

DE HEKSENKETEL (THE WITCHES'-CAULDRON)

Introduction by the composer

De Heksenketel (The Witches'-Cauldron) is as it were a counterpart of a piece called *A Night on Culbin Sands*, written a few years earlier. In both compositions literature about magic and witchcraft have been an important source of inspiration. In *A Night on Culbin Sands* this source is the one act play *Culbin Sands* by the British playwright Gordon Bottomley. In *De Heksenketel*, it is Shakespeare's *Macbeth*.

A quote from Bottomley's *Culbin Sands*:

*Have there not been witches in Auldearn
Since those who prophesied King Duncan's death
On Hardmuir yonder to his murderer?*

This is in fact a direct reference to the three witches that appear in Shakespeare's *Macbeth*. In the fourth Act, Scene 1, of this play, these witches are busying themselves brewing a magic potion in a cauldron. While doing so, they sing the following song:

<i>FIRST WITCH</i>	<i>Round about the cauldron go; In the poisoned entrails throw: Toad, that under cold stone Days and nights has thirty-one. Sweltered venom, sleeping got, Boil thou in th' enchanted pot.</i>	<i>THIRD WITCH</i>	<i>Scale of dragon, tooth of wolf, Witch's mummy, maw and gulf Of the ravined salt-sea shark, Root of hemlock digged i' the dark, Liver of blaspheming Jew, Gall of goat and slips of yew Slivered in the moon's eclipse, Nose of Turk and Tartar's lips, Finger of birth-strangled babe Ditch-delivered by a drab, Make the gruel thick and slab. Add thereto a tiger's chaudron For the ingredients of our cauldron.</i>
<i>ALL THREE</i>	<i>Double, double, toil and trouble; Fire burn and cauldron bubble.</i>		
<i>SECOND WITCH</i>	<i>Fillet of a fenny snake In the cauldron boil and bake; Eye of newt and toe of frog, Wool of bat and tongue of dog, Adder's fork and blind-worm's sting, Lizard's leg and howlet's wing, For a charm of powerful trouble, Like a hell-broth boil and bubble.</i>	<i>ALL THREE</i>	<i>Double, double, toil and trouble; Fire burn and cauldron bubble.</i>
<i>ALL THREE</i>	<i>Double, double, toil and trouble; Fire burn and cauldron bubble.</i>		

This song determines the structure of the whole composition. At first, an introduction of some four minutes length serves to evoke an atmosphere of eeriness, and to portray the evil and violent characters of the three witches. (The opening bars correspond with Shakespeare's stage direction '*Thunder*'.) Then the actual brewing of the magic potion begins (at rehearsal number 8.) From hereon, the music follows the structure of the song, with its alternation of stanza's and refrain. The last, and lengthiest, stanza has been transformed into music with a development character (number 25). The piece gradually gets wilder and wilder, as the liquid in the cauldron starts to bubble and steam ever more. It ends with a somber climax: the horrific potion is ready at last.

Originally composed for fanfare orchestra, *De Heksenketel* was recently rewritten for standard wind band. This version was commissioned by the *Förderverein des Symphonischen Blasorchesters der Hochschule für Musik Nürnberg*, and has been dedicated to Sef Pijpers sr., the Nestor of Dutch wind music, to whom I owe a lot. In fact, the piece can be seen as a prologue to a large project I have now embarked upon: a full scale *Macbeth* ballet for wind orchestra.

Alexander Comitas, March 2003

Double, double toil and trouble;
Fire, burn; and cauldron, bubble.

Shakespeare: Macbeth, Act IV, Scene 1

to Sef Pijpers sr.

DE HEKSENKETEL (THE WITCHES'-CAULDRON)

version for wind orchestra

Alexander Comitas
op. 38 no.2a (2001, rev. 2003)

Adagio ♩ = ca. 50 (flexible tempo)

A bit less slow

poco rit.

The score is written for a wind orchestra and includes the following parts:

- Piccolo (- Flute III)
- Flutes I, II
- Oboe I (with annotation: *Can be played by E♭ Trumpet, Cornet or Flugelhorn instead*)
- Oboe II
- Bassoon I
- Bassoon II
- E♭ Clarinet
- 1st Clarinets (div. a3)
- 2nd Clarinets (div. a3)
- 3rd Clarinets (div. a3)
- Alto Clarinet
- Bass Clarinet
- Contrabass Clarinet (optional: can be left out)
- Alto Saxophones I, II
- Tenor Saxophone
- Baritone Saxophone
- F♯ Trumpet, Cornet or Flugelhorn (optional: can be left out)
- Trumpets I, II (With straight mutes)
- Trumpet III (With straight mutes)
- Cornets I, II (With straight mutes)
- 1st Horns (I, III, etc.) (With straight mutes)
- 2nd Horns (II, IV, etc.) (With straight mutes)
- Trombone(s) I (With straight mute(s))
- Trombone(s) II (With straight mute(s))
- Trombone(s) III (With straight mute(s))
- Baritone(s) / Euphonium(s) I
- Baritone(s) / Euphonium(s) II
- E♭ Bass(es)
- B♭ Basses
- String Bass
- Timpani (With wooden sticks)
- Suspended Cymbal
- Pair of Cymbals
- Snare drum
- Bass drum (damp)
- Glockenspiel
- Xylophone
- Chimes

Key performance instructions include dynamics such as *pp*, *sf*, *ff*, *ppp*, *mp*, *mf*, *p*, and *mf*. The score also features various articulations like *smorz.*, *rit.*, and *div.*

A tempo

poco rit. -----

A tempo



7

Fl. I, II *smorz.*

Ob. I *Can be played by E♭ Trumpet, Cornet or Flugelhorn instead*
solo sfpp

Bsn I *pp sf pp*

Bsn II *pp sf pp*

A. Sax. I *solo mp pp sf pp*

A. Sax. II *pp sf pp*

T. Sax. *solo mp sf pp*

Bar. Sax. *pp*

E♭ Cornet or Flug. *Can be played by Oboe I instead*
solo sfpp

Tpts I, II *sfpp smorz.*

Tpt. III *sfpp smorz.*

Corts I, II *pp sf pp*

1st Hns *sfpp smorz.*

2nd Hns *sfpp smorz.*

Tbn. I *sfpp smorz.*

Tbn. II *sfpp smorz.*

Tbn. III *sfpp smorz.*

Bar./Euph. I *div. pp*

Bar./Euph. II *pp*

E♭ Bass(es) *pp sfpp smorz.*

B♭ Basses *pp sfpp smorz.*

Str. B. *pizz. p arco sfpp smorz.*

Timp. *With ordinary sticks p*

B. Dr. *p*

Xyl. *p*

A bit less slow again

poco rit. - -

Ob. I: *pp*

Bsn I: *pp*, *smorz.*, *p*

A. Sax. I: *pp*, *smorz.*, *p*, *pp*, *smorz.*

A. Sax. II: *pp*, *smorz.*, *p*, *pp*, *smorz.*, *p*, *pp*

T. Sax.: *p > pp*, *smorz.*, *p*, *pp*, *smorz.*, *p*, *pp*

Bar. Sax.: *p*, *> pp*, *smorz.*, *p*, *pp*

F# Clarinet or Flage.

