

FANTASIA ON THE “DARGASON”

By Gustav Holst

Edited and Orchestrated by Charles Booker

INSTRUMENTATION

1-Full Score (Letter Size)	3-1 st Cornet
1-Full Score (Large Score)	3-2 nd Cornet
2-Piccolo	3-3 rd Cornet
3-1 st Flute	2-1 st Horn in F
3-2 nd Flute	2-2 nd Horn in F
1-1 st Oboe	2-1 st Trombone
1-2 nd Oboe	2-2 nd Trombone
3-1 st Clarinet	2-3 rd (Bass) Trombone
3-2 nd Clarinet	3-Euphonium BC
3-3 rd Clarinet	2-Euphonium TC
2-Bass Clarinet	4-Tuba
1-1 st Bassoon	1-Double Bass
1-2 nd Bassoon	1-Timpani
2-1 st Alto Saxophone	1-Vibraphone
2-2 nd Alto Saxophone	1-Xylophone
2-Tenor Saxophone	4-Percussion 1 (Tambourine/Bass Drum/Crash Cymbals)
1-Baritone Saxophone	4- Percussion 2 (Triangle/Cymbals)

Duration: 3 minutes
Medium (Grade 3)

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FANTASIA ON THE “DARGASON”

Movement IV from Gustav Holst’s *Second Suite In F*

Program Note

This 4th movement from Holst’s *Second Suite In F* is not based on any folk songs, but rather has two tunes from Playford's Dancing Master of 1651.[2] It opens with an alto saxophone solo based on the folk tune "Dargason", a 16th-century English dance tune included in the first edition of The Dancing Master. The fantasia continues through several variations encompassing the full capabilities of the band. The final folk tune, "Greensleeves", is cleverly woven into the fantasia by the use of hemiolas, with "Dargason" being in 6/8 and "Greensleeves" being in 3/4. At the climax of the movement, the two competing themes are placed in competing sections. As the movement dies down, a tuba and piccolo duet forms a call back to the beginning of the suite with the competition of low and high registers.

The name dargason may perhaps come from an Irish legend that tells of a monster resembling a large bear (although much of the description of the creature has been lost over time), the dargason tormented the Irish countryside. During the Irish uprising of the late 18th century, the dargason is supposed to have attacked a British camp killing many soldiers. This tale aside, dargason is more likely derived from an Old English word for dwarf or fairy, and the tune has been considered English (or Welsh) since at least the 16th century.[3] It is also known as "Sedony" (or Sedany) or "Welsh Sedony".

About the Editor:

