

Alexander Comitas

SACRUM SACRAMENTUM

**Fantasie aver Gregoriaanse Thema's
voor Fanfareorkest**

CONDUCTOR'S SCORE



Commissioned by fanfare orchestra *De Vooruitgang* from Stiphout, with financial support from the following organizations and persons:

- Prins Bernhard Cultuurfonds Noord-Brabant
- Stichting Fonds voor De Scheppende Toonkunst
 - Stichting Stiphout Aktief
- Peter Janssen, member of Fanfare De Vooruitgang Stiphout

Dedicated to fanfare orchestra *De Vooruitgang* and its conductor Bram Sniekers

Duration: ca. 19 min.

LIST OF PLAYERS

Soprano Saxophones in B $\flat$
 Alto Saxophone(s) I in E $\flat$
 Alto Saxophone(s) II in E $\flat$
 Tenor Saxophone(s) I in B $\flat$
 Tenor Saxophone(s) II in B $\flat$
 Baritone Saxophone(s) in E $\flat$

E $\flat$ Cornet or Flugelhorn, or B $\flat$ Piccolo Trumpet; doubling on First Trumpet (*Parts available in E $\flat$ and in B $\flat$*)

First Flugelhorns in B $\flat$

Second Flugelhorns in B $\flat$

Third Flugelhorns in B $\flat$

First Trumpets / Cornets in B $\flat$

Second Trumpet(s) / Cornet(s) in B $\flat$

Third Trumpet(s) / Cornet(s) in B $\flat$

First Horns in F (I, III, etc.) (*Also parts available in E $\flat$*)

Second Horns in F (II, IV, etc.) (*Also parts available in E $\flat$*)

First Trombones (*Parts available in C, in B $\flat$ Bass Clef and in B $\flat$ Treble Clef*)

Second Trombone(s) (*Parts available in C, in B $\flat$ Bass Clef and in B $\flat$ Treble Clef*)

Third Trombone(s) (*Parts available in C, in B $\flat$ Bass Clef and in B $\flat$ Treble Clef*)

First Baritones / Euphoniums in B $\flat$ (*Parts available in Bass Clef and in Treble Clef* *)

Second Baritone(s) / Euphonium(s) in B $\flat$ (*Parts available in Bass Clef and in Treble Clef* *)

E $\flat$ Bass(es) (Bass Tubas) (*Parts available in E $\flat$ Bass Clef, in E $\flat$ Treble Clef and in C, actual sound*)

B $\flat$ Basses (Bass Tubas) (*Parts available in B $\flat$ Bass Clef, in B $\flat$ Treble Clef and in C, actual sound*)

String Bass (Contrabass), either with low C, or with E string tuned down to D *)

Keyboard (with high quality sound samples)*)

Percussion I: Timpani **), Woodblock **)

Percussion II: Timpani **), Woodblock **), Suspended Cymbal, 2 Tomtoms, Tamtam

Percussion III: Whip, Pair of Cymbals **), Snare Drum, Tabor (or Tambourine Provencal), Glockenspiel

Percussion IV: Pair of Cymbals **), Timbrel (or Tambourine), Bass Drum, Chimes

*) *Optional instruments: can be left out.*

**) *These instruments can be used at different times by different percussionists, or (in case of the Timpani set) by two players simultaneously.*

Notes on performance:

This is a piece with at times a somewhat complex texture. As a result, it will need some effort to ensure a correct balance between foreground and background material. In order to achieve this, it may prove necessary to alter some dynamic markings and in some places to reduce the number of players when they play background material. In some cases this has been indicated in the score. This goes especially for the Baritones / Euphoniums, if there are more than four.

- The percussion should never dominate, except when imitating thunder strokes in the third movement.

Illustration: detail from one of the stained glass windows in the Sint Trudokerk in Stiphout, depicting the story about Jan Balloys.

TOELICHTING VAN DE COMPONIST

Sacrum Sacramentum (het Heilig Sacrament) werd geschreven op verzoek van Fanfareorkest ‘De Vooruitgang’ uit Stiphout. Hoewel de subtitel *Fantasie over Gregoriaanse Thema’s* misschien anders doet vermoeden, heeft de muziek een vrij programmatisch karakter. Uitgangspunt is de Middeleeuwse legende ‘Boer Jan Balloys en het mirakel van 1342’, een verhaal dat ik, naar analogie van het bijbelboek Job, heb ingebed in het kader van een weddenschap tussen God en de duivel.

De compositie bestaat uit vier delen, die in elkaar over gaan. Elk van de delen draagt de titel van de Gregoriaanse melodie die in het betreffende deel centraal staat, zowel in muzikaal als ook in programmatisch opzicht. Een overzicht:

I. Mirabilia Opera Tua, Domine (*Wonderbaarlijk zijn uw werken, Heer*)

Met Goethe zou je dit deel een ‘Prolog im Himmel’ kunnen noemen. De engelen in de hemel zingen God lof toe. De Gregoriaanse melodie *Mirabilia Opera Tua, Domine* opent het werk, en duikt in allerlei varianten steeds opnieuw op in de muziek.

Plotseling verschijnt de Satan ten tonele (*cijfer 4*). Hij is gekomen met een voorstel voor een weddenschap. Hij wil het Godsvertrouwen van de katholieken op de proef stellen. Daartoe wil hij de kerk in brand steken van een willekeurig katholiek dorpje. Als, zo stelt hij, het geloof van de plaatselijke pastoor sterk genoeg is, zal deze het Heilig Sacrament uit de vlammen willen redden. De Satan durft evenwel te wedden dat dit Sacrament een dergelijke test niet zal overleven.

De Heer voelt er wel voor de weddenschap aan te nemen (*cijfer 11*). Samen komen ze het volgende overeen: mocht de Satan gelijk krijgen, dan mag hij gedurende 275 jaar de heerschappij voeren over het betreffende dorpje. Mocht het Heilig Sacrament evenwel gered worden, dan zal deze plaats gedurende die tijd een bedevaartsoord worden en zullen er vele wonderbaarlijke genezingen en duiveluitdrijvingen plaatsvinden.

God en de Satan zijn akkoord (*cijfer 14*). De Satan vertrekt, en de engelen hervatten hun lofzang.

II. O Sacrum Convivium (*O Heilige Mis*)

De Gregoriaanse melodie *O sacrum convivium in quo Christus sumitur (O heilige mis waarin Christus wordt opgenomen)*, waarmee dit deel begint, kan gezien worden als symbool staand voor het Rooms Katholicisme als geheel. De muziek beschrijft een vredig Middeleeuws dorpstafereel. Op een akker naast de dorpskerk, die zich aan de rand van het dorp bevindt, is een boer bezig met ploegen (*cijfer 22*).

