



VIVIAN DOMENJOZ (2009)



# QUINGENTI



für Blasorchester | pour orchestre d'harmonie

Fullscore







**Composed 2009 by Vivian Domenjoz.**

**Published 2011 by DIFEM SA / All rights were reassigned 2020 to VIVIAN DOMENJOZ**

Editing, recording, sampling, publishing, selling, renting, arrangement and instrumentation rights are reserved. However you may copy, distribute or perform this whole work for free. Please inform the composer if you plan to do so. Performance license fee ist nevertheless due, as usual in european countries.

**[www.viviandomenjoz.ch](http://www.viviandomenjoz.ch)**





*Paraphrase über ein 500 Jahre altes Lied.*

Diese Paraphrase basiert auf dem Lied mit der Anfangszeile „*Unfall wie tust, must, du allein, mein / Ich so lang bei liben*“ der Seiten 72 und 73 des Codex Sangallensis 462. Bei diesem Codex handelt es sich um das Deutsche Liederbuch des Glarner Kaplans Johannes Heer (1489-1553). Darin sind 88 Volks-, Studenten-, Trink- und Scherzlieder der vorreformatorischen Zeit enthalten. Bei diesem, im Jahre 1510 in weisser Mensuralnotation niedergeschriebenen Lied, kann nicht gesagt werden ob es von Johannes Heer selbst oder von einem Zeitgenossen stammt. Ebenfalls ungewiss ist, ob das Lied in Paris oder in Glarus geschrieben wurde. Es wird in der Stiftsbibliothek des Klosters St.Gallen im Nachlass des Aegidius Tschudi aufbewahrt. Diese Komposition spielt motivisch mit diesem Lied, das ab Takt 212 ganz zu hören ist.

Dauer: 7'



*Paraphrase sur une chanson vieille de 500 ans.*

Cette paraphrase est basée sur la chanson commençant par les mots „*Unfall wie tust, must, du allein, mein / Ich so lang bei liben*“ des pages 72 et 73 du codex sangallensis 462. Il s'agit du recueil de chansons allemandes du chapelain glaronais Johannes Heer (1489-1553). On y trouve 88 chansons folkloriques, comiques, à boire et d'étudiants de la pré-réforme. Il n'est pas possible de dire si ces chansons, écrites en notation blanche mesurée aux alentours de 1510, sont de Heer lui-même ou d'un contemporain. De même est-il inconnu, si cette chanson a été écrite à Paris ou à Glaris. Le document se trouve à la bibliothèque du couvent de Saint-Gall dans le patrimoine d'Aegidius Tschudi. Cette composition joue avec des motifs de cette chanson, que l'on entend entièrement dès la mesure 212.

Durée : 7'



# QUINGENTI

Vivian DOMENJOZ (\*2009)

**Moderato** ♩ ≈ 98 **pochissimo meno mosso**

Instrumentation and dynamics:

- Piccolo
- Flutes 1/2
- Oboe
- Bassoon
- E♭ Clarinet 1
- B♭ Clarinets 2, 3
- E♭ Alto Clarinet
- B♭ Bass Clarinet
- Alto Saxophones 1/2
- Tenor Saxophone
- Baritone Saxophone
- F Horns 1/2
- F Horn 3
- B♭ Trumpets 1/2
- B♭ Trumpet 3
- Trombones 1/2
- Trombone 3
- Euphonium
- Tuba
- String Bass
- Timpani
- Percussion 1: Tam-tam (a def. Cymbals a2)
- Percussion 2: Cymbals (a2)
- Percussion 3: Snare Drum

Published 2011 by DIFEM SA / All rights were reassigned 2020 to Vivian Domenjoz.

