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井 潤 昌 樹
愛の祭壇

Masaki Itani
Altar of Love


foster
music



fostermusic rental collection

愛の祭壇

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LOVE THE ORIGINAL
楽譜のコピーはやめましょう

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ご購入された演奏団体様によってパート譜の増し減のための複製を許可いたします。



井潤昌樹

愛の祭壇

● 解説

心が碎ける音は、
いつだってほんの少し遅れて聞こえてくるものだ。

白い残り香だけが、
確かにそこに在ったことを伝えている。

心の最も高い所を彩った美しい秩序は、
朝を待たずに散ってしまったのだ。

そうと知っていたなら、
私は決して空を見上げたりはしなかったのに。(井潤昌樹)

● プロフィール：井潤昌樹 Masaki Itani

大阪教育大学教養学科芸術専攻音楽コース卒業。同大学大学院芸術文化専攻修了。作曲を澤田博、北川文雄の両氏に師事。
主な作品に、トランペット独奏のための「Behind Silence and Solitude」(第20回トランペット・フェスティバル記念作曲コンペティション最優秀賞)、バリトン独唱と管弦楽のためのカンタータ「倭建命流離譚」、フルート・トリオのための「火中に立ちて」など。吹奏楽作品に、「火の断章」(2008年度全日本吹奏楽コンクール課題曲)、「思国歌」など。

● 演奏時間の目安

09分02秒

● 収録

CD:コンクール自由曲ベストアルバム2「白鳥の湖」(フォスターミュージック株式会社/FMCD-0002)
演奏:海上自衛隊東京音楽隊/指揮:加養浩幸

Masaki Itani

Altar of Love





- 1 Flauto piccolo
- 2 Flauto grando 1
- 2 Flauto grando 2
- 1 Oboe 1
- 1 Oboe 2
- 1 Clarinetto Piccolo < in Mi^b >
- 3 Clarinetto < in Si^b > 1
- 3 Clarinetto < in Si^b > 2
- 3 Clarinetto < in Si^b > 3
- 3 Clarinetto < in Si^b > 4
- 1 Clarinetto Basso < in Si^b >
- 1 Fagotto 1
- 1 Fagotto 2
- 1 Saxofono Soprano < in Si^b >
- 1 Saxofono Alto < in Mi^b > 1
- 1 Saxofono Alto < in Mi^b > 2
- 1 Saxofono Tenore < in Si^b >
- 1 Saxofono Baritono < in Mi^b >

- 1 Corno < in Fa > 1
- 1 Corno < in Fa > 2
- 1 Corno < in Fa > 3
- 1 Corno < in Fa > 4
- 2 Tromba < in Si^b > 1
- 2 Tromba < in Si^b > 2
- 2 Tromba < in Si^b > 3
- 2 Tromba < in Si^b > 4
- 1 Trombone 1
- 1 Trombone 2
- 1 Trombone 3
- 1 Trombone Basso
- 1 Euphonium 1
- 1 Euphonium 2
- 2 Tuba
- 1 Contrabassi

- 1 Piano-forte
- 1 Timpani
- 2 Percussion 1
- 2 Percussion 2
- 2 Percussion 3
- 2 Percussion 4
- 2 Percussion 5
- 1 Percussion 6

愛の祭壇

Altar of Love

井潤昌樹
 Masaki ITANI

Andante (♩=69 ca.)

Flauto piccolo

Flauti grande 1&2

Oboi 1&2

Clarinetto Piccolo < in Mi♭ >

Clarinetti < in Si♭ > 1&2

Clarinetti < in Si♭ > 3&4

Clarinetto Basso < in Si♭ >

Fagotti 1&2

Saxofono Soprano < in Si♭ >

Saxofoni Alto < in Mi♭ > 1&2

Saxofono Tenore < in Si♭ >

Saxofono Baritono < in Mi♭ >

Andante (♩=69 ca.)

Corni < in Fa > 1&2

Corni < in Fa > 3&4

Trombe < in Si♭ > 1&2

Trombe < in Si♭ > 3&4

Trombone 1

Tromboni 2&3

Trombone Basso

Euphonium 1&2

Tuba

Contrabassi

Piano-forte

Andante (♩=69 ca.)

