

# D

## EYE OF THE STORM

Steven Ponsford

### WERKBESCHRIEB

EYE OF THE STORM (Auge im Sturm) wurde für die FEG Brass Band Sulgen geschrieben und ihr gewidmet. Die Musik ist in weiten Passagen turbulent, heftige Winde heulen und die Wellen krachen ringsumher, doch die Ruhe des Mittelteils, mit der sentimental anbetungshymne von Martin Pepper «Auge im Sturm», gibt Schutz und Zuflucht. Weitere stürmische Momente folgen, die Musik jedoch schreitet mit Zuversicht voran zum Ausklang, wo sich der Sturm auflöst und das majestätische Hauptthema wieder zu hören ist.

### DER KOMPONIST

Steven Ponsford wurde 1983 in Plymouth als Sohn einer Familie geboren, die in der Heilsarmee aktiv war. Im Alter von 8 Jahren begann er Cornet zu lernen, später Perkussion. Als er 15 Jahre alt war, schrieb Steven seine ersten Stücke für kleinere Ensembles, Sommercamps und Jugendbands. Während seiner Zeit als Mitglied der Plymouth Congress Hall Band erweiterte er seine Kenntnisse als Komponist und die Band spielte an den Konzerten regelmässig Stücke von ihm. 2003 publizierte der Heilsarmee-Verlag ein erstes Stück von ihm (PRAISE PARTY), seither sind viele weitere Werke erschienen. Erfahrene Leute wie Stephen Cobb, Kenneth Downie und andere Persönlichkeiten unterstützten ihn auf seinem Weg. Während der letzten 10 Jahre wurden seine Werke regelmässig von der International Staff Band und anderen Bands auf der ganzen Welt aufgeführt und auf CD's eingespielt. TURRIS FORTISSIMA, KERYGMA, LIFE ABLAZE und THE DAY OF THE LORD gehören zu seinen bedeutendsten Kompositionen. Steven Ponsford schreibt weiterhin für den Verlag der Heilsarmee, mittlerweile hat er auch einen ausgezeichneten Ruf bei Brass Bands und Verlagen ausserhalb dieser Organisation. Er erhält regelmässig Aufträge aus der ganzen Welt, so u.a. aus Holland, Kanada, Südkorea, Neuseeland und aus der Schweiz.

# F

### INTRODUCTION

Cette pièce a été composée pour et dédiée à la FEG Brass Band de Sulgen. Les mouvements turbulents décrivent les vents violents hurlants parmi le fracas des vagues aux alentours, puis la sérénité émerge dans la section centrale qui laisse se dévoiler l'hymne sentimental de Martin Pepper « L'œil de la tempête ». D'autres moments de tempête suivent, mais la musique progresse dans un élan confiant vers la conclusion durant laquelle l'orage se dissipe et le thème principal paraît à nouveau avec majesté.

### LE COMPOSITEUR

Steven Ponsford est né en 1983 à Plymouth, fils d'une famille active dans l'Armée du Salut. A l'âge de 8 ans, il a commencé à apprendre le cornet, puis les percussions. À l'âge de 15 ans, Steven a écrit ses premières pièces pour de petits ensembles, des camps d'été et des groupes de jeunes. Pendant qu'il était membre du Plymouth Congress Hall Band, il a élargi ses connaissances en tant que compositeur et le groupe a régulièrement joué des pièces de lui lors de concerts. En 2003, la maison d'édition de l'Armée du Salut a publié sa première pièce (PRAISE PARTY), depuis lors, beaucoup d'autres œuvres sont apparues. Des personnes expérimentées comme Stephen Cobb, Kenneth Downie et d'autres personnalités l'ont soutenu sur son chemin. Au cours des 10 dernières années, ses œuvres ont été régulièrement interprétées et enregistrées par l'International Staff Band et d'autres groupes dans le monde entier. TURRIS FORTISSIMA, KERYGMA, LIFE ABLAZE et THE DAY OF THE LORD sont parmi ses compositions les plus importantes. Steven Ponsford continue d'écrire pour les Éditions de l'Armée du Salut et jouit maintenant d'une excellente réputation auprès des fanfares et des éditeurs à l'extérieur de cette organisation. Il reçoit régulièrement des commandes du monde entier, y compris de la Hollande, du Canada, de la Corée du Sud, de la Nouvelle-Zélande et de la Suisse.

