



KAZYS DAUGĖLA

Lithuanian Dances

Lietuviški šokiai

Partitūra

Koncertiniam pučiamųjų instrumentų orkestrui

Full Concert Band Score

Lietuvos nacionalinis kultūros centras / Lithuanian National Culture Centre

Vilnius, 2022

KAZYS DAUGĖLA

Lithuanian Dances

arranged
for
concert band

FULL SCORE

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2022

Lithuanian Dances *arranged for concert band by Kazys Daugėla*

Dance was an important part of ancient Lithuanian calendar celebrations and rituals. Circular or ring dances (*rateliai*), games (*žaidimai*) and paired dances (*šokiai*) were performed at parties and celebrations, as were polyphonic singing dances (*Sutartinų šokiai*), which paired specific dance steps with folk songs in the 19th century. They were performed by entire communities, but today folk songs and dances are mainly performed on stage. The dancers' actions may be so elaborate that some Lithuanian dances are also known as games. In the late 19th century and early 20th century these were gradually replaced by ring dances.

Lithuanian Dances is a suite based of seven popular folk dances from various regions of Lithuania designed to introduce young performers to the beauty and richness of Lithuanian folk music. The structure of the piece is continuous but nonetheless contrasts in tempos and dynamic aim to bring out the character of each dance and capture the festive mood that can be felt when Lithuanians are dancing their national dances. The dances featured are:

"*Aštuonnytis*" portrays the spinning of yarn on a spindle and the weaving of fabric on a loom.

"*Gyvataras*" is a moody, medium tempo paired Samogitian (Žemaitija) folk dance.

"*Džigūnas*" (*The Jig*) is an agile men's dance imitating the motions of horses.

"*Linelis*" (*Little Flax*) is one of the oldest dances and games reflect human experience - life and customs and work in the fields.

"*Rezginėlė*" is a girl's dance, which is characterised by weaving figures.

"*Sadutė*" is danced at the home of the bride by her closest girl-friends on the eve of the wedding.

"*Suktinis*" (*Twirler*) is the traditional finale dance for all folk-dance festivals.

All of these dances are valued and performed by numerous folkloric ensembles of all ages in Lithuania and most of them were popularized by the State Song and Dance Ensemble *Lietuva*.

The fourth dance, *Linelis*, includes optional parts for the most popular of Lithuanian folk instruments, the *skudučiai* (*panpipes*). These have been included for performance when the instruments are available. An alternative scoring for muted brass is also offered. Also included is an important part for the Lithuanian wooden bells, *skrabalai*, which can be replaced by xylophone. These national folk instruments demonstrate the vibrant character of Lithuania's musical heritage.

Lithuanian Dances arranged for brass band was commissioned as test piece for the Development Section of the European Youth Brass Band Championships 2020 – Palanga, Lithuania.

Duration: ~8 mins 30 secs (full version) and ~6 mins (short version)

Skrabalai

Lithuanian Wooden Bells - a unique Lithuanian instrument and sound



The *skrabalai* is a Lithuanian folk tuned percussion instrument consisting of wooden bells. It is a melodic percussion instrument assigned to idiophone group and reminiscent of a xylophone by its sound and technique. Trapezoid-shaped wooden troughs of various sizes in several vertical rows with one or two wooden or metal small clappers hanging inside them. It is played with two wooden sticks. When the *skrabalai* is moved a clapper knocks at the wall of the trough. The pitch of the sound depends on the size of the wooden trough.

The *skrabalai* is gouged from a piece of hard wood – oak or ash. The size of the troughs varies from small ones (7–12 cm. long, 5– cm. wide, 6–7 cm. high), to larger ones. The walls are 2–3 cm. thick. Since ancient times, *skrabalai* were used by shepherds. They used to tie a wooden bell of this kind on a cow's neck, thus making it easier to find the animals in a forest if they strayed from the herd.

It includes different size trapezoidal wooden trays with built-in within one or two hanging wooden pencils – *kankaliukai*. When the *skrabalas* is moving, its inside piece is hitting the trough walls, which emit a muffle, but clearly audible sound. The height of the sound depends on the wooden tray dimensions.

Nowadays, folk ensembles use refined *skrabalai* with 27 chromatically tuned sounds c^1 to e^3 (no inside pieces), attached to special transverse. *Skrabalai* are beaten with two wooden sticks.

