

# *The Ninth Wave*

for Wind Ensemble

(full score)



Fall 2009  
Duration: 11 Minutes

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(b. 1989)

## PROGRAM NOTES

“The ninth wave” was originally a sailor’s term used to describe a single wave larger than all the others. They’re the stuff of legend—colossal, unpredictable, and indomitable, waves so big they look like massive walls of water behind deep holes in the sea. Few who have seen them have ever survived, and while a recent satellite study confirmed their existence, their cause remains utterly mysterious.

Russian painter Ivan Aivazovsky was impressed enough by sailors’ tales that he titled his 1850 masterpiece “The Ninth Wave.” It depicts a tiny group of people clinging to the mast of their wrecked ship, still stranded in the middle of a merciless sea. Completely indifferent to their struggle, a beautiful sunrise dominates the work, shining through the chaos and casting the brutal waves in a strangely positive light. The subject matter here is tragic—the sailors may very well face death—and yet the sunrise spells hope, the promise of another day to come. As viewers, we’re forced to confront this duality, somehow trying to reconcile the sailors’ plight with the overwhelming beauty of the seascape around them.

Aivazovsky’s work has been called “an ode to human daring in the face of the elements,” and that’s how I like to think of my piece, too. I used the painting as a loose source of narrative inspiration for this music—see if you can hear the storm gather at sea, the sailors nearly beating the elements, and the panic of their eventual shipwreck. As they’re left adrift, battered and totally alone, the piece sways with slow, ambiguous harmonies, leaving us to wonder what ultimately becomes of these men. Do they emerge alive, or does the sunrise offer nothing more than bitterly false hope? As you listen, I hope you’ll try to answer that question for yourself, thinking all the while about the awesome power of nature in all its violence and beauty.

—Nick DiBerardino

The Ninth Wave was written for the Princeton University Wind Ensemble and premiered in Richardson Auditorium at Alexander Hall on May 6, 2010.

## INSTRUMENTATION

Piccolo  
2 Flutes  
2 Oboes  
3 Clarinets  
Bass Clarinet  
Bassoon  
Contrabassoon

Alto Saxophone  
Tenor Saxophone  
Baritone Saxophone

3 Trumpets  
2 Horns  
2 Trombones  
Bass Trombone  
Euphonium  
Tuba

Percussion (4 players):

Timpani  
Snare Drum  
Bass Drum  
Suspended Cymbal  
Tam-tam  
4 Tom-toms  
Tubular Bells  
Vibraphone

Piano

# The Ninth Wave

Nick DiBerardino

**Ominous, with motion and energy**  $\text{♩} = 172$

Piccolo  
Flute 1 + 2  
Oboe 1 + 2  
Clarinet in B $\flat$  1  
Clarinet in B $\flat$  2 + 3  
Bass Clarinet in B $\flat$   
Bassoon  
Contrabassoon  
Alto Saxophone  
Tenor Saxophone  
Baritone Saxophone  
Trumpet in B $\flat$  1  
Trumpet in B $\flat$  2 + 3  
Horn in F 1 + 2  
Trombone 1 + 2  
Bass Trombone  
Euphonium  
Tuba  
Timpani  
Snare Drum  
Bass Drum  
Cymbals  
Tam-tam  
Tom-toms  
Tubular Bells  
Vibraphone  
Piano

**Repet. bold throughout**

<sup>°</sup> - These noteheads are an instruction to produce air tones. The players should softly finger these pitches while blowing air through their instruments (without generating subtones).

A

9

Picc.

Fl. 1 + 2

Ob. 1 + 2

Cl. 1

2 + 3

p

mp

B. Cl.

Bsn.

Cbsn.

Alto Sax.

3 3

p

3 3 3 3 3 3 3 3 3 3

Ten. Sax.

Bari. Sax.

p

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 2

Tbn. 1 + 2

B. Tbn.

Euph.

Tba.

Timp.

S. D.

B. D.

Cym.

T.-t.

Tom-t.

Tub. B.

Vib.

Pno.

Suspended cymbal, with felt sticks

ppp

ff

p

19

**B**

Picc.

Fl. 1 + 2

Ob. 1 + 2

Cl. 1

Cl. 2 + 3

B. Cl.

Bsn.

Cbsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 2

Tbn. 1 + 2

B. Tbn.

Euph.

Tba.

