

Traversada

Poco Andante ♩ = ca. 69

A

Oliver Waespi

Soprano Cornet in Eb

Solo Cornet in Bb
1. solo off-stage position A; *molto cantabile*
mp

Solo Cornet in Bb
2. solo off-stage position B; *molto cantabile*
mf

Repiano Bb Cornet

2nd Bb Cornet

3rd Bb Cornet

Bb Flugelhorn

Solo Eb Horn
Solo off-stage position C; *molto cantabile*
mf

1st Eb Horn

2nd Eb Horn

1st Bb Baritone

2nd Bb Baritone

1st Bb Trombone
p *poco* *p*

2nd Bb Trombone
p *poco* *p*

Bass Trombone
p *poco* *p*

Bb Euphonium
1. solo off-stage position D; *molto cantabile*
mf

Eb Bass
staggered breathing
sempre p *poco* *p*

Bb Bass
staggered breathing
sempre p *poco* *p*

Timpani
Timp. dolce
p

Percussion 1
Tam-tam
ppp *pp*

Percussion 2
Tubular bells (ossia Glock.)
p *p*

2 14

Sop. Cr. *[Empty staff]*

Solo Cr. *sempre tenuto*

Solo Cr. *2. sempre tenuto*
mf

Rep. Cr. *[Empty staff]*

2nd Cr. *[Empty staff]*

3d Cr. *[Empty staff]*

Flg. Hrn. *[Empty staff]*

Solo Hrn. *sempre tenuto*
mf

1st Hrn. *[Empty staff]*

2nd Hrn. *[Empty staff]*

1st Bar. *[Empty staff]*

2nd Bar. *[Empty staff]*

1st Trb. *p* *- poco*

2nd Trb. *p* *- poco*

B. Trb. *p* *- poco*

Euph. *[Empty staff]*

E♭ Bass *p* *- poco*

B♭ Bass *p* *- poco*

Timps. *p*

Perc. 1 *[Empty staff]*

Perc. 2 *p*

Sop. Cr.

Solo Cr. *1. sempre tenuto*
mf *f*

Solo Cr. *f*

Rep. Cr.

2nd Cr.

3d Cr.

Flg. Hrn.

Solo Hrn. *f*

1st Hrn.

2nd Hrn.

1st Bar.

2nd Bar.

1st Trb. *p*

2nd Trb. *p*

B. Trb. *p*

Euph. *f* *sempre tenuto*

Eb Bass *p*

Bb Bass *p*

Timps

Perc. 1 *pp*

Perc. 2 *p*

Anmerkung für den Dirigenten Bst. C bis E: Die 4 Bläser des Soloquartetts (2 Ct., Hr., Euph.) spielen weiter im Tempo des Poco Andante, frei, ohne accel., ohne Koordination unter einander oder mit dem Rest der Band. Warten Sie nicht das Ende der Fermaten der vier Solisten ab, bevor Sie mit dem Agitato bei Takt 49 beginnen.

4

Note pour le chef concernant les lettre C à E: Les 4 joueurs du quatuor solo (2 ct., cor, euph.) continuent à jouer librement dans le tempo du Poco Andante, sans accelerando, sans se coordonner entre eux ou avec le reste de l'ensemble. N'attendez pas la fin des fermates des quatre solistes avant de commencer l'Agitato à la mesure 49.

Note for the conductor regarding C to E: The 4 players of the solo quartet (2 ct., hr., euph.) continue playing in the tempo of the Poco Andante, freely, without accelerando, without coordination among themselves or the rest of the band. Don't wait the ending of the fermatas of the four soloist before beginning the Agitato at bar 49.

