Franz Kaern-Biederstedt

(* 1973)

Moods in modal Modules

Rhapsody for Brass Instruments and Percussion

Dedicated to Johann Plietzsch & Latina Brass

4 Trumpets in B♭

2 Horns in F

2 Trombones

1 Tuba

Percussion I: 3 Timpani

Percussion II: Snare Drum,
Suspended Cymbal, Tam-Tam

Percussion III: Tubular Bells, Marimbaphon

Score in C

Duration: app. 14 minutes

Franz Kaern-Biederstedt

(* 1973)

Moods in modal Modules

Rhapsody für Blechbläser und Schlagzeug

Johann Plietzsch und dem Blechbläserensemble der Latina „August Hermann Francke" in Halle/Saale gewidmet

4 Trompeten in B♭

2 Hörner in F

2 Posaunen

1 Tuba

Schlagzeug I: 3 Pauken

Schlagzeug II: Kleine Trommel,
Hängebecken, Tam-Tam

Schlagzeug III: Röhrenglocken, Marimbaphon

Partitur in C

Dauer: ca. 14 Minuten

The piece came into life in 2018 and was created for *Latina Brass*, the brass ensemble at the orchestral music branch of the high school (Gymnasium) named *Latina „August Hermann Francke"* in Halle/Saale. I've been asked if I was inclined to write a composition for them, and I was very pleased to do so because of the impressive progress they made in the recent years being under the leadership of Johann Plietzsch, a marvelous trumpeter and teacher. Hearing them in the school's concerts has always been a great pleasure.

The piece has to offer exactly what gave it its name: *Moods in modal Modules*. Some explanations on that. The idea to the piece derives from two basic thoughts:

On the one hand for long I've been carrying with me a plan for writing a piece that doesn't follow a straight teleological path but works with skittish, disjoint, almost movie-like cuts between characteristically distinct modules which collide sometimes more harshly, sometimes more smoothly, which interrupt each other and yet are able to add up to a comprehensible dramatic development. Models for such techniques one can find in the music of Igor Stravinsky or Aaron Copland or other composers the like.

On the other hand music theory lessons I held at the Latina about the distinct tonal colors of the different modes in the major scale implemented in me the idea to write a composition about these differences in characters between the modes. To combine both basic ideas in one piece wasn't too far fetched, I guess.

Modal scales are scales that differ from the usual and widely spread major or minor scale due to the various settings of whole tone and semitone steps−and sometimes leaps. This piece is not so much dealing with the modes as a historic phenomenon from the age of Renaissance but more with certain typical characterizations of sound (you may also call them clichés) that are often associated with the traditional modal scales through the way they are implied in Jazz, Pop Music and film music. At the beginning of the piece the four basic modes−dorian, phrygian, lydian and mixolydian−are brought into some interaction with each other. Then they are incrementally confronted with other modes like the whole tone, the chromatic, locrian, Japanese pentatonic, Chinese pentatonic (without any halftone steps) and finally the so-called harmonic scale, a major scale with a sharp 4 and flat 7.

The process of composition appeared to be not really unproblematic to me due to the modular way of constructing a musical form. It took me a while to develop a dramaturgy that works, that−despite of the volatility and the cuts between the single modules−manages to produce formal unity. Finally I succeeded (or at least I hope that I did) by telling some kind of story within the changes of the modules. The main color of the piece is the dorian mode. It is being presented in a somewhat knightly manner. One may think of a figure like Don Quixote, because this knight is only seemingly such a stable hero as the dorian theme suggests. He's being driven back and forth by different moods in his mind: There is on the one hand his adventurism, musically characterized through the lydian mode, which is often used in this sense in film music. On the other hand he's inclined to sadness and melancholy, tearing his spirits down through the depressed phrygian mode. Then again one can hear him being chilled with the composure of the mixolydian mode. In the opening section of the composition these four basic characters interchange with each other with sometimes the adventurism being on the front, sometimes the depression, sometimes the serenity. During the entire first section, only the stem tones of the white keyboard keys are used without any chromatic alteration. In the middle part other colors are being mixed in which chromaticize and weaken especially the dorian main color. Driven and goaded by the adventurous lydian mode the dorian knightly theme is being led into crisis and catastrophe, in which the ‚hero' of the piece seems to be totally broken. Dark and dooming ‚passing bells'(in Japanese pentatonic mode) seem to toll to his passing away, a very hopeless passage in the locrian mode (phrygian with a diminished 5) threatens to let the piece be ended in a most black and negative mood. But then−with the more optimistic Chinese pentatonic scale−suddenly we hear the ringing of bells, which call the knight back into life and let resurrect his seemingly extinct spirit and adventurism.

Das Stück ist 2018 für das Blechbläserensemble am Instrumentalzweig der Latina „August Hermann Francke“ in Halle/Saale entstanden. Der Frage, ob ich gewillt wäre, für das Ensemble eine Komposition zu schreiben, bin ich sehr gerne nachgekommen, da es sich in den letzten Jahren unter der vorzüglichen Leitung des Trompeters und Pädagogen Johann Plietzsch beeindruckend entwickelt und mich bei den Konzerten der Latina immer sehr erfreut hat.

Das Stück bietet genau das, was seinen Titel ausmacht: *Moods in modal Modules*, also Stimmungen unterschiedlicher modaler Farben, bausteinhaft („modular“) zu einer Gesamtform zusammengefügt. Die Idee dazu speist sich aus zwei Grundgedanken:

Zum einen schwebte mir schon seit längerem vor, ein Stück zu schreiben, das hinsichtlich seiner formalen Anlage weniger linear zielgerichtet arbeitet als sprunghaft, in quasi filmischen Schnitten zwischen charakterlich unterschiedenen Modulen, die mal mehr, mal weniger hart aufeinanderprallen, sich gegenseitig ins Wort fallen, insgesamt aber doch eine nachvollziehbare Dramaturgie entstehen lassen. Vorbilder hierfür sind etwa bei Igor Stravinsky oder bei Aaron Copland und ähnlichen Komponisten zu finden.

Zum anderen kam mir im Musiktheorieunterricht an der Latina beim Erklären der Kirchentonarten und ihrer individuell spezifischen tonalen Farben der Gedanke, ein Stück über diese Charakterunterschiede zu schreiben. Diesen Gedanken mit der Idee eines modularen Formaufbaus zu verbinden lag dann sehr nahe.

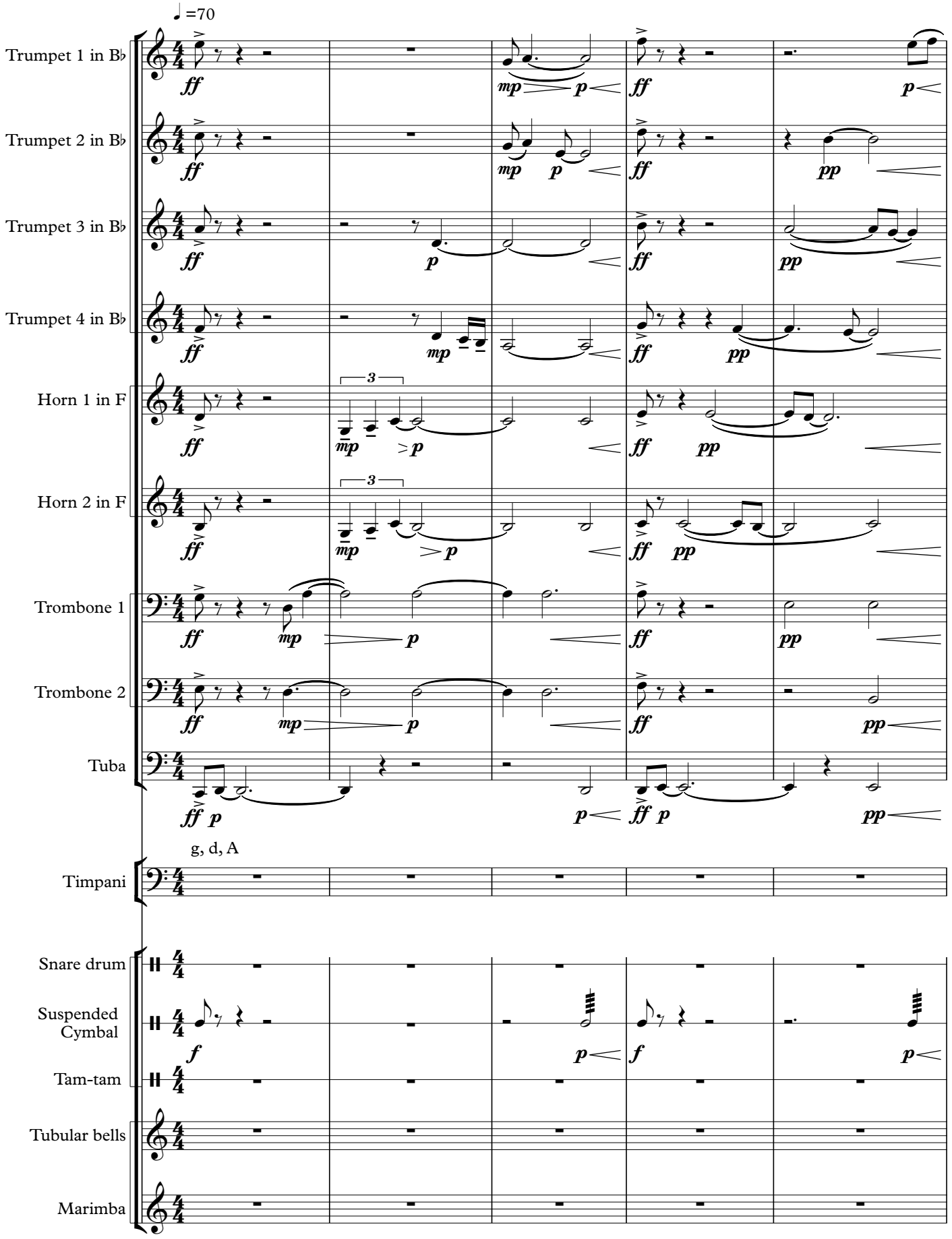
Modale Skalen sind Tonleitern, die sich hinsichtlich ihrer Zusammensetzungen von Halb- und Ganztonschritten – bei manchen auch Sprüngen – von der weit verbreiteten Dur- und Molltonleiter unterscheiden. Es geht in diesem Stück nicht so sehr um Kirchentonarten als historisches Phänomen der Renaissance-Zeit, sondern mehr um bestimmte Typen von Klangcharakteren (um nicht zu sagen: Klischees), die mit den traditionellen modalen Skalen durch ihren Gebrauch in Jazz, Popmusik und Filmmusik oft verbunden werden. Zu den vier Grundmodi Dorisch, Phrygisch, Lydisch und Mixolydisch, die am Anfang der Komposition eine Weile gegeneinander ausgespielt werden, gesellen sich im Laufe des Stückes die offene Ganztonleiter, die Chromatik, Lokrisch, die japanische Pentatonik und die chinesische (halbtonschrittlose) Pentatonik, schließlich die so genannte harmonische Tonleiter mit erhöhter Quarte und tiefalterierter Septime.

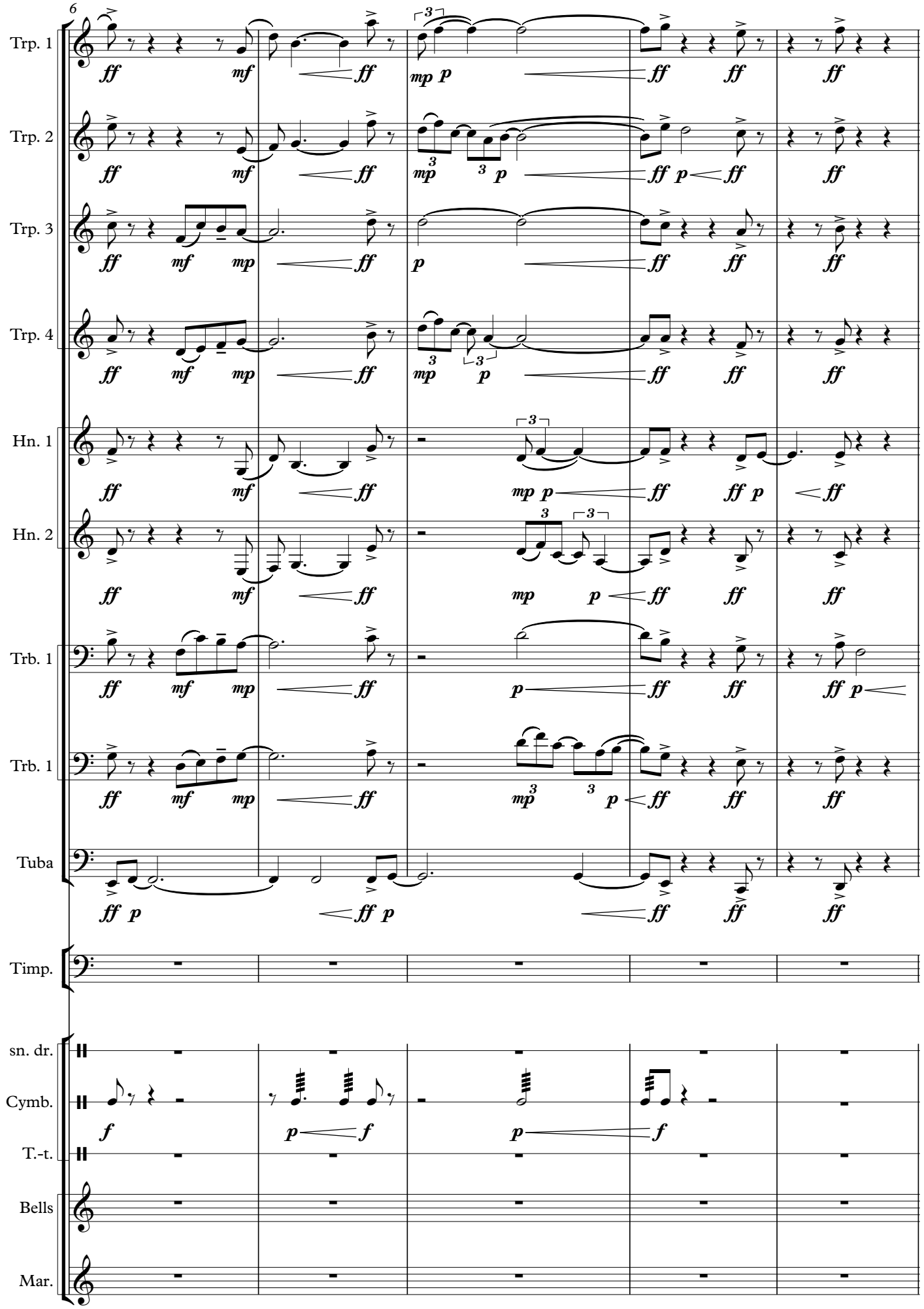
Der Kompositionsprozess gestaltete sich besonders aufgrund der modularen Form als nicht einfach. Ich brauchte eine Weile, um eine funktionierende Dramaturgie zu entwickeln, die trotz der Sprunghaftigkeit und Schnitte zwischen den einzelnen Modulen einen formalen Zusammenhalt ermöglichte. Schließlich gelang mir dies (so hoffe ich zumindest) durch die Idee, mit den Modulen eine angedeutete Geschichte zu erzählen: Die Hauptfarbe des Stückes ist Dorisch. Sie wird in einem etwas ritterlichen Tonfall präsentiert. Man kann sich Don Quixote vorstellen, denn dieser Ritter ist nur scheinbar so heldenhaft und gefestigt, wie sein dorisches Thema suggeriert. Er wird hin- und hergerissen von verschiedenen Stimmungen. Da ist zum einen sein Abenteuermut, durch das filmmusikalisch gerne in diesem Sinne verwendete Lydisch charakterisiert. Auf der anderen Seite neigt er allerdings auch zur Schwermut, die ihn immer wieder durch den niedergedrückten phrygischen Modus hinunterzieht. Dann überwiegt immer mal wieder auch eine Gelassenheit, die sich im mixolydischen Modus zeigt. Zu Beginn der Komposition wechseln sich diese vier Grundcharaktere und -modi ab, mal überwiegt die Abenteuerlust, mal die Depression, mal die Gelassenheit. Im gesamten ersten Abschnitt kommen lediglich die Stammtöne der weißen Tasten des Klaviers vor, ohne jegliche chromatische Alteration. Im Mittelteil mischen sich aber andere Farben hinein, die besonders das Dorisch immer mehr chromatisieren und schwächen. Durch den lydischen Abenteuermut angestachelt wird das dorische Ritterthema immer mehr in eine Krise und Katastrophe geführt, an der der „Held“ des Stückes zu zerbrechen scheint. Düster schicksalsträchtige „Totenglocken“ (japanische Pentatonik) scheinen sein Ende einzuläuten, eine sehr hoffnungslose Passage im lokrischen Modus (Phrygisch mit verminderter Quinte) droht das Stück in schwärzester, negativster Grundstimmung zu beenden. Doch dann erklingen – mit der optimistischen chinesischen Pentatonik – Glockenklänge, die den Ritter ins Leben zurückrufen und die scheinbar erloschenen Lebensgeister sowie den Abenteuermut wiedererstehen lassen.

Dedicated to Johann Plietzsch and 'Latina Brass'
of the Latina "August Hermann Francke" in Halle/Saale

Moods in modal Modules

Franz Kaern-Biederstedt (2018)

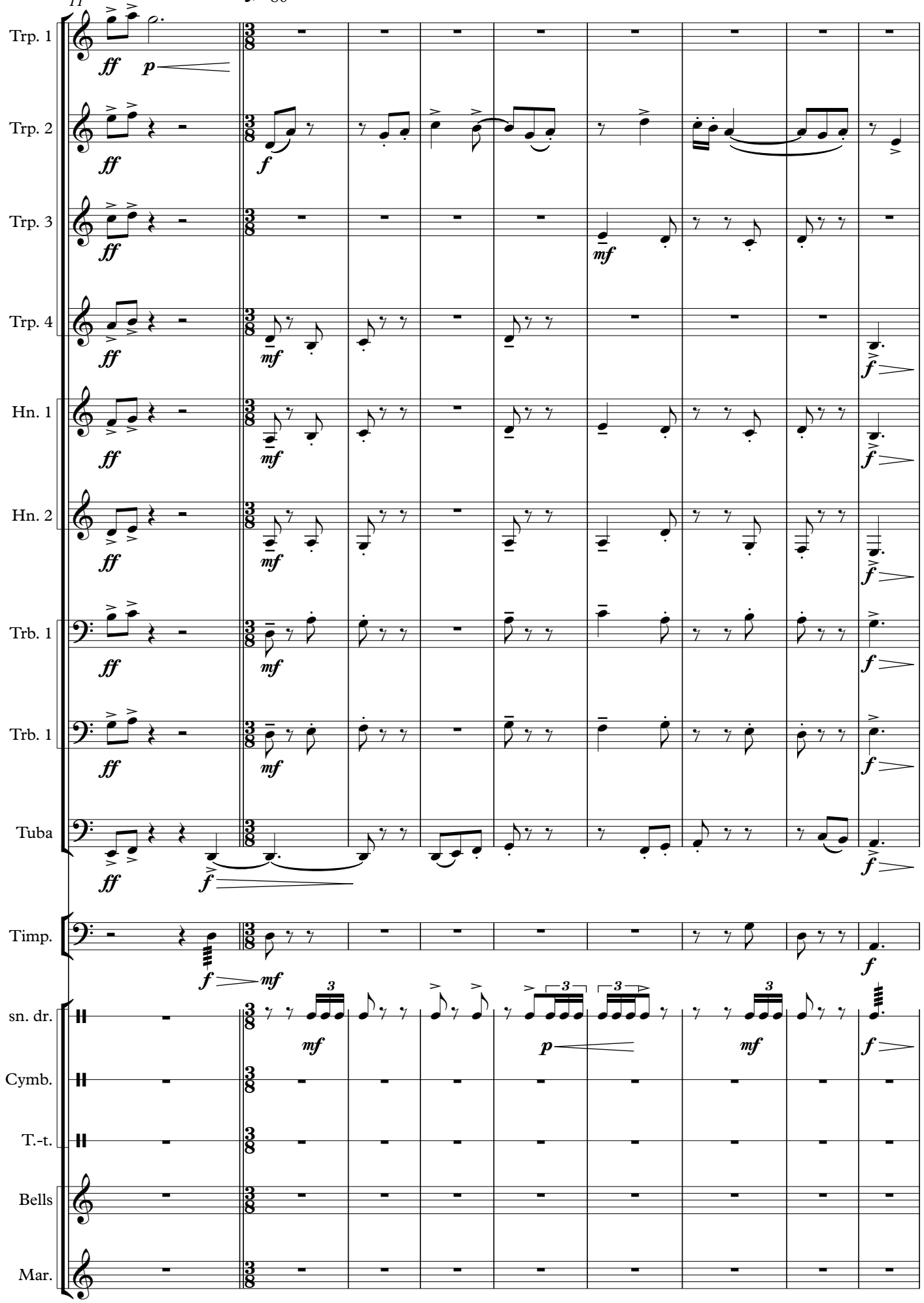


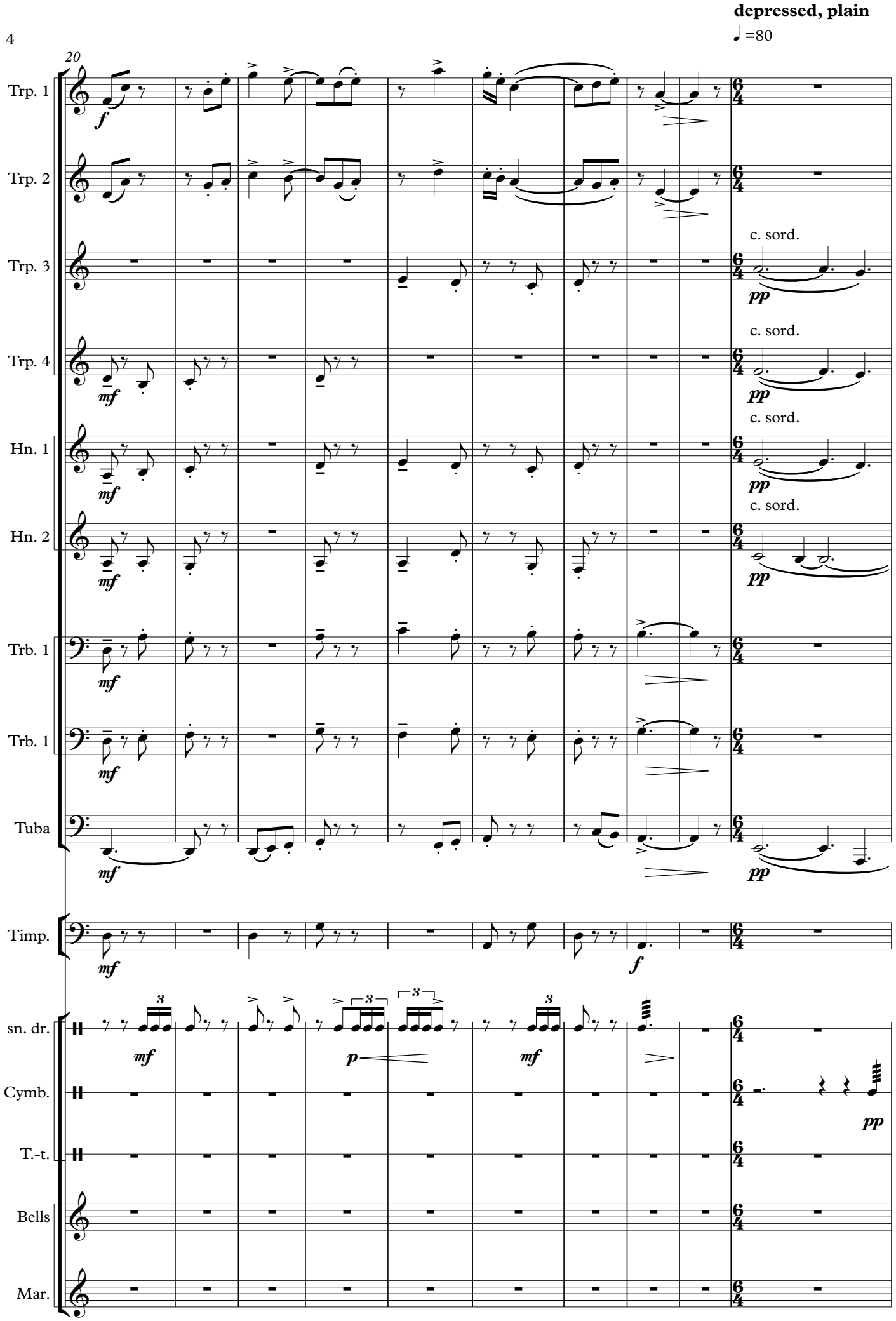

6
Trp. 1
Trp. 2
Trp. 3
Trp. 4
Hn. 1
Hn. 2
Trb. 1
Trb. 1
Tuba
Timp.
sn. dr.
Cymb.
T.-t.
Bells
Mar.

sincere, knightly

♩. =80

11

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♩=80
20
Trp. 1
Trp. 2
Trp. 3
Trp. 4
Hn. 1
Hn. 2
Trb. 1
Trb. 1
Tuba
Timp.
sn. dr.
Cymb.
T.-t.
Bells
Mar.
c. sord.
c. sord.
c. sord.
c. sord.
f
mf
pp
p

euphoric, excited

♪ =160

30

Trp. 1

senza sord.

mf

Trp. 2

senza sord.

mf

Trp. 3

Trp. 4

Hn. 1

Hn. 2

Trb. 1

Soli
(espr.)

mp

mf

Trb. 1

Soli
(espr.)

mp

mf

Tuba

mf

Timp.

sn. dr.

Cymb.

pp

p

T.-t.

Bells

Mar.

mf

depressed, plain

♩ =80

euphoric, excited

♪ =160

35

Trp. 1

Trp. 2

Trp. 3

senza sord.

Trp. 4

Hn. 1

Hn. 2

Soli
(espr.)

Trb. 1

Soli
(espr.)

Trb. 1

Tuba

Timp.

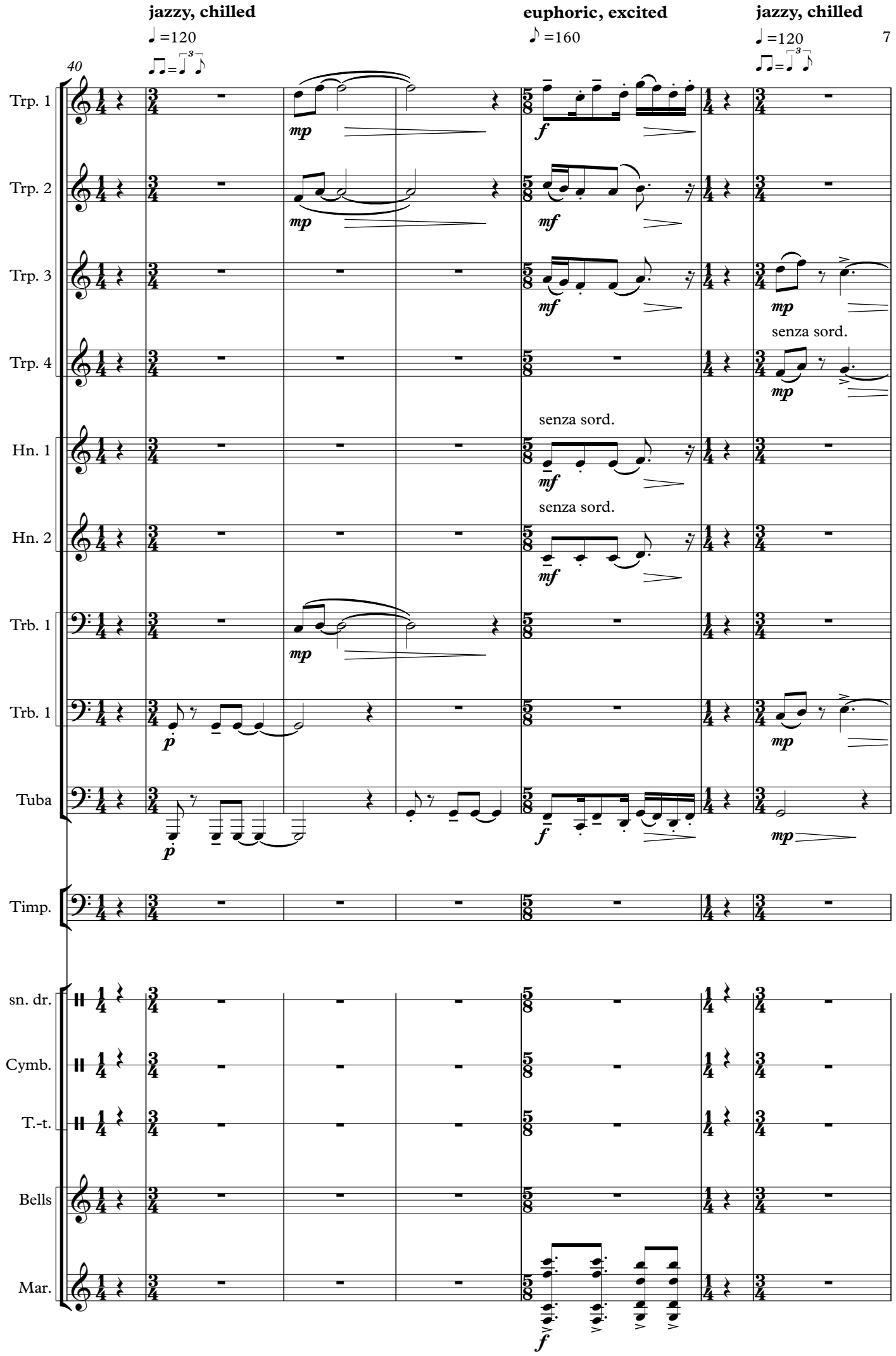
sn. dr.