Charles L. Booker, Jr. (b. 1952), a native of Natchez, Mississippi, is a retired U.S. Army Bandmaster, and former Associate Professor at the University of Arkansas - Fort Smith. He served the university as Director of Jazz Studies, Director of Bands, and Chair of the Music Department. During his tenure at UA Fort Smith he taught trumpet, band, jazz band, conducting, music theory, orchestration and composition. Mr. Booker studied composition with Hank Levy (composer/arranger for Stan Kenton), Dr. Steve Strunk and Dr. James Balentine, and conducting with Dr. Robert Garofalo and Dr. Robert Rustowicz. Mr. Booker received his degrees from the University of the State of New York and the University of Texas at San Antonio. He later completed courses for Texas teacher certification in secondary music at Texas State University and holds a Texas Teaching Certificate. Mr. Booker has over 90 compositions published by Alfred, Kendor, Southern Music Company, Wingert-Jones, Potenza Music, Print Music Source, and Lecta Music. Mr. Booker’s music has been performed internationally by schools, universities, community bands and professional bands and orchestras that include the Fort Smith Symphony Orchestra, The U.S. Army Band and Orchestra ("Pershing’s Own"), the U.S. Army Field Band, the U.S. Military Academy Band (West Point), the U.S. Air Force Band of Mid-America and the U.S. Air Force Academy Band. Mr. Booker’s 21 year career in the U.S. Army included service in the Fifth Army Band in San Antonio, Texas, staff arranger for the Army Field Band, conductor of Army Bands in Louisiana, Germany, New York City, and director of the Jazz Ambassadors in Washington, D.C. As a trumpeter with the Fifth Army Band, Mr. Booker performed for the funerals of Presidents Truman and Johnson. In 1981, as the conductor of the 3rd Armored Division Band in Germany, Mr. Booker conducted ceremonies at Rhein Main Air Force Base for the returning American hostages from Iran. In New York City, he conducted the Army Band of New York City at ceremonies for head of states of the United States, Germany, France, Netherlands, Portugal and China, and his band performed at the centennial activities of the Statue of Liberty. While an associate conductor of the Army Field Band and director of the Jazz Ambassadors, Mr. Booker performed at the Kennedy Center, in 48 states, India, Japan, Canada, Mexico, Europe, and marched in the inauguration parades of Presidents George H. W. Bush and William J. Clinton. He was Interim Director of Bands at Trinity University from 1996 to 1997 and assistant editor at Southern Music Company from 1994 to 1997. Charles Booker has been recognized by the Mayor of Fort Smith (the 2006 "Mayor’s Honors to the Visual and performing Arts"), the North Side Independent School District of San Antonio, Texas (the 2008 "Pillars of Character Award") and received the Arkansas Arts Council Award in music composition for 2009. He is past president of the Arkansas Chapter of the College Band Directors National Association, past president of the Arkansas Chapter of the International Association of Jazz Educators, current member of the Texas Bandmaster Association, the Association of Concert Bands and is a past president (2010) of the Arkansas Bandmaster Association. Mr. Booker is also a retired member of the Texas Chapter of Phi Beta Mu. In 2007, the New Mexico State University Symphonic Winds released their CD entitled "Centra-fuge: The Music of Charles L. Booker, Jr.", and in 2008, Mr. Booker released his second CD "American Jubilee". Booker’s CD "Time Remembered" was released in 2009, and his CD "Radiant Blues" was released in 2011. In 2013 Mr. Booker and fellow composer Roger Cichy released a compilation of their latest original music on their CD "Glorious Journey". More information on Mr. Booker and his music can be found on his website, www.charlesbooker.com

Mr. Booker is married to his wife of 50 years, trumpeter and quilter, Claudette [DeRocher] Booker of San Antonio, Texas. They have three children: Major Erik Booker, U. S. Army (Retired) and Maryland public school teacher; Dr. Adam Booker, Associate Professor of Double Bass at Appalachian State University, and Dr. Colleen Booker Halverson of Richland Center, Wisconsin, author, English professor and mentor at Western Governors University. Mr. Booker and Claudette have nine grandchildren and four great-grandchildren.

Fantasia On The 'Dargason'

For Military Band (1911)
Op. 28, No.2, H.106

by Gustav Holst

Edited by CW4 Charles Booker
Bandmaster, U.S. Army (Ret.)

Allegro Moderato ♩ = 144

The score is arranged in a standard military band format. The instruments listed on the left are: Piccolo, 1/2 Flute, 1/2 Oboe, 1st Clarinet in B♭, 2nd Clarinet in B♭, 3rd Clarinet in B♭, Bass Clarinet, 1/2 Bassoon, 1st Alto Sax (with a solo part starting at measure 1), 2nd Alto Sax, Tenor Sax, Baritone Sax, 1st Cornet in B♭, 2nd Cornet in B♭, 3rd Cornet in B♭, 1/2 Horn in F, 1/2 Trombone, 3rd (Bass) Trombone, Euphonium, Tuba, Double Bass, Timpani (with a note to tune to F, G, C, D), Vibraphone, Xylophone, Percussion I (Tambourine, Bass Drum, Crash Cymbals), and Percussion II (Triangle/Cymbals). The score consists of 8 measures. The 1st Alto Sax part has a solo marked 'Solo!' and 'p' starting at measure 1. The 1st Clarinet part has a solo marked 'Solo!' and 'p' at the end of measure 8. The percussion parts have specific instructions: 'To Tambourine' for Percussion I and 'To Triangle' for Percussion II.

