

Hungarian Rhapsody No.2

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Arr. Y.Noma

Lento a caproccio

This musical score is for the first movement of Liszt's Hungarian Rhapsody No. 2, arranged by Y. Noma. The tempo is 'Lento a caproccio'. The score is written for a large brass and percussion ensemble. The instruments listed on the left are: Soprano Cornet, B♭ Cornet 1, B♭ Cornet 2, B♭ Cornet 3, Flugelhorn, Althorn 1, Althorn 2, Baritone (T.C.), Trombone 1, Trombone 2, Trombone 3, Euphonium, Tuba, Timpani & Triangle, Percussion 1, Percussion 2, and Percussion 3. The key signature is three flats (B-flat major/D-flat minor) and the time signature is 2/4. The score begins with a dynamic marking of *f* (forte). The brass instruments have melodic lines with various ornaments and slurs. The percussion parts are mostly rests, with some rhythmic patterns in Percussion 2 and 3. A large blue diagonal line is drawn across the bottom right of the page.

poco riten.

poco rit.

Andante mesto

6

Sop. Cor.

B^b Cor.1

B^b Cor.2

B^b Cor.3

Flghn.

A.Hn. 1

A.Hn. 2

Bar.

Tbn.1

Tbn.2

Tbn.3

Euph.

Tuba

Timpani

Per.1

Per.2

Per.3

Per.

The musical score is arranged in a vertical stack of staves. The top four staves are for woodwinds: Sopranos, three B-flat Cori, and Flute. The next three staves are for brass: two Alto Horns and a Baritone. The bottom seven staves are for percussion: three Trombones, Euphonium, Tuba, Timpani, and three different Percussion parts. The score is divided into three measures by vertical bar lines. The first measure is marked 'poco riten.', the second 'poco rit.', and the third 'Andante mesto'. A blue diagonal line runs from the bottom left to the top right, crossing through the lower half of the score. The Flute and Alto Horn parts feature sixteenth-note passages marked with a '6' (sextuplet). The Alto Horn 1 part includes dynamic markings 'mf' and 'molto' in the third measure. The Timpani part has a 'Timpani' label above it in the third measure.

Sop. Cor.

B^b Cor.1

B^b Cor.2

B^b Cor.3

Flghn.

A.Hn. 1

A.Hn. 2

Bar.

Tbn.1

Tbn.2

Tbn.3

Euph.

Tuba

Timp.

Per.1

Per.2

Per.3

Per.4

A

Sop. Cor. *p* *cresc.*

B^b Cor.1 *p* *cresc.*

B^b Cor.2 *p* *cresc.*

B^b Cor.3 *p* *cresc.*

Flghn. *p* *cresc.*

A.Hn.1 *p* *cresc.*

A.Hn.2 *p* *cresc.*

Bar. *p* *cresc.*

Tbn.1 *p*

Tbn.2 *p*

Tbn.3 *p*

Euph. *p*

Tuba *p*

Timp.

Per.1

Per.2

Per.3

Per.4

Sop. Cor.

B^b Cor.1

B^b Cor.2

B^b Cor.3

Flghn.

A.Hn. 1

A.Hn. 2

Bar.

Tbn.1

Tbn.2

Tbn.3

Euph.

Tuba

Timp.

Per.1

Per.2

Per.3

Per.4

B

27

Sop. Cor.

dolce con grazia

B^b Cor.1

dolce con grazia

B^b Cor.2

B^b Cor.3

Flghn.

A.Hn. 1

p

A.Hn. 2

p

Bar.

p

Tbn.1

p

Tbn.2

p

Tbn.3

p

Euph.

pp

Tuba

p

Timp.

Per.1

Per.2

Per.3

Per.4

C più mosso

33

Sop. Cor.

B^b Cor.1

B^b Cor.2

B^b Cor.3

Flg. Hn.

A. Hn. 1

A. Hn. 2

Bar.

Tbn.1

Tbn.2

Tbn.3

Euph.