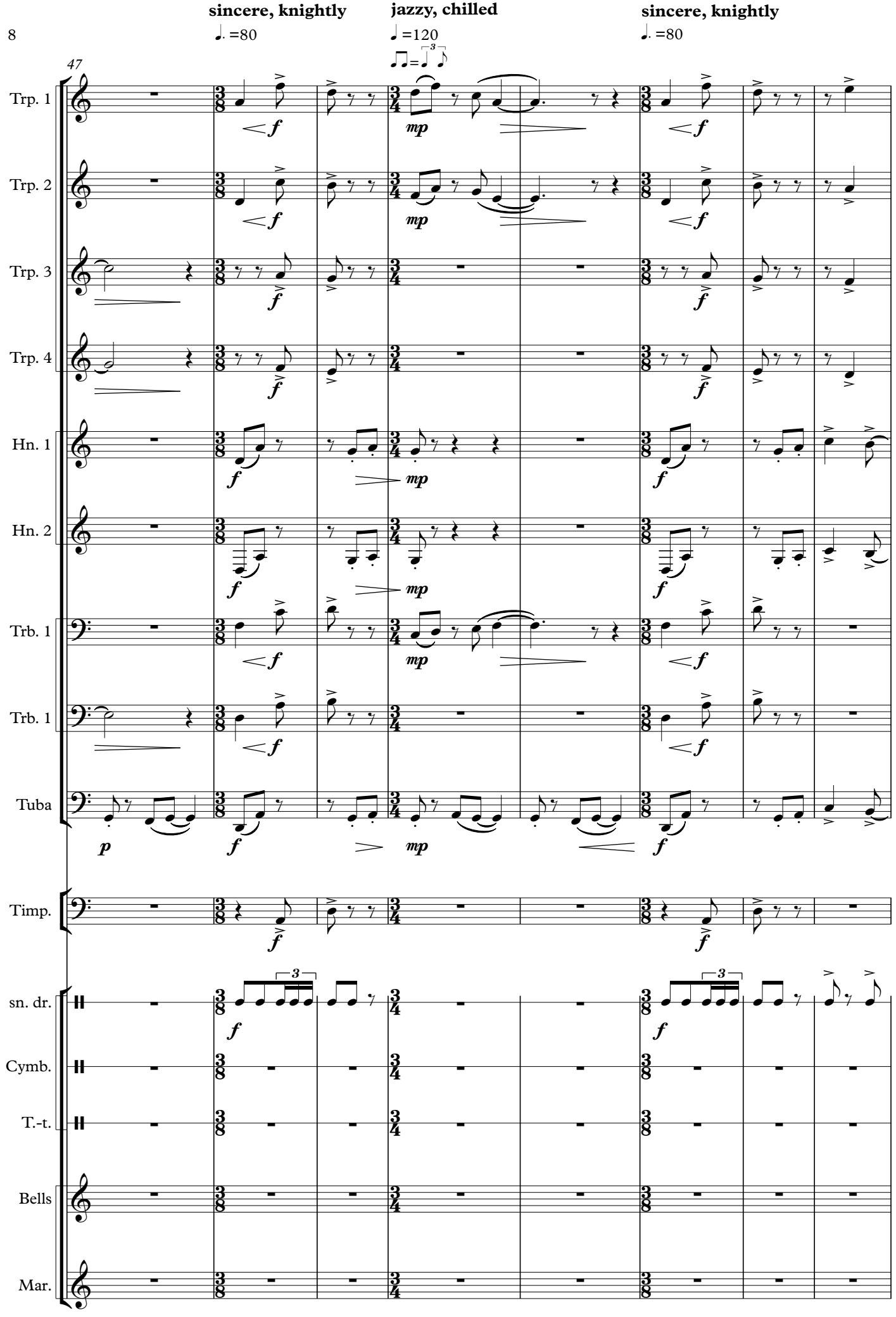
Cymb.

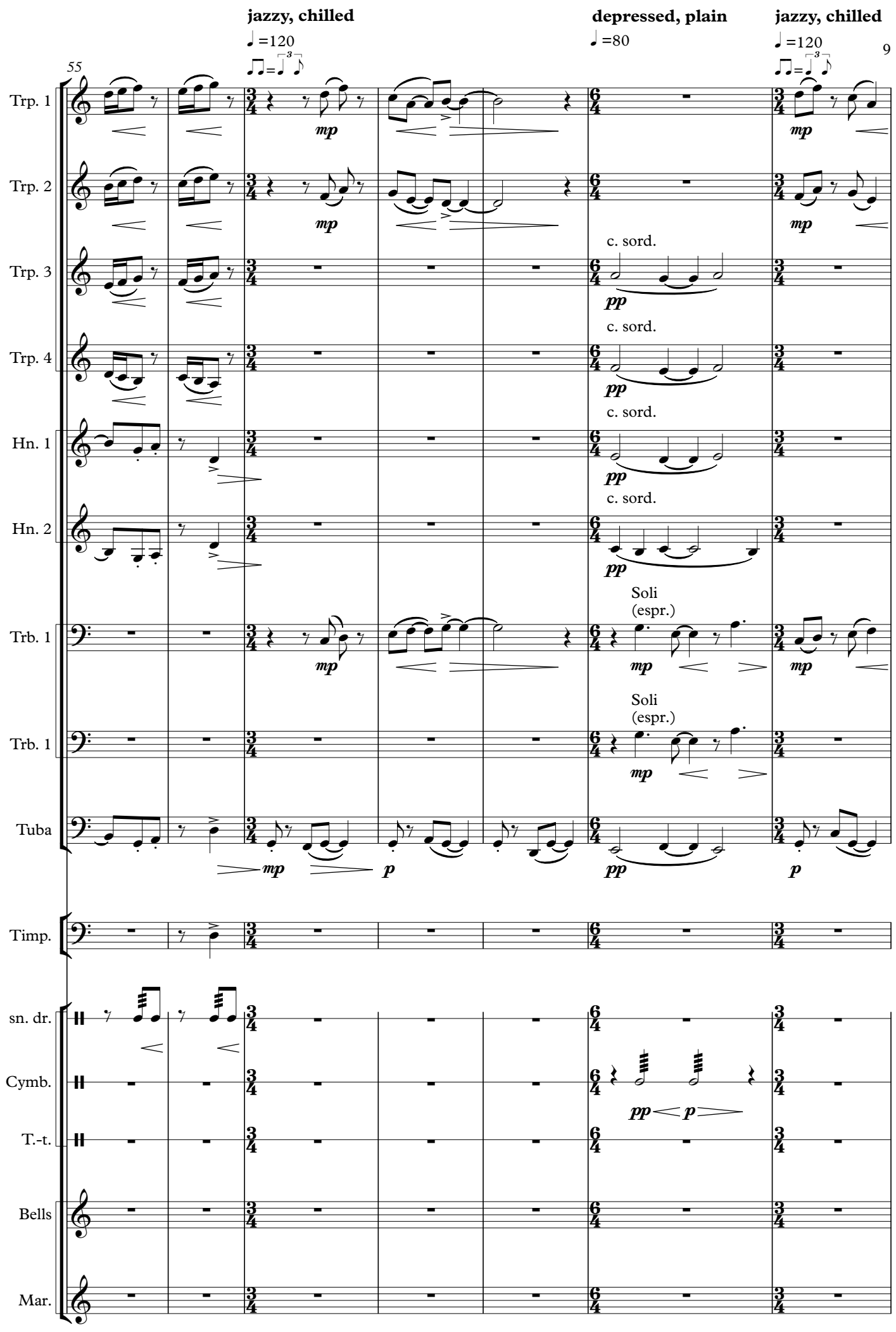
T.-t.

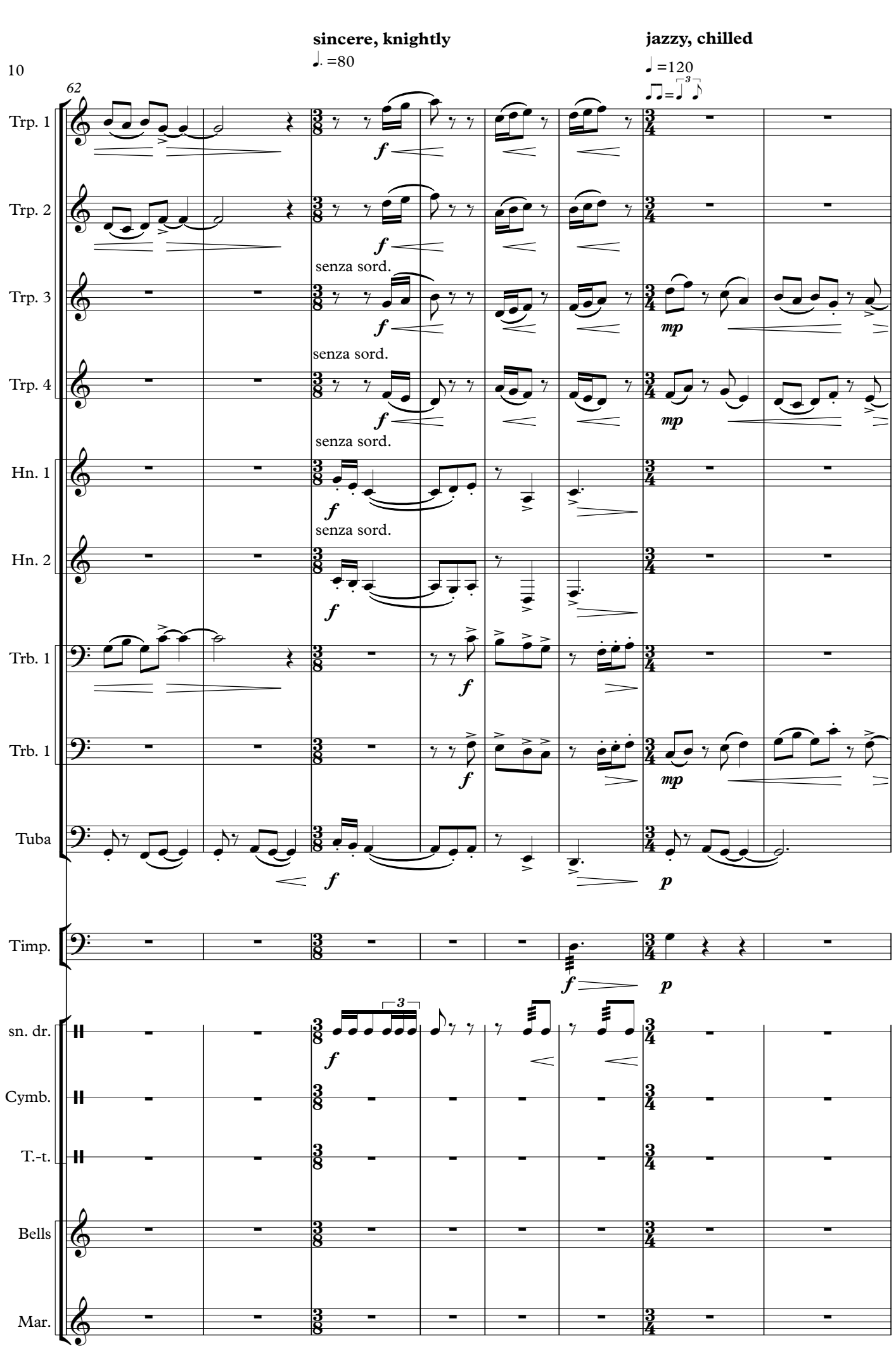
Bells

Mar.


jazzy, chilled
♩=120
♫=♩³♪
euphoric, excited
♪=160
jazzy, chilled
♩=120
♫=♩³♪
40
Trp. 1
Trp. 2
Trp. 3
Trp. 4
Hn. 1
Hn. 2
Trb. 1
Trb. 1
Tuba
Timp.
sn. dr.
Cymb.
T.-t.
Bells
Mar.
mp
mf
f
p
senza sord.


sincere, knightly
♩. =80
jazzy, chilled
♩ =120
♫=♩3♪
sincere, knightly
♩. =80
47
Trp. 1
Trp. 2
Trp. 3
Trp. 4
Hn. 1
Hn. 2
Trb. 1
Trb. 1
Tuba
Timp.
sn. dr.
Cymb.
T.-t.
Bells
Mar.


55
jazzy, chilled
♩=120
♫=♩³♪
depressed, plain
♩=80
jazzy, chilled
♩=120
♫=♩³♪
Trp. 1
Trp. 2
Trp. 3
Trp. 4
Hn. 1
Hn. 2
Trb. 1
Trb. 1
Tuba
Timp.
sn. dr.
Cymb.
T.-t.
Bells
Mar.
mp
pp
p
c. sord.
Soli
(espr.)


10
62
sincere, knightly
♩. =80
jazzy, chilled
♩ =120
♫ = ♩ ³ ♪
Trp. 1
Trp. 2
Trp. 3
Trp. 4
Hn. 1
Hn. 2
Trb. 1
Trb. 1
Tuba
Timp.
sn. dr.
Cymb.
T.-t.
Bells
Mar.
senza sord.
f
mp
p
3

depressed, plain

♩=80

70

Trp. 1

Trp. 2

Trp. 3

Trp. 4

Hn. 1

Hn. 2

Trb. 1

Trb. 1

Tuba

Timp.

sn. dr.

Cymb.

T.-t.

Bells

Mar.

mp

pp

c. sord.

Soli
(espr.)

euphoric, excited

♪ =160

75

Trp. 1

Trp. 2

Trp. 3

senza sord.

Trp. 4

senza sord.

Hn. 1

senza sord.

Hn. 2

senza sord.

Trb. 1

Trb. 1

Tuba

Timp.

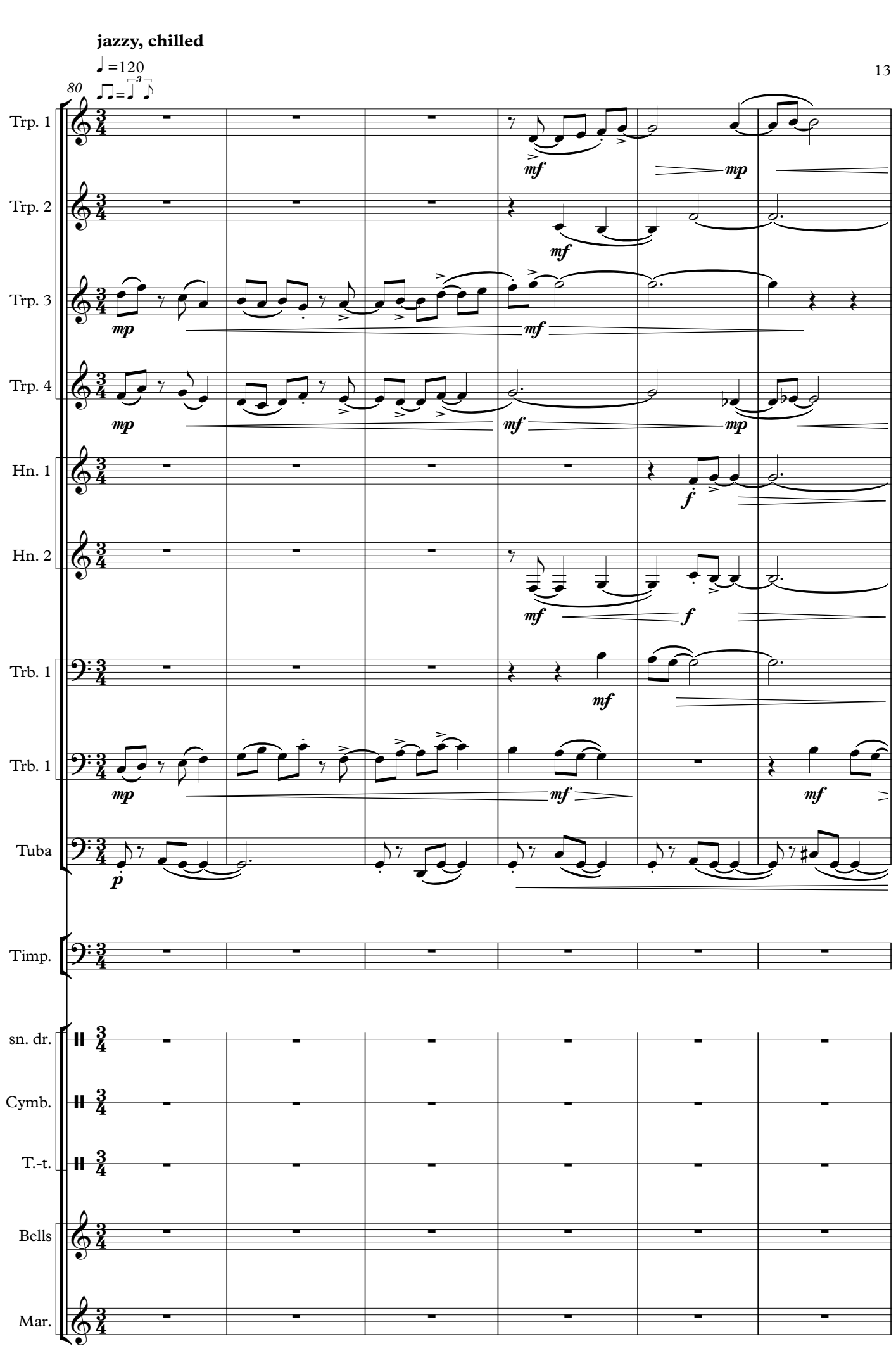
sn. dr.

Cymb.

T.-t.

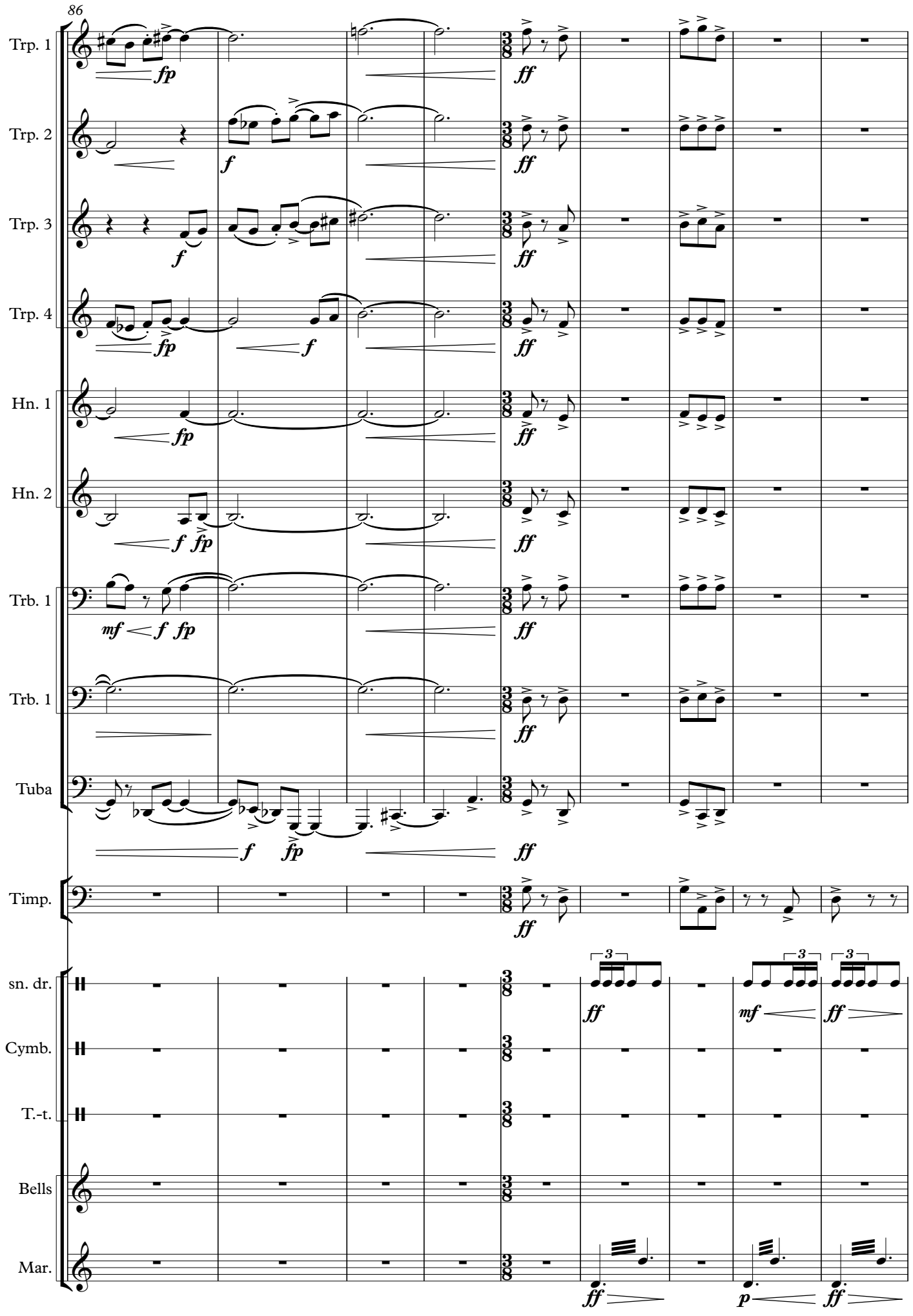
Bells

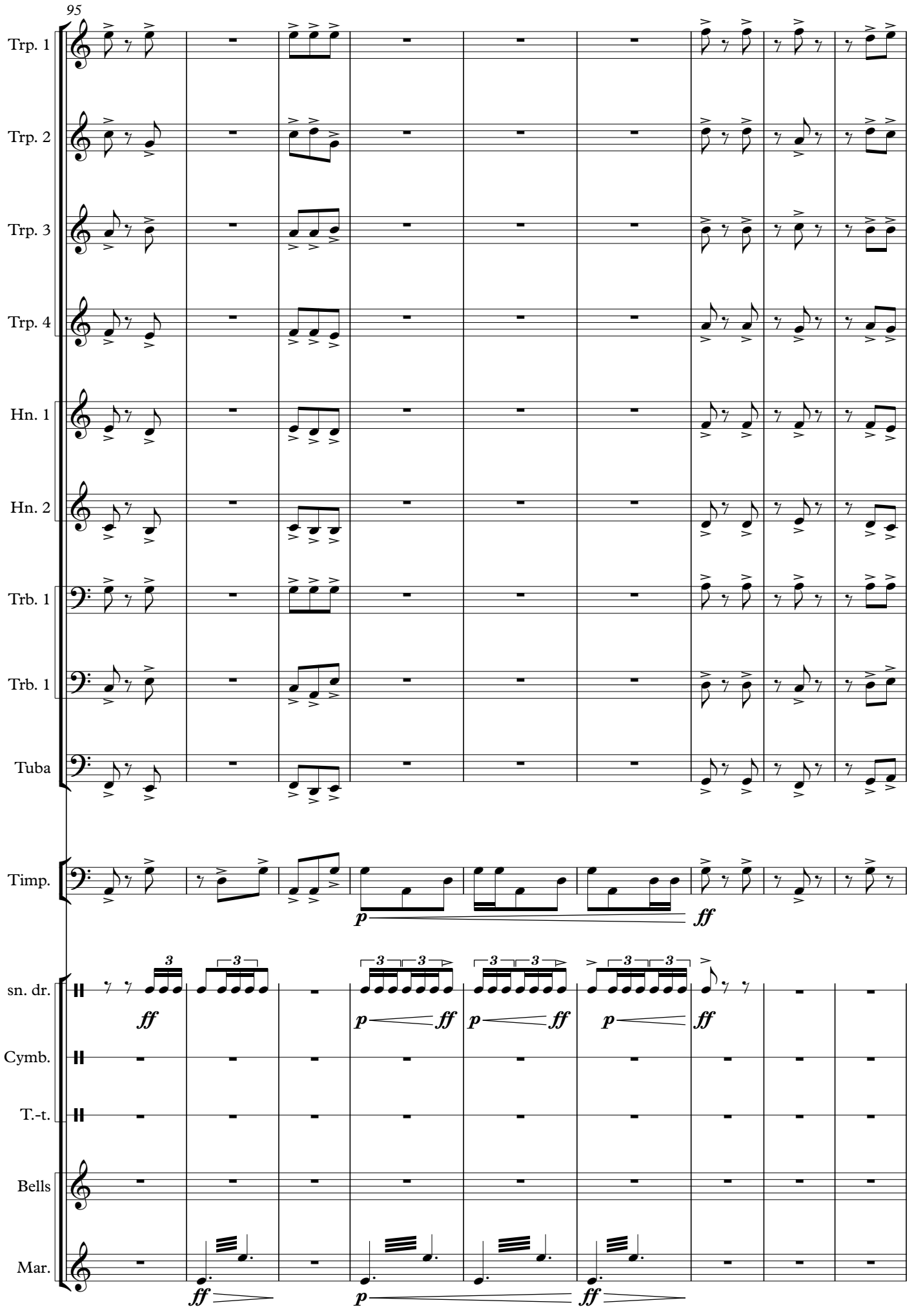
Mar.


jazzy, chilled
♩=120
80
♫=♩³♪
Trp. 1
Trp. 2
Trp. 3
Trp. 4
Hn. 1
Hn. 2
Trb. 1
Trb. 1
Tuba
Timp.
sn. dr.
Cymb.
T.-t.
Bells
Mar.

sincere, knightly

♩. =80




95
Trp. 1
Trp. 2
Trp. 3
Trp. 4
Hn. 1
Hn. 2
Trb. 1
Trb. 1
Tuba
Timp.
p
ff
sn. dr.
Cymb.
T.-t.
Bells
Mar.

depressed, plain

♩=80

104

Trp. 1

Trp. 2

Trp. 3

c. sord.

pp

Trp. 4

c. sord.

pp

Hn. 1

c. sord.

pp

Hn. 2

c.sord.

pp

Trb. 1

Soli
(espr.)

mp

Trb. 1

Soli
(espr.)

mp

Tuba

pp

Timp.

p

sn. dr.

ff

f

p

Cymb.

T.-t.

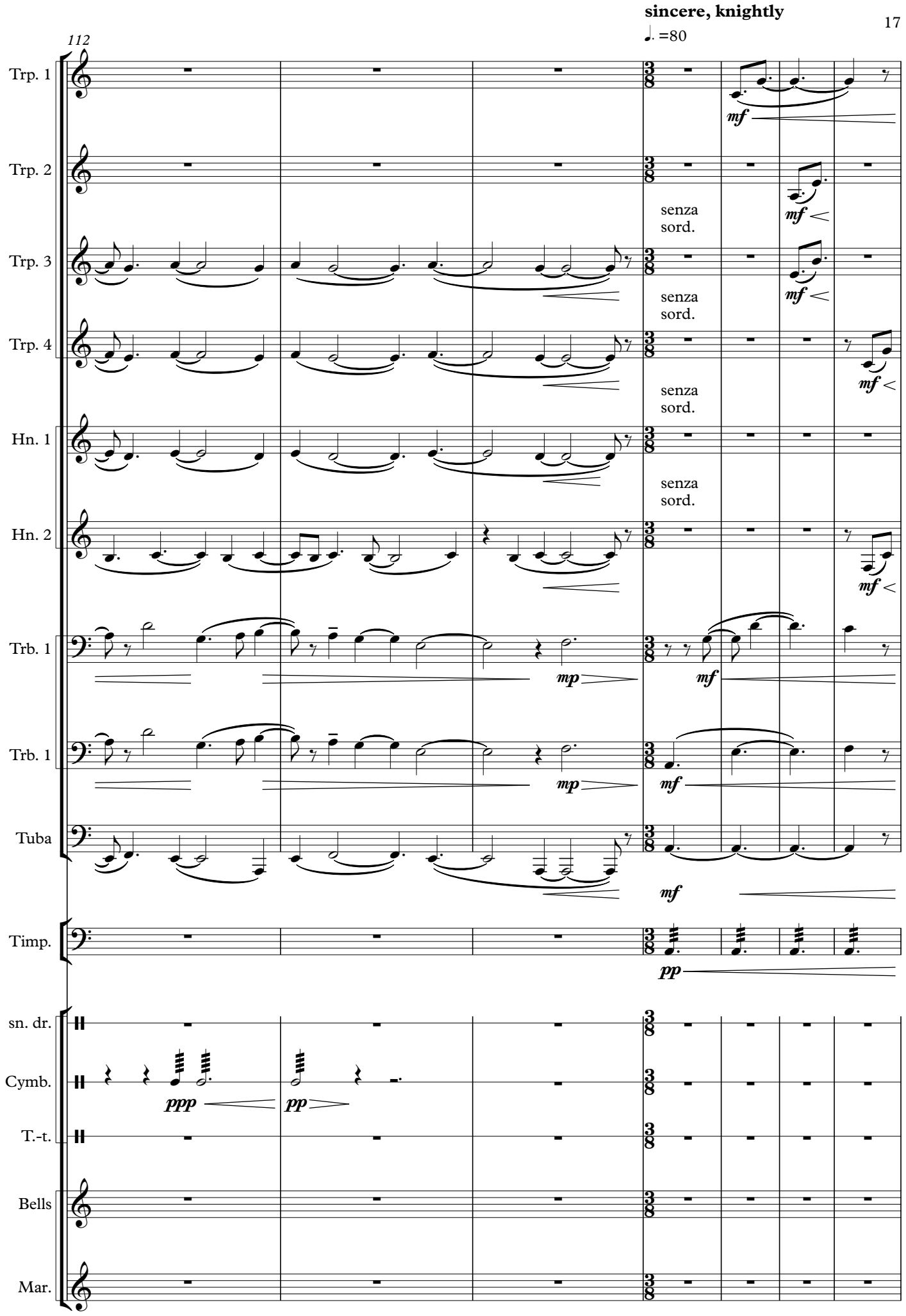
Bells

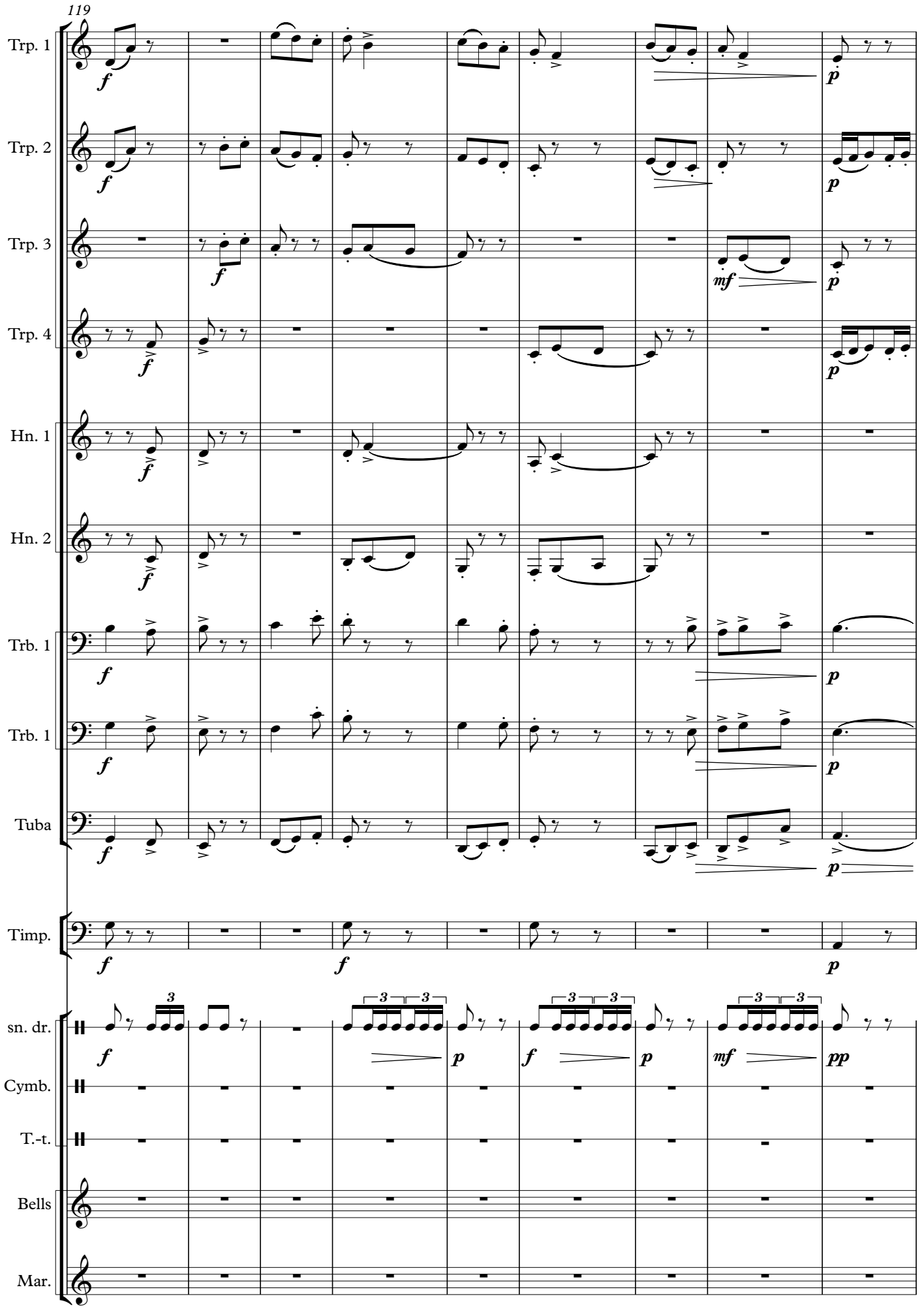
Mar.

