

Sky's The Limit

Commissioned by the Kreisjugendblasorchester Esslingen

Julien Meisenzahl, Op. 15,4

Duration - approx. 7'30

Instrumentation

1 - PICCOLO	1 - TRUMPET 1 (B-Flat)
1 - FLUTE 1	1 - TRUMPET 2 (B-Flat)
1 - FLUTE 2	1 - TRUMPET 3 (B-Flat)
1 - OBOE	1 - TRUMPET 4 (B-Flat)
1 - BASSOON	
	1 - TROMBONE 1
4 - CLARINETS 1 (B-Flat)	1 - TROMBONE 2
4 - CLARINETS 2 (B-Flat)	1 - BASS TROMBONE
4 - CLARINETS 3 (B-Flat)	
1 - BASS CLARINET (B-Flat)	2 - EUPHONIUMS
	2 - TUBAS
1 - ALTO SAXOPHONE 1 (E-Flat)	2 - DOUBLE BASSES
1 - ALTO SAXOPHONE 2 (E-Flat)	
1 - TENOR SAXOPHONE (B-Flat)	1 - TIMPANI
1 - BARITONE SAXOPHONE (E-Flat)	4 - PERCUSSION*
1 - HORN 1 (F)	1 - MIXED CHOIR (SATB)
1 - HORN 2 (F)	1 - CHILD CHOIR (SA)
1 - HORN 3 (F)	
1 - HORN 4 (F)	1 - PIANO

*Glockenspiel, Xylophone, Vibraphone, Bell Tree, Clash Cymbals, Suspended Cymbal, Tambourine, Anvil, Tam-tam, Snare Drum, Bass Drum, 2 Tenor Drums, 4 Woodblocks

Additional information about the instrumental requirements

- The Prelude and therefore the piano part are non obligatory. (see notes about the prelude)
- Oboe, Bassoon and Horns 3 & 4 are not obligatory and cued elsewhere.
- Although the Tuba contains divisi, the upper voice is to be considered non obligatory.
- Euphonium and Double Basses contain no divisi and may be performed by one player.
- Clarinets contain obligatory divisi and therefore need a minimum of two players per part.
- Doubling of all parts is encouraged, especially for the Clarinets, Saxophones and Basses.
- The choirs are an optional addition to the work, based on Ciceros' Laelius de amicitia.

Notation and interpretation

- One and two slashes indicate a subdivision of two and four, while four slashes indicate a roll.
- For readability reasons, the order of Horns and Trumpets in the score vary.
- The climax of the crescendos in measure 11, 19 and 34 is on the first beat of the following measure.
- If the bass-players are having a hard time, playing M. 22, an eighth note f might be added on the third beat.
- The brass-passages (m. 119 and 173) are meant to sound like a wall, while the melody pushes forward. The accompaniment plays very broadly, but still needs to articulate sharply, to get the piece going. If the trombones are not used to play very loud and sonorous, doubling is highly recommended.
- Generally it is really important, that all musicians hold the written note-lengths and if at the ends of phrases, no dynamics are given, they mustn't get quieter.
- The seamlessness between the sections of the piece highly depends on a good Timpani player.
- The importance of the half-note triads, lies in the drag to the second note, although a precise execution is preferred.

About the piece

The pandemic taught us many things. Above all, how little is granted in our lives. When this piece was written, it was the anniversary of the beginning of the pandemic and thus the time since making music in an orchestra was banned in many countries. As a result, many long-term partnerships disbanded, friendships broke up and ensembles did not know whether they would still exist in the near future. At the same time, however, new bonds were created who went all in during these dark times and kept the musical life going with a lot of effort and creative ideas. After all, that's exactly what makes us musicians: keeping on making music. Sky's *The Limit* stands for this endurance and it accompanied our first concert after the long cultural lockdown. It is my thank you to all those who have enriched my life so much over the past few months and with whom we have decided: There are no limits!

This work is fundamentally simple: a two-part main theme (m. 51–72) and a modal variable, mostly modulating secondary theme (m. 73–81), alternating throughout the piece and being underlaid with simple harmonies. On the other hand, the steady fast tempo, which is maintained from the first to the last note and therefore does not offer any space for short pauses, proves to be challenging (both compositionally and for the musicians). An extremely colorful, strongly changing orchestration, which demands a high degree of concentration and self-confidence from all musicians, ensures sufficient variety and a spacious feeling of developing structure.

