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ISMN: 979-0-9016513-1-9

Symphony nr 5

Veneris Transitus Symphoniae

opus 87

for brass instruments, cosmic sounds,
moving images and text

© Full score in C

Parts 1, 8, 15, 22, 29, 36 and 43 require a player with leadership qualities. All remaining parts are equally important. Each part contains cues. Euphonium parts are in treble or bass clef according to the tessitura. For rehearsal purposes only, the set of parts also contains conductor scores of each instrumental group, a condensed score and the structure.

© Commission

The Faculty of Science of the National University of Singapore commissioned this symphony for Venus Transit 2012 @ NUS.

© Duration

The duration varies from a minimum of 34' to a maximum of 49' (depending on the length of the interpolations).

© Instrumentation

A large orchestra of only brass instruments: 49 horns, 42 tenor trombones, 35 trumpets, 28 euphoniums, 21 tubas, 14 bass trombones and 7 natural valveless brass. No mutes are required.

© Position and dynamics

This symphony is specifically conceived to be performed outdoors and in an echoic acoustic environment. The seven groups of brass instruments should be positioned as far as possible from each other. This composition contains few dynamic indications, because most of the crescendi and diminuendi are obtained by increasing or decreasing the number of instruments playing at a particular time.

© Interpolation:

This symphony includes seven interpolations (pages 5, 19, 32, 44, 62 and 67). Videos and cosmic sounds are incorporated during these interpolations. Their duration and content is left to the discretion of the performers.

© Text

This original version includes a text written by Huzir Sulaiman. If a performance incorporates the text by Huzir Sulaiman, his name must be duly credited for that performance. Enquiries regarding performance rights for the text should be addressed to agent@checkpoint-theatre.org.

The composer wishes to leave creative spaces for performers to create and incorporate their own videos, texts and cosmic radio-wave signals.

© Literary quotes

The literary quotes accompanying the beginning of each of the seven parts come from Johann Wolfgang von Goethe's Faust and Fernando Pessoa's Faust.

The representation of seven stages of the Venus Transit shows the actual 2012 Venus Transit.

© First performance

The world premiere took place on 5 June 2012 at NUS, Town Green @ University Town in the context of the Venus Transit visible the following morning. The composer conducted an orchestra of brass instruments from 19 bands, wind or symphonic orchestras. Richard Strom and Tan

Peng Kian created the visuals that were projected on a large screen. If the shape of the lawn would be reduced to a circle and the conductor and large screen positioned at 7 o'clock, the instrumental groups were positioned as following: horns at 1, alphon at 2, trombones at 3, euphoniums at 5, tubas at 9 and trumpets at 11 o'clock. Despite the great distance, players were able to see the conductor's beat projected on the screen. Playwright Huzir Sulaiman wrote the text that was narrated by actress Claire Wong. A click track in one ear enabled the conductor to maintain exact tempi despite the delay of the sound, and the delay between the sound and the image on the screen. Some cosmic microwave signals were captured in real time thanks to a group of physicists from the NUS Physics Department and members of the Hwa Chong astronomy club. Other cosmic signals from the Cassini Satellite were pre-recorded and played back. The video recording of the lunar eclipse of 4 June 2012 was not projected because clouds had obscured its visibility.

© Programme notes by Robert Casteels

Science is of great interest to me, because of the fact that the same brain in which beauty and feelings originate still obeys the laws of physics and chemistry. Science connects everybody at the conscious factual level, because until disproven, a fact is a fact. I believe art's *raison d'être* is that genuine art connects everybody at the subconscious level. The submerged part of our personalities is not less important than the visible part of the iceberg. Like any fellow human being, I am both utterly meaningless on a cosmic scale, and particularly meaningful in my unicity. I wonder about the non-human world. I wonder about the beautiful designs found in nature. Without anthropomorphizing, I try to understand infinity. By the time light traveling great distances has reached me, the star that sent that light may have ceased to exist. In other words, I am looking into the past. Being a musician per definition obsessed with sound, I wonder if I can also listen into the past. Can my eardrum ride on the electromagnetic field that spans the universe? Far inside and far outside, the human mind and the universe seem to be an infinite number of infinities. An infinite succession... of... infinities? I try to understand eternity, a reality where time is absent. Super-nano and super-macro join in a reality made up of a number of non-realities. Hence, the inclusion of the accompanying personal text written by playwright Huzir Sulaiman. The introspection in the human mind magnifies the extraspection into the universe. Perhaps I could get to know myself beyond the personal. As a musical tone is the momentary interruption of silence, my life is only the interval between two silences, a time span during which I recycle information and memory, coming from dust and returning to dust. The weight of a musical tone is related to the weight of its surrounding silence. Different tempi are superimposed like clocks of differing gravitational fields that measure their own local flow of time. The staccato note is the ultimate reduction of the infinite legato. This led me to imagine an outdoor music piece in which spatialised instruments surround the audience.

A word about the musical discourse of Venus Transit. The universe continuously recycles matter and energy. A single pitch develops according to a continuous process that recycles rhythms and intervals. This may give the impression of randomness and chaos. Crescendi are created by the sheer addition of instruments. Velocity increase is created by superimposing rhythmic cells. Clusters of sounds implode and fade away like glowing embers, or explode like supernovas. Being a typical *homo sapiens* fearing annihilation and therefore predisposed to look for patterns and ontological answers, I send out anthropomorphic calls,

sort of ascending *De Profundis* in the form of homophonic and homorhythmic melodies. The choice of instruments is restricted to brass which can play outdoors (for which they were after all designed). The alphorn produce natural non-tempered harmonics.

Stars are classified according to a colour range from blue to red, using the following letters: O (blue), B, A, F, G (yellow), K and M (red). At rehearsal figure 3, the colour (or temperature) of 42 stars determines the selection of an instrument according to the following conversion: O to B1 for trumpets, B2 to B9 for trombones, A for euphoniums, F and G for horns, K and M for tubas. Furthermore, the magnitude (or brightness) of these 42 stars determined the dynamics of the instruments: $m < 0$ (the brightest) \rightarrow *fff* dynamic, $m = 0-0.$ \rightarrow *ff*, $m = 0.6-1.5 \rightarrow$ *f*, $m = 1.5-2 \rightarrow$ *mf*, $m = 2-2.6 \rightarrow$ *mp*, $m = 2.6-2.9 \rightarrow$ *p* and $m = 2.9-3.0 \rightarrow$ *pp*.

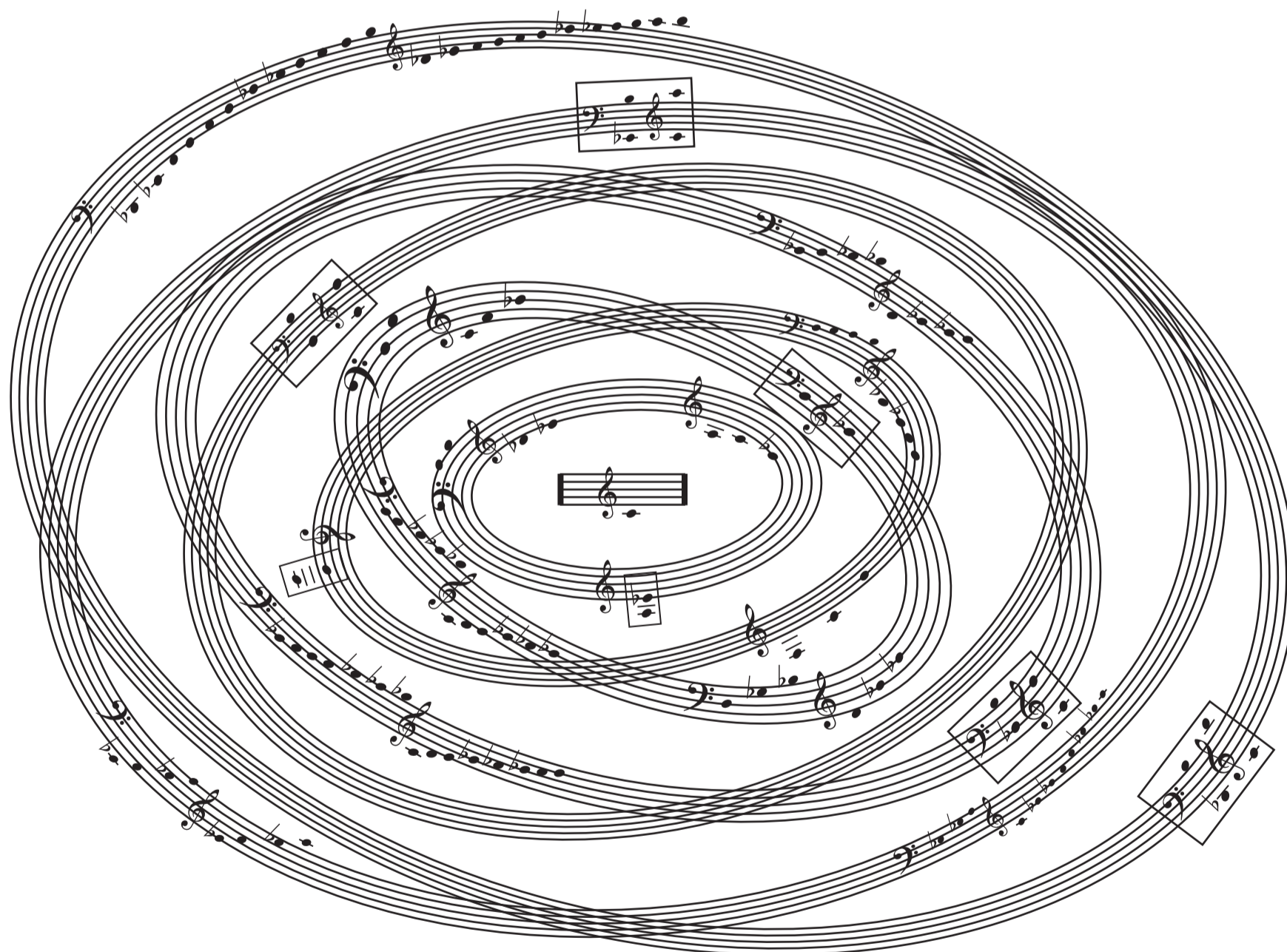
At rehearsal figure 27, whole groups of instruments have their own tempo and play by following the orbital movements of Jupiter's Galilean moons. Each instrumental group is assigned to Jupiter and each of its four largest (Galilean) moons. Io, the innermost and fastest moving

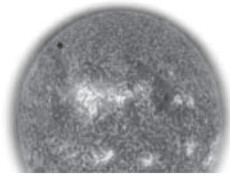
moon, is associated with the high-pitched trumpets (playing at a tempo of crotchet = 133). At the other end, the deep tubas follow the slow-moving outermost moon Callisto (tempo: crotchet = 77). Between these extremes come the tenor trombones (tempo 91) "orbiting" like Ganymede, while faster Europa sets the pace for the euphoniums (tempo 119). In the centre of it all comes Jupiter itself, imaged in sound by horns and bass trombones at tempo 105.

☉ Acknowledgements

Working with scientists is humbling. With heartfelt gratitude to radio astronomer Richard Strom, quantum physicist Phil Chan, researcher Tan Peng Kian, the performers of the premiere, sound engineer Gao Yang, music proof reader Chua Jon Lin, text proof reader Jolie Giouw and graphic designer Neol Leung Yick Chuen.

I humbly hope that this composition reflects the abstract beauty of the universe. I hope musicians will find the composition worthwhile to perform during the next transit of Venus, on 10-12-2117.





"Tous les mystères de l' Univers
Ne font qu' un seul mystère"

PART 1 INTRODUCTION: ♩ = 77

1 2 3 4 5 6 7 8 9 10 11 12 13 14

Hm. 1 to 7
Hm. 8 to 14
Hm. 15 to 21
Hm. 22 to 28
Hm. 29 to 35
Hm. 36 to 42
Hm. 43 to 49

Trpt. 1 to 7
Trpt. 9 to 14
Trpt. 15 to 21
Trpt. 22 to 28
Trpt. 29 to 35

Ten. Tbn. 1 to 7
Ten. Tbn. 8 to 14
Ten. Tbn. 15 to 21
Ten. Tbn. 22 to 28
Ten. Tbn. 29 to 42

Euph. 1 to 7
Euph. 8 to 14
Euph. 15 to 21
Euph. 22 to 28

Bs. Tbn. 1 to 4 / 5 to 8
Bs. Tbn. 9 to 12 / 13 and 14

Tba. 1 to 7
Tba. 8 to 14
Tba. 15 to 21

f *ff dim.* *f* *ff dim.* *f* *ff dim.* *f* *ff dim.* *f* *ff dim.* *f* *ff dim.* *f* *ff dim.* *f*

[1 to 4] [5 to 8] [9 to 12] [13 to 16] [17 to 20] [21 to 24] [25 to 28] [1 to 21]

To

PART 1,
INTERPOLATION 1

PART 1, STAR RISE

16

49 Hrns.
35 Trpts.
42 Ten. Tbns.
28 Euphs.
14 Bs. Tbns.
21 Tbas.

[This section is not conducted.

Stars with their names attached are appearing on the screen.

Each player looks for his/her star.

When that star crosses the meridian line on the screen, the player starts playing bar 16, and uses a silent metronome to keep the indicated tempo.

The player stops playing when his/her star has disappeared from the screen.]

Ten. Tbn. 1: "Regulus" star/ tempo $\downarrow = 91/f$ cresc. dynamic

Tuba 1: "Gacrux" star/ tempo $\downarrow = 84/mf$ dynamic

Trpt. 1: "Mimosa" star/ tempo $\downarrow = 91/f$ cresc. dynamic

Euph. 1: "Alioth" star/ tempo $\downarrow = 84/mf$ cresc. dynamic

Trpt. 2: "Spica" star/ tempo $\downarrow = 91/f$ cresc. dynamic

Ten. Tbn. 2: "Alkaid" star/ tempo $\downarrow = 84/mf$ cresc. dynamic

Tba. 2: "Arcturus" star/ tempo $\downarrow = 105/fff$ sostenuto dynamic

Tba. 3: "Antares" star/ tempo $\downarrow = 91/f$ sostenuto dynamic

Bs. Tbn. 1: "Shaula" star/ tempo $\downarrow = 84/mf$ cresc. dynamic

Hrn. 1: "Girtab" star/ tempo $\downarrow = 84/mf$ dynamic

Ten. Tbn. 8: "Kaus Australis" star/ tempo $\downarrow = 84/mf$ cresc. dynamic

Euph. 8: "Vega" star/ tempo $\downarrow = 98/ff$ dynamic

Euph. 15: "Altair" star/ tempo $\downarrow = 91/mf$ cresc. dynamic

Bs. Trbn. 8: "Peacock" star/ tempo $\downarrow = 84/f$ cresc. dynamic

Euph. 22: "Deneb" star/ tempo $\downarrow = 91/f$ cresc. dynamic

Ten. Tbn. 15: "Alnair" star/ tempo $\downarrow = 84/mf$ cresc. dynamic

Euph. 2: "Fomalhaut" star/ tempo $\downarrow = 91/f$ cresc. dynamic

Hrn. 8: "Diphda" star/ tempo $\downarrow = 77/mp$ dynamic

Ten. Tbn. 22: "Achernar" star/ tempo $\downarrow = 105/ff$ cresc. dynamic

Tba. 4: "Hanul" star/ tempo $\downarrow = 84/mf$ sostenuto dynamic

Hrn. 15: "Mirphak" star/ tempo $\downarrow = 84/mf$ dynamic

Tba. 5: "Aldebaran" star/ tempo $\downarrow = 91/f$ dynamic

Ten. Tbn. 29: "Rigel" star/ tempo $\downarrow = 105/ff$ cresc. dynamic

Ten. Tbn. 2 *dim.*

Tba. 2

Tba. 3

Bs. Tbn. 1

Hrn. 1

Ten. Tbn. 8 *dim.*

Bs. Tbn. 8 *dim.*

Ten. Tbn. 15 *dim.*

Euph. 2

Hrn. 8 *cresc.*

Ten. Tbn. 22 *dim.*

Tba. 4

Hrn. 15 *cresc.*

Tba. 5

Ten. Tbn. 29 *dim.*

Hrn. 22: "Capella" star/ tempo $\downarrow = 98/ff$ dynamic *cresc. cresc.*

Bs. Tbn. 2: "Bellatrix" star/ tempo $\downarrow = 84/mf$ cresc. dynamic *dim.*

Ten. Tbn. 36: "Alnath" star/ tempo $\downarrow = 84/mf$ cresc. dynamic *dim.*

Trpt. 8: "Alnilam" star/ tempo $\downarrow = 84/mf$ cresc. dynamic

Trpt. 15: "Alnitak" star/ tempo $\downarrow = 77/mp$ cresc. dynamic

Tba. 6: "Betelgeuse" star/ tempo $\downarrow = 98/ff$ *sostenuto* dynamic

Euph. 3: "Mekaliman" star/ tempo $\downarrow = 84/mf$ cresc. dynamic *dim.*

Trpt. 22: "Mirzan" star/ tempo $\downarrow = 84/mf$ cresc. dynamic

Hrn. 29: "Canopus" star/ tempo $\downarrow = 98/fff$ dynamic *cresc.*

Euph. 4: "Alhena" star/ tempo $\downarrow = 84/mf$ cresc. dynamic *dim.*

Euph. 5: "Sirius" star/ tempo $\downarrow = 105/fff$ cresc. dynamic *dim.*

Bs. Tbn.: "Adhara" star/ tempo $\downarrow = 91/f$ cresc. dynamic *dim.*

Hrn. 36: "Wezen" star/ tempo $\downarrow = 84/mf$ dynamic *cresc.*

Euph. 6: "Castor" star/ tempo $\downarrow = 84/mf$ cresc. dynamic *dim.*

Hrn. 43: "Procyon" star/ tempo $\downarrow = 98/ff$ dynamic *cresc.*

Tba. 7: "Pollux" star/ tempo $\downarrow = 91/f$ *sostenuto* dynamic

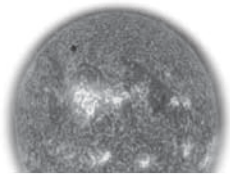
Trpt. 29: "Regor" star/ tempo $\downarrow = 84/mf$ cresc. dynamic