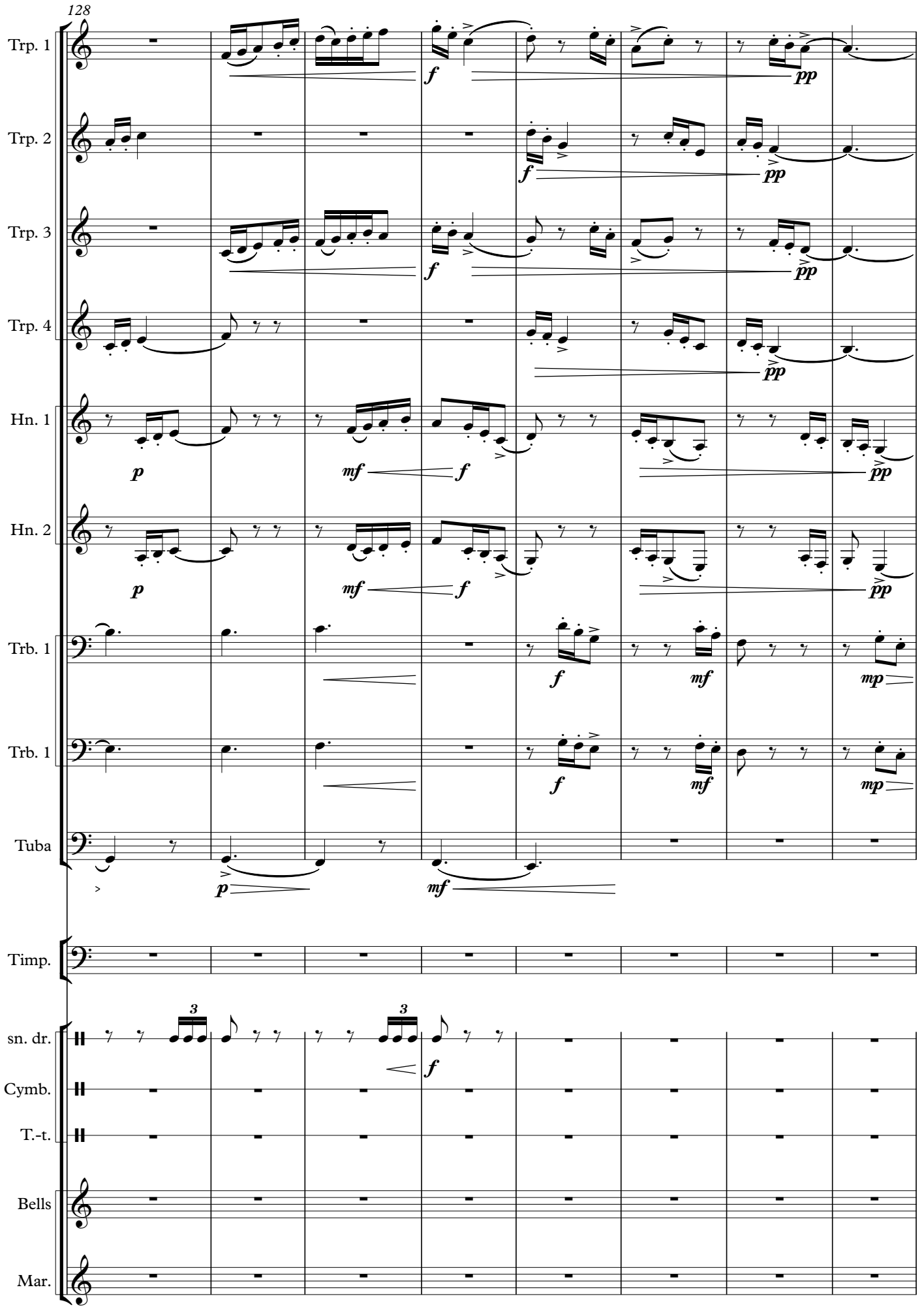
ff

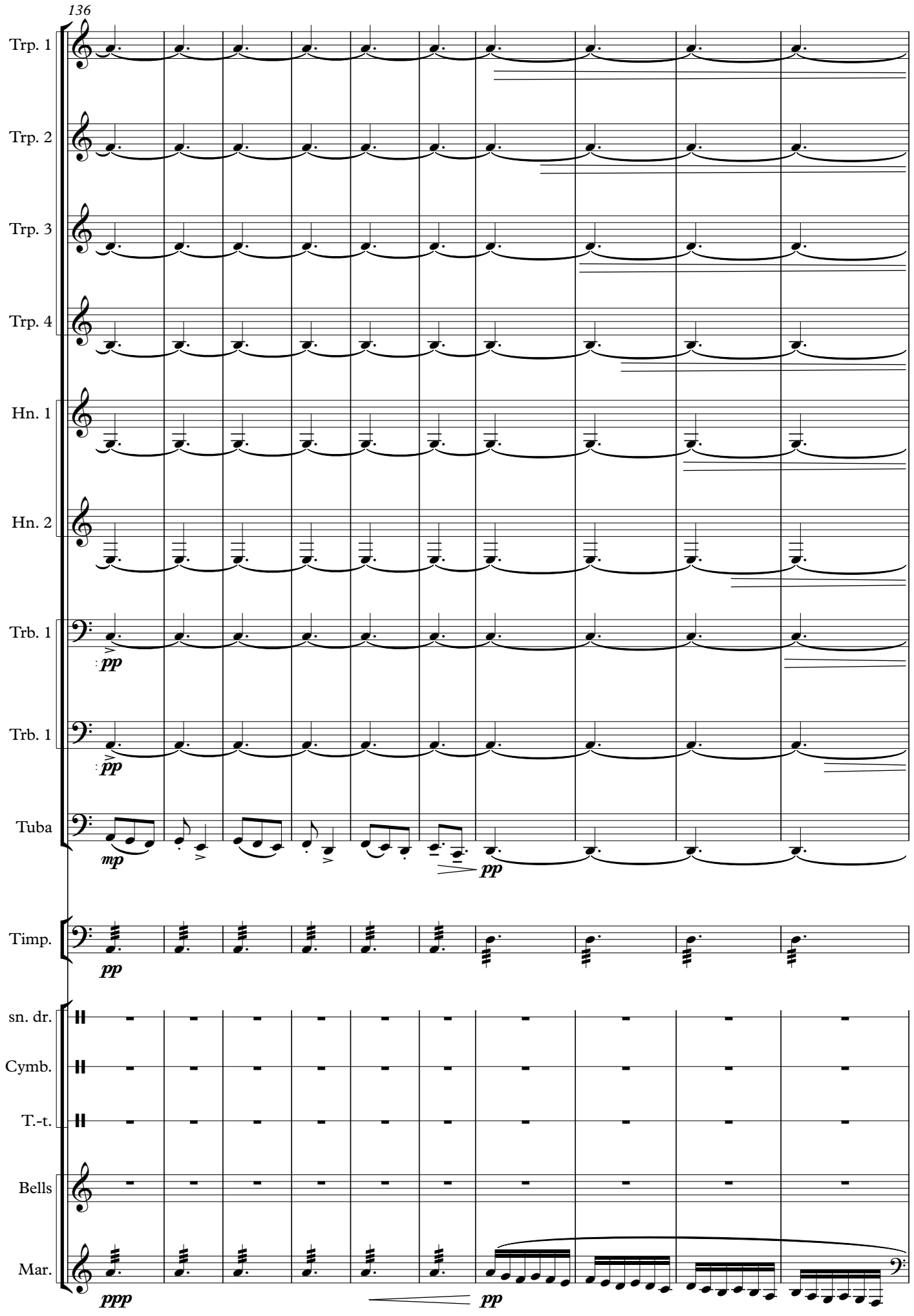
ff

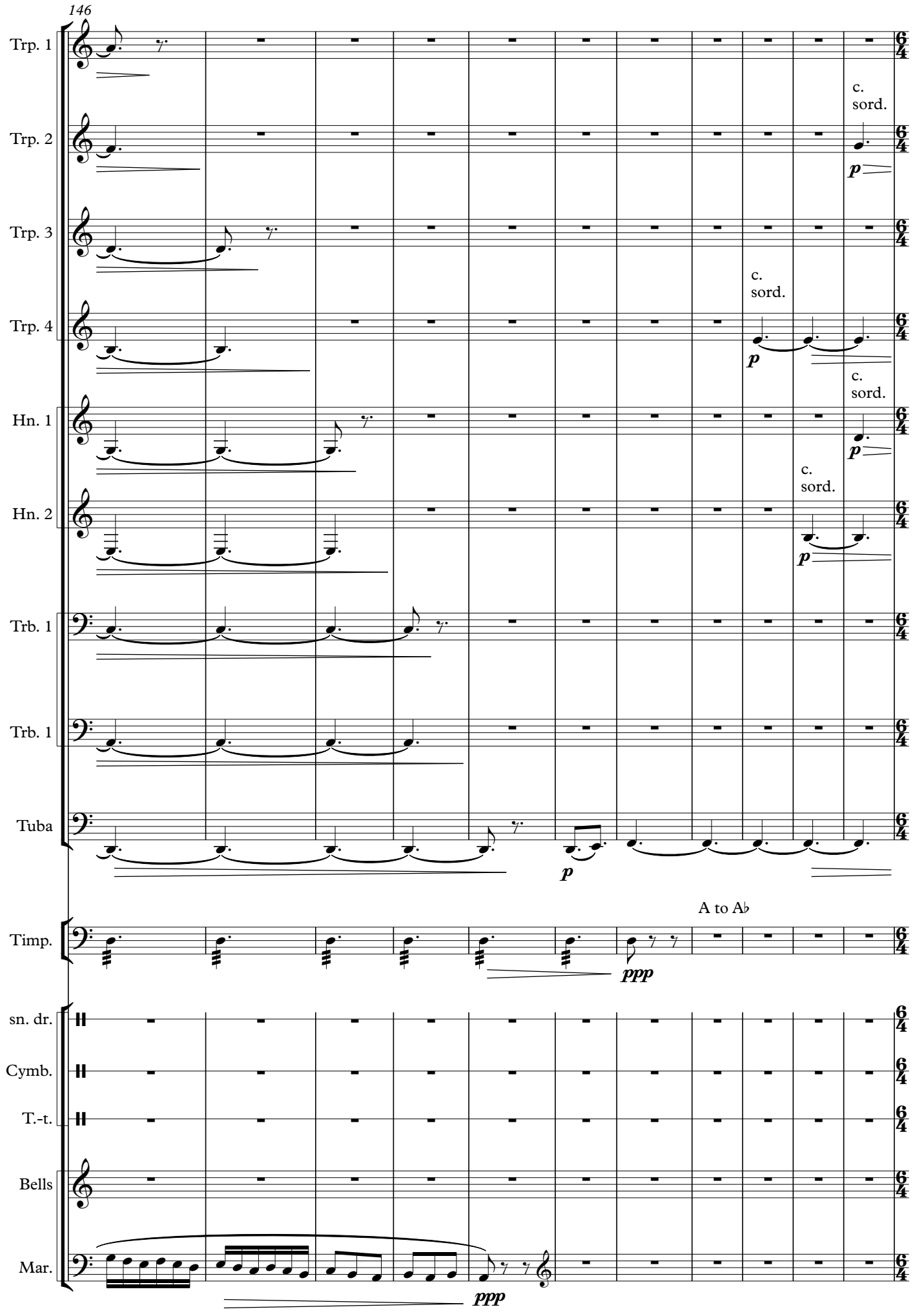
ff


sincere, knightly
♩. =80
112
Trp. 1
Trp. 2
Trp. 3
Trp. 4
Hn. 1
Hn. 2
Trb. 1
Trb. 1
Tuba
Timp.
sn. dr.
Cymb.
T.-t.
Bells
Mar.
mf
senza sord.
mp
pp
ppp


119
Trp. 1
Trp. 2
Trp. 3
Trp. 4
Hn. 1
Hn. 2
Trb. 1
Trb. 1
Tuba
Timp.
sn. dr.
Cymb.
T.-t.
Bells
Mar.


128
Trp. 1
Trp. 2
Trp. 3
Trp. 4
Hn. 1
Hn. 2
Trb. 1
Trb. 1
Tuba
Timp.
sn. dr.
Cymb.
T.-t.
Bells
Mar.
3
3


136
Trp. 1
Trp. 2
Trp. 3
Trp. 4
Hn. 1
Hn. 2
Trb. 1
Trb. 1
Tuba
Timp.
sn. dr.
Cymb.
T.-t.
Bells
Mar.
pp
mp
pp
pp
pp
ppp
pp


146
Trp. 1
Trp. 2
Trp. 3
Trp. 4
Hn. 1
Hn. 2
Trb. 1
Trb. 1
Tuba
Timp.
sn. dr.
Cymb.
T.-t.
Bells
Mar.
c. sord.
p
A to A♭
ppp

depressed, plain

♩=80

157

Trp. 1

Trp. 2

Trp. 3

Trp. 4

Hn. 1

Hn. 2

Trb. 1

Trb. 1

Tuba

Timp.

sn. dr.

Cymb.

T.-t.

Bells

Mar.

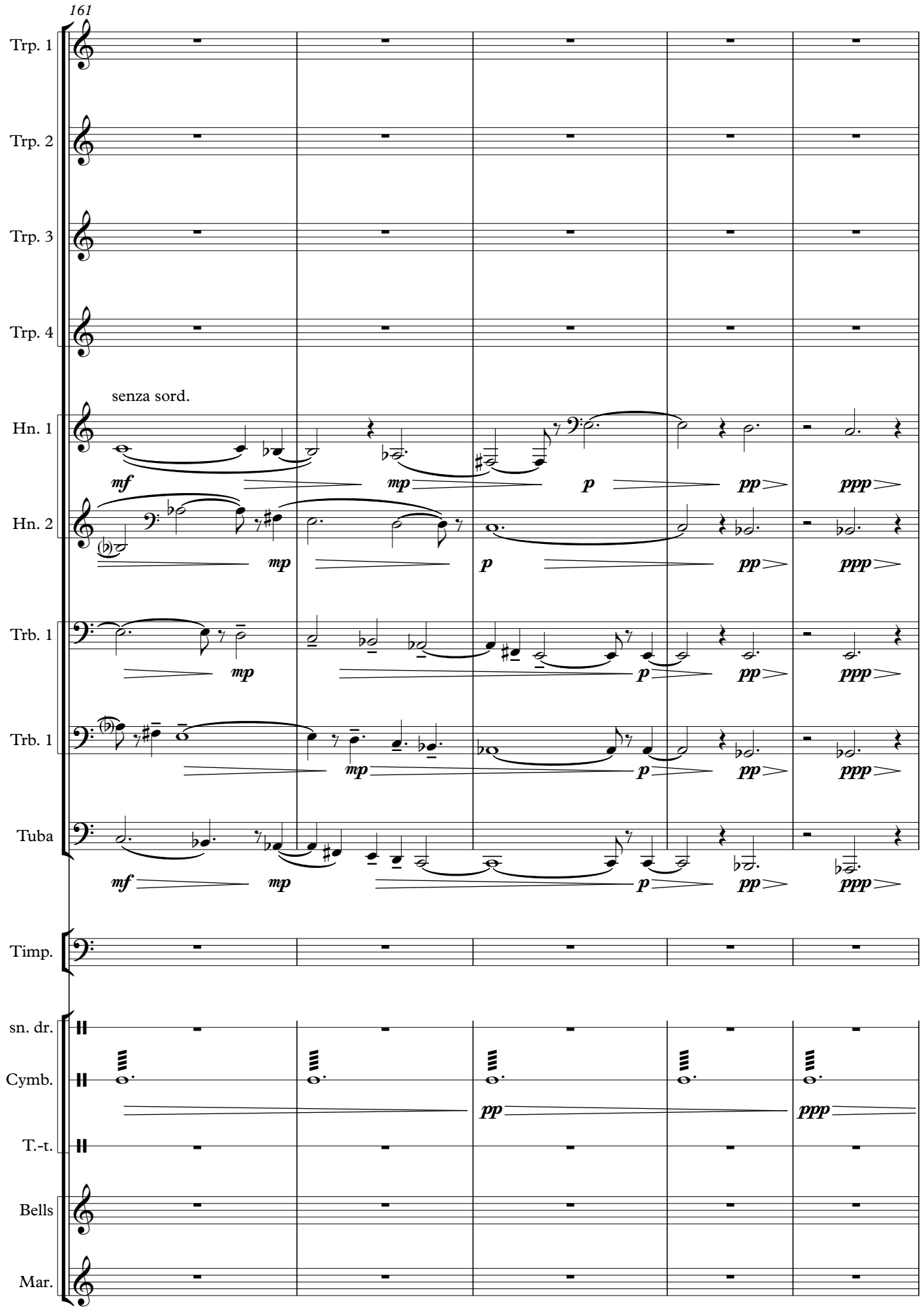
pp

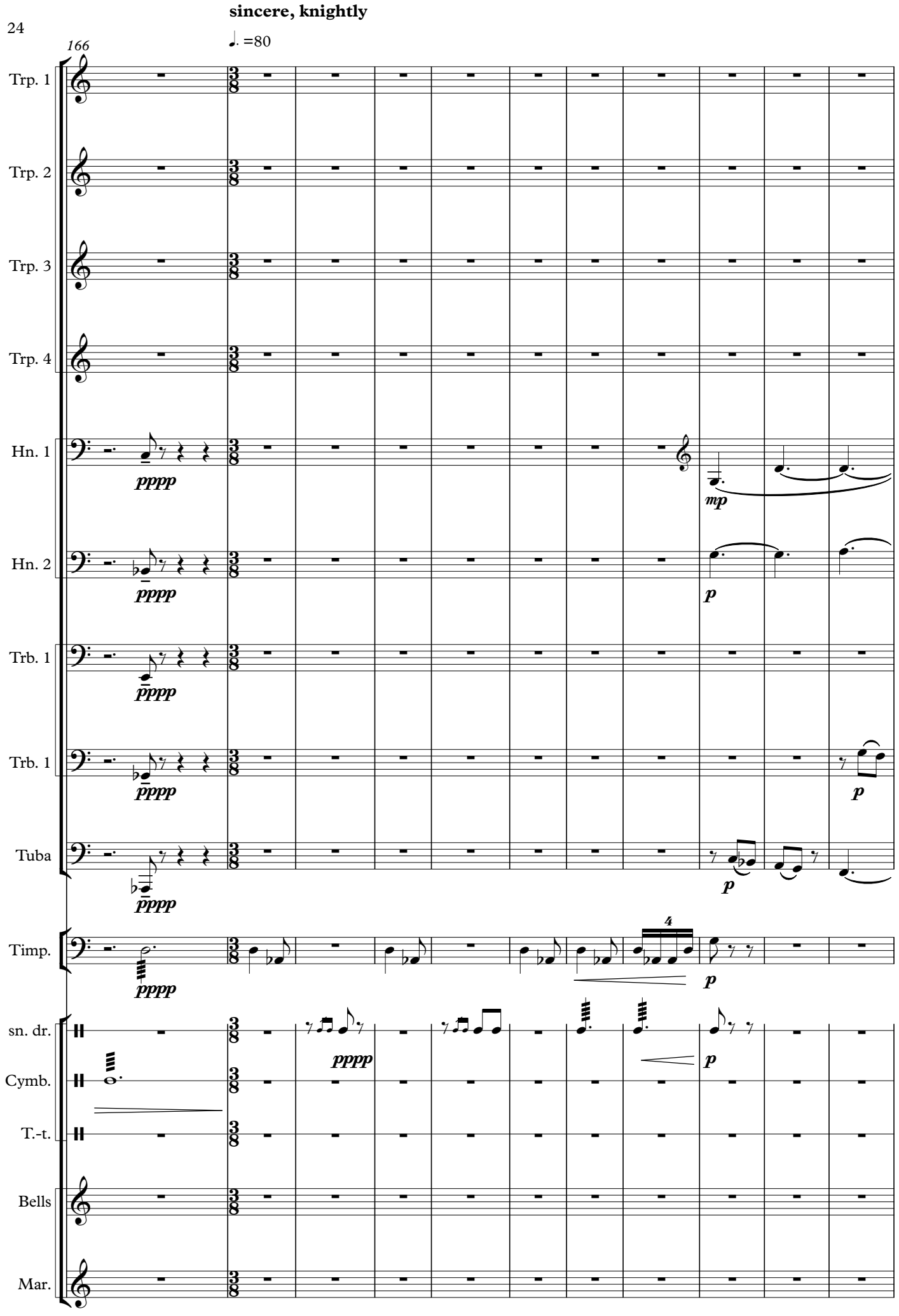
mp

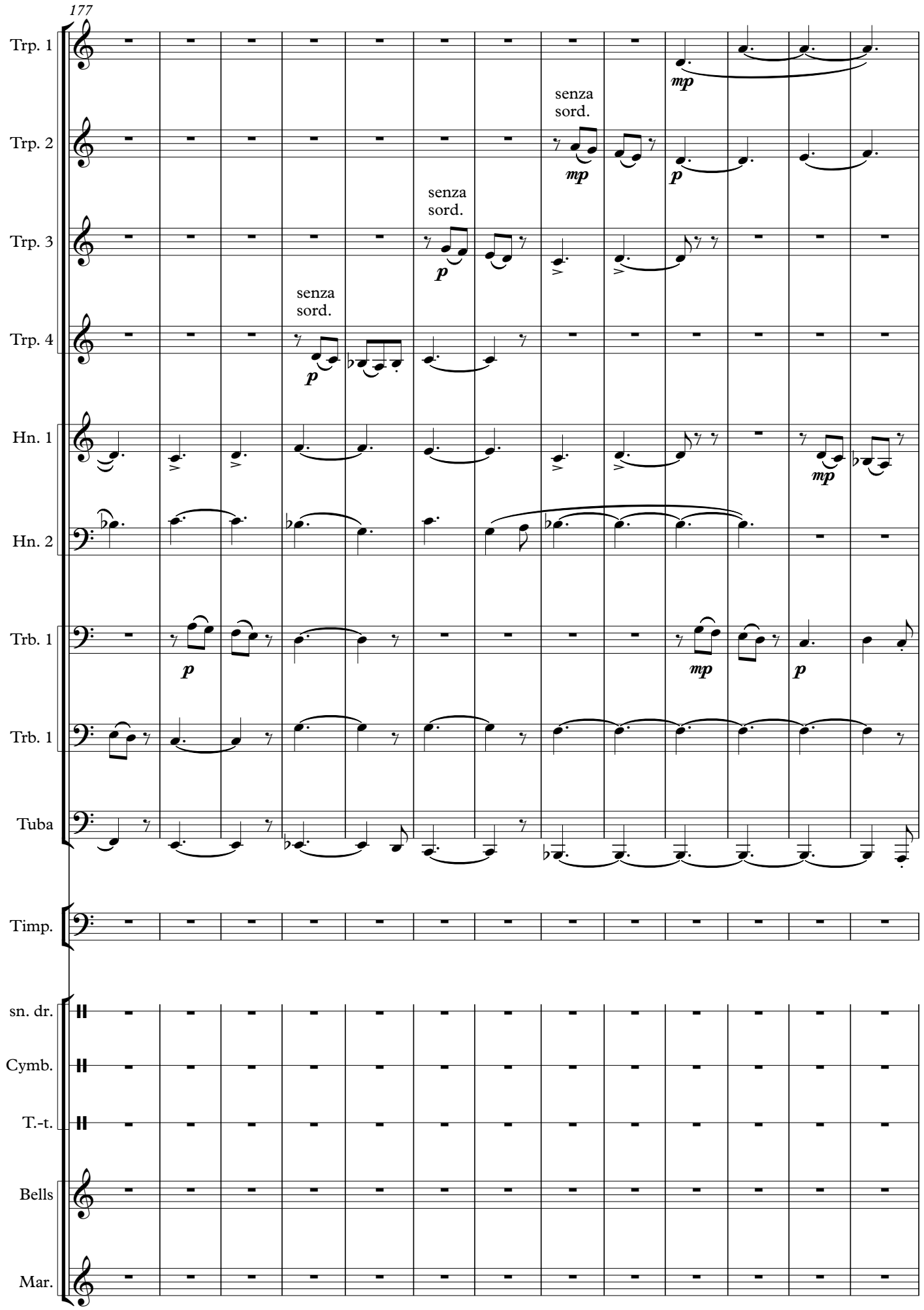
mf

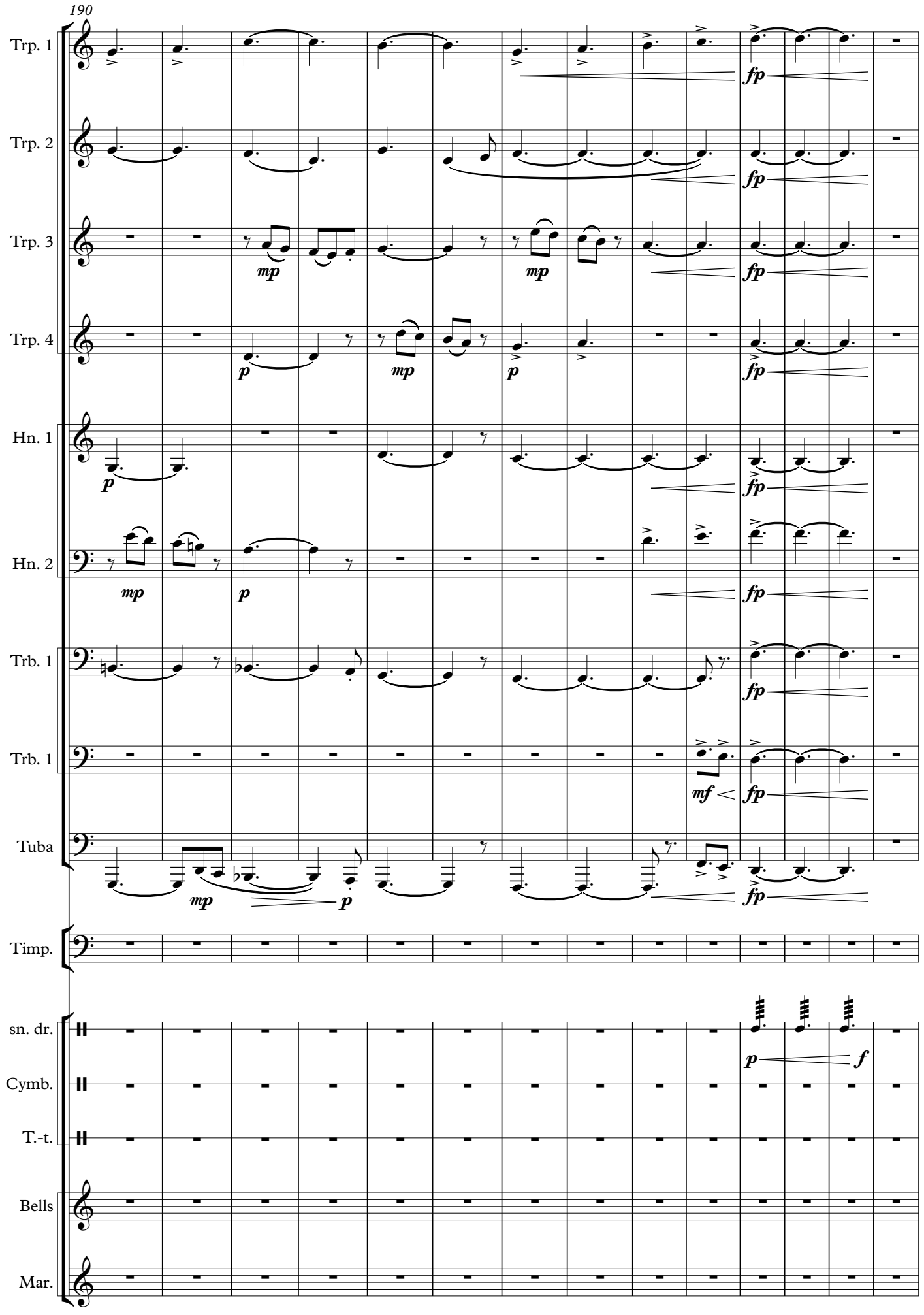
p

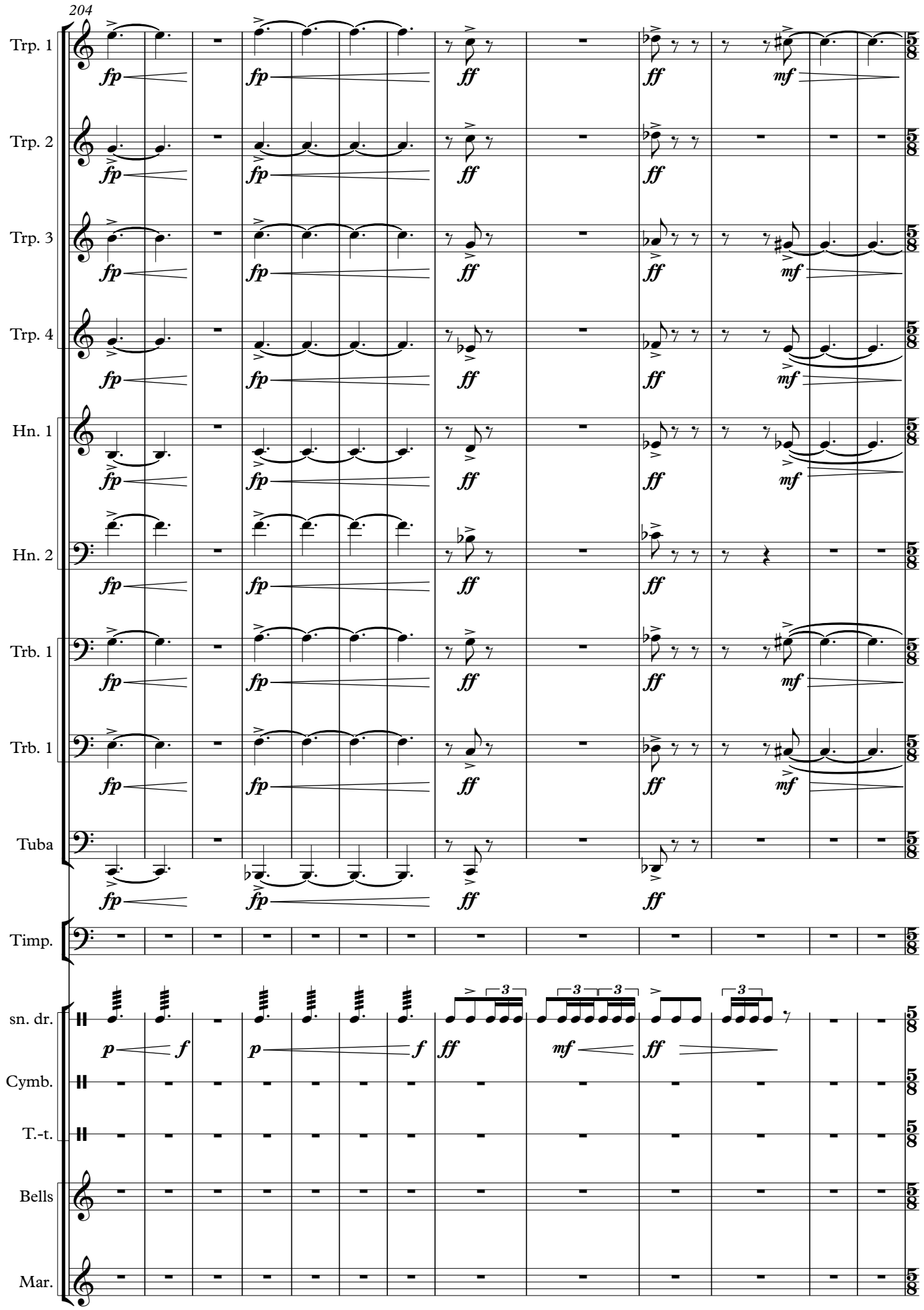
senza sord.


