



MASTERMIND 2.0

Cedric Fuhrer

DAS WERK

Mastermind 2.0 („mastermind“ englisch für Genie, Vordenker) beschreibt das Leben von Alan Mathison Turing (1912-1954), einem englischen Mathematiker, Kryptoanalytiker, Informatiker und theoretischen Biologen. Er gilt als Vater der Computertechnologie und hatte massgeblichen Anteil an der Entzifferung der Enigma-Maschine, einer Codierungsanlage der Nazis im 2. Weltkrieg. Alan Turing galt als schwierige Persönlichkeit: hochintelligent und sich dessen bewusst, war er zu Mitmenschen häufig herablassend und kein einfacher Arbeitspartner. Sein brillanter Geist liess ihn aber nach unkonventionellen Lösungen suchen, was ihm zu vielen Erfolgen verhalf. Er sah sich aber auch mit einigen Schwierigkeiten konfrontiert: Turing wurde aufgrund seiner Homosexualität vom britischen Staat zu einer Hormonkur gezwungen, da u.a. auch in Grossbritannien Homosexualität als Verbrechen galt. 1954 mit nur 42 Jahren nahm sich Turing das Leben; es wird vermutet, dass dies aufgrund eben dieser Hormonkur geschah. Erst am 24. Dezember 2013 wurde Alan Turing offiziell durch Queen Elizabeth II. rehabilitiert und postum begnadigt.

Ende 2014 kam der Film „The Imitation Game“ mit Benedict Cumberbatch als Alan Turing in die Kinos. Der Film porträtiert Alan Turing, vor allem die Jahre seiner Jugend und während des 2. Weltkriegs.

Das Stück folgt keinem programmatischen oder chronologischen Verlauf. Es zeichnet viel mehr die Tragik von Alan Turings Leben nach. Der ruhige Beginn und Mittelteil spiegeln die Melancholie und Traurigkeit des kurzen Lebens wider. Die Zerrissenheit der Phrasen zeigt die Verzweiflung Turings: Kaum entsteht ein grosser Klang, bricht er schon wieder in sich zusammen. Die rhythmischen Teile zeigen seinen analytischen „Mastermind“ und bringen sein Meisterwerk, die Turing-Maschine, zum Erklingen. Die harmonische Einfachheit steht für die Simplizität dieses ersten Computers, die verschachtelten Rhythmen hingegen bilden die Komplexität der Gedanken ab, die hinter dieser Erfindung stecken. Der Schluss des Werks ist ebenso dramatisch, wie das Ende und das ganze Leben Alan Turings.

Das Werk wurde vom Schweizerischen Brass Band Verband SBBV mit dem 2. Platz des Kompositionswettbewerb 2016/17 ausgezeichnet.

DER KOMPONIST

Cedric Fuhrer wurde im April 1990 im Berner Seeland geboren und begann als 11 jähriger mit dem Schlagzeug Unterricht. Im Jahr 2006 gelang der Sprung in die Nationale Jugend Brass Band sowie die Aufnahme in die Oberaargauer Brass Band A-Band. Mit 21 Jahren übernahm Cedric Fuhrer die Leitung der MG Ins-Mörigen. Im Rahmen der Ausbildung zum Sekundarschullehrer besuchte er die Dirigierklasse von Corsin Tuor an der Hochschule der Künste Bern. Workshops und Meisterkurse bei namhaften Komponisten und Dirigenten wie Isabelle Ruf-Weber, Jan van der Roost, Bert Appermont und Philip Harper bereichern seine Ausbildung. Nebst des MV Buckten und der MG Ins-Mörigen dirigiert er das Spiel TerReg 2 der Schweizer Militärmusik sowie projektmässig andere Formationen und arbeitet als Musiktheorielehrer. 2015 wurde er Preisträger beim Kompositionswettbewerb des Schweizerischen Blasmusikverband. Seine Kompositionen erscheinen beim Musikverlag Frank.

