



Derek Bourgeois

## BIOGRAPHY OF THE COMPOSER

Derek Bourgeois was born in Kingston on Thames in 1941. He graduated from Cambridge University with a first class honours degree in music, and a subsequent Doctorate. He spent two years at the Royal College of Music where he studied composition with Herbert Howells and conducting with Sir Adrian Boult. He has composed seven symphonies, ten concertos, several other extended orchestral works, seven major works for chorus and orchestra and two operas. As well as a large quantity of chamber, vocal and instrumental music, he has composed nine extended works for Brass Band and three symphonies for Symphonic Wind Orchestra as well as much other music for the medium. He has also written a considerable amount of music for television productions.

From 1970 to 1984 he was a Lecturer in Music at Bristol University. He was the conductor of the Sun Life Band from 1980 until 1983, and during the same period was Chairman of the Composers' Guild of Great Britain, and a member of the Music Advisory Panel of the Arts Council.

In September 1984 he gave up his university post to become the Musical Director of the National Youth Orchestra of Great Britain. In 1988 he founded the National Youth Chamber Orchestra of Great Britain which held its first course in the Summer of 1989. In 1990 he was appointed Artistic Director of the Bristol Philharmonic Orchestra.

He left the National Youth Orchestra in August 1993 to become the Director of Music of St Paul's Girls' School in London from where he will retire to his home in Mallorca in July 2002.

Derek Bourgeois est né à Kingston on Thames en 1941. Il obtint le diplôme de fin d'étude en musique avec une grande distinction ainsi qu'un doctorat à l'université de Cambridge. Ensuite il alla au „Royal College of Music” pendant deux années où il étudia la composition avec Herbert Howells et la direction d'orchestre avec Sir Adrian Boult.

Il a composé sept symphonies, dix concertos, quelques autres grandes œuvres orchestrales, sept œuvres majeures pour choeur et orchestre et deux opéras. En plus d'un grand nombre de pièces de musique de chambre, de musique vocale et instrumentale, il a composé neuf œuvres majeures pour Brass band et trois symphonies pour orchestre d'harmonie. Il a également écrit un nombre considérable de musique pour des productions télévisées.

De 1970 à 1984 il fut professeur à l'université de Bristol. Il fut le chef d'orchestre du Sun Life Band de 1980 à 1983, et durant la même période il fut le président de „Composers' Guild of Great Britain” et membre du Music Advisory Panel of the Arts Council. En septembre 1984 il quitta sa fonction à l'université pour devenir directeur musical du „National Youth Orchestra of Great Britain”. En 1988 il fonda le „National Youth Chamber Orchestra of Great Britain” qui débutea durant l'été 1989. En 1990 il devint directeur artistique du „Bristol Philharmonic Orchestra”.

Il quitta le „National Youth Orchestra” en août 1993 pour devenir directeur de la „St Paul's Girls' School” de Londres qu'il quittera en juillet 2002 pour sa maison à Majorque.

Derek Bourgeois wurde im Jahre 1941 in Kingston-upon-Thames geboren. Er schloss sein Studium an der Universität Cambridge im Fach Musik mit großer Auszeichnung und einem Doktortitel ab. Die nächsten beiden Jahre verbrachte er auf dem „Royal College of Music“. Hier studierte er Komposition bei Herbert Howells und Orchesterleitung bei Sir Adrian Boult.

Derek Bourgeois komponierte sieben Symphonien, acht Concertos, und mehrere umfangreiche orchestrale Werke für Chor und Orchester. Neben einer ansehnlichen Anzahl von Kammer-, Vokal- und Instrumentalmusikstücken komponierte er zehn umfangreiche Werke für Brass Band sowie drei Symphonien für Blasorchester. Weiterhin komponierte er zahlreiche Stücke für TV-Produktionen.

Von 1970 bis 1984 war er Dozent an der Universität Bristol. Zur gleichen Zeit war er Dirigent der Sun Life Band, Vorsitzender der "Composers' Guild of Great Britain" und Mitglied des "Music Advisory Panel of the Arts Council of Great Britain".

Im September 1984 verließ er die Universität um musikalischer Leiter des „National Youth Orchestra of Great Britain“ zu werden. 1988 gründete das National Youth Chamber Orchestra of Great Britain. Im Sommer 1989 begann das erste Semester. Im folgenden Jahre wurde er künstlerischer Leiter des „Bristol Philharmonic Orchestra“.

Im August 1993 verließ er das „National Youth Orchestra“ und wurde Leiter der „St Paul's Girls' School“ in London von wo aus er sich im Juli 2002 in den Ruhestand auf Mallorca zurückziehen wird.

Derek Bourgeois werd geboren in Kingston on Thames in 1941. Hij slaagde cum laude voor zijn muziekstudie aan de Universiteit van Cambridge, en behaalde er zijn Doctorstitel. Hij studeerde vervolgens 2 jaren aan het Royal College of Music: compositie bij Herbert Howells en directie bij Sir Adrian Boult.

Derek Bourgeois componeerde zeven symfonieën, tien concertos, meerdere andere grote orkestwerken, zeven grote werken voor koor en orkest en twee opera's. Naast een groot aantal kamermuziekwerken, vocale en instrumentale muziek, componeerde hij negen grote werken voor brass band en drie symfonieën voor harmonieorkest. Hij schreef ook een groot aantal werken voor TV produkties.

Van 1970 tot 1984 was hij professor aan de Universiteit van Bristol. Hij was dirigent van de Sun Life Band van 1980 tot 1983, en tijdens deze periode was hij bovendien voorzitter van de Composers' Guild of Great Britain en lid van het „Music Advisory Panel of the Arts Council of Great Britain“.

In september 1984 gaf hij zijn Universiteitsbaan op om Musical Director te worden van het „National Youth Orchestra of Great Britain“. In 1988 richtte hij het „National Youth Chamber Orchestra of Great Britain“ op. Dit orkest had zijn debuut in de zomer van 1989. In 1990 werd hij artistiek directeur van het „Bristol Philharmonic Orchestra“.