Timpani

Percussion 1
 < Cymbale suspendues >

Percussion 2
 < Sonagli >

Percussion 3
 < Tam-tam >

Percussion 4
 < Glocken >

Percussion 5
 < Tombe >

Percussion 6
 < Tubular Bells >

* 1番奏者、2番奏者の Gran Cassa、1番奏者と3番奏者の木鐘は同一のものではない。
 又、木鐘は3番奏者の方が高い pitch であること (いずれも可能な限り高い pitch であることが望ましい)。

Altar of Love

The musical score is arranged in a standard orchestral format with the following parts and staves from top to bottom:

- Fl.pic. (Flute/piccolo)
- Fl.1,2 (Flutes)
- Ob.1,2 (Oboes)
- Cl.Picc. (Clarinet/picc.)
- Cl.1,2 (Clarinets)
- Cl.3,4 (Clarinets)
- B.Cl. (Bass Clarinet)
- Fg.1,2 (Fagots)
- S.Sax. (Soprano Saxophone)
- A.Sax.1,2 (Alto Saxophones)
- T.Sax. (Tenor Saxophone)
- B.Sax. (Baritone Saxophone)
- Cor.1,2 (Cor Anglais)
- Cor.3,4 (Cor Anglais)
- Trbe.1,2 (Trumpets)
- Trbe.3,4 (Trumpets)
- Trbn.1 (Trumpet/Bass)
- Trbn.2,3 (Trumpet/Bass)
- Trbn.B. (Trumpet/Bass)
- Euph.1,2 (Euphoniums)
- Tub. (Tuba)
- Cb. (Cymbal)
- P.f. (Piano) - includes a section marked (Sca.)
- Timp. (Timpani) - includes the instruction *p sub. e non accento*
- Perc.1 (Percussion)
- Perc.2 (Percussion)
- Perc.3 (Percussion)
- Perc.4 (Percussion)
- Perc.5 (Percussion)
- Perc.6 (Percussion)

The score includes various musical notations such as dynamics (ff, sfz, p, molto), articulation (accents, slurs), and performance instructions. A large, semi-transparent watermark is overlaid diagonally across the page.

Altar of Love

A

Fl.picc. *p*

Fl.1,2

Ob.1,2 *p*

Cl.Picc. *p*

Cl.1,2 *p*

Cl.3,4 *p*

B.Cl. *mf*

Eg.1,2 *mf*

S.Sax. *p*

A.Sax.1,2 *mf*

T.Sax. *mf*

B.Sax. *mf*

A

Cor.1,2 *f*

Cor.3,4 *f*

Trbe.1,2 *mf*

Trbe.3,4 *mf*

Trbn.1 *mf*

Trbn.2,3 *mf*

Trbn.B. *mf*

Euph.1,2 *f*

Tub. *mf*

Cb. *mf*

(See)

P.f. *mp*

A

Timp. *mf*

Perc.1 *mf*

Perc.2 *mf*

Perc.3 *p*

Perc.4 *mp*

Perc.5 *mp*

Perc.6 *mp*

Altar of Love

poco rit. **B** *la tempo*

Fl.picc.
Fl.1,2
Ob.1,2
Cl.Picc.
Cl.1,2
Cl.3,4
B.Cl.
Fg.1,2
S.Sax.
A.Sax.1,2
T.Sax.
B.Sax.
Cor.1,2
Cor.3,4
Trbe.1,2
Trbe.3,4
Trbn.1
Trbn.2,3
Trbn.B.
Euph.1,2
Tub.
Cb.
P.f.
Timp.
Perc.1
Perc.2
Perc.3
Perc.4
Perc.5
Perc.6

Altar of Love

Fl.pic. C 3/4

Fl.1,2

Ob.1,2

Cl.Picc.

Cl.1,2

Cl.3,4

B.Cl.

Fg.1,2

S.Sax.

A.Sax.1,2

T.Sax.

B.Sax.

Cor.1,2

Cor.3,4

Trbe.1,2

Trbe.3,4

Trbn.1

Trbn.2,3

Trbn.B.

Euph.1,2

Tub.

Cb.

P.f.

Timp.