L'ŒUVRE

Mastermind 2.0 (issu de l'anglais désignant le génie anticipateur) décrit la vie du mathématicien anglais Alan Mathison Turing (1912 - 1954), crypto-analyste, informaticien et théoricien en biologie. On lui attribue la paternité de la technologie informatique. Lors de la seconde guerre mondiale, sa participation au décodage de la machine « Enigma », système de codification utilisé par le régime nazi, fut prépondérante. Doté d'une grande intelligence, la personnalité d'Alan Turing ne fut pas simple à vivre pour son entourage professionnel qu'il ne cessa de rabaisser. Son esprit brillant constitua la source de son succès car il s'orientait toujours vers des solutions peu conventionnelles.

Son homosexualité le confronta à de nombreuses difficultés, notamment envers l'état britannique qui lui imposa une cure d'hormones du fait que son orientation était considérée, à l'époque et dans ce contexte, comme un crime. En 1954, âgé de 42 ans, probablement des suites de cette cure imposée, Turing met fin à ses jours.

Il faut attendre le 24 décembre 2013 pour que la reine Elizabeth II réhabilite Turing, le graciант à titre posthume.

Sorti au cinéma en 2014, le film « The Imitation Game » retrace la vie de jeunesse et les années de la seconde guerre mondiale de Turing, le rôle principal étant interprété par Benedict Cumberbatch.

La composition ne suit pas une logique programmatique ou chronologique, mais retrace bien davantage la tragédie de la vie d'Alan Turing.

L'introduction ainsi que la partie intermédiaire très calme reflètent la mélancolie et la tristesse de la vie bien trop courte du protagoniste, et le déchirement des phrases retrace son désespoir. Dès que se crée un son ample, celui-ci s'effondre subitement sur lui-même. Les motifs rythmiques retroussent la structure analytique et font résonner son chef-d'œuvre, la machine - Turing. La simplicité harmonique reflète le microcosme élémentaire de ce premier ordinateur. Les rythmes par contre s'imbriquent les uns les autres pour retracer la complexité qui se dissimule derrière cette invention. Pour conclure, l'œuvre est tout aussi dramatique que la vie et la fin d'Alan Turing.

Lors du concours de composition 2016-2017 lancé par « L'Association Suisse des Brass Bands (ASBB) », cette œuvre fut récompensée par un deuxième prix.

LE COMPOSITEUR

Né en avril 1990 dans le Seeland bernois, Cédric Fuhrer débute dans la pratique musicale par la batterie à l'âge de 11 ans. En 2006 il rejoint le « Brass Band National des Jeunes (NJBB) » ainsi que la formation A du « Oberaargauer Brass Band ».

A 21 ans, Cédric Fuhrer prend la direction de la société de musique d'Ins-Mörigen. Dans le cadre de sa formation d'enseignant au degré secondaire, il intègre la classe de direction de Corsin Tuor à la Haute Ecole des Arts de Berne. Divers ateliers et cours de maîtres lui font découvrir les compositeurs et directeurs tels que Jan van der Roost, Isabelle Ruf-Weber, Bert Appermont et Philip Harper. Il dirige actuellement les sociétés de musique de Buckten et d'Ins - Mörigen ainsi que la formation militaire du Régiment Territorial 2. Egalement sollicité pour des projets occasionnels, il enseigne la théorie musicale. En 2015, il fut lauréat du concours de composition de l'Association Suisse des Musiques. Ses compositions sont éditées chez Musikverlag Frank.