Hij verliet het „National Youth Orchestra“ in augustus 1993 om Directeur te worden van „St Paul's Girls' School“ te Londen, van waar hij in juli 2002 met pensioen zal gaan naar zijn huis in Mallorca.

## LAC LEMAN

Imagine you are on a boat which is gradually building up speed pulling gently out of Geneva. You get your first view of the beautiful Lac Leman which provokes a melody in your head first heard played by a trombone against the chugging of the boats engines. The tune builds up with full harmonies as the wonderful scenery unfolds. Then you pass all the lakeside towns that cluster along the northern border, with their vineyards, which produce the excellent Swiss wine from the Chasselas grape. They are a patchwork of dazzling colours. You glance up and see the imposing snow-clad mountains with their wooded hillsides and valleys. Finally you reach Montreux where the excited atmosphere of the Brass Band Championships is building up to fever pitch.

These were the ideas I had in my head when I set out to write the piece. There is no precise programme, but the listener should have little difficulty in following the above scenario as the piece unfolds.

© Derek Bourgeois

Imaginez que vous êtes sur un bateau qui accélère en quittant Genève. Tout d'abord vous avez une première vue sur le magnifique lac Léman qui fait naître une mélodie en vous jouée par le trombone contre le vrombissement du moteur. La mélodie s'étoffe avec de riches accords au fur et à mesure du défilement du paysage. Après vous passez devant toutes les communes du rivage avec leurs vignobles qui produisent l'excellent vin suisse de cépage Chasselas.

Ceci donne un patchwork de couleurs éblouissantes. Nous apercevons le sommet enneigé des montagnes avec les pans boisés et les vallées. Finalement nous atteignons Montreux où l'ambiance surchauffée des championnats de Brass Band est au paroxysme.

Ceci étaient les idées que j'avais en tête quand j'ai commencé à écrire la pièce. Il ne s'agit pas de musique à programme, mais l'auditeur ne devrait pas avoir de difficulté majeure à suivre le scénario décrit ci-dessus.

© Derek Bourgeois

Stelt U zich voor dat U op een boot bent die rustig van Genève vertrekt, en die telkens sneller en sneller gaat varen. Bij de eerste blik op Lac Leman komt er een melodie in het hoofd, voor het eerst gespeeld door de trombone tegen het geluid van de motoren van de boot in. De melodie wordt uitgebreid met rijke accorden als het mooie landschap zich ontvouwt. Dan passeren we de vele dorpen langs de oever aan de noordkant, met hun wijngaarden die de excellente zwitserse wijnen van de Chasselas druif voortbrengen. Het patchwork van kleuren is adembenemend. We zien de imposante bergen met hun met sneeuw bedekte toppen en beboste hellingen en valleien. Uiteindelijk bereiken we Montreux waar de opgewonden stemming van de Brass Band Championships zijn hoogtepunt bereikt.

Dit was het idee dat ik in mijn hoofd had toen ik dit stuk begon te schrijven. Er is geen precies programma in dit stuk, maar de luisterraar zal weinig moeite hebben om het bovenstaande scenario te kunnen volgen.

© Derek Bourgeois

Stellen Sie sich vor, Sie sind an Bord eines Bootes, das mit großer Geschwindigkeit die Stadt Genf verlässt. Sie erhalten einen ersten Eindruck vom Genfer See, der eine Melodie -durch eine Posaune gespielt- zeitgleich mit dem Krach der Motoren in Ihnen hochkommen lässt. Die Melodie wird -während die Landschaft an Ihnen vorbeizieht -mit reichen Akkorden ausgearbeitet. Dann passieren Sie die Gemeinden am nördlichen Ufer mit ihren Weinbergen, die einen exzellenten Schweizer Wein aus Chasselas Trauben produzieren. Diese sind ein Patchwork aus wundervollen Farben. Bei einem Blick in die Höhe entdecken Sie verschneite Berggipfel, bewaldete Hänge und Täler. Schließlich erreichen Sie Montreux, wo die aufgeregte Stimmung des Brass Band Championships seinen Höhepunkt erreicht.

Dies waren meine Ausgangsideen zu diesem Stück. Auch wenn es sich bei diesem Werk nicht um Programmmusik handelt, wird es dem Zuhörer sicher nicht allzu schwer fallen, dem beschriebenen Entwurf zu folgen.

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## PERCUSSION LIST

4 Timpani  
Side Drum (also with wire brush)  
Bass Drum  
Cymbals  
Suspended Cymbal  
Triangle  
Tamtam  
2 Woodblocks (High and Low)  
Train Whistle  
Bell Tree  
Flexatone  
Xylophone  
Vibraphone

This work was commissioned by the Swiss Brass Band Association with funds provided by the Swiss Brass Band Association, the Dutch Brass Band Championships and the Norwegian Band Federation as a test piece for their respective National Brass Band Championships.

# Lac Léman

Lake Geneva

Andante con moto  $J=96$

Derek Bourgeois Opus 173

5

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass E $\flat$

Bass B $\flat$

Timp.

Perc. 1

Perc. 2

3 players con sord.

*pp* con sord.

*pp* con sord.

*pp*

con sord.

*pp*

*pp*

con sord.

*pp*

con sord.

*pp*

con sord.

*pp*

5 5

5 5

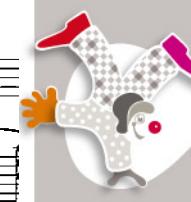
5 5

3 3

3 3

3 3

3 3



7

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass E $\flat$

Bass B $\flat$

Timp.

Perc. 1

Perc. 2

*pp*

*gliss.*

*con sord.*

*mf espress.*

*gliss.*

*gliss.*

*11:8*

*Vibraphone*

*p*

**1**

8

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass E $\flat$

Bass B $\flat$

Timp.

Flexatone

Perc. 1

*pp*

Perc. 2



gliss.

gliss.

gliss.

gliss.