2 3 4 5 6 7 8

9

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, grouped into woodwinds, brass, and percussion. The woodwind section includes Piccolo, 1/2 Flute, 1/2 Oboe, 1st and 2nd B♭ Clarinet, 3rd B♭ Clarinet, Bass Clarinet, 1/2 Bassoon, 1st and 2nd Alto Saxophone, Tenor Saxophone, and Bass Saxophone. The brass section includes 1st, 2nd, and 3rd B♭ Cor Anglais, 1/2 Horn, 1/2 Trombone, 3rd Trombone, Euphonium, and Tuba. The percussion section includes Double Bass, Timpani, Vibraphone, Xylophone, and two sets of Percussion (I and II). The score shows a melodic line for the 1st B♭ Clarinet and 1st Alto Saxophone, with the rest of the ensemble playing rests. A rehearsal mark '9' is placed at the beginning of the first measure.

17

17

Picc.

1/2 Fl.

1/2 Ob.

1st B \flat Cl. *All*
p senza cresc.

2nd B \flat Cl.

3rd B \flat Cl.

B. Cl.

1/2 Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1/2 Oboe

1st B \flat Cnt.

2nd B \flat Cnt.

3rd B \flat Cnt.

1/2 Hn.

1/2 Tbn.

3rd Tbn.

Euph.

Tuba

D.B. *pizz.*

Timp.

Vib.

Xyl.

Perc. I

Perc. II *Triangle* *let ring*

p

25

Picc.

2nd Fl.
One Only!

1/2 Fl. *p cresc.*

1/2 Ob.

1st B♭ Cl. *cresc.*

2nd B♭ Cl. *cresc.*

3rd B♭ Cl. *cresc.*

B. Cl. *cresc.*

1/2 Bsn. *cresc.*

1st A. Sx. *cresc.*

2nd A. Sx. *cresc.*

T. Sx. *cresc.*

B. Sx. *cresc.*

1st B♭ Cnt.

2nd B♭ Cnt. *p cresc.*

3rd B♭ Cnt. *p cresc.*

1/2 Hn. *cresc.* a2

1/2 Tbn.

3rd Tbn.

Euph.

Tuba *cresc.*

D.B. *cresc.* arco

Timp.

Vib. *cresc.*

Xyl.

Perc. I

Perc. II

33

Picc.

1/2 Fl. *p cresc.* Solo! *f* +1st Fl. *f*

1/2 Ob. *p cresc.* All *f*

1st B♭ Cl. *cresc.*

2nd B♭ Cl. *cresc.*

3rd B♭ Cl. *cresc.*

B. Cl. *p cresc.*

1/2 Bsn. *p cresc.*

1st A. Sx. *cresc.*

2nd A. Sx. *cresc.*

T. Sx. *cresc.*

B. Sx. *p cresc.*

1st B♭ Cnt. *f*

2nd B♭ Cnt. *p cresc.*

3rd B♭ Cnt. *p cresc.*

1/2 Hn. *p cresc.*

1/2 Tbn. *p cresc.*

3rd Tbn. *mf cresc.*

Euph. *mf cresc.*

Tuba *p cresc.*

D.B. *p cresc.*

Timp.

Vib. *p cresc.* *f*

Xyl. *f*

Perc. I

Perc. II Triangle *p cresc.*

41

This page of a musical score contains 20 staves for various instruments. The instruments listed on the left are: Picc., 1/2 Fl., 1/2 Ob., 1st B♭ Cl., 2nd B♭ Cl., 3rd B♭ Cl., B. Cl., 1/2 Bsn., 1st A. Sx., 2nd A. Sx., T. Sx., B. Sx., 1st B♭ Cnt., 2nd B♭ Cnt., 3rd B♭ Cnt., 1/2 Hn., 1/2 Tbn., 3rd Tbn., Euph., Tuba, D.B., Timp., Vib., Xyl., Perc. I (Tambourine), and Perc. II. The score is written in a key signature of one flat (B♭) and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Dynamic markings such as *f* (forte) are used throughout. The Perc. I staff includes specific notation for the Tambourine, with 'x' marks indicating hits. The Perc. II staff shows a steady eighth-note accompaniment. The bottom of the page is numbered 41 through 48, corresponding to the measures.

