

# The Riddle of the Sphinx

by  
**Aldo Rafael Forte**

Complete Band Instrumentation

**1 - Full Score**  
**1 - Piccolo**  
**3 - Flute 1 (Solo)**  
**3 - Flute 2**  
**1 - Oboe 1**  
**1 - Oboe 2**  
**1 - E<sup>b</sup> Clarinet**  
**3 - B<sup>b</sup> Clarinet 1**  
**4 - B<sup>b</sup> Clarinet 2**  
**4 - B<sup>b</sup> Clarinet 3**  
**3 - B<sup>b</sup> Bass Clarinet**  
**2 - Bassoons 1 & 2**  
**2 - E<sup>b</sup> Alto Saxophone 1**

**2 - E<sup>b</sup> Alto Saxophone 2**  
**2 - B<sup>b</sup> Tenor Saxophone**  
**1 - E<sup>b</sup> Baritone Saxophone**  
**2 - B<sup>b</sup> Trumpet 1**  
**2 - B<sup>b</sup> Trumpet 2**  
**2 - B<sup>b</sup> Trumpet 3**  
**2 - B<sup>b</sup> Trumpet 4**  
**2 - F Horns 1 & 2**  
**2 - F Horns 3 & 4**  
**2 - Trombone 1**  
**2 - Trombone 2**  
**2 - Trombone 3**  
**1 - Bass Trombone**

**2 - Euphonium B.C.**  
**2 - Euphonium T.C.**  
**5 - Tuba**  
**1 - String Bass**  
**1 - Timpani**  
**4 - Percussion 1**  
Glockenspiel, Vibraphone, Xylophone,  
Tambourine, Chimes  
**3 - Percussion 2**  
Suspended Cymbal, Bass Drum, Tambourine,  
Temple Blocks [5], Xylophone, Gong  
**3 - Percussion 3**  
Tom Toms [4], Triangle, Gong,  
Suspended Cymbal  
**2 - Percussion 4**  
Snare Drum, Crash Cymbals

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## About the music - - -

**The Riddle of the Sphinx** was commissioned by **H. Dwight Satterwhite** and **The University of Georgia Wind Symphony** in 1998. The composition is dedicated to Dr. Satterwhite and his superb ensemble. The group recorded the work in March 1998 and gave the world premiere performance of the piece on March 3, 1998.

**The Riddle of the Sphinx** is a tone poem for band describing the three ages of man. It takes its cue from the well known tale of Oedipus and the Sphinx. During the time of Oedipus, the ancient Greek city of Thebes was guarded by a Sphinx. The Sphinx would kill any traveler who could not correctly answer her riddle. The Sphinx would ask: "What animal walks on four legs in the morning, two legs at noon, and three legs in the evening?". The correct reply is "Man in the three ages of his life."

The composition is scored for standard modern American concert band instrumentation and is approximately thirteen minutes in length.

**The Riddle of the Sphinx** begins with INTRODUCTION - DAWN OF LIFE. The material stated in this section (bars 1-19) forms the basis for the entire work. Of particular importance are the gradually descending sustained tones Bb, Ab, Gb, Db, followed by an ascending Eb as well as the ascending motif of F, C, and Eb. Three solo instruments (piccolo, flute, and alto sax) intone rather frenetic and jerky short motifs symbolizing the movements of a human fetus. Gradually the movements become more profound and involve the entire ensemble.

LIFE is announced by triumphant horn calls (bar 21) over a cacophony of percussion. This is contrasted by a tense polytonal section (bars 29-34) signifying the trials and tribulations which will face all human beings after life begins.

A short timpani solo (bar 34) gives way to THE SPHINX music. A theme in low hollow open fifths (bar 38) portrays this archaic being while the modal music which follows (bar 48) is indicative of the ominous nature of the Sphinx. An incessantly repeated polychord on an active rhythm (bar 57) becomes the transitional chord to the first of the three ages of man. After a complete break, we arrive at CHILDHOOD (bar 60).

CHILDHOOD is largely about the playfulness and unpredictability of this first age of man. This section is lightly scored and features exposed solo work for various instruments. We even hear the vibes (bar 84) "posing" as a music box putting a child to sleep. Tritones symbolize the mischievous nature of kids. Later the solo oboe (bar 115) intones the "love theme" over the motif of the Sphinx. The music builds in excitement with an accelerando (bar 151) and we are led to the second age of man.

ADULTHOOD (bar 158) is the fast section of the work. This energetic music symbolizes the fast paced "hustle and bustle" of man in the years of adulthood. This section is largely built on the eighth note ostinato of Bbs and Abs which sets the pace at the beginning of the section (bar 158), an idea which was briefly stated in the introduction of the work (bars 18 and 19). Temple blocks imitate the sound of a clock ticking away the minutes as man works to meet daily deadlines. After another brief timpani solo (bar 214), the tense polytonal music of the introduction returns once again (bar 224) to symbolize the struggles and obstacles faced in adulthood. The incessantly and actively repeated "transitional" polychord of the introduction is heard once again and this section ends in a powerful tutti under a fermata.

THE TWILIGHT YEARS (bar 238) is bold and majestic, symbolizing the wisdom of the elders. It contrasts a heroic melody, first intoned by the horns, with triplet fanfares for the brass. This mood is briefly interrupted by an oboe solo (bar 256) symbolizing the "nostalgia" for days of long ago. The "wisdom" music returns once again in a highly dramatic setting (bar 269).

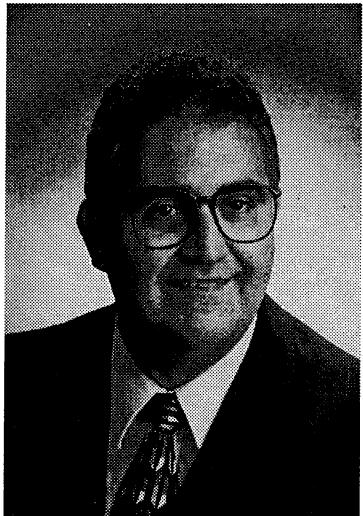
Suddenly the volume is reduced to a whisper and the three soloists of the introduction return as the "elders" begin "reverting" to their childhood ways (bar 277). The soloists are eventually accompanied by the Sphinx music (bar 283). A loud Bb (bar 289) gradually diminishes in volume and afterward the solo oboe once again intones the primary motif of the work (bar 295). Soft and solemn "funeral fanfares" (bar 296) signal the end of earthly life. However, soon there is "light" again. The music grows in volume (bar 300) as a brisk and jubilant Coda (bar 304) joyously recalls the themes of the work. Oedipus correctly answers the riddle and after one final brass statement of the Sphinx motif (bar 339), the work ends with the self destruction of the Sphinx in an "explosion" of gong and cymbals.

