

THE FLAME OF FORTITUDE

Written by: Mark Lortz

Commissioned by the Milton Area Community Band, Milton, Pennsylvania, Brett T. Hosterman, Conductor

Grade 4

©2014 Lortz Music Productions
101 Shell Cove Court
Joppa, MD 210885

THE FLAME OF FORTITUDE

Written by: Mark Lortz

Instrumentation Conductor's Full Score

Piccolo
Flute 1-2
Oboe 1-2
Bassoon
Bb Clarinet 1-2-3
Bb Bass Clarinet
Eb Alto Saxophone 1-2
Bb Tenor Saxophone
Eb Baritone Saxophone
Bb Trumpet 1-2-3
F Horn
Trombone
Baritone/Euphonium
Tuba

Timpani (F-Bb-C-F)
Mallets 1 (Bells & Marimba)
Mallets 2 (Chimes & Xylophone)
Percussion 1 (Snare Drum & Bass Drum)
Percussion 2 (Crash Cymbals & Triangle)

The Flame of Fortitude Program Notes

Milton is a borough in Northumberland County, Pennsylvania on the West Branch Susquehanna River, 50 miles north of Harrisburg. Settled in 1870, the town is home to multiple factories and is a hard working community. On Friday, May 14, 1880, a day that started out clear and calm ended in disaster. Shortly before noon a passing locomotive tossed a spark onto the Milton Car Works Factory. Because it was so close to the lunch hour, the town did not recognize the steam whistles as a reason to be alarmed. To warn the town of the quickly spreading fire a man on horseback rode down Broadway Street yelling to his fellow Miltonians that there was much reason to be concerned. The fire spread quickly and the brave citizens did what they could to save themselves and neighbors as telegrams were sent rapidly to surrounding communities. The town was leveled to ashes and the citizens of Milton were forced to bravely rebuild their lives after the fire.

The composition begins with a majestic fanfare depicting a proud town on May 14, 1880. The piece quickly moves to a fast paced section, where the listener will begin to hear train whistles in the flutes, train bells in the chimes, whirling engines in the brass, telegraphs in the woodwinds and mallets, and the wind in the scalar woodwind runs. The piece continues to grow with more driving percussion and brass dissonances depicting the *Firestorm*. This section abruptly ends and the audience is thrust into the solemn emotion of sorrow as an oboe solo represents the town's sadness while the percussion section uses paper bags to represent the smoldering fire. The town begins to pull together and the music turns from sorrow to hope. The final section, *Rebuilding Milton*, shows the town's drive to rebuild. One can hear small sections of the high school's alma mater embedding the energy of youth and optimism. There is a final short recapitulation of the introductory motive, which moves to a rousing and triumphant coda.

The Flame of Fortitude was commissioned by my good friend and conductor Brett Hosterman and the Milton Community Band as a tribute to the perseverance of Milton in the face of great adversity.



Mark Lortz is Director of Bands at Stevenson University (Stevenson, MD). Prior to his appointment Mr. Lortz was the Fine Arts Department Chair and Band and Orchestra director at Westminster high school (Westminster, Maryland). Under his leadership, the school's music department has received awards from the Music Educators National Conference and the Maryland Music Educators Association for exemplary music programs. The marching band has also won titles at numerous regional band competitions and the Westminster high school music department was selected as a national semi finalist Grammy Signature School.



Mr. Lortz earned degrees from The Peabody Conservatory of Music of the Johns Hopkins University, majoring in percussion performance, music education and composition. He has performed with the Baltimore Symphony Orchestra, the Baltimore Chamber Symphony, the Baltimore Choral Arts Society, the Baltimore Opera Orchestra, the Gettysburg Symphony, The Dallas Brass, the New York Pops Orchestra, and in orchestras with various concert and theatrical productions.