161
Trp. 1
Trp. 2
Trp. 3
Trp. 4
senza sord.
Hn. 1
Hn. 2
Trb. 1
Trb. 1
Tuba
Timp.
sn. dr.
Cymb.
T.-t.
Bells
Mar.
mf
mp
p
pp
ppp


sincere, knightly
♩. =80
166
Trp. 1
Trp. 2
Trp. 3
Trp. 4
Hn. 1
Hn. 2
Trb. 1
Trb. 1
Tuba
Timp.
sn. dr.
Cymb.
T.-t.
Bells
Mar.
pppp
mp
p
4


177
Trp. 1
Trp. 2
Trp. 3
Trp. 4
Hn. 1
Hn. 2
Trb. 1
Trb. 1
Tuba
Timp.
sn. dr.
Cymb.
T.-t.
Bells
Mar.
senza sord.
senza sord.
senza sord.
mp
p
mp
p
mp
p
mp
p


190
Trp. 1
Trp. 2
Trp. 3
Trp. 4
Hn. 1
Hn. 2
Trb. 1
Trb. 1
Tuba
Timp.
sn. dr.
Cymb.
T.-t.
Bells
Mar.
fp
mp
p
mf
f


204
Trp. 1
Trp. 2
Trp. 3
Trp. 4
Hn. 1
Hn. 2
Trb. 1
Trb. 1
Tuba
Timp.
sn. dr.
Cymb.
T.-t.
Bells
Mar.
fp
ff
mf
p
f
3

euphoric, excited

♪ =180

217

Trp. 1

Trp. 2

Trp. 3

Trp. 4

Hn. 1

Hn. 2

Trb. 1

Trb. 1

Tuba

Timp.

sn. dr.

Cymb.

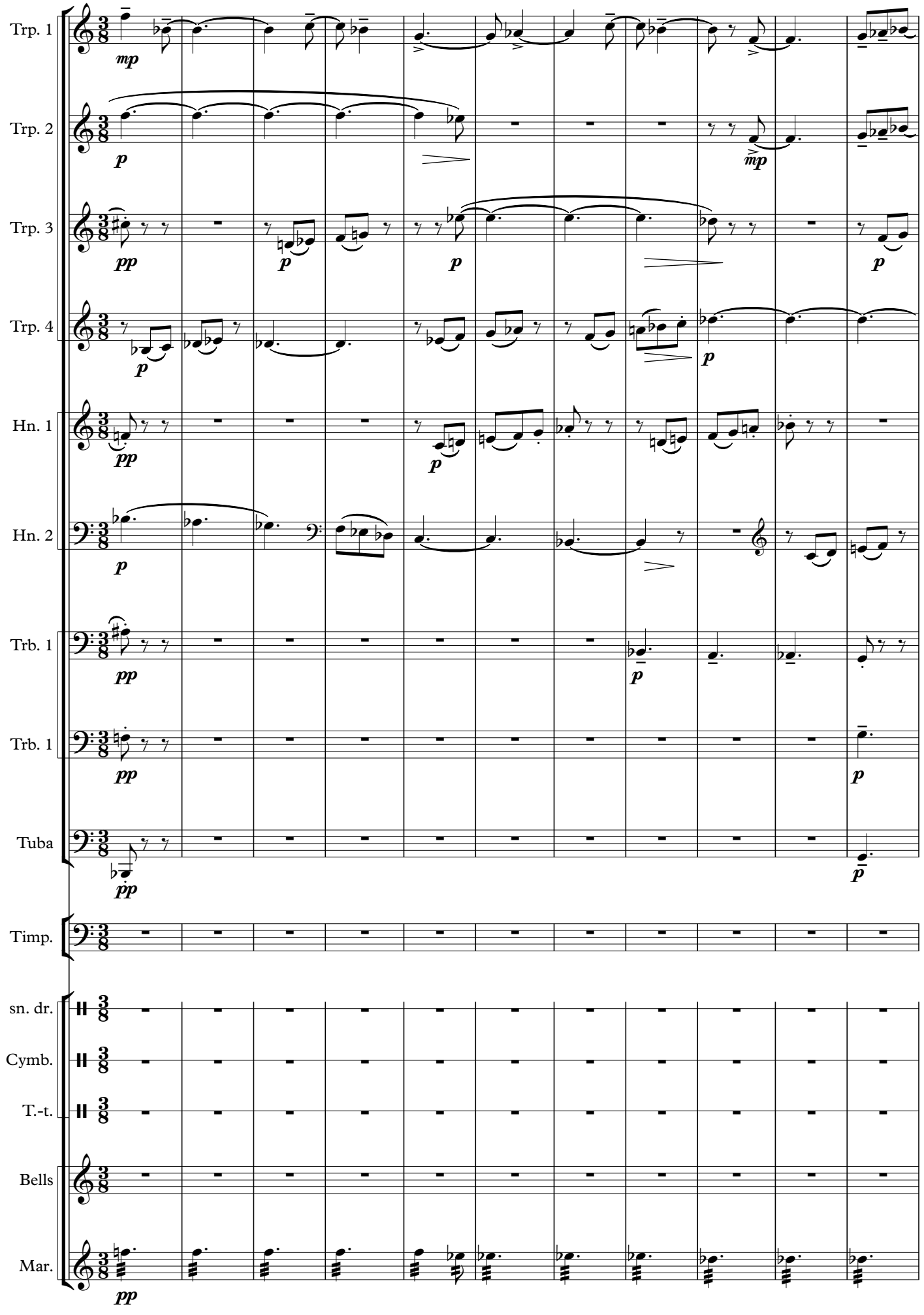
T.-t.

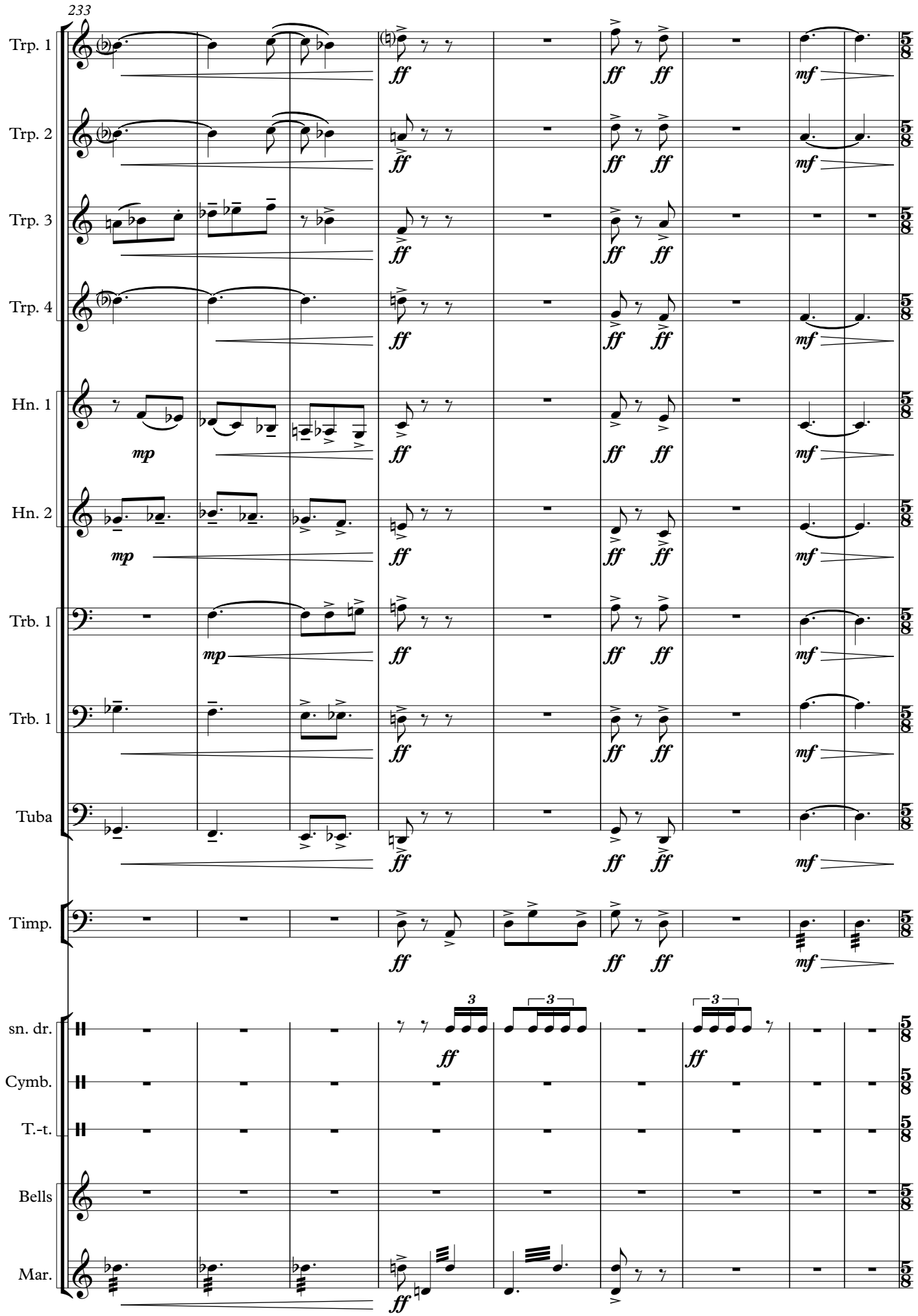
Bells

Mar.

sincere, knightly

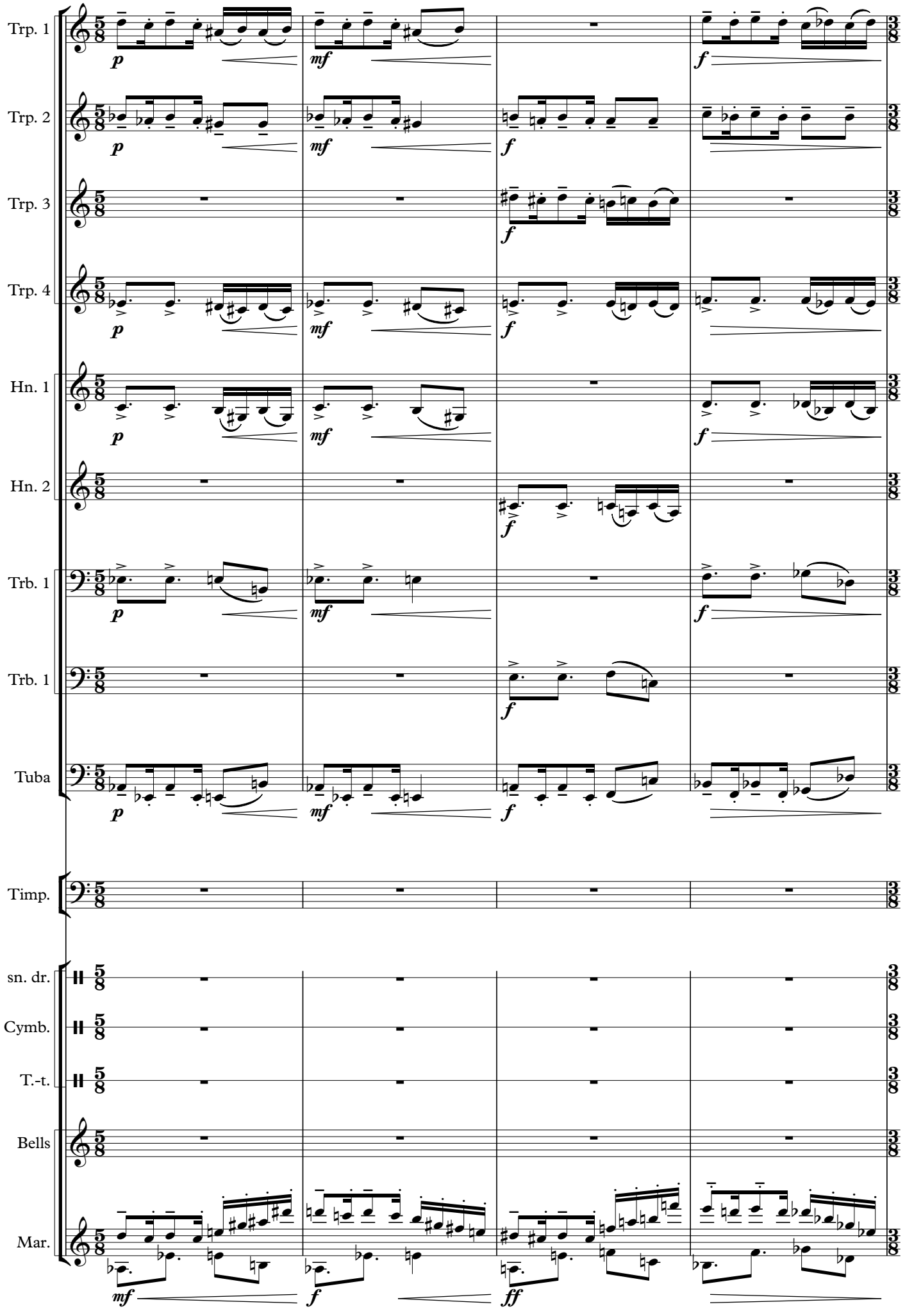
222 ♩. =80




233
Trp. 1
Trp. 2
Trp. 3
Trp. 4
Hn. 1
Hn. 2
Trb. 1
Trb. 1
Tuba
Timp.
sn. dr.
Cymb.
T.-t.
Bells
Mar.
mp
ff
mf
3

euphoric, excited

242 ♪ =180



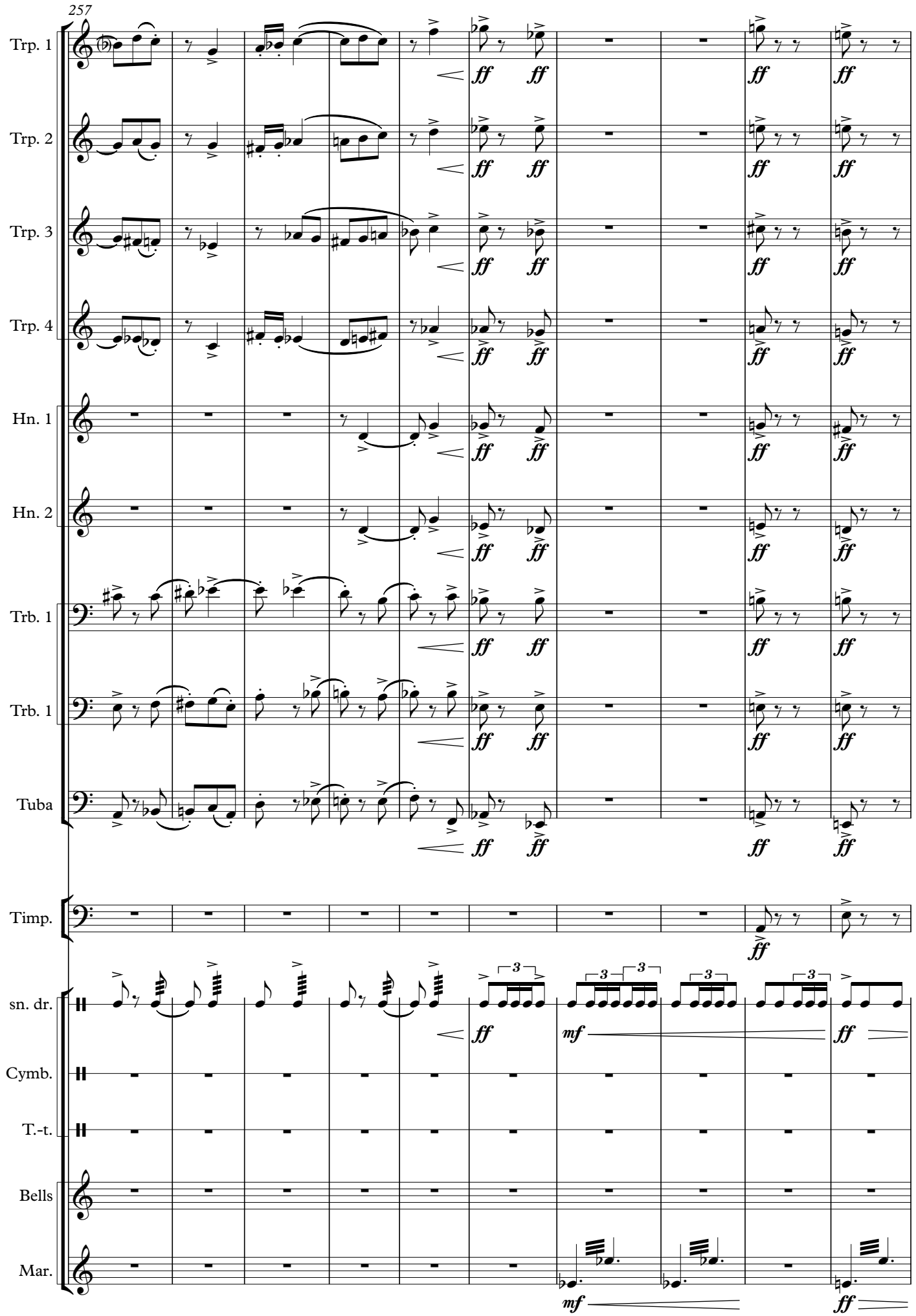
sincere, knightly

246 ♩. =80

Trp. 1
Trp. 2
Trp. 3
Trp. 4
Hn. 1
Hn. 2
Trb. 1
Trb. 1
Tuba

g to e, d to B♭, A to F

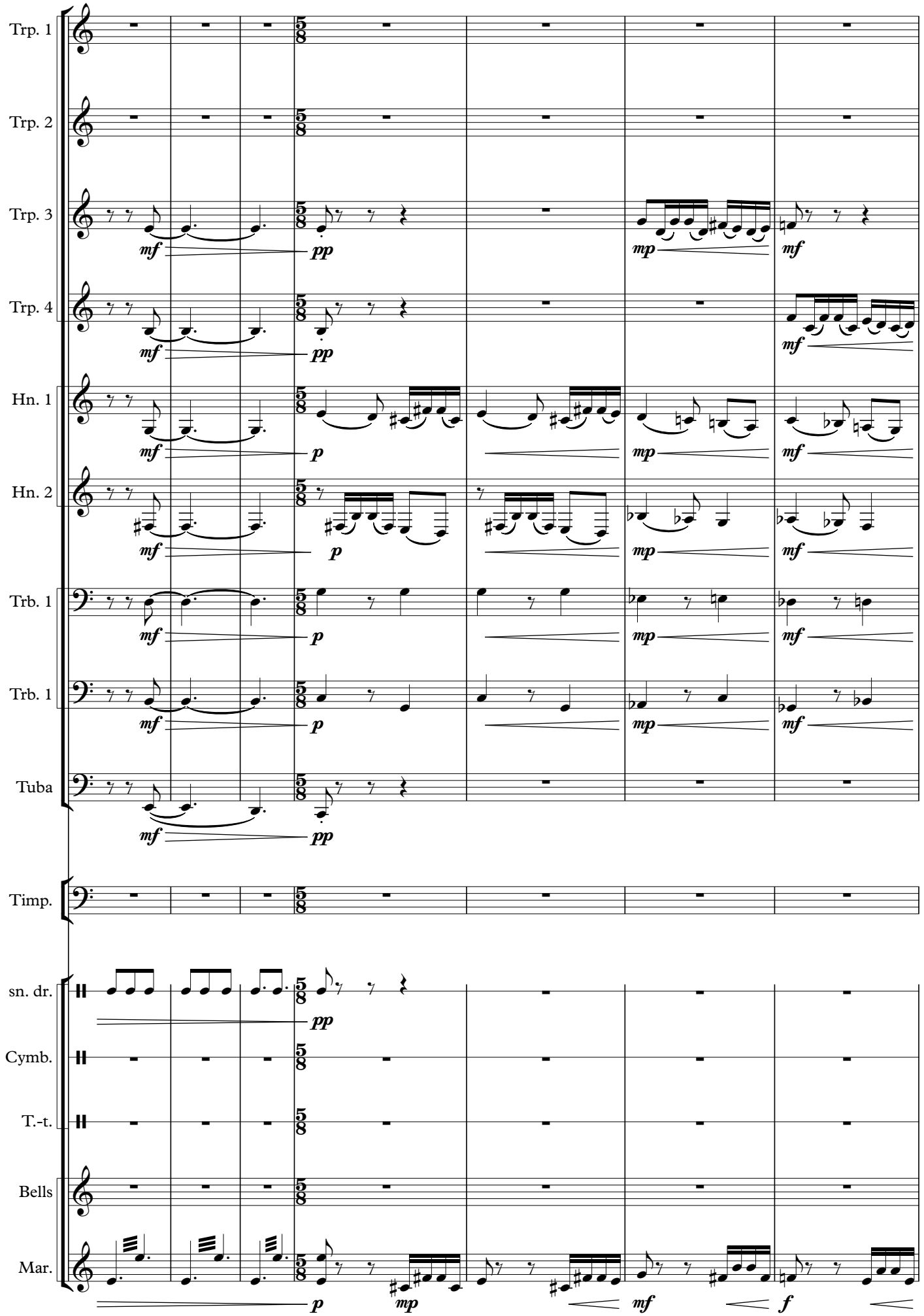
Timp.
sn. dr.
Cymb.
T.-t.
Bells
Mar.

