

EXCALIBUR

Colin G Dance

1. KING ARTHUR

Moderato sonoro $\text{♩} = 72$

Soprano Cornet Eb *mute mp*

Solo Cornet Bb *mute mp*

Repiano Cornet Bb *mute mp*

2nd Cornet Bb *mute mp*

3rd Cornet Bb *mute mp*

Flugelhorn *p*

Solo Horn Eb *p*

1st Horn Eb *p*

2nd Horn Eb *p*

1st Baritone Bb *mf legato*

2nd Baritone Bb *mf legato*

1st Trombone Bb *p legato*

2nd Trombone Bb *p legato*

Bass Trombone C

Euphonium *mf legato*

Bass Eb *mf legato*

Bass Bb *mf legato*

Timpani *ppp*

Drum Kit

1st Percussion *mp* [TRI]

2nd Percussion

8

Sop. Cor. *mp* *mp* *mp* open

Solo-Cor. *mp* *mf legato* open ONE ONLY

Rep.-Cor. *mp* *mf legato* open

2nd Cor. *mp* *mf legato* open

3rd Cor. *mp* *mf legato* open

Flhn.

Solo-Hn. *mp*

1st Hn. *mp*

2nd Hn. *mp*

1st Bar. *p*

2nd Bar. *p*

1st Trb. *p*

2nd Trb. *p*

B. Trb C *p*

Euph. *mf legato*

Bass in Eb *mp*

Bass in Bb *mp*

Timp.

Dr.

1st Perc.

2nd Perc.

Directed

15

Sop. Cor. *mp* *mp*

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Flhn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Timp.

Dr.

1st Perc.

2nd Perc.

ff *ff* *ff* *ff*

To Cym.

22 **Vivace** ♩=132 23

Sop. Cor. *mf* *ff*

Solo-Cor. **TUTTI** *mf* *ff*

Rep.-Cor. *mf* *ff*

2nd Cor. *mf* *ff*

3rd Cor. *mf* *ff*

Flhn. *mf* *ff*

Solo-Hn. *p* *ff* *mf*

1st Hn. *p* *ff* *mf*

2nd Hn. *p* *ff* *mf*

1st Bar. *p* *ff* *mf*

2nd Bar. *p* *ff* *mf*

1st Trb. *p* *ff* *mf*

2nd Trb. *p* *ff* *mf*

B. Trb C. *p* *ff* *mf*

Euph. *p* *ff* *f*

Bass in Eb *p* *ff* *mf*

Bass in Bb *p* *ff* *mf*

Timp. *p* *ff*

Dr. *p* *ff* *mp*

1st Perc.

2nd Perc.

28 **29**

Sop. Cor. *f*

Solo-Cor. *f*

Rep.-Cor. *mf*

2nd Cor. *mf*

3rd Cor. *mf*

Flhn. *mf*

Solo-Hn. *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Bar. *mf*

2nd Bar. *mf*

1st Trb. *mf*

2nd Trb. *mf*

B. Trb C *mf*

Euph. *f*

Bass in Eb *mf*

Bass in Bb *mf*

Timp.

Dr.

1st Perc.

2nd Perc.

1. 2.

34 rit.

Vocal Parts:
Sop. Cor. *ff*
Solo-Cor. *ff*
Rep.-Cor. *ff*

Brass Section:
2nd Cor. *ff*
3rd Cor. *ff*
Flhn. *ff*
Solo-Hn. *ff*
1st Hn. *ff*
2nd Hn. *ff*
1st Bar. *ff*
2nd Bar. *ff*
1st Trb. *ff*
2nd Trb. *ff*
B. Trb C *ff*
Euph. *ff*

Woodwind Section:
Bass in Eb *ff*
Bass in Bb *ff*

Other Instruments:
Timp. *ff*
Dr. *ff*
1st Perc.
2nd Perc.