**PROGRAM NOTES**

EYE OF THE STORM was written for and dedicated to the FEG Brass Band Sulgen. The music is turbulent in large passages as the violent winds howl and the waves crash all around, but refuge is soon found in the calm of the central section where the sentimental worship hymn by Martin Pepper «Eye of the storm» is heard. Further stormy moments are to follow but the music progresses onwards with confidence towards the conclusion where the storm clears and the majestic main theme is heard once more.

**THE COMPOSER**

Steven was born in 1983 in Plymouth, UK into a Salvation Army family. He started learning cornet at age 8 and later percussion. By the time he was 15 he was writing and scoring pieces for small ensembles, summer schools and the youth band of which he was a member. During his time in Plymouth Congress Hall Band he developed his writing skills, which the band would feature regularly on their programmes. In 2003 the SA published his first piece (PRAISE PARTY) since then many others have appeared in their journals. He has valued mentoring and good relationships with the likes of Stephen Cobb, Kenneth Downie and others whose advice and encouragement have promoted his progress. His music has featured regularly on ISB programmes and recordings over the past 10 years, significant works include KERYGMA, LIFE ABLAZE, THE DAY OF THE LORD and also TURRIS FORTISSIMA, which was written for Enfield Citadel Band's US tour in 2007, and subsequently received international acclaim. Steven continues to write for the SA, but his growing reputation as a composer has also in recent years seen him receive commissions from leading bands all over the world, including the Netherlands, Switzerland, Canada, South Korea and New Zealand.

DEMO-SCORE

# Instrumentation

## EYE OF THE STORM

Steven Ponsford

Dauer / Durée / Duration:

10.40''

Schwierigkeitsgrad / Degré de difficulté / Grade:

4

### BRASS BAND

Cornet Eb

Solo Cornet Bb

Repiano Cornet Bb

2nd Cornet Bb

3rd Cornet Bb

Flugelhorn Bb

Solo Horn Eb

1st Horn Eb

2nd Horn Eb

1st Baritone Bb

2nd Baritone Bb

1st Trombone Bb

2nd Trombone Bb

Bass Trombone C/Bb

Euphonium Bb

Bass Eb

Bass Bb

Timpani

1st Percussion

2nd Percussion

3rd Percussion

**DEMO-SCORE**

**DEMO-SCORE**



10 *accel. . . . . poco a poco*

Sop. Cor. *mp* 3 (two) 3 *cresc.*

Solo Cor. *mp* 3 *cresc.*

Rep. Cor. *mp* 3 *cresc.*

2nd Cor. *mp* 3 *cresc.*

3rd Cor. *mp* 3 *cresc.*

Flug. *mf* *open* *tr*

Solo Hn. *mf* *open* *tr*

1st Hn. *mf* *tr*

2nd Hn. *mf* *tr*

1st Bar. *mf*

2nd Bar. *mf*

1st Tbn. *mp* 3 *cresc.*

2nd Tbn. *mp* 3 *cresc.*

B. Tbn. *mp* 3 *cresc.*

Euph. *mf*

E♭ Bass *mf* 3 *cresc.*

B♭ Bass *mf* 3 *cresc.*

Timp. (remove L.C.) *mf* (timp)

Perc I *mf* Tam tam

Perc II *mf*

Perc III *mf*







22

Sop. Cor. *fp* *mf* *fp* *f* All

Solo Cor. *fp* *mf* *fp* *f* Two

Rep. Cor. *fp* *mf* *fp* *f*

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

3rd Cor. *fp* *mf* *fp* *f*

Flug. *mf* *f*

Solo Hn. *mf* *f*

1st Hn. *mf* *f*

2nd Hn. *mf* *f*

1st Bar. *f* 3 3 3 3 *f*

2nd Bar. *f* 3 3 3 3 *f*

1st Tbn. *mf* *f*

2nd Tbn. *mf* *f*

B. Tbn. *f* 3 3 3 3 *mf* *f*

Euph. *f* 3 3 3 3 *f*

E♭ Bass *f* 3 3 3 3 *mf* *f*

B♭ Bass *f* 3 3 3 3 *mf* *f*

Timp. *fp* *fp* *fp* *f* gliss.