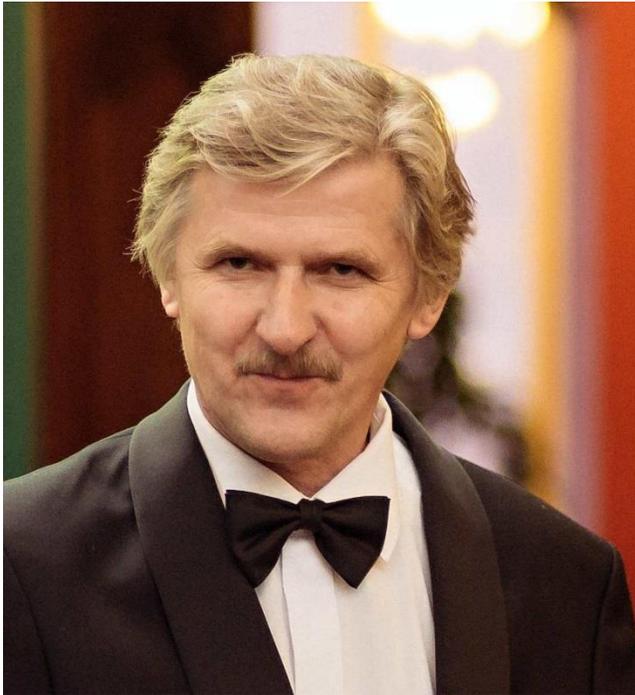


Skudučiai

The *skudučiai* (a kind of panpipes) is an old field musical instrument that was quite popular as far back as the end of the 19th century. At the beginning of the 20th century it gradually fell out of use remaining somewhat longer in North-East Lithuania, the land of *sutartinės*. Earlier the *skudučiai* was known in a much larger area – in all the Highland region of Lithuania. Still, they had not been found in Samogitia and the land of Suvalkai.

It is one of the most popular and best-loved folk music instruments. This is a simple and primitive wind-instrument that consists of a number of different length pipes, each stopped at the bottom, each of them producing one sound. Several of these *skudučiai* tuned in some way constitute a *skudučiai* set (range of 29 chromatically tuned sounds c to e^2). It can be played not by a single person, but by a few: two, three, four, five, six, and sometimes more. The *skudučiai* is made of young ash wood, some 2-3 cm. thick and 7-15 cm. long. In one end a cylindrical cavity is bored or burned out leaving 2-3 cm. Thick walls and a 2-3 quely – in this way the mouth-hole of the *skudučiai* is

made. The *skudučiai* is blown keeping it in a vertical position. The mouth-hole is pressed to the lower lip. The *skudučiai* have ancient and original folk playing traditions. *Skudučiai* were used for playing special musical compositions, accompanying to *sutartinės* and other musical instruments.



Kazys Daugėla is an award-winning composer-arranger, a conductor and an associate professor at the Lithuanian Academy of Music in Vilnius. He was born in 1960 and grew up in Priekulė, near Klaipėda. After learning the fundamentals of music at the St. Šimkus Music High School in Klaipėda, he began a five-year music course at the Lithuanian State Conservatory in 1979. He studied oboe, conducting, arranging, and composing. For several years Daugėla played oboe in the Light Music Orchestra of the Lithuanian National Radio and Television and in the Lithuanian State Wind Band "Trimitas." Daugėla teaches conducting, scoring and arranging at the Lithuanian Academy of Music in Vilnius, as well as the Vilnius Conservatory.

He composes in many styles, including pieces for wind ensemble, pop songs, and children songs. In 1983, his *Intermezzo* for concert band won a state award, and in 1990 his arrangement of the *Lithuanian State Anthem* was awarded the Grand Prix. He has arranged over 700 pieces of other composers for the Trimitas and other bands. In 1998 his march *Homeland Calls* for concert band won the first place award in the contest for best military march. His march *The Young Oak* is listed in the best world marches encyclopedia *March Music Notes* by Norman E. Smith. In 2011 his choral fantasy *St. Casimir Chorale* won in the contest for the best composition. The repertoire of the Lithuanian Army Band, State Wind Orchestra "Trimitas" and many Lithuanian amateur bands includes a great number of his compositions and arrangements.

Besides being a prolific band composer, he is very much in demand as an adjudicator, lecturer, clinician and a guest conductor. His musical activities have brought him to almost all European countries, where his compositions are much appreciated and frequently performed.

