

## Das Werk

Der Bezeichnung Sphären (Mehrzahl) lag die geozentrische Vorstellung zugrunde, dass das Himmelsgewölbe aus konzentrischen durchsichtigen kristallinen Kugelschalen in verschiedenem Abstand besteht, die sich unterschiedlich drehen und an die Sterne angeheftet sind. Das Werk «Spheres», auf deutsch «Hüllen», versucht eben dies musikalisch zu beschreiben.

Am Anfang wird mit einer kraftvollen Fanfare die Erde (Erdhülle) beschrieben. Danach folgt, nach einer aufwühlenden Überleitung, die Beschreibung der Leere der einzelnen Sphären. Takt für Takt entsteht nun, nach Pythagoras` Theorie, dass die sich drehenden Sphären eine «himmlische» Musik erzeugen, aus der Klangfläche ein Puls und eine Melodie. Der Aufbau endet in einem fulminanten Allegro, welches versinnbildlicht, dass die Sphären, obschon jede als Einzelne selbständig, im Gesamten Universum eine Einheit bilden.

Das Werk wurde von der Jugendmusik Ostermundigen der Firma Ziswiler Recycling AG als Dank für die äusserst grosszügige finanzielle Unterstützung gewidmet.

## Ausführung

### **Thunderstorm, Takt 64:**

Je zwei grosse Trommeln und Floor Toms werden ums Publikum (Floor Tom: vorne rechts + links; Bass Drum: hinten rechts + links) aufgestellt und vermitteln so einen Surround-Effekt.

### **1. Percussion Sounds, Takt 70:**

Geräuschkulisse von Hängebecken, Timpani, Wave Drum etc.

### **2. Mallets, Takt 72:**

Vibraphone setzt ein

### **3. Conga/Bongo, Takt 73:**

Conga und/oder Bongos in freier Improvisation

### **4. Sing, Takt 74:**

Die um das Publikum herum positionierten Musikanten beginnen die reine Quinte zu summen (allenfalls auch einige welche spielen).

### **5. Drums, Takt 75:**

Das Drumset setzt ein, zuerst spärlich auf Becken und Toms, danach vielleicht sich steigend in einen Groove. Vielleicht aber auch nicht

### **6. Hold on, Takt 76:**

Der vom Drumset aufgebaute Puls ebt ab, das konstante Tempo wird vorbereitet.

### **7. In Time, Takt 77:**

Nun beginnen die Röhrenglocken zur bestehenden Klangfläche (Gesang +Perkussion) mit dem Thema. Bei jeder Wiederholung beginnen weitere Instrumente zu spielen (Beispiel: 1. Röhrenglocken, 2. Drum Set, 3. tiefes Blech, 4. hohes Blech)

### **Allegro, Takt 83**

Ab hier wieder in konstantem Tempo wie notiert.

# SPHERES

Mario Bürki

based upon a theme by Stefan Kurzo

Majestically (ca.  $\text{♩} = 80$ )

1st Flute  
2nd Flute  
Oboe  
Bassoon  
1st Clarinet Bb  
2nd Clarinet Bb  
3rd Clarinet Bb  
Bass Clarinet Bb  
1st Alto Saxophone Eb  
2nd Alto Saxophone Eb  
Tenorsaxophone Bb  
Baritonsaxophone Eb  
1st Trumpet Bb  
2nd Trumpet Bb  
3rd Trumpet Bb  
1st & 3rd Horn F  
2nd & 4th Horn F  
1st Trombone C  
2nd Trombone C  
3rd Trombone C  
Euphonium  
Tuba  
Bass Guitar  
Percussion 1 (Timp.)  
Percussion 2 (Drum Set)  
Percussion 3 (Tam Tam)  
Percussion 4 (B.D.)  
Percussion 5 (C.C.)  
Percussion 6 (Xylophone)  
Percussion 7 (Vibraphone)



13 14 rit. . . . 15 Lento (ca. ♩=68) 16 17 Solo 18 19 20

1st Fl. *mp*

Fl.