Editing, recording, sampling, publishing, selling, renting, arrangement and instrumentation rights are reserved. However you may copy, distribute or perform this whole work for free. Please inform the composer if you plan to do so. Performance license fee ist nevertheless due, as usual in european countries. [www.viviandomenjoz.ch](http://www.viviandomenjoz.ch)



rall.

stringendo

**A** Tempo primo

Picc. *mp* *cresc.* *ff*  
 Fl. 1/2. *mf* *mp* *cresc.* *ff*  
 Ob. *mf* *mp* *cresc.* *ff*  
 Bsn. *f* *sfz*  
 Cl. (E♭) *mp* *cresc.* *ff*  
 1. *f* *ff*  
 Cl. (B♭) 2. *f* *ff*  
 3. *f* *ff*  
 Alto Cl. (E♭) *mp* *cresc.* *sfz*  
 Bass Cl. (B♭) *f* *sfz*  
 Alto Sax. 1/2. *f* *ff*  
 Ten. Sax. *f* *ff*  
 Bar. Sax. *f* *sfz*  
 Hrn (F) 1/2. *mf* *mp* *cresc.* *f* *sfz*  
 Hrn (F) 3. *mf* *mp* *cresc.* *f* *sfz*  
 Trp. (B♭) 1/2. *cresc.* *ff*  
 Trp. (B♭) 3. *mf* *cresc.* *ff*  
 Trb. 1/2. *f* *ff*  
 Trb. 3. *f* *sfz*  
 Euph. *mf* *f* *sfz*  
 Tuba *f* *sfz*  
 Str. Bass *f* *sfz*  
 1. *mf* *f* *sfz*  
 Perc. 2. Tam-tam *ff*  
 3. Bass Drum *mf* *ff*



rall.

Andante

rall.

Picc.   
 Fl. 1/2.   
 Ob.   
 Bsn   
 Cl. (Eb)   
 1.   
 Cl. (Bb) 2.   
 3.   
 Alto Cl. (Eb)   
 Bass Cl. (Bb)   
 Alto Sax. 1/2.   
 Ten. Sax.   
 Bar. Sax.   
 Hrn (F) 1/2.   
 Hrn (F) 3.   
 Trp. (Bb) 1/2.   
 Trp. (Bb) 3.   
 Trb. 1/2.   
 Trb. 3.   
 Euph.   
 Tuba   
 Str. Bass   
 1.   
 Perc. 2.   
 3.

Musical score for measures 19-25. The score is divided into measures 19-20 (rall.), 21-23 (Andante), and 24-25 (rall.). The key signature changes from one sharp (F#) to two flats (Bb) at the end of measure 25. The score includes parts for Piccolo, Flute 1/2, Oboe, Bassoon, Clarinet (Eb) 1, Clarinet (Bb) 2 and 3, Alto Clarinet (Eb), Bass Clarinet (Bb), Alto Saxophone 1/2, Tenor Saxophone, Baritone Saxophone, Horn (F) 1/2 and 3, Trumpet (Bb) 1/2 and 3, Trombone 1/2 and 3, Euphonium, Tuba, String Bass, and Percussion (Glockenspiel). Dynamics include *p* (piano) and *Str. mute*. Performance instructions include "1. Str. mute (opt. one play.)", "a def. Trb. 2.", "a def. Trb. 3.", and "a def. Bass Cl./Bsn".



**B** Allegro  $\text{♩} \approx 136$

26 27 28 29 30 31 32 33 34

Picc.

Fl. 1./2.

Ob.

Bsn.

Cl. (Eb) 1.

Cl. (Bb) 2.

Cl. (Bb) 3.

Alto Cl. (Eb)

Bass Cl. (Bb)

Alto Sax. 1./2.

Ten. Sax.

Bar. Sax.

Hrn (F) 1./2.

Hrn (F) 3.

Trp. (Bb) 1./2.

Trp. (Bb) 3.

Trb. 1./2.

Trb. 3.

Euph.

Tuba

Str. Bass

Perc. 1.

Perc. 2.

Perc. 3.