Concert Band Score

Duration: 6 min
(Shorter version)

19th Baltic student song and dance festival GAUDEAMUS - 2022 in Vilnius

LITHUANIAN DANCES

Kazys Daugėla

Allegro maestoso ♩ = 110

Instrument parts include:

- Piccolo
- Flutes 1/2
- Oboe
- Bassoon
- E♭ Clarinet
- B♭ Clarinet 1
- B♭ Clarinets 2/3
- E♭ Alto Clarinet
- B♭ Bass Clarinet
- E♭ Alto Saxophone 1
- E♭ Alto Saxophone 2
- B♭ Tenor Saxophone
- E♭ Baritone Saxophone
- B♭ Trumpet 1
- B♭ Trumpets 2/3
- B♭ Cornets 1/2
- F Horns 1/2
- F Horns 3/4
- Trombone 1
- Trombone 2
- Trombone 3
- B♭ Euphoniums 1/2
- Tubas 1/2
- String Bass
- Timpani
- Skrabalai (Xylophone)
- Drum Set
- Triangle
- Wood Block
- Cymbals
- Whip (Frusta)
- Tamburino

Allegro maestoso ♩ = 110

1

Picc.

Fls. 1/2

Ob.

Bsn.

E♭ Cl.

Cl. 1

Cls. 2/3

Alto Cl.

B. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpts. 2/3

Cors. 1/2

Hns. 1/2

Hns. 3/4

Tbn. 1

Tbn. 2

Tbn. 3

Euph. 1/2

Tuba 1/2

S. Bass

Timp.

Strab. (Xyl.)

D.S. Triangle

Cymb. Whip

17

Picc.

Fls. 1/2

Ob.

Bsn.

Eb Cl.

Cl. 1

Cls. 2/3

Alto Cl.

B. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpts. 2/3

Cors. 1/2

Hns. 1/2

Hns. 3/4

Tbn. 1

Tbn. 2

Tbn. 3

Euph. 1/2

Tubas 1/2

S. Bass

Timp.

Strab. (Xyl.)

D.S. Triangle

Cymb. Whip

3

35 $\text{♩} = 110$ "Gyvataras"

Picc.

Fls. 1/2

Ob.

Bsn.

E♭ Cl.

Cl. 1

Cl. 2/3

Alto Cl.

B. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpts. 2/3

Cors. 1/2

Hns. 1/2

Hns. 3/4

Tbn. 1

Tbn. 2

Tbn. 3

Euph. 1/2

Tubas 1/2

S. Bass

Timp.

Skrb. (Xyl.)

$\text{♩} = 110$ "Gyvataras"

D.S. Triangle

Cymb. Whip

44

Picc. *f*

Fls. 1/2 *f*

Ob. *f*

Bsn. *mf* *f*

E♭ Cl. *f*

Cl. 1 *mf* *f*

Cl. 2/3 *mf* *f*

Alto Cl. *mf* *f*

B. Cl. *mf* *f*

Alto Sax. 1 *mf* *f*

Alto Sax. 2 *mf* *f*

Ten. Sax. *mf* *f*

Bari. Sax. *mf* *f*

Tpt. 1 *mf* *f*

Tpts. 2/3 *mf* *f*

Cors. 1/2 *mf* *f*

Hns. 1/2 *mf* *f*

Hns. 3/4 *mf* *f*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

Tbn. 3 *mf* *f*

Euph. 1/2 *mf* *f*

Tubas 1/2

S. Bass

Timp. *mf*

Skrab. (Xyl.)

D.S. Triangle *mf*

Cymb. Whip *f*

61

Picc.

Fls. 1/2

Ob.

Bsn.

Eb Cl.

Cl. 1

Cls. 2/3

Alto Cl.

B. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpts. 2/3

Cors. 1/2

Hns. 1/2

Hns. 3/4

Tbn. 1

Tbn. 2

Tbn. 3

Euph. 1/2

Tubas 1/2

S. Bass

Timp.

Skrab. (Xyl.)

D.S. Triangle

Cymb. Whip

5 Moderato $\text{♩} = 90$ "Džigūnas"(Men's Dance)

Picc. *f* *mf*

Fls. 1/2 *f* *mf*

Ob. *f* *mf*

Bsn. *f* *mf*

E♭ Cl. *f* *mf*

Cl. 1 *f*

Cl. 2/3 *f*

Alto Cl. *f*

B. Cl. *f* *mf*

Alto Sax. 1 *f*

Alto Sax. 2 *f*

Ten. Sax. *f*

Bari. Sax. *f* *mf*

Tpt. 1 *f* *mf*

Tpts. 2/3 *f* *mf*

Cors. 1/2 *f* *mf*

Hns. 1/2 *f* *mf*

Hns. 3/4 *f* *mf*

Tbn. 1 *f* *mf*

Tbn. 2 *f* *mf*

Tbn. 3 *f* *mf*

Euph. 1/2 *f* *mf*

Tubas 1/2 *f* *mf*

S. Bass *f* *mf*

Timp. *mf*

Skrab. (Xyl.) *mf*

5 Moderato $\text{♩} = 90$ "Džigūnas"(Men's Dance)

D.S. Triangle *f* *mf* Wood Block

Cymb. Whip *f* *mf* Tamburino

77

Picc.