Timp.

S. D.

B. D.

Cym.

T.-t.

Tom-t.

Tub. B.

Vib.

Pno.





E

47

Picc.

Fl. 1 + 2

Ob. 1 + 2

Cl. 1

Cl. 2 + 3

B. Cl.

Bsn.

Cbsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

*mp cresc. poco a poco*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 2

Tbn. 1 + 2

B. Tbn.

Euph.

Tba.

*mf*

*mf*

*mf*

*f*

Timp.

S. D.

B. D.

Cym.

T.-t.

Tom-t.

Tub. B.

To Tam Tam

*mp*

*mf*

Vib.

*mp*

*mf*

Pno.

*mp*

*mf*

56

Picc. *mf*

Fl. 1 + 2 *mf*

Ob. 1 + 2 *mf*

Cl. 1 *mf*

Cl. 2 + 3

B. Cl.

Bsn. *mf*

Cbsn.

Alto Sax.

Ten. Sax. *f*

Bari. Sax.

**F**

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 2

Tbn. 1 + 2

B. Tbn.

Euph.

Tba. *mf*

*subito mp*

Timp. *mf*

S. D.

B. D. *p* *f*

Cym.

T.-t. *mp* *f*

To Cymbal

Tom-t. *mp* *f*

To Tom Toms

Tub. B.

Vib.

Pno. *f* *p* *mp* *mf f* *f* *p* *mp* *mf f* *mf*

\* *p*

67

Picc.

Fl. 1 + 2

Ob. 1 + 2

Cl. 1

Cl. 2 + 3

B. Cl.

Bsn.

Cbsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 2

Tbn. 1 + 2

B. Tbn.

Euph.

Tba.

Timp.

S. D.

B. D.

Cym.

T.-t.

Tom-t.

Tub. B.

Vib.

Pno.

78 **G**

Picc.

Fl. 1 + 2

Ob. 1 + 2

Cl. 1

Cl. 2 + 3

B. Cl.

Bsn.

Cbsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 2

Tbn. 1 + 2

B. Tbn.

Euph.

Tba.

Timp.

S. D.

B. D.

Cym.

T.-t.

Tom-t.

Tub. B.

Vib.

Pno.

89

Picc. *mf*

Fl. 1 + 2 *mf*

Ob. 1 + 2 *mf*

Cl. 1 *mf*

Cl. 2 + 3 *mf*

B. Cl.

Bsn. *mf*

Cbsn.

Alto Sax.

Ten. Sax. *mf*

Bari. Sax.

**H**

Tpt. 1

Tpt. 2 + 3 *mf*

Hn. 1 + 2 *mf*

Tbn. 1 + 2

B. Tbn.

Euph.

Tba. *mf*

Tim.

S. D.

B. D.

Cym. *pp*

To Snare *mp*

T-t.

Tom-t. *p*

Tub. B. *mf*

Vib.

Pno.

This musical score page contains three systems of music. The top system includes Picc., Flutes 1+2, Oboes 1+2, Clarinets 1, Clarinets 2+3, Bassoon, Bassoon/Corno, Alto Saxophone, Tenor Saxophone (marked mf), and Baritone Saxophone. The middle system includes Trombones 1, Trombones 2+3, Horns 1+2, Trombones 1+2, Bass Trombone, Euphonium, and Bass Trombone/Tuba. The bottom system includes Timpani, Snare Drum, Bass Drum, Cymbals (marked pp), Tom-tom (marked p), Tubas/Bass Drums (marked mf), Vibraphone, and Piano. Measure 89 shows mostly sustained notes and eighth-note patterns. Section H begins at the start of the second system, featuring dynamic changes and specific performance instructions like 'mute' and 'To Snare'.

100

Picc.

Fl. 1 + 2

Ob. 1 + 2

Cl. 1

Cl. 2 + 3

B. Cl.

Bsn.

Cbsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 2

Tbn. 1 + 2

B. Tbn.

Euph.

Tba.

Timp.

S. D.

B. D.

Cym.

T.-t.

Tom-t.

Tub. B.

Vib.

Pno.

*I*

Picc.

Fl. 1 + 2

Ob. 1 + 2

Cl. 1

Cl. 2 + 3

B. Cl.

Bsn.

Cbsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 2

Tbn. 1 + 2

B. Tbn.

Euph.

Tba.