Perc.1

Perc.2

Perc.3

Perc.4

Perc.5

Perc.6

Altar of Love

Fl.picc.
Fl.1,2
Ob.1,2
CL.Picc.
Cl.1,2
Cl.3,4
B.Cl.
Eg.1,2
S.Sax.
A.Sax.1,2
T.Sax.
B.Sax.
Cor.1,2
Cor.3,4
Trbe.1,2
Trbe.3,4
Trbn.1
Trbn.2,3
Trbn.B.
Euph.1,2
Tub.
Cb.
P.f.
Timp.
Perc.1
Perc.
P.
F.
Perc.5
Perc.6

3/4

solo
f
p
mp
mf

3/4

3/4

Altar of Love

This is a page of a musical score for the piece "Altar of Love". The score is arranged in a standard orchestral format with multiple staves for different instruments. The instruments listed on the left side of the page include:

- Fl.pic. (Piccolo Flute)
- Fl.1,2 (First and Second Flutes)
- Ob.1,2 (First and Second Oboes)
- CLPic. (Clarinet in C)
- CL1,2 (First and Second Clarinets)
- CL3,4 (Third and Fourth Clarinets)
- B.Cl. (Bass Clarinet)
- Fg.1,2 (First and Second Bassoons)
- S.Sax. (Soprano Saxophone)
- A.Sax.1,2 (Alto Saxophones)
- T.Sax. (Tenor Saxophone)
- B.Sax. (Baritone Saxophone)
- Cor.1,2 (First and Second Cor Anglais)
- Cor.3,4 (Third and Fourth Cor Anglais)
- Trbe.1,2 (First and Second Trumpets)
- Trbe.3,4 (Third and Fourth Trumpets)
- Trbn.1 (Trumpet in B-flat)
- Trbn.2,3 (Second, Third, and Fourth Trumpets in B-flat)
- Trbn.B. (Trumpet in B-flat)
- Euph.1,2 (First and Second Euphoniums)
- Tub. (Tuba)
- Cb. (Cymbals)
- P.f. (Piano Forte)
- Timp. (Timpani)
- Perc. (Percussion)
- Perc.1, 2, 3, 4, 5, 6 (Various Percussion Instruments)

The score is divided into four measures. The first measure is in 3/4 time, the second in 4/4, and the third and fourth in 3/4. The tempo markings are "rit." and "molto". The dynamics range from *mf* (mezzo-forte) to *p* (piano). There are several instances of "cresc." (crescendo) and "a2" (second ending) markings. A large, semi-transparent watermark "SAMPLE" is overlaid diagonally across the entire page.

Altar of Love

4/4 *a tempo*

Fl.pic. *f*

Fl.1,2 *f*

Ob.1,2 *f*

Cl.Picc. *f*

Cl.1,2 *f*

Cl.3,4 *f*

B.Cl. *f*

Fg.1,2 *f*

S.Sax. *f*

A.Sax.1,2 *f*

T.Sax. *f*

B.Sax. *f*

4/4 *a tempo*

Cor.1,2 *f*

Cor.3,4 *f*

Trbe.1,2 *f*

Trbe.3,4 *f*

Trbn.1 *f*

Trbn.2,3 *f*

Trbn.B. *f*

Euph.1,2 *f*

Tub. *f*

Cb. *f*

P.f. *f*

4/4 *a tempo* (*sempre pedale*)

Timp. *f*

Perc.1 *f*

Perc.2 *f*

Perc.5 *f*

Perc.6 *f*

F

p sub. e non accento

Altar of Love

G Poco meno mosso (♩=60 ca.)

rit.

Fl.pic. *a2* *p*

Fl.1,2 *p*

Ob.1,2 *p*

CLPicc. *pp sempre*

Cl.1,2 *pp sempre*

Cl.3,4 *pp sempre*

B.Cl. *pp sempre*

Fg.1,2 *pp* *p* *1st*

S.Sax. *solo* *pp*

A.Sax.1,2

T.Sax.

B.Sax. *pp*

G Poco meno mosso (♩=60 ca.)

rit.

Cor.1,2 *pp*

Cor.3,4 *pp*

Trbe.1,2 *con sord.* *p*

Trbe.3,4

Trbn.1 *pp* *pp sempre*

Trbn.2,3 *pp* *pp sempre*

Trbn.B. *pp*

Euph.1,2 *pp* *pp* *pp sempre*

Tub. *pp*

Cb. *pp*

P.f. *pp*

G Poco meno mosso (♩=60 ca.)

rit.