Ob.

Bssn. *mf*

1st Cl.

2nd Cl.

3rd Cl.

Bkl. *mf* *p*

1st Asax. *p*

2nd Asax. *p*

Tsax. *p*

Barsax. *mf* *p*

1st Trp. *mf* Solo

2nd Trp.

3rd Trp.

1st & 3rd Hrn. *mf*

2nd & 4th Hrn. *mf*

1st Trb. *mf*

2nd Trb. *mf*

3rd Trb. *mf*

Euph. *mf*

Tb. *mf*

Bass *mf*

Perc. 1 *mf*

Perc. 2

Perc. 3 Mark Tree *p*

Perc. 4

Perc. 5 S.C. *p* *mf*

Perc. 6

Perc. 7 soft mallets *p*

21 22 23 24 25 26 27

1st Fl. *f* *all*

Fl. *f*

Ob. *f*

Bssn. *f*

1st Cl. *f*

2nd Cl. *f*

3rd Cl. *f*

Bkl. *f*

1st Asax. *f*

2nd Asax. *f*

Tsax. *f*

Barsax. *f*

1st Trp. *f* *all*

2nd Trp. *f*

3rd Trp. *f*

1st & 3rd Hrn. *f*

2nd & 4th Hrn. *f*

1st Trb. *f*

2nd Trb. *f*

3rd Trb. *f*

Euph. *f*

Tb. *f*

Bass *f*

Perc. 1 *fp* *f*

Perc. 2 *f*

Perc. 3

Perc. 4

Perc. 5 S.C. *pp*

Perc. 6 *pp* *f*

Perc. 7 *f*



This page of a musical score covers measures 34 through 38. The instrumentation includes:

- Flutes: 1st Fl., Fl., and Ob. (Oboe), all playing a melodic line starting in measure 38 with a forte (*f*) dynamic and the instruction "all".
- Clarinets: 1st Cl., 2nd Cl., and 3rd Cl., playing a similar melodic line starting in measure 37 with a mezzo-forte (*mf*) dynamic.
- Woodwinds: Bkl. (Bassoon), 1st Asax. (Alto Saxophone), 2nd Asax., Tsax. (Tenor Saxophone), and Barsax. (Baritone Saxophone), all playing accompaniment parts.
- Brass: 1st Trp., 2nd Trp., and 3rd Trp. (Trumpets) playing a melodic line starting in measure 37 with a mezzo-forte (*mf*) dynamic. 1st & 3rd Hrn. (Horns) and 2nd & 4th Hrn. are also present.
- String Ensemble: 1st Trb., 2nd Trb., and 3rd Trb. (Trombones) playing a rhythmic accompaniment. Euph. (Euphonium) and Tb. (Tuba) are also present.
- Percussion: Perc. 1, Perc. 2, Perc. 3, Perc. 4, Perc. 5, Perc. 6, and Perc. 7. Perc. 2 and Perc. 4 play a steady rhythmic pattern. Perc. 5 has a section marked "S.C." (Sustained Cymbal) with dynamics *pp* and *mp*. Perc. 6 plays a melodic line starting in measure 38 with a forte (*f*) dynamic and the instruction "Xylo".