Tuba

Timp.

Per.1

Per.2

Per.3

Per.4

St.Mute

p

p

p

p

p

D

39

Musical score for measures 39-43. The score is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. A blue diagonal line is drawn across the bottom half of the page, starting from the bottom left and extending towards the top right.

Instrument parts shown:

- Sop. Cor. (Soprano Cornet): Rests in measures 39-42, then plays a melodic line starting in measure 43 with a *p* dynamic.
- B^b Cor.1 (B-flat Cornet 1): Rests in measures 39-42, then plays a melodic line starting in measure 43 with a *p* dynamic.
- B^b Cor.2 (B-flat Cornet 2): Plays a rhythmic pattern of eighth notes in measures 39-42, then rests in measure 43.
- B^b Cor.3 (B-flat Cornet 3): Plays a rhythmic pattern of eighth notes in measures 39-42, then rests in measure 43.
- Flgln. (Flugelhorn): Rests in measures 39-42, then plays a rhythmic pattern of eighth notes in measure 43 with a *p* dynamic.
- A.Hn.1 (Alto Horn 1): Plays a rhythmic pattern of eighth notes in measures 39-42, then rests in measure 43.
- A.Hn.2 (Alto Horn 2): Plays a rhythmic pattern of eighth notes in measures 39-42, then rests in measure 43.
- Bar. (Baritone): Plays a rhythmic pattern of eighth notes in measures 39-42, then rests in measure 43.
- Tbn.1 (Trombone 1): Plays a sustained note with a *f* dynamic in measures 39-42, then rests in measure 43.
- Tbn.2 (Trombone 2): Rests in measures 39-42, then plays a sustained note in measure 43.
- Tbn.3 (Trombone 3): Rests in measures 39-42, then plays a sustained note in measure 43.
- Euph. (Euphonium): Rests in measures 39-42, then plays a sustained note in measure 43.
- Tuba: Plays a rhythmic pattern of eighth notes in measures 39-42, then rests in measure 43.
- Timp. (Timpani): Rests in measures 39-42, then plays a rhythmic pattern in measure 43.
- Per.1 (Percussion 1): Plays a rhythmic pattern of eighth notes in measures 39-42, then rests in measure 43.
- Per.2 (Percussion 2): Plays a rhythmic pattern of eighth notes in measures 39-42, then rests in measure 43.
- Per.3 (Percussion 3): Rests in measures 39-42, then plays a rhythmic pattern in measure 43.
- Per.4 (Percussion 4): Rests in measures 39-42, then plays a rhythmic pattern in measure 43.

Sop. Cor.

B^b Cor.1

B^b Cor.2

B^b Cor.3

Flghn.

A.Hn. 1

A.Hn. 2

Bar.

Tbn.1

Tbn.2

Tbn.3

Euph.

Tuba

Timp.

Per.1

Per.2

Per.3

Per.4

Sop. Cor.

B^b Cor.1

B^b Cor.2

B^b Cor.3

Flghn.

A.Hn. 1

A.Hn. 2

Bar.

Tbn.1

Tbn.2

Tbn.3

Euph.

Tuba

Timp.

Per.1

Per.2

Per.3

Per.4

The image shows a page of a musical score for page 49. The score is written for a variety of instruments, including woodwinds (Soprano Cor, B-flat Cor. 1, 2, 3, Flghehorn), brass (A Horn 1, 2, Baritone, Trombone 1, 2, 3, Euphonium, Tuba), and percussion (Tympani, four different Percussion parts). The music is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. The score is divided into measures, with some measures containing rests and others containing active musical notation. A prominent diagonal blue line runs across the page from the bottom left to the top right, obscuring the lower portion of the score. The Flghehorn part features a complex melodic line with triplets and a rapid sixteenth-note passage. The A Horn 1 and 2 parts have a similar melodic line with triplets. The percussion parts are mostly rhythmic accompaniment with some melodic elements.