Notes about the performance of the prelude

Sky's *The Limit* has a deceptive beginning that combines calm sustained notes with quick articulated notes and only gradually conveys that the piece is staying at a fast pace. In order to optimally capture the listener, he should be in a calm mood, which not least depends on the previous piece in the concert program. If it is a furious ending, or if Sky's *The Limit* is at the beginning of the concert, I recommend adding the Prelude.

The piano was deliberately chosen as a contrast so as not to anticipate the variety of sounds in the main piece. For this reason, the instrument is completely dispensed with in the rest of the piece.

Sky's The Limit

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Julien Meisenzahl, Op. 15,4

Prelude

freely around ♩ = 100

with tastefull use of arpeggios and pedal

Piano

measures 1-7

Pno

8 piu mosso

measures 8-14

Pno

15

measures 15-21

Pno

22 freely around ♩ = 100 poco riten.....

measures 22-26

Pno

27 rit..... attacca

measures 27-31

Sky's The Limit

$\text{♩} = 144$

Piccolo
1. *mp*

Flute 1
2

Oboe

Bassoon

B♭ Clarinets I
pp
if no mixed choir

B♭ Clarinets II
pp
if no mixed choir

B♭ Clarinets III
pp
if no mixed choir

Bass Clarinet

Alto Saxophone 1
2

Tenor Saxophone

Baritone Saxophone

F Horn 1
3
4
2
4

B♭ Trumpet 1
3
2
4
mp
harmon mute

Trombone 1
2

Bass Trombone

Euphoniums

Tubas

Double Basses
pizz.
p
F, Ab, Bb, g

Timpani
p

I Xylophone
mp
Bell Tree

II Percussion
To Vib.

III Percussion

IV Tenor Drums

SOPRANO
pp
Mmm

ALTO
pp
Mmm

19

Picc. *mf* — *f*

Fl. 1 2 *mf* — *f*

Ob. *mf* — *f*

Bsn. *f*
cues Oboe

Cl. I *f*

Cl. II III *unis.*
f

B. Cl. *f*

A. Sax. 1 2 *a2*
f

T. Sax. *f*

Bar. Sax. *f*

Hn. 1 3 *a2*
f

Hn. 2 4 *f*

Tpt. 1 2 *mf* — *fff*
senza sord.

Tpt. 3 4 *cues Horn 3 & 4*

Tbn. 1 2 *ff*

B. Tbn. *ff*

Euph. *ff*

Tba. *ff*

D. B. *arco*
ff

Timp. *f*

I Glock.

II Vib.

III Perc. *Bass Drum*
mp

IV T. Dr. *mp*

S. A.

T. B.

26

Picc.

Fl. 1
2

Ob.

Bsn.

Cl. I

Cl. II
III

B. Cl.

A. Sax. 1
2

T. Sax.

Bar. Sax.

1
3
Hn

2
4

1
2
Tpt

3
4

1
2
Tbn.

B. Tbn.

Euph.

Tba.

D. B.

Timp.

I Glock.

II Vib.

III Perc. (4) (8)

IV T. Dr. (4) (8)

S. A.

T. B.

49

Picc. *mf* *mp*

Fl. 1 *f* *mf* *mp*

Fl. 2

Ob. *f*

Bsn. *f* *fp*

Cl. I *f* *mp*

Cl. II *mp*

Cl. III

B. Cl. *mf* *mp*

A. Sax. 1 *mf* *mp*

A. Sax. 2

T. Sax. *f*

Bar. Sax.

Hn. 1 *a2*

Hn. 2 *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tpt. 4

Tbn. 1 *a2* *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Euph. *f* *mf*

Tba. *mf* *fp*

D. B. *mf* *fp*

Timp. *f* *mp* *f* *mp* *f* *pp*

I Glock. *mf* Glock.

II Vib. *mp*

III Perc. (8) (12)

IV T. Dr. (8) (12)

S. A.

T. B.

Picc. *f*

Fl. 1 2

Ob.