Mr. Lortz's original music, arrangements and transcriptions have been premiered at the prestigious Mid West Band and Orchestra Clinic, Bands of America National Percussion Festival, universities, music schools, conservatories and high schools throughout the nation. In 2013, the World Champion Baltimore Ravens commissioned him to compose a new composition for the Baltimore Ravens Marching Band which will be performed at every Ravens home football game. He is the brass arranger for the world champion Drum Corps Associates (DCA) Drum & Bugle Corps The Reading Buccaneers and has arranged marching band music for high schools and colleges throughout the country. He is constantly in demand as an adjudicator, clinician and guest conductor and is a Marching Percussion Specialist and Scholastic Educator for the Vic Firth Percussion Education Program. Mr. Lortz has been recognized as one of the "50 Directors Who Make a Difference" by School Band & Orchestra magazine

THE FLAME OF FORTITUDE

MARK LORTZ (ASCAP)

FANFAREBroadly $\text{♩} = 88$

Piccolo

Flute 1

Flute 2

Oboe

Bassoon

Clarinet in B \flat 1

Clarinet in B \flat 2-3

Bass Clarinet

Alto Sax 1-2

Tenor Sax

Baritone Sax

Trumpet in B \flat 1

Trumpet in B \flat 2-3

Horn in F 1-2

Trombone 1

Trombone 2-3

Baritone (B.C.)/Euphonium

Tuba

Timpani

Mallet Percussion 1
(1 Player: Bells and Marimba)

Mallet Percussion 2
(1 Player: Chimes, Xylophone)

Percussion 1
(2 Players:
Player 1: Snare Drum,
4 Tom Toms, Hi-Hat
Player 2: Bass Drum)

Percussion 2
(2 Players:
Suspended Cymbal, Crash Cymbals,
Tambourine, Gong, Wind Chimes)

II

Picc.

FL. 1

FL. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2-3

B. Cl.

A. Sx. 1-2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1-2

Tbn. 1

Tbn. 2-3

Bar./Euph.

Tuba

Tim.

Mlt. Perc. 1
(1 Player: Bells & Mar.)

Mlt. Perc. 2
(1 Player: Chimes, Xylophone)

Perc. 1
(S. Dr., 4 Tom Toms, Hi-Hat & B. Dr.)

Perc. 2
(Sus. Cym., Cr. Cyms., Tamb., Gong, W. Chms.)

Picc.
 FL. 1
 FL. 2
 Ob.
 Bsn.
 B♭ Cl. 1
 B♭ Cl. 2-3
 B. Cl.
 A. Sx. 1-2
 T. Sx.
 B. Sx.
 B♭ Tpt. 1
 B♭ Tpt. 2-3
 Hn. 1-2
 Tbn. 1
 Tbn. 2-3
 Bar./Euph.
 Tuba
 Timp.
 Mlt. Perc. 1
 (1 Player: Bells & Mar.)
 Mlt. Perc. 2
 (1 Player: Chimes, Xylophone)
 Perc. 1
 (S. Dr., 4 Tom Toms, Hi-Hat & B. Dr.)
 Perc. 2
 Sus. Cym., Cr. Cyms., Tamb., Gong, W. Chms.)

rit.
 Picc.
 FL. 1
 FL. 2
 Ob.
 Bsn.
 B♭ Cl. 1
 B♭ Cl. 2-3
 B. Cl.
 A. Sx. 1-2
 T. Sx.
 B. Sx.
 B♭ Tpt. 1
 B♭ Tpt. 2-3
 Hn. 1-2
 Tbn. 1
 Tbn. 2-3
 Bar./Euph.
 Tuba
 Timp.
 Mlt. Perc. 1
 (1 Player: Bells & Mar.)
 Mlt. Perc. 2
 (1 Player: Chimes, Xylophone)
 Perc. 1
 (S. Dr., 4 Tom Toms, Hi-Hat & B. Dr.)
 Perc. 2
 Sus. Cym., Cr. Cyms., Tamb., Gong, W. Chms.)

MAY 14, 1880

21 Molto Allegro $\text{♩} = 160$

Picc.

FL. 1 *Train Whistle*

FL. 2 *Train Whistle*

Ob.

Bsn.

B. Cl. 1

B. Cl. 2-3

B. Cl.

A. Sx. 1-2

T. Sx.

B. Sx.

B. Tpt. 1

B. Tpt. 2-3

Hn. 1-2

Tbn. 1

Tbn. 2-3

Bar./Euph.

Tuba

Timp.

Mrb.

Mlt. Perc. 2
(1 Player: Chimes, Xylophone)

Perc. 1
(S. Dr., 4 Tom Toms, Hi-Hat & B. Dr.)

Perc. 2
Sus. Cym., Cr. Cyms., Tamb., Gong, W. Chms.)