C accel. poco a poco until bar 49 **D**

36 **C** **accel. poco a poco until bar 49** **D**

Sop. Cr. *mp* *fz cresc. poco a poco*

Solo Cr. *mp* *mf* *dim. poco a poco*

Solo Cr. *mp* *mf* *dim. poco a poco*

Solo Cr. *p* 3., 4. a2 *mp* *mp* *fz*

Rep. Cr. *p* *mp* *mp* *fz*

2nd Cr. *fz cresc. poco a poco*

3d Cr. *fz cresc. poco a poco*

Flg. Hrn. *p* *mp* *mp* *fz*

Solo Hrn. *mf* *mf* *pp* *turn back to seat quickly after the end of the fermata*

1st Hrn. *p* *mp* *p* *mp* *mf cresc. poco a poco*

2nd Hrn. *p* *mp* *p* *mf cresc. poco a poco*

1st Bar. *pp* *p* *pp* *p* *pp* *p* *mp* *mf cresc. poco a poco*

2nd Bar. *pp* *p* *pp* *p* *pp* *p* *mp* *mf cresc. poco a poco*

1st Trb. *p* *fz cresc. poco a poco*

2nd Trb. *p* *cresc. poco a poco*

B. Trb. *pp cresc. poco a poco*

Euph. *mp* *mf* *Continue ad lib. individually in the tempo of the Adagio, without accel.* *dim. poco a poco*

Euph. 2. *pp* *p* *pp* *p* *pp* *p* *mp* *mf cresc. poco a poco*

Eb Bass *pp* *p* *pp* *p* *p* *mf cresc. poco a poco*

Bb Bass *pp* *p* *pp* *p* *pp* *p* *pp cresc. poco a poco*

Timps. *pp* *pp* *pp* *pp* *pp* *pp* *secco* *mf* *mf*

Perc. 1 *Susp. cymb. soft mallets, dolce* *mf* *mf*

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

E Agitato ♩ = ca. 104

45

Sop. Cr. *f* *molto* *ff*

Solo Cr. *p* *morendo* turn back to seat quickly after the end of the fermata

Solo Cr. *p* *morendo* turn back to seat quickly after the end of the fermata

Solo Cr. *p* *mf cresc. poco a poco* *f* *molto* *ff* 3./4.

Rep. Cr. *p* *mf cresc. poco a poco* *f* *molto* *ff*

2nd Cr. *f* *molto* *ff* *mf*

3d Cr. *f* *molto* *ff* *mf*

Flg. Hrn. *mp cresc. poco a poco* *f* *molto* *ff* *mf*

Solo Hrn.

1st Hrn. *mf* *molto* *ff*

2nd Hrn. *mf* *molto* *ff* *mf*

1st Bar. *f* *molto* *ff*

2nd Bar. *f* *molto* *ff* *mf*

1st Trb. *f* *molto* *ff* *mf*

2nd Trb. *f* *molto* *ff* *mf*

B. Trb. *f* *molto* *ff* *mf*

Euph. *p* *morendo* turn back to seat quickly after the end of the fermata

Euph. *f* *molto* *ff* 2.

E♭ Bass *mf* *molto* *ff* *mf*

B♭ Bass *f* *molto* *ff* *mf*

Timps *f cresc. poco a poco* *molto* *ff*

Perc. 1 *f cresc. poco a poco* *molto* *ff*

Perc. 2 *mf* *ff*

Sop. Cr.

Solo Cr.

Solo Cr.

Rep. Cr.

2nd Cr.

3d Cr.

Flg. Hrn.

Solo Hrn.

1st Hrn.

2nd Hrn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb.

Euph.

Euph.

Eb Bass

Bb Bass

Timps

Perc. 1

Perc. 2

57

This page of a musical score, rehearsal mark F, page 7, features a variety of instruments. The woodwind section includes Soprano, Solo, and Repetitive Clarinets, Flute, Solo Horn, and Baritone. The brass section consists of First and Second Horns, First, Second, and Bass Trumpets, and Euphonium. The bass line includes Eb Bass, Bb Bass, and Timpani. Percussion includes two different parts. The score is written in a key with one sharp (F#) and a 2/4 time signature. It begins with a *ff* dynamic and includes several first endings (1./2., 3., 4.) and a *tutti* section. Dynamics range from *mf* to *ff*. The score is divided into measures by vertical bar lines, with some measures containing repeat signs.

