt. 3
3 Tbns.
Euph.
Tba.
Cb.
Timp.
Xyl.
Mar.
Cr. Cym.
B. D.
dim.
dim.
dim.
p
più cresc.
p
più cresc.
p
più cresc.
p
più cresc.

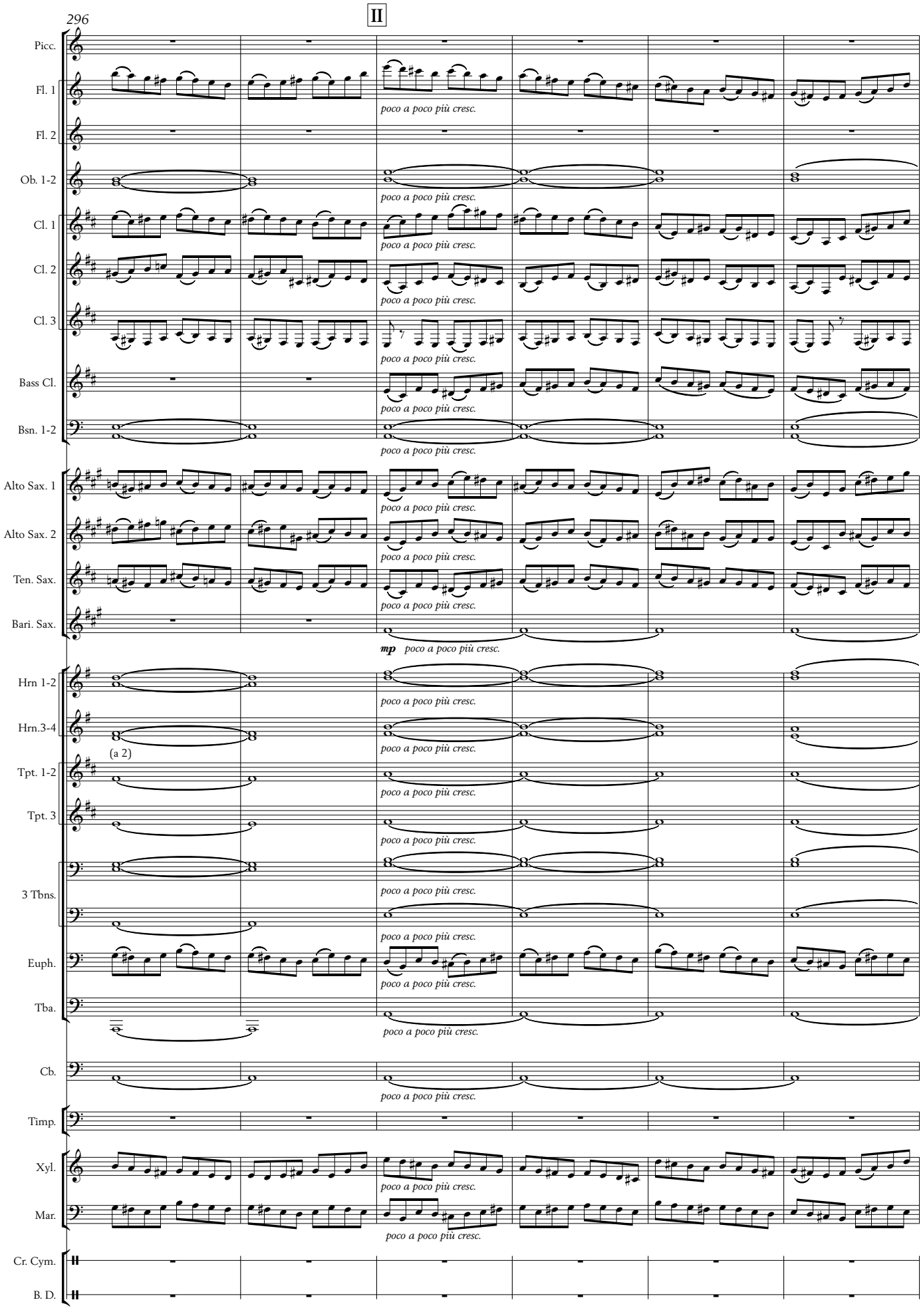

284
Picc.
Fl. 1
Fl. 2
Ob. 1-2
Cl. 1
Cl. 2
Cl. 3
Bass Cl.
Bsn. 1-2
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Hrn 1-2
Hrn.3-4
Tpt. 1-2
Tpt. 3
3 Tbns.
Euph.
Tba.
Cb.
Timp.
Xyl.
Mar.
Cr. Cym.
B. D.
p
mf
dim.