40 Adagio ♩ = 68

This page contains the musical score for measures 40, 41, and 42 of a piece in Adagio tempo, with a metronome marking of ♩ = 68. The score is arranged in a standard orchestral format with vocal parts at the top and percussion at the bottom. The vocal parts include Soprano, Solo, and Repeat Chorus, as well as Second, Third, Flute, Solo Flute, First, and Second Horn. The instrumental parts include First and Second Baritone, First and Second Trumpet, Bass Trumpet, Euphonium, Bass in Eb, Bass in Bb, Timpani, and Drums. The percussion section includes Cymbals and two Percussion parts. The score features dynamic markings such as *mf*, *p*, *f*, and *mp*, along with crescendo and decrescendo hairpins. The key signature is B-flat major, and the time signature is 4/4. The score is divided into three measures, with measure 40 starting at the beginning of the page and measure 42 ending at the end of the page.

47 **48** $\text{♩} = \text{♩}$ **Più mosso** **molto accel.** **molto rall.**

Sop. Cor. *mf* *mp* *ff*

Solo-Cor. *mp* *ff*

Rep.-Cor. *mp* *ff*

2nd Cor. *mp* *ff*

3rd Cor. *mp* *ff*

Flnh. *mp* *ff*

Solo-Hn. *mp* *ff*

1st Hn. *mp* *ff*

2nd Hn. *mp* *ff*

1st Bar. *mf* *mp* *ff*

2nd Bar. *mf* *mp* *ff*

1st Trb. *mp* *ff*

2nd Trb. *mp* *ff*

B. Trb C *mp* *ff*

Euph. *mf* *mp* *ff*

Bass in Eb *mf* *mp* *ff*

Bass in Bb *mf* *mp* *ff*

Timp. *mp* *ff*

Dr. *mp* *ff*

Cym. *p* *ff* (CYM)

2nd Perc. *ff*

52 **Maestoso pomposo** ♩=72

Sop. Cor. *ff*

Solo-Cor. *ff*

Rep.-Cor. *ff*

2nd Cor. *ff*

3rd Cor. *ff*

Flh. *ff*

Solo-Hn. *ff*

1st Hn. *ff*

2nd Hn. *ff*

1st Bar. *ff*

2nd Bar. *ff*

1st Trb. *ff*

2nd Trb. *ff*

B. Trb C *ff*

Euph. *ff*

Bass in Eb *ff*

Bass in Bb *ff*

Timp. *mf* *f*

Dr. *mf*

Cym. *mf*

2nd Perc.

morendo

58

Sop. Cor. *p*

Solo Cor. *p* *mf* *mf* *mf* *p*

Rep.-Cor. *p* *mp* *mp* *mp* *pp*

2nd Cor. *p* *mp* *mp* *mp* *pp*

3rd Cor. *p*

Flhn. *p*

Solo-Hn. *p* *mf* *p* *pp*

1st Hn. *p*

2nd Hn. *p*

1st Bar. *p* *mf* *p* *pp*

2nd Bar. *p*

1st Trb. *mf* *mf* *mf* *p*

2nd Trb. *p* *mf* *p* *pp*

B. Trb C *p* *mf* *p* *pp*

Euph. *p* *mf* *p* *pp*

Bass in Eb *p* *mf* *p* *pp*

Bass in Bb *p* *mf* *p* *pp*

Timp. *pp*

Dr. *p*

Cym. Triangle

2nd Perc.

2. EXCALIBUR

1 **Grave** $\text{♩} = 52$

Instrumentation and Dynamics:

- Sop. Cor.:** *pp*, *mf*, *mf*
- Solo Cor.:** *pp*, *mf*, *mf* (Tutti)
- Rep.-Cor.:** open, *mf* (Tutti)
- 2nd Cor.:** open, *mf* (Tutti)
- 3rd Cor.:** open, *mf* (Tutti)
- Flhn.:** *pp*, *mf*, *mf* (Tutti)
- Solo-Hn.:** *pp*, *mf*, *sfp*
- 1st Hn.:** *pp*, *mf*, *sfp*
- 2nd Hn.:** *pp*, *mf*, *sfp*
- 1st Bar.:** *pp*, *mf*, *p*, *f*, *p*
- 2nd Bar.:** *pp*, *mf*, *p*, *f*, *p*
- 1st Trb.:** *pp*, *mf*, *sfp*
- 2nd Trb.:** *pp*, *mf*, *sfp*
- B. Trb C.:** *sfp*
- Euph.:** *pp*, *mf*, *p*, *f*, *p*
- Bass in Eb:** *pp*, *mf*, *p*, *f*, *p*
- Bass in Bb:** *pp*, *mf*, *p*, *f*, *p*
- Timp.:** *pp*, *pp*, *sfz*
- Dr.:**
- Tri.:**
- 2nd Perc.:**