Bsn. *f*
stagger breathing

Cl. I *mf*
stagger breathing

Cl. II III *mf*

B. Cl. *f*

A. Sax. 1 2 *f*
cues Horn 3

T. Sax. *mp*

Bar. Sax. *f*

Hn. 1 3 *f*
a₂ broadly and without force

Hn. 2 4 *f*
a₂ broadly and without force

Tpt. 1 2 *f*
cues Horn 3

Tpt. 3 4

Tbn. 1 2 *f*
a₂

B. Tbn. *f*

Euph. *f*

Tba. *f*

D. B. *f*
F-A, Bb-c, f-e

Timp. *f*

I Glock. *f*

II Vib. *f*

III Perc. *f*
Bass Drum

IV T. Dr. *mp* (4) (8) *mf* W. Bl.

S. A. *mf*

T. B.

60

Picc. *mp*

Fl. 1 2

Ob. *mp* *mf*

Bsn. *cues Oboe*

Cl. I *mp* *mf*

Cl. II III *mp* *mf*

B. Cl. *mp* *mf*

A. Sax. 1 2 *mf*

T. Sax. *mf*

Bar. Sax.

Hn. 1 3 *a 2*

Hn. 2 4 *a 2*

Tpt. 1 2 *mp* *1. harmon mute* *cues Horn 3 & 4*

Tpt. 3 4

Tbn. 1 2 *mp* *f*

B. Tbn. *mp* *f*

Euph. *f* *f*

Tba. *mp* *f*

D. B.

Timp.

I Glock. *mp* *To Xyl.* *To Glock.*

II Vib. *mf* *To Perc.*

III Perc. *pp* *mf*

IV W. Bl. *To T. Dr.* *T. Dr.* *pp* *mf* (4)

C.

S. A.

T. B.

68

Picc. *mp* *p* Solo

Fl. 1 *f* *mp* *p*

Fl. 2

Ob.

Bsn.

Cl. I *f* *mp*

Cl. II *f*

Cl. III

B. Cl.

A. Sax. 1 *f* *p*

A. Sax. 2 *p*

T. Sax. *p*

Bar. Sax. *p*

Hn. 1 *a²*

Hn. 2 *a²*

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

D. B. *pizz.* *mf* A, c, eh, e

Timp. *p*

I Glock. *mp* Glock.

II Perc.

III Perc.

IV T. Dr. *p*

C. *mp* *p* Aaa

S. A.

T. B.

Picc. *f*
 Fl. 1 2
 Ob. *f*
 Bsn. *f*
 Cl. I *f*
 Cl. II III *f*
 B. Cl. *f* *mf* *mp*
 A. Sax. 1 2
 T. Sax. *mf*
 Bar. Sax. *f* *mf*
 Hn. 1 3 2 4 *mf*
 Tpt. 1 3 2 4 *p* *mf*
 Tbn. 1 2
 B. Tbn.
 Euph. *mf*
 Tba.
 D. B.
 Timp. *mp*
 I Vib.
 Perc.
 II Perc. *mp*
 III Perc. *mp*
 IV T. Dr. *mp*
 C. *mf*
 S. A. *mf*
 T. B. *mf*

senza sord.
1. p
2. p
1. mf
2. mf
Solo
eb-d,e-f
mp
mp
mp
mp
mf
mf
mf

a - - mi - ci - tia ni - hil a - - li - ud ni - si om - ni -
 - mi - ci - tia ni - hil a - - li - ud ni - si om - ni -
 - mi - - - - - mi - - - - - tia om - ni -
 - mi - - - - - ci - - - - - tia om - ni -
 om - ni -

87

91

Picc.

Fl. 1
2

Ob.

Bsn.

Cl. I
Cl. II
III

B. Cl.

A. Sax. 1
2

T. Sax.

Bar. Sax.

1
3
Hn.
2
4

1
3
Tpt.
2
4

1
2
Tbn.

B. Tbn.

Euph.

Tba.

D. B.

Timp.

I Vib.
mp

II Perc.

III Perc.

IV T. Dr.

C.