Come prima

52

Musical score for the piece "Come prima", starting at measure 52. The score is written for a large ensemble and includes the following parts:

- Sop. Cor. (Soprano Cor): Treble clef, playing a melodic line with accents and a forte (*f*) dynamic.
- B^b Cor.1 (B-flat Cor. 1): Treble clef, playing a melodic line with accents and a forte (*f*) dynamic.
- B^b Cor.2 (B-flat Cor. 2): Treble clef, playing a melodic line with accents and a forte (*f*) dynamic. Includes the instruction "Open".
- B^b Cor.3 (B-flat Cor. 3): Treble clef, playing a melodic line with accents and a forte (*f*) dynamic. Includes the instruction "Open".
- Flghe. (Flageolet): Treble clef, playing a rhythmic accompaniment with slurs and fingerings (5, 6, 6).
- A.Hn.1 (A. Horn 1): Treble clef, playing a rhythmic accompaniment with slurs and fingerings (5, 6, 6).
- A.Hn.2 (A. Horn 2): Treble clef, playing a rhythmic accompaniment with slurs and fingerings (5, 6).
- Bar. (Baritone): Treble clef, playing a rhythmic accompaniment with slurs and fingerings (5, 6).
- Tbn.1 (Trombone 1): Bass clef, playing a rhythmic accompaniment with slurs and fingerings (5, 6).
- Tbn.2 (Trombone 2): Bass clef, playing a rhythmic accompaniment with slurs and fingerings (5, 6).
- Tbn.3 (Trombone 3): Bass clef, playing a melodic line with accents and a forte (*f*) dynamic.
- Euph. (Euphonium): Bass clef, playing a melodic line with accents and a forte (*f*) dynamic.
- Tuba: Bass clef, playing a melodic line with accents and a forte (*f*) dynamic.
- Timp. (Timpani): Bass clef, with rests.
- Per.1 (Percussion 1): Percussion clef, with rests.
- Per.2 (Percussion 2): Bass clef, with rests.
- Per.3 (Percussion 3): Percussion clef, with rests.
- Per.4 (Percussion 4): Percussion clef, with rests.

The score is in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. A large blue diagonal line is drawn across the bottom right of the page, starting from the bottom left corner and extending towards the top right corner.

E Vivace

58

Sop. Cor.

B^b Cor.1

B^b Cor.2

B^b Cor.3

Flghn.

A.Hn. 1

A.Hn. 2

Bar.

Tbn.1

Tbn.2

Tbn.3

Euph.

Tuba

Timp.

Per.1

Per.2

Per.3

Per.

St.Mute

pp

p

Sop. Cor.

B^b Cor.1

B^b Cor.2

B^b Cor.3

Flghn.

A.Hn. 1

A.Hn. 2

Bar.

Tbn.1

Tbn.2

Tbn.3

Euph.

Tuba

Timp.

Per.1

Per.2

Per.3

Per.4

F

70

Sop. Cor.

B^b Cor.1

B^b Cor.2

B^b Cor.3
(2nd time only play)
p

Flghn.
p

A.Hn.1
p

A.Hn.2
p

Bar.
p
(2nd time only play)

Tbn.1
p
(2nd time only play)

Tbn.2
p
(2nd time only play)

Tbn.3
p

Euph.
p

Tuba

Timp.

Per.1

Per.2

Per.3

Per

G

76

Musical score for measures 76-80. The score is written for a brass and woodwind ensemble. The key signature is three flats (B-flat major or D-flat minor). The time signature is 4/4. The score is divided into two systems of five measures each, separated by a double bar line. The first system (measures 76-80) contains the following parts: Sop. Cor., B^b Cor. 1, B^b Cor. 2, B^b Cor. 3, Flghn., A.Hn. 1, A.Hn. 2, Bar., Tbn. 1, Tbn. 2, Tbn. 3, Euph., Tuba, Timp., Per. 1, Per. 2, Per. 3, and Per. 4. The second system (measures 81-85) contains the following parts: Sop. Cor., B^b Cor. 1, B^b Cor. 2, B^b Cor. 3, Flghn., A.Hn. 1, A.Hn. 2, Bar., Tbn. 1, Tbn. 2, Tbn. 3, Euph., Tuba, Timp., Per. 1, Per. 2, Per. 3, and Per. 4. The score includes various musical notations such as notes, rests, dynamics (p), and articulation marks. A blue diagonal line is drawn across the page from the bottom left to the top right, crossing through the lower staves.