III. O Magnum Misterium (*O Groot Mysterie*)

Onverwachts pakken zich inktzwarte wolken samen. De clusterakkoorden die dit uitbeelden, strekken zich ook uit tot de Gregoriaanse melodie aan het begin van dit deel. Spoedig is de lucht vervuld van helse bliksemschichten, gevolgd door hevige donderslagen (*cijfer 31*).

De boer is door het plotselinge onweer totaal verrast. Nog met de ploeg in de hand ziet hij hoe de kerk door de bliksem wordt getroffen (*cijfer 33*), en hoe de vlammen verbazingwekkend snel om zich heen grijpen. Onmiddellijk rent hij naar de kerk toe. Tegen de inmiddels toegesnelde mensen roept hij: ‘Haal de pastoor! Het Heilig Sacrament moet gered worden!’

Daar komt de pastoor al aangesneld (*1 maat voor cijfer 34*). De boer roept hem toe dat hij het Heilig Sacrament moet gaan redden. Maar de kerk staat inmiddels in lichterlaaie en de pastoor aarzelt. Waarop de Satan de Heer toevoegt: ‘Zie je wel, ik wist het wel, ik ga winnen!’ Rustig antwoordt deze: ‘Je hebt nog niet gewonnen, hoor.’ (*4 maten voor cijfer 35*)

‘Meneer pastoor, als ik uw macht had, zou ik het Heilig Sacrament niet zomaar laten verbranden!’, dringt de boer aan. ‘Mijn macht, wat moet ik daarmee?’, jammert de pastoor in paniek. ‘Neem jij mijn macht maar! Je mag ‘m hebben!’ (*cijfer 35*)

Het onweer stopt abrupt, als de boer naar de brandende kerkdeur toe loopt en deze opent (*cijfer 36*). De vlammen slaan door de open deur naar buiten toe, maar evengoed stapt hij resoluut naar binnen (*cijfer 37*). De omstanders zijn er getuige van hoe de vlammen binnenin de kerk uiteenwijken om hem doorgang te verlenen. Hij verdwijnt uit het zicht, en de bevolking houdt haar adem in (*cijfer 38*). Maar al gauw gaan de vlammen opnieuw uiteen, en de boer komt weer te voorschijn, ongedeerd, met het Heilig Sacrament in zijn handen (*cijfer 39*). De Gregoriaanse melodie *O Magnum Misterium* weerklinkt triomfantelijk, nu uitgebreid met *Et Admirabile Sacramentum*.

De Satan is woedend. ‘Dat is oneerlijk!’, schreeuwt hij. ‘De pastoor was te bang, precies wat ik had voorspeld!’ (*cijfer 40*). ‘Begin jij tegen mij alsjeblieft niet over oneerlijk!’, dient God hem van repliek. ‘Het Heilig Sacrament is gered, en dat was de inzet van de weddenschap.’

IV. Beatus Ille Servus (*Gezegend zij die dienaar*)

Dit deel is voornamelijk een lofzang, en je zou het een ‘Epiloog in de Hemel’ kunnen noemen. Het begint rustig met de Gregoriaanse melodie *Beatus ille servus, quem cum venerit dominus eius, et pulsaverit ianuam, invenerit vigilantem (Gezegend die dienaar, die zijn Heer, wanneer Hij komt, en aan de deur klopt, waakzaam aantreft)*. Bij cijfer 48 komt de *Mirabilia Opera Tua* melodie erbij: de engelen prijzen in hun lofzangen zowel de boer als de Heer. Bij cijfer 50 komt de *O Sacrum Convivium* melodie glorieus terug: ook het katholieke dorp, dat nu immers gedurende 275 jaar een beroemd bedevaartsoord zal worden, verdient lof. Nog heel even horen we de duivel tandenknarsen (*cijfer 54*), en dan eindigt het werk in jubelstemming, waarbij de beginmotieven van de bovengenoemde melodieën nog éénmaal de revue passeren.

Alexander Comitas, januari 2004

SACRUM SACRAMENTUM

Fantasie over Gregoriaanse Thema's voor Fanfareorkest I. Mirabilia Opera Tua, Domine

Alexander Comitas,
op. 46 (2003, rev. 2004)

Andante in modo gregoriano
(con poco rubato) ♩ = 66

Un poco più mosso ♩ = 76

poco rit.

Tempo primo

poco rit. -

Soprano Saxophones

Alto Saxophone(s) I

Alto Saxophone(s) II

Tenor Saxophone(s) I

Tenor Saxophone(s) II

Baritone Saxophone(s)

E♭ Cornet or Flugelhorn
(or B♭ Piccolo Trumpet)

1st Flugelhorns

2nd Flugelhorns

3rd Flugelhorns

Trumpets / Cornets I

Trumpet(s) / Cornet(s) II

Trumpet(s) / Cornet(s) III

1st Horns
(I, III, etc.)

2nd Horns
(II, IV, etc.)

Trombones I

Trombone(s) II

Trombone(s) III

Baritones / Euphoniums I

Baritones / Euphoniums II

E♭ Bass(es)

B♭ Basses

String Bass
(Optional: can be left out)

Keyboard
(Optional: can be left out)

Percussion I
(Timpani, Woodblock)

Percussion II
(Timpani, Woodblock, Suspended
Cymbal, 2 Tomtoms, Tamtam)

Percussion III
(Whip, Pair of Cymbals,
Snare Drum, Tabor, Glockenspiel)

Percussion IV
(Pair of Cymbals, Timbrel,
Bass Drum, Chimes)

(Mi-ra-bi-li - a o-pe-ra tu-a, Do-mi - ne)

(Mi-ra-bi-li - a o-pe-ra tu-a, Do-mi - ne)

11

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17 **Poco Allegro** ♩ = 112

S. Sax.

A. Sax. I

A. Sax. II

T. Sax. I

T. Sax. II

Bar. Sax.

E♭ Cort
or Flug.

1st Flug.

2nd Flug.

3rd Flug.

Tpts/Corts I

1 Player

The other(s)

Tpt(s)/Cort(s) II

Tpt(s)/Cort(s) III

1st Hns

2nd Hns

Tbn. I

Tbn. II

Tbn. III

Bar./Euph. I

Bar./Euph. II

E♭ Bass(es)

B♭ Bases

Str. B.

Pizzicato

Keyb.