Euph. 7: "Delta Vel" star/ tempo $\downarrow = 84/mf$ cresc. dynamic *dim.*

Tba. 8: "Alphard" star/ tempo $\downarrow = 84/mf$ *sostenuto* dynamic

"Le mystère suprême de l' Univers
L' unique mystère de tout et de partout
C' est qu' il y ait un mystère de l' Univers"

PART 2: ♩ = 77



4 [Horns] 17 18 19 20 21 22 23

Hm. 1
Hm. 2/3
Hm. 4/5
Hm. 6/7
Hm. 8
Hm. 9/10
Hm. 11/12
Hm. 13/14
Hm. 15
Hm. 16-17

[Trumpets]

all trumpets: crescendo

trpt. 1
trpt. 8
trpt. 15
trpt. 22
trpt. 29

24 25 26 27 28 29 30

Hm. 1
Hm. 2/3
Hm. 4/5
Hm. 6/7
Hm. 8
Hm. 9/10
Hm. 11/12
Hm. 13/14
Hm. 15
Hm. 16/17
Hm. 18/19
Hm. 20/21
Hm. 22
Hm. 23/24
Hm. 25/26
Hm. 27/28
Hm. 29
Hm. 30/31
Hm. 32/33

T
r
u
m
p
e
t
s

all trumpets: crescendo

trpt. 1 and 2/
8 and 9

15 and 16/
22 and 23

29 and 30

31

32

33

34

35

36

This block contains the main musical score for the Horn section, consisting of 47 individual staves labeled Hrn. 1 through Hrn. 47. The score is organized into six measures, numbered 31 through 36 at the top. Each staff contains musical notation including notes, rests, and dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The notation includes various rhythmic values and articulation marks. The staves are arranged vertically, with Hrn. 1 at the top and Hrn. 47 at the bottom of this section.

T
r
u
m
p
e
t
s

This block contains the musical score for the Trumpets, consisting of five staves. The word "Trumpets" is written vertically to the left of the staves. The notation includes notes, rests, and dynamic markings, providing accompaniment for the horn parts.

37 38 39 horns 1 to 7: *cuivré*

Hrn. 1
Hrn. 2/3
Hrn. 4/5
Hrn. 6/7
Hrn. 8
Hrn. 9/10
Hrn. 11/12
Hrn. 13/14
Hrn. 15
Hrn. 16/17
Hrn. 18/19
Hrn. 20/21
Hrn. 22
Hrn. 23/24
Hrn. 25/26
Hrn. 27/28
Hrn. 29
Hrn. 30/31
Hrn. 32/33
Hrn. 34/35
Hrn. 36
Hrn. 37/38
Hrn. 39/40
Hrn. 41/42
Hrn. 43
Hrn. 44/45
Hrn. 46/47
Hrn. 48/49

cuivré

horns 35 to 49: *cuivré*

all trumpets: *crescendo*

trpt. 1 to 3
trpt. 8 to 10
trpt. 15 to 17
trpt. 23 to 25
trpt. 29 to 31

T
r
u
m
p
e
t
s

40 (horns 1 to 7: *crescendo*) 41 42 (horns 1 to 49: *flatt.*) 43 44

Hrn. 1

Hrn. 2/3

Hrn. 4/5

Hrn. 6/7

Hrn. 8 (horns 8 to 14: *cui-vré*)

Hrn. 9/10

Hrn. 11/12

Hrn. 13/14

Hrn. 15 (horns 15 to 21: *crescendo*) (horns 15 to 35: *cui-vré*)

Hrn. 16/17

Hrn. 18/19

Hrn. 20/21

Hrn. 22 (horns 22 to 35: *crescendo*)

Hrn. 23/24

Hrn. 25/26

Hrn. 27/28

Hrn. 29

Hrn. 30/31

Hrn. 32/33

Hrn. 34/35

Hrn. 36 (horns 36 to 49: *crescendo*)

Hrn. 37/38

Hrn. 39/40

Hrn. 41/42

Hrn. 43

Hrn. 44/45

Hrn. 46/47

Hrn. 48/49

all trumpets: *crescendo*

T
r
u
m
p
e
t
s

(trpt. 1 to 4)

(trpt. 8 to 11)

(trpt. 15 to 18)

(trpt. 23 to 25)

(trpt. 29 to 32)

PART 2: ♩ = 84

5

45

46

47

48

49

50

51

Horn 1 to 7

Horn 8 to 14

Horn 15 to 21

Horn 22 to 28

Horn 29 to 35

Horn 36 to 42

T
r
u
m
p
e
t
s

[1 and 7]

[8 and 10]

[11 and 15]

[16 and 20]

[21 and 25]

[26 and 30]

[31 and 35]

[1 to 3]

[8 to 12]

[15 to 19]

[22 to 26]

[29 to 33]

[Tenor trombones]

Ten. Tbn. 1

Ten. Tbn. 14

Ten. Tbn. 15

Ten. Tbn. 16

Ten. Tbn. 17

Ten. Tbn. 18

Ten. Tbn. 19

Ten. Tbn. 20

Ten. Tbn. 21

Ten. Tbn. 22

Ten. Tbn. 23

Ten. Tbn. 24

Ten. Tbn. 25

Ten. Tbn. 26

Ten. Tbn. 27

Ten. Tbn. 28

52 53 54 55 56 57 58

Horn 1 to 7
Horn 15 to 21
Horn 22 to 28
Horn 36 to 42

T
r
p
s

Ten. Tbn. 6
Ten. Tbn. 7
Ten. Tbn. 8
Ten. Tbn. 9
Ten. Tbn. 10
Ten. Tbn. 11
Ten. Tbn. 12
Ten. Tbn. 13
Ten. Tbn. 14
Ten. Tbn. 15
Ten. Tbn. 16
Ten. Tbn. 17
Ten. Tbn. 18
Ten. Tbn. 19
Ten. Tbn. 20
Ten. Tbn. 21
Ten. Tbn. 22
Ten. Tbn. 23
Ten. Tbn. 24
Ten. Tbn. 25
Ten. Tbn. 26
Ten. Tbn. 27
Ten. Tbn. 28
Ten. Tbn. 29
Ten. Tbn. 30
Ten. Tbn. 31
Ten. Tbn. 32
Ten. Tbn. 33
Ten. Tbn. 34
Ten. Tbn. 35
Ten. Tbn. 36

This page of a musical score contains measures 52 through 58. It features four staves for Horns (1-7, 15-21, 22-28, 36-42), a section for Trumpets and Trombones (labeled T, r, p, s), and 36 individual staves for Trombones (Ten. Tbn. 6-36). The Horns play sustained notes with long slurs. The Trumpets and Trombones play rhythmic patterns, with many measures marked with a forte (*f*) dynamic. Measure numbers 1 to 6, 8 to 13, 15 to 20, 22 to 27, 29 to 34, and 36 are indicated in boxes above the Trombone staves. The score is written in a standard musical notation with treble and bass clefs, and various musical symbols like slurs, accents, and dynamic markings.

59 60 61 62 63 64 65

Horn 1 to 7
Horn 8 to 14
Horn 15 to 21
Horn 22 to 28
Horn 29 to 35
Horn 36 to 42
Hms 43 to 49

Trumps
Tbn. 1 to 42

7, 14, 21, 28, 35
6, 13, 20, 27, 34

5, 12, 19, 26, 33

4, 11, 18, 25, 32

3, 10, 17, 24, 31

2, 9, 16, 23, 30
1, 8, 15, 22, 29

all trumpets: *crescendo*

1 to 7
8 to 14
15 to 21
22 to 28
29 to 35

all trombones:
2 bars of continuous glissandi

38

39

40

41

42

66 67 68 69 70 71 72

Horn 1 to 7

Trumpets

[White noise, a remainder of the big bang is heard.]

Tenors

Tubas

Euphoniums

[Euphoniums]
all euphoniums: *crescendo*

73 74 75 76 77 78 79

Tenors

Tubas

Euphoniums

[Euphoniums]
all euphoniums: *crescendo*

all horns: *sforzando* 80 81 82 83 84 85 86

Hrn. 1
Hrn. 2/3
Hrn. 4/5
Hrn. 6/7
Hrn. 8
Hrn. 9/10
Hrn. 11/12
Hrn. 13/14
Hrn. 15
Hrn. 16/17
Hrn. 18/19
Hrn. 20/21
Hrn. 22
Hrn. 23/24
Hrn. 25/26
Hrn. 27/28
Hrn. 29
Hrn. 30/31
Hrn. 32/33
Hrn. 34/35
Hrn. 36
Hrn. 37/38
Hrn. 39/40
Hrn. 41/42
Hrn. 43
Hrn. 44/45
Hrn. 46/47
Hrn. 48/49

Tenor

Trumpets

Bones

[ten. thn. 1 to 3]
[4 to 6]
[7 to 9 / 10 to 12]
[15]
[16 to 18 / 19 to 21]
[13, 14]
[22 to 24]
[25 to 27]
[28, 29]
[30]
[31, 32]
[33 to 36]
[37 to 39]
[ten. thn. 40 to 42]

gliss.
gliss.
To
To
dim.
gl.
gliss.
dim.
gliss.
dim.
gl.
gl.
gl.
gl.
gl.

Euphoniums

[euph. 1]
[euph. 13]
[euph. 2]
[euph. 16]
[euph. 3]
[euph. 17]
[euph. 4]
[euph. 18]

[euph. 8]
[euph. 22]
[euph. 9]
[euph. 5, 12, 19, 23, 25 and 26]
[euph. 10]
[euph. 24]
[euph. 11]

all trombones: *diminuendo*

all euphoniums: *crescendo*

[euph. 1 to 4]
[euph. 8 to 11]
[euph. 15 to 18]
[euph. 22 to 24]

To
To
g

87 88 89 90 91 92 93

Score for Horns 1 through 49, measures 87-93. The score is arranged in 24 systems, each containing two staves (e.g., Hrn. 1/2, Hrn. 3/4, etc.). The notation includes various note values, rests, and dynamic markings such as *sf* (sforzando). The music is primarily composed of sustained notes with some melodic movement in the lower horns.

Euphonium part, measures 87-93. The part is written in a single staff and includes various articulations and dynamics. It features several slurs and accents, with dynamic markings such as *sf* and *f*. The notation includes notes with stems and beams, as well as rests.

all euphoniums: *crescendo*

Score for Euphoniums, measures 87-93. This section includes performance instructions and specific musical notation for the euphonium parts. The instructions include "all euphoniums: *crescendo*" and "cresc. 1 and 2". The notation shows various note values and rests, with dynamic markings such as *f* and *sf*.

E
u
p
h
o
n
i
u
m
s

94 95 96 97 98 99 100

Hrn. 1

Hrn. 2/3

Hrn. 6/7

Hrn. 8

Hrn. 9/10

Hrn. 13/14

Hrn. 15

Hrn. 18/19

Hrn. 20/21

Hrn. 29

Hrn. 30/31

Hrn. 34/35

Hrn. 36

Hrn. 37/38

Hrn. 39/40

Hrn. 41/42

Hrn. 43

Hrn. 46/47

Hrn. 48/49

Euphoniums

all euphoniums: *crescendo*

euph. 1

euph. 2

euph. 3

euph. 4

euph. 5

euph. 6

euph. 7

euph. 8

euph. 9

euph. 10

euph. 11

euph. 12

euph. 13

euph. 14

euph. 15

euph. 16

euph. 17

euph. 18

euph. 19

euph. 20

euph. 21

euph. 22

euph. 23

euph. 24

euph. 25

101

102

103

104

105

106

107

T
r
u
m
p
e
t
s

T
e
n
o
r

T
r
o
m
b
o
n
e
s

Comment ne pas avoir au-delà du toujours au-delà,
De nouvelles directions d' infini,
Un nombre infini d' infinis?"

PART 2, CALL 1: Slow ♩ = 49

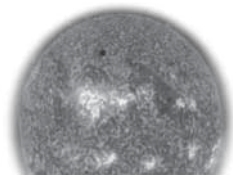
[Horns]
6 108 all horns: bell up 109 110 111 112 113 114

115 116 117 118 119 120 121

PART 2, INTERPOLATION 2 Saturn

122 123 124

Hm. 1, 8, 15, 22, 29, 36 and 43
All other horns



I always remember my father as being very brown, very tanned, always working with his hands. He would spend a lot of time in the garden, outdoors. Tall and lean and handsome but always bent over this plant or that, out underneath the open sky.

He was 37 when I was born.

I remember him collecting snails – big fat garden snails – and cracking them to feed the ducks that we used to rear. I remember tall pine trees in the garden.

He built a chicken coop at the back – it was a very elaborate chicken coop, mind you – like two storeys. A chicken villa.

And there were lots of plants and trees in the garden. Small Hawai'ian papaya trees. I found out from him that there were actually male papaya trees and female papaya trees, and that they too had communication problems.

We had pandan leaves, and a very nice coconut tree, which was a pandan coconut tree. My father would take the coconuts and very, very stylishly cut off the husks, and shape them; carve off the heads so you could just have the sweet coconut water, so sweet and fragrant with that pandan smell.

I remember picking rambutans.

Dad built his own rock garden in the front. He would wear his China bermudas, sleeveless singlets, and his Chinaman straw hat, with a very wide brim – a gardener's straw hat. He always had very dirty fingers because he was always working in the garden, or building things.

His fingers and toes were always susceptible to cuts and nicks, which he used to have a lot of. So actually, for the longest time, I always only remembered my father with bandages. He would use Gentian lotion, which leaves this purple stain on the fingers, on the skin; he would always have that all across his fingers and toes and knees.

My father would wear his garden wellingtons to work in the garden. Until he was very old actually.

He would have the patience of Job.

He would be sitting on his tiny stool which was probably about eight inches high, which he had made himself. A little stool with a tiny plank seat and two angled legs.

My strongest memory would be him sitting on that, doing whatever he may have been doing. He might be making some intricate wiring or fencing, or sorting out his tools, or very patiently making something or cleaning something.

He'd be sitting there, hunched over with incredible perseverance and patience, repairing something. It could be the car; it could be the television; it could be his old alarm clock.

His hands were deft and strong; the lamplight strong and clear; and my father's patience took his handiwork and light touch long into the night.