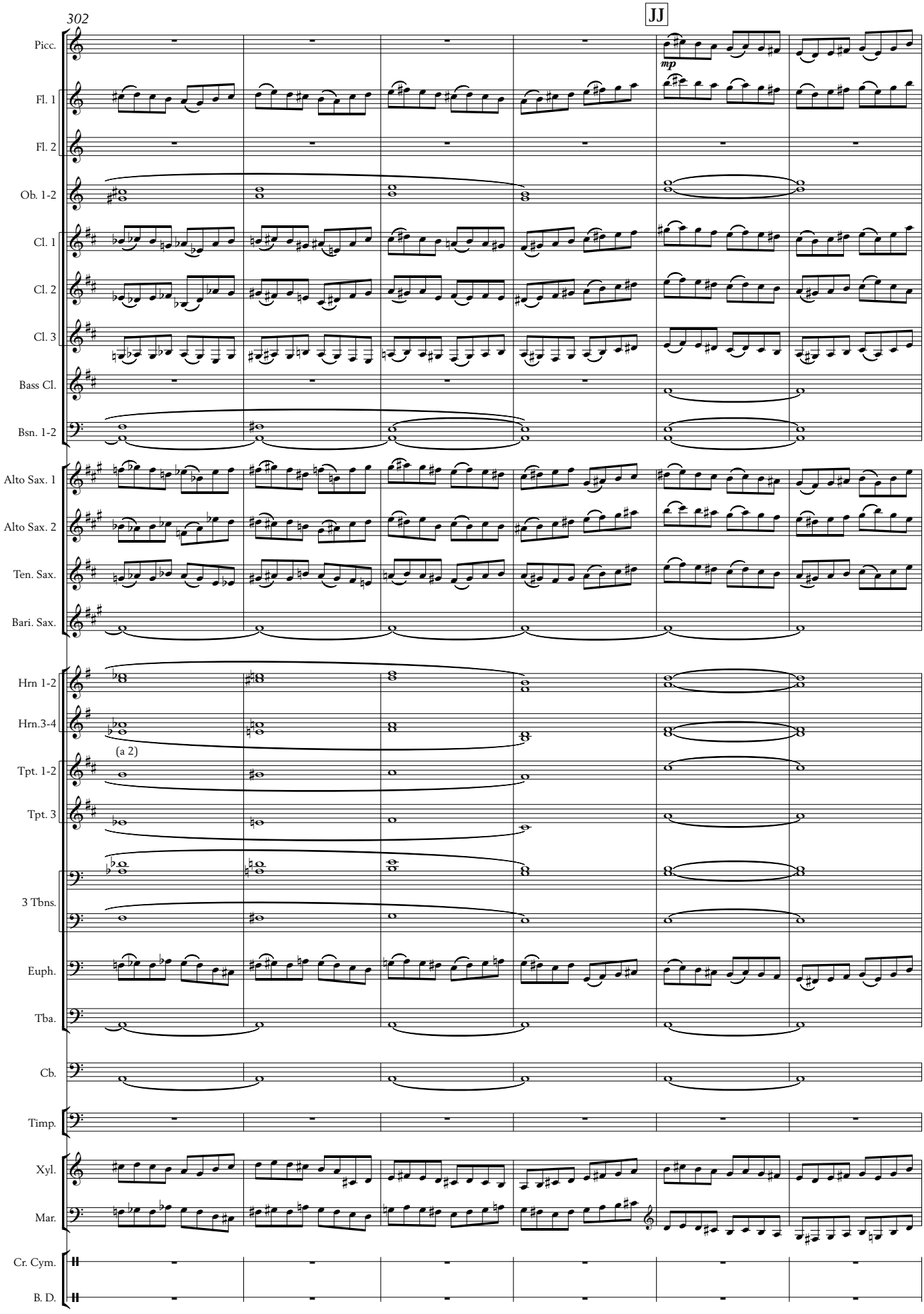
290

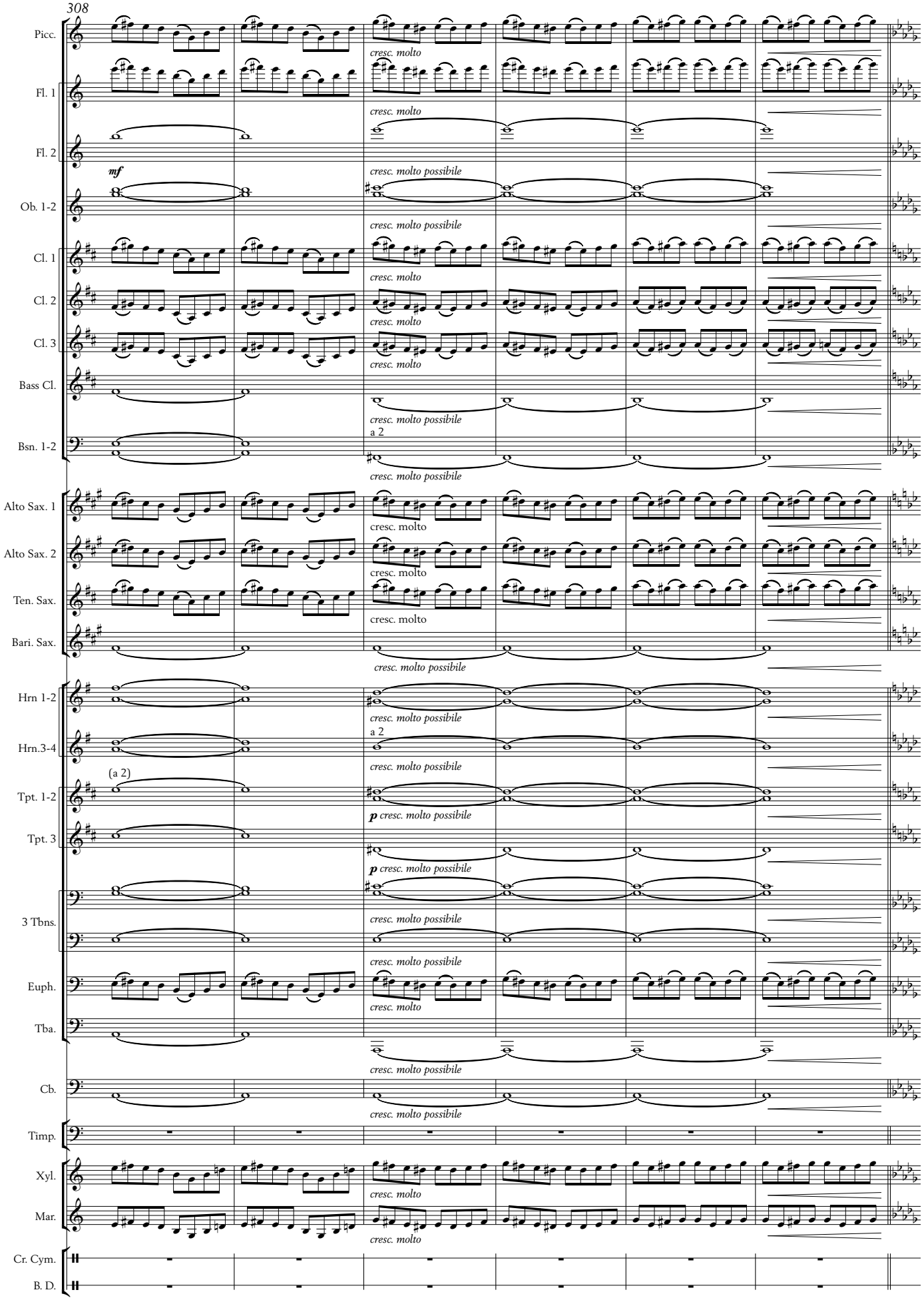
HH

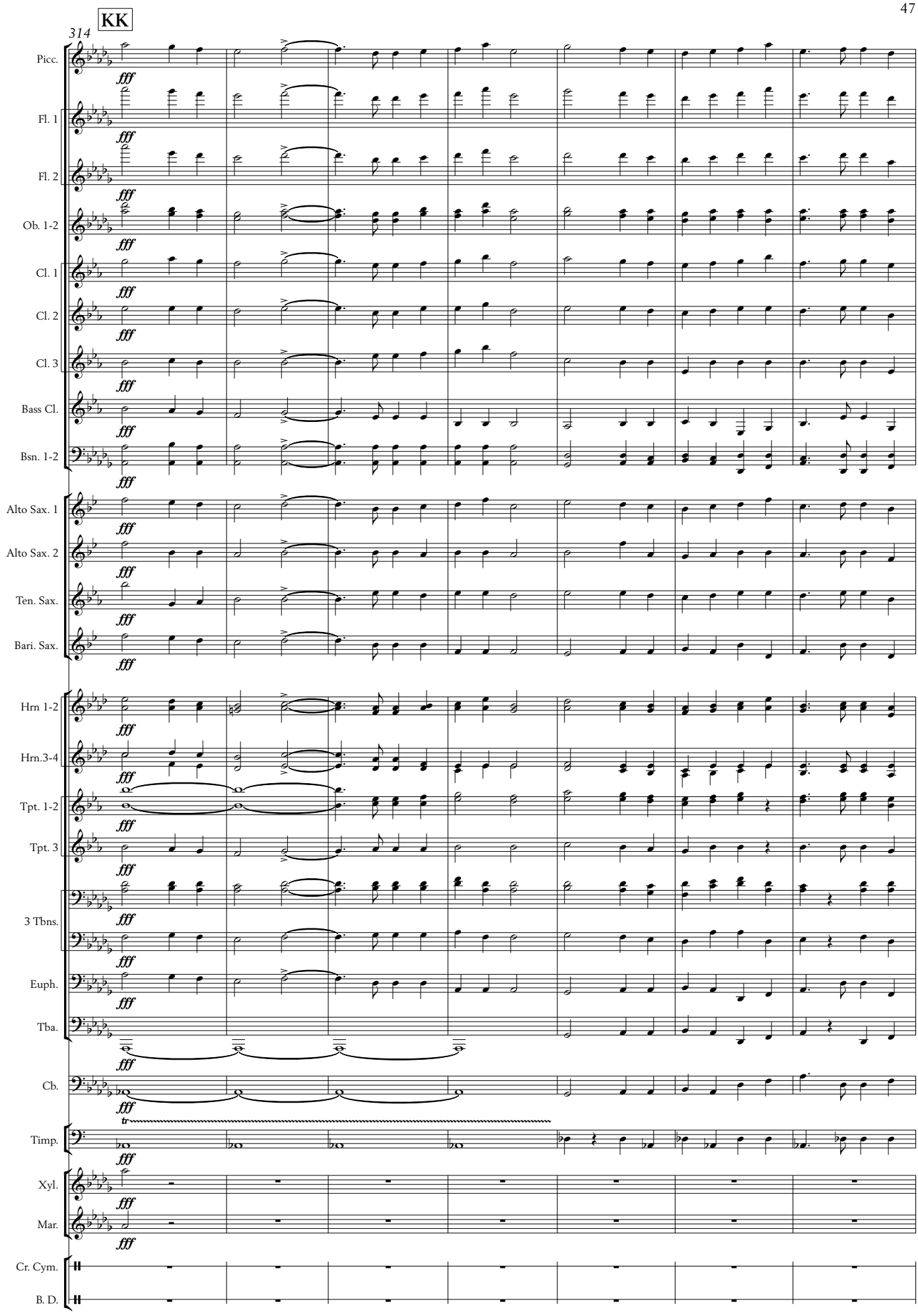
Picc.
Fl. 1
Fl. 2
Ob. 1-2
Cl. 1
Cl. 2
Cl. 3
Bass Cl.
Bsn. 1-2
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Hrn 1-2
Hrn.3-4
Tpt. 1-2
Tpt. 3
3 Tbns.
Euph.
Tba.
Cb.
Timp.
Xyl.
Mar.
Cr. Cym.
B. D.