Just as man goes through dramatic and contrasting changes in one lifetime, so does the music of THE RIDDLE OF THE SPHINX encompass a wide variety of styles and transformations.

**GRATEFUL ACKNOWLEDGMENTS:** To H. Dwight Satterwhite and his wonderful ensemble for giving me this fantastic opportunity and for making this work come to life in such a superb musical way; to my parents Aldo and Maria Forte for all their support and all that they did during my formative years to create a positive environment in which I could grow as a musician; to Dr. Satterwhite himself who, as my junior high school band director, gave me a terrific musical education; to my brother Carlos Forte for introducing me to the story of Oedipus and the Sphinx; to Jack Robbins and Robbins Music Center of Huntsville, Alabama for their generosity in providing me with a piano during my holidays; to Tom Godfrey for his superb engraving of the composition; and to the poet Carolyn Ruth Moser for "being there" to experience the creation of this work and for suggesting the "explosion" of the Sphinx.

Aldo Rafael Forte - February 1998

## About the composer - - -



**Aldo Rafael Forte** is Composer/Arranger with the United States Air Force Heritage of America Band at Langley AFB, Virginia, and Adjunct Professor of Composition at Christopher Newport University in Newport News, Virginia.

Born in Havana, Cuba, Forte came to the United States at the age of nine. He was exposed to music at an early age by his father, a professor of mathematics and amateur classical guitarist and guitar maker. The composer spent his formative years in Huntsville, Alabama.

Forte has studied composition with Ross Lee Finney, William Presser, and Robert Jager. He holds music degrees from Tennessee Technological University and the University of Southern Mississippi.

Forte has composed a variety of works ranging from chamber pieces to major compositions for band and orchestra. He has received composition fellowships from the Cintas Foundation and the Alabama State Council on the Arts as well as commissions from such groups as the Southwest German Radio Orchestra, the premier tuba ensemble Symphonica, and various university bands and ensembles. His works have been performed and recorded by such diverse groups as the Alabama Symphony Orchestra, the Southwest German Radio Orchestra, the Filharmonie Bohuslav Martinu Orchestra of the Czech Republic, and by various universities and professional bands including those of The University of Georgia, Indiana University of Pennsylvania, The University of North Texas, Kansas State University, the Mobile Symphonic Pops Band, the USAF Heritage of America Band, and "The President's Own" United States Marine Band, among others. His music has been heard at such places as Carnegie Recital Hall in New York City, the J.F.K. Center for the Performing Arts in Washington, DC, and at numerous music conventions including MEA conventions in Kansas, Maryland, and Virginia, and the Mid-West International Band and Orchestra Clinic in Chicago, Illinois. In 1999 his music was performed by All-State Bands in Texas, Tennessee, and New Jersey.

Forte is a member of ASCAP and is the recipient of several ASCAP Special Awards. His music is recorded on Mark Records, Bayer Records (Qualiton Imports), and Klavier Records, and others. Among the publishers of his music are TRN, Ludwig, Kjos, and Masters Music Publications.

To H. Dwight Satterwhite and the University of Georgia Wind Symphony

# The Riddle of the Sphinx

(Ages of Man)

Aldo Rafael Forte (ASCAP)

**Introduction-Dawn of Life**

Slowly, without pulse  $J=72$

**Piccolo**

**Solo Flute (1)**

**Flutes** 1, 2

**Oboes** 1, 2

**E♭ Clarinet** 1, 2

**B♭ Clarinets** 1, 2, 3

**B♭ Bass Clarinet**

**Bassoons** 1, 2

**E♭ Alto Saxophones** 1, 2

**B♭ Tenor Saxophone**

**E♭ Baritone Saxophone**

**B♭ Trumpets** 1, 2, 3, 4

**F Horns** 1, 2

**Trombones** 1, 2, 3

**Bass**

**Euphonium**

**Tuba**

**String Bass**

**Timpani**

**Percussion** 1, 2, 3, 4

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12

Picc.

Solo Fl. (1)

Fls. 1

Fls. 2

Obs. 1

Obs. 2

E♭ Cl. 1

B♭ Cls. 2

B♭ Cls. 3

B♭ Bs. Cl.

Bssns. 1

Bssns. 2

E♭ Alto Sxs. 1

E♭ Alto Sxs. 2

B♭ Ten. Sx.

E♭ Bar. Sx.

B♭ Tpts. 1

B♭ Tpts. 2

B♭ Tpts. 3

B♭ Tpts. 4

F Hns. 1

F Hns. 2

F Hns. 3

F Hns. 4

Trbs. 1

Trbs. 2

Trbs. 3

Bs.

Euph.

Tuba

Bass

Timp. 1

Timp. 2

Perc. 3

Perc. 4

<http://turnmusic.com>

12

12

12



*Life*

A Tempo J=72

21

Picc.

Fls.

Obs.

E♭ Cl.

B♭ Cls.

B♭ Bs. Cl.

Bssns.

E♭ Alto Sxs.

B♭ Ten. Sx.

E♭ Bar. Sx.

A Tempo J=72

21

## A Tempo J=72

21

Picc.

Fls.

Obs.

E♭ Cl.

B♭ Cls.

B♭ Bs. Cl.

Bsns.

E♭ Alto Sxs.

B♭ Ten. Sx.

E♭ Bar. Sx.

B♭ Tpts.

F Hns.

Trbs.

Bs.