PART 3: ♩ = 84

9

[Euphoniums] 126

127

128

129

130

Musical score for Euphoniums 1-12, measures 126-130. The score is written in 4/4 time with a tempo of ♩ = 84. It features 12 staves, each labeled 'Euph.' followed by a number from 1 to 12. The music consists of rhythmic patterns with various note values and rests, often marked with a forte (*f*) dynamic. The notation includes stems, beams, and various note heads.

131

132

133

134

[Tenor trombones]

all tenor trombones: *crescendo*

135

Musical score for Tenor Trombones and Euphoniums 13-21, measures 131-135. The score is written in 4/4 time. It features 10 staves for Tenor Trombones (labeled 'T e n. n.' and 'T b n.') and 9 staves for Euphoniums (labeled 'Euph. 1' through 'Euph. 21'). The Tenor Trombone part includes a *crescendo* instruction and a first ending bracket labeled 'ten. thn. 1' at measure 135. The Euphonium parts continue with rhythmic patterns, some marked with *f* or *ff* dynamics. The notation includes stems, beams, and various note heads.

136 137 138 139 140 141 142

Horn 1 to 21

Tenor 1, 2

Trombones 2, 7, 16, 23, 30

Euph. 1, 2, 5, 6, 11, 14, 15/16, 17/18, 19/20

cresc. *sf* *crescendo*

8, 9 15, 16 22, 23 29, 30

143 144 145 146 147 148 149

H r n.

T e n o r

T r o m b o n e s

Euph. 1

Euph. 2

Euph. 3

Euph. 4

Euph. 5

Euph. 6

Euph. 7

Euph. 8

Euph. 9

Euph. 10

Euph. 11

Euph. 12

Euph. 13

Euph. 14

Euph. 15/16

Euph. 17/18

Euph. 19/20

Euph. 21/22

Euph. 23/24

3, 4, 10, 11, 17, 18, 24, 25, 31 and 32

5

6 and 12

13 and 19

20, 26

27 and 33

34

p cresc.

horn 22 to 35

all tenor trombones: *crescendo*

ten. tbn. 1 to 3

5

8 to 10

15 to 17

7

22 to 24

3

3

29 to 31

9

157 158 159 160 161 162 163

H r n.

[Trumpets]

all trumpets: *crescendo*

trpt. 1, 2

trpt. 3, 4

5, 6

7, 8

9, 10

11, 12

13, 14

15, 16

17, 18

19, 20

21, 22

23, 24

all tenor trombones: *crescendo*

ten. tbn. 1 to 5

8 to 12

15 to 19

22 to 26

29 to 33

5/6

7/12

13/14

19/20

21/26

Euph. 2

Euph. 4

Euph. 6

Euph. 8

Euph. 10

Euph. 12

Euph. 13

Euph. 14

Euph. 15/16

Euph. 17/18

Euph. 19/20

Euph. 21/22

[euph. 18]

[euph. 20]

[euph. 22]

164 165 166 167 168 169 170

H
r
n.

T
r
u
m
p
e
t
s

T
e
n.
T
b
n.

Euph.
1
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15/
16
17
19/
20
21/
22
23/
24
25/
26
27/
28

horn 1 to 21
horn 29 to 49
all trumpets: crescendo
tupt. 1, 2
tupt. 3, 4
5, 6
7, 8
9, 10
11, 12
13, 14
15, 16
17, 18
19, 20
21, 22
23, 24
25, 26
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719, 720
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725, 726
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729, 730
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763, 764
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767, 768
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983, 984
985, 986
987, 988
989, 990
991, 992
993, 994
995, 996
997, 998
999, 1000

171 172 173 174 175 176 177

H
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b
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Euph. 1-28

p cresc.

p cresc.

all trumpets: crescendo *trpt. 1, 2*

all tenor trombones: crescendo *ten. 1 to 7*

f

fp

1. 8, 15 and 22

2. 9, 16 and 23

3. 4, 17, 18, 23 and 24

4. 11, 18, 25

6. 13 and 20

7. 14 and 21

27, 28

30, 31

33, 34

35

77
147
21

287
317
32

337
347
35

367
377
38

397
40

417
42

3, 4

5, 6

7, 8

9, 10

11, 12

19, 20

13, 14

15, 16

21, 22

17, 18

23, 24

8 to 14

15 to 21

22 to 28

29 to 35

27

5

7

8

9

10

11

12

13

14

15/16

17

19/20

21/22

23/24

25/26

27/28

PART 3: ♩ = 112

10 186 187 188 189 190 191 192 [Trumpets] 1 and 2 193

T
r
u
m
p
e
t
s

[Tenor trombones]

T
e
n.

T
b
n.

194 195 196 197 198 199 200

T
r
u
m
p
e
t
s

T
e
n.

T
b
n.

[Euphoniums]

E
u
p
h
o
n
i
u
m
s

[Horns] 201 202 203 204 205 206 207

Horns

Trumpets

Ten.

Tbn.

Euphonium

This page contains the musical score for measures 201 through 207. The score is divided into five systems, each corresponding to a measure number. The Horns section (measures 201-203) is written in 3/4 time and features complex rhythmic patterns with many triplets. The Trumpets section (measures 205-207) includes a 'crescendo' instruction for all trumpets. The Tenor and Trombone sections (measures 204-207) feature sustained notes with triplets. The Euphonium section (measures 201-203) has a steady rhythmic accompaniment. Various performance markings such as 'trpt. 1, 2', 'trpt. 3, 4', 'ten. thr. 1', and 'epbn. 1' are present throughout the score.

208

209

210

211

212

all horns *crescendo* 213

214

H
o
r
n
s

all horns *flazi.*

ff

T
r
u
m
p
e
t
s

trpts. 1 to 26

all trpts. *crescendo*

trpt. 1, 2

T
e
n.

T
b
n.

ff

"Il y a d' infinis infinis."

PART 3, CALL 2: Slow ♩ = 49

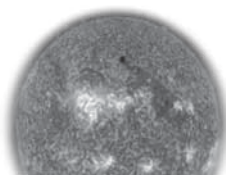
11 215 216 217 218 219 220 221 222 223 224 225 226 227 228

Horn 1 to 49
 Trpts. 1 to 35
 Ten. Tbn. 1
 Ten. Tbn. 2
 Ten. Tbn. 3
 Ten. Tbn. 4
 Ten. Tbn. 5
 Ten. Tbn. 6
 Ten. Tbn. 7
 Ten. Tbn. 8
 Ten. Tbn. 9
 Ten. Tbn. 10
 Ten. Tbn. 11
 Ten. Tbn. 12
 Ten. Tbn. 13
 Ten. Tbn. 14
 Ten. Tbn. 15
 Ten. Tbn. 16
 Ten. Tbn. 17
 Ten. Tbn. 18
 Ten. Tbn. 19
 Ten. Tbn. 20
 Ten. Tbn. 21
 Ten. Tbn. 22
 Ten. Tbn. 23
 Ten. Tbn. 24
 Ten. Tbn. 25
 Ten. Tbn. 26
 Ten. Tbn. 27
 Ten. Tbn. 28
 Ten. Tbn. 29
 Ten. Tbn. 30
 Ten. Tbn. 31
 Ten. Tbn. 32 to 35
 Ten. Tbn. 36
 Ten. Tbn. 37
 Ten. Tbn. 38
 Ten. Tbn. 39 to 42

PART 3, INTERPOLATION 3 Sun

12

Tutti



PART 4: Slow ♩ = 49

A little faster ♩ = 56

13 230 231 232 233 [Horns] 234 235

[Trumpets]

[Tenor trombones]

236 237 238 239

A little faster ♩ = 63

240 241 242 243 244 245

H
I
II

$\text{♩} = 70$ 246 247 248 249 250

Hrn.

Trpt. 1 *sempre legato*

Trpt. 2/3 *sempre legato*

Trpt. 4/5 *sempre legato*

Trpt. 6/7 *sempre legato*

Trpt. 8

Trpt. 9/10 *a 2*

Trpt. 11/12 *a 2*

Trpt. 13/14 *a 2*

Ten. Tbn. 1

Ten. Tbn. 2/3

Ten. Tbn. 4/5

Ten. Tbn. 6/7

Ten. Tbn. 8

Ten. Tbn. 9/10

Ten. Tbn. 11/12

Ten. Tbn. 13/14

Bs. Tbn. [Bass trombones]

[bass trombones 1, 2, 3]

|| *A little faster* $\text{♩} = 77$ **||**

1, 2/ 3, 4/ 5, 6 251 252 253 254

H. n.

Trpt. 1

Trpt. 2/3

Trpt. 4/5

Trpt. 6/7

Trpt. 8 *sempre legato*

Trpt. 9/10 *sempre legato*

Trpt. 11/12 *sempre legato*

Trpt. 13/14 *sempre legato*

Ten. Tbn. 1

Ten. Tbn. 2/3

Ten. Tbn. 4/5

Ten. Tbn. 6/7

Ten. Tbn. 8

Ten. Tbn. 9/10

Ten. Tbn. 11/12

Ten. Tbn. 13/14

Ten. Tbn. 15 *a 2*

Ten. Tbn. 16/17 *a 2*

Ten. Tbn. 18/19 *a 2*

Ten. Tbn. 20/21 *a 2*

Bs. Tbn. [1, 4, 5] [to 5]

A little faster ♩ = 84 *A little faster* ♩ = 91 *A little faster* ♩ = 98

255 256 257 258 259 260 261 [1 to 14] 262

H
r
n.

Trpt. 1

Trpt. 2/3

Trpt. 4/5

Trpt. 6/7

Trpt. 8

Trpt. 9/10

Trpt. 11/12

Trpt. 13/14

Trpt. 15

Trpt. 16/17

Trpt. 18/19

Trpt. 20/21

Ten. Tbn. 1

Ten. Tbn. 2/3

Ten. Tbn. 4/5

Ten. Tbn. 6/7

Ten. Tbn. 8

Ten. Tbn. 9/10

Ten. Tbn. 11/12

Ten. Tbn. 13/14

Ten. Tbn. 15

Ten. Tbn. 16/17

Ten. Tbn. 18/19

Ten. Tbn. 20/21

Ten. Tbn. 22

Ten. Tbn. 23/24

Ten. Tbn. 25, 26

Ten. Tbn. 27/28

Bs.
Tbn.

263 264 265 266 *Faster* ♩ = 105 267 268 269 270

Trpt. 1
Trpt. 2/3
Trpt. 4/5
Trpt. 6/7
Trpt. 8
Trpt. 9/10
Trpt. 11/12
Trpt. 13/14
Trpt. 15
Trpt. 16/17
Trpt. 18/19
Trpt. 20/21
Ten. Tbn. 1
Ten. Tbn. 2/3
Ten. Tbn. 4/5
Ten. Tbn. 6/7
Ten. Tbn. 8
Ten. Tbn. 9/10
Ten. Tbn. 11/12
Ten. Tbn. 13/14
Ten. Tbn. 15
Ten. Tbn. 16/17
Ten. Tbn. 18/19
Ten. Tbn. 20/21
Ten. Tbn. 22
Ten. Tbn. 23/24
Ten. Tbn. 25, 26
Ten. Tbn. 27/28
Ten. Tbn. 29
Ten. Tbn. 30/31
Ten. Tbn. 32/33
Ten. Tbn. 34/35
Bs. Tbn.

legato

1 to 5
6 to 10

271 *Faster* ♩ = 112 272 273 274 275

H
r
n.

1 to 5, 8 to 12, 15 to 19,
22 to 26, 29 to 31,
36 to 38 and 43 to 45

1, 8/
15, 22/
29, 36/
2, 3, 43/
4, 9, 10, 11, 16 to 18, 25

23, 24, 30, 31/
37, 38, 44, 45/
5, 12/
19, 26

Trpt. 1

Trpt. 2/3

Trpt. 4/5

Trpt. 6/7

Trpt. 8

Trpt. 9/10

Trpt. 11/12

Trpt. 13/14

Trpt. 15

Trpt. 16/17

Trpt. 18/19

Trpt. 20/21

Ten. Tbn. 1

Ten. Tbn. 2/3

Ten. Tbn. 4/5

Ten. Tbn. 6/7

Ten. Tbn. 8

Ten. Tbn. 9/10

Ten. Tbn. 11/12

Ten. Tbn. 13/14

Ten. Tbn. 15

Ten. Tbn. 16/17

Ten. Tbn. 18/19

Ten. Tbn. 20/21

Ten. Tbn. 22

Ten. Tbn. 23/24

Ten. Tbn. 25, 26

Ten. Tbn. 27/28

Ten. Tbn. 29

Ten. Tbn. 30/31

Ten. Tbn. 32/33

Ten. Tbn. 34/35

Bs.
Tbn.

1 to 3

6 to 10

1, 4, 5

6 to 10

1, 2, 3

6 to 8

1, 4, 5

1 to 5

6 to 10

8 to 10

6 to 10

8 to 10, 13, 14

11

12

cresc.

Faster ♩ = 119 276 277 278 279 280 281

Hm. 1 to 5, 8 to 12, 15 to 19, 22 to 26, 29 to 33, 36 to 40 and 43 to 47

Trpt. 1, 2/3, 4/5, 6/7, 8, 9/10, 11/12, 13/14, 15, 16/17, 18/19, 20/21

Ten. Tbn. 1, 2/3, 4/5, 6/7, 8, 9/10, 11/12, 13/14, 15, 16/17, 18/19, 20/21, 22, 23/24, 25, 26, 27/28, 29, 30/31, 32/33, 34/35, 36, 37/38, 39/40, 41/42

Bs. Tbn. *cresc.* [6 to 1] [8 to 12]

Faster ♩ = 128

282

283

284

285

286

H
 r
 n.

1, 8, 15/
 22, 29, 36/
 2, 9, 43/
 16, 23, 30/
 3, 37, 44/
 10, 17, 24

31, 38, 45/
 4, 11, 12, 18/
 25, 32, 39, 40/
 5, 46, 47/
 19, 26, 33

Trpt. 1
 Trpt. 2/3
 Trpt. 4/5
 Trpt. 6/7
 Trpt. 8
 Trpt. 9/10
 Trpt. 11/12
 Trpt. 13/14
 Trpt. 15
 Trpt. 16/17
 Trpt. 18/19
 Trpt. 20/21
 Trpt. 22
 Trpt. 23/24
 Trpt. 25/26
 Trpt. 27/28

Ten. Tbn. 1
 Ten. Tbn. 2/3
 Ten. Tbn. 4/5
 Ten. Tbn. 6/7
 Ten. Tbn. 8
 Ten. Tbn. 9/10
 Ten. Tbn. 11/12
 Ten. Tbn. 13/14
 Ten. Tbn. 15
 Ten. Tbn. 16/17
 Ten. Tbn. 18/19
 Ten. Tbn. 20/21
 Ten. Tbn. 22
 Ten. Tbn. 23/24
 Ten. Tbn. 25/26
 Ten. Tbn. 27/28
 Ten. Tbn. 29
 Ten. Tbn. 30/31
 Ten. Tbn. 32/33
 Ten. Tbn. 34/35
 Ten. Tbn. 36
 Ten. Tbn. 37/38
 Ten. Tbn. 39/40
 Ten. Tbn. 41/42

Bs.
 Tbn.

legato
legato
legato

1 to 5
 8 to 10
 1 to 3
 1, 4, 5
 8 to 10
 8, 11, 12
 1 to 5
 1, 4, 5

Faster ♩ = 135 287

288

289

290

291

[1 to 4]

7

This page contains the musical score for the Horns, Trumpets, and Trombones sections. The score is written in 4/4 time and is divided into five measures corresponding to measures 287, 288, 289, 290, and 291. The tempo is marked as 'Faster' with a metronome marking of 135. The key signature has one flat (B-flat). The Horns section (Hrn.) is at the top, followed by 28 Trumpets (Trpt. 1-28) and 40 Trombones (Ten. Tbn. 1-40). The Trombone section includes specific performance instructions such as '1, 2, 3', '5 tenuto fis', '5 tenuto d', '7 tenuto bes', '6 tenuto c', '1, 2 and 4', '11, 12', '8, 11, 12, 13', '8 to 10', '8 to 11', '13 tenuto ges.', '12 tenuto bes', and 'cresc.'. The score is densely packed with musical notation, including stems, beams, and various note values.