Timp. *pp*

Perc.1 *pp*

Perc.2 *pp* *pp sempre*

Perc.3 *pp*

Perc.4 *pp*

Perc.5 *pp* *< Triangolo >* *p* *pp sempre*

Perc.6 *pp*

Altar of Love

5/4 4/4 7/4 4/4 *poco rit.* **H** *al tempo*

Fl.picc. *mf* *pp* *pp* *pp*

Fl.1,2 *mp > p* *pp* *pp* *pp*

Ob.1,2 *mf* *pp* *mp > p* *pp*

Cl.Picc. *mp > p* *pp* *pp* *pp*

Cl.1,2 *mf* *pp* *pp* *pp*

Cl.3,4 *mf* *pp* *pp* *pp sempre*

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

Fig.1,2 *mf* *pp* *mp* *p < >* *p* *pp*

S.Sax. *pp* *pp* *pp* *pp*

A.Sax.1,2 *pp* *pp* *pp* *pp*

T.Sax. (Fig.1) *mf* *pp* *pp* *pp*

B.Sax. *pp* *pp* *pp* *pp*

Cor.1,2 *mp* *p* *pp* *pp*

Cor.3,4 *mp* *p* *pp* *pp*

Trbe.1,2 *pp* *pp* *pp* *pp*

Trbe.3,4 *pp* *pp* *pp* *pp*

Trbn.1 *pp* *pp* *pp* *pp*

Trbn.2,3 *pp* *pp* *pp* *pp*

Trbn.B. *pp* *pp* *pp* *pp*

Euph.1,2 *pp* *pp* *pp* *pp*

Tub. *pp* *pp* *pp* *pp*

Cb. *pp* *pp* *pp* *pp*

P.f. *mf* *pp* *pp* *pp*

Timp. *pp* *pp* *pp* *pp*

Perc.1 *p* *pp* *pp* *pp*

Perc.2 *p* *pp* *pp* *pp*

Perc.3 *pp* *pp* *pp* *pp*

Perc.4 *pp* *pp* *pp* *pp*

Perc.5 *pp* *pp* *pp* *pp*

Perc.6 *pp molto delicato* *pp* *pp* *pp*

Altar of Love

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl.picc.
- Fl.1,2
- Ob.1,2
- Cl.Picc.
- Cl.1,2
- Cl.3,4
- B.Cl.
- Fig.1,2
- S.Sax.
- A.Sax.1,2
- T.Sax.
- B.Sax.
- Cor.1,2
- Cor.3,4
- Trbe.1,2
- Trbe.3,4
- Trbn.1
- Trbn.2,3
- Trbn.B.
- Euph.1,2
- Tub.
- Cb.
- P.f.
- Timp.
- Perc.1
- Perc.2
- Perc.3
- Perc.4
- Perc.5
- Perc.6

Key performance markings include *poco riten.* at the top right and bottom right, and *senza sord.* in the Trombone section. Dynamics range from *pp* to *fff*. A large watermark is present across the score.

Altar of Love

I Allegretto con fuoco (♩=100 ca.)

Fl.pic.
Fl.1,2
Ob.1,2
Cl.Picc.
Cl.1,2
Cl.3,4
B.Cl.
Fg.1,2
S.Sax.
A.Sax.1,2
T.Sax.
B.Sax.

I Allegretto con fuoco (♩=100 ca.)

Cor.1,2
Cor.3,4
Trbe.1,2
Trbe.3,4
Trbn.1
Trbn.2,3
Trbn.B.
Euph.1,2
Tub.
Cb.
P.f.

I Allegretto con fuoco (♩=100 ca.)