Perc. I

Perc. II

Perc. III

Perc. IV

This page of a musical score is for a large orchestra, featuring a variety of instruments. The staves are arranged in a system, with each staff representing a different instrument or section. The notation includes notes, rests, and other musical symbols. Dynamics such as *f* (forte) and *div.* (divisi) are indicated. Articulation marks like accents and slurs are used throughout. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The instruments listed on the left include S. Sax., A. Sax. I, A. Sax. II, T. Sax. I, T. Sax. II, Bar. Sax., E♭ Cort or Flug., 1st Flug., 2nd Flug., 3rd Flug., Tpts/Corts I, Tpt(s)/Cort(s) II, Tpt(s)/Cort(s) III, 1st Hns, 2nd Hns, Tbn. I, Tbn. II, Tbn. III, Bar./Euph. I, Bar./Euph. II, E♭ Bass(es), B♭ Basses, Str. B., Keyb., Perc. I, Perc. II, Perc. III, and Perc. IV. The score is divided into measures, with some measures containing multiple staves for a single instrument, indicating a multi-measure rest or a complex passage. The overall structure is typical of a symphonic or concert band score, with a focus on melodic and harmonic development across the ensemble.

26

S. Sax.

A. Sax. I

A. Sax. II

T. Sax. I

T. Sax. II

Bar. Sax.

E♭ Cort
or Flug.

1st Flug.

2nd Flug.

3rd Flug.

Tpts/Corts I

Tpt(s)/Cort(s) II

Tpt(s)/Cort(s) III

1st Hns

2nd Hns

Tbn. I

Tbn. II

Tbn. III

Bar./Euph. I

Bar./Euph. II

E♭ Bass(es)

B♭ Bases

Str. B.

(Brass)

Keyb.

(Timp.)

Perc. I

Perc. II

Perc. III

Perc. IV

mf

ff

poco f

div.

unis.

f

Choose, or div.

non troppo

Suspended Cymbal



44

S. Sax.

A. Sax. I

A. Sax. II

T. Sax. I

T. Sax. II

Bar. Sax.

E $\flat$ Cort
or Flug.

1st Flug.

2nd Flug.

3rd Flug.

Tpts/Corts I

Tpt(s)/Cort(s) II

Tpt(s)/Cort(s) III

1st Hns

2nd Hns

Tbn. I

Tbn. II

Tbn. III

Bar./Euph. I

Bar./Euph. II

E $\flat$ Bass(es)

B $\flat$ Basses

Str. B.

Keyb.

Perc. I

Perc. II

Perc. III

Perc. IV

Con poco rubato

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8

6

51

(In 2)

Con poco rubato

S. Sax.

A. Sax. I

A. Sax. II

T. Sax. I

T. Sax. II

Bar. Sax.

E♭ Cort
or Flug.

1st Flug.

2nd Flug.

3rd Flug.

Tpts/Corts I

Tpt(s)/Cort(s) II

Tpt(s)/Cort(s) III

1st Hns

2nd Hns

Tbn. I

Tbn. II

Tbn. III

Bar./Euph. I

Bar./Euph. II

E♭ Bass(es)

B♭ Bases

Str. B.

Keyb.

Perc. I

Perc. II

Perc. III

Perc. IV

61 (In 4) (Alternating between in 2 and in 4)

S. Sax.

A. Sax. I (1st Pl.)

A. Sax. II

T. Sax. I

T. Sax. II

Bar. Sax.

E♭ Cort or Flug.

1st Flug. (1st Pl.)

2nd Flug. (1st Pl.)

3rd Flug.

Tpts/Corts I With straight mutes

Tpt(s)/Cort(s) II With straight mute(s)

Tpt(s)/Cort(s) III With straight mute(s)

1st Hns (I)

2nd Hns (All pl.)

Tbn. I 1st Player, with straight mute

Tbn. II 1st Player, with straight mute

Tbn. III

Bar./Euph. I

Bar./Euph. II

E♭ Bass(es) 1st Player

B♭ Bases 1st Player

Str. B.

Keyb.

Perc. I (Timp.)

Perc. II (Susp. Cymb.)

Perc. III

Perc. IV

p

sffp

tr

3

sf

mf

mp

sff

sfp

sfff

With straight mutes

With straight mute(s)

poco

p

sfp

sff

sfff

pp

sff

1st Player, with straight mute

sfp

sff

sfff

mf

pp

mp

mf

69

S. Sax.

A. Sax. I

A. Sax. II

T. Sax. I

T. Sax. II

Bar. Sax.

E♭ Cort or Flug.

1st Flug.

2nd Flug.

3rd Flug.

Tpts/Corts I

Tpt(s)/Cort(s) II

Tpt(s)/Cort(s) III

1st Hns

2nd Hns

Tbn. I

Tbn. II

Tbn. III

Bar./Euph. I

Bar./Euph. II

E♭ Bass(es)

B♭ Basses

Str. B.

Keyb.

Perc. I

Perc. II

Perc. III

Perc. IV

Choose

1st player

mf

mp



73

S. Sax.

A. Sax. I

(1st Pl.)
f *p*

A. Sax. II

T. Sax. I

1st Player
f *p*

T. Sax. II

1st Player
mf

Bar. Sax.

E♭ Cort
or Flug.

1st Flug.

2nd Flug.

3rd Flug.

Tpts/Corts I

Tpt(s)/Cort(s) II

Tpt(s)/Cort(s) III

1st Hns

poco f *pp*

2nd Hns

Tbn. I

Tbn. II

Tbn. III

Bar./Euph. I

1st Player
f *p*

Bar./Euph. II

E♭ Bass(es)

(1st Pl.)
f *p*

B♭ Bases

(1st Pl.)
f *p*

Str. B.

Keyb.

Perc. I

Perc. II

Perc. III

Perc. IV

78

Poco meno mosso

S. Sax.

A. Sax. I

A. Sax. II

T. Sax. I

T. Sax. II

Bar. Sax.

E♭ Cornet or Flugel

1st Flugel

2nd Flugel

3rd Flugel

Tpts/Corts I

Tpt(s)/Cort(s) II

Tpt(s)/Cort(s) III

1st Hns

2nd Hns

Tbn. I

Tbn. II

Tbn. III

Bar./Euph. I

Bar./Euph. II

E♭ Bass(es)

B♭ Bases

Str. B.

Keyb.

Perc. I

Perc. II

Perc. III

Perc. IV



81

S. Sax.

A. Sax. I

A. Sax. II

T. Sax. I

T. Sax. II

Bar. Sax.

E $\flat$ Cort
or Flug.

All players that have a straight mute, with straight mutes

1st Flug.

2nd Flug.

3rd Flug.

(At least 2 pl.)
unis.
f

div.

p

Tpts/Corts I

Tpt(s)/Cort(s) II

Tpt(s)/Cort(s) III

(At least 2 pl.)
unis.
f

All players
f *ff*

At least two players, div.

p

1st Hns

div.
f

unis.
ff

2nd Hns

Tbn. I

ff

f *ff*

Tbn. II

ff

f *ff*

Tbn. III

(At least 2 pl.)
unis.
f

div.

f *ff*

p

Bar./Euph. I

At least two players, unis..

ff *p*

At least two players, div.

