

Variations and Fugue on an Original Theme (Vita Aeterna Variations)

Alexander COMITAS Op. 62

Brass Band

Vita Aeterna Variations (Variations and Fugue on an Original Theme)

Introduction by the composer

In 2007, Pim van Lommel's scientific research on near death experiences *Eindeeloos Bewustzijn (Consciousness Beyond Life)* was published. The book gives strong evidence for the assumption that life doesn't end with death and human beings indeed do have a soul that lives on eternally, as all religions claim. I was intrigued by the subject and started reading books that attempt to describe life 'on the other side', like *Life in the World Unseen* and *A Wanderer in the Spirit World*.

In 2010 I was commissioned to write a piece for the *Koninklijke Fanfare 'Sint Caecilia'*, from the Dutch town Puth, to commemorate one of its members, the recently deceased young euphonium player Jeffrey Lindelauf. As coincidence would have it, Jeffrey's parents asked me to express the viewpoint that life goes on after death in the composition, and they proposed that *Vita Aeterna (Eternal Life)* would be an appropriate title.

I had the feeling that the lyrical theme of this piece would sound very well for Brass Band, so I decided to use it as a starting point. Not only do I use this musical theme from the previous piece, I also wanted to elaborate a bit more on the subject of ongoing life, now combined with what in Hinduism and Buddhism is called Karma.

As a result, the *Vita Aeterna Variations* have the sort of rudimentary 'program' that many composers from the past have wisely kept to themselves. Here it is:

Introduction and Theme. Adagio	Tentative beginning of Life.
Variation I. Allegro energico	Full of vital energy.
Variation II. Tempo di valse in modo subdolo	Evil seeks to seduce and gradually succeeds.
Variation III. Allegro tempestuoso	Fate strikes.
Variation IV. Largo	Despair.
Variation V. Adagio	Redemption.
Variation VI. Tempo di marcia	Gradual return of life power.
Finale: Fugue and Apotheosis. Allegro vivace.	Boisterous, overflowing with vitality and delight in the beauty of life.

INSTRUMENTATION

Variatons and Fugue on an Original Theme (Vita Aeterna Variations)

Brass Band

1x	Full Score	1x	Trombone 1
1x	Soprano Cornet	1x	Trombone 2
2x	Solo Cornet 1/2	1x	Bass Trombone
2x	Solo Cornet 3/4	1x	Euphonium 1
1x	Repiano cornet	1x	Euphonium 2
2x	Cornet 2	2x	E \flat Bass
2x	Corent 3	2x	B \flat Bass
1x	Flugelhorn	1x	Percussion 1
1x	Solo Horn	1x	Percussion 2
1x	Horn 1	1x	Percussion 3
1x	Horn 2	1x	Percussion 4
1x	Baritone 1		
1x	Baritone 2		

For Roger and Madeleine Lindelauf

Variations and Fugue on an Original Theme (Vita Aeterna Variations)

for Brass Band

Alexander COMITAS
op. 62 no. 2 (2011)

Introduction and Theme

Adagio $\text{♩} = \text{ca. } 60$ (senza rigore)

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

- Soprano Cornet
- Solo Cornets I & II
- Solo Cornets III & IV
- Repiano Cornet
- 2nd Cornets I & II
- 3rd Cornets I & II
- Flugelhorn
- Solo Horn
- Horn I
- Horn II
- Baritone I
- Baritone II
- Trombone I
- Trombone II
- Bass Trombone
- Euphonium I
- Euphonium II
- E♭ Basses I & II
- B♭ Basses I & II
- Percussion I
- Percussion II
- Percussion III
- Percussion IV

Key performance markings include *p* (piano), *pp* (pianissimo), *quasi pizz.* (quasi pizzicato), and *ord.* (ordine). The score includes various musical notations such as slurs, accents, and dynamic markings.



72

Sop. Cor.

Solo Cor. I & II

Solo Cor. III & IV

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn. *ord.*

1st Hn. *ord.* *p*

2nd Hn. *ord.* *p*

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

Bass Tbn.

1st Euph. *p*

2nd Euph. *p*

E♭ Bass *ord.* *p*

B♭ Bass *ord.* *p*

Perc. I

Perc. II

Perc. III

Perc. IV

Sop. Cor.

Solo Cor. I & II

Solo Cor. III & IV

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Tln.

1st Tln.

2nd Tln.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

Bass Tbn.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Perc. I

Perc. II

Perc. III

Perc. IV

28 **A tempo** **poco rit.** **A tempo** **rall.** **molto**

Sop. Cor.

Solo Cor. I & II

Solo Cor. III & IV

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn. *quasi pizz.*

1st Hn. *quasi pizz.* *ord.* *p*

2nd Hn. *quasi pizz.* *ord.*

1st Bar. *quasi pizz.* *p* *ord.*

2nd Bar. *quasi pizz.* *p* *ord.*

1st Tbn.

2nd Tbn.

Bass Tbn.

1st Euph.

2nd Euph.

T₃ Bass *quasi pizz.*

B₁ Bass *I. quasi pizz.* *ord.*

Perc. I

Perc. II

Perc. III

Perc. IV



Variation I

Allegro energico $\text{♩} = 144$

Sop. Cor.

Solo Cor. I & II *f* *mf* *à 2*

Solo Cor. III & IV *f* *mf* *à 2*

Rep. Cor. *f*

2nd Cor. *f* *à 2*

3rd Cor. *f* *à 2*

Flug. *f*

Solo Tln. *f* *ord.*

1st Tln. *f*

2nd Tln.