This page of a musical score, numbered 7, contains staves for various instruments. The woodwind section includes 1st Flute (Fl.), Flute (Fl.), Oboe (Ob.), Bassoon (Bssn.), 1st Clarinet (1st Cl.), 2nd Clarinet (2nd Cl.), 3rd Clarinet (3rd Cl.), Bassoon (Bkl.), 1st Alto Saxophone (1st Asax.), 2nd Alto Saxophone (2nd Asax.), Tenor Saxophone (Tsax.), and Baritone Saxophone (Barsax.). The brass section includes 1st Trumpet (1st Trp.), 2nd Trumpet (2nd Trp.), 3rd Trumpet (3rd Trp.), 1st and 3rd Horn (1st & 3rd Hrn.), 2nd and 4th Horn (2nd & 4th Hrn.), 1st Trombone (1st Trb.), 2nd Trombone (2nd Trb.), 3rd Trombone (3rd Trb.), Euphonium (Euph.), and Tuba (Tb.). The string section includes Bass (Bass). The percussion section includes Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Percussion 4 (Perc. 4), Percussion 5 (Perc. 5), Percussion 6 (Perc. 6), and Percussion 7 (Perc. 7). The score features dynamic markings such as *fp*, *f*, and *ff*, and includes rehearsal marks for measures 39, 40, 41, 42, and 43. A box containing the number 42 is located at the top of the page.

This page of a musical score, numbered 8, covers measures 44 through 48. The instrumentation includes:

- 1st Fl.
- Fl.
- Ob.
- Bsn.
- 1st Cl.
- 2nd Cl.
- 3rd Cl.
- Bkl.
- 1st Asax.
- 2nd Asax.
- Tsax.
- Barsax.
- 1st Trp.
- 2nd Trp.
- 3rd Trp.
- 1st & 3rd Hrn.
- 2nd & 4th Hrn.
- 1st Trb.
- 2nd Trb.
- 3rd Trb.
- Euph.
- Tb.
- Bass
- Perc. 1
- Perc. 2
- Perc. 3
- Perc. 4
- Perc. 5
- Perc. 6
- Perc. 7

The score features various dynamics such as *f* (forte) and *mf* (mezzo-forte). The percussion section includes seven parts, with Perc. 2 and Perc. 4 showing rhythmic patterns. The woodwind and brass sections have complex melodic and harmonic lines, often with slurs and ties. The string section (Bsn., Cl., Trp., Hrn., Trb., Bass) provides a steady accompaniment. The page concludes with measure 48.

52 Majestically (ca. ♩=80)

49 50 51 rit. 52 53

1st Fl. *ff*

Fl. *ff*

Ob. *ff*

Bssn. *f* *ff*

1st Cl. *ff*

2nd Cl. *ff*

3rd Cl. *ff*

Bkl. *ff*

1st Asax. *ff*

2nd Asax. *ff*

Tsax. *f* *ff*

Barsax. *f* *ff*

1st Trp. *f*

2nd Trp. *f*

3rd Trp. *f*

1st & 3rd Hrn. *f*

2nd & 4th Hrn. *f*

1st Trb. *f*

2nd Trb. *f*

3rd Trb. *f*

Euph. *f* *ff*

Tb. *f* *ff*

Bass *f* *ff*

Perc. 1 *f* *ff*

Perc. 2 *f* *ff*

Perc. 3 Tam Tam *f*

Perc. 4 *f* *ff*

Perc. 5 *f*

Perc. 6 *ff* *f*

Perc. 7 *f*

This page of a musical score, numbered 10, covers measures 54 through 57. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The instruments listed on the left include 1st Fl., Fl., Ob., Bsn., 1st Cl., 2nd Cl., 3rd Cl., Bkl., 1st Asax., 2nd Asax., Tsax., Barsax., 1st Trp., 2nd Trp., 3rd Trp., 1st & 3rd Hrn., 2nd & 4th Hrn., 1st Trb., 2nd Trb., 3rd Trb., Euph., Tb., Bass, Perc. 1, Perc. 2, Perc. 3, Perc. 4, Perc. 5, Perc. 6, and Perc. 7. The score features various musical notations such as clefs, key signatures, time signatures, notes, rests, and dynamic markings like *ff*. Measure 54 is marked with a *ff* dynamic. Measure 55 contains a *ff* marking. Measure 56 has a *ff* marking. Measure 57 has a *ff* marking. There are also several *ff* markings in the Perc. 1 staff. The percussion section includes a specific instruction for Perc. 3: "go to backstage Bass Drum!". The score is written in a single system with multiple staves per instrument.