Marimba - Hard Mallets

Train Bell

Picc.
 FL. 1
 FL. 2
 Ob.
 Bsn.
 B♭ Cl. 1
 B♭ Cl. 2-3
 B. Cl.
 A. Sx. 1-2
 T. Sx.
 B. Sx.
 B♭ Tpt. 1
 B♭ Tpt. 2-3
 Hn. 1-2
 Tbn. 1
 Tbn. 2-3
 Bar./Euph.
 Tuba
 Timp.
 Mrb.
 Mlt. Perc. 2
 (Player: Chimes, Xylophone)
 Perc. 1
 (S. Dr., 4 Tom Toms, Hi-Hat & B. Dr.)
 Perc. 2
 Sus. Cym., Cr. Cyms., Tamb., Gong, W. Chms.

38

Picc.

FL. 1

FL. 2

Ob.

Bsn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

A. Sx. 1-2

T. Sx.

B. Sx.

Bb Tpt. 1

Bb Tpt. 2-3

Hn. 1-2

Tbn. 1

Tbn. 2-3

Bar./Euph.

Tuba

Timp.

Mrb.

Mlt. Perc. 2
(1 Player: Chimes, Xylophone)

Perc. 1
(S. Dr., 4 Tom Toms,
Hi-Hat & B. Dr.)

Perc. 2
(Sus. Cym., Cr. Cyms.,
Tamb., Gong, W. Chms.)

mf — *ffz*

f

mf

mf — *ffz*

p — *ff*

p — *ff*

fp — *ff*

fp — *ff*

fp — *ff*

fp — *ff*

ffz

f — *ff*

ffz *mf*

Gong

Sus. Cym.

f

47

Picc.

FL. 1

FL. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2-3

B. Cl.

A. Sx. 1-2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1-2

Tbn. 1

Tbn. 2-3

Bar./Euph.

Tuba

Timp.

Mrb.

Mlt. Perc. 2
(1 Player: Chimes, Xylophone)

Perc. 1
(S. Dr., 4 Tom Toms,
Hi-Hat & B. Dr.)

Perc. 2
Sus. Cym., Cr. Cyms,
Tamb., Gong, W. Chms.)

55

Score - Page - 8

59

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2-3

B. Cl.

A. Sx. 1-2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1-2

Tbn. 1

Tbn. 2-3

Bar./Euph.

Tuba

Tim.

Mrb.

Mlt. Perc. 2
(1 Player: Chimes, Xylophone)

Perc. 1
(S. Dr., 4 Tom Toms,
Hi-Hat & B. Dr.)

Perc. 2
(Sus. Cym., Cr. Cyms.,
Tamb., Gong, W. Chms.)

79

Picc.

Fl. 1 *ff*

Fl. 2 *ff*

Ob.

Bsn. *f* *mf*

B♭ Cl. 1 *f* *mf* *f* *mf* *f*

B♭ Cl. 2-3 *f* *mf* *f* *mf* *f*

B. Cl. *mf*

A. Sx. 1-2 *mf*

T. Sx. *mf*

B. Sx. *mf*

B♭ Tpt. 1 *p* *f* *p* *p* *f*

B♭ Tpt. 2-3 *p* *f* *p* *p* *f*

Hn. 1-2 *f* *p* *f* *p* *f*

Tbn. 1 *f* *mf* *f* *mf* *f*

Tbn. 2-3 *< f* *mf* *>* *mf* *>* *mf* *>* *mf* *>* *mf* *>* *mf* *>* *mf*

Bar./Euph. *< f* *mf* *>* *mf* *>* *mf* *>* *mf* *>* *mf* *>* *mf* *>* *mf*

Tuba *mf* *v* *mf* *v*

Timp. *f* *mp* SOS Bells - Plastic Mallets *mf*

Mrb.

Mlt. Perc. 2 (1 Player: Chimes, Xylophone)

Perc. 1 (S. Dr., 4 Tom Toms, Hi-Hat & B. Dr.) *f* *mp* *f* *mf*

Perc. 2 Sus. Cym., Cr. Cym., Tamb., Gong, W. Chms.) *f*

87

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2-3

B. Cl.

A. Sx. 1-2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1-2

Tbn. 1

Tbn. 2-3

Bar./Euph.

Tuba

Tim.

Mlt. Perc. 1
(1 Player: Bells & Mar.)

Mlt. Perc. 2
(1 Player: Chimes, Xylophone)

Perc. 1
(S. Dr., 4 Tom Toms,
Hi-Hat & B. Dr.)