Fast ♩ = 142

292

293

1, 8/
15, 22/
2, 43/
5, 6/
10, 11/
12, 13/
17, 18

29, 36/
3, 4/
7, 9/
14, 16/
19, 20

21/
23, 24/
27, 28/
32, 33/
37, 38/
39, 40

25, 26/
30, 31/
34, 35/
41, 42/
44 to 49

H
O
R
N
S

Trpt. 1, 2/
3, 4

Trpt. 5, 6/
7, 8

Trpt. 9, 10/
11, 12

Trpt. 13, 14

Trpt. 15
p cresc.

Trpt. 16, 17
p cresc.

Trpt. 18, 19
p cresc.

Trpt. 20, 21
p cresc.

Trpt. 22
legato cresc.

Trpt. 23
legato cresc.

Trpt. 24
legato cresc.

Trpt. 25
legato cresc.

Trpt. 26
legato cresc.

Trpt. 27
legato cresc.

Trpt. 28
legato cresc.

Trpt. 29/30
p cresc.

Trpt. 31 to 33
p cresc.

Trpt. 34/35
p cresc.

Ten. Tbn. 1, 2/
3, 4

Ten. Tbn. 5, 6/
7, 8

Ten. Tbn. 9, 10/
11, 12

Ten. Tbn. 14

Ten. Tbn. 15
p cresc.

Ten. Tbn. 16/17
p cresc.

Ten. Tbn. 18/19
p cresc.

Ten. Tbn. 20/21
p cresc.

Ten. Tbn. 22

Ten. Tbn. 23

Ten. Tbn. 24

Ten. Tbn. 25

Ten. Tbn. 26

Ten. Tbn. 27

Ten. Tbn. 28

Bass Trombones

14 rit.

294

295

296

297

298

Trumpets

1/ 3/ 4/ 5/ 6/ 29/ 31/ 32/ 34/ 35/ 22/ 24/ 25/ 27/ 27/ 4/ 7/ 30/ 33/ 35/ 23/ 26/ 28/

p cresc.

all trpts. f diminuendo

trpt. 8, 9/ 10, 11/ 12, 13/ 14, 15/ 16, 17/ 18, 19/ 20, 21/ *f dim.*

Euphoniums

1/ 2/ 3/ 4/ 5/ 6/ 7/ 8/ 9/ 10/ 11/ 12/ 13/ 14/ 15/ 16/ 17/ 18/ 21/ 20/ 21/

rit.

f

Tenors

1/ 2/ 3/ 4/ 5/ 6/ 7/ 8/ 9/ 10/ 11/ 12/ 13/ 14/ 15/ 16/ 17/ 18/ 19/ 20/ 21/ 22/ 23/ 24/ 25/ 26/ 27/ 28/ 29/ 30/ 31/ 32/ 33/ 34/ 35/

p cresc.

all ten. trbns. f diminuendo

1/ 2, 3/ 4, 5/ 6, 7/ 8, 9/ 10, 11/ 12, 13/ 14, 15/ 23, 24/ 25, 26/ 27, 28/ 15/ 16, 17/ 18, 19/ 20, 21/ 29/ 30, 31/ 32, 33/ 34, 35/

mf dim.

Bass Trombones

1/ 3/ 4/ 5/ 7/

p cresc.

f

mf dim.

299 300 301 302 303

1, 2 / 3, 4 / 5, 6 / 7, 22

mf dim.

23, 24 / 25, 26 / 27, 28

8, 9 / 10, 11 / 12, 13 / 14, 15

16, 17 / 18, 19 / 20, 21

1, 2 / 3, 4 / 5, 6 / 7, 22

23, 24 / 25, 26 / 27, 28

8, 9 / 10, 11 / 12, 13 / 14, 15

29 / 30, 31 / 32, 33 / 34, 35

Euph. 1/2

Euph. 3/4

Euph. 5/6

Euph. 7/8

Euph. 9/10

Euph. 11/12

Ten.

Tbn.

Bsn.

[! Tubas]

PART 4, CALL 3: ♩ = 56

15 304 305 306 307 308 309 310 311

Tba. 1

Tba. 2/3

Tba. 4/5

Tba. 6/7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

f cresc.

f

cresc.

312 313 314 315 316 317 318

Tba. 1

Tba. 2/3

Tba. 4/5

6/7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

cresc.

PART 4, INTERPOLATION 4, pulsars

16

Tutti

PART 4, CALL 4: ♩ = 63

17

320

Faster ♩ = 77

Faster ♩ = 84

[Trumpets] 321 322 323 324 325 326 327 328 329

1, 8, 15, 22 and 29
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tpt. 5
Tpt. 6
Tpt. 7
Tpt. 9
Tpt. 10
Tpt. 11
Tpt. 12
Tpt. 13
Tpt. 14
Tpt. 16/17
Tpt. 18/19
Tpt. 20/21
Tpt. 23/24
Tpt. 25/26
Tpt. 27/28

trpt. 30/31
32/33
34/35

[Euphoniums]

capit. 1, 8, 15 and 22
2, 9, 16 and 23
3, 10, 17 and 24
4, 11, 18 and 25
5 to 7, 12 to 14, 19 to 21 and 26 to 28

[Bass trombones]

bass trombone 1
8
2 to 7
9 to 14

[Tubas]

1, 8 and 15
2, 9 and 16
3, 4, 10, 11, 17 and 18
tuba 5, 12 and 19
6, 13 and 20
7, 14 and 21

Euph.

Bsn.

Tuba

Faster ♩ = 91

Faster ♩ = 98

330

331

332

333

334

335

336

337

H
r
n.

[Horns]

1, 8, 15, 22, 29, 36 and 43

2, 3, 9, 10, 16, 17, 23, 24, 30, 31, 37, 38, 44 and 45

4, 5, 11, 12, 18, 19, 25, 26, 32, 33, 39, 40, 46 and 47

6, 7, 13, 14, 20, 21, 27, 28, 34, 35, 41, 42, 48 and 49

Trpt.
1, 8, 15,
22 and 29

Trpt.
2

Trpt.
3

Trpt.
4

Trpt.
5

Trpt.
6

Trpt.
7

Trpt.
9

Trpt.
10

Trpt.
11

Trpt.
12

Trpt.
13

Trpt.
14

Trpt.
16/17

Trpt.
18/19

Trpt.
20/21

Trpt.
23/24

Trpt.
25/26

Trpt.
27/28

Trpt.
30/31

Trpt.
32, 33

Trpt.
34, 35

Ten.
Tbn.

[Tenor trombones]

1, 8, 15, 22, 29 and 36

2, 9, 16, 23, 30, 37

3, 10, 17, 24, 31, 38

4, 11, 18, 25, 32, 39

338

Faster $\text{♩} = 105$
339

[Horns]

340

341

342

343

344

H
r
n.

4, 5, 11, 12, 18, 19, 25, 26,
32, 33, 39, 40, 46 and 47

1, 8, 15, 22, 29, 36 and 43
2, 3, 9, 10, 16, 17, 23, 24,
30, 31, 37, 38, 44 and 45

6, 7, 13, 14, 20, 21, 27, 28,
34, 35, 41, 42, 48 and 49

Trpt.
1, 8, 15,
22 and 29

Trpt.
2

Trpt.
3

Trpt.
4

Trpt.
5

Trpt.
6

Trpt.
7

Trpt.
9

Trpt.
10

Trpt.
11

Trpt.
12

Trpt.
13

Trpt.
14

Trpt.
16/17

Trpt.
18/19

Trpt.
20/21

Trpt.
23/24

Trpt.
25/26

Trpt.
27/28

Trpt.
30, 31

Trpt.
32, 33

Trpt.
34, 35

T
e
n.
b
r
o
n
e
s

[Tenor trombones]

euph. 1, 8, 15, 22

2, 9, 16, 23

3, 10, 17, 24

6, 11, 18, 25

5 to 7, 12 to 14, 19 to 21, 26 to 28

[Bass
trombones]

1 and 8

2 and 9

3 and 10

4 and 11

B
s.
t
r
o
n
e
n.

[Tubas]

tuba 1, 8 and 15

3, 4, 10, 11, 17, 18

5, 12, 19

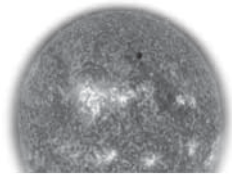
6, 13, 20

7, 14, 21

tuba 1, 2, 8, 9, 15, 16

5 to 7 and 12 to 14

T
u
b
a
s



So we always grew up with dogs.

There was one particular dog, which was kind of recognised as my dog because he was really my pet. He was just a mongrel. One of my father's secretaries from the police force had found the dog and gave it to us, and it was a brown mongrel. And my dad named him Pooch. Not a terribly illustrious name, considering the dog before it was a Doberman called Khan. This one was just called Pooch.

But compared to Khan, Pooch was incredibly clever, a very, very smart dog and a real dog-about-town. He was the dog.

There would always be this perpetual war between my father and Pooch because it was a single storey bungalow with a garden and a wire fence and Pooch would always find a way to get out on the streets and go around – you know, visiting his girlfriends or whatever. Don't know what he did. And he would occasionally come back with nicks. He had obviously been in a fight. We were always having to clean him up.

He was such a butch dog. So: the fence, it's sort of built into the earth. But Pooch would somehow scratch his way through the earth, push out the wire and scramble his way out of the house, and then he would be out on the streets: Pooch on the loose.

So my dad would always be in constant battle, repairing the fence.

He would pile stones where Pooch had made a hole. Then Pooch would just make another hole in another part of the fence.

And it was just this perpetual war. It was very funny, because no matter what my dad did, Pooch always managed to get out and he would always come back. And he would always have this big smile on his face and, you know, these ears a little bit nicked and bleeding a bit, but it didn't matter. He was just very happy; he had a free spirit.

And my dad would always be cursing, "Bloody Pooch! Not again! Bloody Pooch!"

And Pooch would smile at him.



Tout transcende tout,
Loin au-dehors de soi-même
Et infiniment, l' univers
S' illusionne lui-même en existant."

PART 5: ♩ = 77

19

[Horns]

346 347 348 349 350 351 352 353 354

Hm. 1
Hm. 2/3
Hm. 4/5
Hm. 6/7
Hm. 8
Hm. 9/10
Hm. 11/12
Hm. 13/14
Hm. 15
Hm. 16/17
Hm. 18/19
Hm. 20/21
Hm. 22
Hm. 23/24
Hm. 25/26
Hm. 27/28
Hm. 29
Hm. 30/31
Hm. 32-33
Hm. 34/35
Hm. 36
Hm. 37/38
Hm. 39/40
Hm. 41/42

[Trumpets]

Trpt. 1
Trpt. 2/3
Trpt. 4/5
Trpt. 6/7
Trpt. 8
Trpt. 9/10
Trpt. 11/12
Trpt. 13/14

355 356 357 358 359 360 361 362 363

Hm. 1
Hm. 2/3
Hm. 4/5
Hm. 6/7
Hm. 8
Hm. 9/10
Hm. 11/12
Hm. 13/14
Hm. 15
Hm. 16/17
Hm. 18/19
Hm. 20/21
Hm. 22
Hm. 23/24
Hm. 25/26
Hm. 27/28
Hm. 29
Hm. 30/31
Hm. 32/33
Hm. 34/35
Hm. 36
Hm. 37/38
Hm. 39/40
Hm. 41/42

Trpt. 1
Trpt. 2/3
Trpt. 4/5
Trpt. 6/7
Trpt. 8
Trpt. 9/10
Trpt. 11/12
Trpt. 13/14

This page of a musical score contains parts for Horns (Hm.) and Trumpets (Trpt.). The Horn section consists of 21 staves, and the Trumpet section consists of 14 staves. Measures 355 through 363 are indicated at the top. The Horn parts feature complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. Dynamic markings such as *f* (forte) and *mf* (mezzo-forte) are present. Some measures include performance instructions like *mf* and *f* with accents. The Trumpet parts are more melodic, with long notes and rests. The score is written in a key signature with one flat (B-flat) and a common time signature (C).

364 365 366 367 368 *cuivré*

Hm. 1 to 7
Hm. 8 to 12
Hm. 13 - 14
Hm. 15 to 19
Hm. 20 - 21
Hm. 22 to 26
Hm. 27 - 28
Hm. 29 to 31
Hm. 32 - 33
Hm. 34 - 35
Hm. 36 to 42
Hm. 43 to 49 *f* (+43 only) (+44) (+45) (+46) (+47) (+48) (+49) *cuivré*

Trpt. 1
Trpt. 2/3
Trpt. 4/5
Trpt. 6/7
Trpt. 8
Trpt. 9/10
Trpt. 11/12
Trpt. 13/14

[Euphoniums]

cuph. 1

E
u
p
h
o
n
i
u
m
s

369

370

371

372

373

Hm. 1 to 7
Hm. 8 to 12
Hm. 13 - 14
Hm. 15 to 19
Hm. 20 - 21
Hm. 22 to 26
Hm. 27 - 28
Hm. 29 to 31
Hm. 32 - 33
Hm. 34 - 35
Hm. 36 to 42
Hm. 43 to 49

Tpt. 1
Tpt. 2/3
Tpt. 4/5
Tpt. 6/7
Tpt. 8
Tpt. 9/10
Tpt. 11/12
Tpt. 13/14

T
r
u
m
p
e
t
s

trpt. 22
trpt. 24
trpt. 26
trpt. 28
trpt. 30
trpt. 32
trpt. 34

E
u
p
h
o
n
i
u
m

Faster ♩ = 84
374

375

376

377

378

379

380

Trpt. 22
Trpt. 23/24
Trpt. 25/26
Trpt. 27/28
Trpt. 29
Trpt. 30/31
Trpt. 32/33
Trpt. 34/35

[Tubas]

Tubas

1 and 2
1 to 4
1 to 5
1 to 4
1 and 2
1
1 and 2

3
4
5
6
7 to 9
10 to 12
13 to 15
16 to 18

cresc.
cresc.
cresc.
cresc.

Faster: ♩ = 91

20 381

382

383

384

385

386

387

Trpt. 22
Trpt. 23/24
Trpt. 25/26
Trpt. 27/28
Trpt. 29
Trpt. 30/31
Trpt. 32/33
Trpt. 34/35

[Euphoniums]

Euphoniums

1 and 2
3 and 4
5 and 6
7 and 8
9 and 10
11 and 12
13 and 14
15 and 16
17 and 18
19 and 20
21 and 22
23 and 24
25 and 26
27 and 28

Faster ♩ = 98

[Horns]

388

389

390

391

392

H
o
r
n
s

Tpt.
1
2/3
4/5
6/7
8
9/10
11/12
13/14
23/24
25/26
27/28
29
30/31
32/33
34/35

E
u
p
h.

This page contains the musical score for measures 388 through 392. The score is divided into two main sections: Horns and Trumpets. The Horns section consists of 10 staves, with measures 388-390 containing rhythmic patterns and measures 391-392 containing more complex melodic lines. The Trumpets section consists of 15 staves, with measures 388-390 containing sustained notes and measures 391-392 containing melodic lines. The Euphonium part is located at the bottom of the page, with measures 388-392 containing sustained notes and melodic lines. The score includes various musical notations such as notes, rests, and dynamic markings. The tempo is marked as 'Faster ♩ = 98'. The key signature is one flat (B-flat major/D minor). The time signature is 4/4. The score is numbered 53 in the top right corner.

393

394

395

396

397

398

399

H
O
R
N
S

brn. 1/3
5/7
9/11
17, 18/
21, 22
25, 26/
29 to 31
35 to 37/
41 to 43

all horns *flatt.*
1/3
5/7
9/11
13
17, 18/
21, 22
25, 26/
29 to 31
35 to 37/
41 to 43
47 to 49

4 to 7
11 to 14
18 to 21
22 to 24
29 to 31
36 to 38
43 to 45

2/4
6/8
10/12
15, 16/
19, 20
23, 24/
27, 28
32 to 34/
38 to 40

2/4
6/8
10/12
14/15, 16
19, 20/
23, 24
27, 28/
32 to 34
38 to 40/
44 to 46

flatt. *flatt.*

Tpt. 1
Tpt. 2/3
Tpt. 4/5
Tpt. 6/7
Tpt. 8
Tpt. 9/10
Tpt. 11/12
Tpt. 13/14
Tpt. 15-21

[tpt. 15 to 21]

E
u
p
h
o
n
i
u
m
s

[Bass trombones]

Bs.
Tbn.
1 to 7
Bs.
Tbn.
8 to 14

13, 14
15, 16
17, 18
19, 20
21, 22
25, 26
27, 28

"Comme tout se meut l' un dans l' autre, agit et vit de la même existence!
Comme les puissances célestes montent et descendent en se passant de mains en mains les seaux d' or!"