Timp.

S. D.

B. D.

Cym.

T.-t.

Tom-t.

Tub. B.

Vib.

Pno.

*J*

118

To Tam Tam

To Bass Drum

To Tubular Bells

**K**

126

Picc.

Fl. 1 + 2

Ob. 1 + 2

Cl. 1

Cl. 2 + 3

B. Cl.

Bsn.

Cbsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 2

Bells Up  
Bells Down

Tbn. 1 + 2

B. Tbn.

Euph.

Tba.

Timp.

S. D.

B. D.

To Cymbal

Cym.

To Timpani

T-t.

p < mf > f

Tom-t.

Tub. B.

Vib.

pno.

**L**

156

This musical score page features a complex arrangement of woodwind and brass instruments. The woodwind section includes Picc., Fl. 1 + 2, Ob. 1 + 2, Cl. 1, Cl. 2 + 3, B. Cl., Bsn., Cbsn., Alto Sax., Ten. Sax., and Bari. Sax. The brass section includes Tpt. 1, Tpt. 2 + 3, Hn. 1 + 2, Tbn. 1 + 2, B. Tbn., Euph., and Tba. The instrumentation is divided into three staves: a top staff for woodwinds, a middle staff for brass, and a bottom staff for woodwinds. Measure 156 begins with a dynamic of *mp* for the woodwinds. The brass section enters with a dynamic of *p*. The woodwinds continue with eighth-note patterns, while the brass section provides harmonic support.

This continuation of the musical score page 156 includes the brass section (Tpt. 1, Tpt. 2 + 3, Hn. 1 + 2, Tbn. 1 + 2, B. Tbn., Euph., Tba.) and the percussion section (Timpani, S. D., B. D., Cym., T-t., Tom-t., Tub. B.). The brass section maintains a steady eighth-note pattern. The percussion section includes sustained notes on the timpani and cymbals, with a dynamic of *p* indicated.

This final continuation of the musical score page 156 includes the brass section (Tpt. 1, Tpt. 2 + 3, Hn. 1 + 2, Tbn. 1 + 2, B. Tbn., Euph., Tba.) and the percussion section (Timpani, S. D., B. D., Cym., T-t., Tom-t., Tub. B., Vib., Pno.). The brass section continues its eighth-note pattern. The percussion section includes sustained notes on the timpani and cymbals, with a dynamic of *mp* indicated.

145 **M**

154

Picc.

Fl. 1 + 2

Ob. 1 + 2

Cl. 1

Cl. 2 + 3

B. Cl.

Bsn.

Cbsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 2

Tbn. 1 + 2

B. Tbn.

Euph.

Tba.

Timp.

S. D.

B. D.

Cym.

T.-t.

Tom-t.

Tub. B.

Vib.

Pno.

*mp cresc. poco a poco*

*mp*

*mf*

*p*



19

P

176

Picc.

Fl. 1 + 2

Ob. 1 + 2

Cl. 1

Cl. 2 + 3

B. Cl.

Bsn.

Cbsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 2

Tbn. 1 + 2

B. Tbn.

Euph.

Tba.

Timp.

S. D.

B. D.

Cym.

T.-t.

Tom-t.

Tub. B.

Vib.

Pno.

*mf*

*mf*

*mf*

*mf*

*mf*

*f*

*ff*

*f*

*ff*

*f*

*ff*

*f*

*mf*

*p* *f*

*mp* *f*

To Tam Tam

*p* *mp* *mf* *f*



199

Picc.

Fl. 1 + 2

Ob. 1 + 2

Cl. 1

Cl. 2 + 3

B. Cl.

Bsn.

Cbsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 2

Tbn. 1 + 2

B. Tbn.

Euph.

Tba.

Timp.

S. D.

B. D.

Cym.

T.-t.

Tom-t.

Tub. B.

Vib.

Pno.

R

**S**

Intense, Panicked

*2/2*

Picc.

Fl. 1 + 2

Ob. 1 + 2

Cl. 1

Cl. 2 + 3

B. Cl.

Bsn.

Cbsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 2

Tbn. 1 + 2

B. Tbn.

Euph.

Tba.

Timp.

S. D.

B. D.

Cym.

T.-t.

Tom-t.

Tub. B.

Vib.

Pno.