1st Fl. *ff*

Fl. *ff*

Ob. *ff*

Bssn. *f* *cresc.* *ff*

1st Cl. *f* *cresc.* *ff*

2nd Cl. *f* *cresc.* *ff*

3rd Cl. *f* *cresc.* *ff*

Bkl. *f* *cresc.* *ff*

1st Asax. *f* *cresc.* *ff*

2nd Asax. *f* *cresc.* *ff*

Tsax. *f* *cresc.* *ff*

Barsax. *f* *cresc.* *ff*

1st Trp. *f* *cresc.* *ff*

2nd Trp. *f* *cresc.* *ff*

3rd Trp. *f* *cresc.* *ff*

1st & 3rd Hrn. *f* *cresc.* *ff*

2nd & 4th Hrn. *f* *cresc.* *ff*

1st Trb. *f* *cresc.* *ff*

2nd Trb. *f* *cresc.* *ff*

3rd Trb. *f* *cresc.* *ff*

Euph. *f* *cresc.* *ff*

Tb. *f* *cresc.* *ff*

Bass *f* *cresc.* *ff*

Perc. 1 *f* *cresc.* *ff*

Perc. 2 *f* *ff*

Perc. 3

Perc. 4

Perc. 5 S.C. *ff*

Perc. 6 Glock. *ff*

Perc. 7 go to backstage Bass Drum!

64 Thunderstorm (in free Tempo)

repeat ad lib

1. Percussion Sounds (in free Tempo)

70 Percussion Atmosphere

72 +Mallets

73 +Conga/Bongo

Musical score for orchestral instruments from measure 64 to 73. The instruments listed on the left are: 1st Fl., Fl., Ob., Bssn., 1st Cl., 2nd Cl., 3rd Cl., Bkl., 1st Asax., 2nd Asax., Tsax., Barsax., 1st Trp., 2nd Trp., 3rd Trp., 1st & 3rd Hrn., 2nd & 4th Hrn., 1st Trb., 2nd Trb., 3rd Trb., Euph., Tb., and Bass. Each instrument part consists of a staff with a treble or bass clef, a key signature of one flat, and a common time signature. The notation includes rests and dynamic markings such as *p* and *f*. A vertical double bar line is placed at the end of measure 68, indicating the start of the 'repeat ad lib' section.

Percussion score for measures 64 to 73, labeled Perc. 1 through Perc. 7. The parts include:

- Perc. 1: Reversed Cymbal on Timpani
- Perc. 2: Floor Tom (stage right)
- Perc. 3: B.D. Left offstage, Floor Tom (stage left), Rain stick
- Perc. 4: S.C., Bongos + Congas Impro
- Perc. 5: S.C.
- Perc. 6: Ocean Drum
- Perc. 7: B.D. right offstage, Vibraphone

The score uses various rhythmic notations including eighth and sixteenth notes, rests, and dynamic markings such as *p*, *f*, and *sfz*. A vertical double bar line is placed at the end of measure 68.

74 +sing 75 +Drums 76 Hold on 77 2. In Time

repeat several times

78 79 80

1st Fl. *mmh* *sing: C + G*

Fl. *mmh* *sing: C + G*

Ob. *mmh* *sing: C + G*

Bssn. *mmh* *sing: C + G*

1st Cl. *mmh* *sing: C + G*

2nd Cl. *mmh* *sing: C + G*

3rd Cl. *mmh* *sing: C + G*

Bkl. *mmh* *sing: C + G*

1st Asax. *mmh* *sing: C + G*

2nd Asax. *mmh* *sing: C + G*

Tsax. *mmh* *sing: C + G*

Barsax. *mmh* *sing: C + G*

1st Trp. *mmh* *sing: C + G* *f* play one repeat after low brass *cresc. poco a poco*