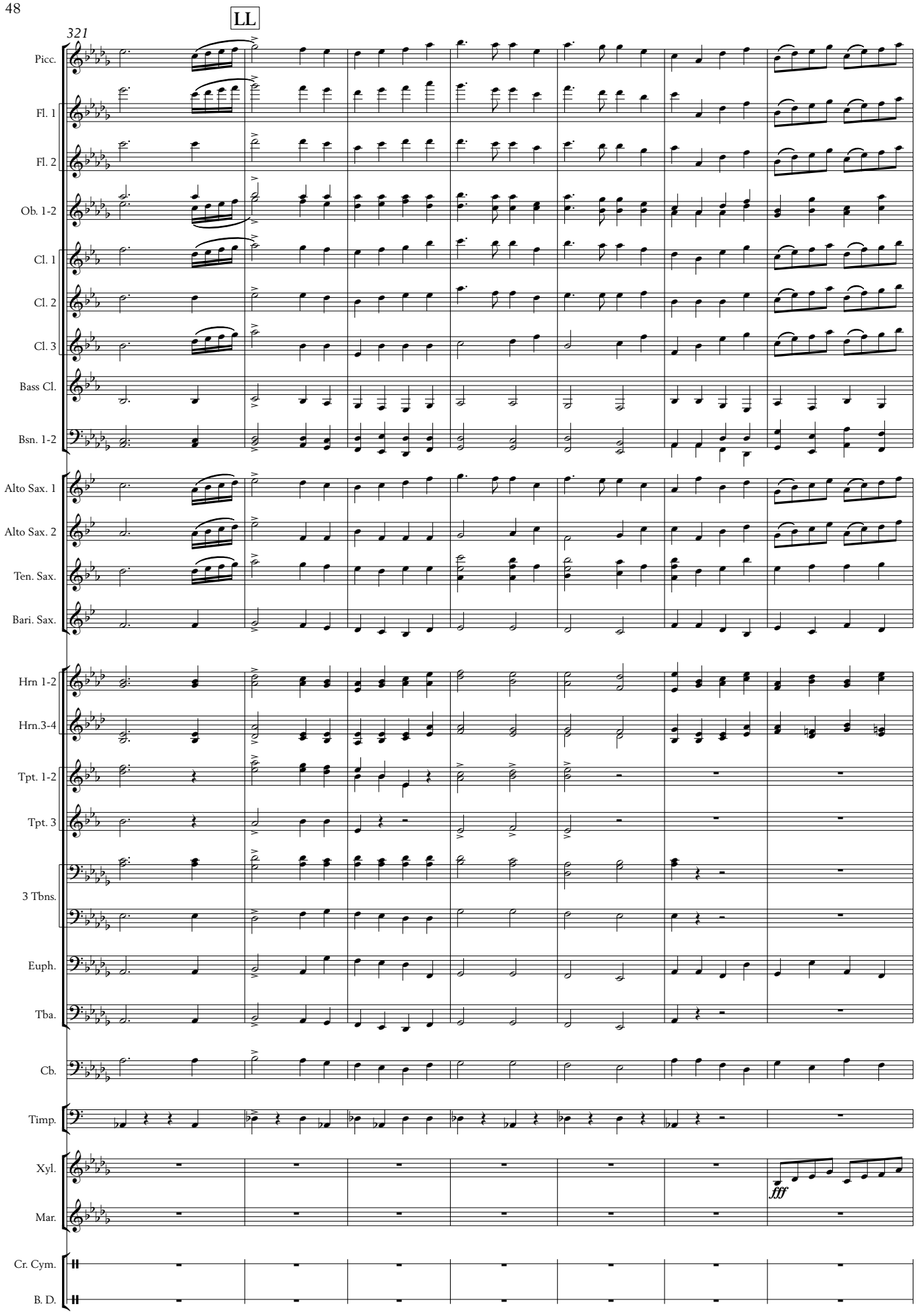
p
mf *cresc.*
mp *cresc.*
a 2

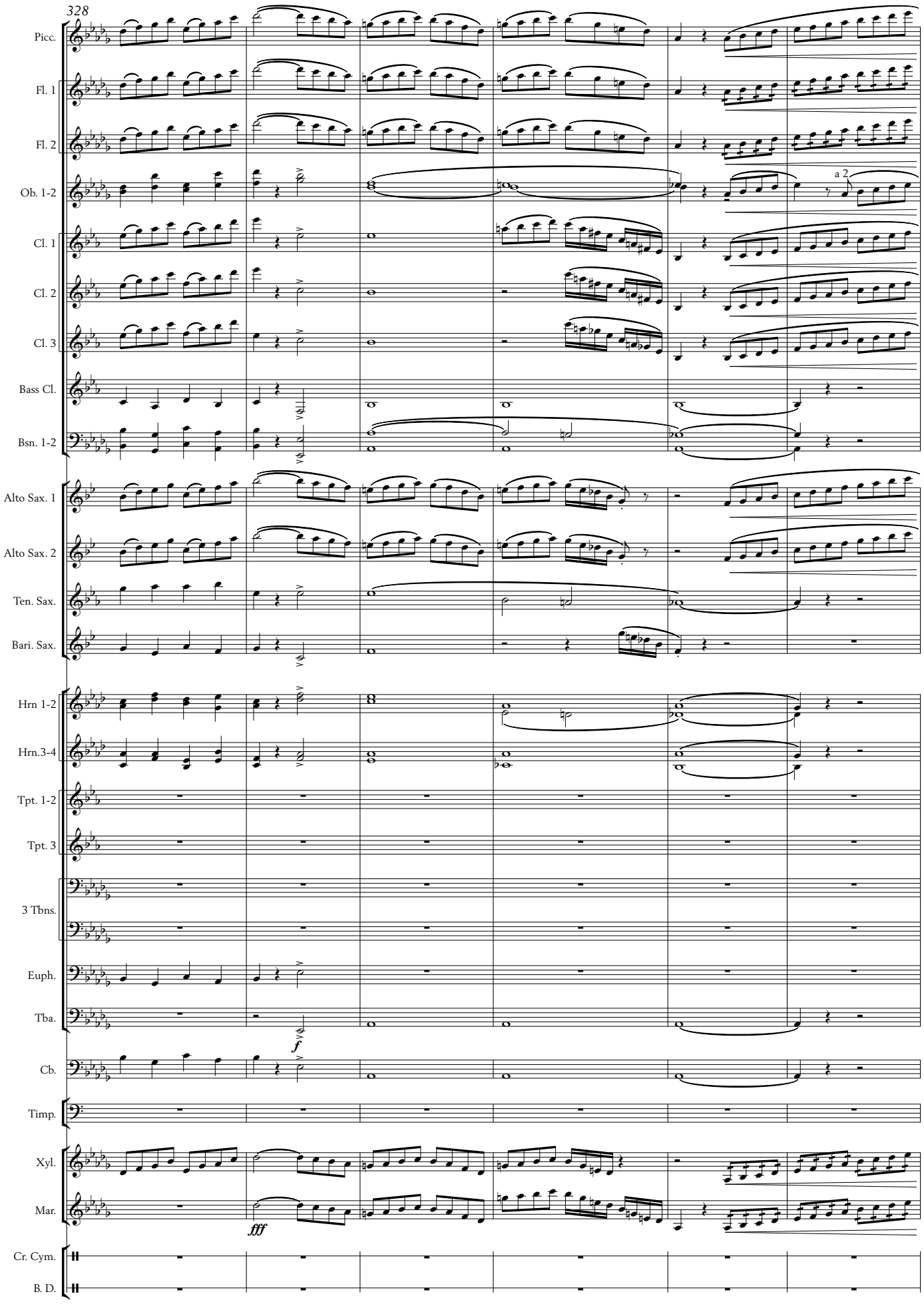

296
II
Picc.
Fl. 1
Fl. 2
Ob. 1-2
Cl. 1
Cl. 2
Cl. 3
Bass Cl.
Bsn. 1-2
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Hrn 1-2
Hrn.3-4
(a 2)
Tpt. 1-2
Tpt. 3
3 Tbns.
Euph.
Tba.
Cb.
Timp.
Xyl.
Mar.
Cr. Cym.