Bar./Euph. II

All players
ff

p

E $\flat$ Bass(es)

B $\flat$ Basses

p

Str. B.

ff

Keyb.

Perc. I

(Woodblock)

f

Perc. II

(Susp. Cymb.)

mp

Perc. III

(Pair of. Cymb.)

mp *mf*

Perc. IV

87

(1st pl.)

S. Sax.

A. Sax. I

A. Sax. II

T. Sax. I

T. Sax. II

Bar. Sax.

E♭ Cort
or Flug.

(All players that have a straight mute, with straight mutes)

1st Flug.

2nd Flug.

3rd Flug.

(At least 2 pl.)

Tpts/Corts I

Tpt(s)/Cort(s) II

Tpt(s)/Cort(s) III

(At least 2 pl.)

1st Hns

2nd Hns

Tbn. I

Tbn. II

Tbn. III

(At least 2 pl.)

Bar./Euph. I

(At least 2 pl.)

Bar./Euph. II

E♭ Bass(es)

B♭ Bases

Str. B.

Keyb.

Perc. I

Perc. II (Susp. Cymb.)

Perc. III

Perc. IV

pp

non troppo

89

S. Sax. *ff* All players *f* *ff* rall.

A. Sax. I *f* All players *ff*

A. Sax. II *f* All players *ff*

T. Sax. I *mp* All players *ff*

T. Sax. II *mp* All players *ff*

Bar. Sax. *f* *ff*

E♭ Cort or Flug. *ff*

1st Flug. *ff*

2nd Flug.

3rd Flug.

Tpts/Corts I *f* All players, div. *ff*

Tpt(s)/Cort(s) II *mp* *ff*

Tpt(s)/Cort(s) III *mp* *ff*

1st Hns *f* All players, unis. *mp* *ff*

2nd Hns *mp* *ff*

Tbn. I *ff*

Tbn. II *ff*

Tbn. III *ff*

Bar./Euph. I *f* *ff* (At least 2 pl.) unis. All players, without mutes, unis.

Bar./Euph. II *f* *ff* All players, unis.

E♭ Bass(es) *f* *ff*

B♭ Basses *f* *ff*

Str. B. *ff*

Keyb.

Perc. I Timpani With wooden saticks *ff*

Perc. II *mf* To Timpani Timpani With wooden saticks *ff*

Perc. III (Snare Drum) *f*

Perc. IV Bass Drum *ff*

11

Moderato ♩ = 60 (con poco rubato)

poco rit.

92 **Moderato** ♩ = 60 (con poco rubato) **poco rit.**

S. Sax.

A. Sax. I

A. Sax. II

T. Sax. I

T. Sax. II

Bar. Sax.

E♭ Cort
or Flug.

1st Flug.

2nd Flug.

3rd Flug.

Tpts/Corts I

Tpt(s)/Cort(s) II

Tpt(s)/Cort(s) III

1st Hns

2nd Hns

Tbn. I

Tbn. II

Tbn. III

Bar./Euph. I

Bar./Euph. II

E♭ Bass(es)

B♭ Bases

Str. B.

Keyb.

Perc. I

Perc. II

Perc. III

Perc. IV

106

Un poco più mosso

S. Sax.

A. Sax. I

A. Sax. II

T. Sax. I

T. Sax. II

Bar. Sax.

E♭ Cort or Flug.

1st Flug.

2nd Flug.

3rd Flug.

Tpts/Corts I

Tpt(s)/Cort(s) II

Tpt(s)/Cort(s) III

1st Hns

2nd Hns

Tbn. I

Tbn. II

Tbn. III

Bar./Euph. I

Bar./Euph. II

E♭ Bass(es)

B♭ Basses

Str. B.

Keyb.

Perc. I (Timp.)

Perc. II (Susp. Cymb.)

Perc. III (Snare Drum)

Perc. IV (Bass Drum)

Moderato ♩ = 60 (con poco rubato)

110

poco rit. A tempo, poco meno

S. Sax.

A. Sax. I

A. Sax. II

T. Sax. I

T. Sax. II

Bar. Sax.

E♭ Cort or Flug.

1st Flug.

2nd Flug.

3rd Flug.

Tpts/Corts I

Tpt(s)/Cort(s) II

Tpt(s)/Cort(s) III

1st Hns

2nd Hns

Tbn. I

Tbn. II

Tbn. III

Bar./Euph. I

Bar./Euph. II

E♭ Bass(es)

B♭ Bases

Str. B.

Keyb.

Perc. I

Perc. II

Perc. III

Perc. IV

1st Player, solo

mp

(Without mute) solo

mp

pp *smorz.*

2 Players, without mutes

pp

1 Player

pp

1 Player

pp

1st Player, without mute

p

pp *smorz.*

Without mutes

pp

Without mutes

pp

1 Player

pp

1 Player

pp

1st Player, solo

pp *smorz.*

mp

pp *smorz.*

pp *smorz.*

2 Players

pp

1 Player

pp

Choose



Poco allegro ♩ = 116

118

S. Sax.

A. Sax. I

A. Sax. II

T. Sax. I

T. Sax. II

Bar. Sax.

E♭ Cort or Flug.

1st Flug.

2nd Flug.

3rd Flug.

Tpts/Corts I

Tpt(s)/Cort(s) II

Tpt(s)/Cort(s) III

1st Hns

2nd Hns

Tbn. I

Tbn. II

Tbn. III

Bar./Euph. I

Bar./Euph. II

E♭ Bass(es)

B♭ Basses

Str. B.

Keyb.

(Timp.)

Perc. I

Perc. II

Perc. III

Perc. IV

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124

S. Sax.

A. Sax. I

A. Sax. II

T. Sax. I

T. Sax. II

Bar. Sax.

E♭ Cort
or Flug.

1st Flug.

2nd Flug.

3rd Flug.

Tpts/Corts I

Tpt(s)/Cort(s) II

Tpt(s)/Cort(s) III

1st Hns

2nd Hns

Tbn. I

Tbn. II

Tbn. III

Bar./Euph. I

Bar./Euph. II

E♭ Bass(es)

B♭ Basses

Str. B.

(Brass)
Keyb.

(Timp.)
Perc. I

(High Tomt.)
Perc. II

(Snare Drum)
Perc. III

Perc. IV

132

S. Sax. *f* *ff*

A. Sax. I *f* *ff*

A. Sax. II *f* *ff*

T. Sax. I *mf* *ff*

T. Sax. II *mf* *f*

Bar. Sax. *f*

E♭ Cort or Flug.