MASTERMIND 2.0

Cedric Fuhrer

Malinconico ♩=98

Soprano Comet

Solo Cornet straight mute
 pp

Repiano Comet straight mute
 pp

2nd Cornet straight mute
 pp

3rd Cornet straight mute
 pp

Flugelhorn straight mute
 pp

Solo-Horn straight mute
 pp

1st Horn straight mute
 pp

2nd Horn straight mute
 pp

1st Baritone ff
 pp

2nd Baritone ff
 pp

1st Trombone ff

2nd Trombone ff

Bass Trombone ff

Euphonium à1
 ff
 mp

Bass in Es ff

Bass in B ff
 à1
 quasi echo
 mp

Timpani ff

Drum Kit Malinconico ♩=98
 Whip Stick

Bass Drum ff

Percussion ff

Mallets

1 2 3 4 5 6

9

Sop. straight mute *mf*

Solo-Crt. open *f*

Rep. open *f*

2nd Crt. 5 5 5 5

3rd Crt. 6 6 6 6

Fln. open *f*

Solo-Hn. open *ff*

1st Hn. open *f*

2nd Hn. open *f*

1st Bar. open *ff*

2nd Bar. open *f*

1st Tromb. straight mute *p*

2nd Tromb. straight mute *p*

Bass Tromb. straight mute *p*

Euph. *tutti* *f*

Bass in Es *pp* *tutti* *mf < f*

Bass in B *p* *mf < f*

Tim. *mf < f* *ff*

Dr. Susp. Cym. *p < f*

Perc. *mf < f* *mp < ff*

Vibra.

7 8 9 10 11 12 13

17

Sop. straight mute open *p*³ ff sing out *p*

Solo-Crt. *pp* straight mute *p*³ ff *ff* open *p* ff

Rep. straight mute *ff* open *p* ff

2nd Crt. straight mute *pp* *ff* open *p* ff

3rd Crt. straight mute *pp* *ff* open *p* ff

Fln. open *ff* *p* ff

Solo-Hn. *ff* *p* ff

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

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

1st Bar. *p*³ ff *p* ff

2nd Bar. *ff* *p* ff

1st Tromb. Big Fall *ff* *mp* ff sing out

2nd Tromb. Big Fall *ff* *mp* ff sing out

Bass Tromb. *ff* *ff* *mp* ff

Euph. *p*³ ff *p* ff

Bass in Es *p* *ff* *mp* ff

Bass in B *ff* *mf* ff

Tim. 3 *ff* *ff*

17

Dr. *p* *ff* *pp* l.v.

Perc. *ff* *ff* *ff* l.v.

Vibra. w/ wooden Xylo Mallets l.v.

Vibra. l.v.

14 15 16 17 18 19 20 21 22

23

Sop. *p*

Solo-Crt. *mp*

Rep. *pp*

2nd Crt. *pp*

3rd Crt. *pp*

Fln. *p* *mf* *mp*

Solo-Hn. *pp*

1st Hn. *pp*

2nd Hn. *pp*

1st Bar. *pp*

2nd Bar. *pp*

1st Tromb. *pp*

2nd Tromb. *pp*

Bass Tromb. *pp*

Euph. *mf* *3* *mp* *5* *mf* *5*

Bass in Es *p*

Bass in B *mp* *mf* *3* *mf* *mp*

Tim. *p*

Dr. *p*

Perc. *p*

Vibra. Mallets *pp*

Musical score page 5 featuring a grid of 18 staves for different instruments. The staves are arranged in four columns of four rows each. The first two columns have measure numbers 30, 31, 32, and 33 at the bottom. The last two columns have measure number 35 at the bottom. Measure 34 is indicated by a double bar line in the 3rd column. Measure 35 is indicated by a double bar line in the 4th column.

The instruments listed from top to bottom are:

- Sop. (Soprano)
- Solo-Crt. (Solo Cello)
- Rep. (Reed)
- 2nd Crt. (2nd Bassoon)
- 3rd Crt. (3rd Bassoon)
- Flhn. (Flute)
- Solo-Hn. (Solo Horn)
- 1st Hn. (1st Horn)
- 2nd Hn. (2nd Horn)
- 1st Bar. (1st Bassoon)
- 2nd Bar. (2nd Bassoon)
- 1st Tromb. (1st Trombone)
- 2nd Tromb. (2nd Trombone)
- Bass Tromb. (Bass Trombone)
- Euph. (Euphonium)
- Bass in Es (Bass in E)
- Bass in B (Bass in B)
- Tim. (Timpani)
- Dr. (Drum)
- Perc. (Percussion)
- Vibra. (Vibraphone)

Performance instructions include:

- "tutti" above the Solo-Crt. staff in measure 30.
- f* 6 ff in the Sop. staff in measure 33.
- ff* in the Solo-Crt., Rep., 2nd Crt., 3rd Crt., Flhn., Solo-Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tromb., 2nd Tromb., Bass Tromb., Euph., Bass in Es, and Tim. staves in measures 31-33.
- ff* in the Dr. and Perc. staves in measure 34.
- ff* in the Vibra. staff in measure 35.
- gliss.* in the 1st Tromb. staff in measure 34.
- ff* in the 1st Tromb., 2nd Tromb., Bass Tromb., and Tim. staves in measure 35.
- f* in the Bass in B staff in measure 34.
- ff* in the Bass in B staff in measure 35.
- ff* in the Tim. staff in measure 35.
- ff* in the Dr. staff in measure 35.
- ff* in the Vibra. staff in measure 35.
- ff* in the Perc. staff in measure 35.
- l.v.* (Last Variation) in the Vibra. staff in measure 35.
- Molto ritmico ma l'istesso tempo* (Very rhythmic but same tempo) and *Hi-Hat* above the Dr. staff in measure 35.

37

Sop.

Solo-Crt. solo *mf*

Rep.

2nd Crt.

3rd Crt.

Flhn.

Solo-Hn. (cup) mute open

1st Hn. (cup) mute open

2nd Hn. (cup) mute open

1st Bar. (cup) mute open

2nd Bar. (cup) mute open

1st Tromb. cup mute open

2nd Tromb. cup mute open

Bass Tromb.

Euph. soli *mf*

Bass in Es

Bass in B

Tim. *pp* *ff* *p*—*ff*

Dr. *mp*

Perc. *mp* *p*—*ff*

Vibra.

harmon mute

tutti

straight mute

straight mute

straight mute

straight mute

p

Fln.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tromb.

2nd Tromb.

Bass Tromb.

Euph.

Bass in Es

Bass in B

Tim.

Dr.

Perc.

Vibra.

43 44 45 46 47

f

51

Sop. *f ff* open

Solo-Crt. *f ff* open

Rep. *f ff* open

2nd Crt. *f ff* open

3rd Crt. *f ff* open

Fln. *ff*

Solo-Hn. *ff*

1st Hn. *f*

2nd Hn. *f*

1st Bar. *f fff*

2nd Bar. *p f fff mf*

1st Tromb. *p f fff mf*

2nd Tromb. *p f fff mf*

Bass Tromb. *f fff mf*

Euph. *ff* *f*

Bass in Es *f fff mf*

Bass in B *f fff mf*

Tim. *f fff mf*

Dr. *ff p mf*

Perc. *f fff*

Vibra.

Sop. - - - - *p*

Solo-Crt. *f* *l-3* - - - - *p*

Rep. - - - - *p*

2nd Crt. - - - - *p*

3rd Crt. - - - - *mp* - - - - *mp*

Fln. - - - - *mp* - - - - *mp*

Solo-Hn. - - - - *mp* - - - - *mp*

1st Hn. - - - - *mp* - - - - *mp*

2nd Hn. - - - - *mp* - - - -

1st Bar. - - - - *mp* sim.

2nd Bar. - - - -

1st Tromb. - - - -

2nd Tromb. - - - -

Bass Tromb. - - - -

Euph. *l-3* - - - -

Bass in Es - - - - *f* 1. - - - -

Bass in B - - - -

Tim. - - - -

Dr. - - - -

Perc. - - - - *f* - - - -

Vibra. - - - -

Sop.

Solo-Crt.

Rep.

2nd Crt.

3rd Crt.

Flhn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tromb.

2nd Tromb.

Bass Tromb.

Euph.

Bass in Es

Bass in B

Tim.

Dr.

Perc.

Vibra.

63

Sop. ff

Solo-Crt. ff

Rep. ff

2nd Crt. ff

3rd Crt. ff mp

Flhn. *mf* *ff* *f* mp

Solo-Hn. *fff* mp

1st Hn. *fff* mp

2nd Hn. *fff* mp

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

2nd Bar. *fff* f

1st Tromb. *fff* *mf*

2nd Tromb. *fff* *mf*

Bass Tromb. *fff* *mf*

Euph. *fff* *mf*

Bass in Es *fff* *mf*

Bass in B *fff* *mf*

Timp. *fff* *mf*

63

Dr. *fff*

Perc. *fff*

Vibra.