Timp.
Perc.1
Perc.2
Perc.3
Perc.4
Perc.5
Perc.6

Altar of Love

This is a page of a musical score for the piece "Altar of Love". The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left side of the page are: Fl.pic., Fl.1,2, Ob.1,2, Cl.Picc., Cl.1,2, Cl.3,4, B.Cl., Fig.1,2, S.Sax., A.Sax.1,2, T.Sax., B.Sax., Cor.1,2, Cor.3,4, Trbe.1,2, Trbe.3,4, Trbn.1, Trbn.2,3, Trbn.B., Euph.1,2, Tub., Cb., P.f., Timp., Perc.1, Perc.5, and Perc.6. The score includes various musical notations such as notes, rests, dynamics (e.g., *f*, *ff*, *mp*, *ff* *sempre*), and articulation marks. A large, semi-transparent watermark reading "SAMPLE" is oriented diagonally across the center of the page. The page number "- 16 -" is located at the bottom center.

Altar of Love

K

Fl.picc.
Fl.1,2
Ob.1,2
Cl.Picc.
Cl.1,2
Cl.3,4
B.Cl.
Fg.1,2
S.Sax.
A.Sax.1,2
T.Sax.
B.Sax.
Cor.1,2
Cor.3,4
Trbe.1,2
Trbe.3,4
Trbn.1
Trbn.2,3
Trbn.B.
Euph.1,2
Tub.
Cb.
P.f.
Timp.
Perc.1
Perc.2
Perc.3
Perc.4
Perc.5
Perc.6

* 1 番奏者と 2 番奏者の Gran Cassa 、 1 番奏者と 3 番奏者の木鉦は同一のものではない。
又、木鉦は 3 番奏者の方が高い pitch であること（いずれも可能な限り高い pitch であることが望ましい）。

Altar of Love

Fl.picc.

Fl.1,2

Ob.1,2

Cl.Picc.

Cl.1,2

Cl.3,4

B.Cl.

Fg.1,2

S.Sax.

A.Sax.1,2

T.Sax.

B.Sax.

Cor.1,2

Cor.3,4

Trbe.1,2

Trbe.3,4

Trbn.1

Trbn.2,3

Trbn.B.

Euph.1,2

Tub.

Cb.

P.f.

Timp.

Perc.1

Perc.2

Perc.5

Perc.6

molto rit...

ff

molto rit...

ff

ff

p

p sub.

< Cymbale suspendues >

Altar of Love

Tempo I

M

Fl.picc.
Fl.1,2
Ob.1,2
Cl.Picc.
Cl.1,2
Cl.3,4
B.Cl.
Fg.1,2
S.Sax.
A.Sax.1,2
T.Sax.
B.Sax.

Tempo I

M

Cor.1,2
Cor.3,4
Trbe.1,2
Trbe.3,4
Trbn.1
Trbn.2,3
Trbn.B.
Euph.1,2
Tub.
Cb.

Tempo

M

Timp.
Perc.1
Perc.2
Perc.3
Perc.4
Perc.5
Perc.6

Altar of Love

rit. **N** a tempo $\frac{2}{4}$ $\frac{4}{4}$ poco rit. poco riten.