11:8

7:4

This musical score page contains 20 staves of music for various instruments. The instruments listed on the left are: Sop. Cor., Solo Cor., Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Bass E $\flat$ , Bass B $\flat$ , Timp., Flexatone, Perc. 1, and Perc. 2. The page is numbered 8 at the top left. A large number 1 is enclosed in a box at the top center. The time signature changes from 11:8 to 7:4. Various performance instructions like 'gliss.', dynamics like 'pp', and tempo markings like 'Flexatone' are included. The page is part of a larger document with a vertical URL 'www.hafabramusic.com' running along the right edge.

9

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass E $\flat$

Bass B $\flat$

Timp.

Perc. 1

Perc. 2

gliss.

gliss.

gliss.

11:8

10

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Perc. 1

Perc. 2



The musical score consists of 18 staves of music for various instruments. The instruments listed on the left are Sop. Cor., Solo Cor., Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Bass Eb, Bass Bb, Timp., Perc. 1, and Perc. 2. The score includes dynamic markings like *p*, *f*, and *gliss.*, and time signatures like 11:8 and 7:4. Measures 10 through 13 are shown, with measure 13 ending on a double bar line.

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11

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass E♭

Bass B♭

Timp.

Perc. 1

Perc. 2

gliss.

gliss.

gliss.

gliss.

gliss.

11:8

12

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

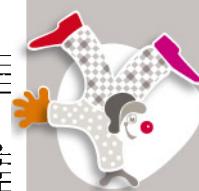
Bass B<sub>b</sub>

Timp.

Perc. 1

Perc. 2

ff 11:8 7:4



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13

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb.

Bass Bb.

Timp.

Perc. 1

Perc. 2

gliss.

gliss.

gliss.

11:8

14

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass E $\flat$

Bass B $\flat$

Timp.

Perc. 1

Perc. 2

gliss.

gliss.

gliss.

7:4



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15

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass E♭

Bass B♭

Timp.

Perc. 1

Perc. 2

*mf molto express.*

*gliss.*

*gliss.*

*ff*

*ff*

**2**

16

Sop. Cor. *mp* 6

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn. *senza sord.* *mp* 6

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn. *mf*

B. Tbn. *mf*

Euph. *mf both*

Bass Eb *mf* *both*

Bass B $\flat$  *mf* *both*

Timp.

Perc. 1

Perc. 2

18

Sop. Cor. 6

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn. 6 6 6

1st Hn.

2nd Hn.

1st Bar. P.

2nd Bar. P.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass E $\flat$

Bass B $\flat$

Tim.

Perc. 1

Perc. 2

20

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass E $\flat$

Bass B $\flat$

Timp.

Perc. 1

Perc. 2

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22

Sop. Cor. 6 6

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn. 6 6

1st Hn.

2nd Hn.

1st Bar. *p*

2nd Bar. *p*

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Tim.

Perc. 1

Perc. 2



28

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb.

Bass Bb.

Timp.

Perc. I.

Perc. 2.

32

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass E $\flat$

Bass B $\flat$

Timp.

Perc. 1

Perc. 2



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5

37

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb.

Bass Bb.

Timp.

Perc. 1

Perc. 2

42

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Perc. 1

Perc. 2

one player  
*p* molto espress.

*p* 3 3

*mf* *mp* *p*

*mf* *mp* *p*

*sfp* *p*

*sfp* *p*

*sfp* *p*

*mf* *mp* *p*

*mf* *mp* *p*

Tamtam  
*pp*

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49

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Perc. 1

Perc. 2

53

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

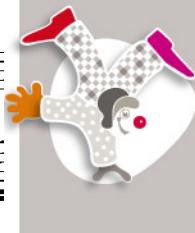
Bass E $\flat$

Bass B $\flat$

Timp.

Perc. 1

Perc. 2



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56 7

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass E $\flat$

Bass B $\flat$

Tim.

Perc. 1

Perc. 2

59

Sop. Cor. *p*

Solo Cor. *ff* all *p*

Rep. Cor. *ff* 6 6 *p*

2nd Cor. 8 *p*

3rd Cor. 8

Flug. *ff* 6 6 *p*

Solo Hn. *p*

1st Hn.

2nd Hn.

1st Bar. *mp*

2nd Bar. *mp*

1st Tbn. *ff* = *mp*

2nd Tbn. *ff* = *mp*

B. Tbn. *ff* = *mp*

Euph. *ff* = *mp*

Bass E $\flat$  *ff* *mp*

Bass B $\flat$  *ff* *mp*

Timp. *f* *p*

Perc. 1

Perc. 2

9 Presto  $\downarrow = 120$

71

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

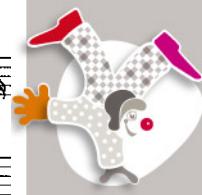
Bass E $\flat$

Bass B $\flat$

Timp.

Perc. 1

Perc. 2



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76

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb.

Bass Bb.

Timp.

Perc. 1

Perc. 2

10

82

Sop. Cor. *ff*

Solo Cor. *pp*

Rep. Cor. *ff*

2nd Cor. *pp*

3rd Cor. *pp*

Flug. *ff*

Solo Hn.

1st Hn. *ff*

2nd Hn. *ff*

1st Bar. *ff*

2nd Bar. *ff*

1st Tbn. *pp* *ff*

2nd Tbn. *pp* *ff*

B. Tbn. *pp* *ff*

Euph. *ff*

Bass E♭ *f* *ff*

Bass B♭ *f* *ff*

Timp. *pp* *ff*

Perc. 1 *pp* *ff* *mp*  
Cymbals

Perc. 2 *ff*



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86

Sop. Cor.

Solo Cor. all f

Rep. Cor. f

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn. f

2nd Tbn. f

B. Tbn. f

Euph.

Bass E<sub>b</sub> f

Bass B<sub>b</sub> f

Timp.