S. A.

T. B.

um di - vi - na - rum hu - ma - na - rum - que re - rum cum be - ne - vol - en - tia et
um di - vi - na - rum hu - ma - na - rum - que re - rum

um : : ma : : rum : : que cum be - ne - vol - en - tia et
um di - vi - na - rum hu ma - na - rum - que re - rum cum be - ne - vol - en - tia et

arco
f
A (G), Bb, d, f
f
To Xyl.
mf
p
f
mp

93

Picc.

Fl. 1
2

Ob.

Bsn

Cl. I

Cl. II
III

B. Cl.

A. Sax. 1
2

T. Sax.

Bar. Sax.

1
3
4
Hn

1
2
3
4
Tpt

1
2
Tbn

B. Tbn.

Euph.

Tba

D. B.

A-G

Timp.

I Xyl.

To Vib.

Vib.

II Perc.

III Perc.

IV T. Dr.

C.

S. A.

T. B.

ca - ri - ta - te con - sen - si - o cum be - ne - vo - len - ti - a et ca - ri - ta - te con - sen - si - o

ca - ri - ta - te con - sen - si - o cum be - ne - vo - len - ti - a et ca - ri - ta - te con - sen - si - o

ca - ri - ta - te con - sen - si - o cum be - ne - vo - len - ti - a et ca - ri - ta - te con - sen - si - o

mf *mp* *f* *mf* *f-eb* *mf* *cup mute* *mf* *cup mute* *mf* *cup mute*

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

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

100

Picc. *mf* *f* *ff* *f*

Fl. 1 *mf* *ff* *f*

Fl. 2 *mf* *ff* *f*

Ob. *mf* *ff* *f*

Bsn. *mf* *ff* *f*

Cl. I *mf* *ff* *f*

Cl. II *mf* *ff* *f*

Cl. III *mf* *ff* *f*

B. Cl. *mf* *ff* *f*

cues Horn 4

A. Sax. 1 *mf* *ff* *f* *mp*

A. Sax. 2 *mf* *ff* *f* *mf*

T. Sax. *mf* *ff* *f* *mf*

Bar. Sax. *mf* *ff* *f* *mf*

Hr. 1 *f* *ff* *f* *mp sub*

Hr. 2 *f* *ff* *f* *mp sub*

Hr. 3 *f* *ff* *f* *mp sub*

Hr. 4 *f* *ff* *f* *mp sub*

Tpt. 1 *f* *ff*

Tpt. 2 *f* *ff*

Tpt. 3 *f* *ff*

Tpt. 4 *f* *ff*

Tbn. 1 *f* *ff* *cues Horn 3 & 4*

Tbn. 2 *f* *ff*

B. Tbn. *f* *ff*

Euph. *f* *ff*

Tba. *f* *ff* *mf*

D. B. *ff*

Timp. *mp* *ff* *d-c*

I Xyl. *f* *To Tamb.*

II Vib. *f* *To Perc.*

III Perc. *Suspended Cymbal* *To T. Dr.*

IV W. Bl. *f*

C. *mf* *ff*

S. A. *mf* *ff*

T. B. *mf* *ff*

ca - ri - ta - - te

ca - ri - ta - - te

ca - ri - ta - - te

ca - ri - ta - - te

ca - ri - ta - - te

ca - ri - ta - - te

109

Picc.

Fl. 1
2

Ob.

Bsn

Cl. I
Cl. II
III

B. Cl.

A. Sax.
1
2

T. Sax.

Bar. Sax.

Horn
1
2
3
4

Tpt
1
2
3
4

Tbn. 1
2

B. Tbn.

Euph.

Tba

D. B.

Timp.

I Tamb.

II Perc.

III Perc.

IV T. Dr.

C.

S.
A.
T.

Vocals: S, A, T

Rehearsal Mark: 109

Page Number: 111

Page Number: 19

The musical score for page 20, starting at measure 116, is organized as follows:

- Woodwinds:** Piccolo, Flutes I & II, Oboe, Bassoon, Clarinets I & II, Bass Clarinet.
- Saxophones:** Alto Saxophone I & II, Tenor Saxophone, Baritone Saxophone.
- Brass:** Horns 1-4, Trumpets 1-4, Trombones 1-4, Euphonium, Tuba.
- Low Brass/Strings:** Double Bass.
- Percussion:** Timpani, I Tambourine, II Percussion, III Percussion, IV Tom-toms.
- Other:** Cello, Soprano, Alto, Tenor, Bass.