Tpts I, II

Tpt. III: *smorz.*

1st Hns: *mf > p*, *mf > p*, *mf > p*, *smorz.*

2nd Hns: *mf > p*, *mf > p*, *mf > p*, *smorz.*

Tbn. I: *mp > pp*, *mp > pp*, *mp > pp*

Tbn. II: *mp > pp*, *mp > pp*, *mp > pp*

Bar./Euph. I: *smorz.*

Bar./Euph. II: *smorz.*

E♭ Bass(es): *smorz.*

B♭ Basses: *smorz.*

Str. B.: *smorz.*

Chimes: *mf*



2

Andante ♩ = 69

21

Bsn I *pp*

Bsn II

1st CL *pp* unis. *(sempre pp)*

2nd CL *pp* unis. *(sempre pp)*

3rd CL *pp* unis. *(sempre pp)*

Alto CL *pp* *(sempre pp)*

B. CL *pp* *(sempre pp)*

A. Sax. I *pp* *(sempre pp)*

A. Sax. II *(sempre pp)*

T. Sax. *(sempre pp)*

Bar. Sax. *(sempre pp)*

1st Hns *p* *(sempre p)*

2nd Hns *p* *(sempre p)*

Tbn. I *pp* *(sempre pp)*

Tbn. II *pp* *(sempre pp)*

Bar./Euph. I *pp* unis. *pp* *(sempre pp)* div. *(sempre pp)*

Bar./Euph. II *pp* *(sempre pp)*

E♭ Bass(es) *pp* *(sempre pp)*

B♭ Basses *pp* div. *pp* unis. *pp* *(sempre pp)* di. *(sempre pp)*

Str. B. *pp* *(sempre pp)*

Pair of Cymb. *pp* *(sempre pp)*

B. Dr. *pp* *(sempre pp)*

27

Picc. *lunga* *pp* *fff* *fff*
Fl. I, II
Ob. I *pp* *lunga* *fff* *fff*
Ob. II *pp* *lunga* *fff* *fff*
Bsns I, II *lunga* *fff* *fff* *fff*
Hr. Cl. *lunga* *fff* *fff* *fff*
1st Cl. *smorz.* *lunga* *fff* *fff*
2nd Cl. *smorz.* *lunga* *fff* *fff*
3rd Cl. *smorz.* *lunga* *fff* *fff*
Alto Cl. *lunga* *fff* *fff* *fff*
B. Cl. *pp* *lunga* *fff* *fff*
Cb. Cl. *lunga* *fff* *fff* *fff*
A. Sax. I *smorz.* *lunga* *fff* *fff*
A. Sax. II *pp* *lunga* *fff* *fff*
T. Sax. *lunga* *fff* *fff* *fff*
Bar. Sax. *lunga* *fff* *fff* *fff*
F-Clay or Plug. *Without mute* *lunga* *fff* *fff*
Tpt I *Without mute* *lunga* *fff* *fff*
Tpt II *lunga* *fff* *fff* *fff*
Tpt III *lunga* *fff* *fff* *fff*
Corts I, II *lunga* *fff* *fff* *fff*
1st Hns *smorz.* *Without mutes* *lunga* *fff* *Bells up, if necessary*
2nd Hns *Without mutes* *lunga* *fff* *Bells up, if necessary*
Tbn. I *lunga* *fff* *fff* *fff*
Tbn. II *lunga* *fff* *fff* *fff*
Tbn. III *lunga* *fff* *fff* *fff*
Bar./Euph. I *unis.* *lunga* *fff* *fff*
Bar./Euph. II *lunga* *fff* *fff* *fff*
E♭ Bass(es) *lunga* *fff* *fff* *fff*
B Basses *lunga* *fff* *fff* *fff*
Str. B. *lunga* *fff* *fff* *fff*
Timp. *lunga* *fff* *fff* *fff*
Susp. Cymb. *lunga* *fff* *fff* *fff*
Pair of Cymb. *lunga* *fff* *fff* *fff*
B. Dr. *lunga* *fff* *fff* *fff*
Xyl. *lunga* *fff* *fff* *fff*



33

Picc. *fff*

Fl. I, II *fff*

Ob. I *fff*

Ob. II *fff*

Bsns I, II *fff*

E♭ Cl. *fff*

1st Cl. *fff* Individual breathing *mp* Individual breathing *poco a poco cresc.*

2nd Cl. *fff* *mp* *poco a poco cresc.*

3rd Cl. *fff* *ff* *p*

Alto Cl. *fff*

B. Cl. *fff* *mf* *p*

Cb. Cl. *fff* *mf* *p*

A. Sax. I *fff* *ff* *mp* *mp poco a poco cresc.*

A. Sax. II *fff* *mp* *mp*

T. Sax. *fff*

Bar. Sax. *fff*

Fr. Cor. or Flng. *fff*

Tpt I *fff*

Tpt II *fff*

Tpt III *fff*

Cor I *fff* *f* *p*

Cor II *fff* *f* *p*

1st Hrn. *fff* *ord.* *f* *p*

2nd Hrn. *fff* *ord.* *f* *p*

Tbn. I *fff*

Tbn. II *fff*

Tbn. III *fff*

Bar./Euph. I *fff* *f* *p*

Bar./Euph. II *fff*

E♭ Bass(es) *fff* *mf* *p*

B♭ Basses *fff* *mf* *p*

Str. B. *fff* *mf* *p*

Timp. *fff*

Susp. Cymb. *fff*

Xyl. *fff*

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--- al ♩ = ca. 126

37

Ob. I *mp* *sf*

Ob. II *mp* *sf*

Bsn I *p* *sf* *p poco a poco cresc. ---*

Bsn II *p* *sf* *p poco a poco cresc. ---*

1st Cl. *sf*

2nd Cl. *sf*

3rd Cl. *f* *sf*

Alto Cl. *sf*

B. Cl. *sf*

A. Sax. I *sf* *poco f* *p* *poco a poco cresc. ---*

A. Sax. II *p* *sf* *p*

T. Sax. *p* *sf* *poco f* *p* *poco a poco cresc. ---*

Bar. Sax. *p* *sf* *p* *poco*

Tpt I *p* *sf*

Tpt II *p* *sf*

Cort I *mp* *sf* *p poco*

Cort II *mp* *sf* *p poco*

1st Tbs. *sf* *div. poco f* *p* *poco a poco cresc. ---*

2nd Tbs. *sf* *div. poco f* *p* *poco a poco cresc. ---*

Bar./Euph. I *sf* *poco f* *p* *poco a poco cresc. ---*

Bar./Euph. II *sf* *poco f* *p* *poco a poco cresc. ---*

♭ Bass(es) *sf* *f* *p* *p poco*

B. Basses *sf* *f* *p*

Str. B. *sf*

Timp. *With wooden sticks* *fff savage*

Susp. Cymb. *damp immediately* *sf*

B. Dr. *sf*



Musical score for orchestra and woodwinds. The score is divided into several systems of staves. The instruments listed on the left are:

- Fl. I, Fl. II
- Ob. I
- Bsn I, Bsn II
- E♭ Cl., 1st Cl., 2nd Cl., 3rd Cl., Alto Cl., B. Cl.
- A. Sax. I, A. Sax. II, T. Sax., Bar. Sax.
- E-Cor or Flug.
- Tpt I, Tpt II, Tpt III
- Cort I, Cort II
- 1st Tbs., 2nd Tbs.
- Bar./Euph. I, Bar./Euph. II
- E♭ Bass(es)

The score includes various musical notations such as dynamics (f, p, mf, pp), articulation (accents, slurs), and performance instructions like "poco a poco cresc. ---" and "a poco cresc. ---". The tempo marking "Meno mosso e rall. ---" and the tempo indicator "---al ♩ = ca. 63" are also present.