G

st. mute

Sop. Crn. *f* *p* *mp* *mf*

Solo Crn. *f* *mf* tutti *mp*

Rep. Crn. *f* *p* *mp* *mf*

2nd Crn. *f* *p* *mp* *mf*

3rd Crn. *f* *p*

Flg. Hrn. *f* *mf*

Solo Hrn.

1st Hrn. *f* *mf*

2nd Hrn. *mf*

1st Bar. *f* *mf* *mp*

2nd Bar. *p*

1st Trb. *p* *mf*

2nd Trb. *p* *mf*

B. Trb. *p* *mf*

Euph. *f* *mf* *p* 1. *mp* *mp* 2.

Euph. *mp*

Eb Bass *mf* *p* 1. *mp*

Bb Bass *mf* *p* 1. *mp*

Timps

Perc. 1 Susp. cymb. with hard stick *mf* Hi-hat *mf* *p* *mf*

Perc. 2 Xyl. with medium mallets *mf* *p* *mf*

70

Musical score for various instruments including Sopranos, Horns, Trumpets, Trombones, Euphoniums, Basses, Timpani, and Percussion. The score is divided into measures with time signatures 3/4 and 4/4. Dynamics include *fp*, *mf*, *p*, *mp*, *pp*, and *fz*. Performance instructions include 'two', 'open', and 'Sn dr.'. The score includes parts for Sop. Cr., Solo Cr., Rep. Cr., 2nd Cr., 3d Cr., Flg. Hrn., Solo Hrn., 1st Hrn., 2nd Hrn., 1st Bar., 2nd Bar., 1st Trb., 2nd Trb., B. Trb., Euph., Eb Bass, Bb Bass, Timps, Perc. 1, and Perc. 2.

80

Sop. Cr. *ff* *ffz*

Solo Cr. *ff* 1./2. *ffz* 3./4.

Solo Cr.

Rep. Cr. *ff* *f* *p*
open

2nd Cr. *ff* *f* *p*

3d Cr. *ff* *p*

Flg. Hrn. *ff* *f* *p*

Solo Hrn. *ff* *ffz* *p*

1st Hrn. *ff* *f* *p*

2nd Hrn. *ff* *f* *p*

1st Bar. *ff*

2nd Bar. *ff* *f* *p*

1st Trb. *ff* *f* *p*

2nd Trb. *ff* *f* *p*

B. Trb. *ff* *f* *p*

Euph. *ff* *mp*

Euph. *ff* *mp*

Eb Bass *ff* *mp* a2

Bb Bass *ff* *mp*

Timps

Perc. 1 Susp. cymb. soft mallets *f*

Perc. 2 Xyl. *f* *ffz*

Musical score for page 12, rehearsal mark 87. The score includes parts for Sopranos, Solos, Repetitions, 2nd and 3rd Clarinets, Flute, Horns (Solo, 1st, 2nd), Baritone (1st, 2nd), Trumpets (1st, 2nd, Bass), Euphonium (two parts), Eb Bass, Bb Bass, Timpani, and Percussion (1 and 2). The score features complex rhythmic patterns, dynamic markings (mf, p, f), and a key signature change from 4/4 to 3/4.

94

Sop. Cr.

Solo Cr.

Rep. Cr.

2nd Cr.

3rd Cr.

Flg. Hrn.

Solo Hrn.

1st Hrn.

2nd Hrn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb.

Euph.