63 64 65 66 67

Sop. -

Solo-Crt. *mf* *a1* *mf* *tutti* *f*

Rep. *mp* *mp*

2nd Crt. *mp* *mp*

3rd Crt. *mp*

Fln. *mp*

Solo-Hn. -

1st Hn. -

2nd Hn. -

1st Bar. *mp*

2nd Bar. *mp*

1st Tromb. -

2nd Tromb. -

Bass Tromb. -

Euph. *mf* *f*

Bass in Es -

Bass in B -

Tim. -

Dr. -

Perc. -

Vibra. -

Sop.

Solo-Crt.

Rep.

2nd Crt.

3rd Crt.

Fln.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tromb.

2nd Tromb.

Bass Tromb.

Euph.

Bass in Es

Bass in B

Tim.

Dr.

Perc.

Vibra.

77

Sop. ff

Solo-Crt. ff

Rep. o

2nd Crt. sing out fff ff

3rd Crt. sing out fff ff

Fln. ff

Solo-Hn. ff

1st Hn. ff

2nd Hn. ff

1st Bar. ff ffp

2nd Bar. ff ffp

1st Tromb. ff ffp

2nd Tromb. ff ffp

Bass Tromb. ff ffp

Euph. ff ffp

Bass in Es ff

Bass in B ff

Tim. ff ff

Dr. ff

Perc. ff

Vibra. Tub. Bells ff

Sop.

Solo-Crt.

Rep.

2nd Crt.

3rd Crt. sing out
fff sing out
fff

Flhn. tr

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar. ff

2nd Bar. ff

1st Tromb. ff

2nd Tromb. ff

Bass Tromb. ff

Euph. ff

Bass in Es

Bass in B

Tim. ff

Dr. ff

Perc. ff

Tub. Bells

Quick change to Vibra.

81 82 83 84 85

88 Lento lugubre $\text{♩} = 56$

Sop. - 

Solo-Crt. - 

Rep. - 

2nd Crt. - 
ff

3rd Crt. - 
ff

Fln. - 

2nd Crt. - 
cup mute

3rd Crt. - 
cup mute

Solo-Hn. - 

1st Hn. - 

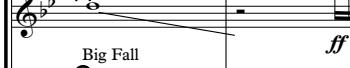
2nd Hn. - 

1st Bar. - 

2nd Bar. - 

1st Tromb. - 
Big Fall

2nd Tromb. - 
Big Fall

Bass Tromb. - 
Big Fall

Euph. - 

Bass in Es - 

Bass in B - 

Tim. - 

88 Lento lugubre $\text{♩} = 56$
Windchimes (random but gentle)

Dr. - 

Perc. - 
To Glsp.

Tub. Bells - 
Vibraphon

Glockenspiel - 
pp

Glockenspiel - 
pp

86 87 88 **p** 89 90 91 92 93

96

Sop.

Solo-Crt.

Rep.

2nd Crt.

3rd Crt.

Fln.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tromb.

2nd Tromb.

Bass Tromb.

Euph.

Bass in Es

Bass in B

Tim.

Dr.

Gls.

Vibr.

1. cue 2nd Crt.
cue 3rd Crt.
p
1. open
p
1. open
3

p

pp

pp

p

3

94 95 96 97 98 99 100

108

Sop. *cup mute* *pp*

Solo-Crt. *p* *mf*

Rep. *cup mute* *pp*

2nd Crt. *cup mute, à1* *pp*

3rd Crt. *2. cup mute* *pp*

Flhn. *cup mute* *pp*

Solo-Hn. *mf*

1st Hn.

2nd Hn. *pp*

1st Bar. *pp*

2nd Bar. *pp*

1st Tromb. *mp* *pp* *cup mute*

2nd Tromb. *mp* *pp*

Bass Tromb.

Euph. *à1* *mf*

Bass in Es *pp*

Bass in B

Timp. *Susp. Cym* *ppp* *mp*

Dr. *108*

Glspl.

Vibr.

101 102 *pp* 103 104 105 106 107 108

Sop. -

Solo-Crt. $p \longrightarrow mf$

Rep. $mf \longrightarrow f$

2nd Crt.