45

Fl. I
Fl. II
Ob. I
Bsn I
Bsn II
E♭ Cl.
1st Cl.
2nd Cl.
3rd Cl.
Alto Cl.
B. Cl.
Cb. Cl.
A. Sax. I, II
T. Sax.
Bar. Sax.
E♭ Cor. or Flug.
Tpts I, II
Tpt III
Corns I, II
1st Tbn.
2nd Tbn.
Tbn. I
Tbn. II
Tbn. III
E♭ Bass(es)
B7 Basses
Str. B.
Pair of Cymb.
B. Dr.
Chimes

p *mp* *p* *pp*
p *mp* *p* *pp*
poco f *pp* *sf*
mp *pp* *smorz.*
mp *pp*
poco f *pp* *sf*
p *mp* *p* *pp*
p *mp* *p* *pp*
p *mp* *p* *pp*
p *mp* *p* *pp*
p *mp* *p* *pp*
mp *pp* *smorz.*
mp *pp* *smorz.*
mp *pp* *smorz.*
poco f *pp* *sf*
With straight mutes *pp* *sf* *ff* *p* *mp* *p*
With straight mutes *pp* *sf* *ff* *p* *mp* *p*
With straight mutes *mp* *pp* *smorz.*
With straight mutes *pp* *sf*
With straight mutes *pp* *sf*
With straight mutes *pp* *sf*
pp *sf*
pp *sf*
pp *sf*
pp *sf* *pp div.*
mf *pp*
mf



52

Picc. *p*

Fl. I *p*

1st Cl. *unis. p*

2nd Cl. *unis. p*

3rd Cl.

Alto Cl. *p*

B. Cl. *p*

Cb. Cl. *p*

Tpt I *mp p*

Tpt II *mp p*

Tpt III *mp p*

Cort I *pp*

Cort II *pp*

Tbn. I *pp*

Bar./Euph. I *pp*

Bar./Euph. II *pp*

E♭ Bass(es) *p*

B♭ Basses *unis. div. unis. div. p*

Str. B. *p*

Pair of Cymb.

B. Dr.

Glockensp. *p*

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57

Picc. *poco cresc. ---* *mf*
 Fl. I *poco cresc. ---* *mf*
 Ob. I *p cresc. ---*
 Ob. II *p cresc. ---*
 Bsn I *p poco cresc. ---* *mp*
 Bsn II *p poco cresc. ---* *mp*
 B♭ Cl. *p cresc. ---*
 1st Cl. *poco cresc. ---* *mf*
 2nd Cl. *poco cresc. ---* *mf*
 3rd Cl. *p cresc. ---*
 Alto Cl. *poco cresc. ---* *mp*
 B. Cl. *poco cresc. ---* *mp*
 Eb Cl. *poco cresc. ---* *mp*
 Tpt. I *mp p mf p poco f p f f*
 Tpt. II *mp p mf p poco f p f f*
 Tpt. III *mp p mf p poco f p f f*
 Cort. I *poco cresc. ---*
 Cort. II *poco cresc. ---*
 Tbn. I *poco cresc. ---*
 Tbn. II *p cresc. ---*
 Tbn. III *p cresc. ---*
 Bar./Euph. I *poco cresc. ---*
 Bar./Euph. II *poco cresc. ---*
 E♭ Bass(es) *poco cresc. ---* *mp*
 B♭ Basses *poco cresc. ---* *mp*
 Str. B. *poco cresc. ---* *mp*
 Pair of Cymb. *poco cresc. ---*
 B. Dr. *poco cresc. ---*
 Glockensp. *poco cresc. ---*

6



Picc. *61* *f* Piccolo change to Flute III

Fl. I *f*

Ob. I *f*

Ob. II *f*

Bsn I *f*

Bsn II *f*

E♭ Cl. *f*

1st Cl. *f*

2nd Cl. *f*

3rd Cl. *f*

Alto Cl. *f*

B. Cl. *f*

Cb. Cl. *f*

A. Sax. I, II

T. Sax. *p*

Tpt I *ff*

Tpt II *ff*

Tpt III *ff*

Corn I *f*

Corn II *f*

1st Hrn. Without mutes *mp*

2nd Hrn. Without mutes *mp*

Tbn. I *f*

Tbn. II *f*

Tbn. III *f*

Bar./Euph. I *f*

Bar./Euph. II *f*

E♭ Bass(es) *f*

B♭ Basses *f*

Str. B. *f*

Pair of Cymb. *mf*

B. Dr. *mf*

Glockensp. *mf*

64

Fl. I, II

H. III

Ob. I

Ob. II

Bsn I

Bsn II

1st Cl.

2nd Cl.

3rd Cl.

Alto Cl.

B. Cl.

Cb. Cl.

A. Sax. I, II

T. Sax.

Bar. Sax.

Cort I

Cort II

1st Hrn.

2nd Hrn.

Tbn. I

Tbn. II

Tbn. III

Bar./Euph. I

Bar./Euph. II

E♭ Bass(es)

B♭ Basses

Str. B.

B. Dr.

p, *mf*, *f*, *mp*

a2

div.

arco



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FL I, FL II, FL III, Ob. I, Ob. II, Bsn I, Bsn II, E. Cl., 1st Cl., 2nd Cl., 3rd Cl., Alto Cl., B. Cl., Cb. Cl., A. Sax. I, A. Sax. II, T. Sax., Bar. Sax., Tpts I, II, Tpt III, Cor I, Cor II, 1st Hrn, 2nd Hrn, Tbn I, Tbn II, Tbn III, Bar./Euph. I, Bar./Euph. II, Eb Bass(es), B. Basses, Str. B., B. Dr.

This page contains the musical score for measures 14-17 of 'Comitas: De Heksenketel'. The score is divided into several systems of instruments. The woodwind section includes Flutes I, II, and III; Oboes I and II; Bassoons I and II; English Horn; Clarinets (1st, 2nd, 3rd); Alto Clarinet; Bass Clarinet; and Contrabass Clarinet. The saxophone section includes Alto Saxophones I and II, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpets I and II, Trumpet III, Cor Anglais I and II, Horns I and II, Trombones I, II, and III, and Baritone/Euphonium I and II. The string section includes Eb Basses, B. Basses, Str. B., and B. Dr.

Key musical features include:

- Flutes I, II, III:** Playing sustained notes with dynamics *f* to *p* and *div.* (divisi) markings.
- Oboes I and II:** Playing triplets of eighth notes.
- Bassoons I and II:** Playing sustained notes with dynamics *f* and *p*.
- Clarinet 3rd:** Playing a triplet of eighth notes with dynamics *p* and *f*.
- Alto Clarinet:** Playing sustained notes with dynamics *mp* and *f*.
- Saxophones:** Playing sustained notes with dynamics *f* and *p*.
- Trumpets I and II:** Playing sustained notes with dynamics *f* and *p*.
- Cor Anglais I and II:** Playing triplets of eighth notes with dynamics *f*.
- Horns:** Playing sustained notes with dynamics *f* and *p*.
- Trombones I, II, III:** Playing sustained notes with dynamics *f* and *p*.
- Baritone/Euphonium I and II:** Playing sustained notes with dynamics *f* and *p*.
- String Section:** Playing sustained notes with dynamics *f* and *p*.