PARTS 5, WHEEL OF FIRE: ♩ = 77

21 400 401 402 403 404 405 406 407 408 409

Horns

Trumpets

Tenors

Tubas

Euph.

B.S.

Tbn.

Tubas

1/ 3/ 5/ 7/ 8/ 10/ 16

12, 18/ 13, 19/ 21, 22, 29/ 24, 31/ 26, 33 27, 34

17/ 3/ 5/ 6/ 8

17/ 2/ 3/ 4/ 5/ 6/ 7

8/ 9/ 10/ 11

12/ 13/ 14

15/ 16/ 17/ 18

19/ 20/ 21/ 22/

23/ 24/ 25/

26/ 27/ 28

1 to 4/ 5 to 8/ 9 to 12

13 to 16/ 17 to 20/ 21 to 24

25 to 28/ 29 to 32/ 33 to 36

37 to 39/ 40 to 42/ 43 to 45/ 46 to 49

2/ 4/ 6/ 9, 15/ 11, 17

14, 20/ 23, 30/ 25, 32/ 28, 35

22 to 24/ 25 to 27/ 28, 29/ 30 to 32/ 33 to 35

1 to 3/ 4 to 6/ 7 to 9/ 10 to 12

15, 16/ 17, 18/ 19, 20/ 21

2/ 4/ 7/ 9

10/ 12/ 14/ 23/ 24/ 26

11/ 13/ 22/ 25/ 27

30/ 32/ 34

28/ 29/ 31/ 33/ 35

1 to 4/ 5 to 8/ 9 to 11

12 to 14/ 15 to 17/ 18 to 20

21 to 23/ 24, 25/ 26 to 28

emph. 1, 2/ 3, 4/ 5, 6/ 7, 8/ 9, 10/ 11, 12

13, 14/ 15, 16/ 17, 18/ 19, 20/ 21, 22/ 23

24/ 25, 26/ 27, 28

1/ 2/ 3

7/ 8/ 9/ 10/ 11/ 12

13/ 14

11/ 12/ 13/ 14

1/ 3/ 5/ 6/ 8/ 10

2/ 4/ 7/ 9

11/ 13/ 15/ 17/ 18/ 20

12/ 14/ 16/ 19/ 21

trp. 1, 2, 3 to 5, 6 to 8, 9 to 11

tr. trbn. 26 to 29/ 30 to 32/ 33 to 37/ 38 to 42

tr. 1 to 5

tuba 1 to 21

410 411 412 413 414 415 416 417 418 419 420 421

Horns

1/ 2/ 3/ 4/ 5/ 6/ 7/ 8/ 9/ 10/ 11/ 12/ 13/ 14/ 15/ 16/ 17/ 18/ 19/ 20/ 21/ 22/ 23/ 24/ 25/ 26/ 27/

Trumpets

1 to 4/
5 to 8/
9 to 12

13 to 16/
17 to 20/
21 to 24

25 to 28/
29 to 32/
33 to 36

37 to 39/
40 to 42/
43 to 45/
46 to 49

trpts. 1, 2/
3 to 5/
6 to 8/
9 to 11

22 to 24/
25 to 27/
28, 29/
30 to 32/
33 to 35

trpts.
1 to 3/
4 to 6/
7 to 9/
10 to 12

ten. trn.
26 to 29/
30 to 32/
33 to 37/
38 to 42

Tenors

1/ 2/ 3/ 4/ 5/ 6/ 7/ 8/ 9/ 10/

11/ 12/ 13/ 14/ 15/ 16/ 17/ 18/ 19/ 20/ 21/ 22/ 23/ 24/ 25/ 26/

Tubas

1/ 2/ 3/ 4/ 5/ 6/ 7/ 8/ 9/ 10/ 11/ 12/ 13/ 14/ 15/ 16/ 17/ 18/ 19/ 20/ 21/ 22/ 23/ 24/ 25/ 26/

Euph.

Bsn.

Tbn.

Tuba

422 423 424 425 426 427

Horns

Trumpets

Tubas

Tenors

Tubas

Euphons

Bass

Tubas

Tubas

1 to 49 6 to 49 17 to 49

22 PART 5, SHOOTING STARS: *Faster* ♩ = 112

428 429 430 431 432 433

Horns

1 to 21, 23 to 28, 30 to 35, 37 to 42, 44 to 49

4 to 7

22, 29, 36 and 43

11, 12, 18, 19, 25, 26, 32, 33, 39, 40, 46 and 47

1 to 3, 8 to 10, 15 to 17, 22 to 24, 29 to 31, 36 to 38 and 43 to 45 *gliss.* *creac.*

Trumpets

15

22, 29

9 to 14 (chromatic clusters)

16 to 21 (chromatic clusters)

23 to 28 (chromatic clusters)

30 to 35 (chromatic clusters)

Tenors

1 to 3, 5 to 10, 12 to 17, 19 to 24, 26 to 31, 33 to 38, 40 to 42

3, 10, 17, 24, 31 and 38 *gliss.*

6, 13, 20, 27, 34 and 41 *gliss.*

4, 11, 18, 25, 32 and 39 *gliss.*

5, 12, 19, 26, 33 and 40 *gliss.*

Euphonium

2 to 7, 9 to 14, 16 to 21, 23 to 28

1, 8, 15 and 22

Bass

1 and 2

5 and 9

1 and 2

3 to 7, 10 to 14

only 3, 5, 7, 10, 12 and 14

Tuba

1, 2, 4, 6, 8, 11, 13, 15, 18, 20 and 21

9 and 16

3, 5, 7, 9, 10, 12, 14, 16 and 17

3, 5, 7, 10, 12, 14, 17 and 19

This page contains a musical score for five instruments: Horns, Trumpets, Trombones, Euphonium, and Tubas, covering measures 434 through 439. The score is organized into five systems, one for each instrument. Each system includes a staff with a treble or bass clef, a key signature of one flat, and a time signature that changes from 3/4 to 4/4 and back to 3/4. The Horns part features melodic lines with glissando and crescendo markings, and includes rehearsal marks for measures 13-49, 6-7, 4-5, and 1-3. The Trumpets part consists of five staves with chromatic clusters and rehearsal marks for measures 8 and 15, and 22. The Trombones part has three staves with glissando markings and rehearsal marks for measures 7, 14, 21, 28, 35, and 42. The Euphonium part has four staves with chromatic clusters and rehearsal marks for measures 1-7, 8-14, 15-21, and 22-28. The Tubas part has two staves with rehearsal marks for measures 8 and 9, 1 and 2, 4 and 5, 6, 9, 11 and 13, 6, 8, 13 and 15, and 2, 4, 11 and 18.

440 441 442 443 444 445 446

Horns

Trumpets

Tuba

Euphonium

Bass Trombone

Tuba

The score is divided into six systems, each corresponding to a measure number (440-446). The Horns section (top) consists of three staves with various notes, rests, and performance markings such as 'gliss.', 'cresc.', and '1 to 3'. The Trumpets section (second system) features three staves with 'chromatic clusters' and notes, with markings like '(chromatic clusters)', '2 to 7', and '9 to 14 and 16 to 21'. The Tuba section (third system) has two staves with notes and markings like '1, 8, 15, 22 and 29', '2, 9, 16, 23 and 30', and 'gliss.'. The Euphonium section (fourth system) has three staves with 'chromatic clusters' and notes, marked with '(chromatic clusters)', '22 to 24', and '15 to 17'. The Bass Trombone section (fifth system) has two staves with notes and markings like '10, 12 and 14', '1 to 7', and '8'. The Tuba section (bottom) has two staves with notes and markings like '5, 7, 9 and 10', '1 and 3', and '2, 4, 6 and 8'. The score includes various musical notations such as slurs, ties, and dynamic markings.

447 448 449 450 451 452 453

Horns

Trumpets

Tenn. Tbn.

Euph.

B.S.

Tbn.

Tubas

22 to 24 and 29 to 31
gliss.
cresc.
[1 to 3]

8 to 12
gliss.
cresc.
[15 to 19]

36 to 38, 43 to 45

22 to 24, 30, 31
gliss.
cresc.
[8 to 12]

15 to 19
gliss.
cresc.
[29]

6, 7, 20, 21, 27, 28, 34, 35, 41, 42, 48 and 49
4, 5, 13, 14, 25, 26, 32, 33, 38, 39, 40, 46 and 47

[1 to 7]

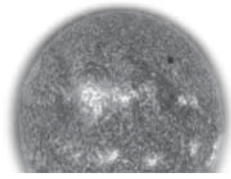
8 to 14
15 to 21
22 to 28
29 to 35

[1 to 7]

8 to 14
15 to 21
22 to 28

[1 to 7]

[1, 8 and 15]
dim.
[2, 9 and 16]
[3, 4, 10, 11, 17 and 18]
dim.
[5, 12 and 19]
[6, 13 and 20]
dim.
[7, 14 and 21]



PART 6, INTERPOLATION 5 and 6 ♩ = 77

23 454 455

456 457 458 459 460 461 462 463 464 465 466

Horns
1, 8, 15, 22, 29, 36 and 43
2, 9, 16, 23, 30, 37 and 44
3, 10, 17, 24, 31, 38 and 45
4, 11, 18, 25, 32, 39 and 46
5, 12, 19, 26, 33, 40 and 47
6, 13, 20, 27, 34, 41 and 48
7, 14, 21, 28, 35, 42 and 49

Trumpets
1, 8, 15, 22 and 29
2, 9, 16, 23 and 30
3, 10, 17, 24 and 31
4, 11, 18, 25 and 32
5, 12, 19, 26 and 33
6, 13, 20, 27 and 34
7, 14, 21, 28 and 35

Tenors
1, 8, 15, 22, 29 and 36
2, 9, 16, 23, 30 and 37
3, 10, 17, 24, 31 and 38
4, 11, 18, 25, 32 and 39
5, 12, 19, 26, 33 and 40
6, 13, 20, 27, 34 and 41
7, 14, 21, 28, 35 and 42

Euphoniums
1, 8, 15 and 22
2, 9, 16 and 23
3, 10, 17 and 24
4, 11, 18 and 25
5, 12, 19 and 26
6, 13, 20 and 27
7, 14, 21 and 28

Basins
1 and 8
2 and 9
3 and 10
4 and 11
5 and 12
6 and 13
7 and 14

Tubas
1, 8 and 15
2, 9 and 16
3, 10 and 17
4, 11 and 18
5, 12 and 19
6, 13 and 20
7, 14 and 21

1 to 7
8 to 14
15 to 21
22 to 28
29 to 35
36 to 42
43 to 49

trpt. 1 to 7
trpt. 1 to 3
ten. 1 to 3
euph. 1 to 4
bs. tbn. 1 to 7
Tuba 1 to 21

ff dim.
f
ff

PART 6, CALL 5: *Faster* ♩ = 84

24 467 468 469 470 471 472 473 474 475 476 477

H
o
r
n
s

Musical score for Horns, measures 472-477. The section consists of five staves. Measure 472 is marked 'trns. 1 to 7'. Measure 473 is marked 'trps. 1 to 7'. Measure 474 is marked 'trps. 1 to 7'. Measure 475 is marked 'trps. 1 to 7'. Measure 476 is marked 'trps. 1 to 7'. Measure 477 is marked 'trps. 1 to 7'. The score includes various musical notations such as slurs, ties, and dynamic markings.

T
r
u
m
p
e
t
s

Musical score for Trumpets, measures 472-477. The section consists of four staves. Measure 472 is marked 'trps. 1 to 7'. Measure 473 is marked 'trps. 1 to 7'. Measure 474 is marked 'trps. 1 to 7'. Measure 475 is marked 'trps. 1 to 7'. Measure 476 is marked 'trps. 1 to 7'. Measure 477 is marked 'trps. 1 to 7'. The score includes various musical notations such as slurs, ties, and dynamic markings.

T
e
n.

Musical score for Tenors, measures 472-477. The section consists of two staves. Measure 472 is marked 'ten. trn. 1 to 7'. Measure 473 is marked 'ten. trn. 1 to 7'. Measure 474 is marked 'ten. trn. 1 to 7'. Measure 475 is marked 'ten. trn. 1 to 7'. Measure 476 is marked 'ten. trn. 1 to 7'. Measure 477 is marked 'ten. trn. 1 to 7'. The score includes various musical notations such as slurs, ties, and dynamic markings.

T
b
n.

Musical score for Tubas, measures 472-477. The section consists of two staves. Measure 472 is marked 'tuba 1'. Measure 473 is marked 'tuba 1'. Measure 474 is marked 'tuba 1'. Measure 475 is marked 'tuba 1'. Measure 476 is marked 'tuba 1'. Measure 477 is marked 'tuba 1'. The score includes various musical notations such as slurs, ties, and dynamic markings.

E
u
p
h.

Musical score for Euphoniums, measures 472-477. The section consists of two staves. Measure 472 is marked 'euph. 1 to 7'. Measure 473 is marked 'euph. 1 to 7'. Measure 474 is marked 'euph. 1 to 7'. Measure 475 is marked 'euph. 1 to 7'. Measure 476 is marked 'euph. 1 to 7'. Measure 477 is marked 'euph. 1 to 7'. The score includes various musical notations such as slurs, ties, and dynamic markings.

B
s.
T
b
n.

Musical score for Bass Trombones, measures 472-477. The section consists of four staves. Measure 472 is marked 'bs. trn. 1 to 7'. Measure 473 is marked 'bs. trn. 1 to 7'. Measure 474 is marked 'bs. trn. 1 to 7'. Measure 475 is marked 'bs. trn. 1 to 7'. Measure 476 is marked 'bs. trn. 1 to 7'. Measure 477 is marked 'bs. trn. 1 to 7'. The score includes various musical notations such as slurs, ties, and dynamic markings.

T
u
b
a
s

478 479 480 481 482 483 484 485 486 487 488 489

Horns

Trumpets

Trombones

Euphoniums

Baritone

Tubas

[Tubas]

Measure 478: Horns (trumpets 1-4, trombones 1-3), Euphoniums (1-6), Baritone (1), Tubas (1-6).

Measure 479: Horns (trumpets 1-4, trombones 1-3), Euphoniums (1-6), Baritone (1), Tubas (1-6).

Measure 480: Horns (trumpets 1-4, trombones 1-3), Euphoniums (1-6), Baritone (1), Tubas (1-6).

Measure 481: Horns (trumpets 1-4, trombones 1-3), Euphoniums (1-6), Baritone (1), Tubas (1-6).

Measure 482: Horns (trumpets 1-4, trombones 1-3), Euphoniums (1-6), Baritone (1), Tubas (1-6).

Measure 483: Horns (trumpets 1-4, trombones 1-3), Euphoniums (1-6), Baritone (1), Tubas (1-6).

Measure 484: Horns (trumpets 1-4, trombones 1-3), Euphoniums (1-6), Baritone (1), Tubas (1-6).

Measure 485: Horns (trumpets 1-4, trombones 1-3), Euphoniums (1-6), Baritone (1), Tubas (1-6).

Measure 486: Horns (trumpets 1-4, trombones 1-3), Euphoniums (1-6), Baritone (1), Tubas (1-6).

Measure 487: Horns (trumpets 1-4, trombones 1-3), Euphoniums (1-6), Baritone (1), Tubas (1-6). Includes performance instruction: *f cresc.*

Measure 488: Horns (trumpets 1-4, trombones 1-3), Euphoniums (1-6), Baritone (1), Tubas (1-6). Includes performance instruction: *f cresc.*

Measure 489: Horns (trumpets 1-4, trombones 1-3), Euphoniums (1-6), Baritone (1), Tubas (1-6). Includes performance instruction: *f cresc.*

Performance Instructions:

- Horns:** trpts. 1, 8, 15, 22 and 29; trpts. 2, 9, 16, 23 and 30; trpts. 3, 10, 17, 24 and 31; trpts. 4, 11, 18, 25 and 32; trpts. 5, 12, 19, 26 and 33; trpts. 6, 13, 20, 27 and 34.
- Trombones:** 1, 8, 15, 22, 29 and 36; 2, 9, 16, 23, 30 and 37; 3, 10, 17, 24, 31 and 38; 4, 11, 18, 25, 32 and 39; 5, 12, 19, 26, 33 and 40; 6, 13, 20, 27, 34 and 41; 7, 14, 21, 28, 35 and 42.
- Euphoniums:** euph. 1, 8, 15, 22; 2, 9, 16, 23; 3, 10, 17, 24; 4, 11, 18, 25; 5, 12, 19, 26; 6, 13, 20, 27; euph. 7, 14, 21, 28.
- Baritone:** bs. (trn. 1 and 8); 7 and 14; 2 and 9; 3 and 10; 4 and 11; 5 and 12; 6 and 13.
- Tubas:** 6 and 7; 5; 11; 12; 13 and 14; 18; 19; 20; 21.
- [Tubas]:** 1; 2 to 4; 5 to 7; 8 to 14; 15 to 21.