Fls. 1/2

Ob.

Bsn.

Eb Cl.

Cl. 1

Cl. 2/3

Alto Cl.

B. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpts. 2/3

Cors. 1/2

Hns. 1/2

Hns. 3/4

Tbn. 1

Tbn. 2

Tbn. 3

Euph. 1/2

Tubas 1/2

S. Bass

Timp.

Skrab. (Xyl.)

D.S. Triangle

Cymb. Whip

85

Picc. *p* *mf*
 Fls. 1/2 *p* *mf*
 Ob. *p* *mf*
 Bsn. *p* *mf*
 Eb Cl. *p* *mf*
 Cl. 1 *p* *mf*
 Cls. 2/3 *p* *mf*
 Alto Cl. *p* *mf*
 B. Cl. *p* *mf*
 Alto Sax. 1 *p* *mf*
 Alto Sax. 2 *p* *mf*
 Ten. Sax. *p* *mf*
 Bari. Sax. *p* *mf*
 Tpt. 1 *mf*
 Tpts. 2/3 *mf*
 Cors. 1/2 *mf*
 Hns. 1/2 *p* *mf*
 Hns. 3/4 *p* *mf*
 Tbn. 1 *p* *mf*
 Tbn. 2 *p* *mf*
 Tbn. 3 *p* *mf*
 Euph. 1/2 *p* *mf*
 Tubas 1/2 *p* *mf*
 S. Bass *p* *mf*
 Timp. *p* *mf*
 Skrab. (Xyl.) *mf*
 D.S. Triangle *p* *mf*
 Cymb. Whip *p* *mf*

111

Picc.

Fls. 1/2

Ob.

Bsn.

Eb Cl.

Cl. 1

Cls. 2/3

Alto Cl.

B. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax. *pp*

Tpt. 1

Tpts. 2/3

Cors. 1/2

Hns. 1/2

Hns. 3/4

Tbn. 1

Tbn. 2

Tbn. 3

Euph. 1/2

Tubas 1/2 *pp*

S. Bass *pp*

Timp.

Skrab. (Xyl.)

Tri.

Cymb. Whip

Drum Set
To Dr.

To
Skudučiai

131 **9**

Picc. *p* *p* //
 Fls. 1/2 *p* *p* //
 Ob. *p* *p* //
 Bsn. *p* *p* //
 Eb Cl. *p* *p* //
 Cl. 1 *p* *p* //
 Cls. 2/3 *p* *p* //
 Alto Cl. *p* *p* //
 B. Cl. *f* *p* *mf* *p* *mf* //
 Alto Sax. 1 *f* *mf* *mf* //
 Alto Sax. 2 *f* *mf* *mf* //
 Ten. Sax. *f* *p* *mf* *p* //
 Bari. Sax. *f* *p* *mf* *p* *mf* //
 Tpt. 1 *f* *p* *mf* *p* *mf* //
 Tpts. 2/3 *f* *p* *mf* *p* *mf* //
 Cors. 1/2 *p* *p* //
 Hns. 1/2 *f* *p* *mf* *p* *mf* //
 Hns. 3/4 *f* *p* *mf* *p* *mf* //
 Tbn. 1 *f* *mf* *mf* //
 Tbn. 2 *f* *p* *mf* *p* *mf* //
 Tbn. 3 *f* *p* *mf* *p* //
 Euph. 1/2 *f* *p* *mf* *p* //
 Tubas 1/2 *f* *p* *mf* *p* *mf* //
 S. Bass *f* *p* *mf* *p* *mf* //
 Timp. *f* *p* *mf* *p* // *To Timp.* //
 Skrab. (Xyl.) *f* *mf* *mf* //
9
 D.S. //
 Whip *f* *mf* *mf* // *To Whip* //

"Rezginélé"

♩ = 62 Maestoso sostenuto

11

143

f

Picc.

f

Fls. 1/2

f

Ob.

f

Bsn.

f

p

E♭ Cl.

f

Cl. 1

f

p

Cl. 2/3

f

p

Alto Cl.

f

p

B. Cl.

f

p

Alto Sax. 1

f

p

Alto Sax. 2

f

p

Ten. Sax.

f

Bari. Sax.

f

p

Tpt. 1

f
open

Tpts. 2/3

f
open

Cors. 1/2

f

p

Hns. 1/2

f

p

Hns. 3/4

f

p

Tbn. 1

f
open

p

Tbn. 2

f
open

p

Tbn. 3

f

p

Euph. 1/2

f

Tubas 1/2

f

p

S. Bass

f

p

Timp.

f

f

Skrab. (Xyl.)