1st Bar. *f*

2nd Bar. *f*

1st Tbn. *f*

2nd Tbn. *f*

Bass Tbn. *f*

1st Euph. *f*

2nd Euph. *f*

E♭ Bass

B♭ Bass

Perc. I *f* Timpani

Perc. II *f* Snare Drum

Perc. III

Perc. IV

Sop. Cor.

Solo Cor. I & II

Solo Cor. III & IV

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

Bass Tbn.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Perc. I

Perc. II

Perc. III

Perc. IV



15

Sop. Cor. *mp*

Solo Cor. I & II *p* *mp*

Solo Cor. III & IV *mp*

Rep. Cor. *mp*

2nd Cor. *mp*

3rd Cor. *p* *mp*

Flug. *mp*

Solo Trn. *f* *p* *mp*

1st Trn. *f* *mp*

2nd Trn. *f* *mp*

1st Bar. *mp*

2nd Bar. *mp*

1st Tbn. *mp*

2nd Tbn. *mp*

Bass Tbn. *mp*

1st Euph. *p* *mp*

2nd Euph. *p* *mp*

E♭ Bass *f* *mp* *à 2*

B♭ Bass *f* *mp* *à 2*

Perc. I

Perc. II

Perc. III

Perc. IV

22

Sop. Cor.

Solo Cor. I & II

Solo Cor. III & IV

Rep. Cor.

2nd Cor.

3rd Cor.

Flag.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

Bass Tbn.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Perc. I

Perc. II

Perc. III

Perc. IV

mp



6

This page of a musical score, numbered 11, features a rehearsal mark '6' at the top left. The score is arranged in a system of 20 staves, each labeled with an instrument or section. The instruments are: Sop. Cor., Solo Cor. I & II, Solo Cor. III & IV, Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Ttn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., Bass Tbn., 1st Euph., 2nd Euph., Eb Bass, Bb Bass, Perc. I, Perc. II, Perc. III, and Perc. IV. The music is written in a key signature of two flats (B-flat and E-flat) and a 2/2 time signature. The score is divided into three measures. The first measure shows the beginning of the piece with various instruments playing. The second measure continues the music with some instruments playing sustained notes. The third measure features a more active rhythmic pattern for the Baritone and Euphonium sections, while other instruments play sustained notes or rests. Dynamics such as *f* (forte) and *mf* (mezzo-forte) are indicated throughout the score.

Variation II

Tempo di valse in modo subdolo $\text{♩} = 72 (4/4)$

The musical score for Variation II, page 13, is arranged for a large ensemble. The tempo is 'Tempo di valse in modo subdolo' with a metronome marking of $\text{♩} = 72 (4/4)$. The score includes the following parts:

- Sop. Cor. (Soprano Coros)
- Solo Cor. I & II (Solo Coros I & II)
- Solo Cor. III & IV (Solo Coros III & IV)
- Rep. Cor. (Repeat Coros)
- 2nd Cor. (2nd Coros)
- 3rd Cor. (3rd Coros)
- Flug. (Flute)
- Solo Ttn. (Solo Trombone)
- 1st Ttn. (1st Trombone)
- 2nd Ttn. (2nd Trombone)
- 1st Bar. (1st Baritone)
- 2nd Bar. (2nd Baritone)
- 1st Tbn. (1st Trombone) - Dynamics: *pp*
- 2nd Tbn. (2nd Trombone) - Dynamics: *pp*
- Bass Tbn. (Bass Trombone)
- 1st Euph. (1st Euphonium) - Dynamics: *p*
- 2nd Euph. (2nd Euphonium) - Dynamics: *p*
- E♭ Bass (E-flat Bass)
- B♭ Bass (B-flat Bass) - Dynamics: *p*
- Perc. I, II, III, IV (Percussion I-IV)

The score features various musical notations, including triplets, slurs, and dynamic markings such as *pp* and *p*. The percussion parts are currently silent.

Sop. Cor.

Solo Cor. I & II

Solo Cor. III & IV

Rep. Cor.

2nd Cor.

3rd Cor.

Hug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

Bass Tbn.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Perc. I

Perc. II

Perc. III

Perc. IV

f

p



17

Sop. Cor.

Solo Cor. I & II

Solo Cor. III & IV

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Trn.

1st Trn.

2nd Trn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

Bass Tbn.

1st Euph.

2nd Euph.

Fb Bass

Bb Bass

Perc. I

Perc. II

Perc. III

Perc. IV

Detailed description: This page of a musical score contains measures 17 through 24. The instrumentation includes Sopranos, Solo and Repetition Cornets, Flute, Solo and 1st/2nd Trumpets, 1st/2nd Baritone, 1st/2nd Trombone, Euphonium, Bass, and Percussion. The Solo Cornet I & II part features a melodic line with a long slur across measures 17-24. The Solo Trumpet part has a melodic line with slurs and accents. The Solo Baritone part has a rhythmic pattern with slurs and accents. The Solo Trombone part has a melodic line with slurs. The Solo Euphonium part has a rhythmic pattern with slurs. The Solo Bass part has a rhythmic pattern with slurs. The Percussion parts are mostly silent, with some activity in the 4th part.



25

Sop. Cor.

Solo Cor. I & II

Solo Cor. III & IV

Rep. Cor.

2nd Cor.

3rd Cor.

Hug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

Bass Tbn.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Perc. I

Perc. II

Perc. III

Perc. IV

poco

p

p

poco

p

poco

p

poco

33

Sop. Cor.

Solo Cor. I & II

Solo Cor. III & IV

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Tln.

1st Tln.

2nd Tln.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

Bass Tbn.

1st Euph.