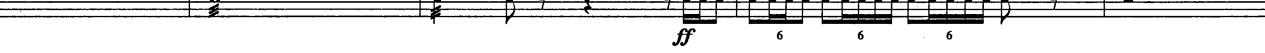
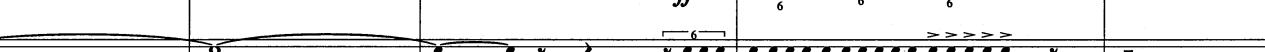
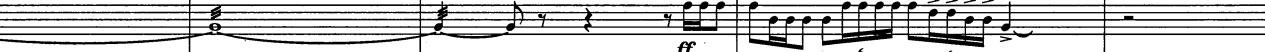
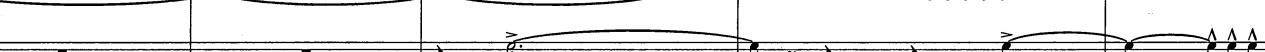
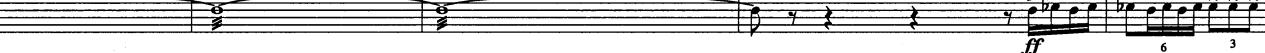
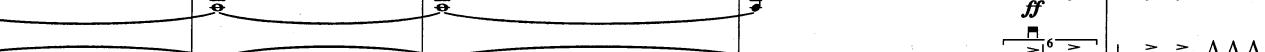
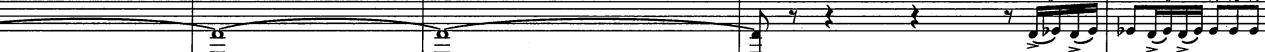
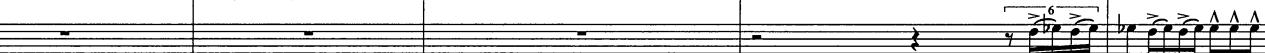
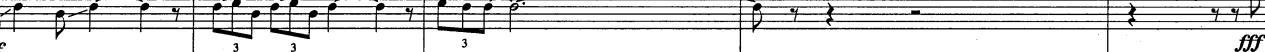
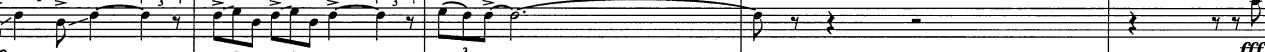
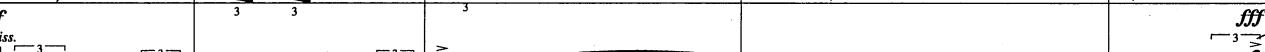
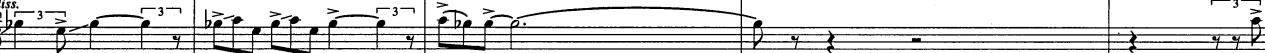
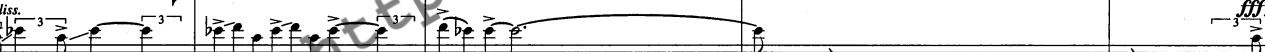
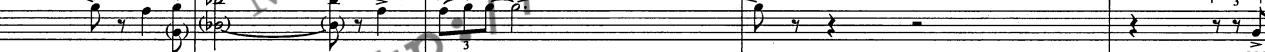
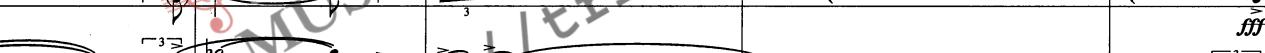
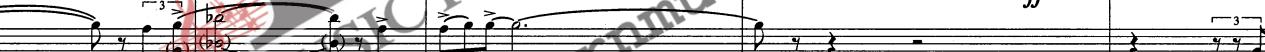
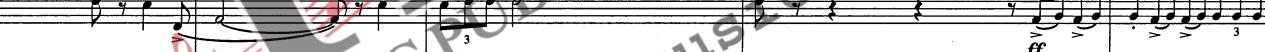
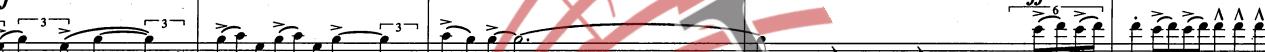
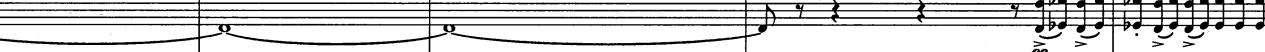
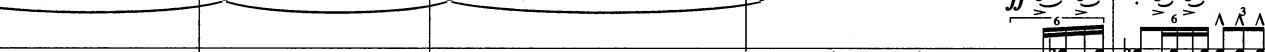
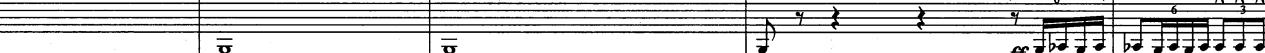
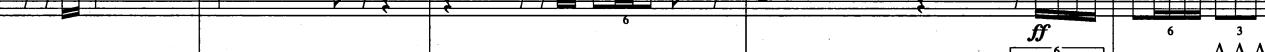
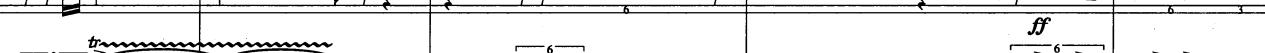
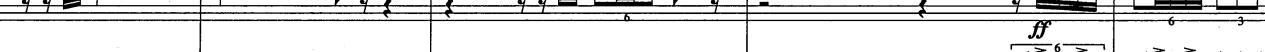
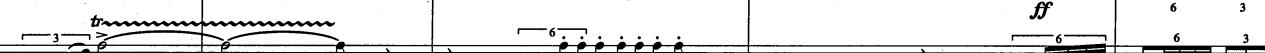
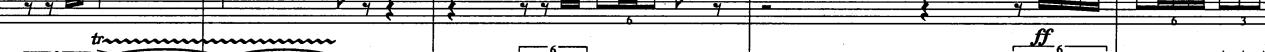
Euph.

Tuba

Bass

Timp.

Perc.





*The Sphinx*  
38 Pressing forward

(3+2)

Picc.

Fls.

Obs.

E Cl.

B♭ Cls.

B♭ Bs. Cl.

Bsns.

E♭ Alto Sxs.

B♭ Ten. Sx.

E♭ Bar. Sx.

38 Pressing forward

(3+2)

B♭ Tpts.

F Hns.

Trbs.

Bs.

Euph.

Tuba

Bass

38 Pressing forward

(3+2)

Tim.

Perc.

35

*Glock.*

(T.T.)

(S.D.)

ff

mf

f

mf

f

mf



Picc.

Fls.

Okta

E. Cl.

B<sub>b</sub> Cls.

B | B | C1

B<sup>b</sup> Ten. Sx.

Funk

Tubo

Bass

Perc.

48

48

48

## **Xylo.**

---

7

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Picc.

Fls.

Obs.

E♭ Cl.

B♭ Cls.

B♭ Bs. Cl.

Bsns.

E♭ Alto Sxs.

B♭ Ten. Sx.

E♭ Bar. Sx.

B♭ Tpts.

F Hns.

Trbs.

Bs.

Euph.

Tuba

Bass

Timp.

Perc.

49

Picc.

Fls.

Obs.

E♭ Cl.

B♭ Cls.

B♭ Bs. Cl.

Bssns.

E♭ Alto Sxs.

B♭ Ten. Sx.

E♭ Bar. Sx.

B♭ Tpts.

F Hns.

Trbs.