490 491 492 493 494 495 496 497 498 499 500

H
o
r
n
s

T
r
u
m
p
e
t
s

[Trumpets]

T
e
n.
o
n.

T
b
o
n.

[Euphoniums]

E
u
p
h.

[Bass trombones]

B
s.
T
b
o
n.

T
u
b
a
s

501

[Horns]

502

503

504

505

506

507

508

509

510

H
o
r
n
s

horn 1, 8, 15, 22, 29, 36 and 43

2, 4, 9, 11, 16, 18, 23, 25, 30, 32, 37, 39, 44 and 46

3, 10, 17, 24, 31, 38 and 45

5, 12, 19, 26, 33, 40 and 47

6, 13, 20, 27, 34, 41 and 48

7, 14, 21, 28, 35, 42 and 49

[Trumpets]

T
r
u
m
p
e
t
s

11 to 14, 16 to 19, 27, 28, 30 to 34

2, 8, 15, 22 and 29

2, 8, 15 and 22

2, 8 and 15

2 and 8

3 and 4

6 and 7, 9 and 10

11 to 14

16 to 18

20 to 23

24 to 26

27, 28

30, 31

32, 33

34

legato

[Tenor trombones]

T
e
n.
T
b
n.

tr. tm. 1, 8 and 15

3, 5, 10, 12, 17 and 19

2, 4, 9, 11, 16 and 18

6, 13 and 20

7, 14 and 21

[Bass trombones]

B
s.
T
b
n.

b. tm. 1 and 8

2, 3, 9 and 10

4, 5, 11 and 12

6, 7, 13 and 14

[Tubas]

T
u
b
a
s

tuba 1 and 8

cresc.

2 to 4 and 9 to 11

cresc.

5 to 7 and 12 to 14

cresc.

tuba 1 and 14

2 to 4

5 to 7

12 to 14

16 to 18


19 to 21

9 to 11

"Combien de cieux est-il au-dessus de la lune?"

PART 6, INTERPOLATION 7 Moon eclipse

25 511

Natural brass 

[Cosmic sounds are heard.

At the same time, the solo alphorn player, horn 1, trumpet 1, tenor trombone 1, euphonium 1, bass trombone 1 and tuba 1 improvise, using only non tempered harmonics.

The intonation of the natural harmonics is not to be corrected to equal temperament.

Other valveless brass instruments may join.]

PART 7, Text 3

26 512

Tutti 



Right up until a few years ago, he was still fixing things around the house, including climbing up to the roof to repair a leak or to access some water tank in the house. He never stopped keeping the garden and house in order, until he was 81 or 82 years old.

And then, at some point, he was old and frail and ill. My sisters and I started packing his pills, making sure we knew what the dosage was, making sure we knew what was the prescription required, bringing him down to Singapore to see the doctors here.

We were at the hospital from 8am to 9pm on those visits.

The endocrinologist for the diabetes that was making him unsteady on his feet; the cardiologist for the heart with its old stent; the urologist for his prostate problems; the neurologist for the dizziness; the ophthalmologist to see Dad's old botched cataract operation; and finally, hours at the end of the day spent waiting for the oncologist, the busiest doctor in a hospital of busy doctors.

He is strong-willed and stoic. He never complains of pain. It's just that in his mind he should be able to walk, or he should be able to climb stairs.

The hard part was probably two, three years ago, when he was really just trying so hard. Trying so hard to make his body do all those things. It is very difficult when you know that the mind says you can do it, but the body is failing and losing muscle mass, losing nerve sensation.

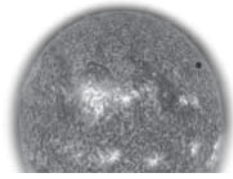
But I try to be grateful that his personality hasn't changed; his mind is still very sharp; he's still very witty, very cheeky.

I still think of him as a very strong man because of the memory of what he was. We will always see him as that person; we know that, inside, he's this person who went into the jungle, and fought the communists during the Emergency; and before that, survived the war, hiding out from the Japanese on Batam as a young lad of 12, looking after the family and trapping wild boar, growing vegetables, and making salt from the South China Sea itself.

Now that he lives with my sister, for the first time he has beautiful hands and feet and beautifully manicured fingers, nails and toenails; quite unscarred, soft and fair. I've never seen his hands and fingers so unmarked or untouched by the sun or the soil except for the last three years, now that he has stopped working in the garden.

But in his mind, he is still there, amidst the green, pruning and tilling, alone under the day sun, mending fences and rearranging rocks, out under the night sky.





PART 7, The Galilean Moons of Jupiter

27

Tutti

[Each instrumental group is orbiting with Jupiter or with one of its Galilean moons.

Each group plays independently from the other groups.

Their durations in part 7 are as following: 180" for the horns, 181" for the tenor trombones, 182" for the bass trombones, 187" for the trumpets, 189" for the euphoniums and 209" for the tubas.

The order of entrances of the groups is left to the discretion of the conductor.

The conductor cues the groups when Jupiter and its Galilean moons appear on the screen.

Alternatively, the leader of each group starts playing when Jupiter and the Galilean moon start moving on the screen.

Each group follows one tempo.

The tempi are as following for a crotchet: 77 for the tubas, 91 for the tenor trombones, 105 for the horns and bass trombones, 119 for the euphoniums and 133 for the trumpets.

The leader of each group uses a silent metronome to determine the tempo with accuracy.

The other players of the group follow the leader's tempo.]

PART 7, The GALILEAN MOONS of JUPITER

Independent non conducted tempo ♩ = 105

You are orbiting with Jupiter, the largest planet of the solar system; the leader sets his/her metronome at ♩ = 105; when Jupiter and its Galilean moons appear on the screen, the leader starts playing exactly at ♩ = 105, as the other groups orbit at a different speed (hence, no bar numbers in this full score); all horn players must follow the tempo of the leader.

27

The musical score consists of 49 staves, each representing a different horn player. The notation is as follows:

- Staff 1 (Hm. 1):** Starts with a quarter rest, followed by eighth notes in measures 27-28, and a sixteenth-note pattern in measure 29.
- Staff 2 (Hm. 2-3):** Similar to staff 1, with eighth notes and a sixteenth-note pattern.
- Staff 3 (Hm. 4-5):** Features a quarter rest, eighth notes, and a sixteenth-note pattern.
- Staff 4 (Hm. 6-7):** Includes a quarter rest, eighth notes, and a sixteenth-note pattern.
- Staff 5 (Hm. 8):** Starts with a quarter rest, followed by eighth notes and a sixteenth-note pattern.
- Staff 6 (Hm. 9-10):** Features a quarter rest, eighth notes, and a sixteenth-note pattern.
- Staff 7 (Hm. 11-12):** Includes a quarter rest, eighth notes, and a sixteenth-note pattern.
- Staff 8 (Hm. 13-14):** Starts with a quarter rest, followed by eighth notes and a sixteenth-note pattern.
- Staff 9 (Hm. 15):** Features a quarter rest, eighth notes, and a sixteenth-note pattern.
- Staff 10 (Hm. 16-17):** Includes a quarter rest, eighth notes, and a sixteenth-note pattern.
- Staff 11 (Hm. 18-19):** Starts with a quarter rest, followed by eighth notes and a sixteenth-note pattern.
- Staff 12 (Hm. 20-21):** Features a quarter rest, eighth notes, and a sixteenth-note pattern.
- Staff 13 (Hm. 22):** Includes a quarter rest, eighth notes, and a sixteenth-note pattern.
- Staff 14 (Hm. 23-24):** Starts with a quarter rest, followed by eighth notes and a sixteenth-note pattern.
- Staff 15 (Hm. 25-26):** Features a quarter rest, eighth notes, and a sixteenth-note pattern.
- Staff 16 (Hm. 27-28):** Includes a quarter rest, eighth notes, and a sixteenth-note pattern.
- Staff 17 (Hm. 29):** Starts with a quarter rest, followed by eighth notes and a sixteenth-note pattern.
- Staff 18 (Hm. 30-31):** Features a quarter rest, eighth notes, and a sixteenth-note pattern.
- Staff 19 (Hm. 32-33):** Includes a quarter rest, eighth notes, and a sixteenth-note pattern.
- Staff 20 (Hm. 34-35):** Starts with a quarter rest, followed by eighth notes and a sixteenth-note pattern.
- Staff 21 (Hm. 36):** Features a quarter rest, eighth notes, and a sixteenth-note pattern.
- Staff 22 (Hm. 37-38):** Includes a quarter rest, eighth notes, and a sixteenth-note pattern.
- Staff 23 (Hm. 39-40):** Starts with a quarter rest, followed by eighth notes and a sixteenth-note pattern.
- Staff 24 (Hm. 41-42):** Features a quarter rest, eighth notes, and a sixteenth-note pattern.
- Staff 25 (Hm. 43):** Includes a quarter rest, eighth notes, and a sixteenth-note pattern.
- Staff 26 (Hm. 44-45):** Starts with a quarter rest, followed by eighth notes and a sixteenth-note pattern.
- Staff 27 (Hm. 46-47):** Features a quarter rest, eighth notes, and a sixteenth-note pattern.
- Staff 28 (Hm. 48-49):** Includes a quarter rest, eighth notes, and a sixteenth-note pattern.

This page contains musical notation for 49 horn parts, labeled Hrn. 1 through Hrn. 49. The notation is organized into groups of staves:

- Hrn. 1
- Hrn. 2-3
- Hrn. 4-5
- Hrn. 6-7
- Hrn. 8
- Hrn. 9-10
- Hrn. 11-12
- Hrn. 13-14
- Hrn. 15
- Hrn. 16-17
- Hrn. 18-19
- Hrn. 20-21
- Hrn. 22
- Hrn. 23-24
- Hrn. 25-26
- Hrn. 27-28
- Hrn. 29
- Hrn. 30-31
- Hrn. 32-33
- Hrn. 34-35
- Hrn. 36
- Hrn. 37-38
- Hrn. 39-40
- Hrn. 41-42
- Hrn. 43
- Hrn. 44-45
- Hrn. 46-47
- Hrn. 48-49

The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Performance markings include *mf*, *f*, and *g*. Fingerings are indicated by numbers 1-5. There are also some specific markings like *tr* (trill) and *acc* (accents).

This page contains musical notation for 49 harp parts, numbered Hm. 1 to Hm. 48-49. The notation is arranged in a vertical column of systems, each containing two staves. The parts feature complex rhythmic patterns, including sixteenth-note runs, triplets, and septuplets, often marked with 'v' for vibrato and 'g' for grace notes. The notation is dense and spans the entire page.

This page contains musical notation for 49 horns, organized into 13 systems of four staves each. The systems are labeled on the left as follows:

- System 1: Hm. 1, Hm. 2-3, Hm. 4-5, Hm. 6-7
- System 2: Hm. 8, Hm. 9-10, Hm. 11-12, Hm. 13-14
- System 3: Hm. 15, Hm. 16-17, Hm. 18-19, Hm. 20-21
- System 4: Hm. 22, Hm. 23-24, Hm. 25-26, Hm. 27-28
- System 5: Hm. 29, Hm. 30-31, Hm. 32-33, Hm. 34-35
- System 6: Hm. 36, Hm. 37-38, Hm. 39-40, Hm. 41-42
- System 7: Hm. 43, Hm. 44-45, Hm. 46-47, Hm. 48-49

The notation includes various musical symbols such as notes, rests, stems, and beams. Dynamic markings like *pp* and *ppp* are present. Some staves feature slurs and accents. The bottom of the page has a horizontal line with a small mark underneath it.

Hm. 1

Hm. 2-3

Hm. 4-5

Hm. 6-7

Hm. 8

Hm. 9-10

Hm. 11-12

Hm. 13-14

Hm. 15

Hm. 16-17

Hm. 18-19

Hm. 20-21

Hm. 22

Hm. 23-24

Hm. 25-26

Hm. 27-28

Hm. 29

Hm. 30-31

Hm. 32-33

Hm. 34-35

Hm. 36

Hm. 37-38

Hm. 39-40

Hm. 41-42

Hm. 43

Hm. 44-45

Hm. 46-47

Hm. 48-49

This page contains musical notation for 49 individual Horn parts, labeled Hm. 1 through Hm. 49. The notation is arranged in a vertical column, with each part consisting of a single staff. The parts are grouped into several sections:

- Hm. 1
- Hm. 2-3
- Hm. 4-5
- Hm. 6-7
- Hm. 8
- Hm. 9-10
- Hm. 11-12
- Hm. 13-14
- Hm. 15
- Hm. 16-17
- Hm. 18-19
- Hm. 20-21
- Hm. 22
- Hm. 23-24
- Hm. 25-26
- Hm. 27-28
- Hm. 29
- Hm. 30-31
- Hm. 32-33
- Hm. 34-35
- Hm. 36
- Hm. 37-38
- Hm. 39-40
- Hm. 41-42
- Hm. 43
- Hm. 44-45
- Hm. 46-47
- Hm. 48-49

The notation includes various musical symbols such as notes, rests, stems, beams, and articulation marks (accents, slurs). Some parts feature complex rhythmic patterns, including triplets and sixteenth-note runs. The page is a standard musical score for a horn section.



1 Hm. 1

2-3 Hm. 2-3

4-5 Hm. 4-5

6-7 Hm. 6-7

8 Hm. 8

9-10 Hm. 9-10

11-12 Hm. 11-12

13-14 Hm. 13-14

15 Hm. 15

16-17 Hm. 16-17

18-19 Hm. 18-19

20-21 Hm. 20-21

22 Hm. 22

23-24 Hm. 23-24

25-26 Hm. 25-26

27-28 Hm. 27-28

29 Hm. 29

30-31 Hm. 30-31

32-33 Hm. 32-33

34-35 Hm. 34-35

36 Hm. 36

37-38 Hm. 37-38

39-40 Hm. 39-40

41-42 Hm. 41-42

43 Hm. 43

44-45 Hm. 44-45

46-47 Hm. 46-47

48-49 Hm. 48-49

This page contains the musical score for Horns 1 through 49, organized into 16 systems. Each system consists of two staves. The notation includes various rhythmic values, accidentals, and articulation marks. Specific features include:

- Systems 1-4:** Horns 1, 2-3, 4-5, and 6-7. Horn 1 has a whole rest. Horns 2-3, 4-5, and 6-7 play a rhythmic pattern of eighth notes.
- Systems 5-6:** Horns 8, 9-10, 11-12, and 13-14. Horn 8 has a triplet of eighth notes. Horn 11-12 has a triplet of eighth notes.
- Systems 7-8:** Horns 15, 16-17, 18-19, and 20-21. Horn 15 has a whole rest. Horn 20-21 has a triplet of eighth notes.
- Systems 9-10:** Horns 22, 23-24, 25-26, and 27-28. Horn 22 has a triplet of eighth notes. Horn 23-24 has a triplet of eighth notes.
- Systems 11-12:** Horns 29, 30-31, 32-33, and 34-35. Horn 29 has a whole rest. Horn 32-33 has a triplet of eighth notes.
- Systems 13-14:** Horns 36, 37-38, 39-40, and 41-42. Horn 36 has a triplet of eighth notes.
- Systems 15-16:** Horns 43, 44-45, 46-47, and 48-49. Horn 43 has a whole rest. Horn 44-45 has a triplet of eighth notes. Horn 46-47 has a triplet of eighth notes.

PART 7, The GALILEAN MOONS of JUPITER

27 Independent not conducted tempo ♩ = 133

You are orbiting with "Io", Jupiter's first moon; the leader sets his/her metronome at ♩ = 133;
when Jupiter and its Galilean moons appear on the screen, the leader starts playing exactly at ♩ = 133, as the other groups orbit at a different speed (hence, no bar numbers in this full score);
all trumpeters must follow the tempo of the leader.