11 **16** **Meno mosso**

Voice Parts:
Sop. Cor. *f* *ff* *mp*
Solo-Cor. *f* *ff* *mp* (2 only)
Rep.-Cor. *f* *ff* *mp* (Cup muite)

Woodwinds:
Flhn. *f* *ff* *mp*
Solo-Hn. *sfp* *ff* *mp*
1st Hn. *sfp* *ff* *mp*
2nd Hn. *sfp* *ff* *mp*
1st Bar. *f* *ff* *mp*
2nd Bar. *f* *ff* *mp*
1st Trb. *sfp* *ff* *mp*
2nd Trb. *sfp* *ff* *mp*
B. Trb C. *sfp* *ff* *mp*

Brass:
Euph. *f* *ff* *mp*
Bass in Eb *f* *ff* *mp*
Bass in Bb *f* *ff* *mp*

Percussion:
Timp. *pp* *f* *ff* *mp*
Dr. *ff* (BASS DRUM)
Tri. *p* *ff* (Cymbal)
2nd Perc. *p* *ff* (Tam-tam)

20 26 Più mosso

Sop. Cor. *mf*

Solo-Cor. *mf* tutti *mf* 3 3

Rep.-Cor. *mf* Mute out *mf* 3 3 3

2nd Cor. *mf* 3 3

3rd Cor. *mf* 3 3

Flhn. *mf* 3 3

Solo-Hn. *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Bar. *mf*

2nd Bar. *mf*

1st Trb. *mf*

2nd Trb. *mf*

B. Trb C *mf*

Euph. *mf*

Bass in Eb *mf*

Bass in Bb *mf*

Timp. *mf*

Dr.

T.-t.

T.-t.

31

Sop. Cor. *ff*

Solo-Cor. *ff*

Rep.-Cor. *ff*

2nd Cor. *ff*

3rd Cor. *ff*

Flhn. *ff*

Solo-Hn. *ff*

1st Hn. *p* *mf* *f* *ff*

2nd Hn. *p* *mf* *f* *ff*

1st Bar. *p* *mf* *f* *ff*

2nd Bar. *p* *mf* *f* *ff*

1st Trb. *p* *mf* *f* *ff*

2nd Trb. *p* *mf* *f* *ff*

B. Trb C *p* *mf* *f* *ff*

Euph. *mf* *f* *ff*

Bass in Eb *p* *mf* *f* *ff*

Bass in Bb *p* *mf* *f* *ff*

Timp. *p* *mf* *f* *ff*

Dr. *p* *ff*

T.-t. *pp* *ff* To B. D.

T.-t. Tam-tam *pp* *ff*

35 Andante $\text{♩} = 100$

This musical score page contains measures 35 through 40 of a piece in 4/4 time, marked 'Andante' with a tempo of 100 beats per minute. The score is arranged for a vocal soloist and a full symphony orchestra. The vocal parts include Soprano (Sop. Cor.), Soloist (Solo-Cor.), and a Representative Chorus (Rep.-Cor.). The instrumental parts include two Coros (2nd and 3rd), Flute (Flhn.), Solo Horn (Solo-Hn.), First and Second Horns (1st and 2nd Hn.), First and Second Baritone (1st and 2nd Bar.), Bass Trombone (B. Trb C), Euphonium (Euph.), Bass in E-flat (Bass in Eb), Bass in B-flat (Bass in Bb), Timpani (Timp.), and two Tom-toms (T.-t.). The vocal soloist and solo horn parts feature dynamic markings of *mf*, *mp*, *f*, and *mp*. The instrumental parts include dynamic markings of *mf* and *mp*. The score is written in G major and 4/4 time.

56

Sop. Cor.

Solo Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Flhn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Timp.

Dr.

B. D.

T.-t.

61 **Meno mosso**

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Flh.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Timp.