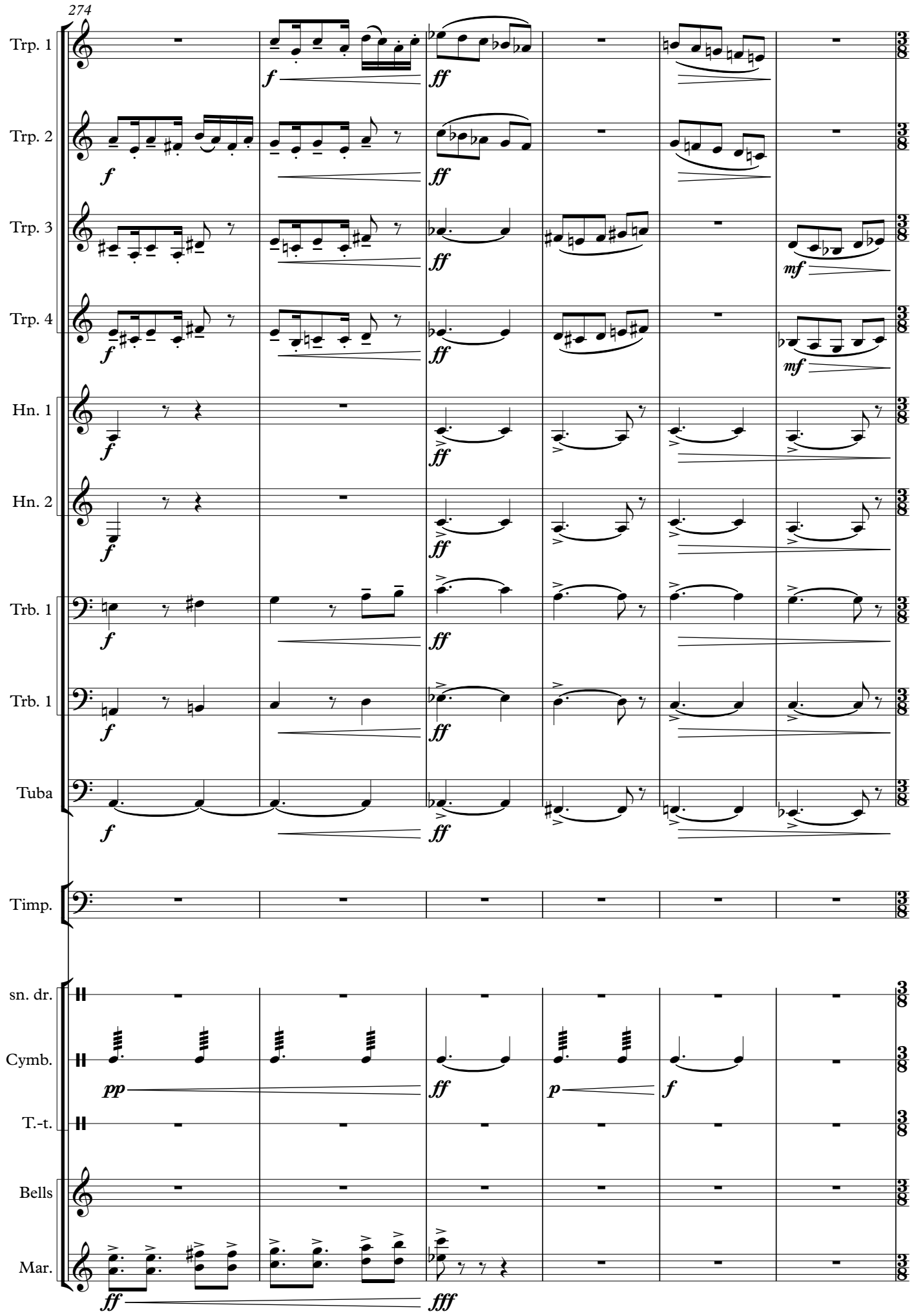

257
Trp. 1
Trp. 2
Trp. 3
Trp. 4
Hn. 1
Hn. 2
Trb. 1
Trb. 1
Tuba
Timp.
sn. dr.
Cymb.
T.-t.
Bells
Mar.
ff
mf

euphoric, excited

♪ =180

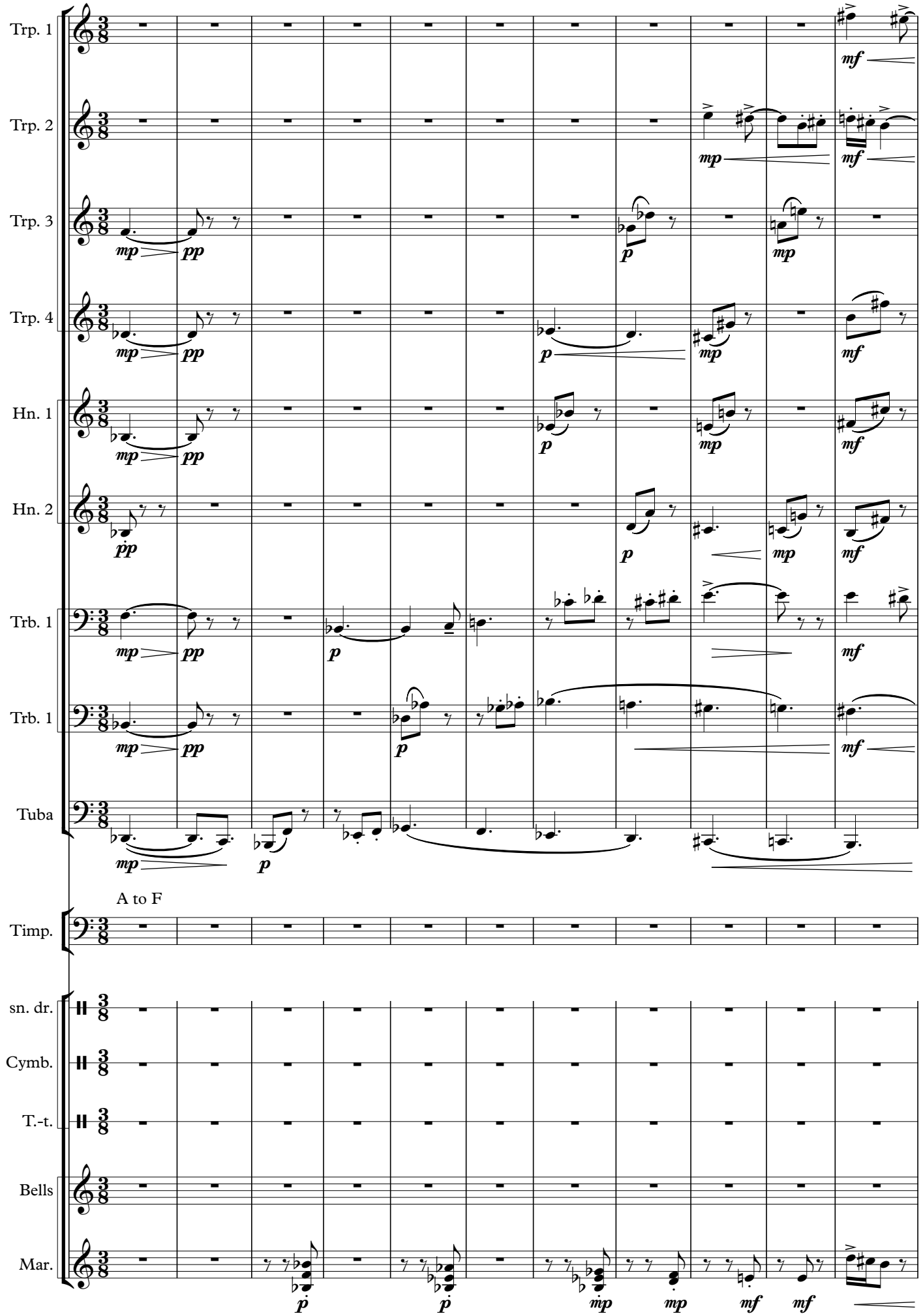
267

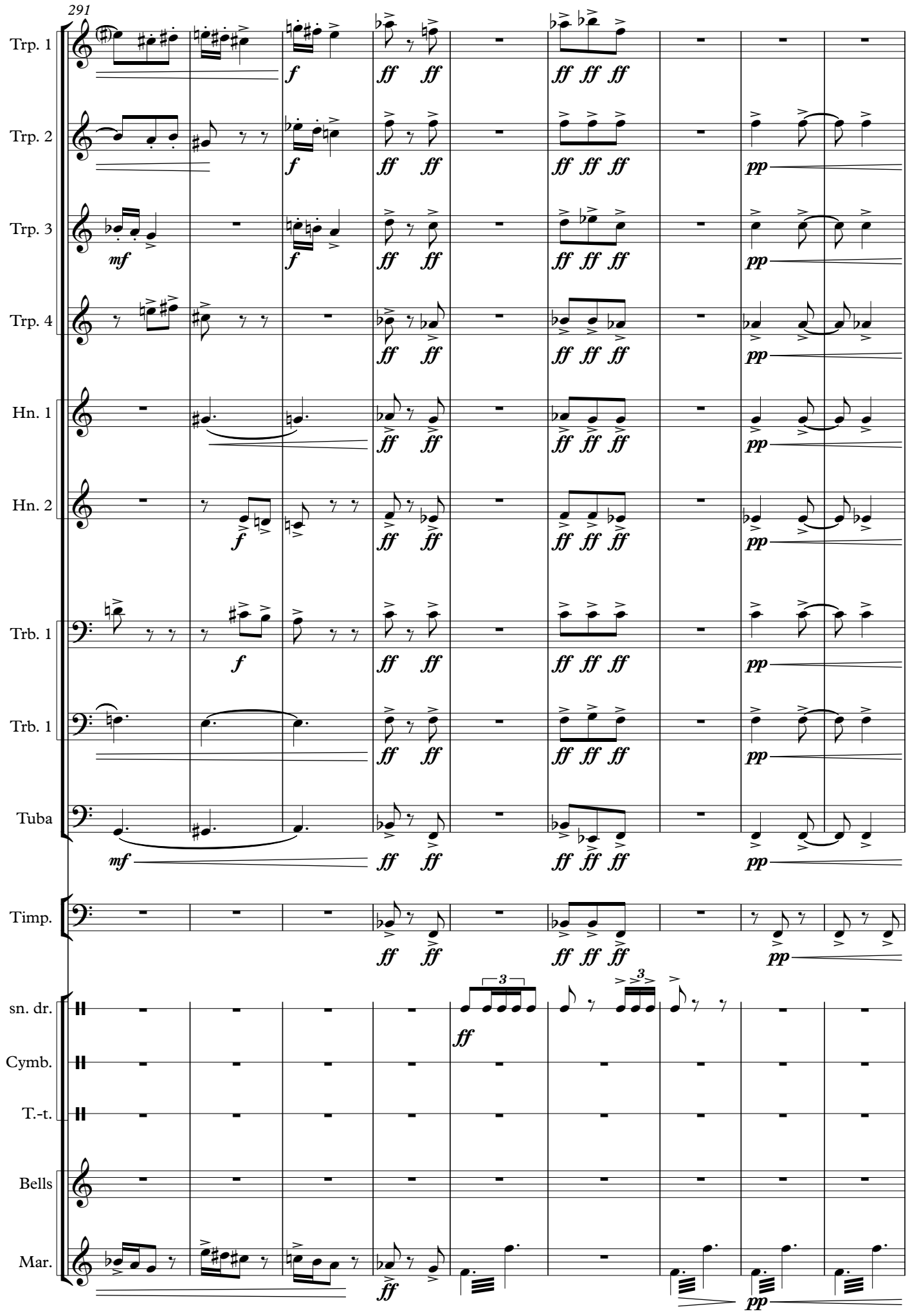



274
Trp. 1
Trp. 2
Trp. 3
Trp. 4
Hn. 1
Hn. 2
Trb. 1
Trb. 1
Tuba
Timp.
sn. dr.
Cymb.
T.-t.
Bells
Mar.
f
ff
mf
pp
p
fff

sincere, knightly

280 ♩. =80




291
Trp. 1
Trp. 2
Trp. 3
Trp. 4
Hn. 1
Hn. 2
Trb. 1
Trb. 1
Tuba
Timp.
sn. dr.
Cymb.
T.-t.
Bells
Mar.

euphoric, excited

300

♪ =180

Trp. 1

Trp. 2

Trp. 3

Trp. 4

Hn. 1

Hn. 2

Trb. 1

Trb. 1

Tuba

Timp.

sn. dr.

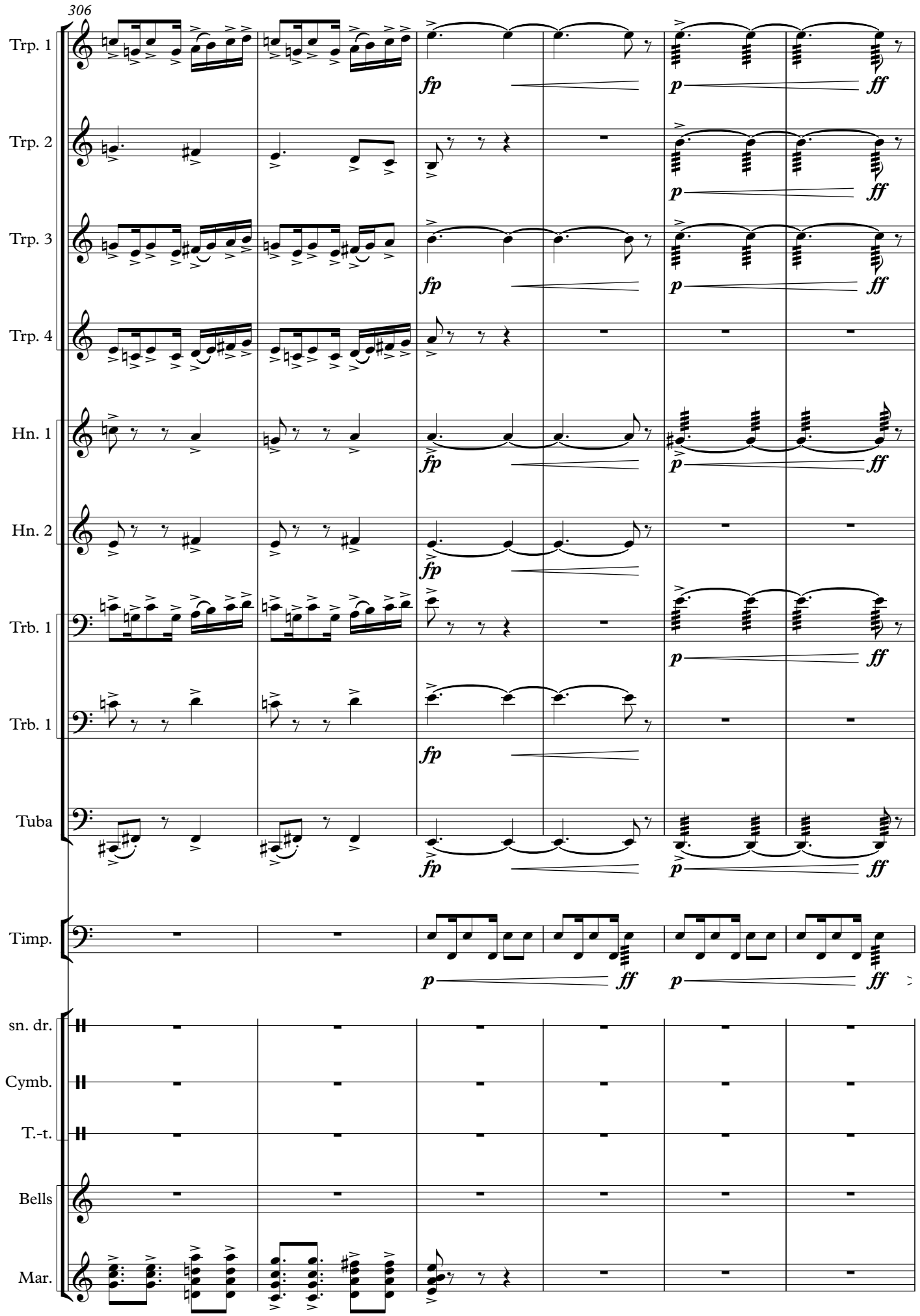
Cymb.

T.-t.

Bells

Mar.

ff


306
Trp. 1
Trp. 2
Trp. 3
Trp. 4
Hn. 1
Hn. 2
Trb. 1
Trb. 1
Tuba
Timp.
sn. dr.
Cymb.
T.-t.
Bells
Mar.
fp
p
ff

sincere, knightly

312

♩. =80

Trp. 1

Trp. 2

Trp. 3

Trp. 4

Hn. 1

Hn. 2

Trb. 1

Trb. 1

Tuba

B♭ to d♭

Timp.

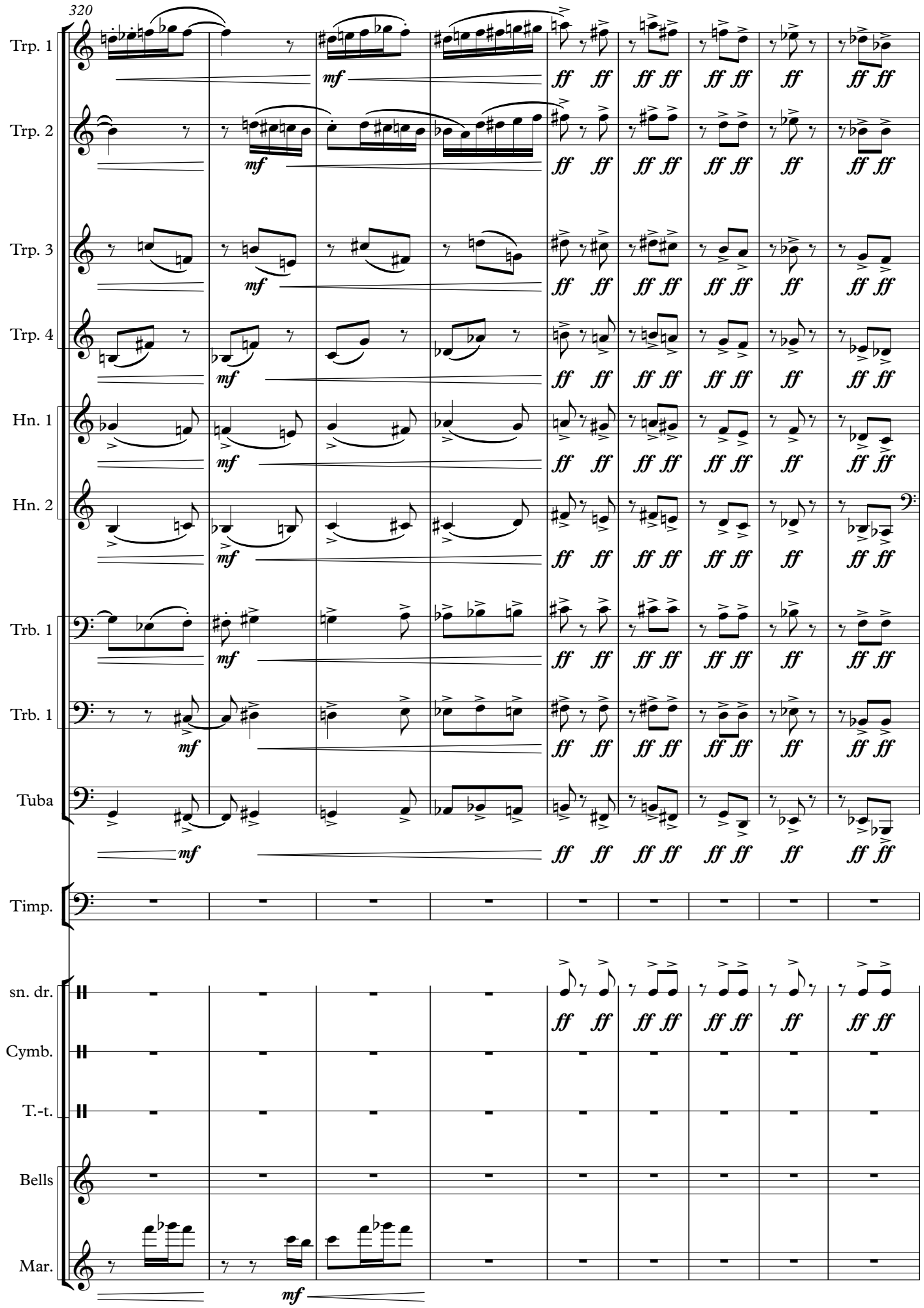
sn. dr.

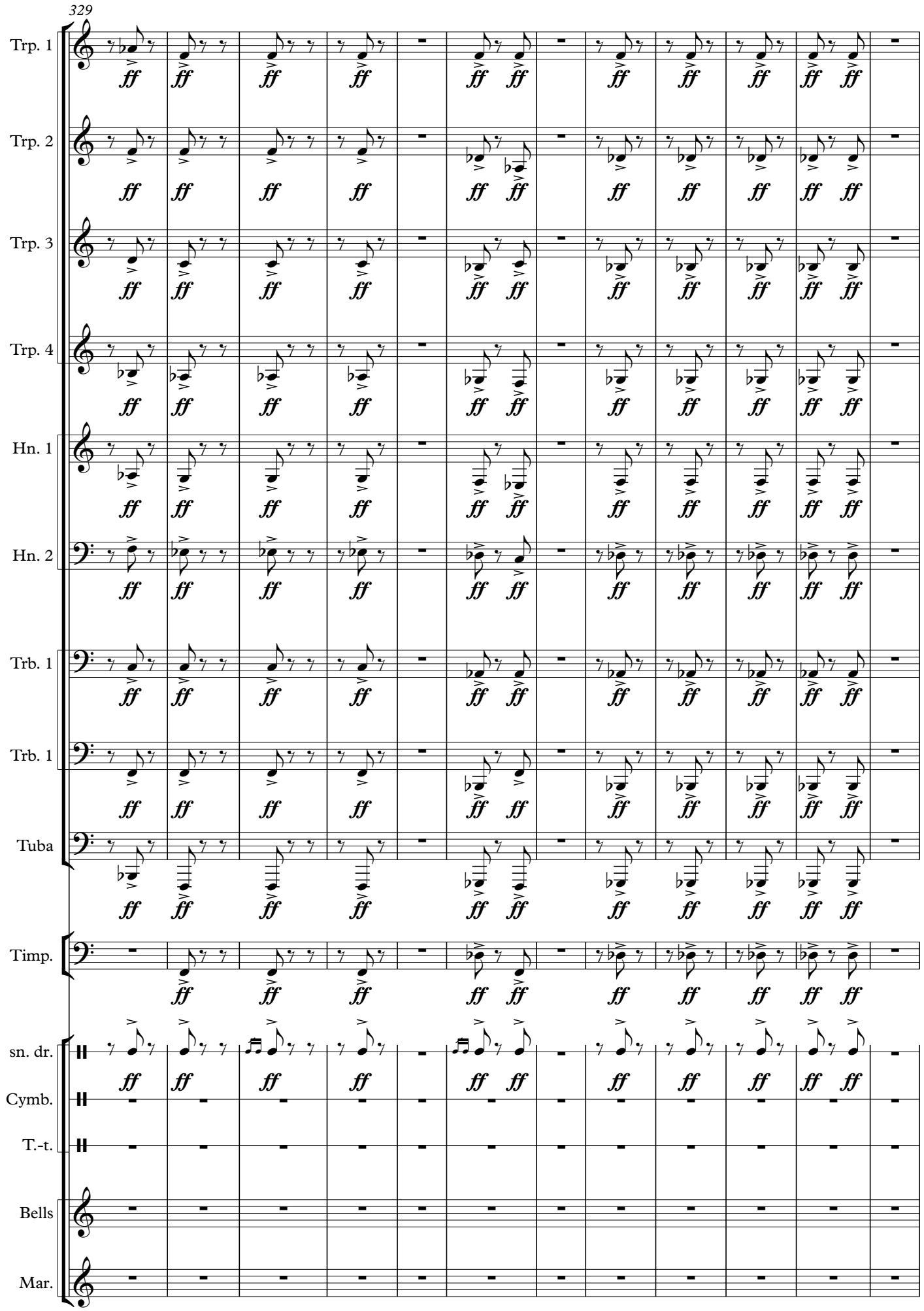
Cymb.

T.-t.

Bells

Mar.


320
Trp. 1
Trp. 2
Trp. 3
Trp. 4
Hn. 1
Hn. 2
Trb. 1
Trb. 1
Tuba
Timp.
sn. dr.
Cymb.
T.-t.
Bells
Mar.
mf
ff


329
Trp. 1
Trp. 2
Trp. 3
Trp. 4
Hn. 1
Hn. 2
Trb. 1
Trb. 1
Tuba
Timp.
sn. dr.
Cymb.
T.-t.
Bells
Mar.

Dark and desperate

♩=50

341

Trp. 1
Trp. 2
Trp. 3
Trp. 4
Hn. 1
Hn. 2
Trb. 1
Trb. 1
Tuba
Timp.
sn. dr.
Cymb.
T.-t.
Bells
Mar.

ff

c. sord.

ppp

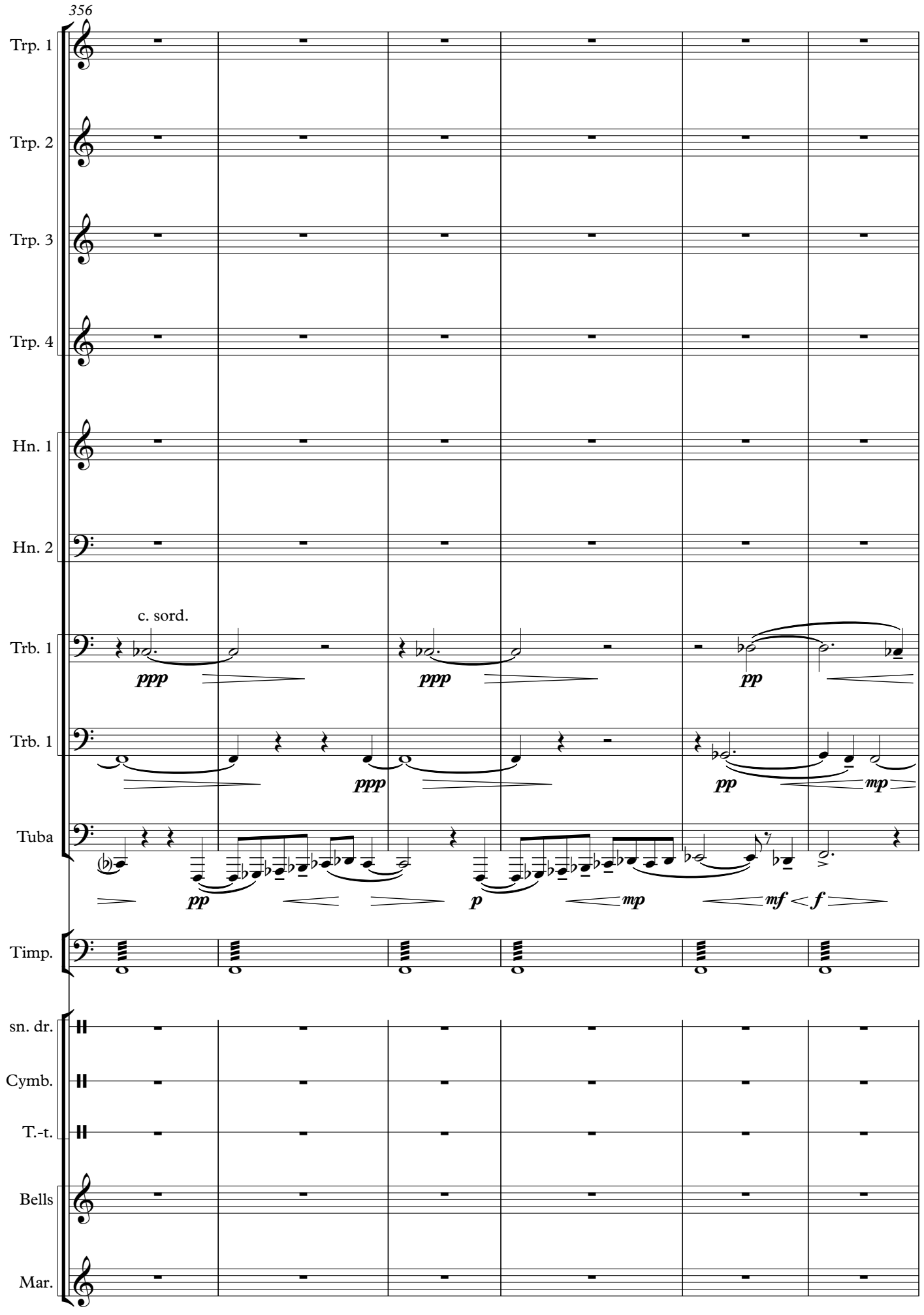
c. sord.