E♭ Bass

B♭ Bass

Timps

Perc. 1

Perc. 2

one solo

p

mf

p

f

1. dolce

p

1. dolce

p

Susp. cymb. soft mallets, dolce

p

Xyl. soft mallets

mf

p

mf

p

Musical score for orchestra and solo instruments, measures 101-104. The score includes parts for Soprano Clarinet (Sop. Cr.), Solo Clarinet (Solo Cr.), Repetitive Clarinet (Rep. Cr.), 2nd Clarinet (2nd Cr.), 3rd Clarinet (3d Cr.), Flute (Flg. Hrn.), Solo Horn (Solo Hrn.), 1st Horn (1st Hrn.), 2nd Horn (2nd Hrn.), 1st Baritone (1st Bar.), 2nd Baritone (2nd Bar.), 1st Trumpet (1st Trb.), 2nd Trumpet (2nd Trb.), Bass Trumpet (B. Trb.), Euphonium (Euph.), Eb Bass, Bb Bass, Timpani (Timps.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score features various dynamics such as *f*, *mf*, *p*, *fp*, and *f*, along with articulation marks like accents and slurs. The key signature has one flat (Bb) and the time signature is 4/4. The score is divided into measures 101, 102, 103, and 104. The Percussion 2 part includes specific instructions: "Trgl." in measure 101, "Timp. clearly" in measure 103, and "1./2. a2" in measure 104. The Eb Bass and Bb Bass parts also have "a2" markings in measure 104.

poco rit. **L** a tempo, molto ritmico

110

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

- Sop. Cr. (Soprano Chorus): Rests throughout.
- Solo Cr. (Solo Chorus): Enters in measure 111 with a melodic line marked *tutti* and *pp*.
- Rep. Cr. (Repeating Chorus): Enters in measure 110 with a melodic line marked *f*, then *p*, and *pp*.
- 2nd Cr. (Second Chorus): Enters in measure 110 with a melodic line marked *f*, then *p*, and *pp*.
- 3d Cr. (Third Chorus): Enters in measure 110 with a melodic line marked *f*, then *p*, and *pp*.
- Flg. Hrn. (Flugelhorn): Rests throughout.
- Solo Hrn. (Solo Horn): Rests throughout.
- 1st Hrn. (First Horn): Rests throughout.
- 2nd Hrn. (Second Horn): Rests throughout.
- 1st Bar. (First Baritone): Enters in measure 110 with a melodic line marked *mf*, then *pp*.
- 2nd Bar. (Second Baritone): Enters in measure 110 with a melodic line marked *mf*, then *pp*.
- 1st Trb. (First Trumpet): Enters in measure 110 with a melodic line marked *f*, then *p*, and *pp*.
- 2nd Trb. (Second Trumpet): Enters in measure 110 with a melodic line marked *f*, then *p*, and *pp*.
- B. Trb. (Baritone Trumpet): Enters in measure 110 with a melodic line marked *f*, then *p*, and *pp*.
- Euph. (Euphonium): Enters in measure 110 with a melodic line marked *mf*, then *p*, and *pp*.
- Eb Bass (E-flat Bass): Enters in measure 110 with a melodic line marked *mf*, then *p*, and *pp*. Includes a cue for the 1st Bb Bass in measure 114.
- Bb Bass (B-flat Bass): Enters in measure 110 with a melodic line marked *mf*, then *p*, and *pp*. Includes a cue in measure 114.
- Timps (Timpani): Enters in measure 111 with a rhythmic pattern marked *p* and *pp*.
- Perc. 1 (Percussion 1): Rests throughout.
- Perc. 2 (Percussion 2): Enters in measure 110 with a rhythmic pattern marked *f* and *p*.

Sop. Cr. *p*

Solo Cr. *p*

Rep. Cr. *pp* *p*

2nd Cr. *pp* *p*

3d Cr.

Flg. Hrn. *p*

Solo Hrn. *p*

1st Hrn. *p*

2nd Hrn.

1st Bar. *p*

2nd Bar. *p*

1st Trb. *pp* *p*

2nd Trb. *pp* *p*

B. Trb. *p* *pp*

Euph. *p* *p*

Eb Bass *p* *p*

Bb Bass *p* *pp* 2. *p*

Timps

Perc. 1 Sn. dr. brushes *pp* *p*

Perc. 2

124

This musical score page contains parts for various instruments. The woodwind section includes Soprano, Solo, and Repetitive Clarinets; Flugelhorn, Solo, 1st, and 2nd Horns; and 1st and 2nd Baritone Saxophones. The brass section includes 1st and 2nd Trumpets and Baritone Trumpet. The bass section includes Euphonium, Eb Bass, and Bb Bass. The percussion section includes Timpani, Percussion 1 (with Hi-hat brushes), and Percussion 2 (with Xyl. hard mallets). The score is divided into five measures, with a key signature change from 4/4 to 3/4 in the final measure. Dynamics range from *mp* to *f*, with some parts marked *cresc.* or *p*.