3rd Crt. all open

Flhn. $mp \longrightarrow mf$

Solo-Hn. $p \longrightarrow mf$

1st Hn. $f \longrightarrow p$

2nd Hn. $f \longrightarrow ppp$

1st Bar. $mp \longrightarrow mf$

2nd Bar. $mf \longrightarrow p$

1st Tromb. open

2nd Tromb. mf

Bass Tromb. p

Euph. $mf \longrightarrow p$

Bass in Es mf

Bass in B p

Tim. -

Dr. -

Gls. -

Vibr. $Tub. Bells$

109 110 111 112 113 114 115 116 117

119

125

Sop. - tutti, div. *ff*

Solo-Crt. *ff*

Rep. *ff* tutti

2nd Crt. *ff* tutti

3rd Crt. *ff*

Fln. *ff* *pp*

Solo-Hn. *ff*

1st Hn. *ff*

2nd Hn. *ff* muted *pp*

1st Bar. *ff* *pp*

2nd Bar. *ff*

1st Tromb. *ff*

2nd Tromb. *ff*

Bass Tromb. *ff* ad. lib. div.

Euph. *mp* *ff*

Bass in Es *mp* *ff*

Bass in B *pp* *ff*

Timp. *p* *ff*

Dr. *p* *ff*

Glspl. Bass Drum *ff*

Tam-Tam I.v. *p* *f*

Tub. Bells I.v.

135

Sop.

Solo-Crt.

Rep.

2nd Crt.

3rd Crt.

Fln.

open

Solo-Hn.

1st Hn.

open

2nd Hn.

open

1st Bar.

mp

2nd Bar.

pp

1st Tromb.

2nd Tromb.

Bass Tromb.

pp

Euph.

1.
pp
2.

Bass in Es

Bass in B

Pk.

cup mute

pp
cup mute

pp

Dr.

B.D.

Tub. Bells

126 127 128 129 130 131 132 133 134 135

pp

Molto ritmico $\text{♩}=140$

Sop.

Solo-Crt.

Rep.

2nd Crt. cup mute open
 pp

3rd Crt. cup mute open
 pp

Flnh. p

Solo-Hn. pp

1st Hn.

2nd Hn.

1st Bar. pp

2nd Bar.

1st Tromb. open

2nd Tromb. open

Bass Tromb.

Euph.

Bass in Es

Bass in B pp

Pk.

Dr. Hi-Hat w/ brushes
 pp

B.D.

Tub. Bells

147

Sop. *p*

Solo-Crt.

Rep. *p*

2nd Crt. *mp*

3rd Crt. *mp*

Flhn. *pp* *p*

Solo-Hn. *pp* *p*

1st Hn. *pp* *p*

2nd Hn. *pp* *p*

1st Bar. *p*

2nd Bar. *p*

1st Tromb. *p*

2nd Tromb. *p*

Bass Tromb. *p*

Euph. *tutti* *p* *mf*

Bass in Es

Bass in B

Pk.

Dr. *mp*

B.D.

Tub. Bells *Xylophone* *p* *144* *145* *146* *147* *mp*

Sop. - *mp* *mf* *ff*

Solo-Crt. *mf* *ff*

Rep. *mp* *mf* *ff ff*

2nd Crt. *mp* *mf* *ff ff*

3rd Crt. *mp* *mf* *ff*

Fln. - *f* *ff*

Solo-Hn. - *f* *ff*

1st Hn. - *ff*

2nd Hn. - *ff*

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

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

1st Tromb. - *ff*³

2nd Tromb. - *ff*³

Bass Tromb. - *ff*

Euph. - *f* *ff*

Bass in Es - *ff*

Bass in B - *ff*

Pk. - *mf* < *ff*

Dr. - *mf* *ff* Bass Drum

B.D. - *ff*

Xyl. - *mf* < *ff*

148 149 *mp* 150 151 *mf* 152 *ff*

157

Sop. *pp*

Solo-Crt. *pp*

Rep.

2nd Crt. *mf*

3rd Crt. *mf*

Fln. *ff*

Solo-Hn. *pp*

1st Hn. *pp*

2nd Hn. *pp*

1st Bar. *p*

2nd Bar. *p*

ff

fp

ff

1st Tromb. *mf*

2nd Tromb.