Key musical elements include a **f** (forte) dynamic starting at measure 116, a **ff** (fortissimo) dynamic at measure 117, and a **mp** (mezzo-piano) dynamic for the Trombone section at measure 118. The score also features various articulation marks such as accents and slurs across multiple staves.

130

Picc.
Fl. 1/2
Ob.
Bsn.
Cl. I
Cl. II/III
B. Cl.
A. Sax. 1/2
T. Sax.
Bar. Sax.
Hn. 1/3
Hn. 2/4
Tpt. 1/2
Tpt. 3/4
Tbn. 1/2
B. Tbn.
Euph.
Tba.
D. B.
Timp.
I Glock.
II Perc.
III Perc.
IV T. Dr.
C.
S.
A.
T.
B.

Measures 130-135 contain the following musical elements and markings:

- Woodwinds (Flute, Oboe, Clarinets, Bassoon, Saxophones): Feature complex rhythmic patterns with triplets and slurs. Dynamics include *f*, *mp*, and *decrease.*
- Brass (Trumpets, Trombones, Euphonium, Tuba, Double Bass): Provide harmonic support with rhythmic patterns. Dynamics include *f*, *mp*, and *p*.
- Percussion (Timpani, Snare Drum): Timpani has dynamic markings *p* and *ff*. Snare Drum (IV T. Dr.) has a *2* marking and a *decrease.* instruction.
- Other Instruments (Piccolo, Glockenspiel, Cymbals, Triangle, Gong): Remain silent or play simple rhythmic patterns.

Rehearsal marks: *a2* (measures 130-131), *a2* (measure 134).

137

139

Picc. *mf*

Fl. 1 *mf*

2 *mp*

Ob. *mp* *mf*

Bsn. *mp* *mf* *cues Oboe*

Cl. I *mp* *mp* *p* *tr* *p*

Cl. II *tr* *mp* *tr* *pp* *tr*

Cl. III *tr* *mp* *tr* *pp* *tr*

B. Cl. *mf* *pp* *tr* *mf*

A. Sax. 1 *mf* *pp* *tr*

2 *mf* *pp* *tr*

T. Sax. *mf* *pp* *tr*

Bar. Sax. *mp* *mf*

1 *mf*

3 *mf*

Hn. 2 *mf*

4 *mf*

1 *mp* *cup mute* *mp*

3 *mp* *cup mute* *mp*

2 *mf* *mp*

4 *mf* *mp*

Tbn. 1 *mf* *f*

2 *mf* *f*

Euph. *mf* *f*

Tba. *mf* *f*

D. B. *mf* *pizz.* *mp* *mf*

Timp. *A, c, d, f* *pp* *f* *pp* *f*

I Glock. *mf* *To Xyl.* *f* *Xyl.* *pp* *f*

II Perc. *Snare Drum* *ppp* *mp* *pp*

III Perc. *Suspended Cymbal* *mp* *f* *pp*

IV T. Dr. *pp* *pp* *mf*

C. *p stagger breathing*

S. *stagger breathing* *p* *Mmm*

A. *Mmm*

T. *Mmm*

B. *Mmm*

144

Picc.

Fl. 1
2

mf

tr

mp

tr

tr

tr

Ob.

pp

cues Oboe

Bsn.

Cl. I

mf

Cl. II
III

tr

B. Cl.

f

A. Sax. 1
2

tr

T. Sax.

mf

Bar. Sax.

f

1
3
Hn.

a₂ con sord.

mf

2
4

a₂ con sord

mf

1
3
Tpt.

f

2
4

a₂

mf

Tbn. 1
2

B. Tbn.

Euph.

Tba.

D. B.

f

Timp.

ff

pp To Vib.

I Xyl.

f

ff

Clash Cymbal

II Perc.

mf

Suspended Cymbal

p

Bass Drm

f

Large Gong

ff

III Perc.

IV T. Dr.

mp

f

C.

p

Mmm

S.

A.