1st Flug. *f* *ff* *ff*

2nd Flug. *ff* *ff*

3rd Flug. *ff* *f*

Tpts/Corts I *f* *ff* *f*

Tpt(s)/Cort(s) II *f* *ff* *f*

Tpt(s)/Cort(s) III *f* *ff* *f*

1st Hns *mf* *f*

2nd Hns *mf* *ff* *f*

Tbn. I *ff* *ff*

Tbn. II *ff* *ff*

Tbn. III *f*

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

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

E♭ Bass(es) *f*

B♭ Bases *f*

Str. B. Choose *f*

Keyb. (Brass) *ff* *ff*

Perc. I (Timp.) *f*

Perc. II [Suspended Cymbal] *p* *f* *p* *f* *p*

Perc. III

Perc. IV [Pair of Cymbals] *f*

19

[illegible]

169

S. Sax.

A. Sax. I

A. Sax. II

T. Sax. I

T. Sax. II

Bar. Sax.

E♭ Cort
or Flug.

1st Flug.

2nd Flug.

3rd Flug.

Tpts/Corts I

Tpt(s)/Cort(s) II

Tpt(s)/Cort(s) III

1st Hns

2nd Hns

Tbn. I

Tbn. II

Tbn. III

Bar./Euph. I

Bar./Euph. II

E♭ Bass(es)

B♭ Bases

Str. B.

Keyb.

Perc. I

Perc. II

Perc. III

Perc. IV

1st Player

p

p

tr

(1st Pl.)

(1st Pl.)

(1st Pl.)

(1st Pl.)

(1st Pl.)

177

S. Sax. *mp* *poco>* *tr* *mf* (1st Pl.)

A. Sax. I *mp* *poco>* *tr* *mf* (1st Pl.)

A. Sax. II *poco>* *mf* (1st Pl.)

T. Sax. I *poco>* *mf* (1st Pl.)

T. Sax. II *poco>* *mf* (1st Pl.)

Bar. Sax. *poco>* *mf* (1st Pl.)

E♭ Cort or Flug. *mf*

1st Flug. *mf*

2nd Flug. *pp* *un.* *poco>* *mf* *div.* *un.*

3rd Flug. *pp* *div.* *un.* *poco>* *mf* *un.*

Tpts/Corts I

Tpt(s)/Cort(s) II

Tpt(s)/Cort(s) III

1st Hns

2nd Hns

Tbn. I

Tbn. II

Tbn. III

Bar./Euph. I *mf*

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

E♭ Bass(es)

B♭ Bases *p* *mf*

Str. B. *mf*

Keyb.

Perc. I

Perc. II

Perc. III

Perc. IV



185

S. Sax.

A. Sax. I

A. Sax. II

T. Sax. I

T. Sax. II

Bar. Sax.

E $\flat$ Cort
or Flug.

1st Flug.

2nd Flug.

3rd Flug.

Tpts/Corts I

Tpt(s)/Cort(s) II

Tpt(s)/Cort(s) III

1st Hns

2nd Hns

Tbn. I

Tbn. II

Tbn. III

Bar./Euph. I

Bar./Euph. II

E $\flat$ Bass(es)

B $\flat$ Basses

Str. B.

Keyb.

Perc. I

Perc. II

Perc. III

Perc. IV

Timbrel (or Tamburine)

203

S. Sax.

A. Sax. I

A. Sax. II

T. Sax. I

T. Sax. II

Bar. Sax.

E♭ Cort
or Flug.

1st Flug.

2nd Flug.

3rd Flug.

Tpts/Corts I

Tpt(s)/Cort(s) II

Tpt(s)/Cort(s) III

1st Hns

2nd Hns

Tbn. I

Tbn. II

Tbn. III

Bar./Euph. I

Bar./Euph. II

E♭ Bass(es)

B♭ Basses

Str. B.

Keyb.

Perc. I

Perc. II

Perc. III

Perc. IV

A cartoon clown is shown falling over a large white heart shape. The clown is wearing a red nose, a red bow tie, and a red and white checkered shirt. The heart shape is white with a grey outline. The clown is positioned as if they have tripped over the heart.

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210

S. Sax.

A. Sax. I

A. Sax. II

T. Sax. I

T. Sax. II

Bar. Sax.

E♭ Cornet or Flugel

1st Flugel

2nd Flugel

3rd Flugel

Tpts/Corts I

Tpt(s)/Cort(s) II

Tpt(s)/Cort(s) III

1st Hns

2nd Hns

Tbn. I

Tbn. II

Tbn. III

Bar./Euph. I

Bar./Euph. II

E♭ Bass(es)

B♭ Basses

Str. B.

(Strings)

Keyb.

Perc. I

Perc. II

Perc. III (Tabor)

Perc. IV (Timbrel)

220

S. Sax.

A. Sax. I

A. Sax. II

T. Sax. I

T. Sax. II

Bar. Sax.

E♭ Cort
or Flug.

1st Flug.

2nd Flug.

3rd Flug.

Tpts/Corts I

Tpt(s)/Cort(s) II

Tpt(s)/Cort(s) III

1st Hns

2nd Hns

Tbn. I

Tbn. II

Tbn. III

Bar./Euph. I

Bar./Euph. II

E♭ Bass(es)

B♭ Basses

Str. B.

(Strings)

Keyb.

(Timp.)

Perc. I

Perc. II

Perc. III

(Timbrel)

Perc. IV

229

S. Sax. *p* *smorz.* *p p. a p. cresc.* *tr*

A. Sax. I *p* *smorz.* *p* *p. a p. cresc.* *tr*

A. Sax. II *p* *p p. a p. cresc.*

T. Sax. I *p* *p p. a p. cresc.*

T. Sax. II *poco a poco cresc.*

Bar. Sax. *poco a poco cresc.*

E♭ Cort or Flug. *p* *p p. a p. cresc.*

1st Flug. *p* *p*

2nd Flug. *p* *smorz.* *div.* *p p. a p. cresc.*

3rd Flug. *p* *smorz.*

Tpts/Corts I 1st player *p* *All players* *p p. a p. cresc.*

Tpt(s)/Cort(s) II *p* *smorz.* *p p. a p. cresc.*

Tpt(s)/Cort(s) III *p* *smorz.* *p p. a p. cresc.*

1st Hns *p* *smorz.*

2nd Hns *p* *smorz.* *unis.* *p p. a p. cresc.*

Tbn. I *poco a poco cresc.* *div.*

Tbn. II *poco a poco cresc.*

Tbn. III *poco a poco cresc.*

Bar./Euph. I *p*

Bar./Euph. II *p*

E♭ Bass(es) *poco a poco cresc.*

B♭ Bases *poco a poco cresc.*

Str. B. *p p. a p. cresc.*

(Strings) *poco a poco cresc.*

Keyb. *(Timp.)*

Perc. I *poco a poco cresc* *(Timp.)*

Perc. II *(Susp. Cymb.)*

Perc. III *(Tabor)*

Perc. IV *(Timbrel)*



239

S. Sax.

A. Sax. I

A. Sax. II

T. Sax. I

T. Sax. II

Bar. Sax.