Sop. Cor.

B^b Cor.1

B^b Cor.2

B^b Cor.3

Flghn.

A.Hn. 1

A.Hn. 2

Bar.

Tbn.1

Tbn.2

Tbn.3

Euph.

Tuba

Timp.

Per.1

Per.2

Per.3

Per.4

The image shows a page of a musical score, page 82, for a large ensemble. The instruments listed on the left are: Sopranino Cor Anglais (Sop. Cor.), three B-flat Cor Anglais (B^b Cor.1, 2, 3), Flute (Flghn.), two Alto Horns (A.Hn. 1, 2), Baritone (Bar.), three Trombones (Tbn.1, 2, 3), Euphonium (Euph.), Tuba, Timpani (Timp.), and four Percussion parts (Per.1, 2, 3, 4). The score is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. The music is mostly in rests, with some melodic lines in the Flute, Alto Horns, Baritone, and Trombones. A diagonal blue line runs from the bottom left to the top right, crossing out the right half of the page.

Sop. Cor.

B^b Cor.1

B^b Cor.2

B^b Cor.3

Flghn.

A.Hn. 1

A.Hn. 2

Bar.

Tbn.1

Tbn.2

Tbn.3

Euph.

Tuba

Timp.

Per.1

Per.2

Per.3

Per.4

The musical score for page 88 is arranged in a standard orchestral format. It includes parts for Soprano Cor (Sop. Cor.), three B-flat Cor parts (B^b Cor.1, B^b Cor.2, B^b Cor.3), Flghn., two Alto Horns (A.Hn. 1, A.Hn. 2), Baritone (Bar.), three Trombones (Tbn.1, Tbn.2, Tbn.3), Euphonium (Euph.), Tuba, Timpani (Timp.), and four Percussion parts (Per.1, Per.2, Per.3, Per.4). The score is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. The woodwinds and brass parts show various rhythmic patterns, including eighth and sixteenth notes. The percussion parts are mostly rests, with Per.2 having a short melodic line. A large blue diagonal line is drawn across the bottom right of the page, starting from the bottom left corner and extending towards the top right corner.

Sop. Cor.

B^b Cor.1

B^b Cor.2

B^b Cor.3

Flghn.

A.Hn. 1

A.Hn. 2

Bar.

Tbn.1

Tbn.2

Tbn.3

Euph.

Tuba

Timp.

Per.1

Per.2

Per.3

Per.4

p

cresc.

H Tempo giusto vivace marcato assai

100

Sop. Cor. *f cresc.* *ff*

B^b Cor.1 *f* *ff*

B^b Cor.2 *f* *ff*

B^b Cor.3 *f* *ff*

Flghn. *f* *ff*

A.Hn.1 *f* *ff*

A.Hn.2 *f* *ff*

Bar. *f* *ff*

Tbn.1 *f* *ff*

Tbn.2 *f* *ff*

Tbn.3 *f* *ff*

Euph. *f*

Tuba *f*

Timp. *f*

Per.1 *f*

Per.2 *f*

Per.3

Per.4

I

Sop. Cor. Sop. Cor. part with notes and rests.

B^b Cor.1 B^b Cor.1 part with notes and rests.

B^b Cor.2 B^b Cor.2 part with notes and rests.

B^b Cor.3 B^b Cor.3 part with notes and rests.

Flghn. Flghn. part with notes and rests.

A.Hn.1 A.Hn.1 part with notes and rests.

A.Hn.2 A.Hn.2 part with notes and rests.