This page contains a musical score for measures 130 through 134. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Sop. Crt. (Soprano Clarinet)
- Solo Crt. (Solo Clarinet)
- Rep. Crt. (Repetitive Clarinet)
- 2nd Crt. (Second Clarinet)
- 3rd Crt. (Third Clarinet)
- Flg. Hrn. (Flugelhorn)
- Solo Hrn. (Solo Horn)
- 1st Hrn. (First Horn)
- 2nd Hrn. (Second Horn)
- 1st Bar. (First Baritone)
- 2nd Bar. (Second Baritone)
- 1st Trb. (First Trumpet)
- 2nd Trb. (Second Trumpet)
- B. Trb. (Baritone Trumpet)
- Euph. (Euphonium)
- Eb Bass (E-flat Bass)
- Bb Bass (B-flat Bass)
- Timps. (Timpani)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)

The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics such as *f* (forte) and *ff* (fortissimo) are indicated throughout. Performance markings include accents (^), slurs, and articulation marks. Specific notes are marked with *a4* and *a2*. The time signature changes from 4/4 to 3/4 at measure 132. The page number 18 and measure number 130 are located at the top left.

137

Sop. Cr. *ffz*

Solo Cr. *ffz pp subito* *p*

Rep. Cr. *ffz*

2nd Cr. *ffz* *div.*

3d Cr. *ffz*

Flg. Hrn. *pp* *p*

Solo Hrn. *pp* *p*

1st Hrn. *pp* *p*

2nd Hrn.

1st Bar. *ffz pp subito* *p*

2nd Bar. *ffz*

1st Trb.

2nd Trb.

B. Trb.

Euph. *ffz pp subito* *p*

Eb Bass *pp* *p* 1.

Bb Bass

Timps. *f* *ffz* *secco*

Perc. 1 *fz pp subito* *p* Snare drum with brushes

Perc. 2 *ffz*

Sop. Cr.

Solo Cr.

Rep. Cr.

2nd Cr.

3d Cr.

Flg. Hrn.

Solo Hrn.

1st Hrn.

2nd Hrn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb.

Euph.

Eb Bass

Bb Bass

1.

Timps

Perc. 1

Perc. 2

mp cresc.

f

mp

mp cresc.

f

ff

mp

mp cresc.

f

ff

mp

mp cresc.

f

ff

cresc.

f

Xyl.

f

150

This musical score page contains measures 150 through 159. The instruments are arranged as follows from top to bottom: Sopranos (Sop. Cr.), Soloists (Solo Cr.), Repetition (Rep. Cr.), 2nd and 3rd Cymbals (2nd Cr., 3d Cr.), Flute (Flg. Hrn.), Solo Horn (Solo Hrn.), 1st and 2nd Horns (1st Hrn., 2nd Hrn.), 1st and 2nd Baritone (1st Bar., 2nd Bar.), 1st and 2nd Trumpets (1st Trb., 2nd Trb.), Bass Trumpet (B. Trb.), Euphonium (Euph.), Eb Bass, Bb Bass, Timpani (Timps.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score features a variety of rhythmic patterns, including sixteenth-note runs and eighth-note figures. Dynamic markings such as *f*, *ff*, *mf*, and *ff* are used throughout. Performance instructions include 'Snare drum with sticks' for Perc. 1 and 'a2' for the Euphonium. The page concludes with a double bar line at the end of measure 159.