Dr.

B. D.

T.-t.

68 poco rit. .

Instrumentation and Dynamics:

- Sop. Cor.: *ff*
- Solo-Cor.: *ff*
- Rep.-Cor.: *ff*
- 2nd Cor.: *ff*
- 3rd Cor.: *ff*
- Flhn.: *ff*
- Solo-Hn.: *ff*
- 1st Hn.: *ff*
- 2nd Hn.: *ff*
- 1st Bar.: *mp* → *ff*
- 2nd Bar.: *mp* → *ff*
- 1st Trb.: *mp* → *ff*
- 2nd Trb.: *mp* → *ff*
- B. Trb C.: *mp* → *ff*
- Euph.: *ff*
- Bass in Eb: *ff*
- Bass in Bb: *ff*
- Timp.: *mp* → *ff*
- Dr.: *mp* → *ff*
- B. D.: *ff*
- T.-t.: *ff*

Performance Markings:

- mp* (mezzo-piano)
- ff* (fortissimo)
- poco rit. (poco ritardando)
- To Tamb. (To Tambourine)

3. SIR LANCELOT & LADY GUINEVERE

Beat is - 3+3+2+2+2

Joyfully $\text{♩} = 80$

5

1

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Flhn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Timp.

Dr.

Tri.

Tamb.

6

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flhn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Timp.

Dr.

Tri.

Tamb.

mp

11

Sop. Cor. *mp* *mf*

Solo-Cor. **TUTTI** *mf*

Rep.-Cor. *mp* *mf*

2nd Cor. *mp* *mf*

3rd Cor. *mp* *mf*

Flhn. *mp* *mf*

Solo-Hn. *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Bar. *mf*

2nd Bar. *mf*

1st Trb. *mp* *mf*

2nd Trb. *mp* *mf*

B. Trb C *mp* *mf*

Euph. *mf*

Bass in Eb *mf*

Bass in Bb *mf*

Timp.

Dr. **[SD & BD]** *mf*

Tri. *mf*

Tamb. *mf*

21

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Flhn.

Solo-Fln.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Timp.

Dr.

Tri.

Tamb.

f

Fill

26

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flhn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Timp.

Dr.

Tri.

Tamb.

f

Fill

molto rall.

35 Lento ♩=65

31

Sop. Cor.

Solo-Cor. *mf* *One only* *mf* *Solo* *mf molto espress.*

Rep.-Cor.

2nd Cor. *mf*

3rd Cor. *mf*

Flhn. *mf*

Solo-Hn. *mf* *mp* *p*

1st Hn. *mf* *mp* *p*

2nd Hn. *mf* *mp* *p*

1st Bar. *mf* *mp* *p*

2nd Bar. *mf* *mp* *p*

1st Trb.

2nd Trb.

B. Trb C

Euph. *mp* *ONE* *mf*

Bass in Eb *mf* *mp* *p*

Bass in Bb *mf* *mp* *p*

Timp. *f* *mf* *mp* *p*

Dr.

Tri.

Tamb. *To Tam-tam*

38

Sop. Cor.

Solo Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Flhn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Timp.

Dr.

Tri.

Tamb.

54

Lento ♩=65

molto rall..

Musical score for various instruments including Sopranos, Horns, Trumpets, Trombones, Euphonium, Basses, and Percussion. The score is in 3/4 time and includes dynamic markings such as *mf*, *mp*, and *p*. The tempo is marked *Lento* with a metronome marking of ♩=65, and the performance instruction *molto rall..* is present. A box labeled "2 only" is placed above the Solo-Cor. staff. The percussion section includes Bass drum, Tri., and Tamb. with specific markings for "Bass drum" and "Tam-tam".