10 "Rezginélé"

♩ = 62 Maestoso sostenuto

11

f

D.S.

f

Whip

Tamb.

Cymb.

12 Subito Vivace
♩ = 150

153

Picc. *mf*

Fis. 1/2 *p* *mf*

Ob. *p* *mf*

Bsn. *mf*

E♭ Cl. *p* *mf*

Cl. 1 *mf*

Cl. 2/3 *mf*

Alto Cl. *mf*

B. Cl. *mf*

Alto Sax. 1 *mf*

Alto Sax. 2 *mf*

Ten. Sax. *p* *mf*

Bari. Sax. *mf*

Tpt. 1 *p* *mf*

Tpts. 2/3 *p* *mf*

Cors. 1/2 *mf*

Hns. 1/2 *mf*

Hns. 3/4 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Euph. 1/2 *p* *mf*

Tubas 1/2 *mf*

S. Bass *mf*

Timp.

Skrab. (Xyl.) *mf*

D.S. *mf*

Whip
Tamb.
Cymb.

12 Subito Vivace
♩ = 150

172 // 13 ♩ = 74 "Saduté" (Girls Dance)

Picc. *mf*

Fls. 1/2 *p*

Ob. *p*

Bsn. *p* *mf*

E♭ Cl. *mf*

Cl. 1 *p*

Cl. 2/3 *p*

Alto Cl. *p* *mf*

B. Cl. *p* *mf*

Alto Sax. 1 *p* *mf* solo *p*

Alto Sax. 2 *p* *mf*

Ten. Sax. *p* *mf* solo *mp*

Bari. Sax. *p* *mf*

Tpt. 1 *p* *mf*

Tpts. 2/3 *p* *mf*

Cors. 1/2 *p* *mf*

Hns. 1/2 *p* *mf* *p*

Hns. 3/4 *p* *mf* *p*

Tbn. 1 *p* *mf* *p*

Tbn. 2 *p* *mf* *p*

Tbn. 3 *p* *mf* *p*

Euph. 1/2 *p* *mf* solo *mp*

Tubas 1/2 *p* *mf* *p*

S. Bass *p* *mf* *p*

Timp. //

Skrab. (Xyl.) *p* *mf*

D.S. // 13 ♩ = 74 "Saduté" (Girls Dance)

Whip

Tamb. *pp*

Cymb.

181

Picc.

Fis. 1/2

Ob.

Bsn.

E♭ Cl.

Cl. 1

Cl. 2/3

Alto Cl.

B. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpts. 2/3

Cors. 1/2

Hns. 1/2

Hns. 3/4

Tbn. 1

Tbn. 2

Tbn. 3

Euph. 1/2

Tubas 1/2

S. Bass

Timp.

Skrab. (Xyl.)

D.S.

Whip Tamb. Cymb.

Susp. Cymb.

p

Picc.

Fis. 1/2

Ob.

Bsn.

E♭ Cl.

Cl. 1

Cl. 2/3

Alto Cl.

B. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpts. 2/3

Cors. 1/2

Hns. 1/2

Hns. 3/4

Tbn. 1

Tbn. 2

Tbn. 3

Euph. 1/2

Tubas 1/2

S. Bass

Timp.

Skrab. (Xyl.)

D.S.

Whip

Tamb.

Cymb.

Picc. *mf*

Fis. 1/2 *mf*

Ob. *mf*

Bsn. *mp* *mf*

E♭ Cl. *mf*

Cl. 1 *mp* *mf*

Cl. 2/3 *mp* *mf*

Alto Cl. *mp* *mf*

B. Cl. *mp* *mf*

Alto Sax. 1 *mp* *mf*

Alto Sax. 2 *mp* *mf*

Ten. Sax. *mp* *mf*

Bari. Sax. *mp* *mf*

Tpt. 1 *mp* *mf*

Tpts. 2/3 *mp* *mf*

Cors. 1/2 *mp* *mf*

Hns. 1/2 *mp* *mf*

Hns. 3/4 *mp* *mf*

Tbn. 1 *mp* *mf*

Tbn. 2 *mp* *mf*

Tbn. 3 *mp* *mf*

Euph. 1/2 *mp* *mf*

Tubas 1/2 *mp* *mf*

S. Bass *mp* *mf*

Timp. *mf*

Skrab. (Xyl.) *mf*

D.S. *mf*

Whip
Tamb.
Cymb.