E♭ Cort or Flug.

1st Flug.

2nd Flug.

3rd Flug.

Tpts/Corts I

Tpt(s)/Cort(s) II

Tpt(s)/Cort(s) III

1st Hns

2nd Hns

Tbn. I

Tbn. II

Tbn. III

Bar./Euph. I

Bar./Euph. II

E♭ Bass(es)

B♭ Basses

Str. B.

Keyb.

Perc. I

Perc. II

Perc. III

Perc. IV

(Strings)

(Tabor)

(Timbrel)

248

S. Sax.

A. Sax. I

A. Sax. II

T. Sax. I

T. Sax. II

Bar. Sax.

E♭ Cort
or Flug.

1st Flug.

2nd Flug.
unis.

3rd Flug.

Tpts/Corts I

Tpt(s)/Cort(s) II

Tpt(s)/Cort(s) III

1st Hns

2nd Hns
div.

Tbn. I

Tbn. II

Tbn. III

Bar./Euph. I

Bar./Euph. II

E♭ Bass(es)

B♭ Bases

Str. B.

Keyb.

Perc. I

Perc. II

Perc. III

Perc. IV

(Strings)

(Timp.)

(Tabor)

(Timbrel)

p

poco a poco cresc.

unis.

div.



255

Più mosso (♩ = 80)

S. Sax.

A. Sax. I

A. Sax. II

T. Sax. I

T. Sax. II

Bar. Sax.

E♭ Cort or Flug.

1st Flug.

2nd Flug.

3rd Flug.

Tpts/Corts I

Tpt(s)/Cort(s) II

Tpt(s)/Cort(s) III

1st Hns

2nd Hns

Tbn. I

Tbn. II

Tbn. III

Bar./Euph. I

Bar./Euph. II

E♭ Bass(es)

B♭ Basses

Str. B.

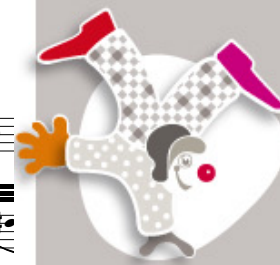
Keyb.

Perc. I

Perc. II

Perc. III

Perc. IV



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[illegible]

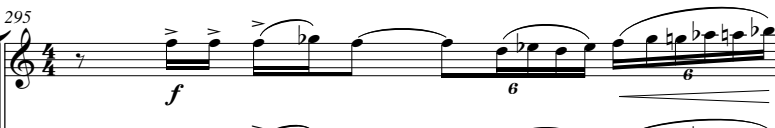
[illegible]

[illegible]

[illegible]

295

S. Sax.



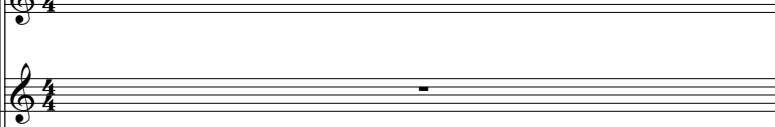
A. Sax. I



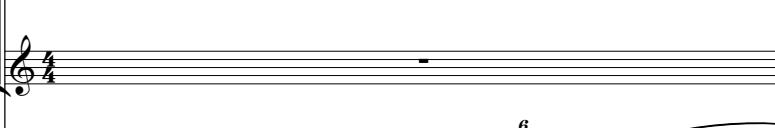
A. Sax. II



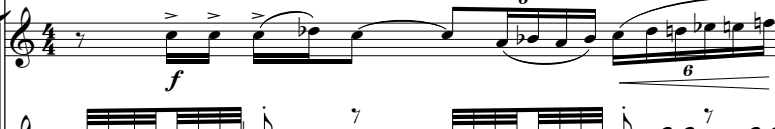
T. Sax. I



T. Sax. II



Bar. Sax.



E♭ Cort
or Flug.



1st Flug.



2nd Flug.



3rd Flug.



Tpts/Corts I



Tpt(s)/Cort(s) II



Tpt(s)/Cort(s) III



1st Hns



2nd Hns



Tbn. I



Tbn. II



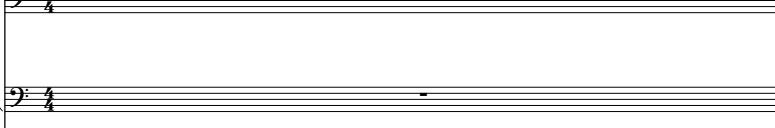
Tbn. III



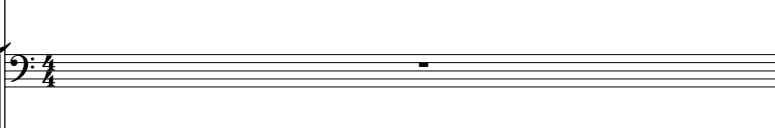
Bar./Euph. I



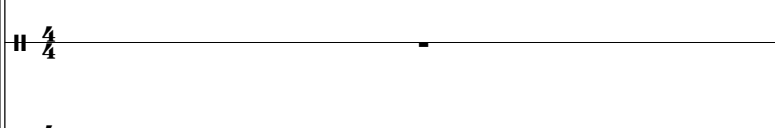
Bar./Euph. II



E♭ Bass(es)



B♭ Basses



Str. B.



Keyb.



Perc. I



Perc. II

Perc. III

Perc. IV

(Thunder)

ff

p

(Timp.)

ff

p

With ordinary sticks

(Susp. Cymb.)

(B. Dr.)

298

S. Sax.

A. Sax. I

A. Sax. II

T. Sax. I

T. Sax. II

Bar. Sax.

E♭ Cornet or Flugel

1st Flug.

2nd Flug.

3rd Flug.

Tpts/Corts I

Tpt(s)/Cort(s) II

Tpt(s)/Cort(s) III

1st Hns

2nd Hns

Tbn. I

Tbn. II

Tbn. III

Bar./Euph. I

Bar./Euph. II

E♭ Bass(es)

B♭ Basses

Str. B.

Keyb.

Perc. I

Perc. II

Perc. III

Perc. IV

mf

sf

f

ff

p

non troppo

(Susp. Cymb.)

(B. Dr.)

All players, unis.

At least two players, unis.