Perc I choke

Perc II

Perc III *fp* *fp* *fp*

29 *rall.* **30** **Allegro vigoroso** ♩=164

Sop. Cor. *ff*

Solo Cor. *ff*

Rep. Cor. *ff*

2nd Cor. *ff*

3rd Cor. *ff*

Flug. *ff*

Solo Hn. *ff*

1st Hn. *ff*

2nd Hn. *ff*

1st Bar. *ff*

2nd Bar. *ff*

1st Tbn. *ff*

2nd Tbn. *ff*

B. Tbn. *ff*

Euph. *ff*

E♭ Bass *ff*

B♭ Bass *ff*

Timp. *ff*

Perc I B.D. *f* *ff*

Perc II *ff p*

Perc III *f* *ff p* *ff p* *ff p* *ff p*



38 39 ♩ = 110

Sop. Cor. *ff*

Solo Cor. *ff*

Rep. Cor. *ff*

2nd Cor. *ff*

3rd Cor. *ff*

Flug. *f* *ff* *mp*

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

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

2nd Hn. *f* *ff*

1st Bar. *ff* *mp*

2nd Bar. *f* *mp*

1st Tbn. *ff*

2nd Tbn. *ff*

B. Tbn. *ff*

Euph. *ff*

E♭ Bass *ff*

B♭ Bass *ff*

Timp. *f* *ff* *mp*

Perc I *ff*

Perc II Xylo. *ff* *mp*

Perc III *ff*

45

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc I

Perc II

Perc III

st. mute

*mp*

One - st. mute

*mp*

*mp*

*mp*

*mp*

One

*mp*

53

Sop. Cor.

Solo Cor. *Two - st. mute*  
*mp*

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. *mp*

E♭ Bass *mp*

B♭ Bass *mp*

Timp.

Perc I

Perc II

Perc III

59

Sop. Cor. *f* All - open

Solo Cor. *f* open

Rep. Cor. *f* All - open

2nd Cor. *f*

3rd Cor. *f*

Flug. *f*

Solo Hn. *f*

1st Hn. *f*

2nd Hn. *f*

1st Bar. *f*

2nd Bar. *f*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *f* All

E♭ Bass *f*

B♭ Bass *f*

Timp. *f*

Perc I Tam tam *f*

Perc II B.D. *f*

Perc III *f*

65

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc I

Perc II

Perc III



Dramatico

73 75

Sop. Cor. *ff*

Solo Cor. *ff*

Rep. Cor. *ff*

2nd Cor. *ff*

3rd Cor. *ff*

Flug. (0 - 2/3) *ff*

Solo Hn. (0 - 1/3) *ff*

1st Hn. (1 - 1/3) *ff*

2nd Hn. (1 - 1/3) *ff*

1st Bar. *ff* (flutter) gliss. gliss. (flutter)

2nd Bar. *ff*

1st Tbn. *ff*

2nd Tbn. *ff*

B. Tbn. *ff*

Euph. *ff* (flutter) gliss. gliss. (flutter)

E♭ Bass *ff*

B♭ Bass *ff*

Timp. *ff*

Perc I *ff*

Perc II *ff*

Perc III *ff*

82

Sop. Cor. *st. mute*

Solo Cor. *Two - st. mutes* *f*

Rep. Cor. *st. mute*

2nd Cor. *f* *st. mutes*

3rd Cor. *f* *st. mutes*

Flug. *mf*

Solo Hn. *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Bar. *mf*

2nd Bar. *mf*

1st Tbn. *mf*

2nd Tbn. *mf*

B. Tbn. *mf*

Euph. *mf*

E♭ Bass *mf*

B♭ Bass *mf*

Timp. *mf*

Perc I *L.C (soft mallet)* *mf*

Perc II *Xylo.* *mf*

Perc III *mf*









115

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc I

Perc II

Perc III

**DEMO SCORE**







129 Andante misterioso ♩=80

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc I

Perc II

Perc III

*ff* *pp*

*ppp* *st. mute* *tr.*

*mp* Solo - freely

*ff* *pp*

*ff* *pp*

L.C. on timp. Ad lib. (gliss up and down)

Tam tam windchimes

*ff* *p*

Vib. (motor on) solo - freely

*mp*

Rainmaker

*p*

134

rall. . . . .