Picc. Fl. 1/2. Ob. Bsn. Cl. (Eb) 1. Cl. (Bb) 2. 3. Alto Cl. (Eb) Bass Cl. (Bb) Alto Sax. 1/2. Ten. Sax. Bar. Sax. Hrn (F) 1/2. Hrn (F) 3. Trp. (Bb) 1/2. Trp. (Bb) 3. Trb. 1/2. Trb. 3. Euph. Tuba Str. Bass 1. Perc. 2. 3.

Picc. *f*  
 Fl. 1/2. *f*  
 Ob. *f*  
 Bsn. *f*  
 Cl. (Eb) *f*  
 1. *f*  
 Cl. (Bb) 2. *f*  
 3. *f*  
 Alto Cl. (Eb) *f*  
 Bass Cl. (Bb) *f*  
 Alto Sax. 1/2. *f*  
 Ten. Sax. *f*  
 Bar. Sax. *f*  
 Hrn (F) 1/2. *p* *f*  
 Hrn (F) 3. *p* *f*  
 Trp. (Bb) 1/2.  
 Trp. (Bb) 3.  
 Trb. 1/2. *f* *open* *f* *a2* *mf*  
 Trb. 3. *f* *open* *f* *f* *mf*  
 Euph. *f* *mf*  
 Tuba *f*  
 Str. Bass *f*  
 1. *f*  
 Perc. 2. *p* *f*  
 3. *f*



D

Picc. *mf*  
 Fl. 1./2.  
 Ob.  
 Bsn. *mf*  
 Cl. (E $\flat$ ) *mf*  
 1. *mf*  
 Cl. (B $\flat$ ) 2.  
 3.  
 Alto Cl. (E $\flat$ ) *mf*  
 Bass Cl. (B $\flat$ ) *mf*  
 Alto Sax. 1./2. *a2*  
 Ten. Sax.  
 Bar. Sax. *mf*  
 Hrn (F) 1./2. *mf*  
 Hrn (F) 3. *mf*  
 Trp. (B $\flat$ ) 1./2. *mf*  
 Trp. (B $\flat$ ) 3. *mf*  
 Trb. 1./2. *a2* *mf*  
 Trb. 3. *mf*  
 Euph. *mf*  
 Tuba *mf*  
 Str. Bass *mf*  
 1. *mf*  
 Perc. 2. *p* *f* *p*  
 3. *f* *mf*  
 3 Toms (Low/Medium/High) with Soft mallets

Picc. *f*

Fl. 1/2. *a2 p f sost.*

Ob. *p f sost.*

Bsn. *p sub. f*

Cl. (Eb) 1. *p f sost.*

Cl. (Bb) 2. *mf p f sost.*

Cl. (Bb) 3. *mf p f sost.*

Alto Cl. (Eb) *p sub. f*

Bass Cl. (Bb) *p sub. f*

Alto Sax. 1/2. *mf a2 p sub. a2 f sost.*

Ten. Sax. *mf p sub. f*

Bar. Sax. *p sub. f*

Hrn (F) 1/2. *p sub. f*

Hrn (F) 3. *p sub. f*

Trp. (Bb) 1/2. *f*

Trp. (Bb) 3. *f*

Trb. 1/2. *f*

Trb. 3. *f*

Euph. *p sub. f*

Tuba *p sub. f*

Str. Bass *p sub. f*

Perc. 1. *p f Toms*

Perc. 2. *mf f S.D.*

Perc. 3. *Tamb. p f*

**E**

Picc. *f*

Fl. 1./2. *f*  
a2

Ob.

Bsn.

Cl. (Eb) 1.

Cl. (Bb) 2.

Cl. (Bb) 3.

Alto Cl. (Eb)

Bass Cl. (Bb) *f*

Alto Sax. 1./2.

Ten. Sax.

Bar. Sax. *f*

Hrn (F) 1./2. *f*

Hrn (F) 3.

Trp. (Bb) 1./2. *f*

Trp. (Bb) 3. *f*

Trb. 1./2. *f*

Trb. 3. *f*

Euph.

Tuba *f*

Str. Bass *f*

1. Timp. *ff*

Perc. 2. *p* *ff*

3.