Perc. 1

Perc. 2

This page contains 17 staves of musical notation. The top section (measures 1-4) includes staves for Sop. Cor., Solo Cor., Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., and 2nd Hn. The middle section (measures 5-8) includes staves for 1st Tbn., 2nd Tbn., B. Tbn., Euph., Bass E<sub>b</sub>, Bass B<sub>b</sub>, and Timp. Percussion parts are labeled as Perc. 1 and Perc. 2. Measure 1 begins with a dynamic 'f'. Measures 5-8 begin with dynamics 'f'.

89

Sop. Cor.

Solo Cor. *ff*

Rep. Cor. *ff*

2nd Cor.

3rd Cor.

Flug.

Solo Hn. *f*

1st Hn. *f*

2nd Hn. *f*

1st Bar. *f*

2nd Bar. *f*

Ist Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *f*

Bass Eb. *ff*

Bass B<sub>b</sub> *ff*

Timp.

Perc. 1 *mp*

Perc. 2

11



92

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb.

Bass Bb.

Timp.

Perc. 1

Perc. 2

95

Sop. Cor.

Solo Cor. *mp*

Rep. Cor. *mp*

2nd Cor. *mp*

3rd Cor. *mp*

Flug. *mp*

Solo Hn. *mp*

1st Hn. *mp*

2nd Hn. *mp*

1st Bar. *mp*

2nd Bar. *mp*

1st Tbn. *mp*

2nd Tbn. *mp*

B. Tbn. *mp*

Euph. *mp*

Bass E $\flat$  *mp*

Bass B $\flat$  *mp*

Timp. *p*

Perc. 1 Triangle *mp*

Perc. 2



98

Sop. Cor. | *mp* | *mf*  
Solo Cor. | *mp* | *mf*  
Rep. Cor. |  
2nd Cor. |  
3rd Cor. |  
Flug. |  
Solo Hn. |  
1st Hn. |  
2nd Hn. |  
1st Bar. | *mp* | *mf*  
2nd Bar. | *mp* | *mf*  
1st Tbn. |  
2nd Tbn. |  
B. Tbn. |  
Euph. | *mp* | *mf*  
Bass E♭ |  
Bass B♭ |  
Timpani |  
Perc. 1 |  
Perc. 2 | S.D. (Wire brush)

101

Sop. Cor. | *f* | *più f* |

Solo Cor. | *f* | *più f* |

Rep. Cor. | *f* | *più f* |

2nd Cor. | *f* | *più f* |

3rd Cor. | *f* | *più f* |

Flug. | *f* | *più f* |

Solo Hn. | - | - |

1st Hn. | - | - |

2nd Hn. | - | - |

1st Bar. | *f* | *più f* |

2nd Bar. | *f* | *più f* |

1st Tbn. | - | - |

2nd Tbn. | - | - |

B. Tbn. | - | - |

Euph. | *f* | *più f* |

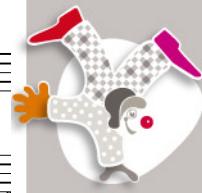
Bass Eb. | - | - |

Bass Bb. | - | - |

Timp. | - | - |

Perc. 1 | *mf* | *f* |

Perc. 2 | - | - |



13

104

Sop. Cor. ff

Solo Cor. ff

Rep. Cor. ff

2nd Cor. ff

3rd Cor. ff

Flug. ff

Solo Hn. ff

1st Hn. ff

2nd Hn. ff

1st Bar. ff

2nd Bar. ff

1st Tbn. ff f

2nd Tbn. ff f

B. Tbn. both ff f

Euph. ff f

Bass Eb ff f

Bass Bb ff f

Tim. f ff S.D. (normal sticks)

Perc. 1 ff mp Xylophone

Perc. 2 ff

107

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Perc. 1

Perc. 2



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14

110

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass E $\flat$

Bass B $\flat$

Timp.

Perc. 1

Perc. 2

*mp*

*mp*

*mp*

*ff*

*p*

*mp*

112

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass E $\flat$

Bass B $\flat$

Tim.

Perc. 1

*f*

Perc. 2

*ff*

3

The musical score page shows a multi-part arrangement for a band or orchestra. The parts listed on the left are Sop. Cor., Solo Cor., Rep. Cor., 2nd Cor., 3rd Cor., Flug. (Flute), Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn. (Bassoon), Euph. (Euphonium), Bass E $\flat$ , Bass B $\flat$ , Tim. (Timpani), Perc. 1, and Perc. 2. The score is divided into two measures by a vertical bar line. Measure 1 consists of mostly rests with some short note heads. Measure 2 begins with a dynamic *f* for Perc. 1, followed by a dynamic *ff* for both Perc. 1 and Perc. 2. The bassoon part has a prominent eighth-note pattern in measure 2. The page number 42 is at the top left, and the website address www.hafabramusic.com is vertically aligned on the right side, accompanied by a small cartoon character.



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15

114

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb.

Bass B<sub>b</sub>

Timp.

Perc. 1

Perc. 2

One player

*mf*

3      5

117

Sop. Cor.

Solo Cor. 3 3

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn. *mf*

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass E<sub>b</sub>

Bass B<sub>b</sub>

Timp.

Perc. 1

Perc. 2

The score is in common time, key signature of one sharp (F#), and consists of two measures. Measures 1 and 2 are identical. The vocal parts (Sop. Cor. and Solo Cor.) sing eighth-note patterns. The woodwind parts (Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn.) play sustained notes. The brass parts (2nd Hn., 1st Bar., 2nd Bar., 1st Tbn.) play eighth-note patterns. The bass parts (2nd Tbn., B. Tbn., Euph.) play sustained notes. The percussive parts (Bass E<sub>b</sub>, Bass B<sub>b</sub>, Timp., Perc. 1, Perc. 2) play eighth-note patterns.



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Sop. Cor.		
Solo Cor.		
Rep. Cor.		
2nd Cor.		
3rd Cor.		
Flug.		
Solo Hn.		
1st Hn.		
2nd Hn.		
1st Bar.		
2nd Bar.		
1st Tbn.		
2nd Tbn.		
B. Tbn.		
Euph.		
Bass Eb		
Bass Bb		
Timp.		
Perc. 1		
Perc. 2		

121

Sop. Cor.