Perc. 2
(Sus. Cym., Cr. Cyms.,
Tamb., Gong, W. Chms.)

Sus. Cym.

95 Pesante rit.

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2-3

B. Cl.

A. Sx. 1-2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1-2

Tbn. 1

Tbn. 2-3

Bar./Euph.

Tuba

Timp.

Mlt. Perc. 1
(1 Player: Bells & Mar.)

Mlt. Perc. 2
(1 Player: Chimes, Xylophone)

Perc. 1
(S. Dr., 4 Tom Toms,
Hi-Hat & B. Dr.)

Perc. 2
Sus. Cym., Cr. Cyms,
Tamb., Gong, W. Chms.)

109 Majestic ♩ = 80

117 Allargando ♩ = 84

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2-3

B. Cl.

A. Sx. 1-2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1-2

Tbn. 1

Tbn. 2-3

Bar./Euph.

Tuba

Timp.

Mlt. Perc. 1
(1 Player: Bells & Mar.)

Mlt. Perc. 2
(1 Player: Chimes, Xylophone)

Perc. 1
(S. Dr., 4 Tom Toms,
Hi-Hat & B. Dr.)

Wind Chimes

Sus. Cym.

+ Cr. Cyms.

Perc. 2
Sus. Cym., Cr. Cym.,
Tamb., Gong, W. Chms.)

mf

p

Picc.
 Fl. 1
 Fl. 2
 Ob.
 Bsn.
 B♭ Cl. 1
 B♭ Cl. 2-3
 B. Cl.
 A. Sx. 1-2
 T. Sx.
 B. Sx.
 B♭ Tpt. 1
 B♭ Tpt. 2-3
 Hn. 1-2
 Tbn. 1
 Tbn. 2-3
 Bar./Euph.
 Tuba
 Timp.
 Mlt. Perc. 1
 (1 Player: Bells & Mar.)
 Mlt. Perc. 2
 (1 Player: Chimes, Xylophone)
 Perc. 1
 (S. Dr., 4 Tom Toms,
 Hi-Hat & B. Dr.)
 Perc. 2
 Sus. Cym., Ct. Cyms.,
 Tamb., Gong, W. Chms.)

rit.

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2-3

B. Cl.

A. Sx. 1-2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1-2

Tbn. 1

Tbn. 2-3

Bar./Euph.

Tuba

Timp.

Mlt. Perc. 1
(1 Player: Bells & Mar.)

Mlt. Perc. 2
(1 Player: Chimes, Xylophone)

Perc. 1
(S. Dr., 4 Tom Toms,
Hi-Hat & B. Dr.)

Perc. 2
(Sus. Cym., Cr. Cyms,
Tamb., Gong, W. Chms.)

REBUILDING MILTON

128 Energized $\text{♩} = 144$

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2-3

B. Cl.

A. Sx. 1-2

T. Sx.

B. Sx.

This section of the musical score covers the first ten staves. It includes parts for Picc., Fl. 1, Fl. 2, Ob., Bsn., B♭ Cl. 1, B♭ Cl. 2-3, B. Cl., A. Sx. 1-2, T. Sx., and B. Sx. The instrumentation consists primarily of woodwind and brass instruments. The dynamics are mostly piano (p) or mezzo-forte (mf). Measures 1-4 show sustained notes and eighth-note patterns. Measures 5-8 feature sixteenth-note patterns. Measures 9-12 return to eighth-note patterns.

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1-2

Tbn. 1

Tbn. 2-3

Bar./Euph.

Tuba

This section covers staves 11 through 18. It includes parts for B♭ Tpt. 1, B♭ Tpt. 2-3, Hn. 1-2, Tbn. 1, Tbn. 2-3, Bar./Euph., and Tuba. The dynamics remain mostly piano (p). Measures 11-14 show sustained notes and eighth-note patterns. Measures 15-18 feature sixteenth-note patterns.

Change to: F-Bb-Db-Eb

Tim.

Marimba - Hard Mallets

Mrb.

Mlt. Perc. 2
(1 Player: Chimes, Xylophone)

Perc. 1
(S. Dr., 4 Tom Toms,
Hi-Hat & B. Dr.)

Perc. 2
Sus. Cym., Cr. Cyms.,
Tamb., Gong, W. Chms.)