G

Picc. *ff*  
 Fl. 1/2.  
 Ob. *ff*  
 Bsn. *f*  
 Cl. (Eb) 1. *f*  
 Cl. (Bb) 2. *f*  
 Cl. (Bb) 3. *ff*  
 Alto Cl. (Eb) *f*  
 Bass Cl. (Bb) *f*  
 Alto Sax. 1/2. *ff*  
 Ten. Sax. *f*  
 Bar. Sax. *f*  
 Hrn (F) 1/2. *f*  
 Hrn (F) 3. *f*  
 Trp. (Bb) 1/2. *f*  
 Trp. (Bb) 3. *f*  
 Trb. 1/2. *f* a def. Hrn.1  
 Trb. 3. *f*  
 Euph. *f* a def. Low W.W. (one player)  
 Tuba *f*  
 Str. Bass *f*  
 Perc. 1. *f*  
 Perc. 2. *p* B.D. *f*  
 Perc. 3. *f*







Picc. *sfzp* *tr* *sfzp* *tr* *ff*

Fl. 1/2. *ff* *sfzp* *tr* *ff* *a2*

Ob. *ff* *sfzp* *tr* *ff*

Bsn. *sfzp* *p* *tr* *ff*

Cl. (Eb) *ff* *sfzp* *tr* *ff*

1. *ff* *p* *ff*

Cl. (Bb) 2. *ff* *p* *ff*

3. *ff* *p* *ff*

Alto Cl. (Eb) *ff* *sfzp* *ff*

Bass Cl. (Bb) *ff* *ff*

Alto Sax. 1/2. *sfzp* *p* *tr* *ff* *a2*

Ten. Sax. *p* *ff*

Bar. Sax. *p* *ff*

Hrn (F) 1/2. *sfzp* *p* *2.* *ff*

Hrn (F) 3. *p* *ff*

Trp. (Bb) 1/2. *sfzp* *mf* *ff*

Trp. (Bb) 3. *sfzp* *mf* *ff*

Trb. 1/2. *ff* *sfzp* *ff*

Trb. 3. *ff* *sfzp* *ff*

Euph. *ff* *sfzp*

Tuba *sfzp*

Str. Bass

1. *sfz* *sfzp* *ff* *S.D.*

Perc. 2. *ff* *B.D.*

3. *f* *ff*

I Adagio espressivo

Picc. *sfz*

Fl. 1./2. *sfz* *p*

Ob. *sfz*

Bsn. *sfz*

Cl. (Eb) 1. *sfz* *p a def. Flt.2* *p*

Cl. (Bb) 2. *sfz* *p*

Cl. (Bb) 3. *sfz* *p*

Alto Cl. (Eb) *sfz*

Bass Cl. (Bb) *sfz*

Alto Sax. 1./2. *sfz* *p a def. Kla.3* *p a def. Alto Sax.2* *p*

Ten. Sax. *sfz*

Bar. Sax. *sfz*

Hrn (F) 1./2. *sfz sost.*

Hrn (F) 3. *sfz sost.*

Trp. (Bb) 1./2. *sfz sost.*

Trp. (Bb) 3. *sfz sost.*

Trb. 1./2. *sfz sost.*

Trb. 3. *sfz sost.*

Euph. *sfz sost.*

Tuba *sfz sost.*

Str. Bass *sfz sost.*

Perc. 1. *f*

Perc. 2. *p* *ff* *Glock.* *p*