*mf*

*f*

*mf*

*f*

*mf*

*f*

*open*

*mp*

*mf*

*p*

*p*

*f*

*struck*

*p*

*f*

*mf*

(8)

225 T

This musical score page contains three systems of music, each with multiple staves and dynamic markings.

**System 1 (Top):**

- Picc. (Piccolo): Rests throughout.
- Fl. 1 + 2 (Flutes 1 and 2): Rests throughout.
- Ob. 1 + 2 (Oboes 1 and 2): Rests throughout.
- Cl. 1 (Clarinet 1): Starts with eighth-note patterns at *f*, followed by sixteenth-note patterns at *f*.
- Cl. 2 + 3 (Clarinet 2 and 3): Starts with eighth-note patterns at *f*, followed by sixteenth-note patterns at *f*.
- B. Cl. (Bassoon): Starts with eighth-note patterns at *f*, followed by sixteenth-note patterns at *f*.
- Bsn. (Bassoon): Starts with eighth-note patterns at *fp*, followed by sixteenth-note patterns at *f*.
- Cbsn. (Cello Bassoon): Rests throughout.
- Alto Sax.: Rests throughout.
- Ten. Sax.: Starts with eighth-note patterns at *fp*, followed by sixteenth-note patterns at *f*. Includes a measure number "3".
- Bari. Sax.: Starts with eighth-note patterns at *fp*, followed by sixteenth-note patterns at *f*. Includes a measure number "3".

**System 2 (Middle):**

- Tpt. 1 (Trumpet 1): Rests throughout.
- Tpt. 2 + 3 (Trumpets 2 and 3): Rests throughout.
- Hn. 1 + 2 (Horns 1 and 2): Starts with eighth-note patterns at *p*, followed by sixteenth-note patterns at *p*.
- Tbn. 1 + 2 (Tubas 1 and 2): Starts with eighth-note patterns at *p*, followed by sixteenth-note patterns at *p*.
- B. Tbn. (Bass Trombone): Starts with eighth-note patterns at *p*, followed by sixteenth-note patterns at *p*.
- Euph. (Euphonium): Starts with eighth-note patterns at *p*, followed by sixteenth-note patterns at *p*.
- Tba. (Tuba): Starts with eighth-note patterns at *p*, followed by sixteenth-note patterns at *p*.

**System 3 (Bottom):**

- Timpani (Timp.): Rests throughout.
- S. D. (Snare Drum): Rests throughout.
- B. D. (Bass Drum): Rests throughout.
- Cym. (Cymbals): Rests throughout.
- T.-t. (Tom-tom): Starts with eighth-note patterns at *p*, followed by sixteenth-note patterns at *p*.
- Tom-t. (Tom-tom): Rests throughout.
- Tub. B. (Tubular Bells): Rests throughout.
- Vib. (Vibraphone): Sixteenth-note patterns starting at *p*.
- Pno. (Piano): Rests throughout.

(8)...1

250

Picc.

Fl. 1 + 2

Ob. 1 + 2

Cl. 1

Cl. 2 + 3

B. Cl.

Bsn.

Cbsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 2

Tbn. 1 + 2

B. Tbn.

Euph.

Tba.

Timp.

S. D.

B. D.

Cym.

T.-t.

Tom-t.

Tub. B.

Vib.

Pno.

25

**U**

Picc. *no vibrato*

Fl. 1 + 2 *mf*  
*no vibrato*

Ob. 1 + 2

Cl. 1

Cl. 2 + 3

B. Cl.

Bsn.

Cbsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 + 3 *p*

Hn. 1 + 2

Tbn. 1 + 2 *ff*

B. Tbn. *ff*

Euph. *p*

Tba. *ff*

Timp. *pp*

S. D.

B. D.

Cym.

T.-t. *p* *f*  
To Snare

Tom-t. *mf cresc. poco a poco*

Tub. B. *f*

Vib. *f*

Pno. *f*

*Ped.*

V

245

Picc.

Fl. 1 + 2

Ob. 1 + 2

Cl. 1

Cl. 2 + 3

B. Cl.

Bsn.

Cbsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 2

Tbn. 1 + 2

B. Tbn.

Euph.

Tba.

Timp.

S. D.

B. D.

Cym.

T-t.

Tom-t.

Tub. B.

Vib.

Pno.

**W**

250

Picc.

Fl. 1 + 2

Ob. 1 + 2

Cl. 1

Cl. 2 + 3

B. Cl.

Bsn.

Cbsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 2

Tbn. 1 + 2

B. Tbn.

Euph.

Tba.

Timp.

S. D.

B. D.

Cym.

T.-t.

Tom-t.

Tub. B.

Vib.

Pno.



266

Z

Picc.

Fl. 1 + 2

Ob. 1 + 2

Cl. 1

Cl. 2 + 3

B. Cl.

Bsn.

Cbsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 2

Tbn. 1 + 2

B. Tbn.

Euph.

Tba.

Timp.

S. D.

B. D.

Cym.

T.-t.

Tom-t.

Tub. B.

Vib.

Pno.

**Z**

fff

To Tam Tam

ff

To Bass Drum

mp

To Tubular Bells

## Suddenly Unmoored, Ethereal

G.P. AA ♩=78

277

S. D.

B. D.

Cym.

T.-t.

Tom-t.

Tub. B.

Vib.

Pno.

To Tubular Bells

To Tam Tam

bowed

*pp*

*mp*

*p*

*mf*

G.P.

*static*

*Largo*

\* These stemless noteheads are an instruction to blow air into the horn without producing a normal tone, so that only the sound of breath will be heard.





**FF**

530

Picc.

Fl. 1 + 2

Ob. 1 + 2

Cl. 1

Cl. 2 + 3

B. Cl.

Bsn.

Cbsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 2

Tbn. 1 + 2

B. Tbn.

Euph.

Tba.

Timp.

S. D.

B. D.

Cym.

T.-t.

To Tom Toms

Tom-t.

Tub. B.

Vib.

Pno.

**GG**

A Tempo  
♩ = 172

**HH**

**Picc.**

**Fl. 1 + 2**

**Ob. 1 + 2**

**Cl. 1**

**Cl. 2 + 3**

**B. Cl.**

**Bsn.**

**Cbsn.**

**Alto Sax.**

**Ten. Sax.**

**Bari. Sax.**

**Tpt. 1**

**Tpt. 2 + 3**

**Hn. 1 + 2**

**Tbn. 1 + 2**

**B. Tbn.**

**Euph.**

**Tba.**

**Timp.**

**S. D.**

**B. D.**

**Cym.**

**T.-t.**

**Tom-t.**

**Tub. B.**

**Vib.**

**Pno.**



56

Picc.

Fl. 1 + 2

Ob. 1 + 2

Cl. 1

Cl. 2 + 3

B. Cl.

Bsn.

Cbsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 2

Tbn. 1 + 2

B. Tbn.

Euph.

Tba.

Timp.

S. D.

B. D.

Cym.

T.-t.

Tom-t.

Tub. B.

Vib.

Pno.

570 **JJ**

Picc.

Fl. 1 + 2

Ob. 1 + 2

Cl. 1

Cl. 2 + 3

B. Cl.

Bsn.

Cbsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 2

Tbn. 1 + 2

B. Tbn.

Euph.

Tba.

Timp.

S. D.

B. D.

Cym.

T-t.

Tom-t.

Tub. B.

Vib.

Pno.

KK

579

Picc.

Fl. 1 + 2

Ob. 1 + 2

Cl. 1

Cl. 2 + 3

B. Cl.

Bsn.

Cbsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 2

Tbn. 1 + 2

B. Tbn.

Euph.

Tba.

Timp.

S. D.

B. D.

Cym.

T.-t.

Tom-t.

Tub. B.

Vib.

Pno.

*To Tam Tam*

587

**LL**

Picc. *fp* *f* *mf cresc. poco a poco*

Fl. 1 + 2 *fp* *f*

Ob. 1 + 2 *fp* *f* *mf cresc. poco a poco*

Cl. 1 *fp* *f* *mf cresc. poco a poco*

Cl. 2 + 3 *fp* *f*

B. Cl. -

Bsn. *fp* *f* *mf cresc. poco a poco*

Cbsn. *f*

Alto Sax. *fp* *f*

Ten. Sax. *f*

Bari. Sax. *f*

Tpt. 1 -

Tpt. 2 + 3 -

Hn. 1 + 2 Bells Up Bells Down *f*

Tbn. 1 + 2 - *f*

B. Tbn. -

Euph. - *f*

Tba. *f*

Timp. -

S. D. To Bass Drum

B. D. - *mp < f*

Cym. -

T.-t. *mf* - *mp < f*

To Tubular Bells

Tom-t. -

Tub. B. - *f*

Vib. *mf*

Pno. *mf* *ped.*

MM

Musical score for orchestra and piano, page 10, measures 11-12.