This section covers staves 19 through 25. It includes parts for Tim., Marimba (Hard Mallets), Mrb., Mlt. Perc. 2 (1 Player: Chimes, Xylophone), Perc. 1 (S. Dr., 4 Tom Toms, Hi-Hat & B. Dr.), and Perc. 2 (Sus. Cym., Cr. Cyms., Tamb., Gong, W. Chms.). The dynamics are mostly piano (p) or mezzo-forte (mf). Measures 19-22 show eighth-note patterns. Measures 23-25 feature sixteenth-note patterns.

Picc.

Fl. 1

Fl. 2

Ob. *mf*

Bsn.

B♭ Cl. 1

B♭ Cl. 2-3

B. Cl.

A. Sx. 1-2

T. Sx.

B. Sx.

B♭ Tpt. 1 *mf*

B♭ Tpt. 2-3 *mf*

Hn. 1-2

Tbn. 1

Tbn. 2-3

Bar./Euph.

Tuba

Timpani

Mrb. *mp*

Mlt. Perc. 2
(1 Player: Chimes, Xylophone)

Perc. 1
(S. Dr., 4 Tom Toms,
Hi-Hat & B. Dr.)

Perc. 2
Sus. Cym., Cr. Cyms.,
Tamb., Gong, W. Chms.)

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2-3

B. Cl.

A. Sx. 1-2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1-2

Tbn. 1

Tbn. 2-3

Bar./Euph.

Tuba

Timp.

Mrb.

Mlt. Perc. 2
(1 Player: Chimes, Xylophone)

Perc. 1
(S. Dr., 4 Tom Toms,
Hi-Hat & B. Dr.)

Perc. 2
Sus. Cym., Cr. Cyms,
Tamb., Gong, W. Chms.)

Picc.
 Fl. 1
 Fl. 2
 Ob.
 Bsn.
 B♭ Cl. 1
 B♭ Cl. 2-3
 B. Cl.
 A. Sx. 1-2
 T. Sx.
 B. Sx.
 B♭ Tpt. 1
 B♭ Tpt. 2-3
 Hn. 1-2
 Tbn. 1
 Tbn. 2-3
 Bar./Euph.
 Tuba
 Timp.
 Mlt. Perc. 1
 (1 Player: Bells & Mar.)
 Mlt. Perc. 2
 (1 Player: Chimes, Xylophone)
 Perc. 1
 (S. Dr., 4 Tom Toms,
 Hi-Hat & B. Dr.)
 Perc. 2
 Sus. Cym., Cr. Cymns,
 Tamb., Gong, W. Chms.)

[151]

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2-3

B. Cl.

A. Sx. 1-2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1-2

Tbn. 1

Tbn. 2-3

Bar./Euph.

Tuba

Tim.

Mlt. Perc. 1
(1 Player: Bells & Mar.)

Mlt. Perc. 2
(1 Player: Chimes, Xylophone)

Perc. 1
(S. Dr., 4 Tom Toms,
Hi-Hat & B. Dr.)

Perc. 2
Sus. Cym., Ct. Cyms.
Tamb., Gong, W. Chms.)

Picc.
 Fl. 1
 Fl. 2
 Ob.
 Bsn.
 B♭ Cl. 1
 B♭ Cl. 2-3
 B. Cl.
 A. Sx. 1-2
 T. Sx.
 B. Sx.
 B♭ Tpt. 1
 B♭ Tpt. 2-3
 Hn. 1-2
 Tbn. 1
 Tbn. 2-3
 Bar./Euph.
 Tuba
 Timp.
 Mlt. Perc. 1
 (1 Player: Bells & Mar.)
 Mlt. Perc. 2
 (1 Player: Chimes, Xylophone)
 Perc. 1
 (S. Dr., 4 Tom Toms,
 Hi-Hat & B. Dr.)
 Perc. 2
 Sus. Cym., Cr. Cyms,
 Tamb., Gong, W. Chms.)

163

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2-3

B. Cl.

A. Sx. 1-2

T. Sx.

B. Sx.

B♭ Ptp. 1

B♭ Ptp. 2-3

Hn. 1-2

Tbn. 1

Tbn. 2-3

Bar./Euph.

Tuba

Timp.

Mlt. Perc. 1
(1 Player: Bells & Mar.)

Mlt. Perc. 2
(1 Player: Chimes, Xylophone)

Perc. 1
(S. Dr., 4 Ton Toms,
Hi-Hat & B. Dr.)