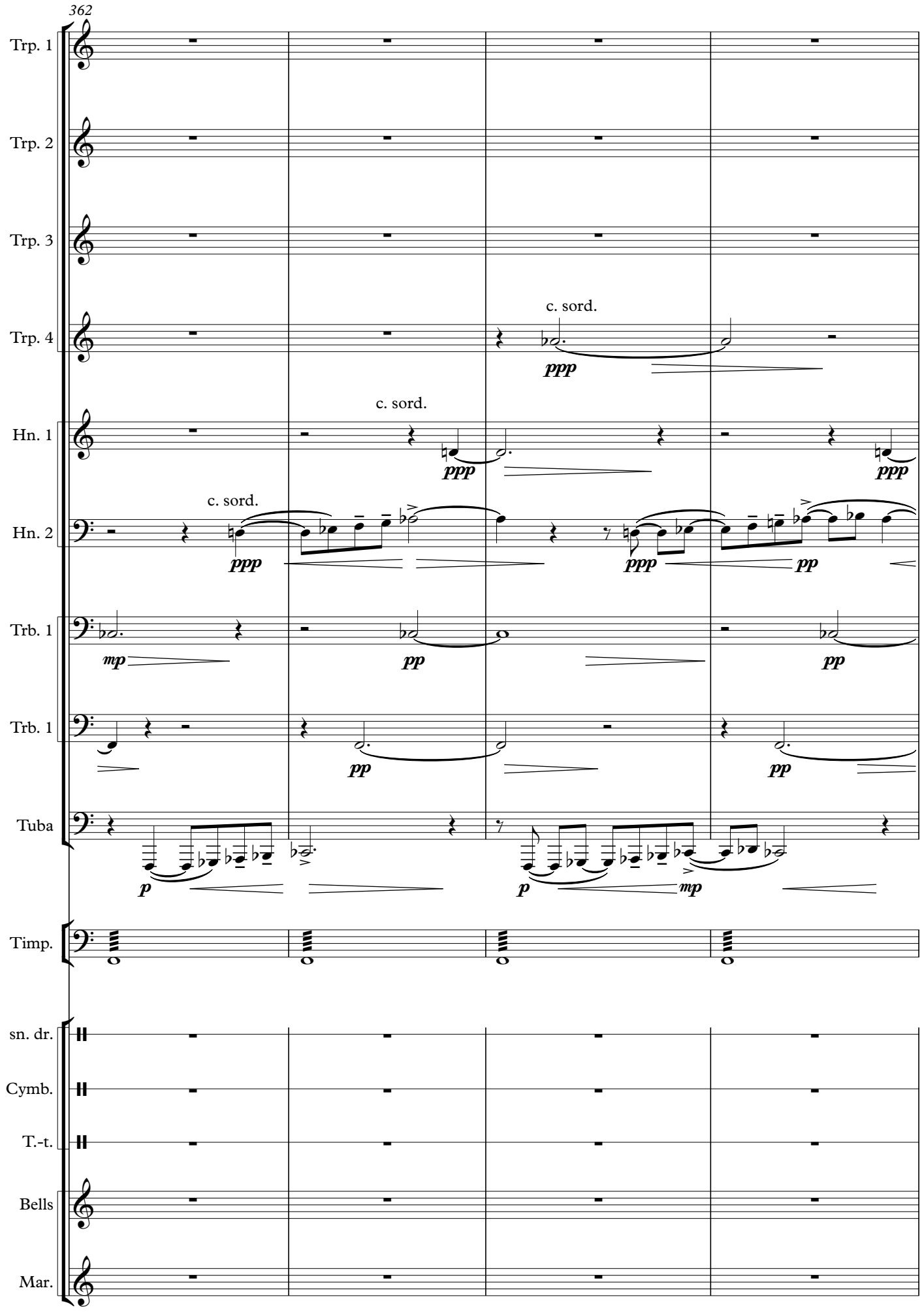
pp

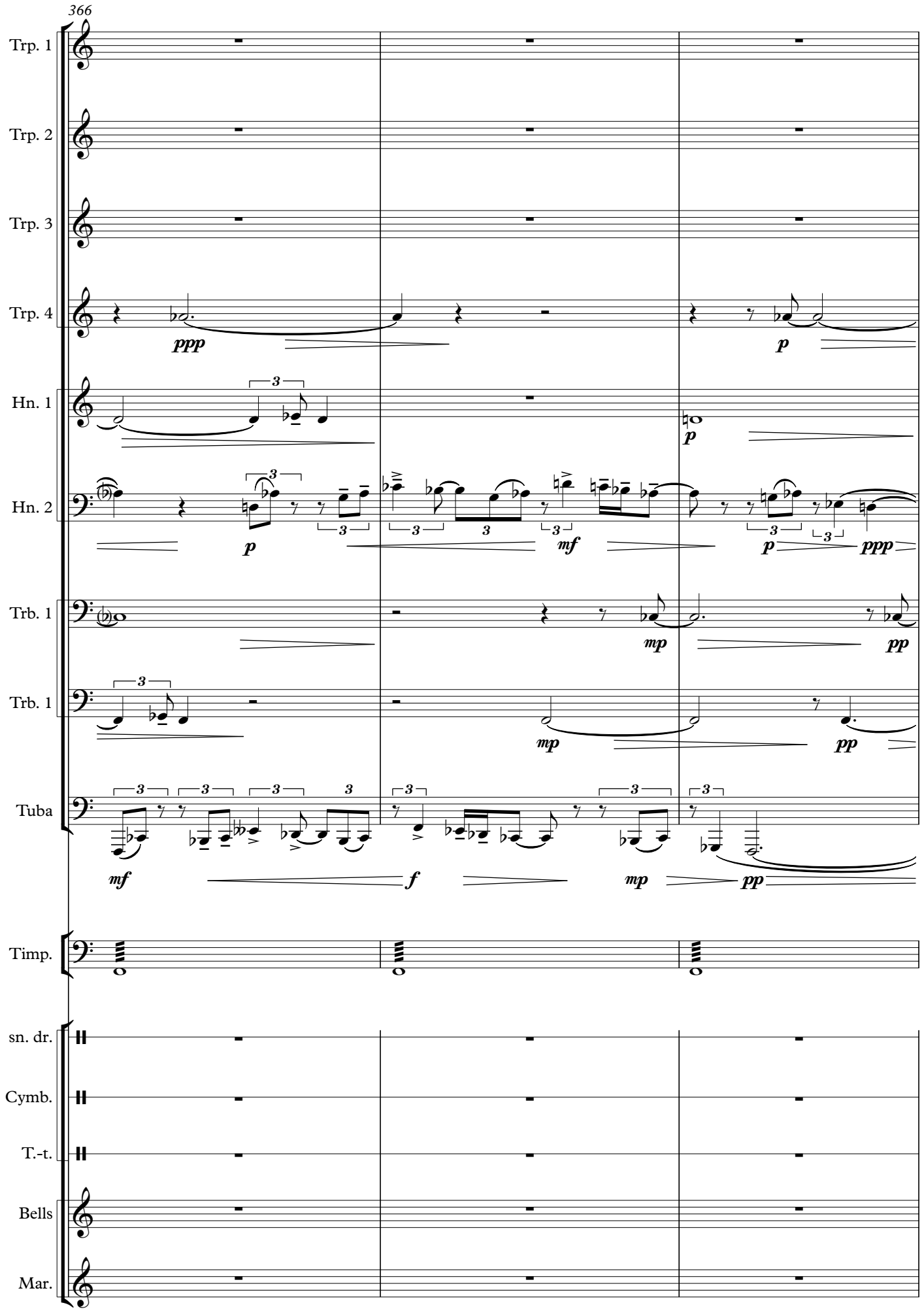
p

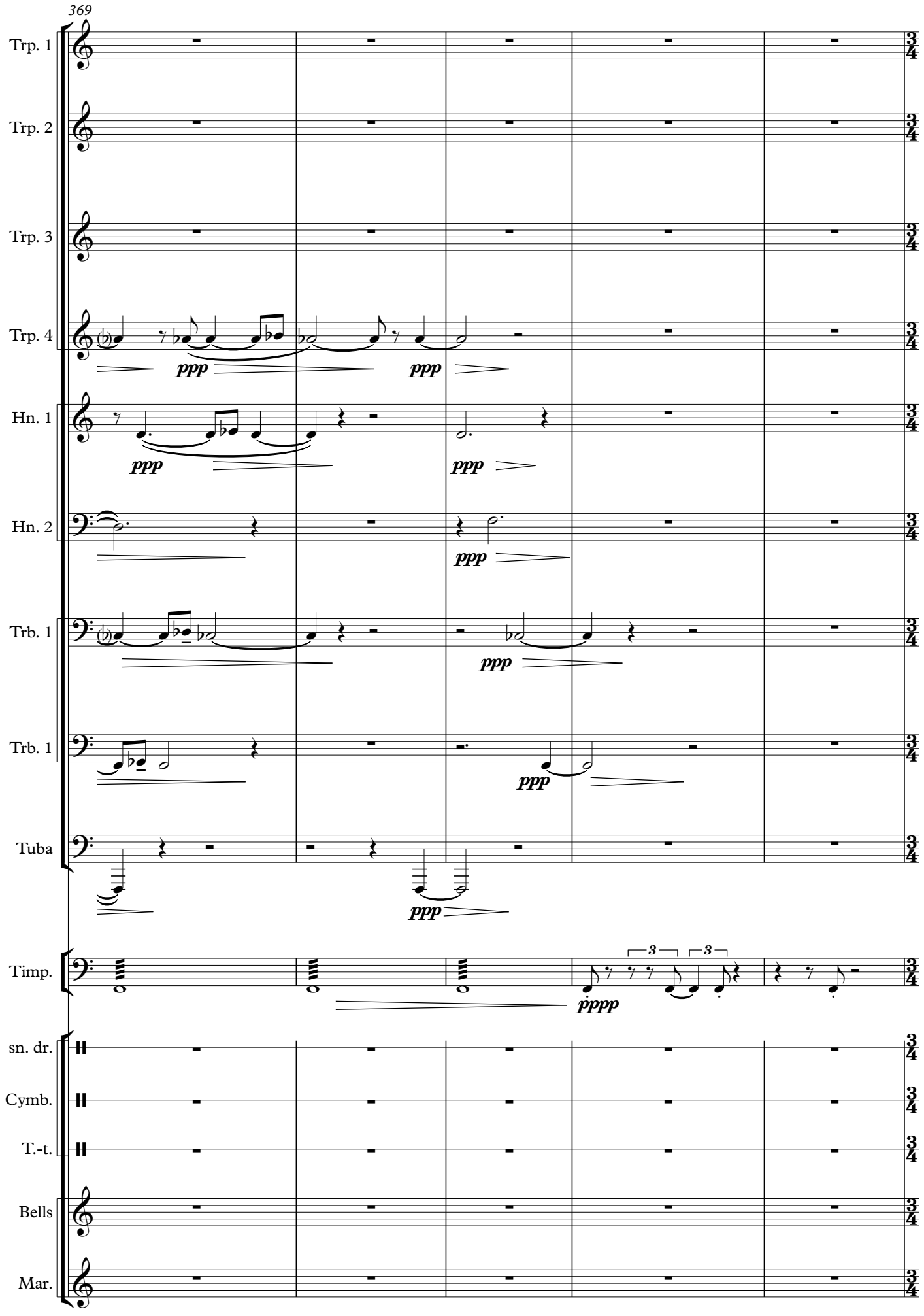
pp

ppp


356
Trp. 1
Trp. 2
Trp. 3
Trp. 4
Hn. 1
Hn. 2
c. sord.
Trb. 1
ppp
ppp
pp
Trb. 1
ppp
pp
mp
Tuba
pp
p
mp
mf
f
Timp.
sn. dr.
Cymb.
T.-t.
Bells
Mar.


362
Trp. 1
Trp. 2
Trp. 3
Trp. 4
c. sord.
ppp
Hn. 1
c. sord.
ppp
ppp
Hn. 2
c. sord.
ppp
ppp
pp
Trb. 1
mp
pp
pp
Trb. 1
pp
pp
Tuba
p
p
mp
Timp.
sn. dr.
Cymb.
T.-t.
Bells
Mar.


366
Trp. 1
Trp. 2
Trp. 3
Trp. 4
Hn. 1
Hn. 2
Trb. 1
Trb. 1
Tuba
Timp.
sn. dr.
Cymb.
T.-t.
Bells
Mar.
ppp
p
p
p
mf
p
ppp
mp
pp
mp
pp
mf
f
mp
pp


369
Trp. 1
Trp. 2
Trp. 3
Trp. 4
Hn. 1
Hn. 2
Trb. 1
Trb. 1
Tuba
Timp.
sn. dr.
Cymb.
T.-t.
Bells
Mar.
ppp
pppp
3

Grave and solemn

♩=76

374

Trp. 1 — c. sord. — fp — fp

Trp. 2 — c. sord. — fp — fp

Trp. 3 — c. sord. — fp — fp

Trp. 4 — c. sord. — fp — fp

Hn. 1 — c. sord. — fp — fp

Hn. 2 — c. sord. — fp — fp

Trb. 1 — c. sord. — fp — fp

Trb. 1 — c. sord. — fp — fp

Solo
senza sord.

Tuba — mp — fp — mp — fp

Timp. — d♭ to d

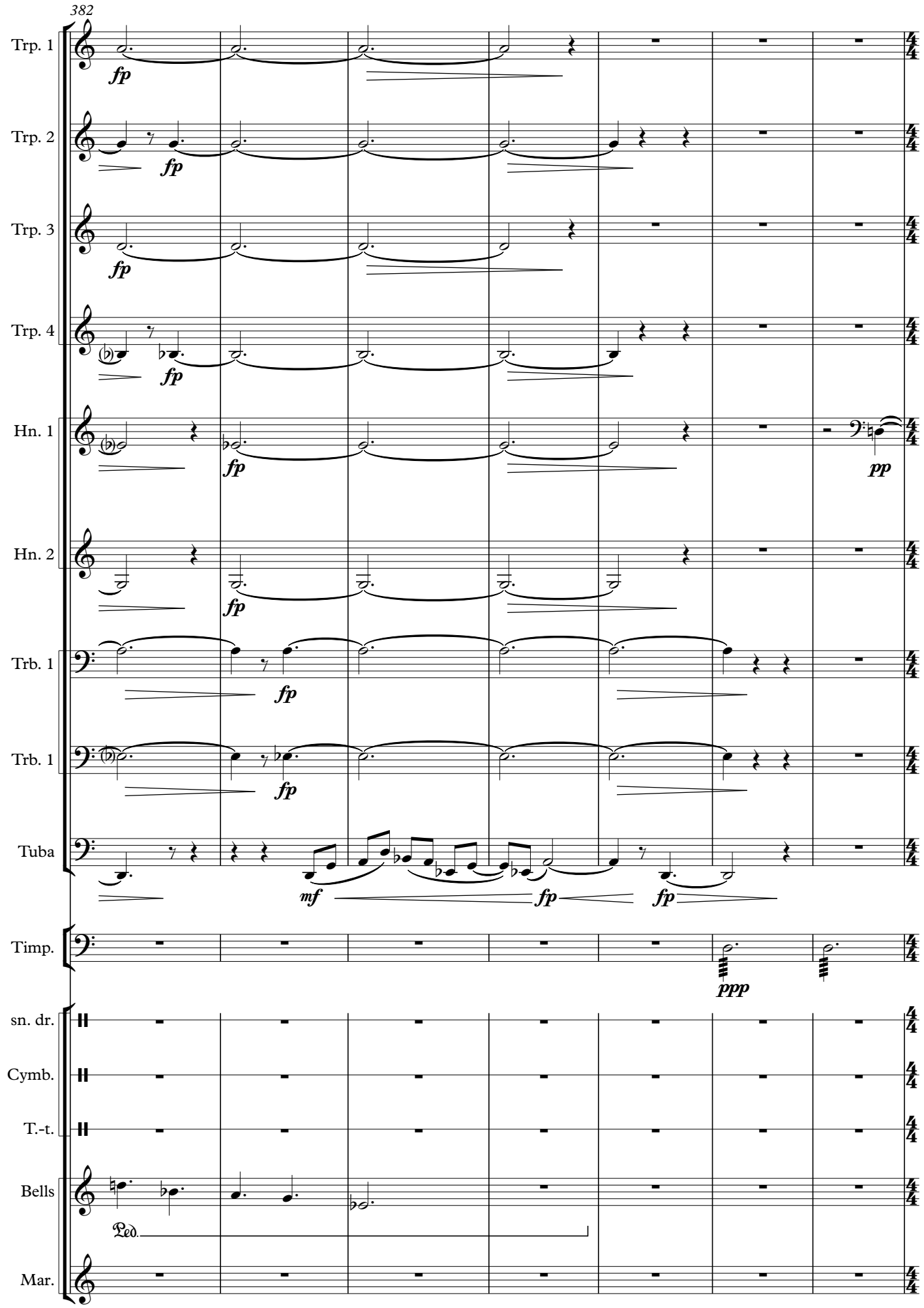
sn. dr.

Cymb.

T.-t.

Bells — f — Ped. — Ped.

Mar.


382
Trp. 1
Trp. 2
Trp. 3
Trp. 4
Hn. 1
Hn. 2
Trb. 1
Trb. 1
Tuba
Timp.
sn. dr.
Cymb.
T.-t.
Bells
Mar.
fp
pp
mf
ppp
Ped.

Dark and desperate

389 ♩=50

Trp. 1

Trp. 2

Trp. 3

Trp. 4

Hn. 1

Hn. 2

Trb. 1

Trb. 1

con sord.

Tuba

Timp.

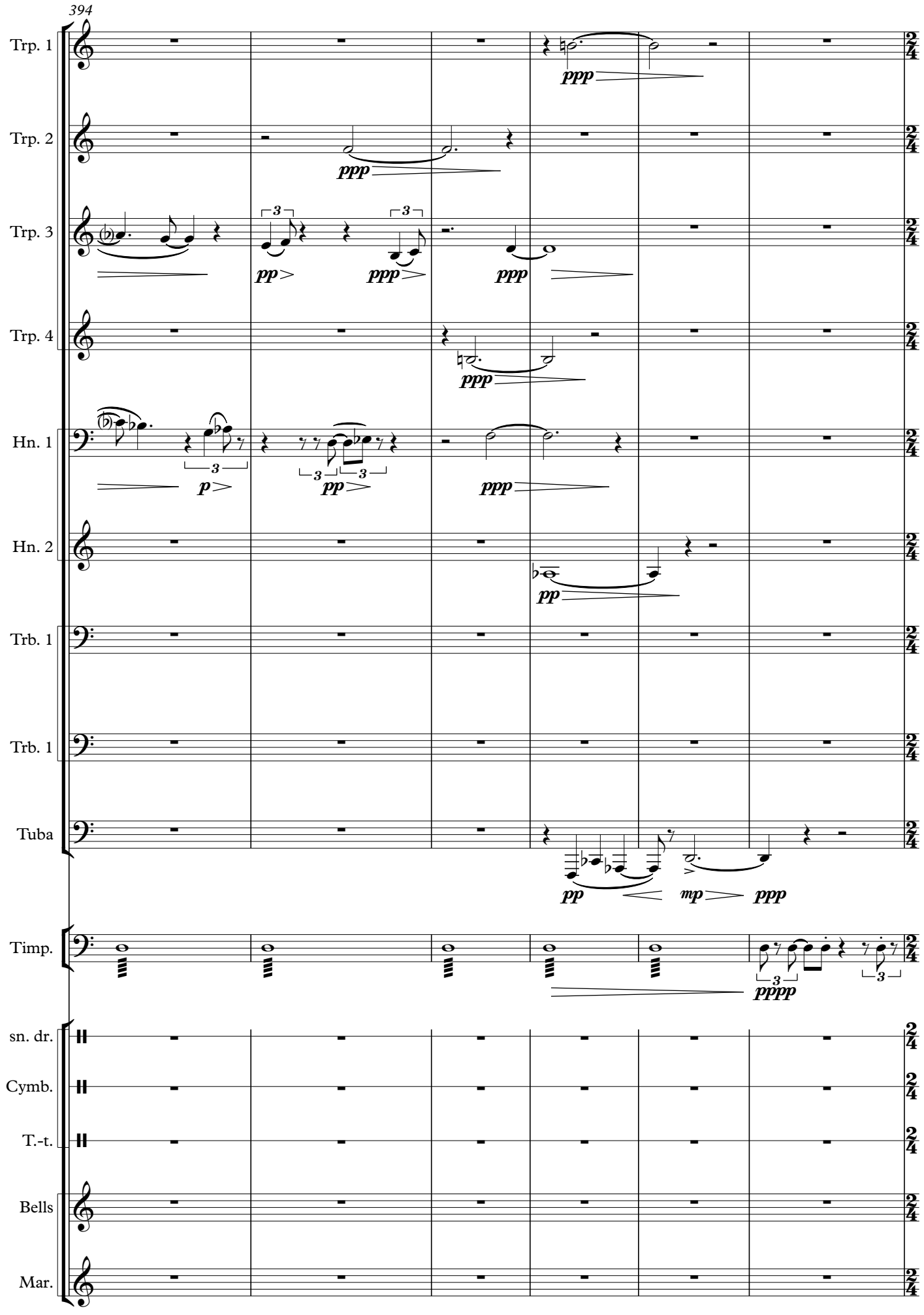
sn. dr.

Cymb.

T.-t.

Bells

Mar.


394
Trp. 1
Trp. 2
Trp. 3
Trp. 4
Hn. 1
Hn. 2
Trb. 1
Trb. 1
Tuba
Timp.
sn. dr.
Cymb.
T.-t.
Bells
Mar.

Jubilant, with greatness

♩=80

400

Trp. 1

Trp. 2

Trp. 3

Trp. 4

Hn. 1

Hn. 2

Trb. 1

Trb. 1

Tuba

Timp.

sn. dr.

Cymb.

T.-t.

Bells

Mar.

senza sord.

d to c

p *mf* *mp*

Ped.

sincere, knightly

408

♩. =80

Trp. 1

Trp. 2

Trp. 3

Trp. 4

Hn. 1

Hn. 2

Trb. 1

Trb. 1

Tuba

Timp.

sn. dr.

Cymb.

T.-t.

Bells

Mar.

pp *mp* *mf* *ppp*

3

Jubilant, with greatness

♩=80

419

Trp. 1

Trp. 2

Trp. 3

Trp. 4

Hn. 1

Hn. 2

Trb. 1

Trb. 1

Tuba

Timp.

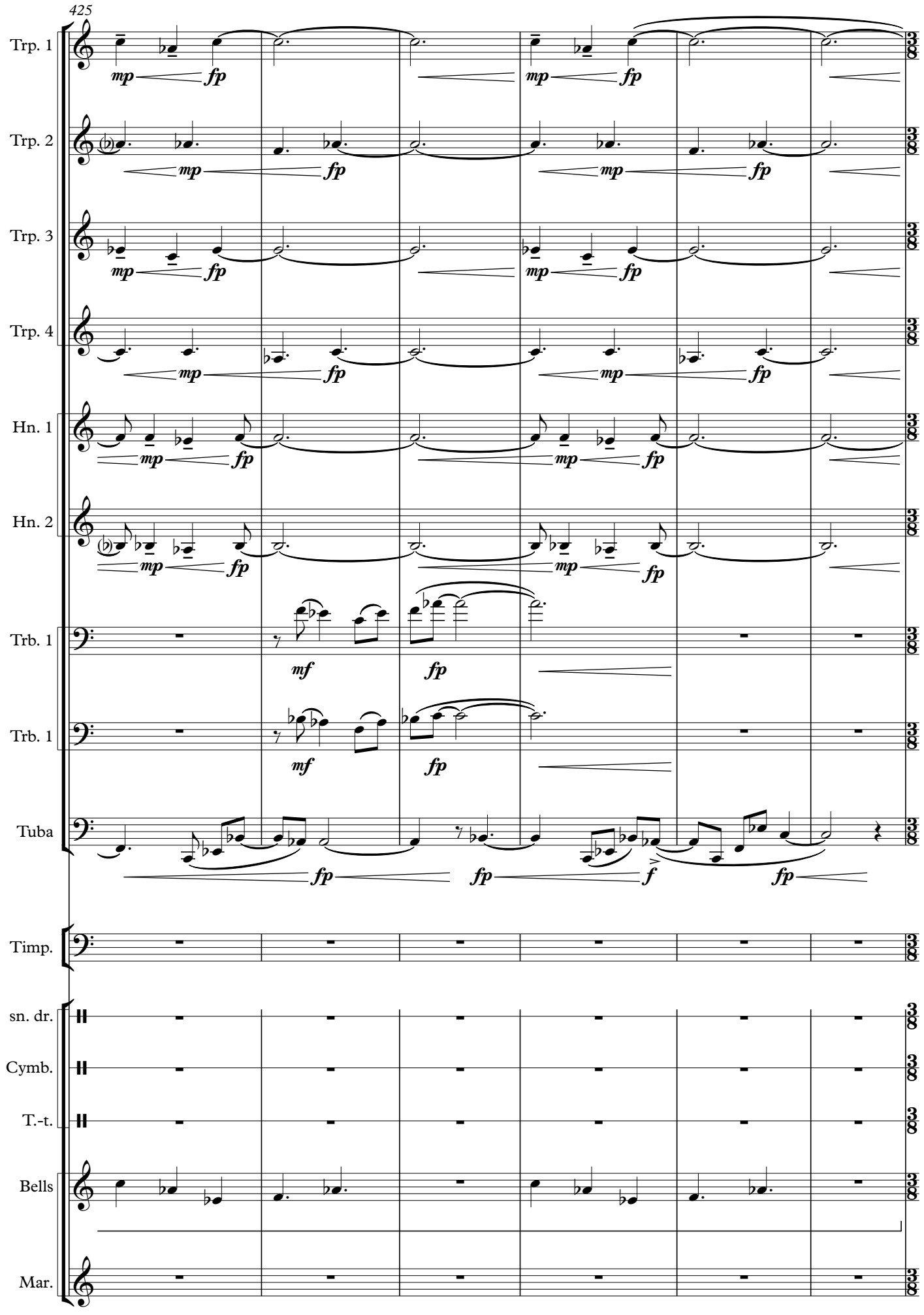
sn. dr.

Cymb.

T.-t.

Bells

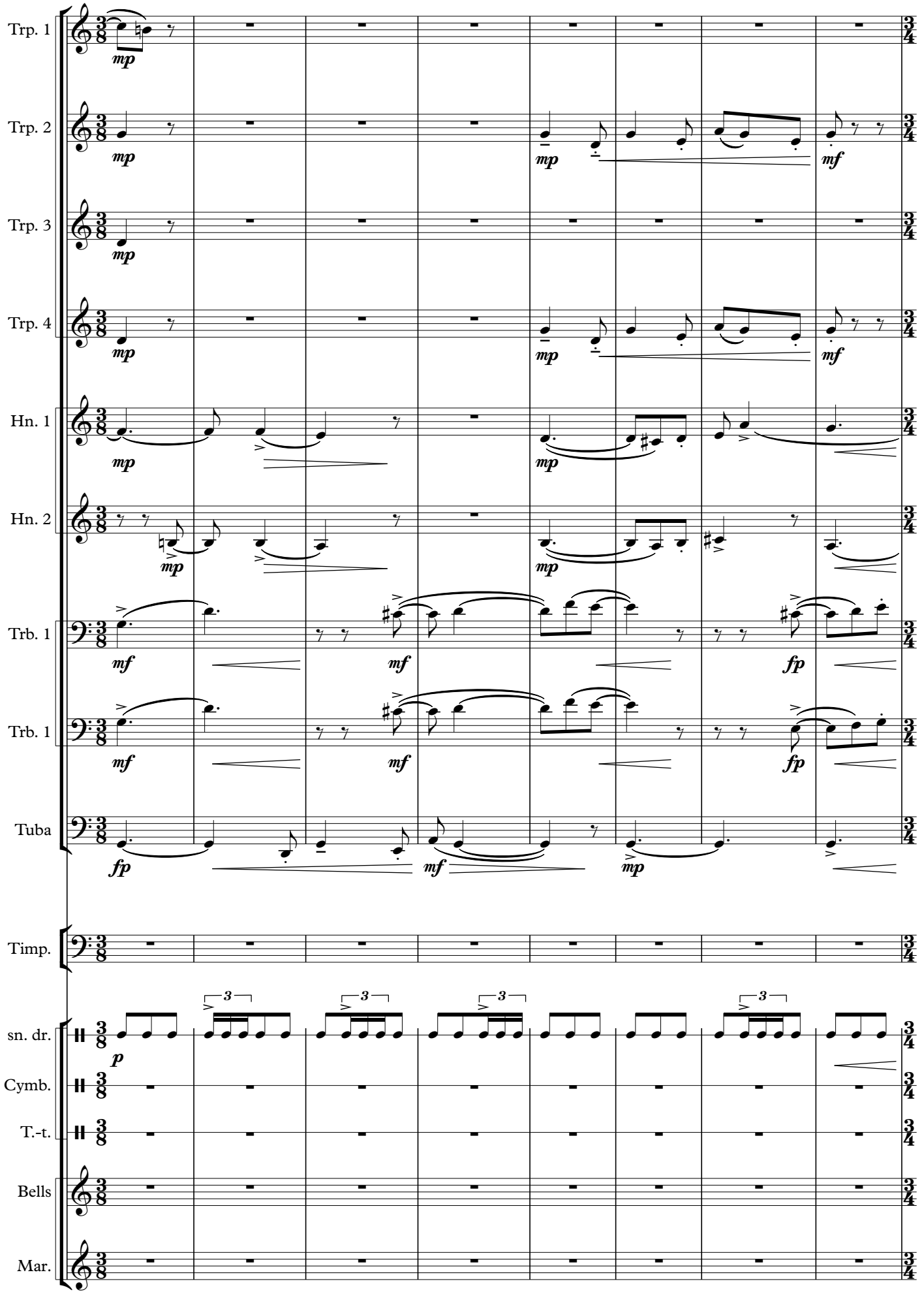
Mar.