2nd Euph.

Fb Bass

Bb Bass

Perc. I

Perc. II

Perc. III

Perc. IV



Sop. Cor.

Solo Cor. I & II

Solo Cor. III & IV

Rep. Cor.

2nd Cor.

3rd Cor.

Hug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

Bass Tbn.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Perc. I.

Perc. II.

Perc. III.

Perc. IV.

p

poco

p

poco

p

poco

p

poco

p

poco

p

poco

p

poco

57

Sop. Cor.

Solo Cor. I & II

Solo Cor. III & IV

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Tln.

1st Tln.

2nd Tln.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

Bass Tbn.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Perc. I.

Perc. II.

Perc. III.

Perc. IV.

(I solo)
p

III with straight mute
mp

poco

mp

p

poco

poco

mp

p

mp

p

Vibraslap
mp

Wood Block
p

muted
mp

muted
mp

muted
mp

poco

mp

p

poco

poco

59 (2/4)

13 (4/4)

Score for rehearsal mark 13, measures 59-62. The score includes parts for Sopranos, Solo and Repetition Cornets, Flugs, Solo, 1st, and 2nd Horns, 1st and 2nd Baritone, Bass Trombone, 1st and 2nd Tuba, Tenor and Bass Bassoon, and Percussion I-IV.

Measures 59 and 60 contain the main melodic line for Solo Cor. I & II and 2nd Hn. Measure 61 features a dynamic marking of *mf* and includes a slur over a triplet in the Solo Cor. I & II, 2nd Hn, 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., 1st Taph., and 2nd Taph. parts. Measure 62 includes the instruction "with strai" for the 1st and 2nd Tbn. parts and "a 2. with" for the Tr. Bass part.



Sop. Cor.

Solo Cor. I & II
p
(II solo)
with straight mute

Solo Cor. III & IV
mp

Rep. Cor.

2nd Cor.
mp
à 2, with straight mute

3rd Cor.
mp
à 2, with straight mute

Flug.

Solo Ttn.

1st Ttn.

2nd Ttn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

Bass Tbn.

1st Euph.
muted
mp

2nd Euph.

E♭ Bass

B♭ Bass
à 2, with straight mute
mp

Perc. I
Castanets
p

Perc. II
mp

Perc. III

Perc. IV

78

Sop. Cor.

Solo Cor. I & II

Solo Cor. III & IV

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

Bass Tbn.

1st Taph.

2nd Taph.

Tb Bass

B> Bass

Perc. I

Perc. II

Perc. III

Perc. IV



Sop. Cor. *f* *poco f* *mp* *mp* *mp*

Solo Cor. I & II *poco f* *mp* *mp* *mp*

Solo Cor. III & IV *f* *mp*

Rep. Cor. *f* *mp* *mp* *mp*

2nd Cor. *f* *mp* *mp*

3rd Cor. *f* *mp*

Flug.

Solo Hn. (muted) *f* *mp* *mp* *mp*

1st Hn. (muted) *f* *mp* *poco* *mp* *poco* *mp*

2nd Hn.