57 (One beat in a bar, but keep the same pace as before)

Picc.

1/2 Fl.

1/2 Ob.

1st B♭ Cl.

2nd B♭ Cl.

3rd B♭ Cl.

B. Cl.

1/2 Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st B♭ Cnt.

2nd B♭ Cnt.

3rd B♭ Cnt.

1/2 Hn.

1/2 Tbn.

3rd Tbn.

Euph.

Tuba

D.B.

Timp.

Vib.

Xyl.

Perc. I

Perc. II

65

The musical score is arranged in a standard orchestral format. The top section includes Piccolo, Flute (1/2), Oboe (1/2), Clarinet in Bb (1st, 2nd, 3rd), Bass Clarinet, Bassoon (1/2), Saxophone (1st Alto, 2nd Alto, Tenor, Baritone), and Cor Anglais (1st, 2nd, 3rd). The middle section includes Horn (1/2), Trombone (1/2, 3rd), Euphonium, Tuba, and Double Bass. The bottom section includes Timpani, Vibraphone, Xylophone, and two Percussion parts. The score features various musical notations such as rests, notes, beams, and slurs. Dynamics like *mp* and *cantabile* are indicated for the clarinet parts. The key signature has one sharp (F#) and the time signature is 4/4.

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73

Picc.

1/2 Fl.

1/2 Ob.

1st B♭ Cl.

2nd B♭ Cl.

3rd B♭ Cl. *p*

B. Cl. *p*

1/2 Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st B♭ Cnt.

2nd B♭ Cnt.

3rd B♭ Cnt.

1/2 Hn.

1/2 Tbn.

3rd Tbn.

Euph.

Tuba

D.B.

Timp.

Vib.

Xyl.

Perc. I

Perc. II

The score is arranged in a standard orchestral layout. The woodwind section includes Piccolo, Flute, Oboe, Clarinets (B♭, B♭, B♭, B), Bassoon, and Saxophones (Alto, Alto, Tenor, Baritone). The brass section includes Trumpets (B♭, B♭, B♭), Horns, Trombones (Tenor, Bass), Euphonium, and Tuba. The percussion section includes Double Bass, Timpani, Vibraphone, Xylophone, and two sets of Percussion I and II. The score features various dynamics such as *p* and *p cantabile*, and includes articulation marks like slurs and accents. The key signature is one sharp (F#) and the time signature is 4/4.

89 (Two beats in a bar)

Picc.

1/2 Fl.

1/2 Ob.

1st Horn

1st B♭ Cl.

2nd Horn

2nd B♭ Cl.

3rd B♭ Cl.

B. Cl.

1/2 Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st B♭ Cnt.

2nd B♭ Cnt.

3rd B♭ Cnt.

1/2 Hn.

1/2 Tbn.

3rd Tbn.

Euph.

Tuba

D.B.

Timp.

Vib.

Xyl.

Perc. I

Perc. II

p *pp* *f*

97

The musical score is arranged in a standard orchestral format. The top section (measures 97-104) features woodwinds and strings, with most instruments playing rests. The bottom section (measures 100-104) features brass and percussion instruments. The 1st B♭ Cor Anglais has a melodic line with slurs and accents. The 1/2 Trombone and 3rd Trombone parts play rhythmic patterns. The Tuba and Double Bass parts have a similar rhythmic pattern. The Euphonium part has a single note marked 'All' and 'f'. The Percussion I and II parts are marked with a double bar line. The score is in 2/4 time and the key signature has one sharp (F#).

This page of a musical score contains 22 staves for various instruments. The instruments listed on the left are: Picc., 1/2 Fl., 1/2 Ob., 1st B♭ Cl., 2nd B♭ Cl., 3rd B♭ Cl., B. Cl., 1/2 Bsn., 1st A. Sx., 2nd A. Sx., T. Sx., B. Sx., 1st B♭ Cnt., 2nd B♭ Cnt., 3rd B♭ Cnt., 1/2 Hn., 1/2 Tbn., 3rd Tbn., Euph., Tuba, D.B., Timp., Vib., Xyl., Perc. I, and Perc. II. The score is written in a key signature of one flat (B♭) and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. The Perc. I staff shows a consistent pattern of eighth notes with an accent (*f*) on the first note of each measure. The Perc. II staff is mostly silent, indicated by a horizontal line. The page number '105' is enclosed in a box at the top left of the first staff.