2nd Trp. *mmh* *sing: C + G* *f* play one repeat after low brass *cresc. poco a poco*

3rd Trp. *mmh* *sing: C + G* *f* play one repeat after low brass *cresc. poco a poco*

1st & 3rd Hrn. *mmh* *sing: C + G* *f* play one repeat after low brass *cresc. poco a poco*

2nd & 4th Hrn. *mmh* *sing: C + G* *f* play one repeat after low brass *cresc. poco a poco*

1st Trb. *mmh* *sing: C + G* *p 4f* play one repeat before trumpets *cresc. poco a poco*

2nd Trb. *mmh* *sing: C + G* *p 4f* play one repeat before trumpets *cresc. poco a poco*

3rd Trb. *mmh* *sing: C + G* *p 4f* play one repeat before trumpets *cresc. poco a poco*

Euph. *mmh* *sing: C + G* *p 4f* play one repeat before trumpets *cresc. poco a poco*

Tb. *mmh* *sing: C + G* *p 4f* play one repeat before trumpets *cresc. poco a poco*

Bass *mmh* *sing: C + G* *p 4f* play one repeat before trumpets *cresc. poco a poco*

Perc. 1 *mmh* *p 4f* *cresc. poco a poco*

Perc. 2 Drum Set Impro 2nd time *cresc. poco a poco*

Perc. 3 *cresc. poco a poco*

Perc. 4 *cresc. poco a poco*

Perc. 5 Tubular Bells *p* *cresc. poco a poco*

Perc. 6 *cresc. poco a poco*

Perc. 7 *cresc. poco a poco*

*p*

81 rit. . . . . 82 . . . . . 83 Allegro ♩=120

84

85

86

This page contains the musical score for measures 81 through 86. The score is divided into two main sections: the orchestral instruments (measures 81-83) and the percussion ensemble (measures 81-86).  
**Orchestral Instruments (Measures 81-83):** The woodwinds (Flute, Oboe, Bassoon, Clarinets, Saxophones) and strings (Trumpets, Horns, Trombones, Euphonium, Tuba, Bass) are shown with rests, indicating they are silent during this section. The brass instruments (Trumpets and Horns) have a dynamic marking of *f* (forte) at the beginning of measure 81.  
**Percussion Ensemble (Measures 81-86):** The percussion parts are more active. Percussion 1 (Perc. 1) has a dynamic marking of *f*. Percussion 2 (Perc. 2) plays a High Tom with a dynamic marking of *f*. Percussion 3 (Perc. 3) plays a B.D. (Bass Drum) with a dynamic marking of *f*. Percussion 4 (Perc. 4) plays a Floor Tom (2nd Time) with a dynamic marking of *f*. Percussion 5 (Perc. 5) has a dynamic marking of *f*. Percussion 6 (Perc. 6) has a dynamic marking of *f*. Percussion 7 (Perc. 7) has a dynamic marking of *f*. The percussion parts feature complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings of *f* throughout.

87

88

89

90

This page contains a musical score for measures 87 through 90. The score is organized into several systems of staves. The first system includes woodwinds: 1st Fl., Fl., Ob., and Bsn. The second system includes brass: 1st Cl., 2nd Cl., 3rd Cl., and Bkl. The third system includes saxophones: 1st Asax., 2nd Asax., Tsax., and Barsax. The fourth system includes trumpets: 1st Trp., 2nd Trp., and 3rd Trp. The fifth system includes horns: 1st & 3rd Hrn. and 2nd & 4th Hrn. The sixth system includes trombones: 1st Trb., 2nd Trb., and 3rd Trb. The seventh system includes Euph., Tb., and Bass. The eighth system includes Percussion 1, which has a melodic line starting with a forte (f) dynamic. The ninth system includes Percussion 2, 3, and 4, which play rhythmic patterns with accents and triplets. The tenth system includes Percussion 5, 6, and 7, which are currently silent.