This page of a musical score, numbered 28, contains 240 measures. It features a large orchestral ensemble with the following parts:

- Woodwinds:** Piccolo (Picc.), Flutes 1/2 (Fls. 1/2), Oboe (Ob.), Bassoon (Bsn.), Eb Clarinet (Eb Cl.), Clarinet 1 (Cl. 1), Clarinet 2/3 (Cls. 2/3), Alto Clarinet (Alto Cl.), Bass Clarinet (B. Cl.), Alto Saxophone 1 (Alto Sax. 1), Alto Saxophone 2 (Alto Sax. 2), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bari. Sax.), Trumpet 1 (Tpt. 1), Trumpets 2/3 (Tpts. 2/3), Cor Anglais 1/2 (Cors. 1/2), Horns 1/2 (Hns. 1/2), Horns 3/4 (Hns. 3/4).
- Brass:** Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Euphonium 1/2 (Euph. 1/2), Tubas 1/2 (Tubas 1/2), Sub Bass (S. Bass).
- Percussion:** Timpani (Timp.), Snare Drum (Skrab. (Xyl.)), and a combination of Whip, Tambourine, and Cymbal (Whip Tamb. Cymb.).

The score includes various dynamic markings: *f* (forte), *ff* (fortissimo), and trills (*tr*). A rehearsal mark **19** is located at the top right and bottom right of the page. The music is written in a key signature of two flats and a common time signature.

Picc. *f* *mf*

Fls. 1/2 *f* *mf*

Ob. *f* *mf*

Bsn. *mf*

E♭ Cl. *f* *mf*

Cl. 1 *f* *mf*

Cl. 2/3 *f* *mf*

Alto Cl. *mf*

B. Cl. *mf*

Alto Sax. 1 *mf*

Alto Sax. 2 *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

Tpt. 1 *mf*

Tpts. 2/3 *mf*

Cors. 1/2 *mf*

Hns. 1/2 *mf*

Hns. 3/4 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3

Euph. 1/2

Tubas 1/2 *mf*

S. Bass *mf*

Timp.

Skrab. (Xyl.) *mf*

D.S. *mp* Hi-hat

Whip
Tamb.
Cymb.

This page of a musical score contains 26 staves for various instruments. The instruments listed on the left are: Picc., Fls. 1/2, Ob., Bsn., Eb Cl., Cl. 1, Cls. 2/3, Alto Cl., B. Cl., Alto Sax. 1, Alto Sax. 2, Ten. Sax., Bari. Sax., Tpt. 1, Tpts. 2/3, Cors. 1/2, Hns. 1/2, Hns. 3/4, Tbn. 1, Tbn. 2, Tbn. 3, Euph. 1/2, Tubas 1/2, S. Bass, Timp., Skrab. (Xyl.), and D.S. Whip Tamb. Cymb. The score includes musical notation such as notes, rests, and dynamic markings like *f*. A rehearsal mark '22 poco accel.' is present at the top and bottom of the page.

poco sostenuto

This page of the musical score, page 32, contains measures 272 through 275. The tempo is marked *poco sostenuto*. The score is for a large orchestra and includes the following parts:

- Picc.
- Fis. 1/2
- Ob.
- Bsn.
- E♭ Cl.
- Cl. 1
- Cl. 2/3
- Alto Cl.
- B. Cl.
- Alto Sax. 1
- Alto Sax. 2
- Ten. Sax.
- Bari. Sax.
- Tpt. 1
- Tpts. 2/3
- Cors. 1/2
- Hns. 1/2
- Hns. 3/4
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Euph. 1/2
- Tubas 1/2
- S. Bass
- Timp.
- Skrab. (Xyl.)
- D.S.
- Whip
- Tamb.
- Cymb.

The score features dynamic markings of *ff* (fortissimo), *p* (piano), and *sfz* (sforzando). The *ff* markings are present in measures 272-274 for many instruments, while *p* and *sfz* markings appear in measures 273-275. The *poco sostenuto* tempo marking is located at the top right and bottom center of the page.