71 $\text{♩} = 92$

Fl. I, II *f* \Rightarrow *p* *ff*

Fl. III *ff*

Ob. I *f* \Rightarrow *p* *ff* *ff*

Ob. II *f* \Rightarrow *p* *ff* *ff*

Bsn I *f* \Rightarrow *p* *ff* *ff*

Bsn II *f* \Rightarrow *p* *ff* *ff*

E. Cl. *f* \Rightarrow *p* *ff*

1st Cl. *f* \Rightarrow *p* *ff* *ff* *div.*

2nd Cl. *f* \Rightarrow *p* *ff* *ff*

3rd Cl. *f* \Rightarrow *p* *ff* *ff*

Alto Cl. *f* \Rightarrow *p* *ff* *f*

B. Cl. *f* \Rightarrow *p* *ff*

A. Sax. I *f* \Rightarrow *p* *ff* *ff*

A. Sax. II *f* \Rightarrow *p* *ff* *ff*

T. Sax. *f* \Rightarrow *p* *ff* *ff*

Bar. Sax. *f* \Rightarrow *p* *ff*

E. Cor. or 140g. *ff*

Tpts I, II (a2) *mf* *ff* *ff*

Tpt. III *mf* *ff* *ff*

Corts I, II Without mutes a2 *ff*

1st Hns *f* \Rightarrow *p* *ff* *ff* *div.*

2nd Hns *f* \Rightarrow *p* *ff* *ff*

Tbn. I Without mute(s) *f* \Rightarrow *p* *ff* *ff*

Tbn. II *f* \Rightarrow *p* *ff* *ff*

Tbn. III *f* \Rightarrow *p* *ff* *ff*

Bar./Euph. I *f* \Rightarrow *p* *ff* *ff*

Bar./Euph. II *f* \Rightarrow *p* *ff* *ff*

H. Bass(es) *f* \Rightarrow *p* *ff* *f*



76

FL. I *mf* *f* *p*

FL. II *mf* *p*

FL. III *mf*

Ob. I *mf* *p*

Ob. II *mf* *p* *in rilievo*

Bsn I *mf* *p* *in rilievo*

Bsn II *mf* *p*

E♭ CL. *mf*

1st CL. *mf* *p* *in rilievo*

2nd CL. *mf* *p* *in rilievo unis.*

3rd CL. *p*

Alto CL. *mf* *p* *mf*

B. CL. *mf* *p* *mf*

Cb. CL. *p* *mf*

A. Sax. I *mf* *p* *in rilievo*

A. Sax. II *mf* *p* *in rilievo*

T. Sax. *ff* *mf* *p* *mp* *mf* *poc*

Bar. Sax. *p*

Ft. Cor. or Flug. *mf*

Corns I, II *mf*

1st Hns. *ff* *p* *mp* *mf* *unis.* *poc*

2nd Hns. *mf* *p*

Tbn. I *p*

Tbn. II *p*

Tbn. III *mf* *p* *mf*

Bar./Euph. I *mf* *p* *mf*

Bar./Euph. II *mf* *p* *mf*

E♭ Bass(es) *mf* *mf* *p* *mf*

B♭ Basses *mf* *mf* *p* *mf*

Str. B. *mf* *mf* *p* *mf*

Timp. *With ordinary sticks*

Susp. Cymb. *p* *mf* *p*

This page contains the musical score for measures 8 through 17. The score is arranged in a standard orchestral format with staves for various instruments. The woodwind section includes Flutes I and II, Oboes I and II, Bassoons I and II, Clarinets in Bb (1st, 2nd, 3rd, Alto, Bass, Contrabass), and Saxophones (Alto, Tenor, Baritone). The brass section includes Trumpets I, II, and III, Horns I and II, Trombones I, II, and III, Baritone/Euphonium I and II, Eb Basses, B Basses, and Stripped Bass. The percussion section includes Timpani, Suspended Cymbal, and a Pair of Cymbals. The score features dynamic markings such as *ff*, *f*, *p*, and *mp*. Performance instructions include *non troppo* for the cymbals and articulation markings like *div.* (divisi) and *unis.* (unison). The music is written in a key signature of one flat and a common time signature.

Fl. I, II

Fl. III

Ob. I, II

Bsn I

Bsn II

E♭ Cl.

1st Cl.

2nd Cl.

3rd Cl.

Alto Cl.

B. Cl.

E♭ Cl.

A. Sax. I

A. Sax. II

T. Sax.

Bar. Sax.

E♭ Cor. or Flug.

Tpt. I

Tpt. II

Tpt. III

Cor. I

Cor. II

1st Hrn.

2nd Hrn.

Tbn. I

Tbn. II

Tbn. III

Bar./Euph. I

Bar./Euph. II

E♭ Bass(es)

B. Basses

Str. B.

Timp.

Susp. Cymb.

rit.----- 19

Comitas: De Heksenketel

20

9 $\text{♩} = 69$
Beat: 4/d.

10 3/d.

11 4/s.

Fl. I, II *ff* *pp* *smorz.*

Fl. III *ff*

Ob. I, II *ff*

Bsns I, II *ff*

E♭ Cl. *ff*

1st Cl. *ff* *div.*

2nd Cl. *ff* *pp* *smorz.*

3rd Cl. *ff* *pp* *smorz.*

Alto Cl. *ff*

B. Cl. *ff*

Cb. Cl. *p* *mp*

A. Sax. I *ff*

A. Sax. II *ff*

T. Sax. *ff*

Bar. Sax. *ff*

E♭ Cor. or Flug. *ff*

Tpt. I *ff* *p* *mf*

Tpt. II *ff* *mp* *mf*

Tpt. III *ff*

Corts I, II *ff* *pp*

1st Hrn. *ff* *pp* *smorz.*

2nd Hrn. *ff* *pp*

Tbn. I *ff*

Tbn. II *ff* *pp*

Tbn. III *ff* *pp*

Bar./Euph. I *ff* *f* *pp* *p*

Bar./Euph. II *ff* *f* *pp* *p*

E♭ Bass(es) *f* *p*

B♭ Basses *p* *div.* *mp*

Str. B. *p* *mp*
To be played only if there is a Contrabass Clarinet

B. Dr. *p* *mp*



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This page of a musical score contains measures 107 through 121. The instruments and their parts are as follows:

- Flutes (Fl. I, II, III):** Measure 107 starts at 107. Fl. I, II, and III have dynamic markings of *mf* and *f*. Fl. III has a performance instruction *a2*.
- Oboes (Ob. I, II):** Dynamic markings of *mf* and *f*. Ob. II has a performance instruction *a2*.
- Bassoons (Bsns I, II):** Dynamic markings of *mf* and *f*.
- Clarinets (1st Cl., 2nd Cl., 3rd Cl., Alto Cl., B. Cl., Cb. Cl.):** Various dynamic markings including *mf*, *mp*, and *f*. 3rd Cl. has performance instructions *div.* and *unis.*
- Saxophones (A. Sax. I, II, T. Sax., Bar. Sax.):** Dynamic markings of *mp*, *mf*, and *f*.
- Trumpets (Tpt I, II, III):** Dynamic markings of *mp*, *mf*, and *f*.
- Cornets (Cort I, II):** Dynamic markings of *mf* and *f*.
- Horns (1st Hns, 2nd Hns):** Dynamic markings of *mp*, *mf*, and *f*.
- Trombones (Tbn. I, II, III):** Dynamic markings of *mf*, *mp*, and *f*. Tbn. II and III have performance instructions *simile*.
- Baritone/Euphonium (Bar./Euph. I, II):** Dynamic markings of *mf* and *f*.
- Double Basses (Eb Bass(es), B Basses):** Dynamic markings of *mf* and *f*.
- Drum (Str. B., B. Dr.):** Dynamic marking of *mf*.



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119 (a2) 4 / 4

Fl. I, II *ff*

Fl. III *ff*

Ob. I *ff*

Ob. II *ff*

Bsns I, II *ff* *poco f* *p* *p*

1st Cl. *ff* *p*

2nd Cl. *ff* *p*

3rd Cl. *ff*

Alto Cl. *f* *ff* *p*

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

Cb. Cl.

A. Sax. I *ff* *p*

A. Sax. II *ff*

T. Sax. *ff* *p* *p*

Bar. Sax. *ff* *p*

Tpt I *ff*

Tpt II *ff*

Tpt III *ff*

Cort I *ff*

Cort II *ff*

1st Hrn. *ff* *pp* *p*

2nd Hrn. *ff* *pp* *p*

Tbn. I *ff* *pp* *smorz.* *p*

Tbn. II *ff* *p*

Tbn. III *ff*

Bar./Euph. I *ff* *poco f* *p*

Bar./Euph. II *ff* *poco f* *p*

E♭ Bass(es) *ff*

B. Basses *poco f* *p*

Str. B. *To be played under all circumstances* *poco f* *p*

Susp. Cymb.