4. CAMELOT: THE KNIGHTS OF THE ROUND TABLE

1 Poco Marziale ♩ = 76

The score is for a piece titled "4. CAMELOT: THE KNIGHTS OF THE ROUND TABLE" in 4/4 time, marked "Poco Marziale" with a tempo of ♩ = 76. The score is arranged for a full orchestra and includes the following parts:

- Sop. Cor.**: Soprano Cor Anglais, playing a melodic line starting in measure 5 with a *mf* dynamic.
- Solo-Cor.**: Solo Cor Anglais, playing a melodic line starting in measure 5 with a *mf* dynamic. Includes a "ONE" rehearsal mark.
- Rep.-Cor.**: Repetitive Cor Anglais, playing a melodic line starting in measure 5 with a *mf* dynamic.
- 2nd Cor.**: Second Cor Anglais, playing a melodic line starting in measure 5 with a *mf* dynamic.
- 3rd Cor.**: Third Cor Anglais, playing a melodic line starting in measure 5 with a *mf* dynamic.
- Fln.**: Flute, playing a melodic line starting in measure 5 with a *p* dynamic, then *mf*.
- Solo-Hn.**: Solo Horn, playing a melodic line starting in measure 5 with a *p* dynamic, then *mf*.
- 1st Hn.**: First Horn, playing a melodic line starting in measure 5 with a *p* dynamic, then *mf*.
- 2nd Hn.**: Second Horn, playing a melodic line starting in measure 5 with a *p* dynamic, then *mf*.
- 1st Bar.**: First Baritone, playing a melodic line starting in measure 5 with a *p* dynamic, then *mf*.
- 2nd Bar.**: Second Baritone, playing a melodic line starting in measure 5 with a *p* dynamic, then *mf*.
- 1st Trb.**: First Trumpet, playing a melodic line starting in measure 5 with a *p* dynamic, then *mf*.
- 2nd Trb.**: Second Trumpet, playing a melodic line starting in measure 5 with a *p* dynamic, then *mf*.
- B. Trb C.**: Bass Trombone, playing a melodic line starting in measure 5 with a *p* dynamic, then *mf*.
- Euph.**: Euphonium, playing a melodic line starting in measure 5 with a *mf* dynamic.
- Bass in Eb**: Bass in E-flat, playing a rhythmic accompaniment of eighth notes starting in measure 1 with a *p* dynamic.
- Bass in Bb**: Bass in B-flat, playing a rhythmic accompaniment of eighth notes starting in measure 1 with a *p* dynamic.
- Timp.**: Timpani, playing a rhythmic accompaniment of eighth notes starting in measure 1 with a *p* dynamic.
- Dr.**: Drum, playing a rhythmic accompaniment starting in measure 5 with a *p* dynamic. Includes an "SD" rehearsal mark.
- Perc. 1**: Percussion 1, playing a rhythmic accompaniment of quarter notes starting in measure 1 with a *p* dynamic. Includes a "BASS DRUM" rehearsal mark.
- Perc. 2**: Percussion 2, playing a rhythmic accompaniment of quarter notes starting in measure 1 with a *p* dynamic.

9

Sop. Cor. *f* *mp*

Solo-Cor. **TUTTI** *f* *mp*

Rep.-Cor. *f* *mp*

2nd Cor. *mf* *fp* *f* *mp*

3rd Cor. *fp* *f* *mp*

Flhn. *fp* *f* *mp*

Solo-Hn. *sfz* *f* *f*

1st Hn. *sfz* *f* *f*

2nd Hn. *sfz* *f* *f*

1st Bar. *sfz* *f* *fp* *f*

2nd Bar. *sfz* *f* *fp* *f*

1st Trb. *f* *f*

2nd Trb. *f* *f*

B. Trb C *f* *f*

Euph. *f*

Bass in Eb

Bass in Bb

Timp.

Dr. *mp* *mf*

Perc. 1

Perc. 2

15

Sop. Cor. *f* *ff* *mp* *f*

Solo-Cor. *f* *ff* *mp* *f*

Rep.-Cor. *f* *ff* *mp*

2nd Cor. *f* *ff* *mp*

3rd Cor. *f* *ff* *mp*

Flhn. *f* *ff* *mp*

Solo-Hn. *f* *ff* *mp* *f*

1st Hn. *f* *ff* *mp* *f*

2nd Hn. *f* *ff* *mp* *f*

1st Bar. *f* *ff* *mp* *f*

2nd Bar. *f* *ff* *mp* *f*

1st Trb. *ff* *mp* *f*

2nd Trb. *ff* *mp* *f*

B. Trb C *ff*

Euph. *f* *ff* *mp* *f*

Bass in Eb *ff*

Bass in Bb *ff*

Timp. *f* *ff*

Dr. *f* *ff*

Perc. 1 *f* *ff*

Perc. 2 *mp* *ff* *f*

Tam-tam

L.V.