All players

301

S. Sax.

A. Sax. I

A. Sax. II

T. Sax. I

T. Sax. II

Bar. Sax.

E♭ Cort
or Flug.

1st Flug.

2nd Flug.

3rd Flug.

Tpts/Corts I

Tpt(s)/Cort(s) II

Tpt(s)/Cort(s) III

1st Hns

2nd Hns

Tbn. I

Tbn. II

Tbn. III

Bar./Euph. I

Bar./Euph. II

E♭ Bass(es)

B♭ Basses

Str. B.

Keyb.

Perc. I

Perc. II

Perc. III

Perc. IV

ff 3

ff 3

ff 3

mp

mp

poco f

div.
mf

sff *mf* *div.*

sff *mf*

p At least two players, *div.*

mf

ff 3

At least two players, *div.*

mf *mp*

sff *mf*

sff *p*

sff

mf At least two players, *div.*

poco f

mf At least two players, *div.*

mf *simile*

poco f

poco f

poco f

f *pp* (non cresc.)

With ordinary (soft) sticks

pp

poco

poco

303

S. Sax. *p*

A. Sax. I *p*

A. Sax. II *ff*

T. Sax. I *p*

T. Sax. II *p*

Bar. Sax. *pp*

E♭ Cort or Flug. *ff*

1st Flug. *pp* unis.

2nd Flug. *pp* unis.

3rd Flug. *pp*

(At least two players)

Tpts/Corts I *pp* unis.

Tpt(s)/Cort(s) II *mf* *ff*

Tpt(s)/Cort(s) III *mf*

(At least two players, div.)

1st Hns *pp* unis.

2nd Hns *pp*

Tbn. I *mf*

Tbn. II *pp*

Tbn. III *pp*

(At least two players, div.)

Bar./Euph. I *pp* unis.

(At least two players, div.)

Bar./Euph. II *pp* unis.

E♭ Bass(es) *pp*

B♭ Bases *pp*

Str. B. *pp*

Keyb.

Perc. I (Timp.) (With ordinary stic

Perc. II (Susp. Cymb.) *pp* non troppo *f*

Perc. III (Whip)

Perc. IV (B. Dr.) *pp* non troppo *f*



306

S. Sax.

A. Sax. I

A. Sax. II

T. Sax. I

T. Sax. II

Bar. Sax.

E $\flat$ Cort
or Flug.

1st Flug.

2nd Flug.

3rd Flug.

Tpts/Corts I

Tpt(s)/Cort(s) II

Tpt(s)/Cort(s) III

1st Hns

2nd Hns

Tbn. I

Tbn. II

Tbn. III

Bar./Euph. I

Bar./Euph. II

E $\flat$ Bass(es)

B $\flat$ Basses

Str. B.

Keyb.

Perc. I
(Timp.)

Perc. II

Perc. III

Perc. IV

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316

S. Sax.

A. Sax. I

A. Sax. II

T. Sax. I

T. Sax. II

Bar. Sax.

E♭ Cort
or Flug.

1st Flug.

2nd Flug.

3rd Flug.

Tpts/Corts I

Tpt(s)/Cort(s) II

Tpt(s)/Cort(s) III

1st Hns

2nd Hns

Tbn. I

Tbn. II

Tbn. III

Bar./Euph. I

Bar./Euph. II

E♭ Bass(es)

B♭ Basses

Str. B.

Perc. I
(Timp.) With ordinary sticks

Perc. II
(Susp. Cymb.)

Perc. III

Perc. IV
(B. Dr.)

unis.

f

p

mf

pp

div.

simile

At least two players, div.

All players

mp

f

pp

[illegible]

345

S. Sax. *sub. p* poco a poco cresc.

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

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

T. Sax. I *sub. p* poco a poco cresc.

T. Sax. II *sub. p* poco a poco cresc.

Bar. Sax. *sub. p* poco a poco cresc.

E♭ Cort or Flug. *p* poco a poco cresc.

1st Flug. *sub. p* poco a poco cresc.

2nd Flug. *sub. p* poco a poco cresc.

3rd Flug. *sub. p* poco a poco cresc.

Tpts/Corts I *p* poco a poco cresc.

Tpt(s)/Cort(s) II *p* poco a poco cresc.

Tpt(s)/Cort(s) III

1st Hns *p* *mp* poco a poco cresc.

2nd Hns *p* *mp* poco a poco cresc.

sa - cra - - - - - men - - - - - tum)

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

Tbn. II *p* poco a poco cresc.

Tbn. III *sub. p* poco a poco cresc.

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

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

E♭ Bass(es) *sub. p* poco a poco cresc.

B♭ Basses *sub. p* poco a poco cresc.

Str. B. *sub. p* poco a poco cresc.

(Church Organ) *sub. p* poco a poco cresc.

Keyb.

(Timp.) *p* poco a poco cresc.

Perc. I

Perc. II

Perc. III (Pair of Cymb.) *p* *mp*

Perc. IV (B. Dr.) *p* *mp*

rall. - - - Poco meno mosso ♩ = 104

352

S. Sax.

A. Sax. I

A. Sax. II

T. Sax. I

T. Sax. II

Bar. Sax.

E♭ Cort
or Flug.

1st Flug.

2nd Flug.

3rd Flug.

Tpts/Corts I

Tpt(s)/Cort(s) II

Tpt(s)/Cort(s) III

1st Hns

2nd Hns

Tbn. I

Tbn. II

Tbn. III

Bar./Euph. I

Bar./Euph. II

E♭ Bass(es)

B♭ Bases

Str. B.

Keyb.
(Church Organ)

Perc. I
(Timp.)

Perc. II
Woodblock

Perc. III
(Pair of Cymb.)

Perc. IV
(B. Dr.)

mf

f

fff

mp

p

unis.

f

1 player

1 player



Poco meno mosso, con poco rubato rallentando - - - più - - -
(in ♩)

42

Adagio

361

S. Sax. *ff* *f* First player

A. Sax. I *ff* *f* 5 7 All players *pp* individual breathing

A. Sax. II *ff* *pp* individual breathing

T. Sax. I *p*

T. Sax. II *p*

Bar. Sax.

E♭ Cort or Flug.

1st Flug.

2nd Flug.

3rd Flug.

Tpts/Corts I

Tpt(s)/Cort(s) II

Tpt(s)/Cort(s) III

1st Hns *p* First player, solo

2nd Hns

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

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

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

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

Bar./Euph. II

E♭ Bass(es)

B♭ Bases

Str. B.

Keyb.

