

SOMETHING NEW
-BELOW GROUND

a concerto for ^b~~A~~ brass band

PERCUSSION INSTRUMENTS:

Glass chimes	Vibraslap	Glockenspiel
Crotales	Snare Drum	Xylophone
3 cymbals	3 tom toms	Marimba
Tam tam (very large)	Bass drum	Tubular Bells
	Congas	
	Timpani	

DURATION:

1. movement: 7'00"
2. movement 5'30"
3. movement 4'30"
Total dur.: 17'00"

The score is transposed for all instruments concerned.
Accidentals apply only to the bar in which they appear.
They are occasionally repeated within a bar for clarity.

EIN BONDE frå Kyrkje-Byrkjeland i Fana som m.a. hadde stads-musikant KROEPELIEN til kunde på smør og mjølk, kom ein dag i vika fyre jol som elles med varone sine. Han venta no berre på oppgjerd hjå husbonden. Denne og nokre andre musikantar sat nett og øvde inn eit musikkstykk som skulde spelast i Dom-kyrkja i jolehelgi. Medan dette stod på, sat bonden i eit side-rom og lydde på spelet og gav seg god tid. Og då musikkstykket endeleg var gjennomspela, kom Kroepelien inn til honom og sa på skjemt: "Idag får du ingen pengar for melken og smøret ditt, for du har jo fått overvære så herlig en konsert, at det kan være betaling nok. Så deilig musikk har du nemlig aldri hørt før". "Å, eg hev no høyrte likso fin musikk før, og det både ein og tvo gonger", svara bonden byrgt og rolegt. "Jeg skulde gjerne ønske at vite, i hvilke av Bergens musikalske huser du vanker, siden du kan tale så overlegent om vår musikk", sa Kroepelien noko forbina og ikkje fritt såra med på vegner av sin eigen musikk.

Men bonden hadde svaret ferdigt: "Det er ikkje i noko hus eg hev høyrte den musikken", sa han. "Og ikkje er det i Bergen heller. Men i fri luft, eit lite stykke veg frå heimen min på Kyrkje-Byrkjeland".

Både Kroepelien og dei andre musikanane vart no forvitne etter å få høyra meir um den påstådde musikken hans. Og frette honom ut best dei kunde. Han fortalde då at han kvar jolaftan høyrde den herlegste musikk i eit fjell som låg nær garden hans. Det var ein musikk som var mykje venare enn den han nett hadde høyrte av desse bymusikanane, let han. Men då lo kararne seg ein godlått og tala litt hådlegt um "bondens uvidenhet og overtro". Men bonden stod fast på sitt og heldt fram: "Ja, ja, de treng ikkje plent tru det eg segjer. Men um de ynskjer det, kan de lett verta yvertydde um at eg talar sant. De kann få høyra denne musikken med dykkar eigne øyro. Idag um ei vika hev me jolaftan. Og um de so vil, so kann me saman gå dit der me pla høyra denne musikken. Han hev lydt der kvar jolekveld so langt attende som nokon kann minnast. Og ikkje trur eg at dei underjordiske spelemennene vil halda seg i ro i år heller, sjølv um so flinke folk som de vil lyda på. For dei kann trygt kappspela med dykk, etter mitt skyn då", sa bondemannen til slutt.

Musikanane som var tilstades ved dette høvet, var, umframt stadsmusikant Poul Kroepelien og ein læresvein av honom, heitte Henrich Meyer, ein organist og ein kantor. Og dei vart samde um at mjølkemannen skulde henta dei jolaftan, so dei kunde få høyra dei "underjordiske" sin jolekonsert.

Jolaftan kom. Det var fint sledeføre og kaldt. Kararne pakka seg godt inn i pelsar og plagg. Og til singlarde dumbjelleklang bar det til Kyrkje-Byrkjeland ved Vallaheiane. Dei vart godt mottekne der. Det var jolaftan og det var ikkje skort antan på vått eller turt. Dei vart sessa til eit velduka bord. Og me fær nøgje greida på kva bordet hadde å by. Maten var som han hev vore i hundrattals år, når det var jol: Lutefisk og graut. Etter gamal kristeleg skikk song husbonden fyrst ein salme. Dotteri i huset las ei bordbøn, og måltidet tok til. Og etter at dei hadde ete, las husfaren joleevangeliet.

A FARMER from Kyrkje-Byrkjeland in Fana (SW Norway) had, amongst others, a customer named Kroepelien (a musician) to whom he supplied butter and milk. One day about a week before Christmas, the farmer came along with his wares and of course expected to be paid for them. He found Kroepelien and some other musicians practising music which was to be played in the cathedral at Christmas, so he sat down and took his ease in an adjoining room and listened to the music. As soon as it was finished Kroepelien came in and said jokingly to the farmer: "Today you will get no money for your milk and butter; having heard a fine musical concert, you have received payment enough and you certainly have never heard such beautiful music before." "Ah! as a matter of fact I have heard just as fine music before and not only once either", replied the farmer both proudly and quietly. "I would be glad to hear which of the musical circles in Bergen you frequent, since you talk with such superiority about our music", said Kroepelien, surprisingly, being rather offended on account of his own music. But the farmer had a ready answer: "I did not hear the music I speak of in any house or in Bergen either, but in the open air and only a short way from my home in Kyrkje-Byrkjeland."