Bs.

Euph.

Tuba

Bass

Timp.

Perc.

54

*"What animal walks on four legs in the morning?"  
The playfulness and unpredictability of Childhood*

15

60 Playful  $\text{J}=90$

Picc.

Fls. 1

Fls. 2

Obs. 1

Obs. 2

E♭ Cl.

B♭ Cls. 1

B♭ Cls. 2

B♭ Cls. 3

B♭ Bs. Cl.

Bssns. 1

Bssns. 2

E♭ Alto Sxs. 1

E♭ Alto Sxs. 2

B♭ Ten. Sx.

E♭ Bar. Sx.

*soli a2*

*mp*

*mp*

*mp*

*f*

*a2*

*mf*

*ff*

*Bsn. 1 cue*

*f*

*Bsn. cue*

*mf*

*ff*

60 Playful  $\text{J}=90$

B♭ Tpts. 1

B♭ Tpts. 2

B♭ Tpts. 3

B♭ Tpts. 4

F Hns. 1

F Hns. 2

F Hns. 3

F Hns. 4

Trbs. 1

Trbs. 2

Trbs. 3

Bs. 1

Euph. 1

Tuba 1

Bass 1

*mf*

*mf*

*mf*

*mf*

*st. mute*

*f*

*sfz ff*

*ff*

*Bsn. cue*

*mf*

*ff*

60 Playful  $\text{J}=90$

Tim. 1

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vibes

*ff*

*B.D. solo*

*mf*

*Tri.*

*T.T. mf*

*S.D. snare off*

*f*

60

Picc.

1

Fls.

2

Obs.

1

E♭ Cl.

1

B♭ Cls.

2

3

B♭ Bs. Cl.

Bsns.

1

2

1

E♭ Alto Sxs.

2

B♭ Ten. Sx.

E♭ Bar. Sx.



B♭ Tpts.

1

2

3

4

F Hns.

1

2

3

4

st. mute

1

2

3

4

Trbs.

1

2

3

4

st. mute

1

2

3

4

st. mute

Bs.

Euph.

Tuba

Bass



Timp.

1

(Vibes)

2

(B.D.)

3

4

(S.D.)

snares on

p

Picc.

Fls.

Obs.

E♭ Cl.

B♭ Cls.

B♭ Bs. Cl.

Bssns.

E♭ Alto Sxs.

B♭ Ten. Sx.

E♭ Bar. Sx.

B♭ Tpts.

F Hns.

Trbs.

Bs.

Euph.

Tuba

Bass

Timp.

Perc.

76 cresc.

*Tamb.*

*p*

(T.T.)

*mf*

*f*

*Tri.*

*T.T. mf*

*snares off*

*mf*

88

Picc.

Fls. 1

Fls. 2

Obs. 1

Obs. 2

E♭ Cl.

B♭ Cls. 1

B♭ Cls. 2

B♭ Cls. 3

B♭ Bs. Cl.

Bssns. 1

Bssns. 2

E♭ Alto Sxs. 1

E♭ Alto Sxs. 2

B♭ Ten. Sx.

E♭ Bar. Sx.

88

B♭ Tpts.

F Hns.

Trbs.

Bs.

Euph.

Tuba

Bass

88

Musical score for Timpani and Percussion parts. The score consists of two systems of four staves each. The top system is for Timpani (Timp.) and the bottom system is for Percussion (Perc.). Each staff has a key signature of one sharp (F#) and a common time signature. The first system shows the Vibes (Vib.) in measure 1, and the Tri. (Triangle) and T.T. (Tom-Tom) in measure 2. The second system shows the S.D. (Snare Drum) in measure 4.

Picc.

1 Fls.

2 Obs.

E♭ Cl.

B♭ Cls.

B♭ Bs. Cl.

Bsns.

E♭ Alto Sxs.

B♭ Ten. Sx.

E♭ Bar. Sx.

B♭ Tpts.

F Hns.

Trbs.

Bs.

Euph.

Tuba

Bass

Timp.

Perc.

Picc.

1

Fls.

2

Obs.

1

E♭ Cl.

2

B♭ Cls.

1

2

3

B♭ Bs. Cl.

1

2

Bssns.

1

2

E♭ Alto Sxs.

1

2

B♭ Ten. Sx.

1

E♭ Bar. Sx.

B♭ Tpts.

1

2

3

4

F Hns.

1

2

3

4

1

2

Trbs.

3

Bs.

Euph.

Tuba

Bass

Timp.

1

(Vibes)

2

Perc.

3

(T.T.) *mf*

4

(S.D.)  
(snare off)

115

Picc.

Fls.

Obs.

E♭ Cl.

B♭ Cls.

B♭ Bs. Cl.

Bsns.

E♭ Alto Sxs.

B♭ Ten. Sx.

E♭ Bar. Sx.

**115**

B♭ Tpts.

F Hns.

Trbs.

Bs.

Euph.

Tuba

Bass

**115**

Timp.

Perc.

Picc.

1

2

Obs.

1

2

Eb Cl.

1

Bb Cls.

2

3

Bb Bs. Cl.

sotto voce

3

mp

sotto voce

3

p

mp

3

mp

dim.

Bsns.

1

2

1

2

Eb Alto Sxs.

1

2

sotto voce

3

mp

1

2

Bb Ten. Sx.

1

2

sotto voce

3

mp

p

mp

3

mp

dim.

Eb Bar. Sx.

Bb Tpts.

1

2

3

4

1

2

a2

3

mp

sotto voce

a2

3

p

mp

3

mp

dim.

F Hns.

3

4

1

2

3

4

1

2

Trbs.

3

1

2

3

1

2

4

1

2

3

4

Bs.

Euph.

Tuba

Bass

Timp.

1

2

3

4

(Gong)

mf

Picc.

Fls. 1

Fls. 2

Obs. 1

Obs. 2

E♭ Cl.

B♭ Cls. 1

B♭ Cls. 2

B♭ Cls. 3

B♭ Bs. Cl.

Bssns. 1

Bssns. 2

E♭ Alto Sxs. 1

E♭ Alto Sxs. 2

B♭ Ten. Sx.

E♭ Bar. Sx.

B♭ Tpts. 1

B♭ Tpts. 2

B♭ Tpts. 3

B♭ Tpts. 4

F Hns. 1

F Hns. 2

F Hns. 3

F Hns. 4

Trbs. 1

Trbs. 2

Trbs. 3

Bs. 1

Bs. 2

Euph.

Tuba

Bass

Timp. 1

Perc. 1

Perc. 2

Perc. 3

Perc. 4

126

**Suddenly emphatic (same tempo)**

d=90

Picc.