Perc. I

Perc. II

Perc. III

Perc. IV



This image shows a page from a musical score, likely for a symphony orchestra. The score is written in a standard musical notation with various instruments and their parts. The instruments listed on the left include S. Sax., A. Sax. I, A. Sax. II, T. Sax. I, T. Sax. II, Bar. Sax., Eb Cort or Flug., 1st Flug., 2nd Flug., 3rd Flug., Tpts/Corts I, Tpt(s)/Cort(s) II, Tpt(s)/Cort(s) III, 1st Hns, 2nd Hns, Tbn. I, Tbn. II, Tbn. III, Bar./Euph. I, Bar./Euph. II, Eb Bass(es), Bb Basses, Str. B., Keyb., Perc. I, Perc. II, Perc. III, and Perc. IV. The score is divided into measures, with some measures containing multiple staves for different instruments. The tempo markings are 'Più tranquillo', 'Tempo I', 'Più tranquillo', 'rall.', and 'Poco Allegro'. The score includes various musical notations such as notes, rests, and dynamic markings like 'mp', 'mf', 'f', 'pp', and 'fz'. There are also some performance instructions like 'All players, unis.' and 'Pizzicato'. The score is written in a standard musical notation with various instruments and their parts.

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404

S. Sax.

A. Sax. I

A. Sax. II

T. Sax. I

T. Sax. II

Bar. Sax.

E♭ Cort or Flug.

1st Flug.

2nd Flug.

3rd Flug.

Tpts/Corts I

Tpt(s)/Cort(s) II

Tpt(s)/Cort(s) III

1st Hns

2nd Hns

Tbn. I

Tbn. II

Tbn. III

Bar./Euph. I

Bar./Euph. II

E♭ Bass(es)

B♭ Basses

Str. B.

Church Organ

Keyb.

Perc. I

Perc. II

Perc. III

Perc. IV

411

S. Sax. *f* > *mp* *cresc.*

A. Sax. I *f* > *mp* *cresc.*

A. Sax. II *f* > *mp* *cresc.*

T. Sax. I *f* > *mp* *cresc.*

T. Sax. II *f* > *mp* *cresc.*

Bar. Sax. *f* > *mp* *cresc.*

E♭ Cort or Flug. *f* > *mp* *cresc.*

1st Flug. *f* > *mp* *cresc.*

2nd Flug. *f* > *mp* *cresc.*

3rd Flug. *f* > *mp* *cresc.*

Tpts/Corts I *f* > *mp* *cresc.*

Tpt(s)/Cort(s) II *f* > *mp* *cresc.*

Tpt(s)/Cort(s) III *f* > *mp* *cresc.*

1st Hns *f* > *mp* *cresc.*

2nd Hns *f* > *mp* *cresc.*

Tbn. I *f* > *mp* *cresc.*

Tbn. II *f* > *mp* *cresc.*

Tbn. III *f* > *mp* *cresc.*

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

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

E♭ Bass(es) *f* > *mp* *cresc.*

B♭ Basses *f* > *mp* *cresc.*

Str. B. *f* > *mp* *cresc.*

Keyb. *f* > *mp* *cresc.*

Perc. I *f* > *mp* *cresc.*

Perc. II *f* > *mp* *cresc.*

Perc. III *f* > *mp* *cresc.*

Perc. IV *f* > *mp* *cresc.*

(Church Organ)

(Timp.)

(1st Pl.)

(The oth.)

(Pair of Cymb.)



416

S. Sax.

A. Sax. I

A. Sax. II

T. Sax. I

T. Sax. II

Bar. Sax.

E♭ Cort or Flug.

1st Flug.

2nd Flug.

3rd Flug.

Tpts/Corts I

Tpt(s)/Cort(s) II

Tpt(s)/Cort(s) III

1st Hns

2nd Hns

Tbn. I

Tbn. II

Tbn. III

Bar./Euph. I

Bar./Euph. II

E♭ Bass(es)

B♭ Basses

Str. B.

Keyb.

Perc. I

Perc. II

Perc. III

Perc. IV

Timbrel

A cartoon clown is depicted wearing a large, white, star-shaped costume with a grey grid pattern. The clown has a red nose, a wide smile, and is wearing a black top hat. The costume has red and pink pointed shoes and orange gloves. The clown is standing on a white circular base.

421

S. Sax.

A. Sax. I

A. Sax. II

T. Sax. I

T. Sax. II

Bar. Sax.

E♭ Cornet or Flugel

1st Flug.

2nd Flug.

3rd Flug.

Tpts/Corts I

Tpt(s)/Cort(s) II

Tpt(s)/Cort(s) III

1st Hns

2nd Hns

Tbn. I

Tbn. II

Tbn. III

Bar./Euph. I

Bar./Euph. II

E♭ Bass(es)

B♭ Basses

Str. B.

(Church Organ)

Keyb.

(Timp.)

Perc. I

(Susp. Cymb.)

Perc. II

(Pair of Cymb.)

Perc. III

(Timbrel)

Perc. IV

428

S. Sax.

A. Sax. I

A. Sax. II

T. Sax. I

T. Sax. II

Bar. Sax.

E♭ Cort or Flug.

1st Flug.

2nd Flug.

3rd Flug.

Tpts/Corts I

Tpt(s)/Cort(s) II

Tpt(s)/Cort(s) III

1st Hns

2nd Hns

Tbn. I

Tbn. II

Tbn. III

Bar./Euph. I

Bar./Euph. II

E♭ Bass(es)

B♭ Basses

Str. B.

Keyb.

Perc. I

Perc. II

Perc. III

Perc. IV

allargando. - -

più rall. (in 4/4)

465

Perc. IV

453

S. Sax. *f* *ff* *f* *ff* *f*

A. Sax. I *f* *ff* *f* *ff* *f*

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

T. Sax. I *ff* *sempre*

T. Sax. II *ff* *sempre*

Bar. Sax. *ff* *sempre*

E♭ Cort or Flug. *f* *ff* *f* *ff* *f*

1st Flug. *f* *ff* *f* *ff* *f*

2nd Flug. *f* *ff* *f* *ff* *f*

3rd Flug. *f* *ff* *f* *ff* *f*

Tpts/Corts I *f* *ff* *f* *ff* *f*

Tpt(s)/Cort(s) II *f* *ff* *f* *ff* *f*

Tpt(s)/Cort(s) III *f* *ff* *f* *ff* *f*

1st Hns *ff* *sempre*

2nd Hns *ff* *sempre*

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

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

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

Bar./Euph. I *ff* *sempre*

Bar./Euph. II *ff* *sempre*

E♭ Bass(es) *ff* *sempre*

B♭ Bases *ff* *sempre*

Str. B. *ff* *sempre*

Keyb. (Church Organ) *ff* *sempre*

Perc. I *f*

Perc. II *f*

Perc. III *f*

Perc. IV *f*

[illegible]