Solo Cor. *ff*

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn. *ff*

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Eup. *ff* 3 3

Bass E<sub>b</sub> 1. *ff*

Bass B<sub>b</sub>

Timp.

Perc. 1

Perc. 2



16

123

Sop. Cor. - - - - - *f* 5

Solo Cor. ♫ - - - - - 5

Rep. Cor. - - - - - 5

2nd Cor. - - - - - 5

3rd Cor. - - - - - 5

Flug. - - - - - 5

Solo Hn. ♫ - - - - - 5

1st Hn. ♫ - - - - - 5

2nd Hn. ♫ - - - - - 5

1st Bar. ♫ - - - - - 5

2nd Bar. ♫ - - - - - 5

1st Tbn. - - - - - *sf* 5

2nd Tbn. - - - - - *sf* 5

B. Tbn. - - - - - *sf* 5

Euph. ♫ - - - - - 5

Bass Eb ♫ - - - - - 5

Bass Bb - - - - - 5

Timp. - - - - - *sf* 5

Perc. 1 - - - - - *sf* 5

Perc. 2 - - - - - *sf* 5

126

Sop. Cor. *p* *mp*

Solo Cor. *g* *g* *g*

Rep. Cor. *g* *g* *g*

2nd Cor. *g* *g* *g*

3rd Cor. *g* *g* *g*

Flug. *p* *mp*

Solo Hn. *p* *mp*

1st Hn. *p* *mp*

2nd Hn. *p* *mp*

1st Bar. *g* *g* *g* *g* *f*

2nd Bar. *g* *g* *g* *g* *f*

1st Tbn. *p* *mp* *g* *g* *f*

2nd Tbn. *p* *mp* *g* *g* *f*

B. Tbn. *p* *mp* *g* *g* *f*

Euph. *g* *g* *g* *g* *f*

Bass Eb. *p* *all* *g* *g* *f*

Bass Bb. *p* *all* *g* *g* *f*

Timp. *p* *mp* *g* *g* *f*

Perc. 1 *g* *g* *g* *g*

Perc. 2 *g* *g* *g* *g*

17



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131

Sop. Cor.

*f*

all

Solo Cor.

*f*

Rep. Cor.

*f*

a2

2nd Cor.

*f*

a2

3rd Cor.

*f*

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

*sf*

2nd Tbn.

*sf*

B. Tbn.

*sf*

Euph.

Bass Eb.

Bass Bb.

Timp.

*sf*

Perc. 1

*sf*

Perc. 2

18



140

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor. à2 div.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn. ff

2nd Tbn. ff

B. Tbn. ff

Eup.

Bass Eb ff

Bass Bb ff

Tim.

Perc. 1

Perc. 2

145

Sop. Cor. | - | 5 | - | 6 | - | 4 | - |

Solo Cor. | > | 5 | - | 6 | - | 4 | - |

Rep. Cor. | > | 5 | - | 6 | - | 4 | - |

2nd Cor. | > | 5 | - | 6 | - | 4 | - |

3rd Cor. | a2 | > | 5 | - | 6 | - | 4 | - |

Flug. | - | 5 | - | 6 | - | 4 | - |

Solo Hn. | - | 5 | - | 6 | - | 4 | - |

1st Hn. | - | 5 | - | 6 | - | 4 | - |

2nd Hn. | - | 5 | - | 6 | - | 4 | - |

1st Bar. | - | 5 | - | 6 | - | 4 | - |

2nd Bar. | - | 5 | - | 6 | - | 4 | - |

1st Tbn. | b. | > | 5 | mp | 6 | p | 4 | pp | ppp |

2nd Tbn. | b. | > | 5 | mp | 6 | p | 4 | pp | ppp |

B. Tbn. | b. | > | 5 | mp | 6 | p | 4 | pp | ppp |

Euph. | - | 5 | - | 6 | - | 4 | - |

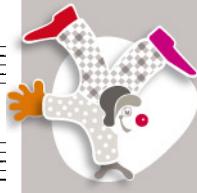
Bass Eb. | b. | > | 5 | 1. | 6 | - | 4 | - |

Bass Bb. | b. | > | 5 | 1. mp | 6 | p | 4 | pp | ppp |

Tim. | - | 5 | mp | 6 | p | 4 | pp | ppp |

Perc. 1 | - | 5 | - | 6 | - | 4 | - |

Perc. 2 | - | 5 | - | 6 | - | 4 | - |



19

153

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass B<sub>b</sub>

Timp.

Perc. 1

Perc. 2

160

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Eup.

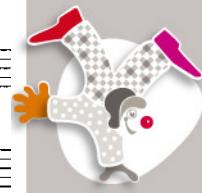
Bass E $\flat$

Bass B $\flat$

Tim.

Perc. 1

Perc. 2



20

167

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb.

Bass Bb.

Timp.

Perc. 1

Perc. 2

20

*mf*

*mf*

*f* *leggiero*

*f* *all*

*f* *all*

*f*

172

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Perc. 1

Perc. 2



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176

Sop. Cor.

Solo Cor. *mf*

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Perc. 1

Perc. 2

180

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Perc. 1

Perc. 2



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21

184

Sop. Cor. *f* 3 3 all

Solo Cor. *ff*

Rep. Cor. *ff* *a2*

2nd Cor. *ff*

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar. *ff*

2nd Bar. *ff*

1st Tbn. *ff*

2nd Tbn. *ff*

B. Tbn. *ff*

Euph. *ff*

Bass Eb.

Bass Bb.

Timp.

Perc. 1

Perc. 2 Cymbals *ff*

187

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

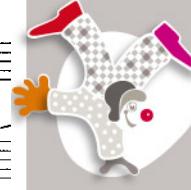
Bass Eb

Bass B $\flat$

Timp.

Perc. 1

Perc. 2



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191

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb.

Bass Bb.

Timp.

Perc. 1

Perc. 2

195

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass E $\flat$

Bass B $\flat$

Tim.

Perc. 1

Perc. 2

3

3

3

3

gliss.

gliss.

gliss.