1st Bar. with straight mute *f* *mp* *poco* *mp* *poco* *mp*

2nd Bar. with straight mute *f* *mp* *poco* *mp* *poco* *mp*

1st Tbn. *f* *mp* *poco* *mp* *poco* *mp*

2nd Tbn. *f* *mp* *poco* *mp* *poco* *mp*

Bass Tbn. *mp* with straight mute *mp* *poco* *mp*

1st Euph. *f* *mp* *poco* *mp* *poco* *mp*

2nd Euph. *f* *mp* *poco* *mp* *poco* *mp*

Fb Bass *f* *mp* *poco* *mp* *poco* *mp* *mp* *à 2*

Bb Bass *f* *mp* *poco* *mp* *poco* *mp*

Perc. I *mf* *p* *p*

Perc. II *f* *mp* *mp*

Perc. III Xylophone *mp*

Perc. IV Marimba *mp*

94

poco *mp* *mf* *pp f* *mp*

mf *mp* *f* *mf*

poco *mp* *p* *f* *3 3* *mp*

poco *mp* *3* *f* *mp*

mp *poco* *mf* *f* *mp*

with straight mute *mp* *f* *mp*

poco *mp* *f*

poco *mp* *(muted)* *mf* *f* *mp*

poco *mp* *f* *mp*

poco *mp* *f* *mp*

poco *mp* *f* *mp*

poco *mp* *f* *mp*

poco *mp* *f* *mp*

poco *mp* *f* *mp*

poco *mp* *f* *mp*

poco *mp* *f* *mp*

poco *mp* *f* *mp*

Perc. I Perc. II Perc. III Perc. IV



103

Sop. Cor. *ff* *à 2, with straight mute*

Solo Cor. I & II *ff*

Solo Cor. III & IV *ff* *à 2*

Rep. Cor. *ff*

2nd Cor. *ff*

3rd Cor. *ff*

Flug. *ff*

Solo In. *ff*

1st In. *ff*

2nd In. *ff*

1st Bar. *ff*

2nd Bar. *ff*

1st Tbn. *ff*

2nd Tbn. *ff*

Bass Tbn. *ff*

1st Euph. *ff*

2nd Euph. *ff*

Fb Bass *ff*

Bb Bass *ff* *à 2*

Perc. I *ff*

Perc. II *mf* *f*

Perc. III *ff*

Perc. IV *ff*

199

Sop. Cor. *mp* *ritoco*

Solo Cor. I & II *mp*

Solo Cor. III & IV *mp* *ritoco*

Rep. Cor. *mp* *ritoco*

2nd Cor. *mp* *ritoco*

3rd Cor. *mp* *ritoco*

Flug. *mp* *ritoco*

Solo Hn. *mp* *ritoco*

1st Hn. *mp* *ritoco*

2nd Hn. *mp* *ritoco*

1st Bar. *mp* *ritoco*

2nd Bar. *mp* *ritoco*

1st Tbn. *mp* *ritoco*

2nd Tbn. *mp* *ritoco*

Bass Tbn. *mp* *ritoco*

1st Euph. *mp* *ritoco*

2nd Euph. *mp* *ritoco*

E. Bass *mp* *ritoco*

B. Bass *mp* *ritoco*

Perc. I

Perc. II

Perc. III *mp*

Perc. IV *mp*



117

Sop. Cor. *p*

Solo Cor. I & II *p*

Solo Cor. III & IV *pp*

Rep. Cor. *pp*

2nd Cor. *pp*

3rd Cor. *pp*

Flug. *p*

Solo Tln. *pp*

1st Hn. *p*

2nd Tln. *p*

1st Bar. *p*

2nd Bar. *p*

1st Tbn. *p*

2nd Tbn. *p*

Bass Tbn. *p*

1st Euph. *p*

2nd Euph. *p*

E♭ Bass *p*

B♭ Bass *p*

Perc. I *p*

Perc. II *mp*

Perc. III *p*

Perc. IV *p*

124

Sop. Cor.

Solo Cor. I & II

Solo Cor. III & IV

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

Bass Tbn.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Perc. I

Perc. II

Perc. III

Perc. IV

à 2. opcn

p

ff

ff

ff

ff



Variation III

Allegro $\text{♩} = 120$ *lunga* Allegro tempestuoso $\text{♩} = 152$

Sop. Cor. open *lunga* *sf* *ff*³

Solo Cor. I & II open *sf* *mf* *ff*

Solo Cor. III & IV open *sf* *mf* *ff*

Rep. Cor. open *pp* *sf* *ff*³

2nd Cor. open *pp* *sf* *ff*³

3rd Cor. open *sf* *ff*³

Flug. open *ff* *pp* *sf* *ff* *ff*³

Solo Trn. open *sf* *pp* *sf* *ff* *mf* *ff*³

1st Trn. open *ff* *pp* *sf* *ff* *f* *ff*³

2nd Trn. open *sf* *pp* *sf* *ff* *ff*

1st Bar. open *sf* *pp* *sf* *mf* *ff*³

2nd Bar. open *sf* *sf* *f* *ff*³

1st Tbn. open *sf* *ff*

2nd Tbn. open *sf* *ff*

Bass Tbn. open *sf* *ff*

1st Euph. open *pp* *sf* *ff* *ff*³

2nd Euph. open *sf* *ff* *ff*³

E♭ Bass open *sf* *f* *ff*³

B♭ Bass open *sf* *ff*³

Perc. I *sf* *ff*

Perc. II Snare Drum *ff*

Perc. III Suspended Cymbal *p* *non troppo* *f*

Perc. IV 2 Tom Toms *ff*

* Each player joins in individually, as soon as he or she has removed the mute (stagger breathing if necessary).

Score for various instruments including Sop. Cor., Solo Cor. I & II, Solo Cor. III & IV, Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., Bass Tbn., 1st Euph., 2nd Euph., Tr. Bass, B. Bass, Perc. I, Perc. II, Perc. III, and Perc. IV. The score includes dynamic markings such as *ff*, *p*, and *f*, and articulation like accents and slurs.



15

Sop. Cor.

Solo Cor. I & II

Solo Cor. III & IV

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Trn.

1st Trn.

2nd Trn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

Bass Tbn.

1st Euph.

2nd Euph.

Fb Bass

Fb Bass

Perc. I

Perc. II

Perc. III

Perc. IV

ff

Score for various instruments including Sop. Cor., Solo Cor. I & II, Solo Cor. III & IV, Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., Bass Tbn., 1st Euph., 2nd Euph., Tr. Bass, B. Bass, Perc. I, Perc. II, Perc. III, Perc. IV. The score includes dynamic markings such as *mf*, *ff*, *mp*, and *p*, along with musical notations like triplets and slurs.



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30

Sop. Cor. *ff* *fff* *fff* *ff³*

Solo Cor. I & II *ff* *mf* *a 2*

Solo Cor. III & IV *ff* *fff* *fff* *ff³*

Rep. Cor. *ff* *fff* *fff* *ff³*

2nd Cor. *ff* *fff* *fff*

3rd Cor. *ff* *fff* *fff*

Flug. *ff* *fff* *fff* *ff* *ff³*

Solo Tln. *ff* *fff* *fff* *ff* *mf*

1st Tln. *ff* *fff* *fff* *ff* *f*

2nd Tln. *ff* *fff* *fff*

1st Bar. *ff* *fff* *fff* *ff* *mf*

2nd Bar. *fff* *fff* *fff* *f*

1st Tbn. *ff* *fff* *fff*

2nd Tbn. *ff* *fff* *fff*

Bass Tbn. *ff* *fff* *fff*

1st Euph. *ff* *fff* *fff*

2nd Euph. *ff* *fff* *fff*

Fb Bass *fff* *fff* *fff* *f*

Fb Bass *fff* *fff* *fff*

Perc. I *fff*

Perc. II

Perc. III *p* *f* *p* *non troppo*

Perc. IV *ff*

35

Sop. Cor.

Solo Cor. I & II

Solo Cor. III & IV

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

Bass Tbn.

1st Euph.

2nd Euph.