Fls.

Obs.

E♭ Cl.

B♭ Cls.

B♭ Bs. Cl.

Bssns.

E♭ Alto Sxs.

B♭ Ten. Sx.

E♭ Bar. Sx.

### **Suddenly emphatic (same tempo)**

d=90

*d=90*

B♭ Tpts.

F Hns.

Trbs.

Bs.

Euph.

Tuba

Bass

**Suddenly emphatic (same tempo)**

d=90

**Tempo:** 90

**Tim.**

**Perc.**

**1**

**2**

**3**

**4**

**S.D.  
snare on**

**mf**

**sfz mf**

135



Picc.

Molto accel.

"What animal walks on two legs at midday?"  
**156** The hustle and bustle and the struggles of Adulthood  
 Brisk  $\text{J}=168$

Fls.

Obs.

E♭ Cl.

B♭ Cls.

B♭ Bs. Cl.

Bsns.

E♭ Alto Sxs.

B♭ Ten. Sx.

E♭ Bar. Sx.

Molto accel.

**156** Brisk  $\text{J}=168$ 

B♭ Tpts.

F Hns.

Trbs.

Bs.

Euph.

Tuba

Bass

Timp.

Perc.

153

Molto accel.

**156** Brisk  $\text{J}=168$

Picc.

Fls.

Obs.

E♭ Cl.

B♭ Cls.

B♭ Bs. Cl.

Bsns.

E♭ Alto Sxs.

B♭ Ten. Sx.

E♭ Bar. Sx.

**162**

B♭ Tpts.

F Hns.

Trbs.

Bs.

Euph.

Tuba

Bass

**162**

Timp.

Perc.

**162**

**162**

**162**

*snares off*

*fz mf < f*

161

Picc.

F1s.

Obs.

E. Cl.

B<sup>b</sup> Cls.

B<sub>b</sub>, B<sub>f</sub>, C

## Bsns.

E♭ Bar. Sx.

Bh Tnts

FHps

Trbs

Environ

1654

10

173

183

173

173

173

Xylo.

Temple Blocks (5)

(S.D.) snare on

(one player)  
T.T. Sus. Cym.

Tamb.

169

Picc.

Fls. 1

Fls. 2

Obs. 1

Obs. 2

E♭ Cl. 1

E♭ Cl. 2

B♭ Cls. 2

B♭ Cls. 3

B♭ Bs. Cl.

Bssns. 1

Bssns. 2

E♭ Alto Sxs. 1

E♭ Alto Sxs. 2

B♭ Ten. Sx.

E♭ Bar. Sx.

Measure 177: Picc., Fls., Obs., E♭ Cl., B♭ Cls., B♭ Bs. Cl., Bssns., E♭ Alto Sxs., B♭ Ten. Sx., E♭ Bar. Sx. play eighth-note patterns. B♭ Tpts., F Hns., Trbs., Bs., Euph., Tuba, Bass, Timp., and Perc. rest.

Measure 178: Picc., Fls., Obs., E♭ Cl., B♭ Cls., B♭ Bs. Cl., Bssns., E♭ Alto Sxs., B♭ Ten. Sx., E♭ Bar. Sx., B♭ Tpts., F Hns., Trbs., Bs., Euph., Tuba, Bass, Timp., and Perc. play eighth-note patterns. Bssns. 1 and 2 play eighth-note patterns.

Measure 179: Picc., Fls., Obs., E♭ Cl., B♭ Cls., B♭ Bs. Cl., Bssns., E♭ Alto Sxs., B♭ Ten. Sx., E♭ Bar. Sx., B♭ Tpts., F Hns., Trbs., Bs., Euph., Tuba, Bass, Timp., and Perc. play eighth-note patterns. Bssns. 1 and 2 play eighth-note patterns.

Measure 180: Picc., Fls., Obs., E♭ Cl., B♭ Cls., B♭ Bs. Cl., Bssns., E♭ Alto Sxs., B♭ Ten. Sx., E♭ Bar. Sx., B♭ Tpts., F Hns., Trbs., Bs., Euph., Tuba, Bass, Timp., and Perc. play eighth-note patterns. Bssns. 1 and 2 play eighth-note patterns.

Measure 181: Picc., Fls., Obs., E♭ Cl., B♭ Cls., B♭ Bs. Cl., Bssns., E♭ Alto Sxs., B♭ Ten. Sx., E♭ Bar. Sx., B♭ Tpts., F Hns., Trbs., Bs., Euph., Tuba, Bass, Timp., and Perc. play eighth-note patterns. Bssns. 1 and 2 play eighth-note patterns.

Measure 182: Picc., Fls., Obs., E♭ Cl., B♭ Cls., B♭ Bs. Cl., Bssns., E♭ Alto Sxs., B♭ Ten. Sx., E♭ Bar. Sx., B♭ Tpts., F Hns., Trbs., Bs., Euph., Tuba, Bass, Timp., and Perc. play eighth-note patterns. Bssns. 1 and 2 play eighth-note patterns.

Measure 183: Picc., Fls., Obs., E♭ Cl., B♭ Cls., B♭ Bs. Cl., Bssns., E♭ Alto Sxs., B♭ Ten. Sx., E♭ Bar. Sx., B♭ Tpts., F Hns., Trbs., Bs., Euph., Tuba, Bass, Timp., and Perc. play eighth-note patterns. Bssns. 1 and 2 play eighth-note patterns.

183

B♭ Tpts. 1

B♭ Tpts. 2

B♭ Tpts. 3

B♭ Tpts. 4

F Hns. 1

F Hns. 2

F Hns. 3

F Hns. 4

Trbs. 1

Trbs. 2

Trbs. 3

Bs. 1

Bs. 2

Euph.

Tuba

Bass

Measure 177: B♭ Tpts. 1 and 2 play eighth-note patterns. F Hns. 1 and 2 play eighth-note patterns. Trbs. 1 and 2 play eighth-note patterns. Bs. 1 and 2 play eighth-note patterns. Euph., Tuba, and Bass rest.

Measure 178: B♭ Tpts. 1 and 2 play eighth-note patterns. F Hns. 1 and 2 play eighth-note patterns. Trbs. 1 and 2 play eighth-note patterns. Bs. 1 and 2 play eighth-note patterns. Euph., Tuba, and Bass rest.

Measure 179: B♭ Tpts. 1 and 2 play eighth-note patterns. F Hns. 1 and 2 play eighth-note patterns. Trbs. 1 and 2 play eighth-note patterns. Bs. 1 and 2 play eighth-note patterns. Euph., Tuba, and Bass rest.