B. D.
poco a poco più cresc.
mp poco a poco più cresc.

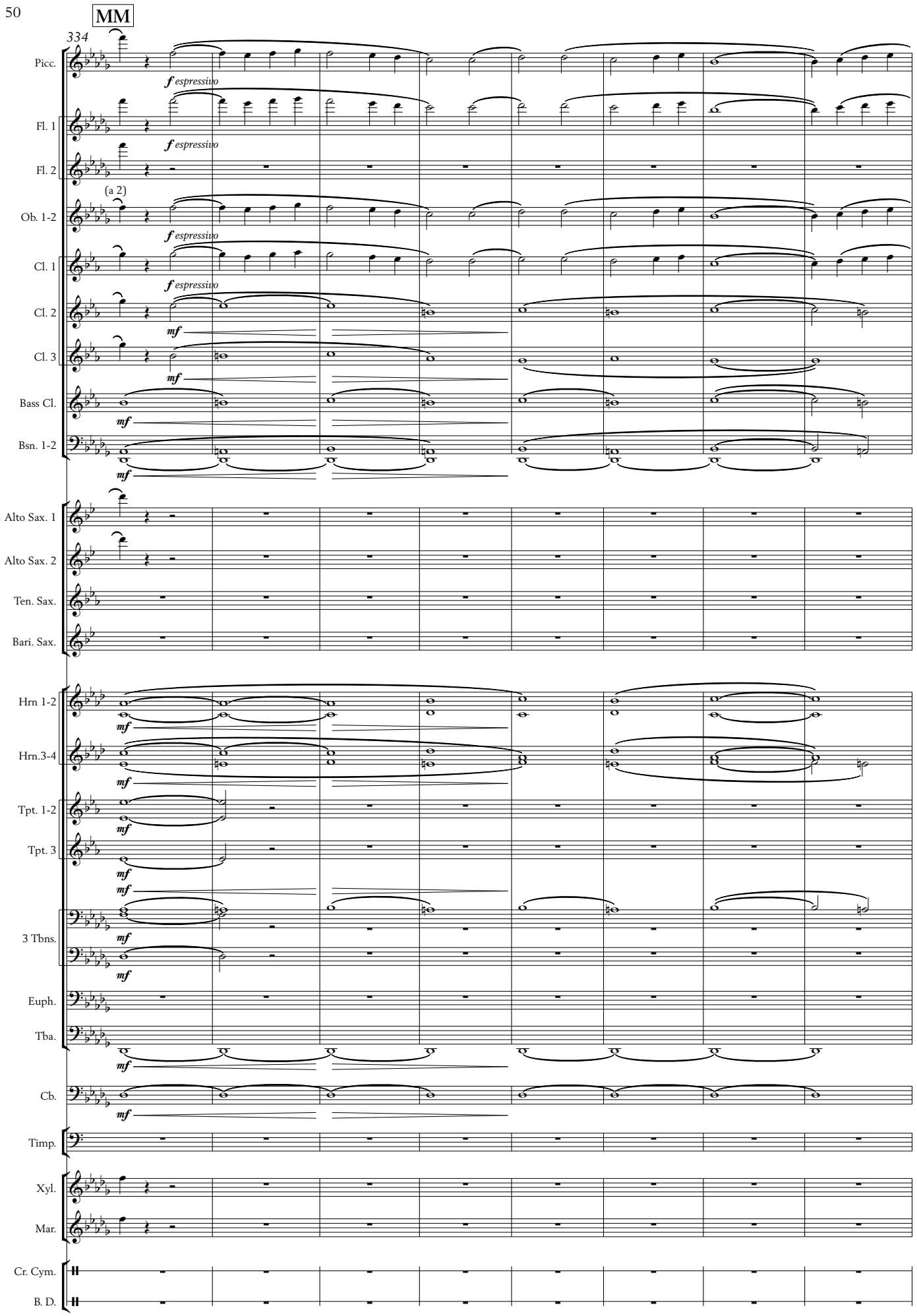

302
JJ
mp
Picc.
Fl. 1
Fl. 2
Ob. 1-2
Cl. 1
Cl. 2
Cl. 3
Bass Cl.
Bsn. 1-2
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Hrn 1-2
Hrn.3-4
(a 2)
Tpt. 1-2
Tpt. 3
3 Tbns.
Euph.
Tba.
Cb.
Timp.
Xyl.
Mar.
Cr. Cym.
B. D.