113

Picc.

1/2 Fl.

1/2 Ob.

1st B♭ Cl.

2nd B♭ Cl.

3rd B♭ Cl.

B. Cl.

1/2 Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st B♭ Cnt.

2nd B♭ Cnt.

3rd B♭ Cnt.

1/2 Hn.

1/2 Tbn.

3rd Tbn.

Euph.

Tuba

D.B.

Timp.

Vib.

Xyl.

Perc. I

Perc. II

Triangle

To Bass Dr.

To Sus. Cymbals

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, with their corresponding staves. The score is divided into measures, with measure numbers 121 through 128 indicated at the bottom. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The dynamics are marked as *p* (piano) and *sub. p* (subito piano). The woodwinds (Clarinets, Bassoons, Saxophones) and strings (Euphonium, Tuba, Drums) play a melodic line, while the brass (Trumpets, Trombones) and percussion (Timp, Vib, Xyl, Perc. I, Perc. II) provide harmonic support. The Piccolo, 1/2 Flute, and 1/2 Oboe are silent throughout the passage.

Fantasia On The 'Dargason'

129

Picc. *cresc.*
 1/2 Fl. *cresc.*
 1/2 Ob. *cresc.*
 1st B♭ Cl. *cresc.*
 2nd B♭ Cl. *cresc.*
 3rd B♭ Cl. *cresc.*
 B. Cl. *cresc.*
 1/2 Bsn. *cresc.*
 1st A. Sx. *cresc.*
 2nd A. Sx. *cresc.*
 T. Sx. *cresc.*
 B. Sx. *cresc.*
 1st B♭ Cnt. *cresc.*
 2nd B♭ Cnt. *p cresc.*
 3rd B♭ Cnt. *p cresc.*
 1/2 Hn. *p cresc.*
 1/2 Tbn. *p cresc.*
 3rd Tbn. *p cresc.*
 Euph. *p cresc.*
 Tuba *cresc.*
 D.B. *cresc.*
 Timp.
 Vib.
 Xyl.
 Perc. I *To Cr. Cym.*
 Perc. II *Sus. Cym. let ring*

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129

130

131

132

p 133

134

135

136

Picc. *ff*

1/2 Fl. *ff*

1/2 Ob. *ff*

1st B♭ Cl. *ff*

2nd B♭ Cl. *ff*

3rd B♭ Cl. *ff*

B. Cl. *ff*

1/2 Bsn. *ff*

1st A. Sx. *ff*

2nd A. Sx. *ff*

T. Sx. *ff*

B. Sx. *ff*

1st B♭ Cnt. *ff*

2nd B♭ Cnt. *ff*

3rd B♭ Cnt. *ff*

1/2 Hn. *ff*

1/2 Tbn. *ff*

3rd Tbn. *ff*

Euph. *ff*

Tuba *ff*

D.B. *ff*

Timp. *ff* NO ROLL

Vib. *ff*

Xyl.

Perc. I Cr. Cym. let ring *ff*

Perc. II Bs. Dr. *ff*

Fantasia On The 'Dargason'

145

Picc. *fff*

1/2 Fl. *fff*

1/2 Ob. *fff*

1st B♭ Cl. *fff*

2nd B♭ Cl. *fff*

3rd B♭ Cl. *fff*

B. Cl. *fff*

1/2 Bsn. *fff*

1st A. Sx. *fff*

2nd A. Sx. *fff*

T. Sx. *fff*

B. Sx. *fff*

1st B♭ Cnt. *fff*

2nd B♭ Cnt. *fff*

3rd B♭ Cnt. *fff*

1/2 Hn. *fff*

1/2 Tbn. *fff*

3rd Tbn. *fff*

Euph. *fff*

Tuba *fff*

D.B. *fff*

Timp.