The musical score consists of 35 staves, each representing a trumpet part. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are also rests and dynamic markings. The word "leggiero" is written below the first few notes of each staff, indicating a light and nimble playing style. The score is a full score for a large ensemble, with no bar numbers present.

This page contains 35 staves of musical notation, labeled Trpt. 1 through Trpt. 35. Each staff represents a trumpet part. The notation is highly complex, featuring numerous triplets (indicated by a '3' over a group of notes) and long slurs. The music is written in a single system across the page. The notation includes various note values, rests, and dynamic markings such as 'cresc.' (crescendo) appearing in the lower staves. The overall appearance is that of a dense and technically demanding score for a large trumpet ensemble.

Trpt. 1

Trpt. 2

Trpt. 3

Trpt. 4

Trpt. 5

Trpt. 6

Trpt. 7

Trpt. 8

Trpt. 9

Trpt. 10

Trpt. 11

Trpt. 12

Trpt. 13

Trpt. 14

Trpt. 15

Trpt. 16

Trpt. 17

Trpt. 18

Trpt. 19

Trpt. 20

Trpt. 21

Trpt. 22

Trpt. 23

Trpt. 24

Trpt. 25

Trpt. 26

Trpt. 27

Trpt. 28

Trpt. 29

Trpt. 30

Trpt. 31

Trpt. 32

Trpt. 33

Trpt. 34

Trpt. 35

Trpt. 1

Trpt. 2

Trpt. 3

Trpt. 4

Trpt. 5

Trpt. 6

Trpt. 7

Trpt. 8

Trpt. 9

Trpt. 10

Trpt. 11

Trpt. 12

Trpt. 13

Trpt. 14

Trpt. 15

Trpt. 16

Trpt. 17

Trpt. 18

Trpt. 19

Trpt. 20

Trpt. 21

Trpt. 22

Trpt. 23

Trpt. 24

Trpt. 25

Trpt. 26

Trpt. 27

Trpt. 28

Trpt. 29

Trpt. 30

Trpt. 31

Trpt. 32

Trpt. 33

Trpt. 34

Trpt. 35

This page contains musical notation for 34 trumpets, labeled Trpt. 1 through Trpt. 34. Each staff contains a complex melodic line with frequent triplets and sixteenth-note patterns. The notation is dense and spans the entire page.

This page contains the musical score for 35 trumpets, labeled Tpt. 1 through Tpt. 35. Each staff is written in a single system and contains musical notation for a specific trumpet part. The notation includes various rhythmic patterns, such as eighth notes, quarter notes, and sixteenth notes, often grouped in triplets. The score is organized into measures, with vertical bar lines separating them. The overall layout is a dense grid of musical notation across 35 rows and approximately 10 columns of measures.

Trpt. 1

Trpt. 2

Trpt. 3

Trpt. 4

Trpt. 5

Trpt. 6

Trpt. 7

Trpt. 8

Trpt. 9

Trpt. 10

Trpt. 11

Trpt. 12

Trpt. 13

Trpt. 14

Trpt. 15

Trpt. 16

Trpt. 17

Trpt. 18

Trpt. 19

Trpt. 20

Trpt. 21

Trpt. 22

Trpt. 23

Trpt. 24

Trpt. 25

Trpt. 26

Trpt. 27

Trpt. 28

Trpt. 29

Trpt. 30

Trpt. 31

Trpt. 32

Trpt. 33

Trpt. 34

Trpt. 35

Trpt. 1

Trpt. 2

Trpt. 3

Trpt. 4

Trpt. 5

Trpt. 6

Trpt. 7

Trpt. 8

Trpt. 9

Trpt. 10

Trpt. 11

Trpt. 12

Trpt. 13

Trpt. 14

Trpt. 15

Trpt. 16

Trpt. 17

Trpt. 18

Trpt. 19

Trpt. 20

Trpt. 21

Trpt. 22

Trpt. 23

Trpt. 24

Trpt. 25

Trpt. 26

Trpt. 27

Trpt. 28

Trpt. 29

Trpt. 30

Trpt. 31

Trpt. 32

Trpt. 33

Trpt. 34

Trpt. 35

This page contains musical notation for 35 trumpet parts, labeled Trpt. 1 through Trpt. 35. The notation is arranged in a vertical column of staves. Each staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a common time signature (C). The notation includes various musical symbols such as notes, rests, and articulation marks. The parts are organized into several groups: Trpt. 1-14, Trpt. 15-21, Trpt. 22-35. The notation includes various musical symbols such as notes, rests, and articulation marks. The parts are organized into several groups: Trpt. 1-14, Trpt. 15-21, Trpt. 22-35. The notation includes various musical symbols such as notes, rests, and articulation marks.

This page of a musical score is for 35 trumpets, labeled Tpt. 1 through Tpt. 35. The score is organized into two systems of 15 staves each. The first system (Tpt. 1-15) contains various rhythmic patterns, including eighth and sixteenth notes, and rests. The second system (Tpt. 16-35) features more complex rhythmic patterns, including triplets and sixteenth-note runs. The notation includes stems, beams, and various note heads. The page number 87 is in the top right corner.

This musical score is for 35 trumpets, labeled Tpt. 1 through Tpt. 35. The score is presented in a grid format with 35 rows and 8 columns. Each row contains the musical notation for a specific trumpet part. The notation includes various rhythmic patterns, rests, and dynamic markings. Some parts feature complex rhythmic figures, such as sixteenth-note runs and triplets. The score is organized into systems, with some parts having repeat signs and first/second endings. The overall layout is clean and professional, typical of a high-quality musical score.

28

This page contains the musical score for 35 trumpets, labeled Trpt. 1 through Trpt. 35. The score is organized into three systems of 10 staves each. The first system (Trpt. 1-10) contains the primary melodic and rhythmic material, including sixteenth-note runs, eighth-note patterns, and triplet figures. The second system (Trpt. 11-20) continues the melodic lines for the first ten trumpets. The third system (Trpt. 21-35) provides a rhythmic accompaniment for the remaining 15 trumpets, consisting of a steady eighth-note pattern. The score is written in a common time signature (4/4) and includes various musical notations such as stems, beams, and slurs.

PART 7, The GALILEAN MOONS of JUPITER
Independent uncondacted tempo ♩ = 91

You are orbiting with "Ganymede", Jupiter's third moon; the leader sets his/her metronome at ♩ = 91;
 when Jupiter and its Galilean moons appear on the screen, the leader starts playing exactly at ♩ = 91, as the other groups orbit at a different speed (hence, no bar numbers in this full score);
 all trombone players must follow the tempo of the leader.

27

The score consists of 42 staves, each labeled 'Ten. Tbn.' followed by a number from 1 to 42. The music is written in 4/4 time. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and slurs. The score begins at measure 27, as indicated by the box around the number '27'. The music is complex and spans the entire width of the page.

Ten. Tbn. 1

Ten. Tbn. 2

Ten. Tbn. 3

Ten. Tbn. 4

Ten. Tbn. 5

Ten. Tbn. 6

Ten. Tbn. 7

Ten. Tbn. 8

Ten. Tbn. 9

Ten. Tbn. 10

Ten. Tbn. 11

Ten. Tbn. 12

Ten. Tbn. 13

Ten. Tbn. 14

Ten. Tbn. 15

Ten. Tbn. 16

Ten. Tbn. 17

Ten. Tbn. 18

Ten. Tbn. 19

Ten. Tbn. 20

Ten. Tbn. 21

Ten. Tbn. 22

Ten. Tbn. 23

Ten. Tbn. 24

Ten. Tbn. 25

Ten. Tbn. 26

Ten. Tbn. 27

Ten. Tbn. 28

Ten. Tbn. 29

Ten. Tbn. 30

Ten. Tbn. 31

Ten. Tbn. 32

Ten. Tbn. 33

Ten. Tbn. 34

Ten. Tbn. 35

Ten. Tbn. 36

Ten. Tbn. 37

Ten. Tbn. 38

Ten. Tbn. 39

Ten. Tbn. 40

Ten. Tbn. 41

Ten. Tbn. 42

This page contains the musical score for 42 Tenor Trombones, numbered 1 through 42. The score is arranged in a grand staff format with 42 individual staves. The notation includes various rhythmic patterns, such as triplets and sixteenth-note runs, and includes dynamic markings such as 'a' and 'f'. The score is divided into several systems, with the first system containing staves 1 through 21, and subsequent systems containing staves 22 through 42. The notation is complex and detailed, typical of a professional orchestral score.

This page contains the musical score for 42 tenor trombones, labeled 'Ten. Tbn. 1' through 'Ten. Tbn. 42'. The notation is arranged in a vertical column of staves. Each staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a complex, rhythmic style, featuring numerous triplets and sixteenth-note patterns. Dynamic markings such as 'f' (forte) and 'p' (piano) are used throughout. The score is divided into measures by vertical bar lines, and some measures contain rests. The overall layout is dense and detailed, typical of a professional orchestral score.

This page contains a musical score for 42 Tenor Trombones, labeled Ten. Tbn. 1 through Ten. Tbn. 42. The score is organized into 14 systems, with 3 staves per system. The notation includes various musical symbols such as notes, rests, slurs, and triplets. The first system (Ten. Tbn. 1-3) features a large slur across the top of the first three staves. The subsequent systems show more complex rhythmic patterns, including triplets and sixteenth notes, particularly in the lower staves of each system. The notation is dense and detailed, typical of a professional orchestral score.

This page of a musical score is dedicated to 42 tenor trombones, labeled 'Ten. Tbn.' 1 through 42. The notation is written in bass clef and spans across four systems of staves. The score is characterized by intricate rhythmic patterns, primarily consisting of sixteenth and thirty-second notes, often grouped with slurs and dynamic markings such as 'p' (piano) and 'f' (forte). The first system (staves 1-7) shows the initial entry of the ensemble with complex rhythmic figures. The second system (staves 8-14) continues these patterns with some variations in articulation. The third system (staves 15-21) features more sustained lines with ties and some melodic movement. The fourth system (staves 22-28) shows the ensemble maintaining their rhythmic presence with some melodic development. The fifth system (staves 29-35) consists of long, sustained notes, likely serving as a harmonic or textural foundation. The sixth system (staves 36-42) concludes the page with further rhythmic and melodic activity, including some triplet markings. The page is numbered '95' in the top right corner.

Ten. Tbn. 1

Ten. Tbn. 2

Ten. Tbn. 3

Ten. Tbn. 4

Ten. Tbn. 5

Ten. Tbn. 6

Ten. Tbn. 7

Ten. Tbn. 8

Ten. Tbn. 9

Ten. Tbn. 10

Ten. Tbn. 11

Ten. Tbn. 12

Ten. Tbn. 13

Ten. Tbn. 14

Ten. Tbn. 15

Ten. Tbn. 16

Ten. Tbn. 17

Ten. Tbn. 18

Ten. Tbn. 19

Ten. Tbn. 20

Ten. Tbn. 21

Ten. Tbn. 22

Ten. Tbn. 23

Ten. Tbn. 24

Ten. Tbn. 25

Ten. Tbn. 26

Ten. Tbn. 27

Ten. Tbn. 28

Ten. Tbn. 29

Ten. Tbn. 30

Ten. Tbn. 31

Ten. Tbn. 32

Ten. Tbn. 33

Ten. Tbn. 34

Ten. Tbn. 35

Ten. Tbn. 36

Ten. Tbn. 37

Ten. Tbn. 38

Ten. Tbn. 39

Ten. Tbn. 40

Ten. Tbn. 41

Ten. Tbn. 42

Ten. Tbn. 1

Ten. Tbn. 2

Ten. Tbn. 3

Ten. Tbn. 4

Ten. Tbn. 5

Ten. Tbn. 6

Ten. Tbn. 7

Ten. Tbn. 8

Ten. Tbn. 9

Ten. Tbn. 10

Ten. Tbn. 11

Ten. Tbn. 12

Ten. Tbn. 13

Ten. Tbn. 14

Ten. Tbn. 15

Ten. Tbn. 16

Ten. Tbn. 17

Ten. Tbn. 18

Ten. Tbn. 19

Ten. Tbn. 20

Ten. Tbn. 21

Ten. Tbn. 22

Ten. Tbn. 23

Ten. Tbn. 24

Ten. Tbn. 25

Ten. Tbn. 26

Ten. Tbn. 27

Ten. Tbn. 28

Ten. Tbn. 29

Ten. Tbn. 30

Ten. Tbn. 31

Ten. Tbn. 32

Ten. Tbn. 33

Ten. Tbn. 34

Ten. Tbn. 35

Ten. Tbn. 36

Ten. Tbn. 37

Ten. Tbn. 38

Ten. Tbn. 39

Ten. Tbn. 40

Ten. Tbn. 41

Ten. Tbn. 42

Musical score for tenor trombones, numbered 1 through 42. The score is arranged in a grand staff format with 42 individual staves. The notation includes various rhythmic patterns, including triplets and sixteenth-note runs. Some staves feature dynamic markings such as mf and mfz . The score is divided into measures by vertical bar lines, with some measures containing rests. The overall structure is a dense, multi-voice instrumental arrangement.

Musical score for tenor trombones, numbered 1 through 17. This section continues the arrangement from the previous page. It features similar rhythmic and melodic motifs, with some staves showing triplet markings. The notation is consistent with the previous section, maintaining the same instrumental texture and dynamics.

PART 7, The GALILEAN MOONS of JUPITER

Independent not conducted tempo ♩ = 119

27 You are orbiting with "Europa", Jupiter's second moon; the leader sets his/her metronome at ♩ = 119; when Jupiter and its Galilean moons appear on the screen, the leader starts playing exactly at ♩ = 119, as the other groups orbit at a different speed (hence, no bar numbers in this full score); all euphonium players must follow the tempo of the leader.

The musical score consists of 28 staves, each representing an euphonium part (Eph. 1 to Eph. 28). The music is written in bass clef with a 4/4 time signature. The tempo is marked as ♩ = 119. The score is marked *leggiero*. The music features a consistent rhythmic pattern of eighth notes, often grouped in triplets. The notation includes various musical symbols such as stems, beams, and triplet markings. The score is presented in a single system with 28 staves.

This page contains 28 individual musical staves, each labeled from Euph. 1 to Euph. 28. Each staff represents a different Euphonium part. The notation is written in bass clef and includes various rhythmic values, slurs, and triplet markings. The parts are arranged in a vertical column, with Euph. 1 at the top and Euph. 28 at the bottom. The notation is dense and detailed, typical of a professional orchestral score.