425
Trp. 1
Trp. 2
Trp. 3
Trp. 4
Hn. 1
Hn. 2
Trb. 1
Trb. 1
Tuba
Timp.
sn. dr.
Cymb.
T.-t.
Bells
Mar.
mp
fp
mf
f

sincere, knightly

♩. =80

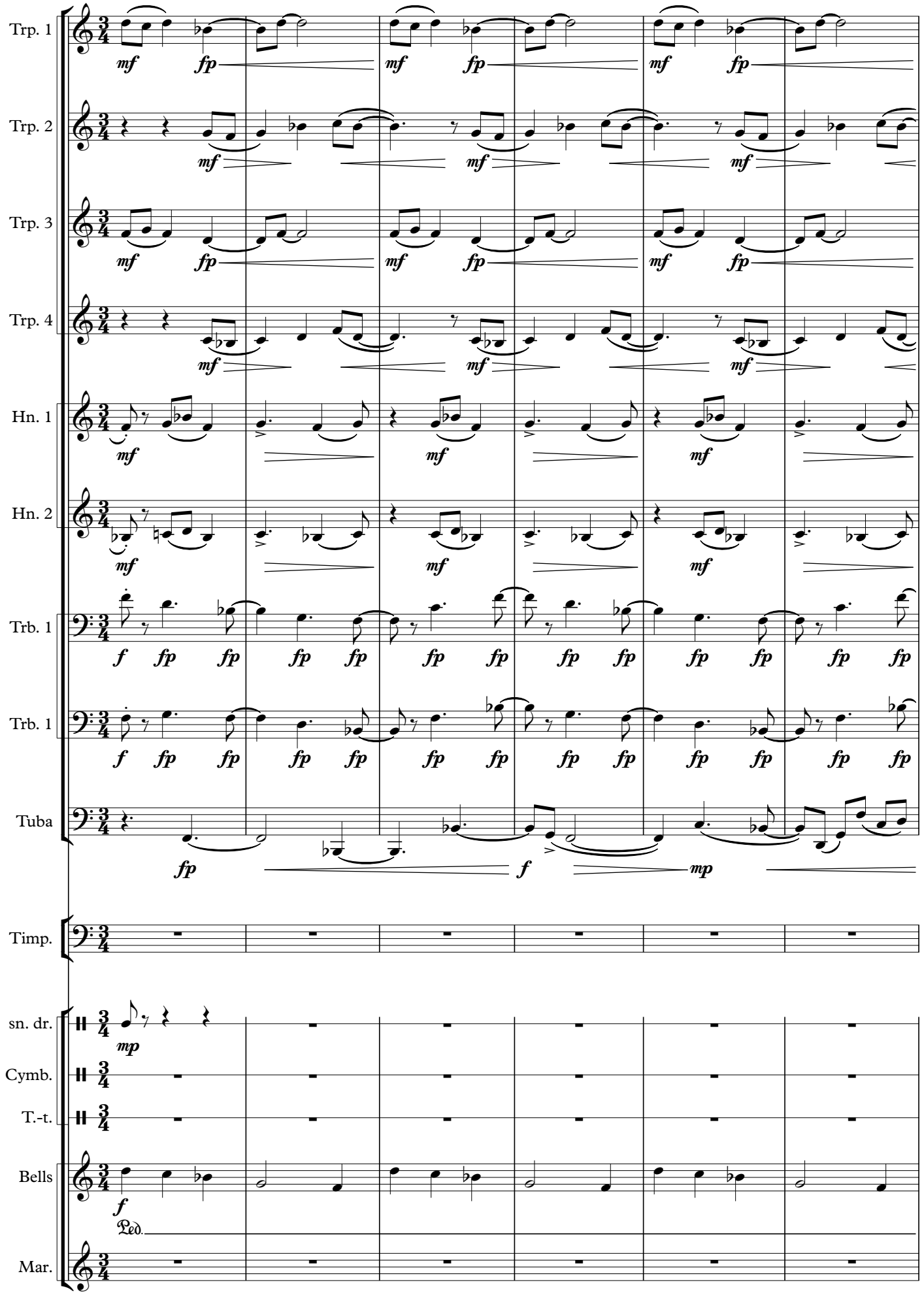
431

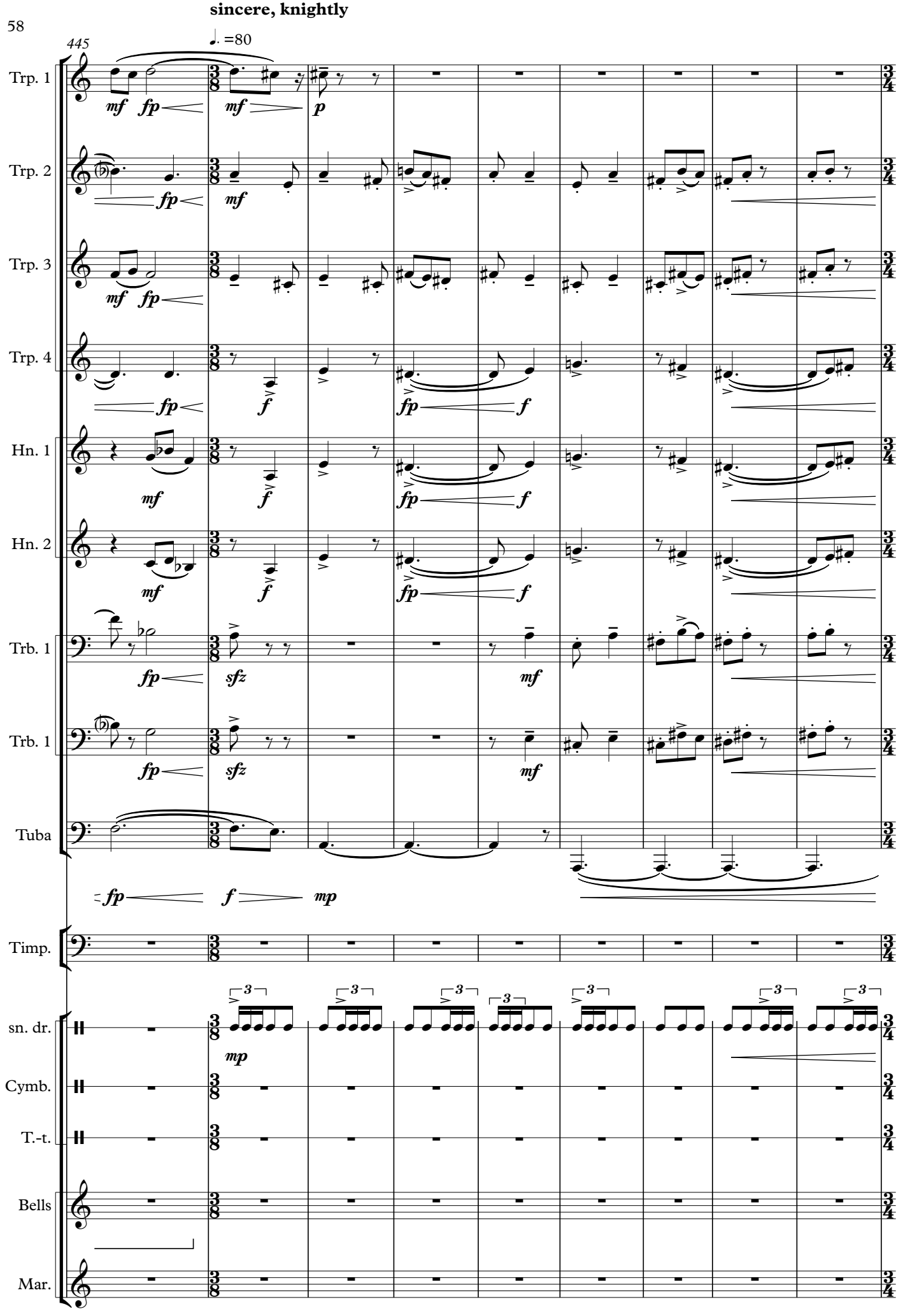


Jubilant, with greatness

♩=80

439

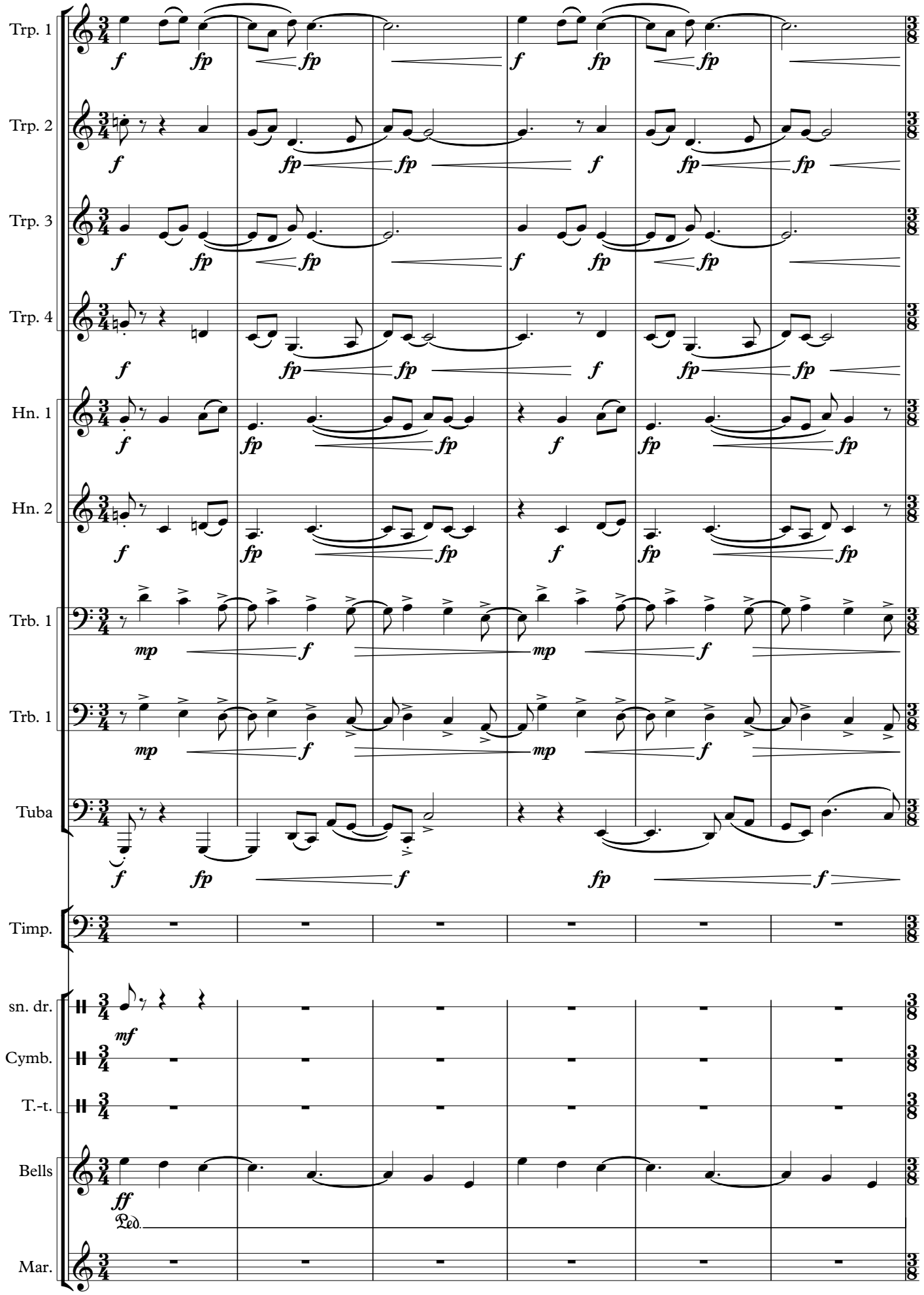



sincere, knightly
445
♩. =80
Trp. 1
Trp. 2
Trp. 3
Trp. 4
Hn. 1
Hn. 2
Trb. 1
Trb. 1
Tuba
Timp.
sn. dr.
Cymb.
T.-t.
Bells
Mar.

Jubilant, with greatness

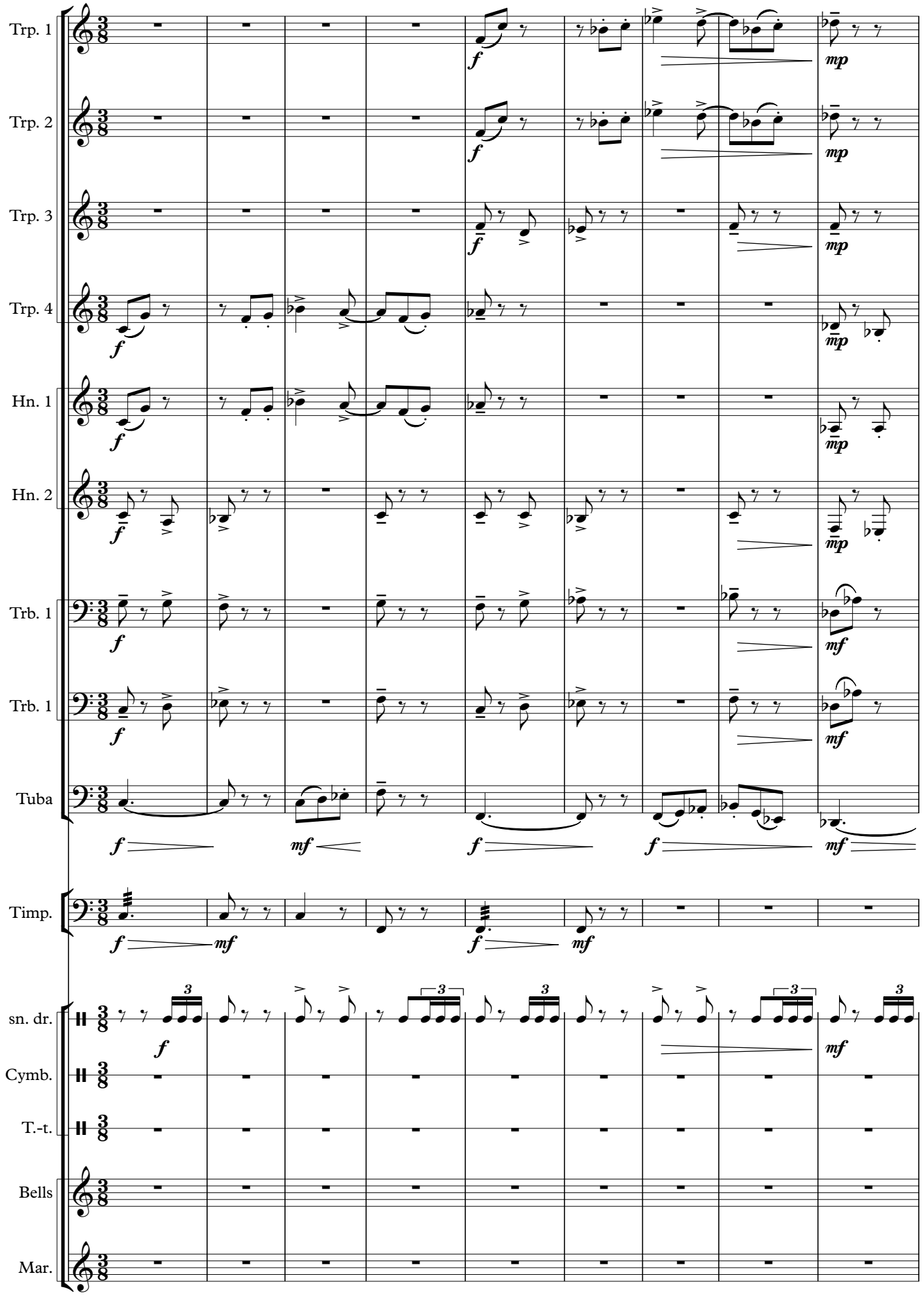
♩ =80

454



sincere, knightly

460 ♩. =80



euphoric, excited

♪ =160

469

Trp. 1

Trp. 2

Trp. 3

Trp. 4

Hn. 1

Hn. 2

Trb. 1

Trb. 1

Tuba

e to d, F to G

Timp.

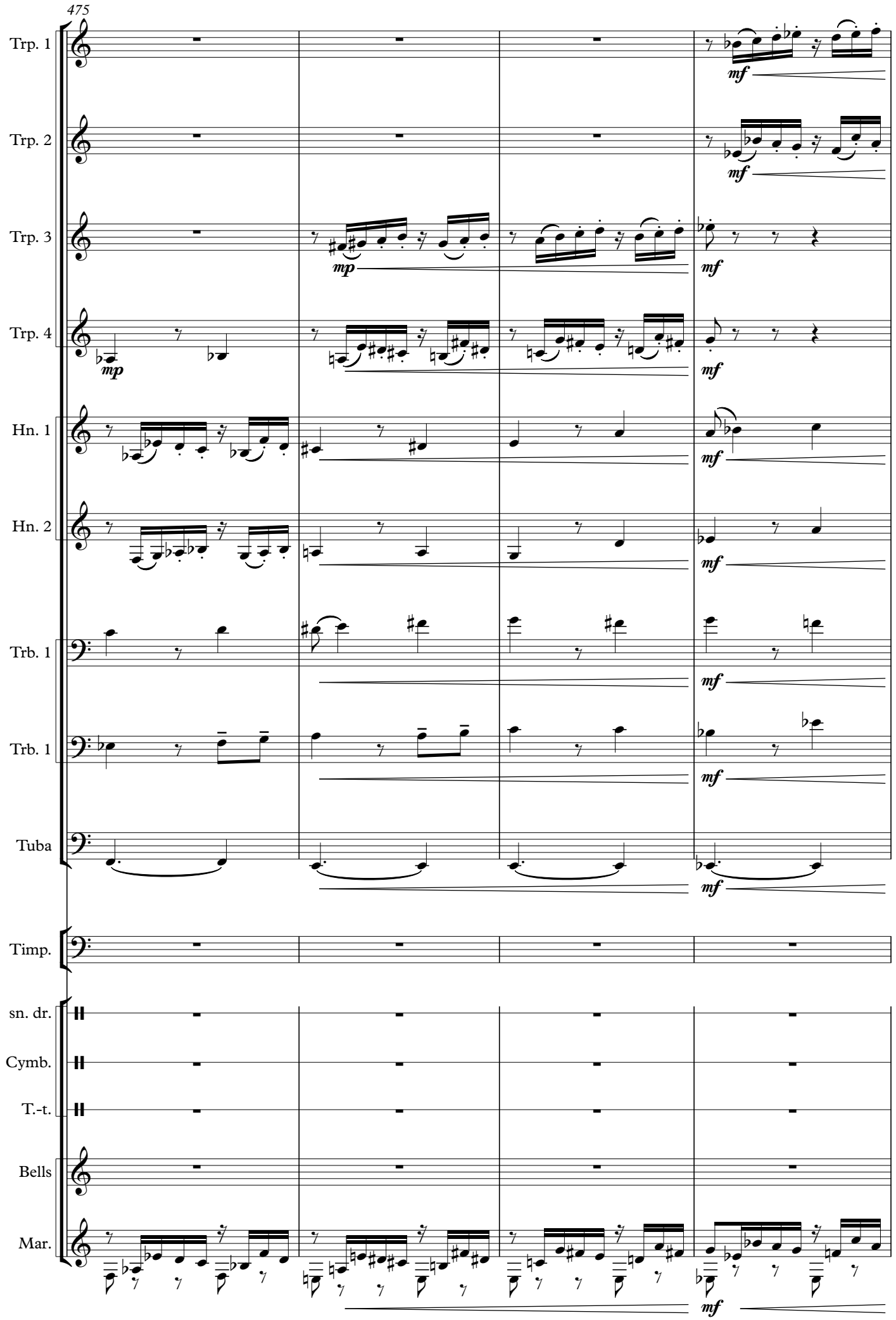
sn. dr.

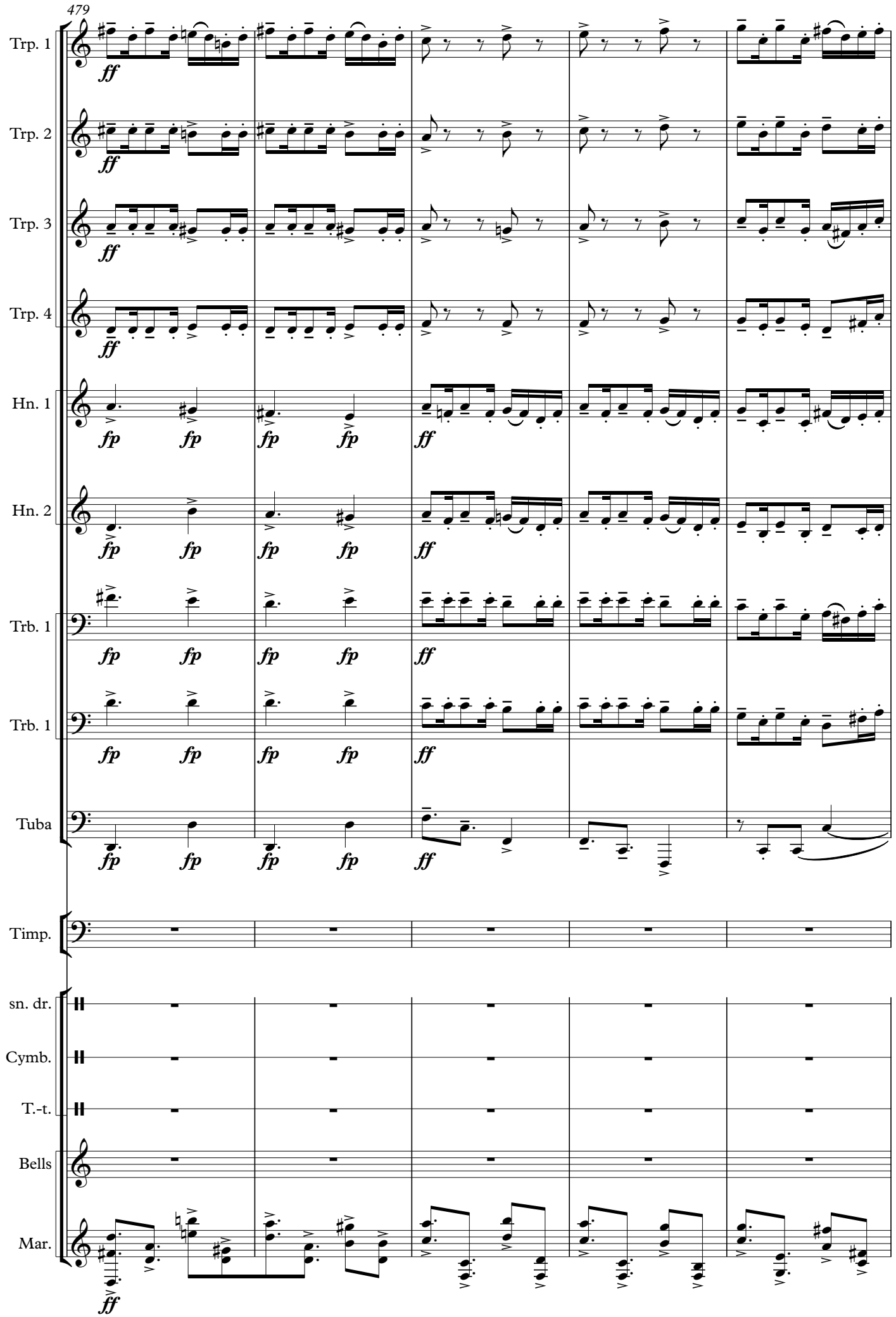
Cymb.

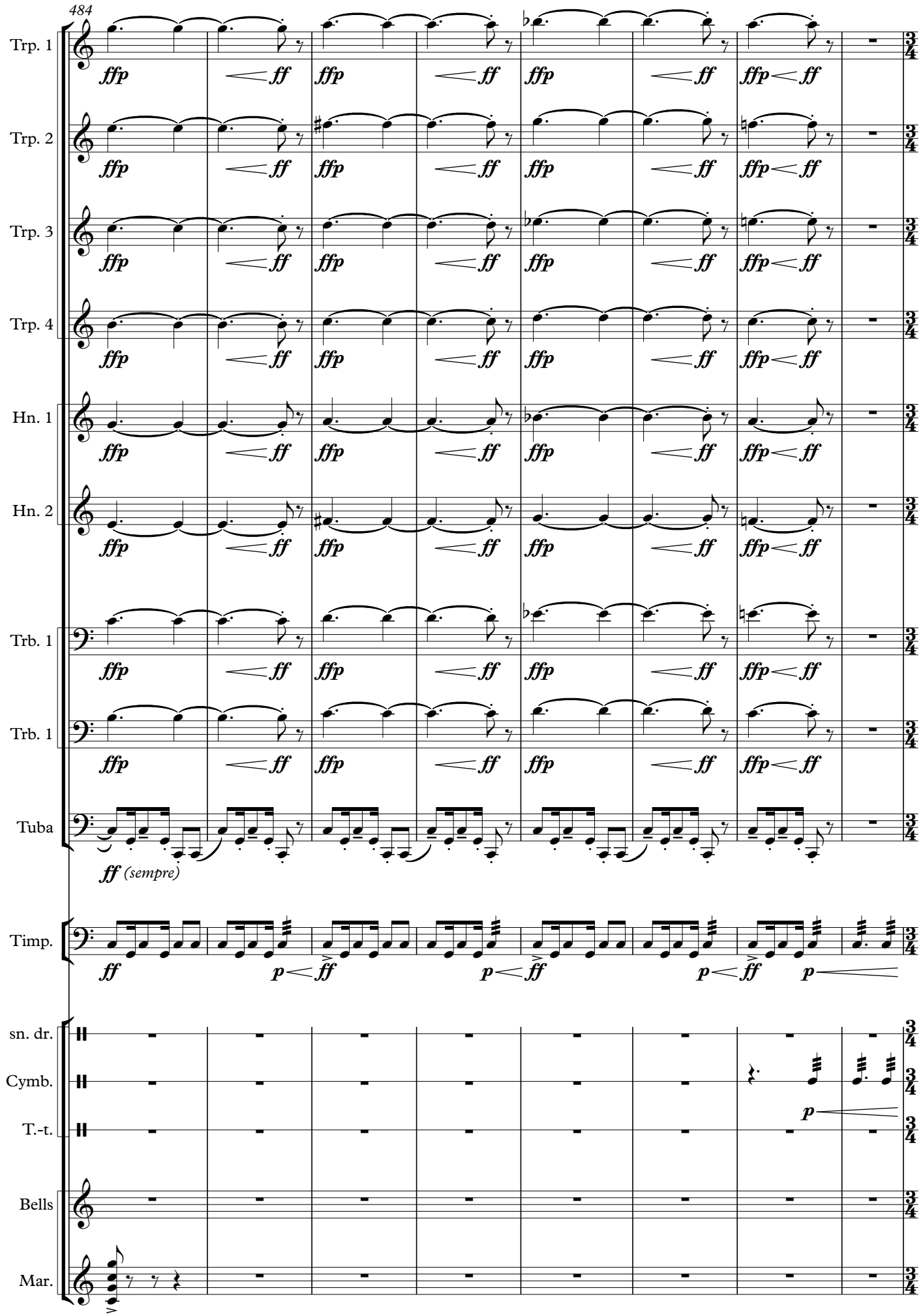
T.-t.

Bells

Mar.


475
Trp. 1
Trp. 2
Trp. 3
Trp. 4
Hn. 1
Hn. 2
Trb. 1
Trb. 1
Tuba
Timp.
sn. dr.
Cymb.
T.-t.
Bells
Mar.
mp
mf

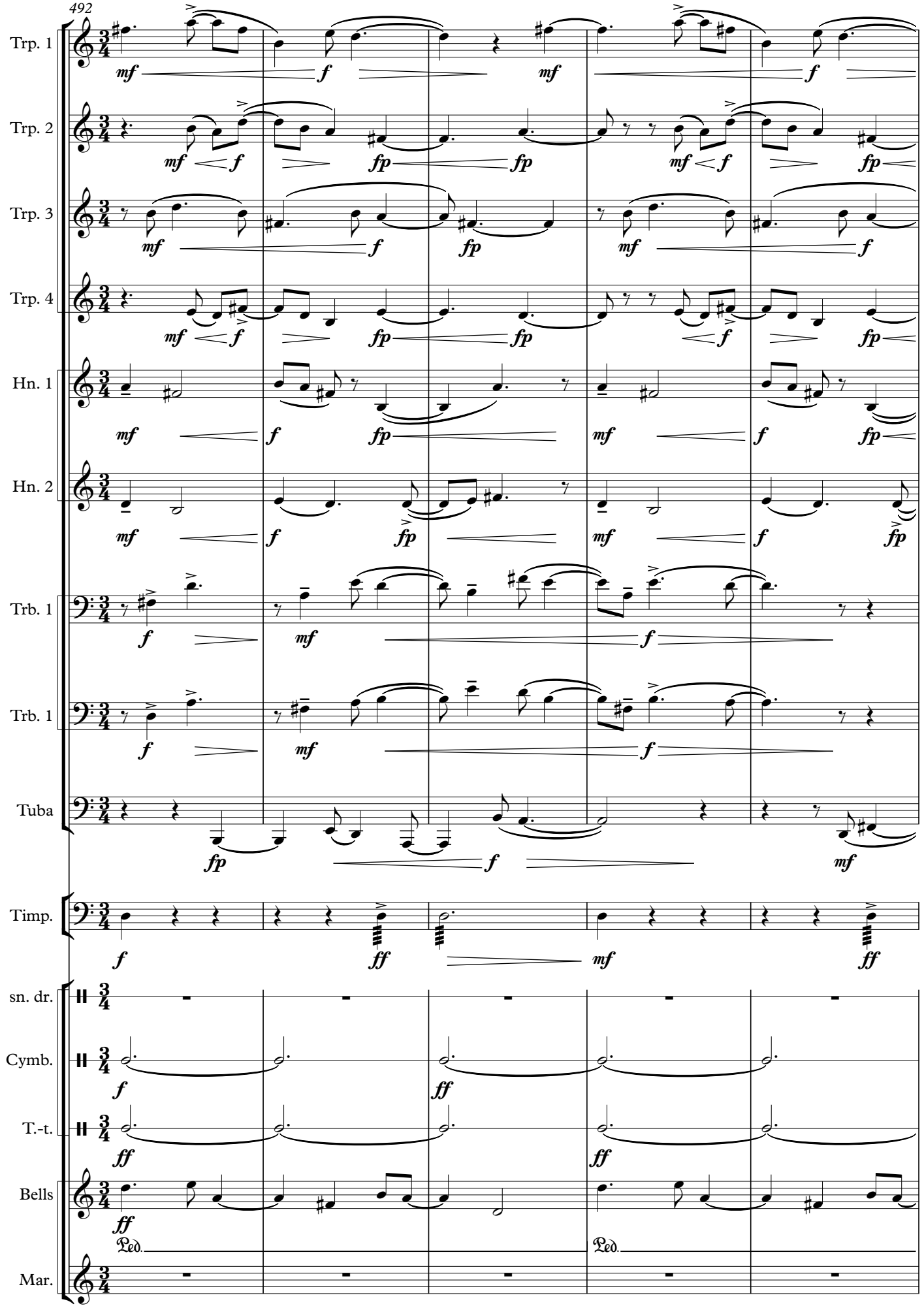

479
Trp. 1
Trp. 2
Trp. 3
Trp. 4
Hn. 1
Hn. 2
Trb. 1
Trb. 1
Tuba
Timp.
sn. dr.
Cymb.
T.-t.
Bells
Mar.
ff
fp
ff

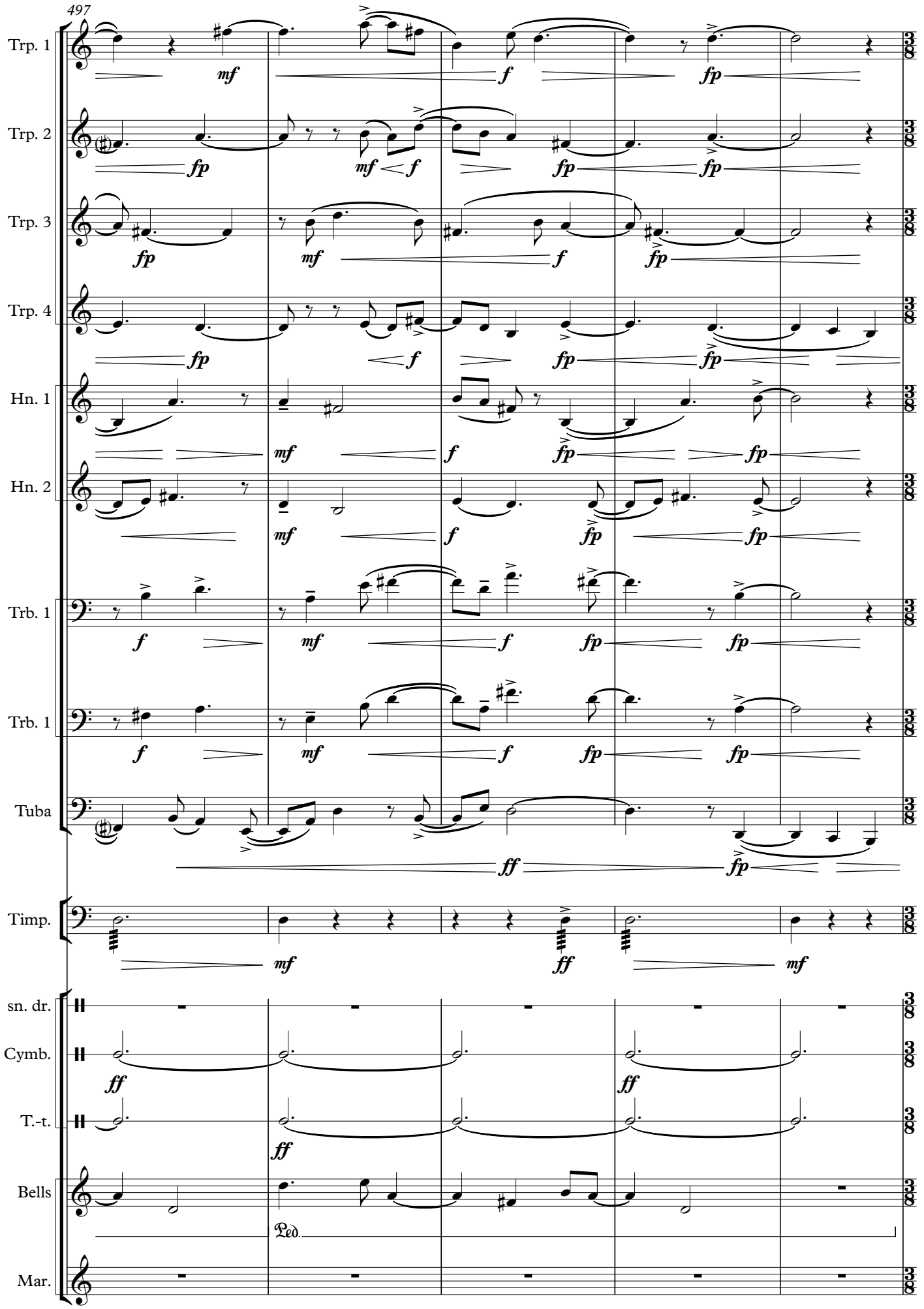

484
Trp. 1
Trp. 2
Trp. 3
Trp. 4
Hn. 1
Hn. 2
Trb. 1
Trb. 1
Tuba
Timp.
sn. dr.
Cymb.
T.-t.
Bells
Mar.
ffp
ff
ff (sempre)
p

Jubilant, with greatness

♩ =80

492




497
Trp. 1
Trp. 2
Trp. 3
Trp. 4
Hn. 1
Hn. 2
Trb. 1
Trb. 1
Tuba
Timp.
sn. dr.
Cymb.
T.-t.
Bells
Mar.
Ped.

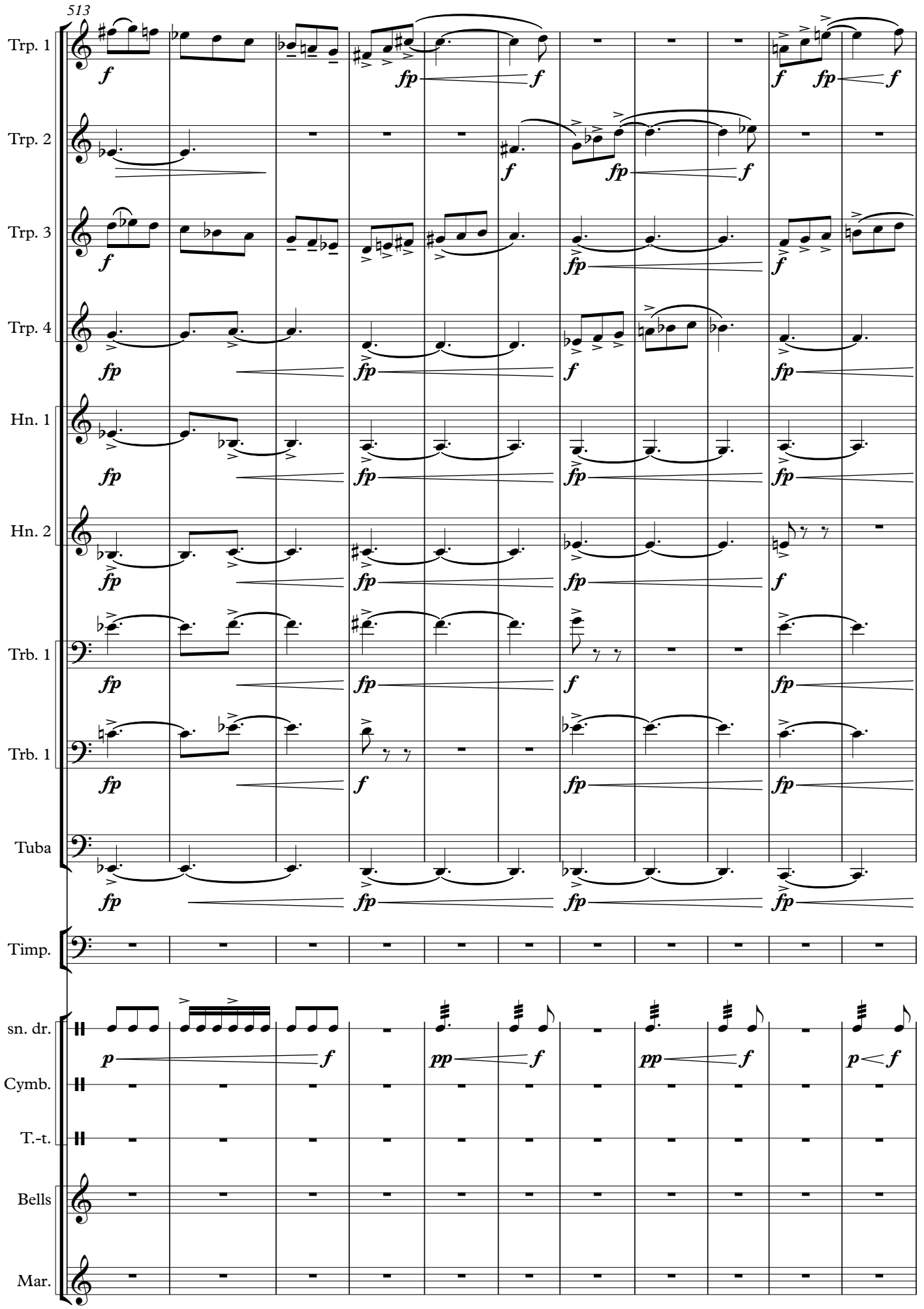
sincere, knightly
silghtly faster than before