B. Dr. *f* *mf* *p* *mp* *101*

129

Fl. I, II
Fl. III
Ob. I, II
Bsns I, II
1st Cl.
2nd Cl.
3rd Cl.
Alto Cl.
B. Cl.
Cb. Cl.
A. Sax. I
A. Sax. II
T. Sax.
Bar. Sax.
Tpts I, II
Tpt. III
Cort. I
Cort. II
1st Hns
2nd Hns
Tbn. I
Tbn. II
Tbn. III
Bar./Euph. I
Bar./Euph. II
Eb Bass(es)
Bb Basses
Str. B.
Timp.
Susp. Cymb.
Pair of Cymb.

139

Fl. I, II

Ob. I, II

Bsns I, II

Alto Cl.

B. Cl.

A. Sax. I

A. Sax. II

T. Sax.

Bar. Sax.

Trpts I, II

Corns I, II

1st Trb.

2nd Trb.

E♭ Bass(es)

B♭ Basses

Str. B.

Timp.

Pair of Cymb.

Xyl.

With straight mutes

poco f

mp

p

a2



143

Fl. I, II

Ob. I, II

Bsns I, II

1st Cl.

Alto Cl.

B. Cl.

A. Sax. I

A. Sax. II

T. Sax.

Bar. Sax.

Tpts I, II

Corts I, II

1st Hns

2nd Hns

Tbn. I

Tbn. II

Tbn. III

E♭ Bass(es)

B7 Basses

Str. B.

Timp.

Pair of Cymb.

Xyl.

p

mp

p

mp

p

mp

p

mp

p

mp

p

mp

p

mp

p

mp

p

mp

p

mp

p

mp

p

mp

p

With st

With straight mute(s)

With straight mute(s)

Fl. I, II

Fl. III

Ob. I, II

Bsns I, II

B♭ Cl.

1st Cl.

2nd Cl.

3rd Cl.

Alto Cl.

B. Cl.

A. Sax. I

A. Sax. II

T. Sax.

Bar. Sax.

Tpts I, II

Corns I, II

1st Hns

2nd Hns

Tbn. I

Tbn. II

Tbn. III

Bar./Euph. I

Bar./Euph. II

♭ Bass(es)

B. Basses

Pair of Cymb.

Xyl.

poco sostenuto



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150

Fl. I, II *mp sf mf sf sf*

Fl. III *mp sf mf sf sf*

Ob. I, II *mp sf mf sf sf*

Bsns I, II *sf sf*

E♭ Cl. *mp sf mf sf sf*

1st Cl. *mp sf mf sf sf*

2nd Cl. *mp sf sf*

3rd Cl. *mp sf sf*

Alto Cl. *sf sf*

B. Cl. *sf sf*

A. Sax. I *sf ff unis.*

A. Sax. II *sf ff*

T. Sax. *sf ff*

Bar. Sax. *sf ff*

To Cor. or Flug. *With straight mute sf*

Tpts I, II *mp sf sf*

Tpt III *sf sf*

Corns I, II *mp sf sf*

1st Hns *sf ff div. unis.*

2nd Hns *sf ff*

Tbn. I *sf sf*

Tba. II *sf sf*

Tba. III *sf sf*

Bar./Euph. I *sf sf*

Bar./Euph. II *sf sf*

E♭ Bass(es) *sf sf*

B♭ Basses *div. sf*

Pair of Cymb. *mf*

Xyl. *mp sf mf f sf*

155(a2)

Fl. I, II *ff* *p* *mp*

Fl. III *ff* *p*

Ob. I, II *ff*

Bsns I, II *ff* *p* *mp*

E♭ Cl. *ff* *p*

1st Cl. *ff*

2nd Cl. *ff* *p* *mp*

3rd Cl. *ff* *p* *mp*

Alto Cl. *ff* *pp* *mf*

B. Cl. *ff* *p* *mp* *mf* *mp*

Cb. Cl. *ff* *f* *mf* *p* *mp*

A. Sax. I *ff* *pp smorz.* *mp*

A. Sax. II *ff* *pp smorz.* *mp*

T. Sax. *ff* *pp smorz.*

Bar. Sax. *ff* *pp* *mp*

Ft. Cor. or Flug. *ff*

Tpts I, II *ff* *a2 mp* *mf* *mp*

Tpt III *ff* *a2 mp* *mf*

Corts I, II *ff* *pp smorz.* *1 mp* *mf* *a2 mp*

1st Tms *ff* *mf*

2nd Tms *ff* *mf*

Tbn. I *ff* *pp* *mp simile*

Tbn. II *ff* *pp* *p*

Tbn. III *ff* *pp* *mf* *p*

Bar./Euph. I *ff* *p* *mp*

Bar./Euph. II *ff* *p* *mp*

E♭ Bass(es) *ff* *p*

B. Basses *ff* *f* *mf* *p* *mp*

Str. B. *ff* *f* *mf* *p* *mp*

B. Dr. *ff* *f* *mf* *p* *mp*

Glockensp. *ff* *p* *mp*

Xyl. *ff* *p* *mp*



Musical score for orchestra, measures 165 to 177. The score is divided into two systems, labeled 23 and 24. The instruments listed include:

- Fl. I, II
- Fl. III
- Ob. I, II
- Bsns I, II
- Hr. Cl.
- 1st Cl.
- 2nd Cl.
- 3rd Cl.
- Alto Cl.
- B. Cl.
- Cb. Cl.
- A. Sax. I
- A. Sax. II
- T. Sax.
- Bar. Sax.
- Tu. Cor. or Flug.
- Tpt I
- Tpt II
- Tpt III
- Cort I
- Cort II
- 1st Hrn.
- 2nd Hrn.
- Tbn. I
- Tbn. II
- Tbn. III
- Bar./Euph. I
- Bar./Euph. II
- E♭ Bass(es)
- B. Basses
- Str. B.
- Susp. Cymb.
- B. Dr.
- Glockensp.
- Xyl.

The score features various musical notations including dynamics (mf, f, mp, ff, unis.), articulation (accents, slurs), and performance instructions (a2, a). The key signature has two sharps (F# and C#), and the time signature is 6/8. The page number 30 is in the top left corner, and the measures 23 and 24 are indicated at the top.

This page contains the musical score for measures 177 to 200. The score is arranged in systems for various instruments. The woodwind section includes Flutes I, II, and III; Oboes I, II; Bassoons I, II; Clarinets in E-flat, B-flat, and C; Saxophones in Alto, Tenor, and Baritone; and Cor Anglais or Flageolet. The brass section includes Trumpets I, II, and III; Cornets I and II; Trombones I, II, and III; Baritone/Euphonium I and II; and Eb Basses and B Basses. The percussion section includes Snare Drum, Cymbal, and Bass Drum. The score features dynamic markings such as *ff*, *sf*, *f*, *p*, *mf*, and *mp*. Performance instructions include *Standing out*, *Without mute*, and *Without mutes*. The music is in 3/4 time with a key signature of one sharp (F#).