Measure 180: B♭ Tpts. 1 and 2 play eighth-note patterns. F Hns. 1 and 2 play eighth-note patterns. Trbs. 1 and 2 play eighth-note patterns. Bs. 1 and 2 play eighth-note patterns. Euph., Tuba, and Bass rest.

Measure 181: B♭ Tpts. 1 and 2 play eighth-note patterns. F Hns. 1 and 2 play eighth-note patterns. Trbs. 1 and 2 play eighth-note patterns. Bs. 1 and 2 play eighth-note patterns. Euph., Tuba, and Bass rest.

Measure 182: B♭ Tpts. 1 and 2 play eighth-note patterns. F Hns. 1 and 2 play eighth-note patterns. Trbs. 1 and 2 play eighth-note patterns. Bs. 1 and 2 play eighth-note patterns. Euph., Tuba, and Bass rest.

Measure 183: B♭ Tpts. 1 and 2 play eighth-note patterns. F Hns. 1 and 2 play eighth-note patterns. Trbs. 1 and 2 play eighth-note patterns. Bs. 1 and 2 play eighth-note patterns. Euph., Tuba, and Bass rest.

183

Timp. 1

Timp. 2

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Measure 177: Timp. 1 and 2 play eighth-note patterns. Perc. 1 and 2 play eighth-note patterns.

Measure 178: Timp. 1 and 2 play eighth-note patterns. Perc. 1 and 2 play eighth-note patterns.

Measure 179: Timp. 1 and 2 play eighth-note patterns. Perc. 1 and 2 play eighth-note patterns.

Measure 180: Timp. 1 and 2 play eighth-note patterns. Perc. 1 and 2 play eighth-note patterns.

Measure 181: Timp. 1 and 2 play eighth-note patterns. Perc. 1 and 2 play eighth-note patterns.

Measure 182: Timp. 1 and 2 play eighth-note patterns. Perc. 1 and 2 play eighth-note patterns.

Measure 183: Timp. 1 and 2 play eighth-note patterns. Perc. 1 and 2 play eighth-note patterns.

Picc.

Els

PbCl<sub>2</sub>

B♭ Bs. Cl.

Bssns.

E♭ Alto Sxs.

Pb-Ten-Su

E<sup>b</sup> Bar. Sx

B1 T 4

F Hns.

Trbs

Euph.

## Tuba

10

Perc.

A page from a musical score, likely for orchestra or band, featuring two systems of music. The top system consists of ten staves, primarily treble clef, with dynamic markings such as fortissimo (ff), piano (f), sforzando (sfz), and double forte (ff). The bottom system continues with ten staves, including parts for Xylo., Tamb., Sus. Cym., and S.D. The score is marked with a large red 'X' and a watermark for Kendor Music.

Picc.

Fls.

Obs.

E♭ Cl.

B♭ Cls.

B♭ Bs. Cl.

Bssns.

E♭ Alto Sxs.

B♭ Ten. Sx.

E♭ Bar. Sx.

**194**

B♭ Tpts.

F Hns.

Trbs.

Bs.

Euph.

Tuba

Bass

**194**

Timp.

Perc.

**194**

193

194

202

Picc.

Fls. 1, 2

Obs. 1, 2

E♭ Cl. 1

B♭ Cls. 1, 2, 3

B♭ Bs. Cl.

Bssns. 1, 2

E♭ Alto Sxs. 1, 2

B♭ Ten. Sx.

E♭ Bar. Sx.

202

B♭ Tpts. 1, 2, 3, 4

F Hns. 1, 2, 3, 4

Trbs. 1, 2, 3

Bs. 1, 2

Euph.

Tuba

Bass

202

Timp. 1, 2, 3, 4

Perc. (Xylo.) (Tamb.) (T.T.) (S.D.)

Picc.

214

Musical score page 214. The score includes parts for Picc., Fls., Obs., E♭ Cl., B♭ Cls., B♭ Bs. Cl., Bssns., E♭ Alto Sxs., B♭ Ten. Sx., E♭ Bar. Sx., B♭ Tpts., F Hns., Trbs., Bs., Euph., Tuba, Bass, Timp., and Perc. The music consists of multiple staves with various dynamics and articulations. A large red diagonal watermark reading "J.W. MUSIC PUBLISHER, INC." and "http://tinytuttmusic.com" is overlaid across the page.

B♭ Tpts.

F Hns.

Trbs.

Euph.

Tuba

Bass

Timp.

Perc.

214

Continuation of the musical score from page 214. The score includes parts for B♭ Tpts., F Hns., Trbs., Bs., Euph., Tuba, Bass, Timp., and Perc. The music continues with various staves and dynamics, including a dynamic marking "tutti" for the brass section.

214

solo

Final part of the musical score, showing parts for Timp. and Perc. The percussion part features a dynamic marking "sfz f < ff" at the end.

224

picc.

Fls.

Obs.

E♭ Cl.

B♭ Cls.

B♭ Bs. Cl.

Bssns.

E♭ Alto Sxs.

B♭ Ten. Sx.

E♭ Bar. Sx.

224

24

B♭ Tpts. 1 2 3 4

F Hns. 1 2 3 4

Trbs. 1 2 3

Bs.

Euph.

Tuba

Bass

http://tramusic.com

224

224

**Tim.**

Picc.

Fls.

Obs.

E♭ Cl.

B♭ Cls.

B♭ Bs. Cl.

Bsns.

E♭ Alto Sxs.

B♭ Ten. Sx.

E♭ Bar. Sx.

B♭ Tpts.

F Hns.

Trbs.

Bs.

Euph.

Tuba

Bass

Timp.

Perc.

225

"What animal walks on three legs in the evening?"  
The wisdom and nostalgia of The Twilight Years

Picc.

**Accel.** **lunga** **238** Bold and majestic **J=78**

1  
Fls.  
2  
Obs.  
E♭ Cl.  
1  
B♭ Cls.  
2  
3  
B♭ Bs. Cl.  
1  
Bssns.  
2  
E♭ Alto Sxs.  
1  
B♭ Ten. Sx.  
E♭ Bar. Sx.  
B♭ Tpts.  
1  
2  
3  
4  
F Hns.  
1  
2  
3  
4  
Trbs.  
1  
2  
3  
Bs.  
Euph.  
Tuba  
Bass  
Timp.  
1  
Perc.  
2  
3  
4

Accel. **lunga** **238** Bold and majestic **J=78**

Accel. **lunga** **238** Bold and majestic **J=78**

Accel. **lunga** **238** Bold and majestic **J=78**

233 **sfp** **cresc.** **mp** **mf** **f** **ff** **fff**



**246**

Picc.