Sop. Cr. *fff*

Solo Cr. *stagg.* *fff*

Rep. Cr. *fff*

2nd Cr. *fff*

3d Cr. *fff*

Flg. Hrn. *fff*

Solo Hrn. *fff*

1st Hrn. *fff*

2nd Hrn. *fff*

1st Bar. *ff* *fff*

2nd Bar. *ff* *fff*

1st Trb. *mf* *ff sonore* *fff*

2nd Trb. *mf* *ff sonore* *fff*

B. Trb. *mf* *ff sonore* *fff*

Euph. *stagg.* *fff*

Eb Bass *mf* *ff sonore* *fff*

Bb Bass *mf* *ff sonore* *fff*

Timps. *ff* Tam-tam

Perc. 1 *fff*

Perc. 2 *ff* Glock. col Ped.

Sop. Cr. *dim. poco a poco*

Solo Cr. *dim. poco a poco* *p dim.*

Rep. Cr. *st. mute* *ff* *solo* *f*

2nd Cr. *dim. poco a poco* *p dim.*

3d Cr. *dim. poco a poco* *p dim.*

Flg. Hrn. *dim. poco a poco* *pp*

Solo Hrn. *dim. poco a poco* *pp* *move to position C off-stage*

1st Hrn. *dim. poco a poco* *p dim.*

2nd Hrn. *dim. poco a poco* *pp*

1st Bar. *dim. poco a poco* *p*

2nd Bar. *dim. poco a poco* *p*

1st Trb. *dim. poco a poco* *p dim.*

2nd Trb. *dim. poco a poco* *p dim.*

B. Trb. *dim. poco a poco* *p dim.*

Euph. *dim. poco a poco* *p dim.*

E♭ Bass *a2 staggered breathing* *dim. poco a poco* *p dim.*

B♭ Bass *staggered breathing* *dim. poco a poco* *p dim.*

Timps *f*

Perc. 1

Perc. 2 *dim. poco a poco*

183

cup mute

Sop. Cr. *p senza cresc.*

Solo Cr. *3./4. a2, cantabile*

Rep. Cr. *cup mute*
p senza cresc.

2nd Cr. *p*
p senza cresc.

3d Cr. *p*
p senza cresc.

Flg. Hrn. *cantabile, non solo*
p

Solo Hrn.

1st Hrn.

2nd Hrn.

1st Bar. *pp*
cantabile
p

2nd Bar. *pp*
cantabile
p

1st Trb. *pp*

2nd Trb. *pp*
p senza cresc.

B. Trb. *pp*
p senza cresc.

Euph.

Euph. *pp*
pp senza cresc.
2. cantabile
p

Eb Bass *pp*
pp senza cresc.
a2 staggered breathing

Bb Bass *pp*
pp senza cresc.

Timps *pp*
Timp., dolce

Perc. 1 *pp*
Bass drum dolce

Perc. 2 *pp*
Large susp. cymb. dolce

U

Sop. Cr.

Solo Cr.

Solo Cr.

Rep. Cr.

2nd Cr.

3d Cr.

Flg. Hrn.

Solo Hrn.

1st Hrn.

2nd Hrn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb.

Euph.

Euph.

Eb Bass

Bb Bass

Timps.

Perc. 1

Perc. 2

p senza cresc.

cup mute
p

dolce
pp

Vib.
mp

200

solo, open, espressivo

p *mf*

1. off-stage position A

mf

3., st. mute, *leggiero*

poco f *p* *p*

solo, open, espressivo

mf

dolce

mp *p* *p*

open

p *open*

dolce

p

dolce

p

dolce

p

dolce

p

dolce

p

dolce

p

dolce, breathe where necessary

p

dolce, staggered breathing

p

dolce

pp

Trgl.

p *p*

Vib.

p *p*

Sop. Cr.

Solo Cr.

Solo Cr.

Rep. Cr.

2nd Cr.

3d Cr.

Flg. Hrn.

Solo Hrn.

1st Hrn.

2nd Hrn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb.

Euph.

Euph.

Eb Bass

Bb Bass

Timps

Perc. 1

Perc. 2

poco f

p

poco f

p

poco f

mf

p

p

p

p

p

pp

mf

p

p

p

1. play, off-stage position D, espressivo

staggered breathing

Trgl.

p

p