139 Più mosso  $\text{♩} = 76$   
cup mute

Sop. Cor. *p* cup mutes (2 & 4)

Solo Cor. Solo - freely *mp* 3 3 *mf* 6 6 *p* 6 6 6 6

Rep. Cor. *mp* cup mute

2nd Cor. *p* cup mute

3rd Cor. *p*

Flug.

Solo Hn. (tr) open *p*

1st Hn. (tr) open *p*

2nd Hn. *p*

1st Bar. *ppp* st. mute *tr*

2nd Bar. *ppp* *tr*

1st Tbn. cup mute *p*

2nd Tbn. cup mute *p*

B. Tbn. cup mute *p*

Euph. *mf* 3 3 3 3 *p* accel.

E♭ Bass *p*

B♭ Bass *p*

Timp.

Perc I L.C. (soft sticks) *mp*

Perc II *p*

Perc III

140 Con *express*

Sop. Cor.

Solo Cor. *cup mutes (1 & 3)* (2 & 4) (1 & 3)

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn. *mp*

1st Hn. *mp*

2nd Hn. *mp*

1st Bar. *mp* open

2nd Bar. *mp* open

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc I *mp* *mf*

Perc II *mp*

Perc III

144

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc I

Perc II

Perc III

One

*mp*

150

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc I

Perc II

Perc III

cup mute

*mp*

*mp*

*mp*

*mp*

*m*

*p*

*mp*

159 Calmato

157

Sop. Cor. *mf* *p* *cresc.*

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

Rep. Cor. *mf* *p* *cresc.*

2nd Cor. *mf* *p* *cresc.*

3rd Cor. *mf* *p* *cresc.*

Flug. *mf* *p* *cresc.*

Solo Hn. *mf* *p* *cresc.*

1st Hn. *mf* *p* *cresc.*

2nd Hn. *mf* *p* *cresc.*

1st Bar. *mf* *p* *cresc.*

2nd Bar. *mf* *p* *cresc.*

1st Tbn. *mf* *p* *cresc.*

2nd Tbn. *mf* *p* *cresc.*

B. Tbn. *mf* *p* *cresc.*

Euph. *mf* *p* *cresc.*

E $\flat$  Bass *mf* *p* *cresc.*

B $\flat$  Bass *mf* *p* *cresc.*

Timp. *mf*

Perc I

Perc II

Perc III

**DEMO-SCORE**

164

Sop. Cor. *mf*

Solo Cor. *mf*

Rep. Cor. *mf*

2nd Cor. *mf*

3rd Cor. *mf*

Flug. *mf*

Solo Hn. *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Bar. *mf*

2nd Bar. *mf*

1st Tbn. *mf*

2nd Tbn. *mf*

B. Tbn. *mf*

Euph. *mf*

E♭ Bass *mf*

B♭ Bass *mf*

Timp.

Perc I

Perc II *mf* Glock.

Perc III





180 182

Sop. Cor. *mf*

Solo Cor. *All mf*

Rep. Cor. *mf*

2nd Cor. *mf*

3rd Cor. *mf*

Flug. *mf*

Solo Hn. *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Bar. *mf*

2nd Bar. *mf*

1st Tbn. *mf*

2nd Tbn. *mf*

B. Tbn. *mf*

Euph. *All mf*

E♭ Bass *mf*

B♭ Bass *mf*

Timp. *mf*

Perc I L.C. (soft sticks) *mf*

Perc II *mf*

Perc III



192 rall. . . . Maestoso  $\text{♩} = 70$

Sop. Cor. *f* *ff*

Solo Cor. *f* *ff*

Rep. Cor. *f* *ff*

2nd Cor. *f* *ff*

3rd Cor. *f* *ff*

Flug. *ff*

Solo Hn. *ff*

1st Hn. *ff*

2nd Hn. *ff*

1st Bar. *ff*

2nd Bar. *ff*

1st Tbn. *ff*

2nd Tbn. *ff*

B. Tbn. *ff*

Euph. *ff*

E $\flat$  Bass *ff*

B $\flat$  Bass *ff*

Timp. *ff*

Perc I *mf* *f* *mf* *ff*

Perc II *f* *ff*

Perc III

199

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc I

Perc II

Perc III

*dim.*

*mp*

Three

205 *rall.* *poco accel.*

Sop. Cor. *pp* (one)