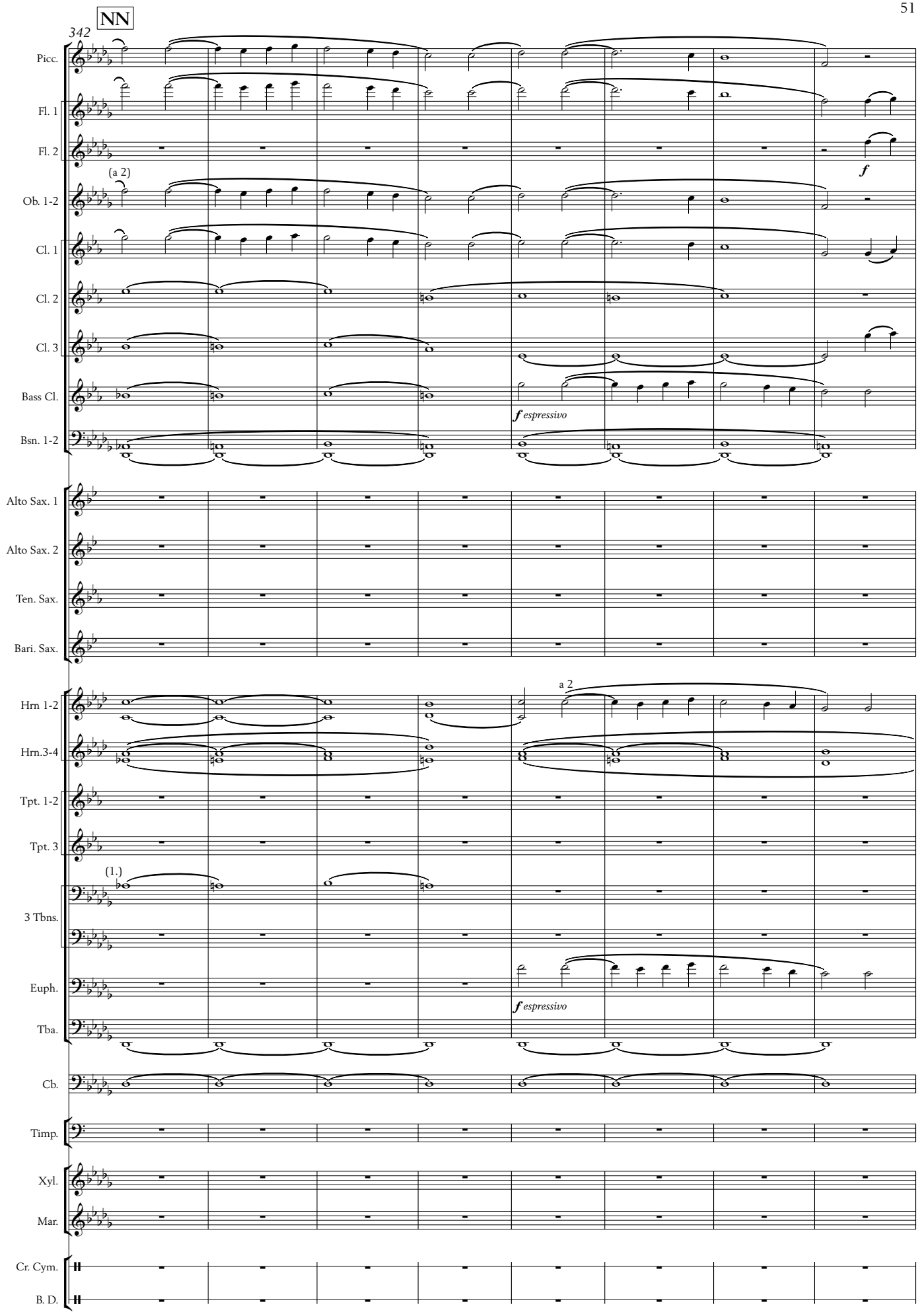

308
Picc.
Fl. 1
Fl. 2
Ob. 1-2
Cl. 1
Cl. 2
Cl. 3
Bass Cl.
Bsn. 1-2
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Hrn 1-2
Hrn.3-4
Tpt. 1-2
Tpt. 3
3 Tbns.
Euph.
Tba.
Cb.
Timp.
Xyl.
Mar.
Cr. Cym.
B. D.
mf
(a 2)
a 2
p
cresc. molto
cresc. molto possibile

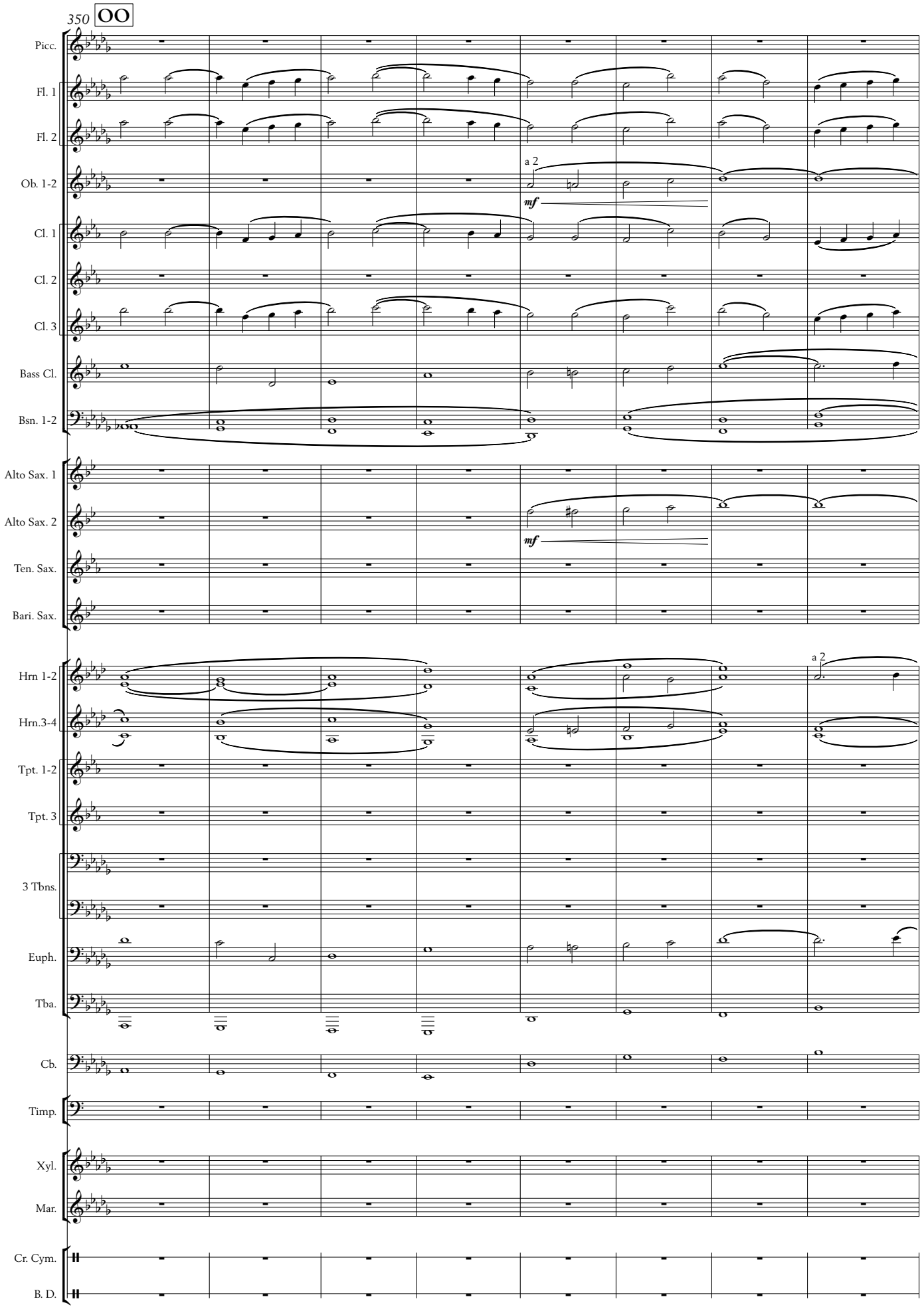

KK
314
Picc.
Fl. 1
Fl. 2
Ob. 1-2
Cl. 1
Cl. 2
Cl. 3
Bass Cl.
Bsn. 1-2
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Hrn 1-2
Hrn.3-4
Tpt. 1-2
Tpt. 3
3 Tbns.
Euph.
Tba.
Cb.
Timp.
Xyl.
Mar.
Cr. Cym.
B. D.
fff
tr