Tv. Bass

Bv. Bass

Perc. I

Perc. II

Perc. III

Perc. IV



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Sop. Cor.

Solo Cor. I & II

Solo Cor. III & IV

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

Bass Tbn.

1st Euph.

2nd Euph.

Tv Bass

Bv Bass

Perc. I

Perc. II

Perc. III

Perc. IV

f, *pp*, *sf*, *mp*, *ff*, *mf*, *mf*



50

Sop. Cor. *ff*

Solo Cor. I & II *mf < ff*

Solo Cor. III & IV *mf < ff*

Rep. Cor. *ff*

2nd Cor. *mf < ff*

3rd Cor. *mf < ff*

Flug. *mf ff mf < ff mf ff*

Solo Tln. *mf ff mf < ff mf ff*

1st Tln. *mf ff mf < ff mf ff*

2nd Tln. *mf ff mf < ff mf ff*

1st Bar. *mf ff mf < ff mf ff*

2nd Bar. *mf ff mf < ff mf ff*

1st Tbn. *mf ff mf ff*

2nd Tbn. *mf ff mf ff*

Bass Tbn. *mf ff mf < ff mf ff*

1st Euph. *mf ff mf < ff mf ff*

2nd Euph. *mf ff mf < ff mf ff*

Fb Bass *mf ff mf < ff mf ff*

Bb Bass *mf ff mf < ff mf ff*

Perc. I *ff*

Perc. II *ff*

Perc. III *ff*
Xylophone

Perc. IV *ff*
Marimba

64 poco a poco calmando

Sop. Cor.

Solo Cor. I & II

Solo Cor. III & IV

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Ttn.

1st Ttn.

2nd Ttn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

Bass Tbn.

1st Euph.

2nd Euph.

Fb Bass

Fb Bass

Perc. I

Perc. II

Perc. III

Perc. IV

Variation IV

Largo ♩ = ca. 80

Score for Variation IV, page 41. The score includes parts for:

- Sop. Cor.
- Solo Cor. I & II
- Solo Cor. III & IV
- Rep. Cor.
- 2nd Cor.
- 3rd Cor.
- Flug.
- Solo Trn.
- 1st Trn.
- 2nd Trn.
- 1st Bar.
- 2nd Bar.
- 1st Tbn.
- 2nd Tbn.
- Bass Tbn.
- 1st Euph.
- 2nd Euph.
- Fb Bass
- Bb Bass
- Perc. I
- Perc. II
- Perc. III
- Perc. IV

Key signature: Two flats (Bb, Eb). Time signature: 3/4. Tempo: Largo (♩ = ca. 80).

Dynamic markings include *p*, *mp*, and *tr*.

Musical score for a full orchestra, including parts for Sopranos, Solo Cornets, Repetition Cornets, 2nd and 3rd Cornets, Flugelhorn, Solo, 1st, and 2nd Trumpets, 1st and 2nd Baritone Trumpets, 1st and 2nd Trombones, Bass Trombone, 1st and 2nd Euphoniums, Tenor Bass, Bass, and Percussion I-IV. The score features dynamic markings such as *mp*, *p*, *f*, and *mf*, and includes performance instructions like *à 2* and *tr*.



This page of a musical score, numbered 43, is arranged in a standard orchestral layout. It features the following parts and markings:

- Choir:** Sopranos (Sop. Cor.), Soloists I & II (Solo Cor. I & II), Soloists III & IV (Solo Cor. III & IV), and Repeating parts (Rep. Cor.).
- Cornets:** 2nd and 3rd Cornets (2nd Cor., 3rd Cor.).
- Flugels:** Flugel (Flug.).
- Trumpets:** Solo (Solo Ttn.), 1st (1st Ttn.), 2nd (2nd Ttn.), and Baritone (1st Bar., 2nd Bar.).
- Trombones:** 1st (1st Tbn.), 2nd (2nd Tbn.), and Bass (Bass Tbn.).
- Euphoniums:** 1st (1st Euph.) and 2nd (2nd Euph.).
- Bass:** F# Bass (F# Bass) and Bb Bass (Bb Bass).
- Percussion:** Perc. I, Perc. II, Perc. III, and Perc. IV.

Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). Performance instructions include accents (>), slurs, and trills (tr). The score is written in a key signature of two flats and a 2/2 time signature.

Sop. Cor.

Solo Cor. I & II

Solo Cor. III & IV

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn. *mp*

1st Hn.

2nd Hn.

1st Bar. *mp*

2nd Bar.

1st Tbn. *p* < >

2nd Tbn. *p* < >

Bass Tbn. *p* < >

1st Euph.

2nd Euph.

Tv. Bass *p* (ten.)

Bv. Bass *p* (ten.)

Perc. I *f p*

Perc. II

Perc. III

Perc. IV



21

Sop. Cor. - Rest

Solo Cor. I & II - *p* - *pp*

Solo Cor. III & IV - Rest

Rep. Cor. - Rest

2nd Cor. - Rest

3rd Cor. - Rest

Flug. - Rest

Solo Fl. - Rest

1st Fl. - Rest

2nd Fl. - Rest

1st Bar. - Rest

2nd Bar. - Rest

1st Tbn. - *pp* - *p* - *pp*

2nd Tbn. - *pp* - *p* - *pp*

Bass Tbn. - *pp* - *p* - *pp*

1st Euph. - *p* - *pp* - *smorz.*

2nd Euph. - Rest

Tb Bass (ten.) - Rest

Bb Bass (ten.) - *pp*

Perc. I - *p* - *pp*

Perc. II - Rest

Perc. III - Rest

Perc. IV - Rest

Variation V

Adagio $\text{♩} = \text{ca. } 56$

7

Sop. Cor.