Solo Cor. *pp*

Rep. Cor. *mp* *pp*

2nd Cor. *pp* one

3rd Cor. *pp*

Flug. *mp* *pp* 3

Solo Hn. *mp*

1st Hn. *mp* *pp*

2nd Hn.

1st Bar. *mp* *pp*

2nd Bar. *pp*

1st Tbn. *mp*

2nd Tbn. *mp*

B. Tbn. *mp*

Euph. *mp* One *pp* 3

E♭ Bass *mp* *mp* *pp*

B♭ Bass *mp* *mp* *pp*

Timp. *pp*

Perc I

Perc II *pp*

Perc III

211 Vivo ♩=156

Sop. Cor.

Solo Cor. *All*  
*mp*

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp. *ff*

Perc I

Perc II

Perc III

216

Sop. Cor. -

Solo Cor. *mp*

Rep. Cor. -

2nd Cor. -

3rd Cor. -

Flug. -

Solo Hn. -

1st Hn. -

2nd Hn. -

1st Bar. -

2nd Bar. -

1st Tbn. *mp*

2nd Tbn. *mp*

B. Tbn. *mp*  
All

Euph. *mp*

E♭ Bass *mp*

B♭ Bass -

Timp. - *mf*

Perc I -

Perc II -

Perc III *mp*



220

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Sop. Cor.**: Treble clef, starts with a rest, then plays a melodic line starting at measure 220 with a *mf* dynamic and a *st. mute* instruction.
- Solo Cor.**: Treble clef, plays a rhythmic accompaniment of eighth notes starting at measure 220 with a *mf* dynamic and *st. mutes* instruction.
- Rep. Cor.**: Treble clef, plays a rhythmic accompaniment of eighth notes starting at measure 220 with a *mf* dynamic and *st. mutes* instruction.
- 2nd Cor.**: Treble clef, plays a melodic line starting at measure 220 with a *mf* dynamic and *All st. mutes* instruction.
- 3rd Cor.**: Treble clef, plays a rhythmic accompaniment of eighth notes starting at measure 220 with a *mf* dynamic and *st. mutes* instruction.
- Flug.**: Treble clef, plays a melodic line starting at measure 220 with a *mf* dynamic.
- Solo Hn.**: Treble clef, plays a melodic line starting at measure 220 with a *mf* dynamic.
- 1st Hn.**: Treble clef, plays a sustained note starting at measure 220 with a *mf* dynamic.
- 2nd Hn.**: Treble clef, plays a sustained note starting at measure 220 with a *mf* dynamic.
- 1st Bar.**: Treble clef, plays a sustained note starting at measure 220 with a *mf* dynamic.
- 2nd Bar.**: Treble clef, plays a sustained note starting at measure 220 with a *mf* dynamic.
- 1st Tbn.**: Bass clef, plays a rhythmic accompaniment starting at measure 220 with a *mf* dynamic and *st. mutes* instruction.
- 2nd Tbn.**: Bass clef, plays a rhythmic accompaniment starting at measure 220 with a *mf* dynamic and *st. mutes* instruction.
- B. Tbn.**: Bass clef, plays a rhythmic accompaniment starting at measure 220 with a *mf* dynamic and *st. mutes* instruction.
- Euph.**: Treble clef, plays a rhythmic accompaniment starting at measure 220 with a *mf* dynamic.
- E♭ Bass**: Treble clef, plays a sustained note starting at measure 220 with a *mf* dynamic.
- B♭ Bass**: Treble clef, plays a sustained note starting at measure 220 with a *mf* dynamic.
- Timp.**: Bass clef, plays a rhythmic accompaniment of eighth notes starting at measure 220.
- Perc I**: Percussion, plays a *Tam tam* starting at measure 220 with a *mf* dynamic.
- Perc II**: Percussion, plays a *Glock.* starting at measure 220 with a *mf* dynamic.
- Perc III**: Percussion, plays a rhythmic accompaniment starting at measure 220.