Perc. 2
Sus. Cym., Cr. Cyms.
Tamb., Gong, W. Chms.)

rit.

170 Majestic ♩ = 80
 Picc. *f*
 Fl. 1 *f*
 Fl. 2 *f*
 Ob. *f*
 Bsn. *f*
 B♭ Cl. 1 *f*
 B♭ Cl. 2-3 *f*
 B. Cl. *f*
 A. Sx. 1-2 *f*
 T. Sx. *f*
 B. Sx. *f*
 B♭ Tpt. 1 *f*
 B♭ Tpt. 2-3 *f*
 Hn. 1-2 *f*
 Tbn. 1 *f*
 Tbn. 2-3 *f*
 Bar./Euph. *f*
 Tuba *f*
 Timp. *f*
 Mlt. Perc. 1
 (1 Player: Bells & Mar.)
 Mlt. Perc. 2
 (1 Player: Chimes, Xylophone)
 Perc. 1
 (S. Dr., 4 Tom Toms,
 Hi-Hat & B. Dr.)
 Perc. 2
 (Sus. Cym., Cr. Cyms.,
 Tamb., Gong, W. Chms.)
 Gong
rit.
174 Molto Allegro ♩ = 160
 Gong

Picc.
 Fl. 1
 Fl. 2
 Ob.
 Bsn.
 B♭ Cl. 1
 B♭ Cl. 2-3
 B. Cl.
 A. Sx. 1-2
 T. Sx.
 B. Sx.
 B♭ Tpt. 1
 B♭ Tpt. 2-3
 Hn. 1-2
 Tbn. 1
 Tbn. 2-3
 Bar./Euph.
 Tuba
 Timp.
 Mlt. Perc. 1
 Mlt. Perc. 2
 (1 Player: Bells & Mar.)
 (Player: Chimes, Xylophone)
 Perc. 1
 (S. Dr., 4 Tom Toms,
 Hi-Hat & B. Dr.)
 Perc. 2
 (Sus. Cym., Cr. Cyms,
 Tamb., Gong, W. Chms.)

Picc.
 Fl. 1
 Fl. 2
 Ob.
 Bsn.
 B♭ Cl. 1
 B♭ Cl. 2-3
 B♭ Cl.
 A. Sx. 1-2
 T. Sx.
 B. Sx.
 B♭ Tpt. 1
 B♭ Tpt. 2-3
 Hn. 1-2
 Tbn. 1
 Tbn. 2-3
 Bar./Euph.
 Tuba
 Timp.
 Mlt. Perc. 1
 (1 Player: Bells & Mar.)
 Mlt. Perc. 2
 (1 Player: Chimes, Xylophone)
 Perc. 1
 (S. Dr., 4 Tom Toms,
 Hi-Hat & B. Dr.)
 Perc. 2
 (Sus. Cym., Cr. Cyms,
 Tamb., Gong, W. Chms.)

Picc. *f*
 Fl. 1 *f*
 Fl. 2 *f*
 Ob. *f*
 Bsn.
 Bb Cl. 1 *f*
 Bb Cl. 2-3 *f*
 B. Cl.
 A. Sx. 1-2 *f*
 T. Sx. *f*
 B. Sx. *f*
 Bb Tpt. 1 *f*
 Bb Tpt. 2-3 *f*
 Hn. 1-2 *f*
 Tbn. 1 *f*
 Tbn. 2-3 *f*
 Bar./Euph. *f*
 Tuba
 Timp. *f*
 Mlt. Perc. 1
 (1 Player: Bells & Mar.)
 Mlt. Perc. 2
 (1 Player: Chimes, Xylophone)
 Perc. 1
 (S. Dr., 4 Tom Toms,
 Hi-Hat & B. Dr.)
 Gong
 Perc. 2
 Sus. Cym., Cr. Cyms,
 Tamb., Gong, W. Chms.)

mf *f* *mf* *f*

Conductor's Score

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2-3

B. Cl.

A. Sx. 1-2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1-2

Tbn. 1

Tbn. 2-3

Bar./Euph.

Tuba

Tim.

Mit. Perc. 1
(1 Player: Bells & Mar.)

Mit. Perc. 2
(1 Player: Chimes, Xylophone)

Perc. 1
(S. Dr., 4 Tom Toms,
Hi-Hat & B. Dr.)

Perc. 2
Sus. Cym., Cr. Cyms.,
Tamb., Gong, W. Chms.)