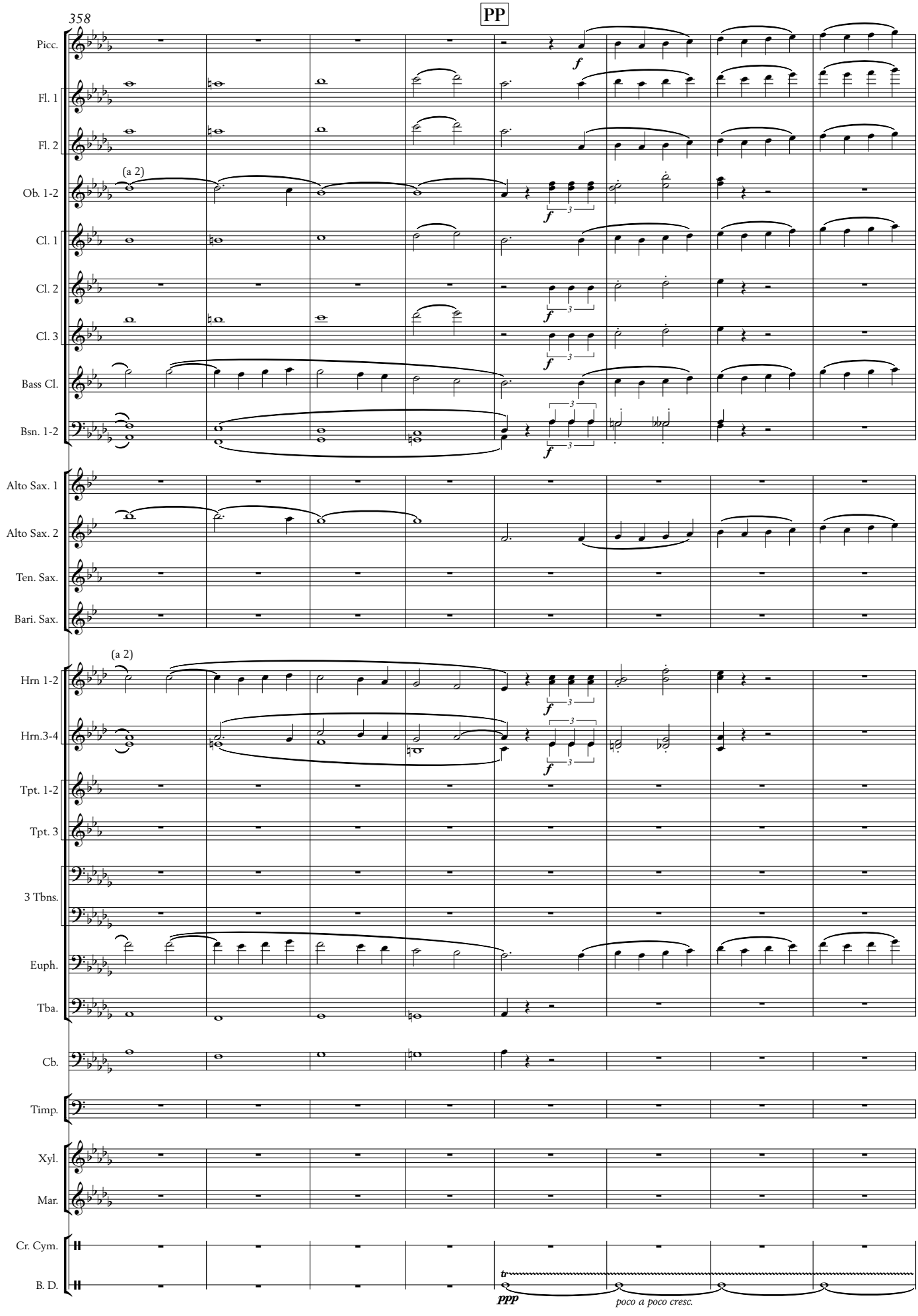

LL
321
Picc.
Fl. 1
Fl. 2
Ob. 1-2
Cl. 1
Cl. 2
Cl. 3
Bass Cl.
Bsn. 1-2
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Hrn 1-2
Hrn.3-4
Tpt. 1-2
Tpt. 3
3 Tbns.
Euph.
Tba.
Cb.
Timp.
Xyl.
fff
Mar.
Cr. Cym.
B. D.

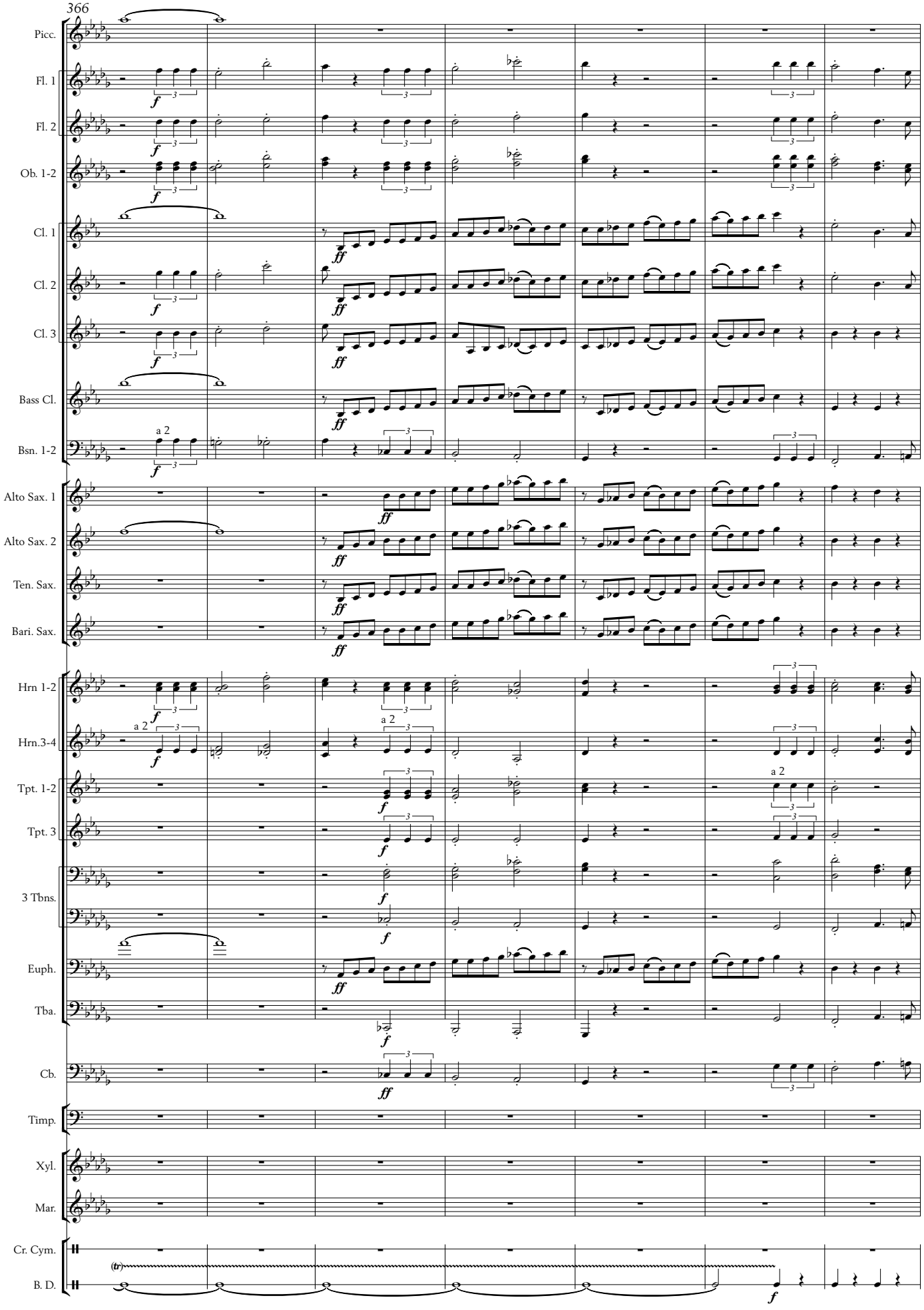

328
Picc.
Fl. 1
Fl. 2
Ob. 1-2
a 2
Cl. 1
Cl. 2
Cl. 3
Bass Cl.
Bsn. 1-2
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Hrn 1-2
Hrn.3-4
Tpt. 1-2
Tpt. 3
3 Tbns.
Euph.
Tba.
f
Cb.
Timp.
Xyl.
Mar.
fff
Cr. Cym.
B. D.