A large red watermark reading "DEMO SCORE" is oriented diagonally across the center of the page.

228 Più mosso ♩=166

225

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc I

Perc II

Perc III

229

Sop. Cor. *mf* Open

Solo Cor. *mf* Open

Rep. Cor. *mf* Open

2nd Cor. *mf* Open

3rd Cor. *mf* Open

Flug. *mf*

Solo Hn. *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Bar. *mf*

2nd Bar. *mf*

1st Tbn. *mf* Open

2nd Tbn. *mf* Open

B. Tbn. *mf* Open

Euph. *mf*

E♭ Bass *mf*

B♭ Bass *mf*

Timp.

Perc I

Perc II *mf* Xylo.

Perc III *mf*

233 Open 236 **Furioso**

Sop. Cor. Solo Cor. Rep. Cor. 2nd Cor. 3rd Cor. Flug. Solo Hn. 1st Hn. 2nd Hn. 1st Bar. 2nd Bar. 1st Tbn. 2nd Tbn. B. Tbn. Euph. E♭ Bass B♭ Bass Timp. Perc I Perc II Perc III

**DEMO SCORE**



241

Sop. Cor. *mp*

Solo Cor. *mp*

Rep. Cor. *mp*

2nd Cor. *mp*

3rd Cor. *mp*

Flug. *mp*

Solo Hn. *mp*

1st Hn. *mp*

2nd Hn. *mp*

1st Bar. *mp*

2nd Bar. *mp*

1st Tbn. *mp*

2nd Tbn. *mp*

B. Tbn. *mp*

Euph. *mp*

E♭ Bass *mp*

B♭ Bass *mp*

Timp. *mp*

Perc I 1.C - soft stick *mp*

Perc II *mp*

Perc III *mp*

245

Sop. Cor. *mp*

Solo Cor. *mp*

Rep. Cor. *mp*

2nd Cor. *mp*

3rd Cor. *mp*

Flug. *mp*

Solo Hn. *mp*

1st Hn. *mp*

2nd Hn. *mp*

1st Bar. *mp*

2nd Bar. *mp*

1st Tbn. *mp*

2nd Tbn. *mp*

B. Tbn. *mp*

Euph.

E♭ Bass

B♭ Bass

Timp. *mp*  
w/chimes

Perc I *mp*

Perc II *mp*

Perc III





253 rall. . . . .

Sop. Cor. *ff*

Solo Cor. *ff*

Rep. Cor. *ff*

2nd Cor. *ff*

3rd Cor. *ff*

Flug. *ff*

Solo Hn. *ff*

1st Hn. *ff*

2nd Hn. *ff*

1st Bar. *ff*

2nd Bar. *ff*

1st Tbn. *ff*

2nd Tbn. *ff* *mf*

B. Tbn. *ff* *mf*

Euph. *ff* *mf*

E♭ Bass *ff* *mf*

B♭ Bass *ff* *mf*

Timp. *ff*

Perc I *ff*  
L.C. - hard stick (choke)

Perc II *ff*

Perc III *ff*

**DEMO-SCORE**

257 rit. **259** Andante declamando  $\text{♩} = 92$

Sop. Cor. *mf* *f*

Solo Cor. *mf* *f*

Rep. Cor. *mf* *f*

2nd Cor. *mf* *f*

3rd Cor. *mf* *f*

Flug. *mf* *f*

Solo Hn. *mf* *f*

1st Hn. *mf* *f*

2nd Hn. *mf* *f*

1st Bar. *mf* *f*

2nd Bar. *mf* *f*

1st Tbn. *mf* *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *f*

E♭ Bass *f*

B♭ Bass *f*

Timp. *f*

Perc I Tam tam *mf* w/chimes

Perc II Glock. *mf*

Perc III



265 267

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc I

Perc II

Perc III

**DEMO-SCORE**

268

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E $\flat$  Bass

B $\flat$  Bass

Timp.

Perc I

Perc II

Perc III

**DEMO SCORE**