**Measure 11:**

- Tpt. 1: Rest
- Tpt. 2 + 3: **ff**, eighth-note patterns
- Hn. 1 + 2: **ff**, eighth-note patterns
- Tbn. 1 + 2: **ff**, eighth-note patterns
- B. Tbn.: **ff**, eighth-note patterns
- Euph.: **ff**, eighth-note patterns
- Tba.: **ff**, eighth-note patterns
- Timpani: Rest
- S. D., B. D., Cym., T-t., Tom-t.: Rest
- Tub. B.: Eighth-note patterns
- Vib.: **f**, sixteenth-note patterns
- Pno.: Sixteenth-note patterns

**Measure 12:**

- (pick up) Tpt. 1: Rest
- (pick up) Tpt. 2 + 3: Bells Up, eighth-note patterns
- (pick up) Hn. 1 + 2: Bells Up, eighth-note patterns
- (pick up) Tbn. 1 + 2: Bells Up, eighth-note patterns
- (pick up) B. Tbn.: Bells Up, eighth-note patterns
- (pick up) Euph.: Bells Up, eighth-note patterns
- (pick up) Tba.: Bells Up, eighth-note patterns
- Timpani: Rest
- S. D., B. D., Cym., T-t., Tom-t.: Rest
- Tub. B.: Rest
- Vib.: Rest
- Pno.: **f**, **p**, **mp**, **mf**, **f**, Pedal

**NN**

*p*

Picc.

Fl. 1 + 2

Ob. 1 + 2

Cl. 1

Cl. 2 + 3

B. Cl.

Bsn.

Cbsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

(put down) ----- Bells Down

Tpt. 2 + 3

(put down) ----- Bells Down

Hn. 1 + 2

(put down) ----- Bells Down

Tbn. 1 + 2

(put down) ----- Bells Down

B. Tbn.

Euph.

Tba.

Timp.

S. D.

B. D.

*f*

Cym.

T.-t.

*ff*

*mp* < *f*

*mp* < *mf*

*p* =

Tom-t.

Tub. B.

Vib.

Pno.

*f*

*p* *mp* *mf* *f*

*mf*

*pp* *p* *mp* *mf*

*mf*

*pp* *p* *mp* *mf*

425 **OO**

Picc.

Fl. 1 + 2

Ob. 1 + 2

Cl. 1

Cl. 2 + 3

B. Cl.

Bsn.

Cbsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 2

Tbn. 1 + 2

B. Tbn.

Euph.

Tba.

Tim.

S. D.

B. D.

Cym.

T.-t.

Tom-t.

Tub. B.

Vib.

Pno.

**435**

**PP**

Picc.

Fl. 1 + 2

Ob. 1 + 2

Cl. 1

Cl. 2 + 3

B. Cl.

Bsn.

Cbsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 2

Tbn. 1 + 2

B. Tbn.

Euph.

Tba.

Tim.

S. D.

B. D.

Cym.

T.-t.

Tom-t.

Tub. B.

Vib.

Pno.



452

Picc.

Fl. 1 + 2

Ob. 1 + 2

Cl. 1

Cl. 2 + 3

B. Cl.

Bsn.

Cbsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 2

Tbn. 1 + 2

B. Tbn.

Euph.

Tba.

Timp.

S. D.

B. D.

Cym.

T.-t.

Tom-t.

Tub. B.

Vib.

Pno.

459

**RR**

rit.

Picc.

Fl. 1 + 2

Ob. 1 + 2      barely audible  
                  **pp**

Cl. 1

Cl. 2 + 3

B. Cl.

Bsn.      barely audible  
                  **pp**  
barely audible

Cbsn.

Alto Sax.

Ten. Sax.      3      3      3      3      3      3

Bari. Sax.

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 2

Tbn. 1 + 2

B. Tbn.

Euph.

Tba.      barely audible  
                  **pp**

Tim.      **p**

S. D.

B. D.

Cym.

T.-t.

Tom-t.

Tub. B.

Vib.      **p**  
barely audible

Pno.      **pp**  
                  **p**  
                  **p**