22

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199

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass E♭

Bass B♭

Timp.

Perc. 1

Perc. 2

23

203

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass B $\flat$

Timp.

Perc. 1

Perc. 2



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208

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Perc. 1

(sec)

Perc. 2

*ff*

217

Sop. Cor.      Solo Cor.      Rep. Cor.      2nd Cor.      3rd Cor.

Flug.      Solo Hn.      1st Hn.      2nd Hn.

1st Bar.      2nd Bar.

1st Tbn.      ff      f

2nd Tbn.      ff      f

B. Tbn.      ff      f

Euph.      ff      f

Bass E $\flat$       ff      f

Bass B $\flat$       ff      f

Timpani      ff

Perc. 1      S.D.      ff mp

Perc. 2      ff



221

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Perc. 1

Perc. 2

224

Sop. Cor.

Solo Cor. *f*

Rep. Cor. *f*

2nd Cor.

3rd Cor.

Flug.

Solo Hn. *f*

1st Hn. *f*

2nd Hn. *f*

1st Bar. *f*

2nd Bar. *f*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn.

Euph. *f*

Bass E $\flat$  *f*

Bass B $\flat$

Timp.

Perc. 1

Xylophone

Perc. 2 *f*



227

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass E $\flat$

Bass B $\flat$

Timp.

Perc. 1

Perc. 2

230

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

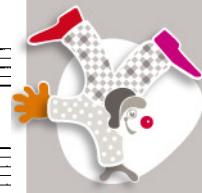
Bass Bb

Timp.

Perc. 1

Perc. 2

Music score for orchestra, page 70, measure 230. The score includes parts for Sop. Cor., Solo Cor., Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Bass Eb, Bass Bb, Timp., Perc. 1, and Perc. 2. The key signature is one sharp. Measure 230 consists of six measures. The first four measures show sustained notes across all parts. Measures 5 and 6 begin with eighth-note patterns. Dynamics are indicated as follows: *ppp* for the woodwind section (1st Tbn., 2nd Tbn., B. Tbn.) in measure 5; *ppp* for the brass section (Euph., Bass Eb) in measure 6; and *1.* followed by *ppp* for the bassoon section (Bass Bb) in measure 6. The percussion parts (Perc. 1 and Perc. 2) remain silent throughout the entire measure.



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26

235 Adagio  $\text{J} = 80$ 

Sop. Cor.  

Solo Cor.  

Rep. Cor.  

2nd Cor.  

3rd Cor.  

Flug.  

Solo Hn.  

1st Hn.  

2nd Hn.  

1st Bar.  

2nd Bar.  

1st Tbn.  

2nd Tbn.  

B. Tbn.  

Euph.  

Bass E $\flat$   

Bass B $\flat$   

Tim.   *molto express*

Perc. 1  

Perc. 2  

27

 $\text{mf}$   $p$  $f$

245

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Tim.

Perc. 1

Perc. 2

*pp*

*senza sord.*

*pp*  
*senza sord.*

*pp*

*mp*

*p*

*mp*

*p*

*mp*

*p*

*mp*

*p*

*p*

*mp*

*p*

*p*



255

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

*p*

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

*p*

2nd Bar.

*p*

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

*p*

Bass E<sub>b</sub>

*p*

Bass B<sub>b</sub>

*p*

Timp.

*mf*

Perc. 1

Perc. 2

This page contains musical staves for various instruments. The top section includes woodwind parts: Sop. Cor., Solo Cor., Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., and 2nd Hn. The middle section includes brass and woodwind parts: 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Bass E<sub>b</sub>, Bass B<sub>b</sub>, and Timp. The bottom section includes percussion parts: Perc. 1 and Perc. 2. The score uses a mix of treble and bass clefs. Dynamic markings such as *p* (pianissimo), *f* (fortissimo), *mp* (mezzo-pianissimo), and *mf* (mezzo-forte) are present. Performance instructions like '1.' and '2.' are also included. Measure 255 begins with a rest followed by a sharp sign. Measures 256-257 show various entries from the woodwinds and brass. Measures 258-259 feature sustained notes and rhythmic patterns. Measures 260-261 show more complex harmonic changes with multiple sharps and flats. Measures 262-263 continue with sustained notes and rhythmic patterns. Measures 264-265 show a return to simpler harmonic structures. Measures 266-267 conclude with sustained notes and rhythmic patterns. Measures 268-269 begin with a rest followed by a sharp sign. Measures 270-271 show sustained notes and rhythmic patterns. Measures 272-273 conclude with sustained notes and rhythmic patterns.

29

263

Sop. Cor. solo

Solo Cor. *p*

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn. 3 3 3 3 3 3 3 3 *pp*

2nd Tbn. 3 3 3 3 3 3 3 3 *pp*

B. Tbn. 3 3 3 3 3 3 3 3 *pp*

Euph.

Bass Eb

Bass Bb

Timp.

Perc. 1

Perc. 2



267

Sop. Cor.

Solo Cor. *mf*

Rep. Cor.

2nd Cor.

3rd Cor. *p* *mp*

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar. *mf* 3 3 3 3 3 3 3 *p*

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. *mf* 3 3 3 3 3 3 3 1. *mp*

Bass E<sub>b</sub> *p* both

Bass B<sub>b</sub> 1. *p* both *mp*

Timp. *mf* *p* *mp*

Perc. 1

Perc. 2

272

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

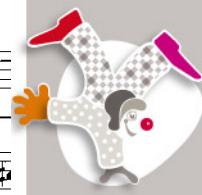
Bass E $\flat$

Bass B $\flat$

Timp.

Perc. 1

Perc. 2



277

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. both

Bass Eb.

Bass Bb.

Timp.

Perc. 1

Perc. 2

30

**50** Allegro con brio  $\text{J} = 144$

**Allegro con brio**  $\text{♩} = 144$

283 *rall.*

**30** Allegro con brio  $J = 144$

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Perc. 1

Perc. 2

Train Whi

Bell Tre



288

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass E $\flat$

Bass B $\flat$

Timp.