Fl.pic. *p* *ff* *piu f* *ff espress.*

Fl.1,2 *p* *ff* *piu f* *ff espress.*

Ob.1,2 *p* *ff* *piu f* *ff espress.*

Cl.Picc. *p* *ff* *piu f* *ff espress.*

Cl.1,2 *mp* *ff* *piu f* *ff espress.*

Cl.3,4 *p* *ff* *piu f* *ff espress.*

B.Cl. *p* *ff* *piu f* *ff*

Fig.1,2 *p* *ff* *piu f* *ff*

S.Sax. *p* *ff* *piu f* *ff espress.*

A.Sax.1,2 *mp* *ff* *piu f* *ff espress.*

T.Sax. *p* *ff* *piu f* *ff espress.*

B.Sax. *p* *ff* *piu f* *ff*

Cor.1,2 *p* *ff* *piu f* *ff espress.*

Cor.3,4 *p* *ff* *piu f* *ff espress.*

Trbe.1,2 *mp* *ff* *piu f* *ff espress.*

Trbe.3,4 *mp* *ff* *piu f* *ff espress.*

Trbn.1 *mp* *ff* *piu f* *ff espress.*

Trbn.2,3 *mp* *ff* *piu f* *ff espress.*

Trbn.B. *p* *ff* *piu f* *ff*

Euph.1,2 *p* *ff* *piu f* *ff espress.*

Tub. *p* *ff* *piu f* *ff*

Cb. *p* *ff* *piu f* *ff*

P.f. *ff* *ff*

Timp. *ff* *sfz* *ff* *ff* *p* *ff* *p* *ff* *p* *ff* *f*

Perc.1 *ff* *ff* *ff* *ff* *p* *ff* *p* *ff* *f*

Perc.2 *ff* *ff* *ff* *ff* *p* *ff* *p* *ff* *f*

Perc.3 *ff* *ff* *ff* *ff* *p* *ff* *p* *ff* *f*

Perc.4 *ff* *ff* *ff* *ff* *p* *ff* *p* *ff* *f*

Perc.5 *ff* *ff* *ff* *ff* *p* *ff* *p* *ff* *f*

Perc.6 *ff* *ff* *ff* *ff* *p* *ff* *p* *ff* *f*

rit. **N** a tempo $\frac{2}{4}$ $\frac{4}{4}$ poco rit. poco riten.

Altar of Love

O *a tempo* $\frac{3}{4}$ *Poco animando* $\frac{4}{4}$ *poco rit.* *a tempo*

Fl.picc.
Fl.1,2
Ob.1,2
Cl.Picc.
Cl.1,2
Cl.3,4
B.Cl.
Fg.1,2
S.Sax.
A.Sax.1,2
T.Sax.
B.Sax.

O *a tempo* $\frac{3}{4}$ *Poco animando* $\frac{4}{4}$ *poco rit.* *a tempo*

Cor.1,2
Cor.3,4
Trbe.1,2
Trbe.3,4
Trbn.1
Trbn.2,3
Trbn.B.
Euph.1,2
Tub.
Cb.

P.f.

O *a tempo* $\frac{3}{4}$ *Poco animando* $\frac{4}{4}$ *poco rit.* *a tempo*

Timp.
Perc.1
P.
I.
Perc.4
Perc.5
Perc.6

Altar of Love

poco rit. **P** *a tempo*

Fl.picc. *f*

Fl.1,2 *f*

Ob.1,2 *f* *p* *p*

Cl.Picc. *f* *p*

Cl.1,2 *f* *p* *p* 12

Cl.3,4 *f* *p* *p* 12

B.Cl. *p*

Eg.1,2 *f* *p*

S.Sax. *f* *mp* *p*

A.Sax.1,2 *f* *p*

T.Sax. *f* *mp* *p*

B.Sax. *f* *p*

poco rit. **P** *a tempo*

Cor.1,2 *f* *mp* *p*

Cor.3,4 *f* *mp* *p*

Trbe.1,2 *f* *p*

Trbe.3,4 *f* *p*

Trbn.1 *f*

Trbn.2,3 *f*

Trbn.B. *f*

Euph.1,2 *f* *p*

Tub. *f* *n*

Cb. *f*

P.f. *p sempre*

sempre pedale

poco rit. **P** *a tempo*

Timp. *pp*

Perc.1 *ff* *p* *mp*

Perc.2 *pp*

Perc.3 *pp*

Perc.4 *pp*

Perc.5 *pp*

Perc.6 *pp*

Altar of Love

3/4 R

Fl.picc. *ff sempre*

Fl.1,2 *ff sempre*

Ob.1,2 *ff sempre*

Cl.Picc. *ff sempre*

Cl.1,2 *ff sempre*

Cl.3,4 *ff sempre*

B.Cl. *ff sempre*

Fg.1,2 *ff sempre*

S.Sax. *ff sempre*

A.Sax.1,2 *ff sempre*

T.Sax. *ff sempre*

B.Sax. *ff sempre*

Cor.1,2 *ff sempre*

Cor.3,4 *ff sempre*

Trbe.1,2 *ff sempre*

Trbe.3,4 *ff sempre*

Trbn.1 *ff sempre* *uniformemente*

Trbn.2,3 *ff sempre* *uniformemente*

Trbn.B. *ff sempre* *uniformemente*

Euph.1,2 *ff sempre*

Tub. *ff sempre*

Cb. *ff sempre*

P.f. *ff sempre* *gliss.*

Timp. *ff sempre* *tutta forza al fine!*

Perc.1 *ff sempre*

Perc.2 *ff sempre*

Perc.3 *ff sempre*

Perc.4 *ff sempre*

Perc.5 *ff sempre* *< Triangolo >*

Perc.6 *ff sempre*

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