Fls. 1

Fls. 2

Obs. 1

Obs. 2

E♭ Cl. 1

E♭ Cl. 2

B♭ Cls. 2

B♭ Cls. 3

B♭ Bs. Cl.

Bssns. 1

Bssns. 2

E♭ Alto Sxs. 1

E♭ Alto Sxs. 2

B♭ Ten. Sx.

E♭ Bar. Sx.

**246**

B♭ Tpts. 1

B♭ Tpts. 2

B♭ Tpts. 3

B♭ Tpts. 4

F Hns. 1

F Hns. 2

F Hns. 3

F Hns. 4

Trbs. 1

Trbs. 2

Trbs. 3

Bs.

Euph.

Tuba

Bass

**246**

Tim.

Perc. 1

Perc. 2

(Sus. Cym.)

Perc. 3

Perc. 4

(S.D.)

*tutti*

*ff*

*mp*

Vibes

*mf*

*sfp*

**246**

Picc.

Fls.

Obs.

E Cl.

B♭ Cls.

B♭ Bs. Cl.

Bsns.

E♭ Alto Sxs.

B♭ Ten. Sx.

E♭ Bar. Sx.

**256** Same tempo  $\text{J}=78$

B♭ Tpts.

F Hns.

Trbs.

Bs.

Euph.

Tuba

Bass

**256** Same tempo  $\text{J}=78$

Timp.

Perc.

Xylo.  
f

Tamb.  
f

T.T.  
f

**256** Same tempo  $\text{J}=78$

Picc.

1 Fls.

2 Obs. *cantabile* f ff

E♭ Cl.

1 B♭ Cls.

2 B♭ Bs. Cl. p light

Bsns. 1 Bsns. 2 p light

E♭ Alto Sxs. 1 E♭ Alto Sxs. 2 mp mf f mf

B♭ Ten. Sx. mp

E♭ Bar. Sx. mf f mf mp

B♭ Tpts.

F Hns. 1 F Hns. 2 a2 mp light a2

3 F Hns. 4 mp light

Trbs. 1 Trbs. 2 p light

3 Trbs. 4 p light

Bs. Bs.

Euph.

Tuba

Bass

Timp. Vibes mf

Perc. 1 2 3 4

Molto rall.      Very slow  $\text{J}=60$

Picc.

Fls. 1      *mf*      *f*

Fls. 2      *mf*      *f*

Obs. 1      *mf*      *f*

E♭ Cl.      *f*

B♭ Cls. 1      *f*

B♭ Cls. 2      *mf*      *f*

B♭ Cls. 3      *mf*      *f*

B♭ Bs. Cl.      *cresc.*      *mp*      *mf*      *sffz*  
*sffz*  
*sffz*

Bssns. 1      *cresc.*      *mp*      *mf*      *sffz*  
*sffz*  
*sffz*

E♭ Alto Sxs. 1      *mf*      *f*

E♭ Alto Sxs. 2      *mf*      *f*

B♭ Ten. Sx.      *mf*      *s*

E♭ Bar. Sx.      *mf*      *s*

Molto rall.      Very slow  $\text{J}=60$

B♭ Tpts. 1      *tutti*      *ff bold*  
*bold*

B♭ Tpts. 2      *mf*      *f*

B♭ Tpts. 3      *mf*      *ff bold*  
*bold*

B♭ Tpts. 4      *mf*      *ff bold*  
*bold*

F Hns. 1      *cresc.*      *mf*      *f*

F Hns. 2      *cresc.*      *mf*      *ff*

F Hns. 3      *cresc.*      *mf*      *ff*

F Hns. 4      *cresc.*      *mf*      *ff*

Trbs. 1      *cresc.*      *mp*      *mf*

Trbs. 2      *cresc.*      *mp*      *mf*

Trbs. 3      *cresc.*      *mp*      *mf*

Bs.      *cresc.*      *mp*      *mf*      *tutti*      *ff bold*  
*div.*      *mf*      *tutti, div.*

Euph.      *p*      *cresc.*      *mp*      *mf*      *ff bold*  
*1 player*

Tuba      *p*      *cresc.*      *mp*      *mf*

Bass      *p*      *cresc.*      *mp*      *mf*

Molto rall.      Very slow  $\text{J}=60$

Tim.      *sffz*  
*sffz*  
*sffz*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

## Wisdom

269 Majestic (J=60)

Picc.

Fls.

Obs.

E♭ Cl.

B♭ Cls.

B♭ Bs. Cl.

Bsns.

E♭ Alto Sxs.

B♭ Ten. Sx.

E♭ Bar. Sx.

**Pressing forward (Tempo I)**

J=72

This section of the musical score covers measures 269 through 447. It features a dynamic range from **ff** to **f**. The instrumentation includes Picc., Fls., Obs., E♭ Cl., B♭ Cls., B♭ Bs. Cl., Bsns., E♭ Alto Sxs., B♭ Ten. Sx., E♭ Bar. Sx., B♭ Tpts., F Hns., Trbs., Bs., Euph., Tuba, Bass, Timp., and Perc. The music is labeled "Majestic (J=60)" and transitions to "Pressing forward (Tempo I) J=72". Various dynamics like **ff**, **f**, and **ff** are indicated throughout the score.

269 Majestic (J=60)

B♭ Tpts.

F Hns.

Trbs.

Bs.

Euph.

Tuba

Bass

Timp.

Perc.

**Pressing forward (Tempo I)**

J=72

This continuation of the musical score covers measures 269 through 447. It features a dynamic range from **ff** to **f**. The instrumentation includes B♭ Tpts., F Hns., Trbs., Bs., Euph., Tuba, Bass, Timp., and Perc. The music is labeled "Majestic (J=60)" and transitions to "Pressing forward (Tempo I) J=72". Various dynamics like **ff**, **f**, and **ff** are indicated throughout the score.

269 Majestic (J=60)

**Pressing forward (Tempo I)**

J=72

This final continuation of the musical score covers measures 269 through 447. It features a dynamic range from **ff** to **f**. The instrumentation includes Timp., Perc., and S.D. The music is labeled "Majestic (J=60)" and transitions to "Pressing forward (Tempo I) J=72". Various dynamics like **ff**, **f**, and **ff** are indicated throughout the score.

**277** (Tempo I) - without pulse  
♩ = 72

**277** (Tempo I) - without pulse

**Box 7** (Tempo I) - without pulse

277 J=72

**Tim.**

Vibes

**Perc.**

Picc.

Solo Fl. (1)

Fls.