Euph. 1

Euph. 2

Euph. 13

Euph. 4

Euph. 5

Euph. 6

Euph. 7

Euph. 8

Euph. 9

Euph. 10

Euph. 11

Euph. 12

Euph. 13

Euph. 14

Euph. 15

Euph. 16

Euph. 17

Euph. 18

Euph. 19

Euph. 20

Euph. 21

Euph. 22

Euph. 23

Euph. 24

Euph. 25

Euph. 26

Euph. 27

Euph. 28

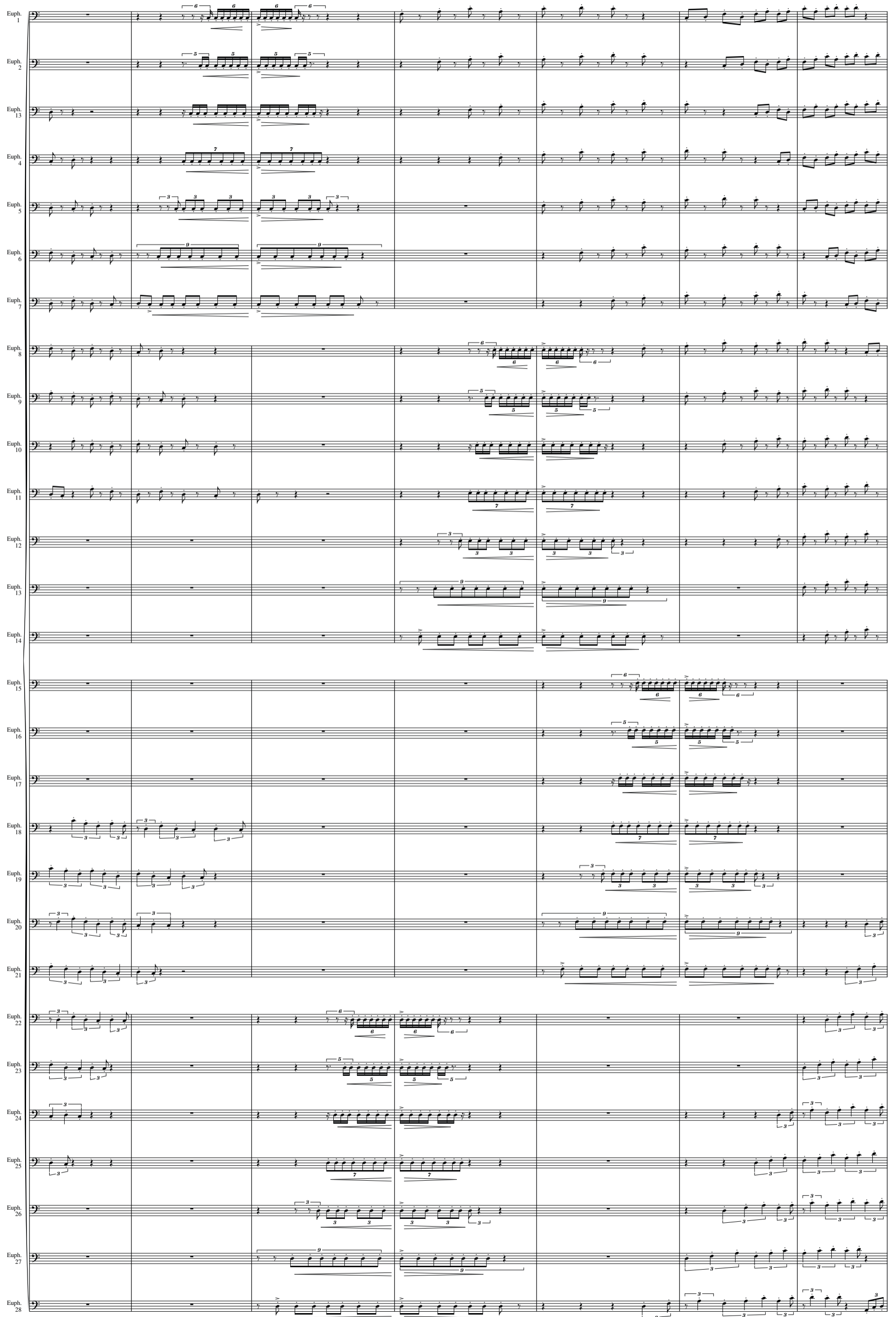
This page contains the musical score for 28 Euphonium parts, labeled Euph. 1 through Euph. 28. The score is organized into two systems of 14 staves each. Each staff contains musical notation in bass clef with a common time signature. The notation includes complex rhythmic patterns, such as sixteenth and thirty-second notes, and various articulations like slurs and accents. Fingerings are indicated by numbers 1-5 above notes. The score is a page from a larger manuscript, as indicated by the page number 102 in the top left corner.

This page contains the musical score for 28 Euphonium parts, labeled Euph. 1 through Euph. 28. The score is written in bass clef and features complex rhythmic patterns, including triplets and sixteenth-note runs. The notation is dense, with many notes beamed together. The page number 103 is in the top right corner.

This page contains the musical score for 28 Euphonium parts, labeled Euph. 1 through Euph. 28. Each part is written on a single staff in bass clef. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, often grouped in beams. Many parts feature triplets, indicated by a '3' over the notes. There are also instances of slurs and accents. The parts are arranged in a vertical column, with Euph. 1 at the top and Euph. 28 at the bottom. The overall style is that of a professional orchestral score.

This page contains the musical score for 28 Euphonium parts, labeled Euph. 1 through Euph. 28. The score is written in bass clef and includes various musical notations such as rests, notes, and complex rhythmic patterns with fingerings (e.g., 6, 5, 7, 3, 9) and slurs. The parts are arranged in a vertical stack, with Euph. 1 at the top and Euph. 28 at the bottom. The notation is dense, particularly in the later parts, featuring many sixteenth and thirty-second notes. The score is divided into measures by vertical bar lines, and some parts have specific fingerings indicated by numbers above or below the notes.

This page contains the musical score for 28 Euphonium parts, labeled Euph. 1 through Euph. 28. The notation is arranged in a grand staff format with 28 individual staves. Euph. 1-11 and 18-28 contain complex rhythmic patterns, including sixteenth and thirty-second notes, and triplets. Euph. 12-14 are blank. Euph. 15-17 contain specific rhythmic figures with markings '6' and '5' above them. Euph. 18-28 feature extensive triplet markings throughout their parts.



This page contains the musical score for 28 Euphonium parts, labeled Euph. 1 through Euph. 28. Each part is written on a single staff in bass clef. The score is organized into measures across the page. Various musical notations are used, including slurs, ties, and articulation marks. Fingerings are indicated by numbers 1-5 above notes. Dynamic markings such as mf and ff are present. Some parts feature complex rhythmic patterns, including sixteenth-note runs and triplets. The notation is dense, particularly in the later parts of the score.

This page contains the musical score for 28 Euphonium parts, labeled Euph. 1 through Euph. 28. The score is written in bass clef and consists of 12 measures. The first 14 parts (Euph. 1-14) play a melodic line with eighth and sixteenth notes, including some triplet markings. The remaining 14 parts (Euph. 15-28) play a rhythmic accompaniment consisting of eighth-note triplets. The notation includes various note values, rests, and dynamic markings such as *mf* and *ff*.

Musical score for Euphoniums 1 through 28, covering measures 1 to 27. The score is arranged in a grand staff with 28 individual staves. Euphoniums 1, 2, 5, 6, 8, 9, 13, 15, 16, 17, 19, 20, 21, 22, 23, 26, 27, and 28 have active parts, while Euphoniums 3, 4, 7, 10, 11, 12, 14, 18, and 24 are silent. The notation includes various rhythmic patterns, rests, and articulation marks such as accents and slurs. Some parts feature triplets and sixteenth-note runs.

Musical score for Euphoniums 1 through 7, covering measures 28 to 31. The score is arranged in a grand staff with 7 individual staves. Euphoniums 1, 2, 5, 6, and 7 have active parts, while Euphoniums 13 and 4 are silent. The notation includes various rhythmic patterns, rests, and articulation marks such as accents and slurs. Some parts feature triplets and sixteenth-note runs. A box containing the number "28" is located in the upper right corner of the score area.

PART 7, The GALILEAN MOONS of JUPITER

Independent not conducted tempo ♩ = 77

You are orbiting with "Callisto", Jupiter's fourth moon; the leader sets his/her metronome at ♩ = 77; when Jupiter and its Galilean moons appear on the screen, the leader starts playing exactly at ♩ = 77, as the other groups orbit at a different speed (hence, no bar numbers in this full score); all tuba players must follow the tempo of the leader.

27

The musical score is arranged in 21 staves, labeled Tba. 1 through Tba. 21. Each staff begins with the tempo marking "leggiero". The music is written in a key with one flat (B-flat) and a 4/4 time signature. The score features complex rhythmic patterns, including frequent triplets and sixteenth notes. The notation includes various rests, beams, and slurs, indicating a highly technical and rhythmic piece. The score is presented as a full score for tuba players, with no bar numbers provided for this section.

Musical score for 21 tubas, measures 1-10. The score is arranged in 21 staves, labeled Tba. 1 through Tba. 21. The music features complex rhythmic patterns, including triplets and sixteenth notes, with various articulations and dynamics. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The notation includes stems, beams, and various note heads, with some notes marked with '3' for triplets. The score is written in a standard musical notation style with a common time signature.

Musical score for 21 tubas, measures 11-20. The score continues from the previous page, maintaining the same 21-staff layout (Tba. 1 to Tba. 21). The musical complexity remains high, with intricate rhythmic figures and dynamic markings. The notation includes stems, beams, and various note heads, with some notes marked with '3' for triplets. The score is written in a standard musical notation style with a common time signature.

This system of musical notation covers tubas 1 through 21. The notation is arranged in 21 horizontal staves. The first seven staves (Tba. 1-7) contain complex rhythmic patterns with triplets and sixteenth notes. Staves 8 through 14 show a more melodic and harmonic approach with longer note values and some rests. Staves 15 through 21 continue with rhythmic patterns, some featuring triplets and sixteenth notes. The key signature is one flat (B-flat), and the time signature is 4/4.

This system of musical notation covers tubas 1 through 21. The notation is arranged in 21 horizontal staves. This system is characterized by a dense texture of triplets and sixteenth notes across all staves, creating a highly rhythmic and complex sound. The key signature remains one flat (B-flat), and the time signature is 4/4.

This system of musical notation contains 21 staves, labeled Tba. 1 through Tba. 21. Each staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a common time signature (C). The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests. Many notes are grouped with slurs and numbered (3, 5, 6, 7, 9) to indicate triplets or other multi-measure patterns. The staves are arranged in a single block, with Tba. 1 at the top and Tba. 21 at the bottom.

This system of musical notation continues the piece for tubas 1 through 21. It features the same 21 staves as the first system, with Tba. 1 at the top and Tba. 21 at the bottom. The notation is consistent with the first system, showing rhythmic patterns and multi-measure rests. The music concludes with a final double bar line at the end of the 21st staff.

Musical score for tubas 1 through 21, measures 1 through 21. The score is written in bass clef with a key signature of two flats. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Measures 12, 13, 14, 15, 16, 17, 18, 19, 20, and 21 contain triplet markings over groups of notes.

Musical score for tubas 1 through 20, measures 22 through 31. The score continues with complex rhythmic patterns, including sixteenth and thirty-second notes. Measures 22, 23, 24, 25, 26, 27, 28, 29, 30, and 31 contain triplet markings. The notation includes various rests and dynamic markings.

PART 7, The GALILEAN MOONS of JUPITER
Independent not conducted tempo ♩ = 105

27 You are orbiting with Jupiter, the largest planet of the solar system; the leader sets his/her metronome at $\text{♩} = 105$; when Jupiter and its Galilean moons appear on the screen, the leader starts playing exactly at $\text{♩} = 105$, as the other groups orbit at a different speed (hence, no bar numbers in this full score); all bass trombone players must follow the tempo of the leader.

Musical score for 14 bass trombone parts, measures 1-14. The score is in 4/4 time with a tempo of 105. It features complex rhythmic patterns with slurs and articulation marks. The parts are labeled Bs. Tbn. 1 through 14.

Musical score for 14 bass trombone parts, measures 15-28. The score continues the complex rhythmic patterns from the previous system. The parts are labeled Bs. Tbn. 1 through 14.

Musical score for 14 bass trombone parts, measures 29-42. The score concludes the complex rhythmic patterns. The parts are labeled Bs. Tbn. 1 through 14.

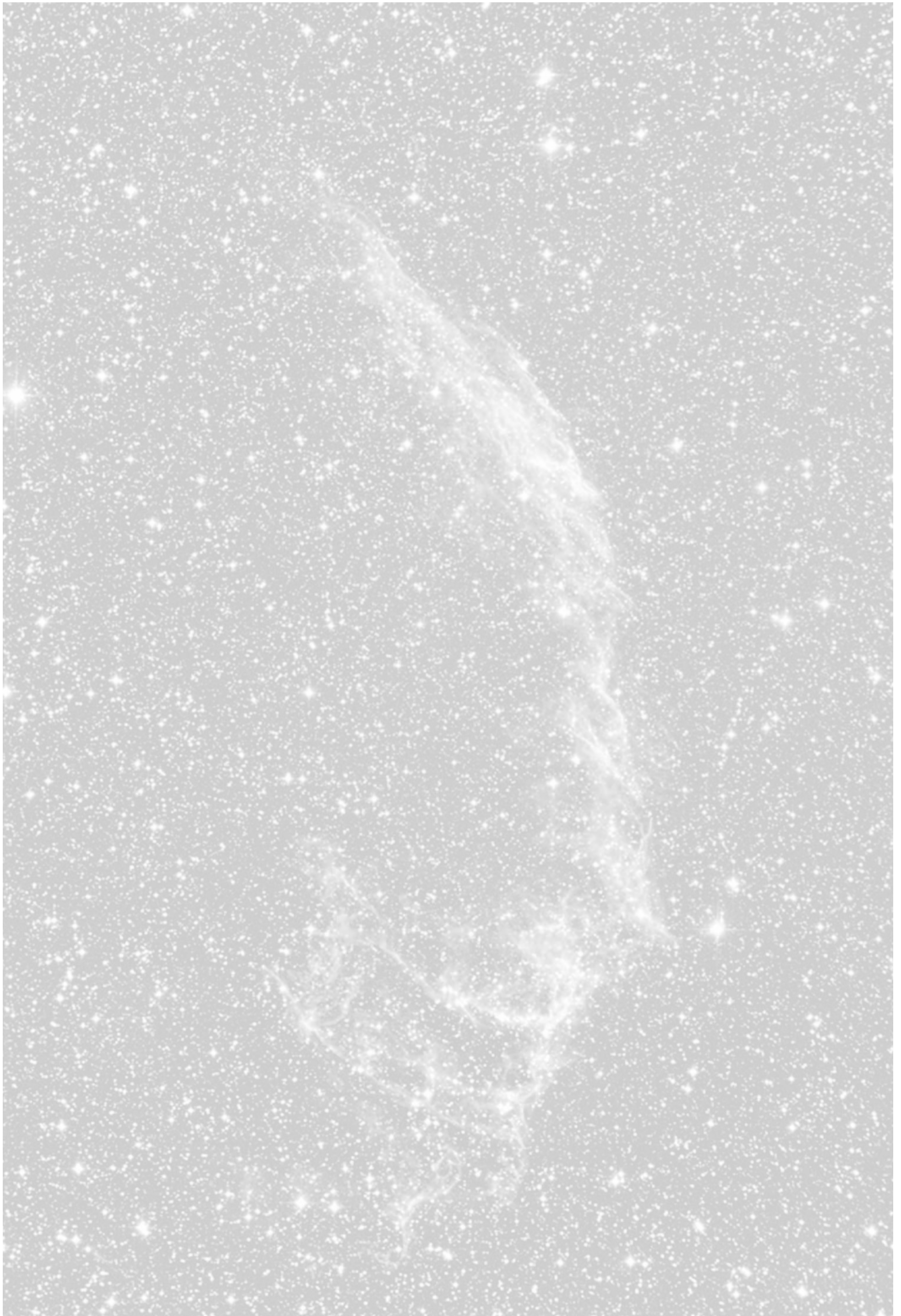
Musical score for 14 Bass Trombones (Bs. Tbn. 1-14). The score consists of 14 staves. Measures 1-14 show various rhythmic patterns and rests. Some staves have dynamic markings like *mf* and *f*. There are also some slurs and accents.

Musical score for 14 Bass Trombones (Bs. Tbn. 1-14), measures 15-28. This section features more complex rhythmic patterns, including sixteenth and thirty-second notes. There are several slurs and dynamic markings such as *mf* and *f*. Some staves have articulation marks like accents.

Musical score for 14 Bass Trombones (Bs. Tbn. 1-14), measures 29-42. This section continues with complex rhythmic patterns and includes dynamic markings like *mf* and *f*. There are also some slurs and articulation marks.

This musical score is for 14 tubas, labeled Bs. Tbn. 1 through 14. The notation is organized into two systems of seven staves each. The score includes various musical elements:

- Rests:** Many staves begin with rests, indicating that the tubas are silent for the first few measures.
- Runs and Patterns:** Starting in measure 2, various tubas enter with rhythmic patterns, primarily consisting of sixteenth-note runs. For example, Bs. Tbn. 1 and 8 have a sixteenth-note run starting in measure 2, while Bs. Tbn. 7 and 14 have a similar pattern starting in measure 1.
- Dynamic Markings:** The score includes dynamic markings such as mf (mezzo-forte) and ff (fortissimo), often accompanied by hairpins to indicate crescendos or decrescendos.
- Articulation:** Some notes are marked with accents or staccato markings.
- Staff Groupings:** The tubas are grouped into pairs (1-2, 3-4, 5-6, 7-8, 9-10, 11-12, 13-14), with some staves in a pair having identical or very similar parts.



Publisher
Robert Casteels
www.robertcasteels.com

Graphic Designer
Neol Leung Yick Chuen

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ISMN: 979-0-9016513-1-9