Solo Cor. I & II

Solo Cor. III & IV

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hrn. *p*

1st Hrn.

2nd Hrn.

1st Bar.

2nd Bar.

1st Tbn. *p*

2nd Tbn. *p*

Bass Tbn. *p*

1st Taph. *p* solo

2nd Taph.

T₁ Bass *p* *poco*

B₁ Bass *p* *poco*

Perc. I

Perc. II

Perc. III

Perc. IV



10

Sop. Cor. *p* *f* *p*

Solo Cor. I & II *f* *p* *pp*

Solo Cor. III & IV *f* *p*

Rep. Cor. *f* *p* *pp*

2nd Cor. *f* *p* *pp smorz.*

3rd Cor. *f* *p*

Flug. *f* *p*

Solo Tln. *f* *p* *pp*

1st Tln. *f* *p* *pp*

2nd Hn. *p* *mp* *f* *p* *pp*

1st Bar. *f* *p* *pp*

2nd Bar. *f* *p* *pp*

1st Tbn. *f* *p* *pp*

2nd Tbn. *f* *p* *pp*

Bass Tbn. *f* *pp smorz.*

1st Euph. *f* *pp* solo *mf*

2nd Euph. *f* *p*

E♭ Bass *f* *pp*

B♭ Bass *f* *pp*

Perc. I *mf* *f* *pp*

Perc. II

Perc. III

Perc. IV

A tempo

molto rall.

34

A tempo

Musical score for various instruments including Sop. Cor., Solo Cor. I & II, Solo Cor. III & IV, Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., Bass Tbn., 1st Euph., 2nd Euph., Tr. Bass, B. Bass, Perc. I, Perc. II, Perc. III, and Perc. IV. The score includes dynamic markings such as *p* and *smorz.* and tempo changes.



25

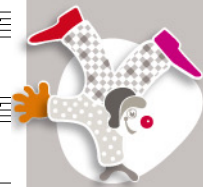
Musical score for various instruments including Sopranos, Cori, Flugs, Horns, Trombones, Euphoniums, Basses, and Percussion. The score is in 4/4 time and includes dynamic markings such as *p* and *mp*. The instruments listed are: Sop. Cor., Solo Cor. I & II, Solo Cor. III & IV, Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., Bass Tbn., 1st Euph., 2nd Euph., Eb Bass, Bb Bass, Perc. I, Perc. II, Perc. III, and Perc. IV. The score shows rests for most instruments in the first few measures, with some activity starting in the later measures, particularly in the Baritone, Trombone, Euphonium, and Bass parts.

Variation VI

50

Alla marcia $\text{♩} = 66$

Musical score for Variation VI, page 50. The score includes staves for Sopranos, Solo Cornets I & II, Solo Cornets III & IV, Repetitive Cornets, 2nd and 3rd Cornets, Flugel, Solo Horns, 1st and 2nd Horns, 1st and 2nd Baritone, Bass Trombone, 1st and 2nd Euphonium, Tenor Bass, Bass Trombone, and Percussion I, II, III, and IV (Bass Drum). The music is in 3/4 time with a tempo of 66. Dynamics include pp and p.



7

Sop. Cor.
 Solo Cor. I & II
 Solo Cor. III & IV
 Rep. Cor.
 2nd Cor.
 3rd Cor.
 Flug.
 Solo Trn.
 1st Trn.
 2nd Trn.
 1st Bar.
 2nd Bar.
 1st Tbn.
 2nd Tbn.
 Bass Tbn.
 1st Euph.
 2nd Euph.
 Eb Bass
 Bb Bass
 Perc. I
 Perc. II
 Perc. III
 Perc. IV

Score for various instruments including Sop. Cor., Solo Cor. I & II, Solo Cor. III & IV, Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., Bass Tbn., 1st Euph., 2nd Euph., Tr. Bass, B. Bass, Perc. I, Perc. II, Perc. III, and Perc. IV. The score includes musical notation, dynamics (mp, mf), and performance instructions like 'à 2'.



18

Sop. Cor. *mp* *f*

Solo Cor. I & II *mf* *f* à 2

Solo Cor. III & IV *mp* *mf* *f* *poco f* *ten.* *tr*

Rep. Cor. *mp* *poco f*

2nd Cor. *poco f* à 2

3rd Cor. *f* à 2

Flug. *mp* *mf* *poco f* *tr* *tr*

Solo Hn. *mf* *tr* *ten.* *poco f* (2)

1st Hn. *mf* *ten.* *poco f* *tr*

2nd Hn. *mf* *poco f*

1st Bar. *tr* *tr* *poco f* *tr*

2nd Bar. *tr* *poco f*

1st Tbn. *poco f*

2nd Tbn. *poco f*

Bass Tbn. *poco f* *tr*

1st Euph. *mf* *poco f*

2nd Euph. *poco f*

Fb Bass *mf* *poco f* à 2

Bb Bass *mf* *poco f* à 2

Perc. I

Perc. II *mf* *poco f*

Perc. III Pair of Cymb. *mp*

Perc. IV *mf*

This musical score page contains 24 staves for various instruments and voices. The instruments listed are:

- Sop. Cor. (Soprano Cornet)
- Solo Cor. I & II (Solo Cornets I & II)
- Solo Cor. III & IV (Solo Cornets III & IV)
- Rep. Cor. (Repetitive Cornet)
- 2nd Cor. (2nd Cornet)
- 3rd Cor. (3rd Cornet)
- Flug. (Flugelhorn)
- Solo Hn. (Solo Horn)
- 1st Hn. (1st Horn)
- 2nd Hn. (2nd Horn)
- 1st Bar. (1st Baritone)
- 2nd Bar. (2nd Baritone)
- 1st Tbn. (1st Trombone)
- 2nd Tbn. (2nd Trombone)
- Bass Tbn. (Bass Trombone)
- 1st Euph. (1st Euphonium)
- 2nd Euph. (2nd Euphonium)
- Tv. Bass (Tuba)
- B. Bass (Bass Trombone)
- Perc. I (Percussion I)
- Perc. II (Percussion II)
- Perc. III (Percussion III)
- Perc. IV (Percussion IV)

The score includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *poco f* (poco forte). There are also trill markings (*tr*) and a fermata over the final measure of the Percussion IV staff.