Bar. Bar. part with notes and rests.

Tbn.1 Tbn.1 part with notes and rests.

Tbn.2 Tbn.2 part with notes and rests.

Tbn.3 Tbn.3 part with notes and rests.

Euph. Euph. part with notes and rests.

Tuba Tuba part with notes and rests.

Timp. Timp. part with notes and rests.

Per.1 Per.1 part with notes and rests.

Per.2 Per.2 part with notes and rests.

Per.3 Per.3 part with notes and rests.

Per.4 Per.4 part with notes and rests.

pp

pp

pp

pp

pp

Sop. Cor.

B^b Cor.1

B^b Cor.2

B^b Cor.3

Flghn.

A.Hn. 1

A.Hn. 2

Bar.

Tbn.1

Tbn.2

Tbn.3

Euph.

Tuba

Timp.

Per.1

Per.2

Per.3

Per.4

J

K più mosso

118

Sop. Cor.

B^b Cor.1

B^b Cor.2

B^b Cor.3

Flghn.

A.Hn. 1

A.Hn. 2

Bar.

Tbn.1

Tbn.2

Tbn.3

Euph.

Tuba

Timp.

Per.1

Per.2

Per.3

Pe

pp, *p*, *p*, *pp*, *pp*, *pp*, *pp*, *St. Mute*, *St. Mute*, *Xylophone*, *p*

Sop. Cor.

B^b Cor.1

B^b Cor.2

B^b Cor.3

Flghn.

A.Hn. 1

A.Hn. 2

Bar.

Tbn.1

Tbn.2

Tbn.3

Euph.

Tuba

Timp.

Per.1

Per.2

Per.3

Per.4

L

M

Sop. Cor. *p*

B^b Cor.1 *p*

B^b Cor.2 *p*

B^b Cor.3 *p*

Flghn. *f*

A.Hn.1 *f*

A.Hn.2 *p* *f*

Bar. *f*

Tbn.1 *f* Open

Tbn.2 *f* Open

Tbn.3 *f*

Euph. *p*

Tuba

Timp.

Per.1

Per.2

Per.3

Per

N

Sop. Cor.

B^b Cor.1
mf

B^b Cor.2
mf

B^b Cor.3
mf

Flghn.
mf

A.Hn.1
mf

A.Hn.2
mf

Bar.
mf

Tbn.1
mf

Tbn.2
mf

Tbn.3
mf

Euph.
mf

Tuba
mf

Timp.

Per.1
mf

Per.2
mf

Per.3

Per.4

Sop. Cor.

B^b Cor.1

B^b Cor.2

B^b Cor.3

Flghn.

A.Hn. 1

A.Hn. 2

Bar.

Tbn.1

Tbn.2

Tbn.3

Euph.

Tuba

Timp.

Per.1

Per.2

Per.3

Per.4

Sop. Cor.

B^b Cor.1

B^b Cor.2

B^b Cor.3

Flghn.

A.Hn. 1

A.Hn. 2

Bar.

Tbn.1

Tbn.2

Tbn.3

Euph.

Tuba

Timp.

Per.1

Per.2

Per.3

Per.4

Sop. Cor.

B^b Cor.1

B^b Cor.2

B^b Cor.3

Flghn.

A.Hn. 1

A.Hn. 2

Bar.

Tbn.1

Tbn.2

Tbn.3

Euph.

Tuba

Timp.

Per.1

Per.2

Per.3

Per.4

Sop. Cor. *ff*

B^b Cor.1 *ff*

B^b Cor.2 *ff*

B^b Cor.3 *ff*

Flghn. *ff*

A.Hn. 1 *ff*

A.Hn. 2 *ff*

Bar. *ff*

Tbn.1 *ff*

Tbn.2 *ff*

Tbn.3 *ff*

Euph. *ff*

Tuba *ff*

Timp. *ff*

Per.1 *ff*

Per.2

Per.3

Per.4

Sop. Cor.