182 (a2)

Fl. I, II *f* *sf* *mf*

Fl. III *f* *sf* *mf* [Flute III change to Piccolo]

Ob. I, II *f* *sf* *p*

Bsns I, II *sf* *pp*

H₂ Cl. *sf* *p*

1st Cl. *sf* *mf* *pp*

2nd Cl. *f* *pp*

3rd Cl. *f* *pp*

Alto Cl. *f* *mf* *pp*

B. Cl. *mf* *pp*

A. Sax. I *f* *sf* *pp* *mf* *mf*

A. Sax. II *f* *sf* *pp* *mf* *mf* *p*

T. Sax. *sf* *pp* *mf* *mf* *p*

Bar. Sax. *f* *pp* *mf* *mf* *p*

L. Cor
or Flug. *sf* *mf*

Tpt I *f* *sf* *pp*

Tpt II *mf* *f* *sf* *pp*

Tpt III *mf* *f* *sf* *pp*

Cort I *p* *sf* *pp* *sf* *p*

Cort II *p* *f* *pp* *sf* *p*

1st Hns *mf*

2nd Hns *mf* *p*

Tbn. I Without mute(s) *mf*

Tbn. II Without mute(s) *mf* *p*

Tbn. III Without mute(s) *mf* *p*

Bar./Euph. I *mp* *f* *mf*

Bar./Euph. II *f* *mp* *f* *pp*

E♭ Bass(es) *f* *pp*

B[♭] Basses *f*

26

187

Musical score for page 33, measures 187-190. The score includes parts for Bsns I, II; 1st Cl.; 2nd Cl.; 3rd Cl.; Alto Cl.; B. Cl.; A. Sax. I; A. Sax. II; T. Sax.; Bar. Sax.; Tpt I; Tpt II; Tpt III; Cort I; Cort II; 1st Hns; 2nd Hns; Tbn. I; Tbn. II; Tbn. III; Bar./Euph. I; Bar./Euph. II; Eb Bass(es); B. Basses; Str. B.; and Sn. Dr. The score features various dynamics such as *f*, *p*, *mf*, *mp*, and *pp*, along with articulation marks and phrasing slurs.

196

Fl. I, II *p* *mp*

Ob. I, II *p* *a2* *a2*

Bsns I, II

Hr. Cl.

1st Cl. *div. #* *p* *unis.* *div.* *unis.* *mp*

2nd Cl. *p*

3rd Cl. *p*

Alto Cl.

B. Cl.

Cb. Cl.

A. Sax. I *p* *p*

A. Sax. II *p* *p*

T. Sax. *p* *p*

Tpt I *p* *(solo)* *mf* *mp*

Tpt II *mp*

Tpt III

Cort I *p* *p*

Cort II *p* *p*

1st Hns *div.* *mp*

2nd Hns *mp*

Tbn. I *mp*

Tbn. II *mp*

Tbn. III *mp*

Bar./Euph. I *p*

Bar./Euph. II *p*

E♭ Bass(es)

B. Basses

Str. B.

Timp. *p*

Sn. Dr. *p*

Xyl. *mp* (Two sticks in each hand)



200

Picc. *p* *mp* *poco cresc.* *sf* *mp*

Fl. I *p* *mp* *poco cresc.* *sf* *mp*

Fl. II *mp* *poco cresc.* *sf*

Ob. I *p* *mp*

Ob. II *p* *mp*

Bsns I, II *mp* *poco cresc.* *sf* *mp*

E♭ Cl. *mp* *poco cresc.* *sf*

1st Cl. *p* *mp* *poco cresc.* *sf* *mp*

2nd Cl. *p* *mp* *poco cresc.* *sf* *mp*

3rd Cl. *p* *mp*

Alto Cl. *mp* *poco f* *p* *mp* *poco cresc.* *sf* *mp*

B. Cl. *mp* *poco f* *p* *mp* *poco cresc.* *sf* *mp*

C♯ Cl. *mp* *poco f* *p* *mp* *poco cresc.* *sf* *mp*

A. Sax. I *p* *poco f* *p* *mp*

A. Sax. II *p* *poco f* *p* *mp*

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

Bar. Sax. *mf* *poco f* *p*

E♭ Cor. or Flug. *mp* *poco cresc.* *sf*

Tpt I *mp* *poco cresc.* *sf*

Tpt II *mp* *poco cresc.* *sf*

Tpt III *mp* *poco cresc.* *sf*

Cor I *p* *poco f* *p* *mp*

Cor II *p* *poco f* *p* *mp*

1st Hns *mp* *poco cresc.* *sf* *unis. div.*

2nd Hns *mp* *poco cresc.* *sf*

Tbn. I *mp* *poco cresc.* *sf*

Tba. II *mp* *mf* *sf*

Tbn. III *mp* *mf* *sf*

Bar./Euph. I *p* *poco f* *p* *mp* *poco cresc.* *sf* *mp*

Bar./Euph. II *mp* *poco f* *p* *mp* *poco cresc.* *sf* *mp*

E♭ Bass(es) *mp* *poco f* *p* *mp* *poco cresc.* *sf* *mp*

B. Basses *mp* *unis.* *poco f* *p* *mp* *poco cresc.* *sf* *mp*

Str. B. *mp* *poco f* *p* *mp* *poco cresc.* *sf*

Timp. *mp*

Sn. Dr. *mp* *poco f* *p*

Xyl. *mp*

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204

Picc. *poco f* *mp* *poco a poco cresc.* *f* *mf cresc.*

Fl. I *poco f* *mp* *poco a poco cresc.* *f* *mf cresc.*

Fl. II *mp* *poco a poco cresc.* *f*

Ob. I *poco f* *mf cresc.*

Ob. II *poco f* *mf cresc.*

Bsns I, II *f* *mp* *mf* *mf*

Hr. Cl. *mp* *poco a poco cresc.* *f*

1st Cl. *poco f* *mp* *poco a poco cresc.* *f* *mf cresc.*

2nd Cl. *poco f* *mp* *poco a poco cresc.* *f* *mf cresc.*

3rd Cl. *poco f* *mf cresc.*

Alto Cl. *f* *mp* *mf* *mf*

B. Cl. *f* *mp* *mf* *mf*

A. Sax. I *f* *mp* *mf* *mf*

A. Sax. II *f* *mp* *mf* *mf*

T. Sax. *f* *mp* *mf* *mf*

Bar. Sax. *mf*

E. Cor. or Flug. *mp* *poco a poco cresc.* *f* *mp* *cresc.*

Tpt. I *mp* *poco a poco cresc.* *f* *mp* *cresc.*

Tpt. II *mp* *poco a poco cresc.* *f* *mp* *cresc.*

Tpt. III *mp* *poco a poco cresc.* *f* *mp* *cresc.*

Cor. I *f* *mp* *mf* *mf*

Cor. II *f* *mp* *mf* *mf*

1st Hrn. *mp* *poco a poco cresc.* *f* *mp* *cresc.*

2nd Hrn. *mp* *poco a poco cresc.* *f* *mp* *cresc.*

Tbn. I *mp* *poco a poco cresc.* *f* *mp* *cresc.*

Tbn. II *mp* *poco a poco cresc.* *f* *mp* *cresc.*

Tbn. III *mp* *poco a poco cresc.* *f* *mp* *cresc.*

Bar./Euph. I *f* *mp* *mf* *mf*

Bar./Euph. II *f* *mp* *mf* *mf*

E♭ Bass(es) *f* *mp* *mf* *mf*

Susp. Cymb. *mp* *poco cresc.* *mp* *poco cresc.*

Sn. Dr. *mp* *poco cresc.* *mp* *poco cresc.*

Xyl. *poco f* *mf cresc.* *f*

28 A little bit broader $\text{♩} = \text{ca. } 100$



208

Picc. *ff* *f*

Fl. I, II *ff* *f*

Ob. I, II *ff* *mf* *p*

Bsns I, II *ff* *mf*

E♭ Cl. *ff* *f*

1st Cl. *ff* *mf* *p* *f* *div.*

2nd Cl. *ff* *mf* *p* *f*

3rd Cl. *ff* *mf* *f*

Alto Cl. *ff* *mf* *p*

B. Cl. *ff* *mf*

Cb. Cl. *ff* *mf*

A. Sax. I *ff* *mf* *p*

A. Sax. II *ff* *mf* *f*

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

Bar. Sax. *ff*

E♭ Cor or Flug. *ff* *mf* *p*

Tpt I *ff* *mf* *f*

Tpt II *ff* *mf* *f*

Tpt III *ff* *mf* *p*

Corn I *ff* *ff* *mf* *f*

Corn II *ff* *mf* *f*

1st Hrn. *ff* *mf* *f* *unis.*

2nd Hrn. *ff* *mf* *f* *unis.*

Tbn. I *ff* *f* *mf* *f*

Tbn. II *ff* *mf* *f*

Tbn. III *ff* *mf* *f*

Bar./Euph. I *ff* *mf* *f* *div.*

Bar./Euph. II *ff* *mf* *f*

E♭ Bass(es) *ff* *mf* *f*

B. Basses *ff* *mf* *f*

Str. B. *ff* *mf*

Timp. *f* *mf* *mp*

Susp. Cymb. *f*

Sn. Dr. *f*

Glockensp. *f*

Xyl. *f*

212

Picc.