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28

Sop. Cor. *ff* *stagger breathing* *sf*

Solo Cor. I & II *ff* *stagger breathing* *sf*

Solo Cor. III & IV *ff* *sf*

Rep. Cor. *ff* *sf*

2nd Cor. *ff* *stagger breathing* *sf*

3rd Cor. *ff* *stagger breathing* *sf*

Flug. *ff* *sf*

Solo Hn. *ff*

1st Ttn. *ff* *sf*

2nd Hn. *ff* *sf*

1st Bar. *ff* *sf*

2nd Bar. *ff* *sf*

1st Tbn. *ff* *sf*

2nd Tbn. *ff* *sf*

Bass Tbn. *ff* *sf*

1st Euph. *ff* *sf*

2nd Euph. *ff* *sf*

E♭ Bass *ff* *sf*

B♭ Bass *ff* *sf*

Perc. I *ff* Triangle *sf*

Perc. II *ff* *sf*

Perc. III *sf*

Perc. IV *f* *ff*

Finale: Fugue and Apotheosis

56

Allegro vivace $\text{♩} = 120$

Musical score for Finale: Fugue and Apotheosis, page 56. The score includes parts for Sopranos, Solo and Repetitive Cornets, Flute, Solo Horn, 1st and 2nd Horns, Baritone, Trumpets, Trombones, Euphonium, Basses, and Percussion. The Solo Horn part features a melodic line starting with a forte dynamic. The percussion parts are marked with a forte dynamic.



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10

Sop. Cor.

Solo Cor. I & II

Solo Cor. III & IV

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Trn.

1st Trn.

2nd Trn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

Bass Tbn.

1st Euph.

2nd Euph.

Fb Bass

Fb Bass

Perc. I

Perc. II

Perc. III

Perc. IV

f

mf

f

mf

mf

27

Sop. Cor.

Solo Cor. I & II

Solo Cor. III & IV

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Tln.

1st Tln.

2nd Tln.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

Bass Tbn.

1st Euph.

2nd Euph.

Fb Bass

Fb Bass

Perc. I

Perc. II

Perc. III

Perc. IV

mp

f

mp

mp

mf

mp

43

Sop. Cor.

Solo Cor. I & II

Solo Cor. III & IV

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Tln.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

Bass Tbn.

1st Euph.

2nd Euph.

Fb Bass

Fb Bass

Perc. I

Perc. II

Perc. III

Perc. IV

The musical score for page 43 is arranged in a standard orchestral format. It begins with a rehearsal mark '43' in the top left corner. The instruments are listed on the left side of the page. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The woodwind section includes Soprano Cor Anglais, Solo Cor Anglais I & II, Solo Cor Anglais III & IV, and Repetitive Cor Anglais. The brass section includes Flugelhorn, Solo Trumpet, 1st and 2nd Horns, 1st and 2nd Baritone, Bass Trombone, 1st and 2nd Euphonium, and two Basses. The percussion section consists of four parts: Percussion I, II, III, and IV. The score contains various musical notations, including notes, rests, slurs, and dynamic markings such as *mf* (mezzo-forte) and *f* (forte). There are also articulation marks like accents and slurs. The page number '43' is prominently displayed in a box at the top center, and the page number '61' is in the top right corner.

62

Sop. Cor. *p*

Solo Cor. I & II *mf* *p*

Solo Cor. III & IV *mf* *p*

Rep. Cor. *mf* *mf*

2nd Cor. *mf* *mf*

3rd Cor. *mf* *mf*

Flug. *p*

Solo In. *p*

1st Hn. *p*

2nd Tn. *p*

1st Bar. *p*

2nd Bar. *p*

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

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

Bass Tbn. *p*

1st Euph. *mf*

2nd Euph. *mf*

E♭ Bass *mf* *p*

B♭ Bass *p* *mf* *p*

Perc. I *pp* *mp* *p* *mf* *mp*

Perc. II *p*

Perc. III

Perc. IV

64

72

Sop. Cor. *f* *ff*

Solo Cor. I & II *f* *ff*

Solo Cor. III & IV *f* *ff*

Rep. Cor. *f* *ff*

2nd Cor. *f* *ff*

3rd Cor. *f* *ff*

Hug. *f* *ff*

Solo Hn. *f* *ff*

1st Hn. *f* *ff*

2nd Hn. *f* *ff*

1st Bar. *f* *ff*

2nd Bar. *f* *ff*

1st Tbn. *f* *ff*

2nd Tbn. *f* *ff*

Bass Tbn. *f* *ff*

1st Euph. *f* *ff*

2nd Euph. *f* *ff*

E^b Bass *f* *ff*

B^b Bass *f* *ff*

Perc. I *f*

Perc. II *mf*

Perc. III *poco f*

Perc. IV *f*

Pair of Cymb. *poco f*

Bass Drum *f*



78

Sop. Cor.