Bass Tromb. *ff*

mp

Euph. *pp*

tutti

fff

Bass in Es *pp*

Bass in B *mp*

ff

mp

Pk. *ff*

Dr. *pp*

ff

ff

mp f mp f mp

B.D. *ff*

Sticks

157

Xylo. *f ff*

Quick change to Tam-Tam

Tam-Tam

153

p

154

mp

155

f ff

156

f

157

Sop.

Solo-Crt.

Rep.

2nd Crt. *mf*

3rd Crt. *mf*

Flhn.

Solo-Hn. *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Bar. *mf*

2nd Bar. *f*

1st Tromb.

2nd Tromb.

Bass Tromb.

Euph.

Bass in Es

Bass in B

Pk. *ff*

Dr. *f mp*

B.D. *ff*

Xyl.

straight mute

open

f

158 159 160 161 162

167

Sop. *mf*

Solo-Crt. *f*

Rep. *mf*

2nd Crt. straight mute

3rd Crt. *f* straight mute

Fln. *mf*

Solo-Hn. straight mute open

1st Hn. straight mute open

2nd Hn. straight mute open

1st Bar. *mf*

2nd Bar. *mf*

1st Tromb. Straight mute open

2nd Tromb. *f*

Bass Tromb.

Euph. *mf*

Bass in Es

Bass in B

Pk. *f*

Dr. *f mp*

B.D. *f mp*

Xylo. *mf*

163 164 165 166 167

Sop.

Solo-Crt.

Rep.

2nd Crt.

3rd Crt.

Flhn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tromb.

2nd Tromb.

Bass Tromb.

Euph.

Bass in Es

Bass in B

Pk.

Dr.

B.D.

Xyl.

This musical score page shows the parts for various instruments and percussion from measure 168 to 172. The instruments listed are Soprano (Sop.), Solo Cello (Solo-Crt.), Bassoon (Rep.), 2nd Cello (2nd Crt.), 3rd Cello (3rd Crt.), Flute (Flhn.), Solo Horn (Solo-Hn.), 1st Horn (1st Hn.), 2nd Horn (2nd Hn.), 1st Trombone (1st Bar.), 2nd Trombone (2nd Bar.), 1st Trombone (1st Tromb.), 2nd Trombone (2nd Tromb.), Bass Trombone (Bass Tromb.), Euphonium (Euph.), Bass in E-flat (Bass in Es), Bass in B-flat (Bass in B), Piano (Pk.), Drum (Dr.), Bass Drum (B.D.), and Xylophone (Xyl.). The score includes dynamic markings such as *mf*, *f*, *open*, *tutti*, and *straight mute*. Measure 168 starts with a rest for most instruments. Measure 169 begins with a rhythmic pattern in the strings and woodwind section. Measure 170 continues this pattern. Measure 171 features a prominent bass line and a tutti dynamic. Measure 172 concludes the section with a final dynamic marking.

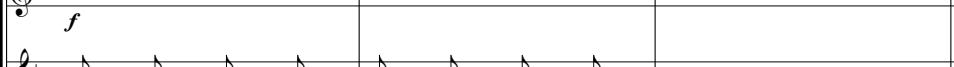
168 169 170 171 172

175

Sop. 

Solo-Crt. 

Rep. 

2nd Crt. 

3rd Crt. 

Fln. 

Solo-Hn. 

1st Hn. 

2nd Hn. 

1st Bar. 

2nd Bar. 

1st Tromb. 

2nd Tromb. 

Bass Tromb. 

Euph. 

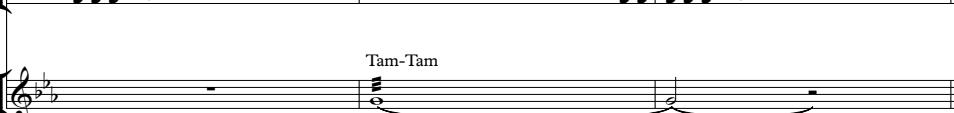
Bass in Es 

Bass in B 

Pk. 

Dr. 

B.D. 

Xyl. 