MM
334
Picc.
f espressivo
Fl. 1
f espressivo
Fl. 2
(a 2)
Ob. 1-2
f espressivo
Cl. 1
f espressivo
Cl. 2
mf
Cl. 3
mf
Bass Cl.
mf
Bsn. 1-2
mf
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Hrn 1-2
mf
Hrn.3-4
mf
Tpt. 1-2
mf
Tpt. 3
mf
mf
3 Tbns.
mf
mf
Euph.
Tba.
mf
Cb.
mf
Timp.
Xyl.
Mar.
Cr. Cym.
B. D.


NN
342
Picc.
Fl. 1
Fl. 2
(a 2)
Ob. 1-2
Cl. 1
Cl. 2
Cl. 3
Bass Cl.
Bsn. 1-2
f
f espressivo
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Hrn 1-2
Hrn.3-4
a 2
Tpt. 1-2
Tpt. 3
(1.)
3 Tbns.
Euph.
Tba.
f espressivo
Cb.
Timp.
Xyl.
Mar.
Cr. Cym.
B. D.


350
OO
Picc.
Fl. 1
Fl. 2
Ob. 1-2
a 2
mf
Cl. 1
Cl. 2
Cl. 3
Bass Cl.
Bsn. 1-2
Alto Sax. 1
Alto Sax. 2
mf
Ten. Sax.
Bari. Sax.
Hrn 1-2
a 2
Hrn.3-4
Tpt. 1-2
Tpt. 3
3 Tbns.
Euph.
Tba.
Cb.
Timp.
Xyl.
Mar.
Cr. Cym.
B. D.

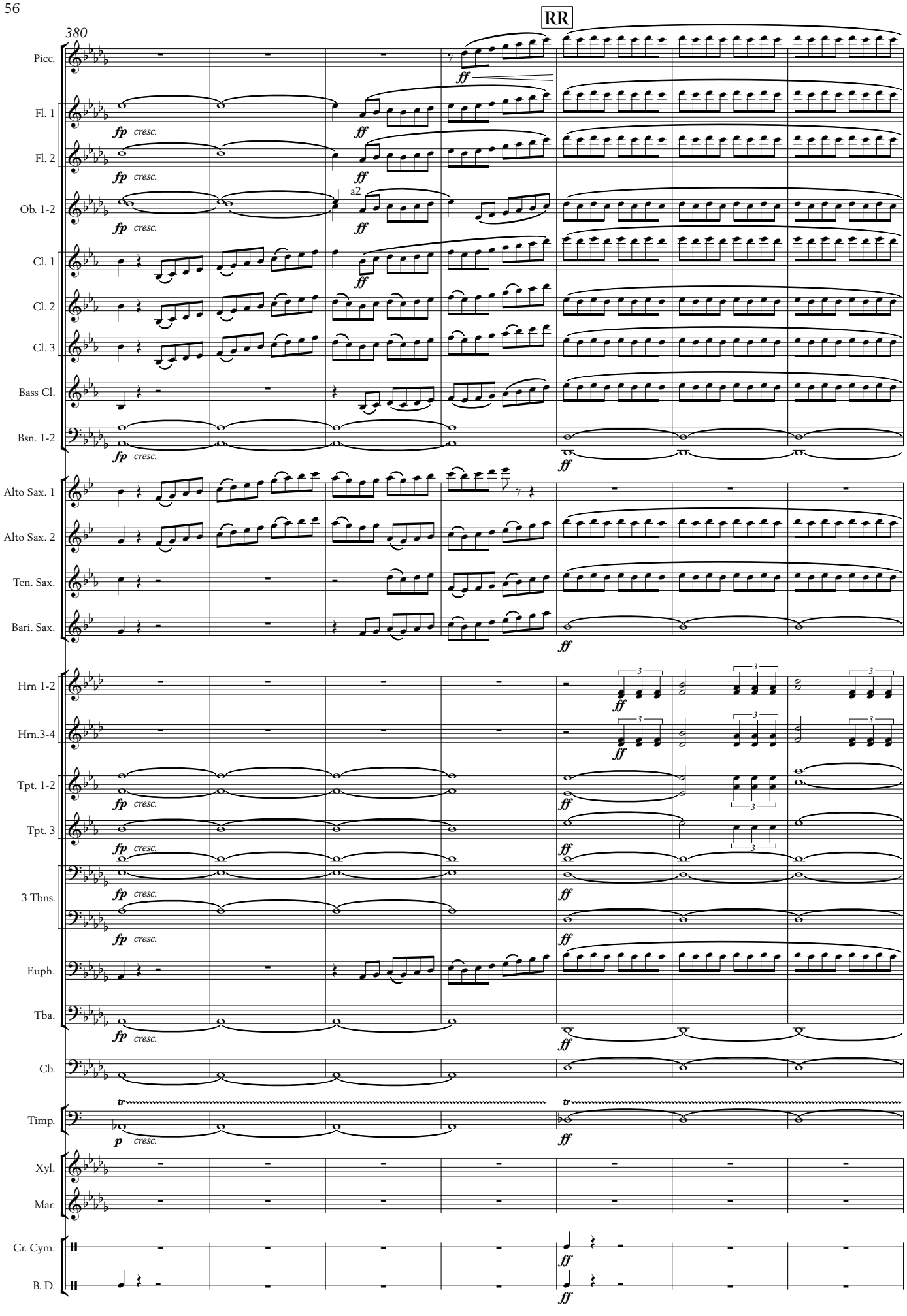

358
PP
Picc.
Fl. 1
Fl. 2
(a 2)
Ob. 1-2
Cl. 1
Cl. 2
Cl. 3
Bass Cl.
Bsn. 1-2
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
(a 2)
Hrn 1-2
Hrn.3-4
Tpt. 1-2
Tpt. 3
3 Tbns.
Euph.
Tba.
Cb.
Timp.
Xyl.
Mar.
Cr. Cym.
B. D.
f
ppp
poco a poco cresc.