Perc. 3. *Windchimes* *p (discreet)*

**J** ♩ ≈ 62

Picc. -

Fl. 1/2. -

Ob. -

Bsn. *p legato*

Cl. (Eb) 1. *p*

Cl. (Bb) 2. *p*

Cl. (Bb) 3. *p*

Alto Cl. (Eb) *p legato*

Bass Cl. (Bb) *p legato*

Alto Sax. 1/2. *a2 p*

Ten. Sax. *p*

Bar. Sax. *p legato*

Hrn (F) 1/2. *muted p legato*

Hrn (F) 3. *muted p legato*

Trp. (Bb) 1/2. -

Trp. (Bb) 3. -

Trb. 1/2. *str.mute p legato*

Trb. 3. *str.mute p legato*

Euph. *p legato*

Tuba -

Str. Bass *pizz. mp*

Perc. 1. -

Perc. 2. -

Perc. 3. -

K

Picc. *mp*

Fl. 1./2. *mp*

Ob. *p*

Bsn. *pp*

Cl. (E♭) 1. *p*

Cl. (B♭) 2. *p*

Cl. (B♭) 3. *p*

Alto Cl. (E♭) *pp*

Bass Cl. (B♭) *pp*

Alto Sax. 1./2. *p*

Ten. Sax. *p*

Bar. Sax. *p*

Hrn (F) 1./2. *mp* 1. open *p* open *pp* 2. *pp*

Hrn (F) 3. *p* 1. cup mute *pp* 2. (open) *pp*

Trp. (B♭) 1./2. *p* 1. cup mute *pp* 2. (open) *pp*

Trp. (B♭) 3. *pp*

Trb. 1./2. *p* open *p*

Trb. 3. *p*

Euph. *pp*

Tuba *pp*

Str. Bass *mf* (pizz.) *arco*

1. *pp* Timp. *mf*

Perc. 2. *p* Glock. *p*

3. *p* Triangle

Picc. *mf cantabile*

Fl. 1./2. *mf cantabile*

Ob. *mf cantabile*

Bsn. *mf*

Cl. (Eb) *mf cantabile*

1. *mf cantabile*

Cl. (Bb) 2. *mf cantabile*

3. *mf cantabile*

Alto Cl. (Eb) *mf cantabile*

Bass Cl. (Bb) *mf*

Alto Sax. 1./2. *mf cantabile*

Ten. Sax. *mf cantabile*

Bar. Sax. *mf*

Hrn (F) 1./2. *mf cantabile*

Hrn (F) 3. *mf cantabile*

Trp. (Bb) 1./2. (open) *poco f (don't stand out)*

Trp. (Bb) 3. *poco f (don't stand out)*

Trb. 1./2. *mf*

Trb. 3. *mf*

Euph. *mf cantabile*

Tuba *mf*

Str. Bass *mf*

1. *mf*

Perc. 2. Tubular Bells (a def. Glock.) *f*

3.





allargando

**L** Allegro ♩ ≈ 136 (come prima)

Picc.

Fl. 1/2.

Ob.

Bsn.