Perc. 1

Perc. 2

293

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass E $\flat$

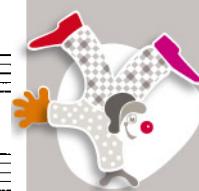
Bass B $\flat$

Timp.

Perc. 1

Perc. 2

Musical score page 293 showing parts for Sop. Cor., Solo Cor., Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Bass E $\flat$ , Bass B $\flat$ , Timp., Perc. 1, and Perc. 2. Measures 1-3 are shown in 3/4 time. Measures 4-5 are shown in 4/4 time. Dynamics include  $ff$  (fortissimo) and 1.  $ff$ .



296

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass B<sub>b</sub>

Timp.

Perc. 1

Perc. 2

31

299

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass B<sub>b</sub>

Timp.

Perc. 1

Perc. 2

S.D.

*p*



The musical score consists of 18 staves of music for various instruments. The instruments listed on the left are Sop. Cor., Solo Cor., Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Bass Eb, Bass B<sub>b</sub>, Timp., Perc. 1, and Perc. 2. The score is numbered 31 at the top left and 299 at the top center. Measure numbers 1 through 3 are present above the staves. Dynamics such as *f* (fortissimo) and *p* (pianissimo) are indicated. The bassoon (Bass B<sub>b</sub>) has a dynamic marking of *f* and a first ending (1.) above its staff. The timpani (Timp.) has a dynamic marking of S.D. (sforzando). Percussion 1 (Perc. 1) has a dynamic marking of *p*. Measures 1 through 3 show the woodwind section (Sop. Cor., Solo Cor., Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn.) playing eighth-note patterns. Measures 4 through 6 show the brass section (1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Bass Eb, Bass B<sub>b</sub>) playing eighth-note patterns. Measures 7 through 9 show the percussion section (Timp., Perc. 1, Perc. 2) playing eighth-note patterns.

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302

Sop. Cor. con sord.

Solo Cor. 2 players con sord. *mp*

Rep. Cor. con sord. *mp*

2nd Cor.

3rd Cor.

Flug. con sord. *mp*

Solo Hn. 3

1st Hn. 3

2nd Hn. 3

1st Bar. 3

2nd Bar. 3

1st Tbn. > v f

2nd Tbn. > v f

B. Tbn. > v f

Euph. 3 f

Bass Eb. > v f 1. f

Bass Bb. > v f 1.

Timp.

Perc. 1 > > p

Perc. 2 > >

305 (con sord.) *mf*

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Perc. 1

Perc. 2



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33

311

Sop. Cor.      senza sord.  
                  2 players

Solo Cor.      *f*

Rep. Cor.      senza sord.

2nd Cor.      senza sord.

3rd Cor.      senza sord.

Flug.      *f*

Solo Hn.      senza sord.

1st Hn.      senza sord.

2nd Hn.      senza sord.

1st Bar.      senza sord.

2nd Bar.      senza sord.

1st Tbn.      *f*

2nd Tbn.      *f*

B. Tbn.      *f*

Euph.      senza sord.

Bass Eb.      *f*

Bass Bb.      senza sord.

Timp.      *f*

Perc. 1      senza sord.

Perc. 2      senza sord.



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315

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor. *mp* *f*

3rd Cor.

Flug. *mp*

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn. *mp*

2nd Tbn. *mp*

B. Tbn. *mp*

Euph.

Bass E<sub>b</sub> *mp*

Bass B<sub>b</sub>

Timp. *mp*

Perc. 1

Perc. 2

This page contains 20 staves of musical notation. The staves are grouped into four sections by brace lines. The first section includes Sop. Cor., Solo Cor., Rep. Cor., 2nd Cor. (measures 1-4), 3rd Cor., Flug. (measures 1-4), Solo Hn., 1st Hn., and 2nd Hn. The second section includes 1st Bar. and 2nd Bar. The third section includes 1st Tbn. (measures 1-4), 2nd Tbn. (measures 1-4), B. Tbn. (measures 1-4), Euph., Bass E<sub>b</sub> (measures 1-4), Bass B<sub>b</sub>, and Timp. (measures 1-4). The fourth section includes Perc. 1 and Perc. 2. Measure numbers 315 are at the top left. Dynamics like *mp* and *f* are indicated.

319

Sop. Cor.

3 players

*f*

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

*f*

1st Hn.

*f*

2nd Hn.

*f*

1st Bar.

2nd Bar.

1st Tbn.

*f*

2nd Tbn.

*f*

B. Tbn.

*f*

Euph.

*a2*

*f*

Bass Eb

*a2*

*f*

Bass Bb

*f*

*a2*

Timp.

*f*

Perc. 1

*mf*

Perc. 2



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34

322

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.  $\text{à}^2 f$

3rd Cor.  $\text{à}^2 f$

Flug.

Solo Hn.  $f$

1st Hn.  $f$

2nd Hn.  $f$

1st Bar.

2nd Bar.  $f$

1st Tbn.

2nd Tbn.  $f$

B. Tbn.  $f$

Euph.  $f$

Bass E $\flat$   $f$

Bass B $\flat$   $f$

Timp.

Perc. 1  $p$

Perc. 2

326

Sop. Cor. con sord. senza sord.

Solo Cor. 2 players con sord. *mp* senza sord.

Rep. Cor. con sord. senza sord. *mp*

2nd Cor.

3rd Cor.

Flug. con sord. senza sord. *mp*

Solo Hn. 3

1st Hn. 3

2nd Hn. 3

1st Bar. 3

2nd Bar. 3

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. 3

Bass Eb. *f* 1. *f*

Bass Bb. *f* 1. *f*

Timp.