91

92

93

94

This page contains the musical score for measures 91 through 94. The score is organized into several systems of staves. The first system includes woodwinds: 1st Fl., Fl., Ob., Bsn., 1st Cl., 2nd Cl., 3rd Cl., and Bkl. The second system includes saxophones: 1st Asax., 2nd Asax., Tsax., and Barsax. The third system includes brass: 1st Trp., 2nd Trp., 3rd Trp., 1st & 3rd Hrn., 2nd & 4th Hrn., 1st Trb., 2nd Trb., 3rd Trb., Euph., Tb., and Bass. The fourth system is for percussion, with seven parts: Perc. 1 (bass line), Perc. 2, 3, 4, 5, 6 (Xylo), and Perc. 7. Measures 91 and 92 are mostly blank for the woodwinds and brass, while the percussion parts have rhythmic patterns. Measure 93 shows some activity in Perc. 1 and Perc. 6. Measure 94 continues the percussion patterns. The score includes various musical notations such as clefs, time signatures, dynamics (p, f), and articulation marks.

95

1st Fl. *f*

Fl. *f*

Ob. *f*

Bsn. *f*

1st Cl. *f*

2nd Cl. *f*

3rd Cl. *f*

Bkl. *f*

1st Asax. *f*

2nd Asax. *f*

Tsax. *f*

Barsax. *f*

1st Trp. *f*

2nd Trp. *f*

3rd Trp. *f*

1st & 3rd Hrn. *f*

2nd & 4th Hrn. *f*

1st Trb. *f*

2nd Trb. *f*

3rd Trb. *f*

Euph. *f*

Tb. *f*

Bass *f*

Perc. 1 *f*

Perc. 2 *f* +fill

Perc. 3 *f*

Perc. 4 *f*

Perc. 5

Perc. 6 *f*

Perc. 7 *f*

96 97 98

99 100 101 102 103

1st Fl. *mf*

Fl. *mf*

Ob. *mf*

Bssn. *mf*

1st Cl. *mf*

2nd Cl. *mf*

3rd Cl. *mf*

Bkl. *mf*

1st Asax. *mf*

2nd Asax. *mf*

Tsax. *mf*

Barsax. *mf*

1st Trp.

2nd Trp.

3rd Trp.

1st & 3rd Hrn. *mf*

2nd & 4th Hrn. *mf*

1st Trb. *mf*

2nd Trb. *mf*

3rd Trb. *mf*

Euph.

Tb. *mf*

Bass *mf*

Perc. 1 *mf*

Perc. 2

Perc. 3 *mf*

Perc. 4 *mf*

Perc. 5

Perc. 6

Perc. 7



109 110 111 112 113 114

1st Fl.  
Fl.  
Ob.  
Bssn.  
1st Cl.  
2nd Cl.  
3rd Cl.  
Bkl.  
1st Asax.  
2nd Asax.  
Tsax.  
Barsax.  
1st Trp.  
2nd Trp.  
3rd Trp.  
1st & 3rd Hrn.  
2nd & 4th Hrn.  
1st Trb.  
2nd Trb.  
3rd Trb.  
Euph.  
Tb.  
Bass  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4  
Perc. 5  
Perc. 6  
Perc. 7

115

1st Fl. *f*

Fl. *f*

Ob. *f*

Bsn. *f*

1st Cl. *f*

2nd Cl. *f*

3rd Cl. *f*

Bkl. *f*

1st Asax. *f*

2nd Asax. *f*

Tsax. *f*

Barsax. *f*

1st Trp. *f*

2nd Trp. *f*

3rd Trp. *f*

1st & 3rd Hrn. *f*

2nd & 4th Hrn. *f*

1st Trb. *f*

2nd Trb. *f*

3rd Trb. *f*

Euph. *f*

Tb. *f*

Bass *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

Perc. 4 *f*

Perc. 5 *f*

Perc. 6 Xylo *f*

Perc. 7 *f*

116

117

118

119 120 121 122 123

1st Fl. *mf*

Fl. *mf*

Ob. *mf*

Bssn. *mf*

1st Cl. *mf*

2nd Cl. *mf*

3rd Cl. *mf*

Bkl. *mf*

1st Asax. *mf*

2nd Asax. *mf*

Tsax. *mf*

Barsax. *mf*

1st Trp.