21 **poco rit.** **24** Più mosso

Sop. Cor.

Solo-Cor. *mf* 2 only

Rep.-Cor.

2nd Cor.

3rd Cor.

Flh. *mf* *mp*

Solo-Hn. *mp* *mf* *p* *mp*

1st Hn. *mp* *mf* *p* *mp*

2nd Hn. *mp* *mf* *p* *mp*

1st Bar. *mp* *mf* *p* *p*

2nd Bar. *mp* *mf* *p* *p*

1st Trb. *mf* *mp*

2nd Trb. *mf* *mp*

B. Trb C *mp* *mp*

Euph. *mf* *p* *p*

Bass in Eb *mp* *p*

Bass in Bb *mp* *p*

Timp. *p* *p*

Dr. *p* *p*

Perc. 1 *p* *p*

T.-t. *mf* *p* L.V.

27

Sop. Cor. *mp* *f* *tr*

Solo-Cor. *Tutti* *f* *tr*

Rep.-Cor. *mp* *f*

2nd Cor. *mp* *f*

3rd Cor. *mp* *f*

Flhn. *mp* *f*

Solo-Hn. *mp* *f*

1st Hn. *mp* *f*

2nd Hn. *mp* *f*

1st Bar. *f*

2nd Bar. *f*

1st Trb. *mp* *f*

2nd Trb. *mp* *f*

B. Trb C *mp* *f*

Euph. *f*

Bass in Eb *f*

Bass in Bb *f*

Timp. *f*

Dr. *f*

Perc. 1 *f*

T.-t.

32 Più mosso

2nd time

Sop. Cor. *mf*

Solo-Cor. *mf*

Rep.-Cor. *mf*

2nd Cor. *p* *mf*

3rd Cor. *p* *mf*

Fln. *mf* *f*

Solo-Hn. *p* *mf*

1st Hn. *p* *mf*

2nd Hn. *p* *mf*

1st Bar. *mf*

2nd Bar. *mf*

1st Trb. *mf* *f*

2nd Trb. *mf* *f*

B. Trb C *mf* *f*

Euph. *mf* *f*

Bass in Eb *p* *mf*

Bass in Bb *p* *mf*

Timp. *p* *mf*

Dr. *mp* *mf*

Perc. 1 *mp* *mf*

T.-t.

39 1. 2. 41 2nd time

Sop. Cor. *f*

Solo-Cor. *f* 2nd time

Rep.-Cor. *f*

2nd Cor. *f*

3rd Cor. *f*

Flhn. *f*

Solo-Hn. *f*

1st Hn. *f*

2nd Hn. *f*

1st Bar. *f*

2nd Bar. *f*

1st Trb. *f*

2nd Trb. *f*

B. Trb C *f*

Euph. *f*

Bass in Eb *f*

Bass in Bb *f*

Timp. *f*

Dr. *f*

Perc. 1 *f*

T.-t. *p* *f*

49 *molto rall.* *Lento* ♩ = 68 *poco rit.*

Sop. Cor. *p sub.* *ff*

Solo-Cor. *p sub.* *ff*

Rep.-Cor. *p sub.* *ff*

2nd Cor. *p sub.* *ff*

3rd Cor. *p sub.* *ff*

Fln. *p sub.* *ff*

Solo-Hn. *mf* *ff*

1st Hn. *mf* *ff*

2nd Hn. *mf* *ff*

1st Bar. *mf* *ff*

2nd Bar. *mf* *ff*

1st Trb. *p sub.* *ff*

2nd Trb. *p sub.* *ff*

B. Trb C *p sub.* *ff*

Euph. *mf* *ff*

Bass in Eb *p sub.* *ff*

Bass in Bb *p sub.* *ff*

Timp. *mp* *ff p sub.* *ff*

Dr. *mp* *p sub.* *ff*

Perc. 1 *mp* *p sub.* *ff*

T.-t. *p* *ff*