Fl. I, II

Ob. I, II

Bsns I, II

E♭ Cl.

1st Cl.

2nd Cl.

3rd Cl.

Alto Cl.

B. Cl.

C♭ Cl.

A. Sax. I

A. Sax. II

T. Sax.

Bar. Sax.

E♭ Cor. or Flug.

Tpt I

Tpt II

Tpt III

Cor I

Cor II

1st Tbn.

2nd Tbn.

Tbn. I

Tbn. II

Tbn. III

Bar./Euph. I

Bar./Euph. II

E♭ Bass(es)

B♭ Basses

Str. B.

Timp.

Glockensp.

Xyl.

A little bit broader still $\text{♩} = \text{ca. } 92$

This page contains the musical score for measures 216 through 219. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The instruments included are Piccolo, Flutes I and II, Oboes I and II, Bassoons I and II, Clarinets in E-flat, B-flat, and C, Saxophones in Alto, Tenor, and Baritone, Trumpets I, II, and III, Horns I and II, Trombones I, II, and III, Baritone/Euphonium I and II, Eb Basses, Bb Basses, Str. Basses, Snare Drum (Str. B.), and Timpani (Timp.). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *ff* (fortissimo), *f* (forte), and *mf* (mezzo-forte). There are also performance instructions like *unis.* (unison) and *div.* (divisi). The tempo is indicated as $\text{♩} = \text{ca. } 92$. The key signature has one flat (B-flat major or D minor).



allargando -----

This page contains the musical score for measures 220 through 224. The instruments listed on the left are: Picc., Fl. I, II, Ob. I, Ob. II, Bsns I, II, E♭ Cl., 1st Cl., 2nd Cl., 3rd Cl., Alto Cl., B. Cl., Cb. Cl., A. Sax. I, A. Sax. II, T. Sax., Bar. Sax., E♭ Cor. or Flug., Tpt I, Tpt II, Tpt III, Cort I, Cort II, 1st Tbn., 2nd Tbn., Tbn. I, Tbn. II, Tbn. III, Bar./Euph. I, Bar./Euph. II, E♭ Bass(es), B. Basses, Str. B., Timp., and Pair of Cymb.

The score features a variety of musical notations including dynamics such as *ff* (fortissimo), *mf* (mezzo-forte), and *un.* (unison). It includes articulation marks like accents and slurs, as well as performance instructions like *un.* and *div.* (divisi). The woodwind and brass sections have complex rhythmic patterns, while the strings and percussion provide a steady accompaniment. The *allargando* marking at the top indicates a gradual slowing down of the tempo.

30 Broader ♩ = ca. 138, flexible tempo

31



224

Picc. *ff*

Fl. I, II *ff*

Ob. I, II *ff*

Bsns I, II *ff*

E♭ Cl. *ff*

1st Cl. *ff*

2nd Cl. *ff*

3rd Cl. *ff*

Alto Cl. *ff*

B. Cl. *ff*

C♭ Cl. *ff*

A. Sax. I *ff*

A. Sax. II *ff*

T. Sax. *ff*

Bar. Sax. *ff*

E♭ Cor. or Flug. *ff*

Tpt I *ff*

Tpt II *ff*

Tpt III *ff*

Corn I *ff*

Corn II *ff*

1st Hns *ff*

2nd Hns *ff*

Tbn. I *ff*

Tbn. II *ff*

Tbn. III *ff*

Bar./Euph. I *ff*

Bar./Euph. II *ff*

E♭ Bass(es) *ff*

B♭ Basses *ff*

Str. B. *ff*

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236

Picc.

Fl. I, II

Ob. I, II

Bsns I, II

E♭ Cl.

1st Cl.

2nd Cl.

3rd Cl.

Alto Cl.

B. Cl.

Cb. Cl.

A. Sax. I

A. Sax. II

T. Sax.

Bar. Sax.

E♭ Cor. or Flug.

Tpt I

Tpt II

Tpt III

Cor. I

Cor. II

1st Hns.

2nd Hns.

Tbn. I

Tbn. II

Tbn. III

Bar./Euph. I

Bar./Euph. II

E♭ Bass(es)

B. Basses

Str. B.

ff

fff

unis.

33 Adagio ♩ = ca.54

ritard.

34 Allegro ♩ = 72

35

44



248 Picc. *fff* *breve* *ff*

Fl. I, II *fff* *breve* *ff*

Ob. I *fff* *breve* *ff*

Ob. II *fff* *breve* *ff*

Bsns I, II *fff* *breve* *ff*

Hr. Cl. *fff* *breve* *ff*

1st Cl. *fff* *breve* *ff*

2nd Cl. *fff* *breve* *ff*

3rd Cl. *fff* *breve* *ff*

Alto Cl. *fff* *breve* *ff*

B. Cl. *fff* *breve* *ff*

Cb. Cl. *fff* *breve* *ff*

A. Sax. I *fff* *breve* *ff*

A. Sax. II *fff* *breve* *ff*

T. Sax. *fff* *breve* *ff*

Bar. Sax. *fff* *breve* *ff*

E♭ Cor. or Flug. *fff* *breve* *ff*

Tpt I *fff* *breve* *ff*

Tpt II *fff* *breve* *ff*

Tpt III *fff* *breve* *ff*

Cor I *fff* *breve* *ff*

Cor II *fff* *breve* *ff*

1st Hrs. *fff* *breve* *ff*

2nd Hrs. *fff* *breve* *ff*

Tbn. I *fff* *breve* *ff*

Tbn. II *fff* *breve* *ff*

Tbn. III *fff* *breve* *ff*

Bar./Euph. I *fff* *breve* *ff*

Bar./Euph. II *fff* *breve* *ff*

E♭ Bass(es) *fff* *breve* *ff*

B♭ Basses *fff* *breve* *ff*

Str. B. *fff* *breve* *ff*

B. Dr. *fff* *breve* *ff*

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266 4/4

Ob. I
Ob. II
Bsn I
Bsn II
B. Cl.
Cb. Cl.
A. Sax. I
A. Sax. II
T. Sax.
Bar. Sax.
Tpt I
Tpt II
Cort I
Cort II
1st Hns
2nd Hns
Tbn. I
Tbn. II
Tbn. III
Bar./Euph. I
Bar./Euph. II
Eb Bass(es)
B. Basses
Str. B.
Timp.
Pair of Cymb. With cymbal tip