175

173

174

175

176

Doppio più lento $J=70$

Sop. Solo-Crt. Rep. 2nd Crt. 3rd Crt.

Solo-Hn. 1st Hn. 2nd Hn.

1st Bar. 2nd Bar.

1st Tromb. 2nd Tromb. Bass Tromb.

Euph. Bass in Es Bass in B

Pk.

Doppio più lento $J=70$

Dr. T. Tbl. Glockenspiel

177 178 179

180

181

182

Sop.

Solo-Crt.

Rep.

2nd Crt.

3rd Crt.

Fln.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tromb.

2nd Tromb.

Bass Tromb.

Euph.

Bass in Es

Bass in B

Pk.

Dr.

T. Tbl.

Gls.

183 184 185

Sop. -

Solo-Crt. mp mf ff fff

Rep. pp ff fff

2nd Crt. pp ff fff

3rd Crt. pp ff fff

Flhn. f

Solo-Hn. ff

1st Hn. ff

2nd Hn. ff

1st Bar. f ff

2nd Bar. f ff

1st Tromb. f ff

2nd Tromb. f ff

Bass Tromb. f $tutti$ ff

Euph. f

Bass in Es f ff

Bass in B f ff

Pk. pp $Tam-Tam$ ff $l.v.$

Dr. pp $Bass\ Drum$ $f\ mp$ $f\ mp$ $f\ mp$

T. Tbl. fff pp mp f

Gisp. fff f $Tub.\ Bells$ $l.v.$

Sop.

Solo-Crt.

Rep.

2nd Crt.

3rd Crt.

Fln.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tromb.

2nd Tromb.

Bass Tromb.

Euph.

Bass in Es

Bass in B

Pk.

Dr.

Schlzg.

Tub. Bells

190 191 192 193 194

197 Feroce e bruto

Sop. *f* *ff* *f*

Solo-Crt.

Rep. *mf* *f* *f*

2nd Crt. *mf* *f*

3rd Crt. *mf* *f*

Fln. *f*

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

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

2nd Hn. *f*

1st Bar. *mf* *f*

2nd Bar. *mf* *f*

1st Tromb. *ff* *f*

2nd Tromb. *f*

Bass Tromb. *mf* *ff* stagger breathing

Euph. *ff* *f*

Bass in Es 2. 1. *f* *ff* stagger breathing

Bass in B *mf* *f*

Pk. Timp.

Dr. *f mp* *f mp* *f mp* *f*

Schlz. *f*

Xylophone

195 *mp* 196 197 *f* 198 199

201

Sop. *ff*

Solo-Crt. *ff*

Rep. *ff*

2nd Crt. *ff*

3rd Crt. *ff*

Fln. *ff*

Solo-Hn. *ff*

1st Hn. *ff*

2nd Hn. *ff*

1st Bar. *ff*

2nd Bar. *ff*

1st Tromb. *ff*

2nd Tromb. *ff*

Bass Tromb. *ff*

Euph. *ff*

tutti

Bass in Es *ff*

Bass in B *ff*

Pk. *ff*

Dr. *pp*

Schlzg. *pp*

201

Bass Drum

Tub. Bells

Xyl.

Sop. - *mf* *ff*

Solo-Crt. *f* *p*

Rep. *f* *p*

2nd Crt. *f* *p*

3rd Crt. *f* *p*

Fln. *mf* *ff*

Solo-Hn. *f* *ff*

1st Hn. *f* *ff*

2nd Hn. *f* *ff*

1st Bar. -

2nd Bar. -

1st Tromb. -

2nd Tromb. -

Bass Tromb. -

Euph. *mf* *ff*

Bass in Es *mp*

Bass in B *f*

Pk. *mf*

Dr. *pp* *f mp* *f mp* *f mp* *f mp* *f mp* *f mp*

Schlz. *mf*

Röhrengl. Gl. *f* *f* *f* *f*

Sop.

Solo-Crt.

Rep.

2nd Crt.

3rd Crt.

Fln.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tromb.

2nd Tromb.

Bass Tromb.

Euph.

Bass in Es

Bass in B

Pk.

Dr.

Schlz.

Röhrengl. Gl.

Tam-Tam
(or Large Cymbal)

208

209

210