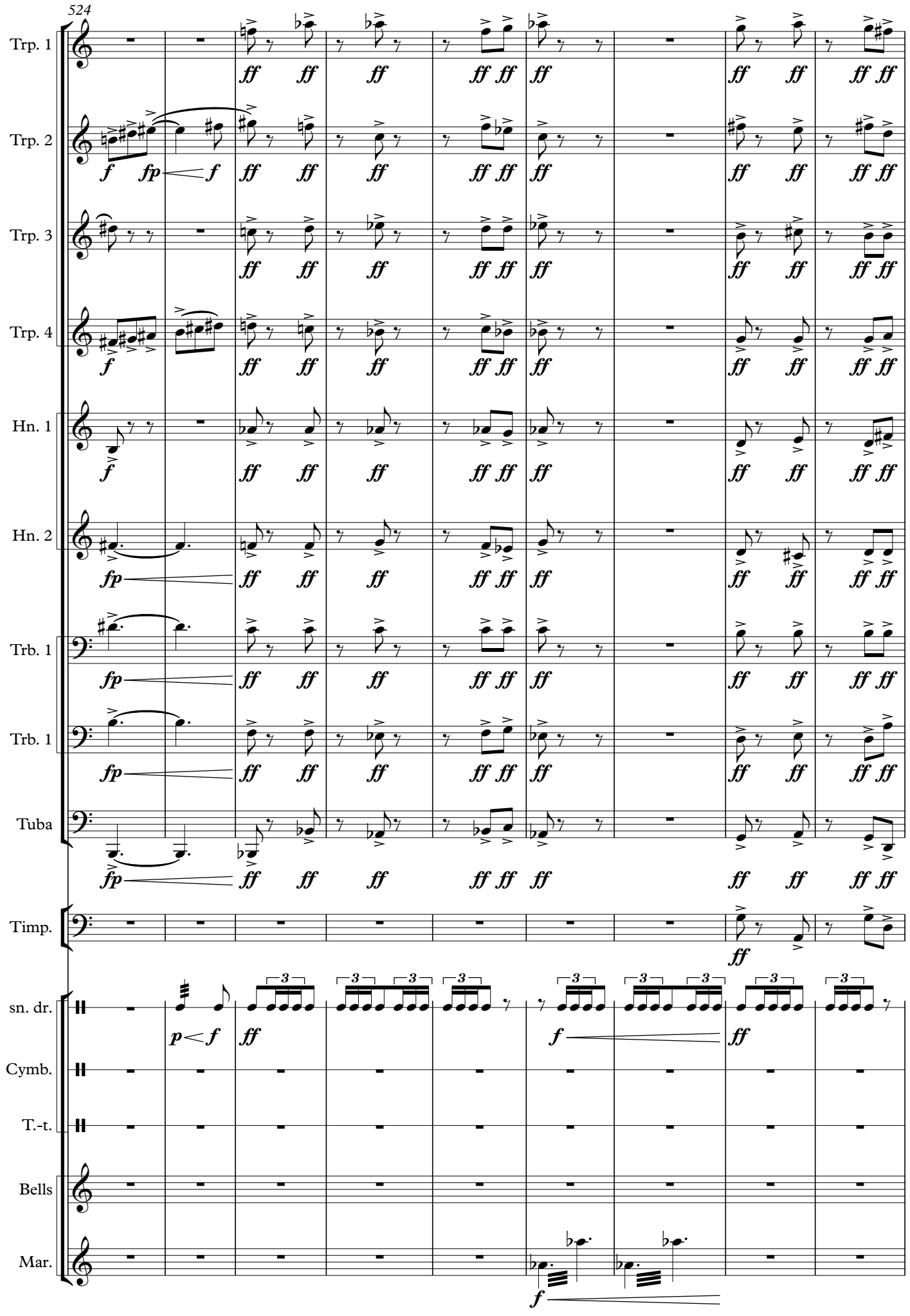
502 ♩. =85

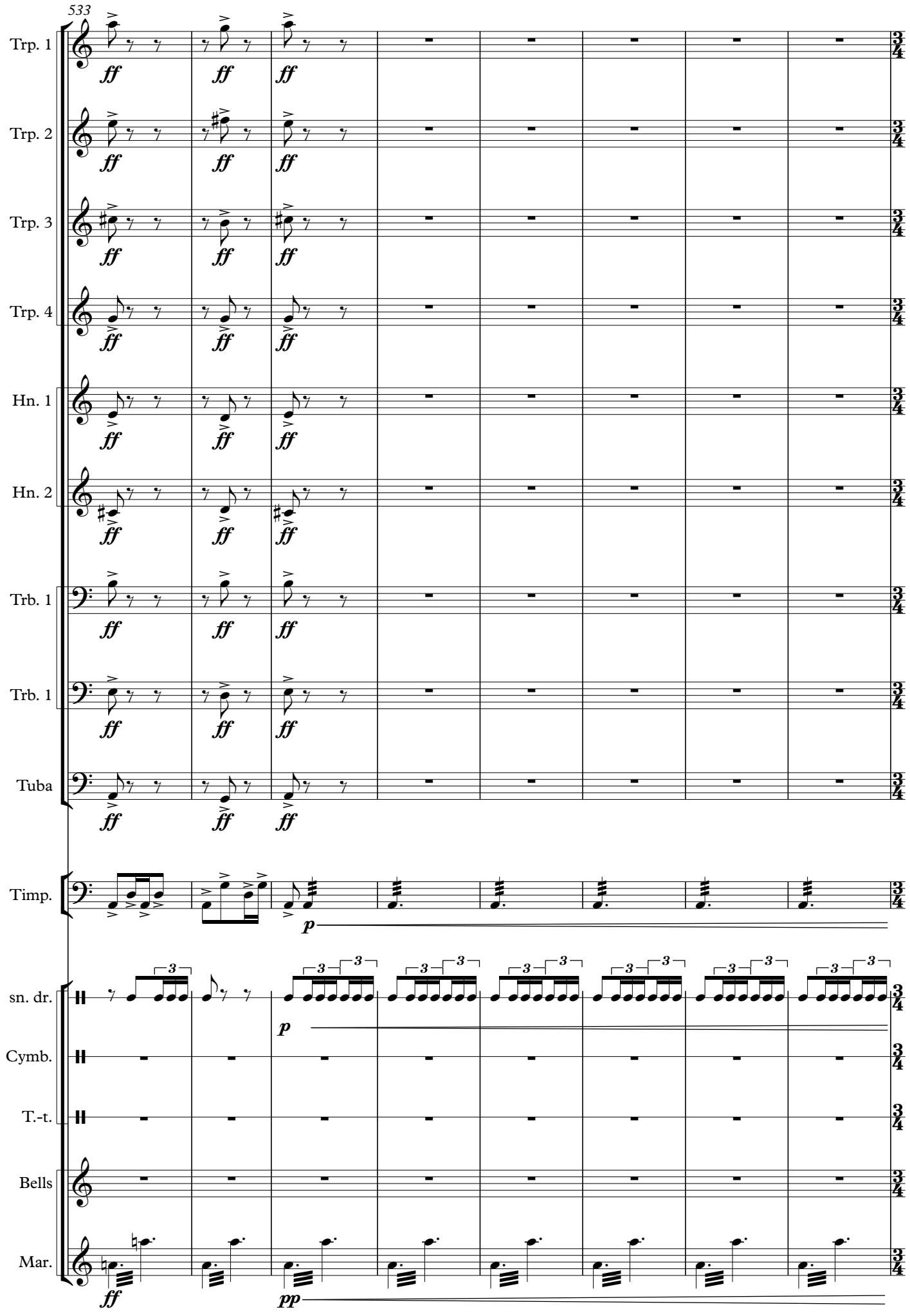
Trp. 1
Trp. 2
Trp. 3
Trp. 4
Hn. 1
Hn. 2
Trb. 1
Trb. 1
Tuba

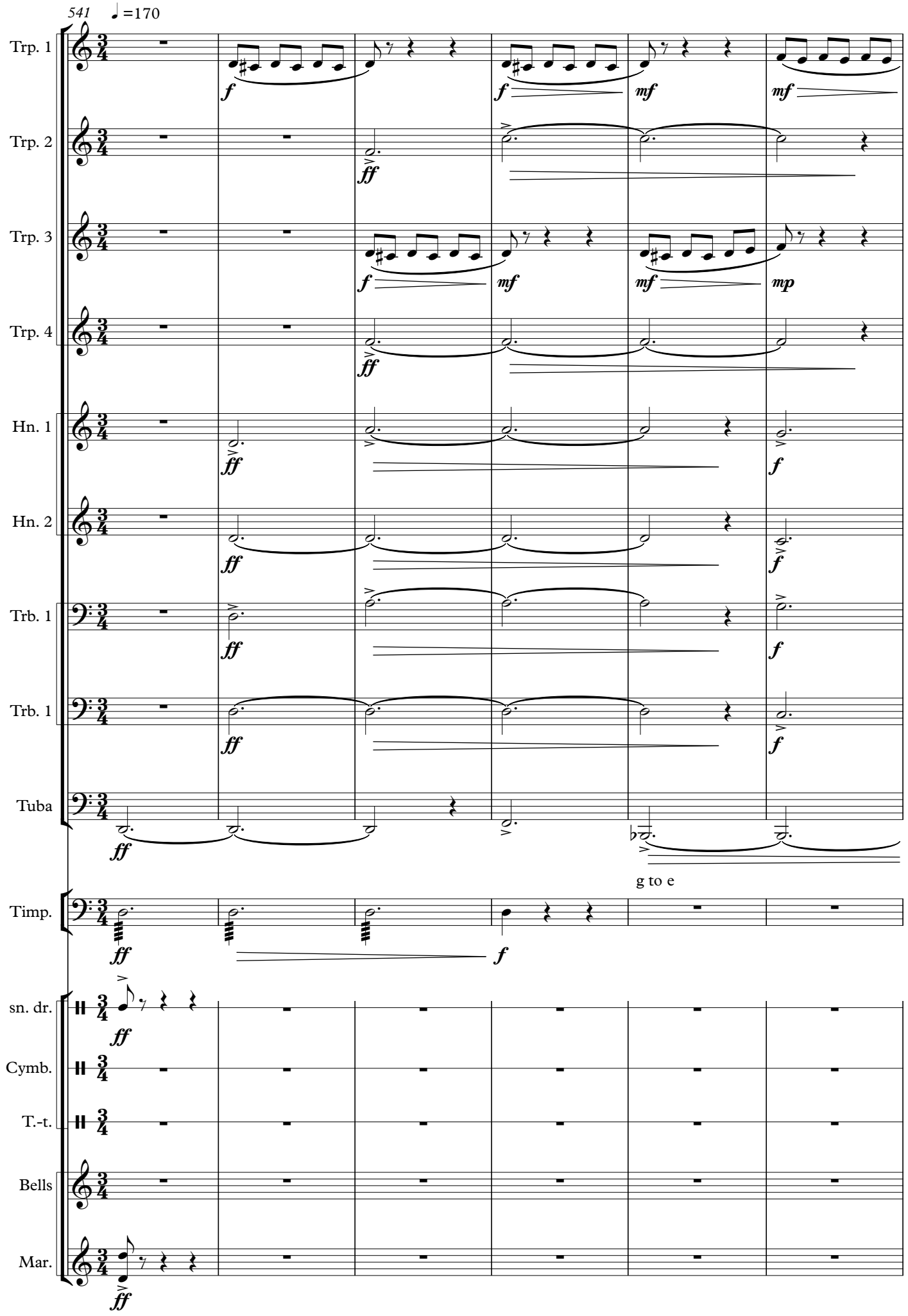
d to g, c to d, G to A

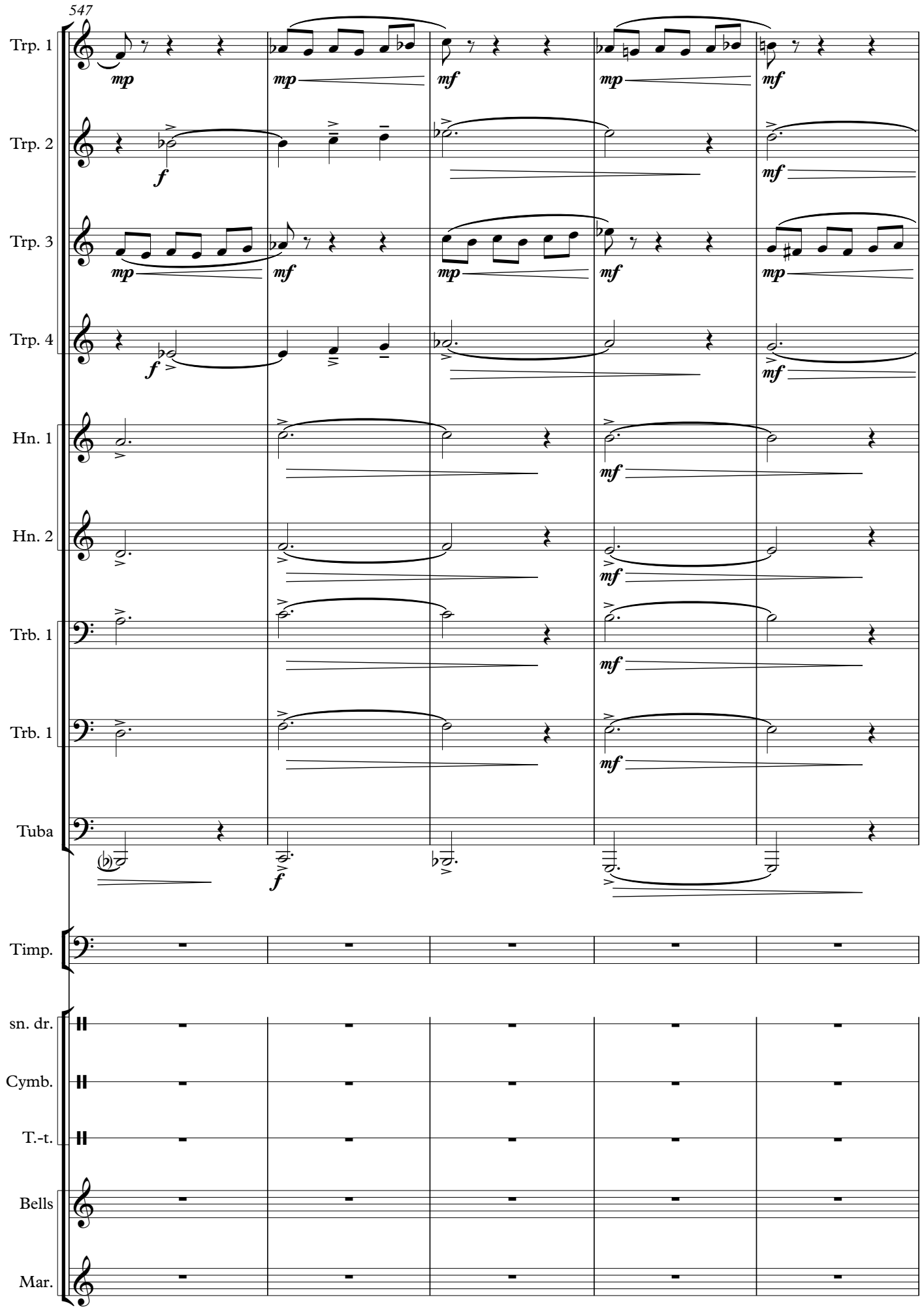
Timp.
sn. dr.
Cymb.
T.-t.
Bells
Mar.

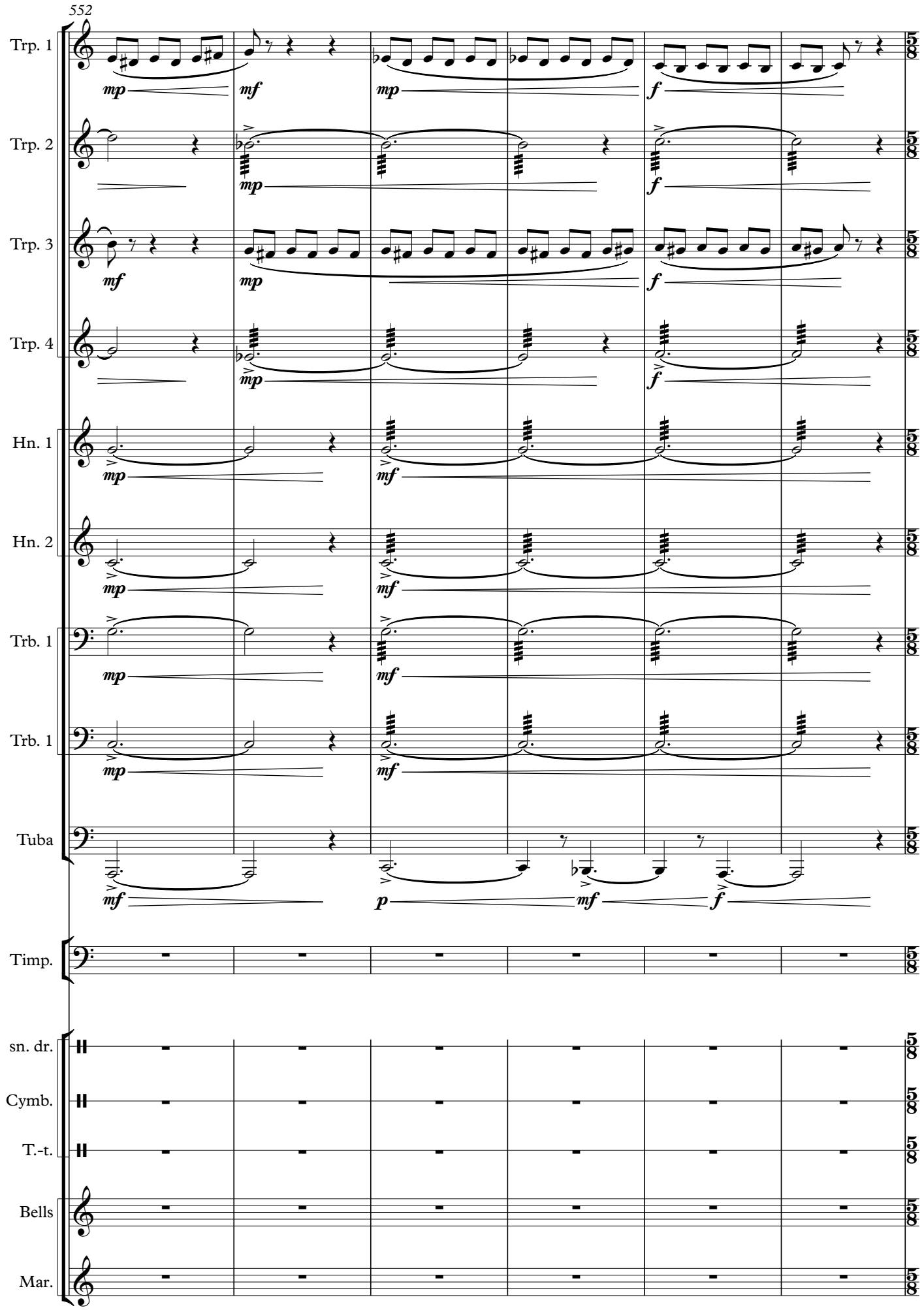

513
Trp. 1
Trp. 2
Trp. 3
Trp. 4
Hn. 1
Hn. 2
Trb. 1
Trb. 1
Tuba
Timp.
sn. dr.
Cymb.
T.-t.
Bells
Mar.


524
Trp. 1
Trp. 2
Trp. 3
Trp. 4
Hn. 1
Hn. 2
Trb. 1
Trb. 1
Tuba
Timp.
sn. dr.
Cymb.
T.-t.
Bells
Mar.


533
Trp. 1
Trp. 2
Trp. 3
Trp. 4
Hn. 1
Hn. 2
Trb. 1
Trb. 1
Tuba
Timp.
sn. dr.
Cymb.
T.-t.
Bells
Mar.
ff
p
pp


541
♩=170
Trp. 1
Trp. 2
Trp. 3
Trp. 4
Hn. 1
Hn. 2
Trb. 1
Trb. 1
Tuba
g to e
Timp.
sn. dr.
Cymb.
T.-t.
Bells
Mar.

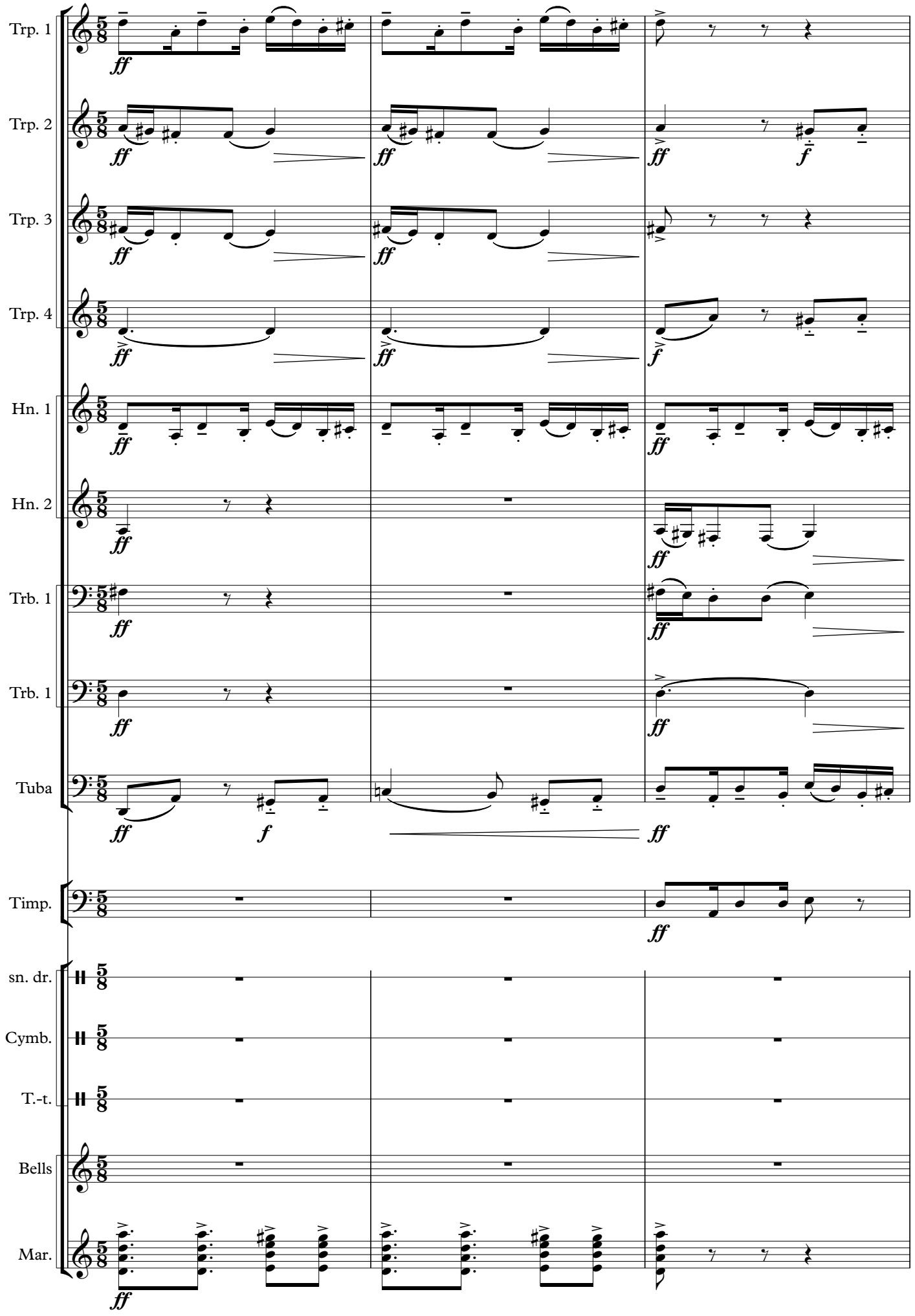

547
Trp. 1
Trp. 2
Trp. 3
Trp. 4
Hn. 1
Hn. 2
Trb. 1
Trb. 1
Tuba
Timp.
sn. dr.
Cymb.
T.-t.
Bells
Mar.

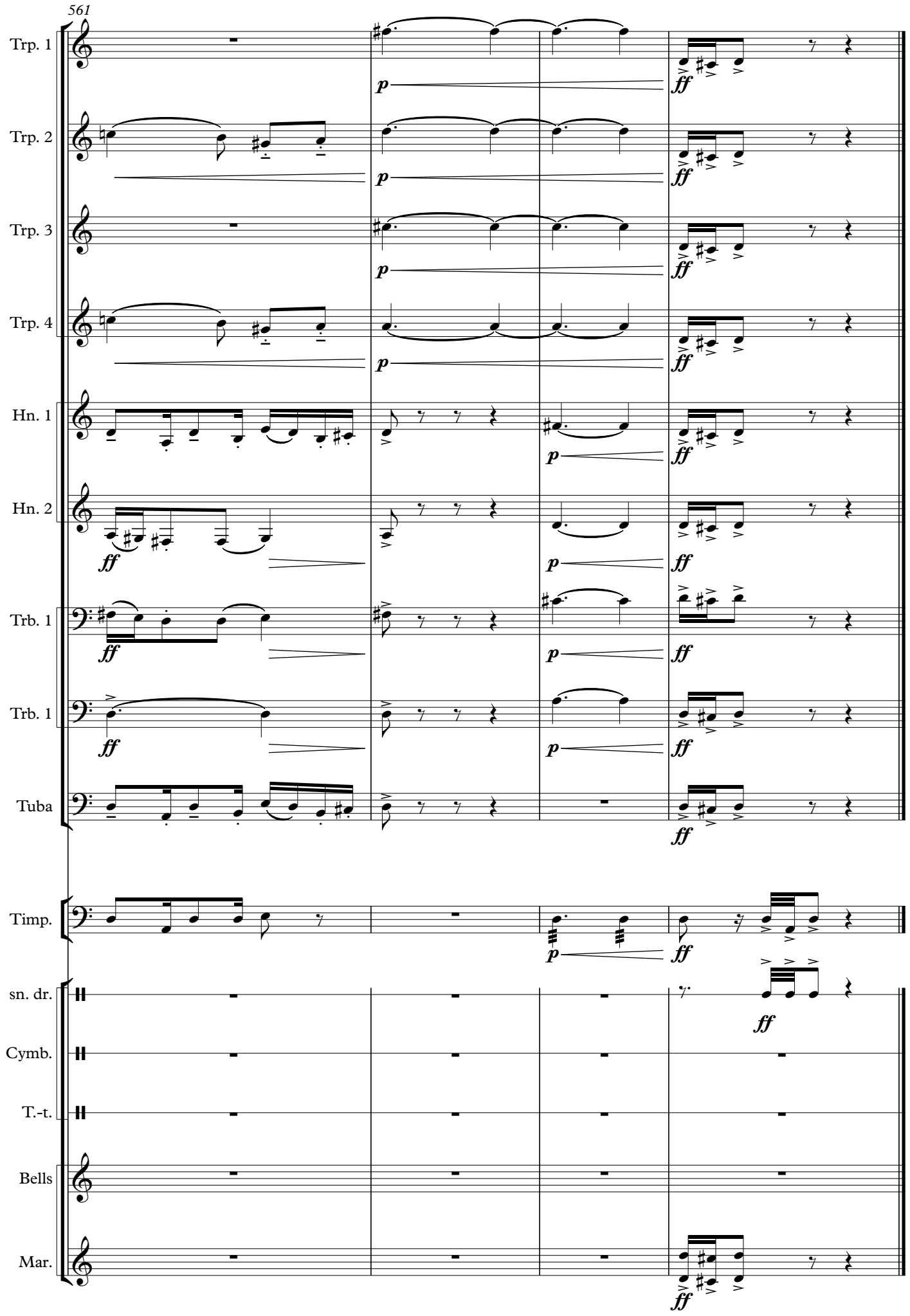

552
Trp. 1
Trp. 2
Trp. 3
Trp. 4
Hn. 1
Hn. 2
Trb. 1
Trb. 1
Tuba
Timp.
sn. dr.
Cymb.
T.-t.
Bells
Mar.

euphoric, excited

♪ =170

558




561
Trp. 1
Trp. 2
Trp. 3
Trp. 4
Hn. 1
Hn. 2
Trb. 1
Trb. 1
Tuba
Timp.
sn. dr.
Cymb.
T.-t.
Bells
Mar.
p
ff