B^b Cor.1

B^b Cor.2

B^b Cor.3

Flghn.

A.Hn. 1

A.Hn. 2

Bar.

Tbn.1

Tbn.2

Tbn.3

Euph.

Tuba

Timp.

Per.1

Per.2

Per.3

Per.4

R

S

186

Musical score for various instruments. The score is divided into two sections, **R** and **S**, separated by a double bar line. The instruments listed are:

- Sop. Cor. (Soprano Cori)
- B^b Cor. 1 (B-flat Cori 1)
- B^b Cor. 2 (B-flat Cori 2)
- B^b Cor. 3 (B-flat Cori 3)
- Flgln. (Flgeln)
- A.Hn. 1 (Alto Horn 1)
- A.Hn. 2 (Alto Horn 2)
- Bar. (Baritone)
- Tbn. 1 (Trombone 1)
- Tbn. 2 (Trombone 2)
- Tbn. 3 (Trombone 3)
- Euph. (Euphonium)
- Tuba
- Timp. (Timpani)
- Per. 1 (Percussion 1)
- Per. 2 (Percussion 2)
- Per. 3 (Percussion 3)
- Per. 4 (Percussion 4)

The score includes dynamic markings such as *p* (piano) and *pp* (pianissimo). The percussion parts include a Triangle and various drum patterns. A large blue diagonal line is drawn across the bottom right of the page.

Sop. Cor. *(p)*

B^b Cor.1

B^b Cor.2

B^b Cor.3 *p*

Flghn.

A.Hn. 1 *mp*

A.Hn. 2 *mp*

Bar. *mp*

Tbn.1

Tbn.2

Tbn.3

Euph.

Tuba

Timp.

Per.1

Per.2 *p*

Per.3

Per.4

T

202

Musical score for measures 202-205. The score includes parts for Sopranos, Cori, Flgeln, Horns, Baritone, Trombones, Euphonium, Tuba, Timpani, and Percussion. A diagonal blue line is drawn across the bottom right of the page.

Sop. Cor. *mp*

B^b Cor.1 *mp*

B^b Cor.2 *mp*

B^b Cor.3 *mp*

Flgln. *mp*

A.Hn. 1

A.Hn. 2

Bar.

Tbn.1 *mf*

Tbn.2 *mf*

Tbn.3

Euph.

Tuba

Timp.

Per.1

Per.2 *mf*

Per.3

Per.

Sop. Cor.

B^b Cor.1

B^b Cor.2

B^b Cor.3

Flghn.

A.Hn. 1

A.Hn. 2

Bar.

Tbn.1

Tbn.2

Tbn.3

Euph.

Tuba

Timp.

Per.1

Per.2

Per.3

Per.4

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

U un poco rallnt.

Musical score for various instruments including Sopranos, Cori, Flgeln, Horns, Trombones, Euphonium, Tuba, and Percussion. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The instruments listed are Sop. Cor., B^b Cor.1, B^b Cor.2, B^b Cor.3, Flgln., A.Hn. 1, A.Hn. 2, Bar., Tbn.1, Tbn.2, Tbn.3, Euph., Tuba, Timp., Per.1, Per.2, Per.3, and Per.4. The score includes dynamic markings such as *p* (piano) and *pp* (pianissimo). A blue diagonal line is drawn across the bottom right of the page, indicating the end of the score.

Sop. Cor.

B^b Cor.1

B^b Cor.2

B^b Cor.3

Flghn.

A.Hn. 1

A.Hn. 2

Bar.

Tbn.1

Tbn.2

Tbn.3

Euph.

Tuba

Timp.