Solo Cor. I & II

Solo Cor. III & IV

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo In.

1st In.

2nd In.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

Bass Tbn.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Perc. I

Perc. II

Perc. III

Perc. IV



Score for various instruments including Sop. Cor., Solo Cor. I & II, Solo Cor. III & IV, Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., Bass Tbn., 1st Euph., 2nd Euph., E♭ Bass, B♭ Bass, Perc. I, Perc. II, Perc. III, and Perc. IV. The score includes musical notation, dynamics (ff, sf, f, p), and articulation marks.

Musical score for various instruments including Sop. Cor., Solo Cor. I & II, Solo Cor. III & IV, Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hrn., 1st Hrn., 2nd Hrn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., Bass Tbn., 1st Euph., 2nd Euph., E♭ Bass, B♭ Bass, Perc. I, Perc. II, Perc. III, and Perc. IV. The score includes dynamic markings such as *f*, *p*, *mp*, and *poco f*, and rehearsal marks like *à 2*.



108

Sop. Cor.

Solo Cor. I & II

Solo Cor. III & IV

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Ttn.

1st Ttn.

2nd Ttn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

Bass Tbn.

1st Fuph.

2nd Fuph.

Fb Bass

Fb Bass

Perc. I

Perc. II

Perc. III

Perc. IV

mp

a 2

p

mp

mp

mp

p

p

p

pp

Tam-tam

pp sempre

115

Sop. Cor.

Solo Cor. I & II

Solo Cor. III & IV *a 2*

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

Bass Tbn.

1st Euph.

2nd Euph.

T♯ Bass

B♭ Bass

Perc. I

Perc. II

Perc. III

Perc. IV

mf

mp

mf

mp



122

Sop. Cor. *ff*

Solo Cor. I & II *ff*

Solo Cor. III & IV *ff*

Rep. Cor. *ff*

2nd Cor. *ff*

3rd Cor. *ff*

Flug. *ff*

Solo Ttn. *ff*

1st Ttn. *ff*

2nd Ttn. *ff*

1st Bar. *ff*

2nd Bar. *ff*

1st Tbn. *ff*

2nd Tbn. *ff*

Bass Tbn. *ff*

1st Euph. *ff*

2nd Euph. *ff*

E♭ Bass *ff*

B♭ Bass *ff*

Perc. I *ff*

Perc. II *pp* *non troppo* *f*

Perc. III *ff* *Pair of Cymb.*

Perc. IV *f*

non troppo

133 *f*

Sop. Cor. *6*

Solo Cor. I & II *6* *sp. ad lib.* *f*

Solo Cor. III & IV *f*

Rep. Cor. *f*

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

Bass Tbn.

1st Euph.

2nd Euph.

T♭ Bass

B♭ Bass

Perc. I *mp* *f*

Perc. II *mp* *f*

Perc. III *ff*

Perc. IV



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140

Sop. Cor.

Solo Cor. I & II

Solo Cor. III & IV

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Tn.

1st Tn.

2nd Tn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

Bass Tbn.

1st Euph.

2nd Euph.

Fb Bass.

Bb Bass.

Perc. I

Perc. II

Perc. III

Perc. IV

p



145

Sop. Cor.

Solo Cor. I & II

Solo Cor. III & IV

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

Bass Tbn.

1st Euph.

2nd Euph.

Tv. Bass

B. Bass

Perc. I

Perc. II

Perc. III

Perc. IV

mp

f

mp

ff

f

mp

mp

f

mp

f

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150

This page of a musical score, numbered 56, contains 20 staves for various instruments. The instruments are: Sopranos (Sop. Cor.), Solo Cornets I & II, Solo Cornets III & IV, Repetitive Cornets (Rep. Cor.), 2nd and 3rd Cornets, Fluges, Solo Trumpet, 1st and 2nd Trumpets, 1st and 2nd Baritone horns, Bass Trombone, 1st and 2nd Euphoniums, Eb Bass, Bb Bass, and four Percussion parts (Perc. I-IV). The score is written in 4/4 time with a key signature of two flats. It features complex rhythmic patterns, including triplets and sixteenth-note runs, particularly in the Solo Trumpet and Euphonium parts. Dynamic markings such as *f*, *mp*, and *ff* are used throughout. The page number '150' is located at the top left of the first staff, and the page number '56' is in a box at the top right. The total page number '75' is in the top right corner.

un poco incalzando

molto rit.

Moderato ♩ = 92

Sop. Cor. *p* *ff*

Solo Cor. I & II *p* *ff*

Solo Cor. III & IV *p* *ff*

Rep. Cor. *mp* *ff*

2nd Cor. *mp* *ff*

3rd Cor. *mf* *ff*

Flug. *mp* *ff*

Solo Tln. *p* *ff*

1st Tln. *p* *ff*

2nd Tln. *p* *ff*

1st Bar. *p* *ff*

2nd Bar. *p* *ff*

1st Tbn. *ff*

2nd Tbn. *ff*

Bass Tbn. *mp* *ff*

1st Euph. *mp* *ff*

2nd Euph. *mp* *p* *ff*

Fb Bass *p* *ff*

Fb Bass *p* *ff*

Perc. I *pp* *ff*

Perc. II *pp* *ff*

Perc. III *ff*

Perc. IV *pp* *ff*

168

rit. A tempo

Sop. Cor.

Solo Cor. I & II

Solo Cor. III & IV

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

Bass Tbn.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Perc. I

Tri.

Perc. III

Perc. IV

Triangle

ff

Cum