2

Obs.

1

pp

E Cl.

1

B♭ Cls.

2

pp

3

pp

B♭ Bs. Cl.

1

2

mp

mp

Bssns.

1

2

mp

mp

mp

E♭ Alto Sxs.

1

2

mf

mf

B♭ Ten. Sx.

E♭ Bar. Sx.

1

2

pp

pp

B♭ Tpts.

3

4

pp

pp

F Hns.

1

2

3

4

mp

mp

mp

mp

Trbs.

1

2

3

4

Bs.

Euph.

Tuba

Bass

Timp.

1

2

3

4

Vibes

mp

(T.T.)

p very light

3

3

3

3

3

3

288

## Morendo

Picc.

Solo Fl. (1)

Fls. 1, 2

Obs. 1, 2

E♭ Cl. 1

B♭ Cls. 2, 3

B♭ Bs. Cl.

Bsns. 1, 2

E♭ Alto Sxs. 1, 2

B♭ Ten. Sx.

E♭ Bar. Sx.

**288**

**Morendo**

Measure 288: A complex musical score for orchestra and woodwind quintet. The score includes parts for Picc., Solo Fl. (1), Fls. 1, 2, Obs. 1, 2, E♭ Cl. 1, B♭ Cls. 2, 3, B♭ Bs. Cl., Bsns. 1, 2, E♭ Alto Sxs. 1, 2, B♭ Ten. Sx., and E♭ Bar. Sx. The music consists of six staves of musical notation with various dynamics and performance instructions like 'sfz' and 'mp'.

B♭ Tpts. 1, 2, 3, 4

F Hns. 1, 2, 3, 4

Trbs. 1, 2, 3

Bs.

Euph.

Tuba

Bass

**288**

**Morendo**

Measure 288: A continuation of the musical score. It includes parts for B♭ Tpts., F Hns., Trbs., Bs., Euph., Tuba, and Bass. The score shows dynamic markings such as 'sfz f', 'mp', 'p', and 'pp', along with specific instructions for '1 player' and 'all others'.

Tim. 1

Perc. 1, 2, 3, 4

**288**

**Morendo**

Measure 288: A final section of the musical score featuring Timpani (Tim.) and Percussion (Perc.). The Timpani part includes a 'solo Vibes' section with 'f sempre' dynamics. The Percussion part includes 'Xylo.' with '6' above it and 'mp 3' below it. The score concludes with 'sfz' dynamics.



**296 Solemn (Tempo I)**

*J=72***Deliberate****Picc.**

1

Fls.

2

Obs.

1

2

E♭ Cl.

1

B♭ Cls.

2

3

B♭ Bs. Cl.

1

2

Bsns.

1

2

E♭ Alto Sxs.

1

2

B♭ Ten. Sx.

E♭ Bar. Sx.



**296 Solemn (Tempo I)**

*J=72***Deliberate****B♭ Tpts.**

1

2

3

4

F Hns.

1

2

3

4

Trbs.

1

2

3

4

Bs.

Euph.

Tuba

Bass

**296 Solemn (Tempo I)**

*J=72***Deliberate****Timp.**

1

Chimes

2

3

4

Perc.



Picc.

Fls.

Obs.

E♭ Cl.

B♭ Cls.

B♭ Bs. Cl.

Bssns.

E♭ Alto Sxs.

B♭ Ten. Sx.

E Bar. Sx.

B♭ Tpts.

F Hns.

Trbs.

Bs.

Euph.

Tuba

Bass

Timp.

Perc.

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305

Picc.

E|S.

Obs.

E. Cl.

B<sub>b</sub> Cls.

B<sup>b</sup> Bs. Cl.

Bssns.

-1-

F Hns.

Euph.

## Tuba

Bass

### Perc.

Musical score page 314, featuring ten staves of music. The score includes various dynamics such as *f*, *ff*, *mf*, and *div.*. A large red 'X' is drawn over the bottom staff, covering several measures. The page number '314' is located at the top center.

314

A page of musical notation for orchestra and basso continuo, featuring ten staves. The staves are numbered 1 through 10. Measures 1-4 show various patterns of eighth and sixteenth notes. Measures 5-8 feature sustained notes with grace notes and dynamic markings like f, ff, and mf. Measure 9 begins with a basso continuo (Bs.) staff.

314

Timp.

Picc.

Fls. 1

Fls. 2

Obs. 1

Obs. 2

E♭ Cl. 1

E♭ Cl. 2

B♭ Cls. 2

B♭ Cls. 3

B♭ Bs. Cl.

Bssns. 1

Bssns. 2

E♭ Alto Sxs. 1

E♭ Alto Sxs. 2

B♭ Ten. Sx.

E♭ Bar. Sx.

B♭ Tpts. 1

B♭ Tpts. 2

B♭ Tpts. 3

B♭ Tpts. 4

F Hns. 1

F Hns. 2

F Hns. 3

F Hns. 4

Trbs. 1

Trbs. 2

Trbs. 3

Bs. 1

Bs. 2

Euph.

Tuba

Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

317

Picc.

324

(J=J)

2+3

Fls.

*ff*

Obs.

*ff*

E♭ Cl.

*ff*

B♭ Cls.

*ff*

B♭ Bs. Cl.

*ff*

Bsns.

*ff*

E♭ Alto Sxs.

*ff*

B♭ Ten. Sx.

*ff*

E♭ Bar. Sx.

*ff*

B♭ Tpts.

324

(J=J)

2+3

F Hns.

*fff*

Trbs.

*fff*

Bs.

*fff*

Euph.

*fff*

Tuba

*fff*

Bass

*fff*

Timp.

324

(J=J)

2+3

*secco*

Perc.

*fff barbaric*

(Xylo.)

*ff*

Tamb.

Sus. Cym.

*ff*

329

Picc.

Fls.

Obs.

E♭ Cl.

B♭ Cls.

B♭ Bs. Cl.

Bssns.

E♭ Alto Sxs.

B♭ Ten. Sx.

E♭ Bar. Sx.

B♭ Tpts.

F Hns.

Trbs.

Bs.

Euph.

Tuba

Bass

Timp.

Perc.

**329**

**329**

**329**

Picc.

Fls.

Obs

Eb Cl.

Bk Cls.

B<sub>b</sub>, B<sub>S</sub>, Cl

Bssns.

E♭ Alto Sxs.

B. Bar. SA.

P|图 4

E II

## Tuba

# Bass

**3+2**

## Wild accel.

## **As fast as possible**

## Wild accel.

## **As fast as possible**

17

Wild accel.

As fast as possible

## Wild accel.

As fast as possible

le