Cl. (Eb) 1. *one player* *mp* *all* *p* *f*

Cl. (Bb) 2. *p* *f* *p*

Cl. (Bb) 3. *p* *f* *p*

Alto Cl. (Eb) *p* *p* *p* *f* *p*

Bass Cl. (Bb) *p* *p* *p* *f* *p*

Alto Sax. 1/2. *one player* *mp* *(all)* *a2* *p* *f*

Ten. Sax. *a def. Alto/Bass cla.* *p*

Bar. Sax. *p* *p*

Hrn (F) 1/2. *p* *p* *p*

Hrn (F) 3. *p* *p*

Trp. (Bb) 1/2. *p* *p*

Trp. (Bb) 3. *p* *p*

Trb. 1/2. *p* *1.* *p*

Trb. 3. *p*

Euph. *a def. Alt. Cl. & Horn 1/2.* *p* *p*

Tuba *pp* *p*

Str. Bass *p*

Perc. 1. *Toms* *p*

Perc. 2. *Windchimes*

Perc. 3. *Tambourine* *p* *(discreet)*

Picc. *f*  
 Fl. 1./2. *f*  
 Ob. *f*  
 Bsn. *f*  
 Cl. (Eb) *f*  
 1. *mf*  
 Cl. (Bb) 2. *mf*  
 3.  
 Alto Cl. (Eb)  
 Bass Cl. (Bb)  
 Alto Sax. 1./2. *mf* a2  
 Ten. Sax.  
 Bar. Sax.  
 Hrn (F) 1./2. *f* 1. *p* *f*  
 Hrn (F) 3. *f* *f*  
 Trp. (Bb) 1./2. *f* a2 *p* *f*  
 Trp. (Bb) 3. *f* *p* *f*  
 Trb. 1./2. *f* a2 *mf*  
 Trb. 3. *mf*  
 Euph. *f* *mf*  
 Tuba *f*  
 Str. Bass *f*  
 Perc. 1. Timp. *f* S.D. *f*  
 2. *p* *f*  
 3. *mf*

N

Picc. *mf*

Fl. 1./2. *a2 mf*

Ob.

Bsn. *p mf*

Cl. (Eb) 1. *mf*

Cl. (Bb) 2. *mf*

Cl. (Bb) 3. *mf*

Alto Cl. (Eb)

Bass Cl. (Bb)

Alto Sax. 1./2. *a2 mf*

Ten. Sax. *p mf*

Bar. Sax. *p mf*

Hrn (F) 1./2. *a2 p mf*

Hrn (F) 3. *p mf*

Trp. (Bb) 1./2. *a2 mf*

Trp. (Bb) 3. *mf*

Trb. 1./2. *mf*

Trb. 3. *mf*

Euph.

Tuba

Str. Bass *pizz. mf*

Perc. 1. *f* Toms *mf*

Perc. 2. *p f B.D. mf*

Perc. 3. *mf*







rall.

**P** Moderato ♩ ≈ 98 (come prima)

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flute 1/2, Oboe, Bassoon, Clarinet in E-flat (1, 2, 3), Alto Clarinet in E-flat, and Bass Clarinet in B-flat. The reed section consists of Alto Saxophone 1/2, Tenor Saxophone, and Baritone Saxophone. The brass section includes Horns in F (1/2, 3), Trumpets in B-flat (1/2, 3), Trombones 1/2 and 3, Euphonium, and Tuba. The string section features String Bass (1, 2, 3). The percussion section includes three parts, with the third part playing Tam-tam (a def. cymbals a2). The score is marked with dynamics such as *f*, *sfz*, and *a2*. Performance instructions include *rall.* and *Moderato ♩ ≈ 98 (come prima)*. The music is written in 4/4 time with a key signature of one sharp (F#).

**Q** Unfall wie tust, must, du allein, mein  
l'istesso tempo

Picc. *mf*

Fl. 1./2. *mp* *mf* *mf* a def. Oboe (one player)

Ob. *mp* *mf* *mf*

Bsn. *mf* *f* *mf*

Cl. (Eb) 1. *mp* *mf* one player

Cl. (Bb) 2. *mp* *mf*

Cl. (Bb) 3. *mp* *mf*

Alto Cl. (Eb) *mf* *f*

Bass Cl. (Bb) *mf* *f*

Alto Sax. 1./2. *mp* *mf* *mf* 1. solo (one player) (Lied)

Ten. Sax. *mf* *mf* a def. Bassoon

Bar. Sax. *mp* *f*

Hrn (F) 1./2. *mp* *mf* *p* a2

Hrn (F) 3. *mf* *p*

Trp. (Bb) 1./2. *mp* *mf* *f* cup mute

Trp. (Bb) 3. *mf* *f* cup mute

Trb. 1./2. *mp* *f* *p* a2

Trb. 3. *mp* *f*

Euph. *f* *p* one

Tuba *mp* *f*

Str. Bass *mp* *f* *p*

Perc. 1. *mf* *p* *f* S.C. S.D. without snare *f* choke!

Perc. 2. *p* *f*

Perc. 3. *mp* *p* *f* Cym. Tambourine *mf*



R

Picc. *mf*

Fl. 1. *a2*  
2. *mf*

Ob.

Bsn.