Per.1

Per.2

Per.3

Per.4

V Prestissimo

232

Musical score for Prestissimo, measures 232-237. The score includes parts for Sopranos, Cori, Flute, Horns, Trombones, Euphonium, Tuba, Timpani, and Percussion. The key signature is B-flat major (two flats). The tempo is Prestissimo. The score is written in 4/4 time. The first measure (232) features a dynamic marking of *pp* (pianissimo) for the Trombones, Euphonium, and Tuba. The second measure (233) features a dynamic marking of *pp* for the Trombones, Euphonium, and Tuba. The third measure (234) features a dynamic marking of *pp* for the Trombones, Euphonium, and Tuba. The fourth measure (235) features a dynamic marking of *pp* for the Trombones, Euphonium, and Tuba. The fifth measure (236) features a dynamic marking of *pp* for the Trombones, Euphonium, and Tuba. The sixth measure (237) features a dynamic marking of *pp* for the Trombones, Euphonium, and Tuba.

Musical score for page 240, featuring various instruments including woodwinds, brass, and percussion. The score is written in a key signature of two flats (B-flat major or D minor) and a common time signature. The instruments and their parts are:

- Sop. Cor. (Soprano Cor Anglais): Rests until measure 6, then plays a melodic line starting at *mf*.
- B^b Cor. 1 (B-flat Cor Anglais): Rests until measure 6, then plays a melodic line starting at *mf*.
- B^b Cor. 2 (B-flat Cor Anglais): Rests until measure 6, then plays a melodic line starting at *mf*.
- B^b Cor. 3 (B-flat Cor Anglais): Rests until measure 3, then plays a melodic line starting at *pp*, *cresc.*, and *mf*.
- Flghn. (Flute): Rests until measure 3, then plays a melodic line starting at *pp*, *cresc.*, and *mf*.
- A.Hn. 1 (Alto Horn 1): Rests until measure 3, then plays a melodic line starting at *pp*, *cresc.*, and *mf*.
- A.Hn. 2 (Alto Horn 2): Rests until measure 3, then plays a melodic line starting at *pp*, *cresc.*, and *mf*.
- Bar. (Baritone): Rests until measure 3, then plays a melodic line starting at *pp*, *cresc.*, and *mf*.
- Tbn. 1 (Trumpet 1): Rests until measure 3, then plays a rhythmic pattern starting at *pp*, *cresc.*, and *mf*.
- Tbn. 2 (Trumpet 2): Rests until measure 3, then plays a rhythmic pattern starting at *pp*, *cresc.*, and *mf*.
- Tbn. 3 (Trumpet 3): Rests until measure 3, then plays a rhythmic pattern starting at *pp*, *cresc.*, and *mf*.
- Euph. (Euphonium): Rests until measure 3, then plays a melodic line starting at *p*, *cresc.*, and *mf*.
- Tuba: Rests until measure 3, then plays a melodic line starting at *p*, *cresc.*, and *mf*.
- Timp. (Timpani): Rests until measure 3, then plays a rhythmic pattern starting at *p*, *cresc.*, and *mf*.
- Per. 1 (Percussion 1): Rests until measure 3, then plays a rhythmic pattern starting at *pp*, *cresc.*, and *mf*.
- Per. 2 (Percussion 2): Rests until measure 3, then plays a melodic line starting at *p* and *mf*.
- Per. 3 (Percussion 3): Rests until measure 6.
- Per. 4 (Percussion 4): Rests until measure 6.

Sop. Cor. *ff*

B^b Cor.1 *ff*

B^b Cor.2 *ff*

B^b Cor.3 *ff*

Flghn. *ff*

A.Hn. 1 *ff*

A.Hn. 2 *ff*

Bar. *ff*

Tbn.1 *ff*

Tbn.2 *ff*

Tbn.3 *ff*

Euph. *ff*

Tuba *ff*

Timp. *ff*

Per.1 *ff*

Per.2 *ff*

Per.3 *ff*

Per.4 *ff*

Andante

Presto

Sop. Cor.

B^b Cor.1

B^b Cor.2

B^b Cor.3

Flghn.

A.Hn. 1

A.Hn. 2

Bar.

Tbn.1

Tbn.2

Tbn.3

Euph.

Tuba

Timp.

Per.1

Per.2

Per.3

Per.4