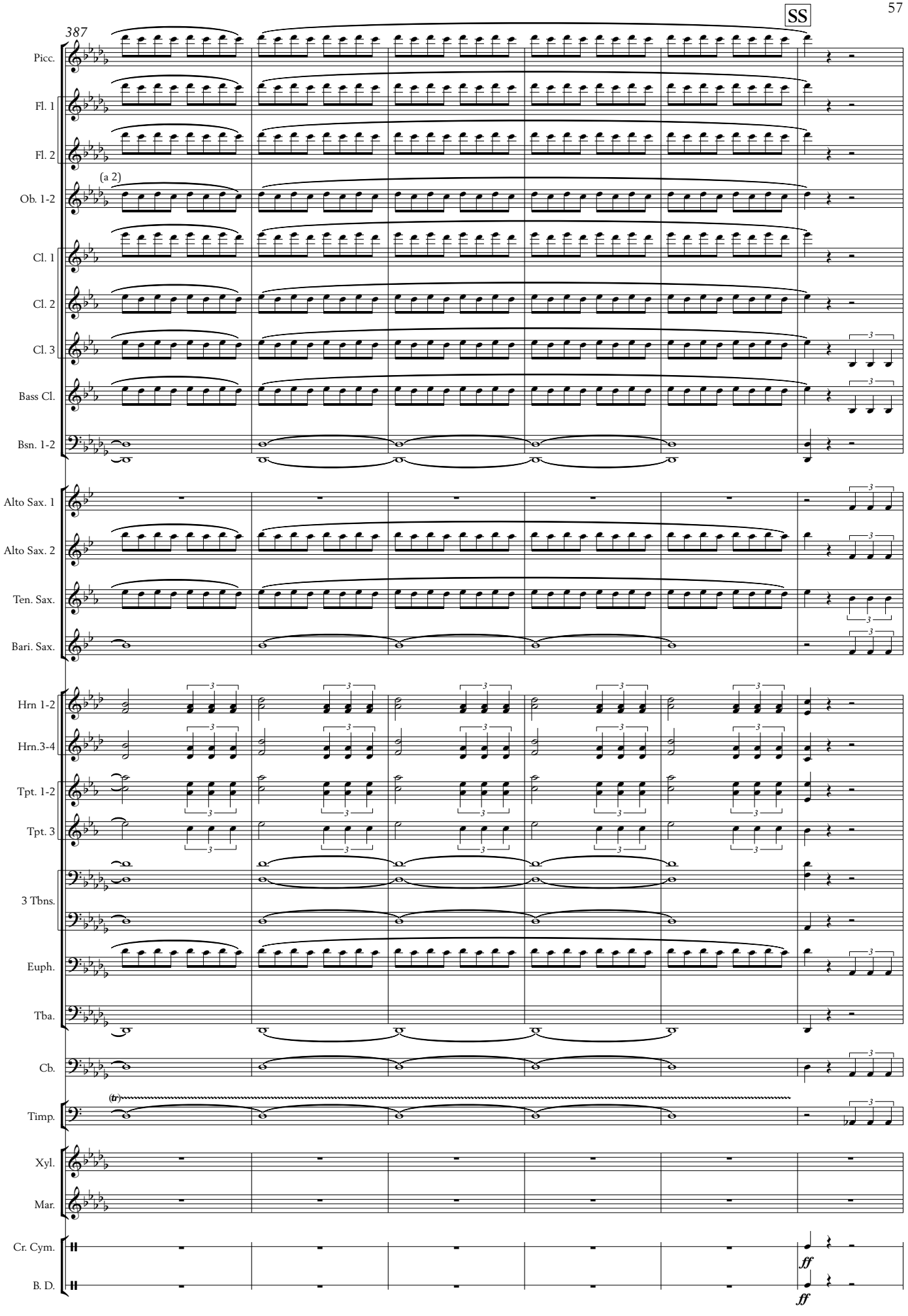

366
Picc.
Fl. 1
Fl. 2
Ob. 1-2
Cl. 1
Cl. 2
Cl. 3
Bass Cl.
Bsn. 1-2
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Hrn 1-2
Hrn.3-4
Tpt. 1-2
Tpt. 3
3 Tbns.
Euph.
Tba.
Cb.
Timp.
Xyl.
Mar.
Cr. Cym.
B. D.
a 2
(tr)

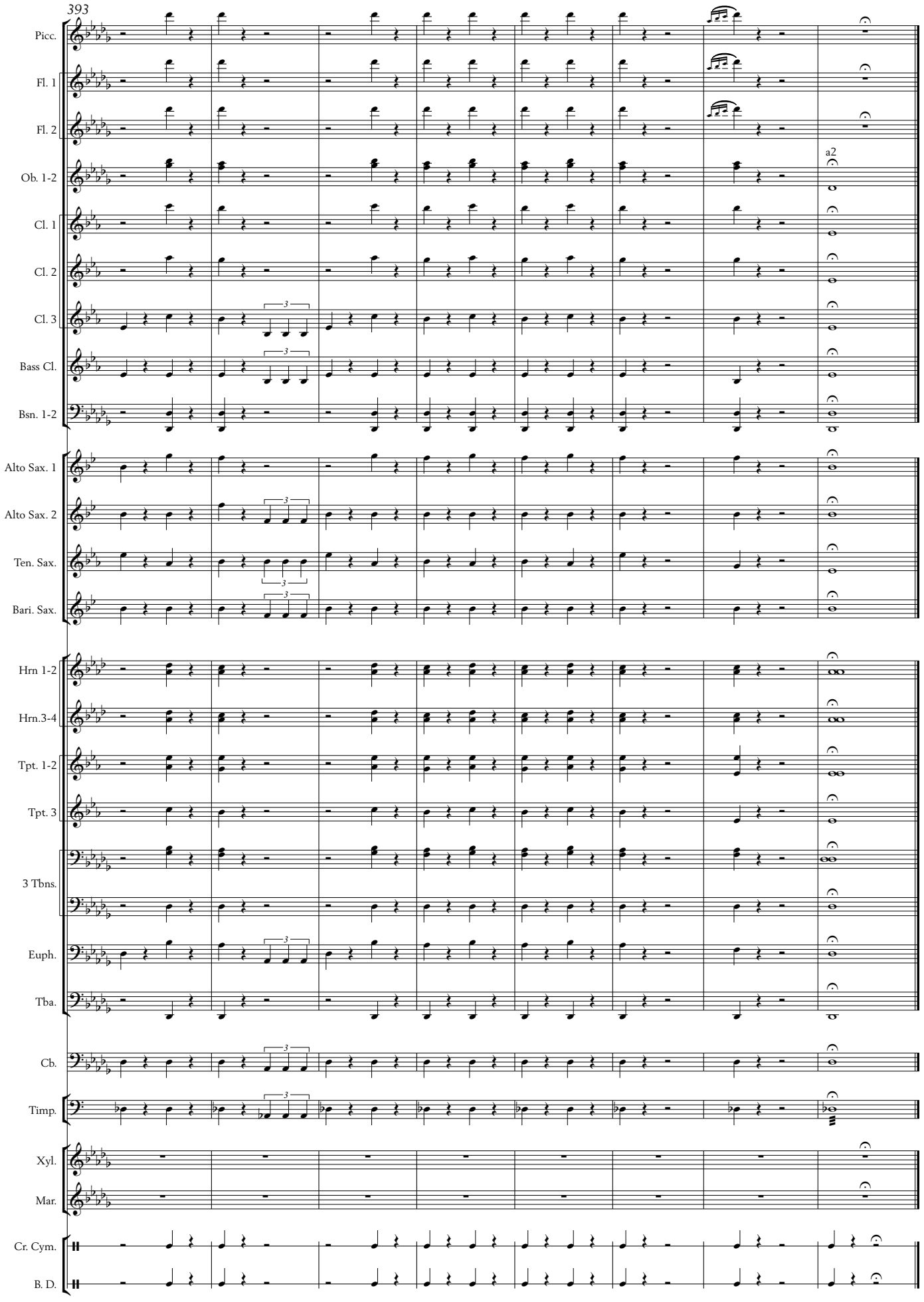
373

QQ

Picc.
Fl. 1
Fl. 2
Ob. 1-2
Cl. 1
Cl. 2
Cl. 3
Bass Cl.
Bsn. 1-2
a 2
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Hrn 1-2
Hrn.3-4
Tpt. 1-2
Tpt. 3
3 Tbns.
Euph.
Tba.
Cb.
Timp.
Xyl.
Mar.
Cr. Cym.
B. D.


RR
380
Picc.
Fl. 1
Fl. 2
Ob. 1-2
a2
Cl. 1
Cl. 2
Cl. 3
Bass Cl.
Bsn. 1-2
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Hrn 1-2
Hrn.3-4
Tpt. 1-2
Tpt. 3
3 Tbns.
Euph.
Tba.
Cb.
Timp.
Xyl.
Mar.
Cr. Cym.
B. D.
fp cresc.
ff
p cresc.
tr
3


SS
387
Picc.
Fl. 1
Fl. 2
(a 2)
Ob. 1-2
Cl. 1
Cl. 2
Cl. 3
Bass Cl.
Bsn. 1-2
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Hrn 1-2
Hrn.3-4
Tpt. 1-2
Tpt. 3
3 Tbns.
Euph.
Tba.
Cb.
(tr)
Timp.
Xyl.
Mar.
Cr. Cym.
B. D.
ff
ff


393
Picc.
Fl. 1
Fl. 2
Ob. 1-2
a2
Cl. 1
Cl. 2
Cl. 3
Bass Cl.
Bsn. 1-2
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Hrn 1-2
Hrn.3-4
Tpt. 1-2
Tpt. 3
3 Tbns.
Euph.
Tba.
Cb.
Timp.
Xyl.
Mar.
Cr. Cym.
B. D.