Cl. (Eb) 1. *mf*  
*all*  
*mf*

Cl. (Bb) 2. *mf*

3. *mf*

Alto Cl. (Eb)

Bass Cl. (Bb)

Alto Sax. 1./2. *a2 all*  
*mf*

Ten. Sax. *mf* (Lied)

Bar. Sax. *mf*

Hrn (F) 1./2. *p*  
*mf* 1.

Hrn (F) 3. *p*  
*mf*

Trp. (Bb) 1./2. *a2 open*  
*mf* (Lied)

Trp. (Bb) 3. *open*  
*mf* (Lied)

Trb. 1./2. *mf*

Trb. 3.

Euph. *all*  
*mf*

Tuba *mf*

Str. Bass *mf*

Toms *mf*

Perc. 2. *mf* S.D. (w.s.)

3. *f* *mf*

This page contains a musical score for measures 223 through 230. The score is written for a large ensemble, including woodwinds, brass, and percussion. The key signature is B-flat major (two flats), and the time signature is 4/4. A section marker 'S' is placed above measure 226. The instruments and their parts are as follows:

- Picc.**: Piccolo flute, playing a melodic line with rests.
- Fl.**: Flutes 1 and 2, playing a rhythmic pattern of eighth notes.
- Ob.**: Oboe, playing a rhythmic pattern of eighth notes.
- Bsn.**: Bassoon, playing a rhythmic pattern of eighth notes.
- Cl. (Eb)**: Clarinet in E-flat, playing a rhythmic pattern of eighth notes.
- Cl. (Bb)**: Clarinets 2 and 3, playing a rhythmic pattern of eighth notes.
- Alto Cl. (Eb)**: Alto Clarinet in E-flat, playing a melodic line starting in measure 225 with a *mf* dynamic.
- Bass Cl. (Bb)**: Bass Clarinet in B-flat, playing a melodic line.
- Alto Sax. 1/2.**: Alto Saxophone 1 and 2, playing a rhythmic pattern of eighth notes.
- Ten. Sax.**: Tenor Saxophone, playing a melodic line with a long note in measure 227.
- Bar. Sax.**: Baritone Saxophone, playing a melodic line.
- Hrn (F) 1/2.**: Horns in F, 1 and 2, playing a rhythmic pattern of eighth notes.
- Hrn (F) 3.**: Horn in F 3, playing a melodic line.
- Trp. (Bb) 1/2.**: Trumpets in B-flat, 1 and 2, playing a rhythmic pattern of eighth notes.
- Trp. (Bb) 3.**: Trumpet in B-flat 3, playing a melodic line with a long note in measure 227.
- Trb. 1/2.**: Trombones 1 and 2, playing a rhythmic pattern of eighth notes.
- Trb. 3.**: Trombone 3, playing a melodic line.
- Euph.**: Euphonium, playing a rhythmic pattern of eighth notes.
- Tuba**: Tuba, playing a melodic line.
- Str. Bass**: String Bass, playing a rhythmic pattern of eighth notes.
- Perc.**: Percussion, including three snare drums. Drum 1 plays a rhythmic pattern of eighth notes. Drum 2 plays a rhythmic pattern of eighth notes with a *mf* dynamic. Drum 3 plays a rhythmic pattern of eighth notes with a *f* dynamic in measure 225 and a *mf* dynamic in measure 227.

This page of a musical score, numbered 33, covers measures 231 through 238. It features a variety of instruments including Piccolo, Flutes (1 and 2), Oboe, Bassoon, Clarinets in E-flat and B-flat (1, 2, and 3), Alto Clarinet in E-flat, Bass Clarinet in B-flat, Alto Saxophone (1/2), Tenor Saxophone, Baritone Saxophone, Horns in F (1/2 and 3), Trumpets in B-flat (1/2 and 3), Trombones (1/2 and 3), Euphonium, Tuba, and Percussion (1, 2, and 3). The score includes dynamic markings such as *cresc.* and *f*. A section marked with a 'T' in a box is located at the beginning of measure 234. The percussion part includes a snare drum section starting in measure 234.