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273

Picc. *ff* *p*

Fl. I *ff* *p*

Fl. II *ff* *p*

Ob. I *p* *mp* *ff*

Ob. II *p* *mp* *ff*

Bsn I *p* *ff* *ff* *p*

Bsn II *p* *ff* *ff* *p*

E♭ Cl. *ff* *p*

1st Cl. *mp* *ff*

2nd Cl. *mp* *ff*

3rd Cl. *mp* *ff* *div.* *unis.*

Alto Cl. *p* *ff* *p*

B. Cl. *p* *ff* *p*

Ch. Cl. *p* *ff* *p*

A. Sax. I *p* *mp* *ff* *ff* *p*

A. Sax. II *p* *ff* *ff* *ff* *p*

T. Sax. *p* *ff* *ff* *ff* *p*

Bar. Sax. *p* *ff* *ff* *ff* *p*

Lr. Cor. or Flug. *ff* *p*

Tpt I *mf* *p* *ff* *p*

Tpt II *mf* *p* *ff* *p*

Tpt III *mf* *p* *ff* *p*

Cort I *p* *mp* *ff*

Cort II *p* *ff* *p*

1st Hns *p* *ff* *p*

2nd Hns *p* *ff* *p*

Tbn. I *p* *ff* *p*

Tbn. II *p* *ff* *p*

Tbn. III *p* *ff* *p*

Bar./Euph. I *p* *ff* *p*

Bar./Euph. II *p* *ff* *p*

F♯ Bass(es) *p* *ff* *p*

B♭ Basses *p* *ff* *p*

Str. B. *p* *ff* *p*

Timp. *p* *ff* *(non troppo)*

Pair of Cymb. *pp* *ff*



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281

Picc. *poco a poco cresc.*

Fl. I, II *poco a poco cresc.*

Ob. I *p poco a poco cresc.*

Ob. II *p poco a poco cresc.*

Bsn I *poco a poco cresc.*

Bsn II *poco a poco cresc.*

F3 Cl. *poco a poco cresc.*

1st Cl. *p poco a poco cresc.* *div. unis.*

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

3rd Cl. *poco a poco cresc.*

Alto Cl. *poco a poco cresc.*

B. Cl. *poco a poco cresc.*

Cb. Cl. *poco a poco cresc.*

A. Sax. I *poco a poco cresc.*

A. Sax. II *poco a poco cresc.*

T. Sax. *poco a poco cresc.*

Bar. Sax. *poco a poco cresc.*

F3 Cor. or Flug. *poco a poco cresc.*

Tpt I *poco a poco cresc.*

Tpt II *poco a poco cresc.*

Tpt III *poco a poco cresc.*

Cor I *p poco a poco cresc.*

Cor II *poco a poco cresc.*

1st Hrn. *poco a poco cresc.*

2nd Hrn. *poco a poco cresc.*

Tbn. I *poco a poco cresc.*

Tbn. II *poco a poco cresc.*

Tbn. III *poco a poco cresc.*

Bar./Euph. I *poco a poco cresc.*

Bar./Euph. II *poco a poco cresc.*

F3 Bass(es) *poco a poco cresc.*

B. Basses *poco a poco cresc.*

Str. B. *poco a poco cresc.*

Timp. *p poco a poco cresc.*

Susp. Cymb. *p poco a poco cresc.*

289

Picc. *fff*

Fl. I, II *fff*

Ob. I, II *fff*

Bsns I, II *fff*

E♭ Cl. *fff*

1st Cl. *fff*

2nd Cl. *fff*

3rd Cl. *fff*

Alto Cl. *fff*

B. Cl. *fff*

Cb. Cl. *fff*

A. Sax. I, II *fff*

T. Sax. *fff*

Bar. Sax. *fff*

Ft. Cor. or Flug. *fff*

Tpt I *fff*

Tpt II *fff*

Tpt III *fff*

Corts I, II *fff*

1st Hns *fff* Bells up

2nd Hns *fff* ord. *mp*

Tbn. I *fff*

Tbn. II *fff*

Tbn. III *fff*

Bar./Euph. I *fff*

Bar./Euph. II *fff*

E♭ Bass(es) *fff*

B. Basses *fff* *div.* *umiss.*

Str. B. *fff*

Susp. Cymb. *ff* *p*

Pair of Cymb. *ff* *p*

Xyl. *fff*



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301

Picc. *fff* *p* *fff*

Fl. I, II *fff* *p* *fff*

Ob. I *fff* *p* *fff*

Ob. II *fff* *p* *fff*

Bsns I, II *fff* *fff* *p* *f* *fff*

Hr. Cl. *fff* *fff* *fff*

1st Cl. *fff* *fff* *mf* *f*

2nd Cl. *fff* *p* *fff*

3rd Cl. *fff* *p* *fff*

Alto Cl. *fff* *fff* *mf* *f*

B. Cl. *fff* *fff* *p* *fff*

Cb. Cl. *fff* *fff* *p* *fff*

A. Sax. I *fff* *fff* *p* *mf* *f*

A. Sax. II *fff* *p* *fff* *fff*

T. Sax. *fff* *fff* *p* *f* *fff*

Bar. Sax. *fff* *fff* *f* *fff*

Hr. Cor. or Flug. *fff* *fff* *p* *f*

Tpt I *fff* *fff* *p* *fff*

Tpt II *fff* *fff* *p* *fff*

Tpt III *fff* *p* *fff* *fff*

Cor I *fff* *fff* *p* *fff*

Cor II *fff* *p* *fff* *f* *fff*

1st Hns *fff* *fff* *p* *fff*

2nd Hns *fff* *fff* *p* *fff*

Tbn. I *fff* *fff* *p* *f*

Tbn. II *fff* *fff* *fff* *fff*

Tbn. III *fff* *fff* *p* *fff*

Bar./Euph. I *fff* *p* *fff* *fff*

Bar./Euph. II *fff* *p* *fff* *fff*

E♭ Bass(es) *fff* *fff* *f* *fff*

B♭ Basses *fff* *fff* *p* *fff*

Str. B. *fff* *fff* *p* *fff*

Timp. *fff* *fff* *fff* *fff*

Susp. Cymb. *fff* *damp* *p* *p* *non troppo* *poco f*

Xyl. *fff* *fff* *fff* *fff*



321

Picc. *mp* *f* *mp* *ff*

Fl. I, II *mp* *f* *mp* *ff*

Ob. I *mp* *f* *f* *ff*

Ob. II *mp* *f* *f* *ff*

Bsns I, II *mp* *f* *mp* *ff*

Hr. Cl. *mp* *f* *mp* *f*

1st Cl. *mp* *f* *mp* *f*

2nd Cl. *mp* *f* *mp* *f*

3rd Cl. *mp* *f* *f* *ff*

Alto Cl. *mp* *mf* *f* *ff*

B. Cl. *mp* *f* *mp* *f*

Cb. Cl. *mp* *f* *mp* *f*

A. Sax. I *mp* *f* *f* *f*

A. Sax. II *mp* *f* *f* *f*

T. Sax. *mp* *mf* *f* *f*

Bar. Sax. *mp* *f* *mp* *f*

Lr. Cor or Flug. *mp* *f* *mp* *f*

Tpt I *mp* *f* *mp* *f*

Tpt II *mp* *f* *mp* *f*

Tpt III *mp* *f* *mp* *f*

Cor I *mp* *f* *f* *f*

Cor II *mp* *mf* *f* *f*

1st Hrn. *mp* *f* *ff* *ff*

2nd Hrn. *mp* *mf* *ff* *ff*

Tbn. I *mp* *f* *mp* *f*

Tbn. II *mp* *f* *ff* *ff*

Tbn. III *mp* *f* *ff* *ff*

Bar./Euph. I *mp* *f* *mp* *f*

Bar./Euph. II *mp* *f* *mp* *f*

Hr. Bass(es) *mp* *f* *mp* *f*

B. Basses *mp* *f* *mp* *f*

Str. B. *mp* *f* *mp* *f*

Timp. *p* *poco f* *p* *p*

Susp. Cymb. *(p)* *mp* *mf* *p*