Perc. 1 S.C. (sec) *p*

Perc. 2



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35

52

Sop. Cor.  $\frac{11}{8}$

Solo Cor.  $\frac{11}{8}$  all  $\frac{5}{8}$

Rep. Cor.  $\frac{11}{8}$  ff  $\frac{3}{8}$   $\frac{3}{8}$

2nd Cor.  $\frac{11}{8}$  ff  $\frac{3}{8}$

3rd Cor.  $\frac{11}{8}$  ff  $\frac{3}{8}$

Flug.  $\frac{11}{8}$  ff  $\frac{3}{8}$   $\frac{3}{8}$   $\frac{3}{8}$   $\frac{3}{8}$

Solo Hn.  $\frac{11}{8}$   $\frac{5}{8}$  ff  $\frac{3}{8}$   $\frac{3}{8}$

1st Hn.  $\frac{11}{8}$   $\frac{5}{8}$  ff  $\frac{3}{8}$

2nd Hn.  $\frac{11}{8}$   $\frac{5}{8}$  ff  $\frac{3}{8}$

1st Bar.  $\frac{11}{8}$   $\frac{5}{8}$  ff  $\frac{3}{8}$

2nd Bar.  $\frac{11}{8}$   $\frac{5}{8}$  ff  $\frac{3}{8}$

1st Tbn.  $\frac{11}{8}$   $\frac{5}{8}$

2nd Tbn.  $\frac{11}{8}$   $\frac{5}{8}$

B. Tbn.  $\frac{11}{8}$   $\frac{5}{8}$

Euph.  $\frac{11}{8}$   $\frac{5}{8}$  ff  $\frac{3}{8}$   $\frac{3}{8}$

Bass Eb  $\frac{11}{8}$   $\frac{5}{8}$

Bass Bb  $\frac{11}{8}$   $\frac{5}{8}$

Tim.  $\frac{11}{8}$   $\frac{5}{8}$

High Woodblock  $\frac{11}{8}$   $\frac{5}{8}$

Low Woodblock  $\frac{11}{8}$   $\frac{5}{8}$

Perc. 1  $\frac{11}{8}$  ff Xylophone  $\frac{3}{8}$   $\frac{3}{8}$   $\frac{3}{8}$   $\frac{3}{8}$

Perc. 2  $\frac{11}{8}$  ff  $\frac{3}{8}$   $\frac{3}{8}$   $\frac{3}{8}$

36

333

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

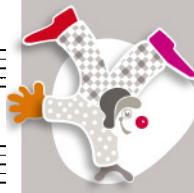
Bass Eb

Bass Bb

Timp.

Perc. 1

Perc. 2



336

Sop. Cor. f

Solo Cor. ff

Rep. Cor. 3 5

2nd Cor. ff

3rd Cor. ff 3 5

Flug. ff 3

Solo Hn.

1st Hn. ff 3

2nd Hn. ff 3

1st Bar. ff 3

2nd Bar. ff 3

1st Tbn. ff 3

2nd Tbn. ff 3

B. Tbn. ff 3

Euph. ff 3

Bass Eb ff

Bass Bb ff

Timp. ff

Perc. 1 S.D.

Perc. 2 Cymbals (sec.) p

37

339

Sop. Cor. ff

Solo Cor. ff

Rep. Cor. ff

2nd Cor. ff

3rd Cor. ff

Flug.

Solo Hn. ff

1st Hn. ff

2nd Hn. ff

1st Bar. ff

2nd Bar. ff

1st Tbn. ff

2nd Tbn. ff

B. Tbn. ff

Euph. à2 ff div. à2 ff div.

Bass Eb ff

Bass Bb ff

Timp. ff

Perc. 1 f

Perc. 2 ff



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343

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb.

Bass Bb.

Timp.

Perc. 1

Perc. 2

*ff*

*f*

*div.*

*div.*

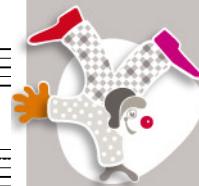
*ff*

*ff*

(sec.)

*ff*

*ff*



39

354

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

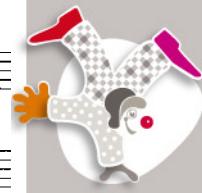
Bass E $\flat$

Bass B $\flat$

Timp.

Perc. 1

Perc. 2



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40

358

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass E♭

Bass B♭

Timpani

Perc. 1

Perc. 2

*ff*  
2 players on top, one underneath

362

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass E $\flat$

Bass B $\flat$

Timp.

Perc. 1

Perc. 2

Sheet music for orchestra, page 100, measure 362. The score includes parts for Soprano, Solo, and Bassoon, Clarinets (Rep., 2nd, 3rd), Flute (Flug.), Horn (Solo, 1st, 2nd), Trombones (1st, 2nd, Bass), Tuba (B. Tbn.), Euphonium (Euph.), Bassoon (Bass E $\flat$ , Bass B $\flat$ ), Timpani (Timp.), and Percussion (Perc. 1, Perc. 2). The music features dynamic markings like  $\text{ff}$  and  $a2$ , and various articulations such as slurs and grace notes.



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366

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Perc. 1

Perc. 2

370

Sop. Cor.

Solo Cor. all

Rep. Cor.

2nd Cor. a2

3rd Cor. a2

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Perc. 1

Perc. 2

2 players on top, one under



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374

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass E♭

Bass B♭

Timp.

Perc. 1

Perc. 2

378

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Perc. 1

Perc. 2



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382

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb.

Bass Bb.

Timp.

Perc. 1

Perc. 2

386

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

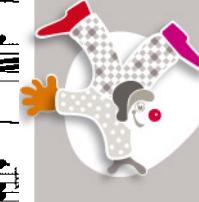
Perc. 1

Perc. 2

*gliss.*

Tamtam

*f* *d.*



42

389

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb.

Bass Bb.

Timp.

Perc. 1

Perc. 2



394

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass E♭

Bass B♭

Timp.

Perc. 1

Perc. 2

*fff*

398

Sop. Cor. Solo Cor. Rep. Cor. 2nd Cor. 3rd Cor. Flug. Solo Hn. 1st Hn. 2nd Hn. 1st Bar. 2nd Bar. 1st Tbn. 2nd Tbn. B. Tbn. Euph. Bass Eb Bass Bb Timp. Perc. 1 Perc. 2

don't attempt to damp