T.
B.

151

Picc. *p cresc.*

Fl. 1 2 *cresc.*

Ob. *cresc.*

Bsn. *cresc.*

Cl. I *cresc.*

Cl. II III *cresc.*

B. Cl. *cresc.*

A. Sax. 1 2 *cresc.*

T. Sax. *cresc.*

Bar. Sax. *cresc.*

Hn. 1 3 2 4 *f*

Tpt. 1 2 3 4 *f cresc.*
mp 1. senza sord. *f* *f cresc.* 3. *senza sord.* *mf cresc.* senza sord.

Tbn. 1 2 *cresc.*

B. Tbn. *cresc.*

Euph. *cresc.*

Tba. *cresc.*

D. B. *arco*

Timp. *f mp ff* c-B

I Vib.

II Perc. Clash Cymbal

III Perc. Bass Drum *f* Suspended Cymbal *p f* Bass Drum *mp*

IV T. Dr. *mf cresc.* *f cresc.*

C. *f cresc.*

S. *f cresc.*

A. *f cresc.*

T. B. *f cresc.*

aaa

158 159

Picc. *f*

Fl. 1 2 *f*

Ob. *f*

Bsn. *ff*

Cl. I *f*

Cl. II *f*

B. Cl. *ff*

A. Sax. 1 2 *f*

T. Sax. *f*

Bar. Sax. *f*

Hn. 1 2 3 4

Tpt. 1 2 *mf* senza sord.

Tbn. 1 2 *ff*

B. Tbn. *ff*

Euph. *ff*

Tba. *ff*

D. B. *ff*

Timp. *f*

I Vib. *f*

II Perc. *ff*

III Perc. *ff*

IV T. Dr. *ff*

C. *f*

S. *ff*

A. *ff*

T. *ff*

B. *ff*

1. if no child choir: Solo

Mmm

The musical score is organized into systems for each instrument. The Piccolo part is a single staff. The Flute section includes Flute 1 and 2. The Woodwind section includes Oboe, Bassoon, Clarinet I, Clarinet II, Clarinet III, Bass Clarinet, Alto Saxophone 1 and 2, Tenor Saxophone, and Baritone Saxophone. The Horn section includes Horns 1, 2, 3, and 4. The Brass section includes Trumpets 1, 2, 3, and 4; Trombones 1, 2, 3, and 4; Euphonium; and Tuba. The Bass section includes Double Bass and Snare Drum. The Percussion section includes Vibraphone I and II, Percussion III, and Timpani. The strings section includes Cello and Bass. The score contains numerous dynamic markings such as *mp*, *mf*, *p*, and *pp*. Performance instructions include *Solo*, *senza sord.*, *cues Horn 3 & 4*, and *one player*. The Snare Drum part has a *pizz.* marking. The Vibraphone I part includes the instruction *To Glock.* The Percussion III part includes the instruction *Suspended Cymbal*.

Picc. *f*

1 Fl. *f*

2 Fl. *f*

Ob. *f*

Bsn. *f* broadly

Cl. I *f*

Cl. II *f*

Cl. III *f* broadly

B. Cl. *f* broadly

A. Sax. 1 *f* broadly

2 *f* broadly

T. Sax. *f* broadly

Bar. Sax. *f* broadly

1 Hn. *f* broadly

2 Hn. *f*

3 Hn. *f*

4 Hn. *f*

1 Tpt. *mp* harmon mute

2 Tpt. *mf* senza sord.

3 Tpt. *mf*

4 Tpt. *mf*

1 Tbn. *ff*

2 Tbn. *ff*

3 Tbn. *ff*

4 Tbn. *ff*

Euph. *ff*

Tba. *ff*

D. B. *f* *ff*

Timp. *ff* *f* *mf* *ff* A-G

I Glock. *f*

II Vib. *f*

III Perc. Bass Drum *f*

IV T. Dr. *f*

C. *f* *ff*

Aaa *f* *ff*

S. *f* *ff*

A. *f* *ff*

T. *f* *ff*

B. *f* *ff*

189

JSS

Picc. *f*

1 FL. *f*

2 FL. *f*

Ob. *f*

Bsn. *f*

Cl. I *f*

Cl. II *unis.*

Cl. III *ff*

B. Cl. *ff*

1 A. Sax. *f*

2 A. Sax. *f*

T. Sax. *f*

Bar. Sax. *ff*

1 Hn. *f*

2 Hn. *f*

3 Hn. *f*

4 Hn. *f*

1 Tpt. *f*

2 Tpt. *f*

3 Tpt. *f*

4 Tpt. *f*

1 Tbn. *f*

2 Tbn. *f*

B. Tbn. *f*

Euph. *f*

Tba. *f*

D. B. *f*

Timp. *f*

I Glock. *f*

II Vib. *f*

III Perc. *f*

IV T. Dr. *f*

C. *f*

S. A. *f*

T. B. *f*

To Xyl.