2nd Trp.

3rd Trp.

1st & 3rd Hrn. *mf*

2nd & 4th Hrn. *mf*

1st Trb. *mf*

2nd Trb. *mf*

3rd Trb. *mf*

Euph.

Tb. *mf*

Bass *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mf*

Perc. 4 *mf*

Perc. 5

Perc. 6

Perc. 7

124 **125** 126 127 128 (repeat ad lib)

1st Fl.  
Fl.  
Ob.  
Bssn.  
1st Cl.  
2nd Cl.  
3rd Cl.  
Bkl.  
1st Asax.  
2nd Asax.  
Tsax.  
Barsax.  
1st Trp.  
2nd Trp.  
3rd Trp.  
1st & 3rd Hrn.  
2nd & 4th Hrn.  
1st Trb.  
2nd Trb.  
3rd Trb.  
Euph.  
Tb.  
Bass  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4  
Perc. 5  
Perc. 6  
Perc. 7

129

130

131

132

1st Fl.  
Fl.  
Ob.  
Bssn. *p* *cresc.*  
1st Cl. *mf* *cresc.*  
2nd Cl. *mf* *cresc.*  
3rd Cl. *mf* *cresc.*  
Bkl. *p* *cresc.*  
1st Asax. *p* *cresc.*  
2nd Asax. *p* *cresc.*  
Tsax. *p* *cresc.*  
Barsax. *p* *cresc.*  
1st Trp. *mf* *cresc.*  
2nd Trp. *mf* *cresc.*  
3rd Trp. *mf* *cresc.*  
1st & 3rd Hrn. *p* *cresc.*  
2nd & 4th Hrn. *p* *cresc.*  
1st Trb. *p* *cresc.*  
2nd Trb. *p* *cresc.*  
3rd Trb. *p* *cresc.*  
Euph. *p* *cresc.*  
Tb. *p* *cresc.*  
Bass *p* *cresc.*  
Perc. 1 *p* *cresc.*  
Perc. 2 *p* *cresc.*  
Perc. 3 *p* *cresc.*  
Perc. 4  
Perc. 5 *p* *cresc.*  
Perc. 6  
Perc. 7

133 134 135 136

1st Fl. *f*

Fl. *f*

Ob. *f*

Bssn. *f*

1st Cl. *f*

2nd Cl. *f*

3rd Cl. *f*

Bkl. *f*

1st Asax. *f*

2nd Asax. *f*

Tsax. *f*

Barsax. *f*

1st Trp. *f*

2nd Trp. *f*

3rd Trp. *f*

1st & 3rd Hrn. *f*

2nd & 4th Hrn. *f*

1st Trb. *f*

2nd Trb. *f*

3rd Trb. *f*

Euph. *f*

Tb. *f*

Bass *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

Perc. 4

Perc. 5 *f*

Perc. 6 *f*

Perc. 7 *f*

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1st Fl.  
Fl.  
Ob.  
Bssn.  
1st Cl.  
2nd Cl.  
3rd Cl.  
Bkl.  
1st Asax.  
2nd Asax.  
Tsax.  
Barsax.  
1st Trp.  
2nd Trp.  
3rd Trp.  
1st & 3rd Hrn.  
2nd & 4th Hrn.  
1st Trb.  
2nd Trb.  
3rd Trb.  
Euph.  
Tb.  
Bass  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4  
Perc. 5  
Perc. 6  
Perc. 7

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