Vib. *fff*

Xyl. *fff*

Perc. I

Perc. II

Bass Drum

Sus. Cymbal *fff* To Triangle

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145 *f* 146 *fff* 147 148 149 150 151 152

Picc.

1/2 Fl.

1/2 Ob.

1st B♭ Cl.

2nd B♭ Cl.

3rd B♭ Cl.

B. Cl.

1/2 Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st B♭ Cnt.

2nd B♭ Cnt.

3rd B♭ Cnt.

1/2 Hn.

1/2 Tbn.

3rd Tbn.

Euph.

Tuba

D.B.

Timp.

Vib.

Xyl.

Perc. I

Perc. II

Fantasia On The 'Dargason'

161

Picc.

1/2 Fl.

1/2 Ob.

1st B \flat Cl.

2nd B \flat Cl.

3rd B \flat Cl.

B. Cl.

1/2 Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st B \flat Cnt.

2nd B \flat Cnt.

3rd B \flat Cnt.

1/2 Hn.

1/2 Tbn.

3rd Tbn.

Euph.

Tuba

D.B.

Timp.

Vib.

Xyl.

Perc. I

Perc. II

B22015

161 162 163 164 165 166 167 168

171

Picc.

1/2 Fl.

1/2 Ob.

1st B♭ Cl.

2nd B♭ Cl.

3rd B♭ Cl.

B. Cl.

1/2 Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st B♭ Cnt.

2nd B♭ Cnt.

3rd B♭ Cnt.

1/2 Hn.

1/2 Tbn.

3rd Tbn.

Euph.

Tuba

D.B.

Timp.

Vib.

Xyl.

Perc. I

Perc. II

dim.

mf

f

p

Picc.

1/2 Fl.

1/2 Ob.

1st B♭ Cl. *pp*

2nd B♭ Cl. *pp*

3rd B♭ Cl. *pp*

B. Cl. *pp*

1/2 Bsn. *pp*

1st A. Sx. *pp*

2nd A. Sx.

T. Sx.

B. Sx. *pp*

1st B♭ Cnt. To St. Mute

2nd B♭ Cnt. To St. Mute

3rd B♭ Cnt. To St. Mute

1/2 Hn.

1/2 Tbn.

3rd Tbn.

Euph.

Tuba *pp* Solo! *p*

D.B. *pp*

Timp. *pp*

Vib.

Xyl.

Perc. I *pp* Bs. Dr.

Perc. II

193

201

Picc.

1/2 Fl.

1/2 Ob.

1st B♭ Cl.

2nd B♭ Cl.

3rd B♭ Cl.

B. Cl.

1/2 Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st B♭ Cnt.

2nd B♭ Cnt.

3rd B♭ Cnt.

1/2 Hn.

1/2 Tbn.

3rd Tbn.

Euph.

Tuba

D.B.

Timp.

Vib.

Xyl.

Perc. I

Perc. II

Con sord.
ppp
Con sord.

pp

pp
Con sord.

ppp

pp

p

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193 194 195 196 197 198 199 200 201

Piccolo Solo!

This musical score is for a piccolo solo in the piece 'Fantasia On The 'Dargason''. The score is written for a piccolo and includes parts for various woodwinds and percussion instruments. The piccolo part begins with a *p* (piano) dynamic and features a melodic line with slurs and a fermata. The woodwind parts (1/2 Fl., 1/2 Ob., 1st B♭ Cl., 2nd B♭ Cl., 3rd B♭ Cl., B. Cl., 1/2 Bsn., 1st A. Sx., 2nd A. Sx., T. Sx., B. Sx., 1st B♭ Cnt., 2nd B♭ Cnt., 3rd B♭ Cnt., 1/2 Hn., 1/2 Tbn., 3rd Tbn., Euph., Tuba, D.B., Vib., Xyl., Perc. I, Perc. II) are mostly silent, with some instruments like the 1st B♭ Cnt., 2nd B♭ Cnt., 3rd B♭ Cnt., and Tuba having specific markings such as 'Open' or 'dampen'. The percussion parts include Timp., Vib., Xyl., Perc. I, and Perc. II, with some 'dampen' and 'choke' markings. The score is divided into measures 202 through 211, with a final measure marked '211'.