To Perc.

Ma - - - - - gna a mi - - - - - cia est

Ma - - - - - gna a mi - - - - - cia est

Ma - - - - - gna a mi - - - - - cia est

193

Picc. *f* *ff*

1 Fl. *ff*

2 Ob. *ff*

Bsn. *ff*

Cl. I *ff*

Cl. II *ff*

Cl. III *ff*

B. Cl. *ff*

1 A. Sax. *ff*

2 T. Sax. *ff*

Bar. Sax. *ff*

1 Hn. *a2* *ff*

2 Hn. *a2* *ff*

3 Tpt. *a2* *ff*

4 Tpt. *a2* *ff*

1 Tbn. *ff*

2 Tbn. *ff*

Euph. *ff*

Tba. *ff*

D. B. *ff*

Timp. *pp* *ff* G--A

II Perc. *p* *ff* Perc. Large Gong

III Perc. *f*

IV T. Dr. *f*

C. *f*

S. A. Ma - - - gnus Ma - - - gnus est. Qua qui - dem haud scio ex -

T. B. Ma - - - gnus Ma - - - gnus est. qua qui - dem haud scio an ex -

197

199

Picc.

Fl. 1
2

Ob.

Bsn
f *ff*

Cl. I
Cl. II
III
ff

B. Cl.

A. Sax. 1
2
ff

T. Sax.
f

Bar. Sax.
f

Hn. 1
3
2
4
ff *ff* *ff* *ff*
cues Horn 3

Tpt. 1
2
3
4
ff *ff* *ff* *ff*

Tbn. 1
2

B. Tbn.

Euph.

Tba.
f *ff*

D. B.
f *ff*

Timp.
f

I Xyl.

II Perc.

III Perc.
Bass Drum
ff

IV T. Dr.
ff (4)

C.

S.
A.
- cep - ta sa - pi - en - tia sa - pi - en - - tia sa - pi -
unis. *ff* *f* *ff*

T.
B.
- cep - ta sa - pi - en - tia sa - pi - en - - tia sa - pi -

205

Picc.
 Fl. 1
 2
 Ob.
 Bsn.
 Cl. I
 Cl. II
 III
 B. Cl.
 A. Sax. 1
 2
 T. Sax.
 Bar. Sax.

1
 3
 Hn.
 2
 4
 1
 2
 Tpt.
 3
 4
 Tbn. 1
 2
 B. Tbn.
 Euph.
 Tba.
 D. B.
 Timp.
 I Xyl.
 II Perc.
 III Perc.
 IV T. Dr.

C.
 S.
 A.
 T.
 B.

-en - ti - a ni - hil
 me - lius ho - mi - ni
 ho - mi - ni
 me - lius ho - mi - ni
 ho - mi - ni
 ho - mi - ni
 ho - mi - ni
 ho - mi - ni

211

Picc. *a*2

Fl. 1 2

Ob.

Bsn.

Cl. I

Cl. II III *unis.*

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

1 3 *a*2

Hn. 2 4 *a*2

1 2 *fff*

Tpt. 3 4 *fff*

1 2

Tbn. 3 4 *a*2

B. Tbn.

Euph.

Tba.

D. B.

Timp. *mf* *ff* *fff* Solo *p* *fff*

I Xyl. *fff*

II Perc. Clash Cymbal *fff*

III Perc. Bass Drum *fff*

IV T. Dr. *fff*

C. *fff*

S. A. *mf* me - lius ho - mi - ni sit a dis im - mor - ta - li - bus da - tum. *unis.*

A. *mf* me - lius ho - mi - ni sit sit a a dis dis im - mor - ta - li - bus da - tum. *unis.*

T. B. *fff* me - lius ho - mi - ni sit a dis im - mor - ta - li - bus da - tum.