Kroepelien and the other musicians were rather curious to hear more of this singular music and questioned the farmer as well as they could. He related that every Christmas Eve he heard the most beautiful music in the hills not far from his farm and it was finer than that played by the town musicians he added teasingly. They laughed in turn and spoke somewhat scornfully of the farmer's 'ignorance and superstition'. He stood fast by what he had said and added: "Well, well, you do not believe what I say, but if you wish you can easily be convinced that I speak the truth and you can hear this music with your own ears. Today-week I shall be celebrating Christmas Eve at home and, if you will, you may accompany me to the place where I have heard the special music for as long as I can remember I doubt that the players will be silent this year, even if clever people like you are there to listen; in my opinion they can truly match your playing", was the farmer's closing remark.

The musicians were the well known Poul Kroepelien, his friend a teacher named Henrich Meyer, an organist and a choral singer. It was decided that on Christmas Eve the 'milkman' would take them to hear the 'Underworld' Christmas concert.

Christmas Eve arrived, cold and with a good snow surface for the sledge. All were well tucked-in with furs and rugs and with a tinkling bell they drove out to Kyrkje-Byrkjeland and Vallaheiane, were they were well received. Being Christmas Eve there was little restraint on food and drink and they found seats aplenty at the heavily laden table. It was difficult to find room for special dishes which had been customary for hundreds of years, such as lutefisk (codfish steeped in potash solution and served boiled) and porridge. Following old Christian tradition the farmer first sang a hymn, his daughter read a prayer and so the meal began. When all were finished the farmer read the Gospel for Christmas.

Dei fire musikarane sat der i spaning - som ein lett kan skyna - og tenkte på "konserten" dei skulde få høyra. Ølbollen gjekk imedan rundt og verten skjenkte dram. Då klokka var so elleve, sa kona og borni god natt. Og husbonden og bykarane gjekk ut og fór til staden der dei "underjordiske" snart vilde lata seg høyra. Det var måneskin. Og staden der ein kunde få lyda på spelet, var ein fjellhamar eller stor stein ikkje langt frå garden. "Jeg måtte gå med og bære en flaske brendevin, for det var meget koldt," skreiv Meyer. Og vidare fortel han: "Efter at vi havde siddet et kvarters tid paa bjerget blev vi utolmodige og spurgte bonden, hvorlænge vi skulde sidde her. Især var organisten meget utolmodig og udlod sig med, at det dog kun var narreri. Men bonden bad os ha tolmodighed endnu en stund. Kort derpaa begyndte det at klinge i bjerget ganske tæt ved os. Først blev en akkord anslaat, derpaa angaves en tone, som for at stemme instrumenterne. Nu fulgte forspillet paa orgel, og straks derpaa hørte vi syngestemmer, basuner, violiner og andre instrumenter, uden dog at det minste lod sig se.

Alle lyttet betagne. En af de tilstedeværende siger, at "jeg indsuget de berusende toner og turde knapt drage min pust, thi jeg ængstedes for, at jeg skulde miste en eneste af disse toner. Det overnaturlige, som her kom mig for øren, fyldte mig med en følelse, jeg aldri vil glemme. Det lød for mine øren og for min bævende sjæl omtrent som et kor af cherubernes røster og serafernes harper. Da vi længe havde hørt til, ropte organisten: "Tilhører I Gud, da lad Eder se. Men tilhører I djævelen da hold op!" Straks blev det stille, men organisten faldt om som rørt af slag. I denne tilstand bragte vi ham ind i bondens hus, - for nu ilte vi med dyp angst bort fra denne underjordiske musik og konsert. Først den neste morgen kom organisten til sig selv og vi kunde bringe ham tilbage til byen."

Og Meyer segjer til slutt: "Alt dette er den rene sandhed, og melodien har jeg selv med egne øren hørt paa dette fjeld og dypt indpreget i min hukommelse".

Det var Johann Mattheson (1681-1764), ein kjend tysk tonediktar og forfattar å takka at me fekk vedkomande slått og saga um denne på prent. Den vart utgjeven i 1740. Prentet fekk eit heller sensasjonelt utstyr. Og titelen var kravstor og skrikande: "*Etwas neues unter der Sonnen! oder Das Untererdische Klippen-Consert in Norwegen.*"

(Arne Bjørndal: "Då ein høyrde "underjordisk musikk" på Kyrkje-Byrkjeland i Fana - eit musikkhistorisk hende frå 1695 som gav utgangspunktet for granskingi av norsk folkemusikk", Bergens Museums Årbok 1945)

The four musicians sat in obvious suspense, thinking about the 'concert' they were about to hear. The alebowl continued to be passed around the company and their host filled the glasses with aquavit and brandy. At eleven o'clock, the farmer's wife and children having bidden everyone "Good night", the musicians and their host left the house and set off in the moonlight for the place where the 'Underworld' concert was to be heard. This was not far away and on a hilltop. "I had to carry a bottle of spirits as it was so cold", wrote Meyer afterwards, and further: "After we had been sitting there on the hill for about a quarter of an hour we became impatient and asked the farmer how much longer we had to wait. The organist in particular was most impatient and declared that all this must be a joke, but the farmer asked us to be patient and stay a little longer. Shortly afterwards there began a ringing sound, deep in the ground and quite close to us. At first a chord then a tone sounding like the tuning of instruments. It developed into an organ prelude, joined immediately afterwards by voices in song with trumpets, strings and other instruments, and all in spite of our being unable to get even a glimpse of them.

"We listened captivated. One of those present said: 'I drew the intoxicating sounds into myself and could scarcely draw breath, being afraid of missing any of them. The 'supernatural' now filling my ears gave me a feeling I will never forget. It sounded so deep in my hearing and within my innermost soul, like a choir of cherubic singers and seraphic harps. After we had heard all this for a time the organist shouted: 'If this is from God then appear before our faces. But if it is from the devil then stop it!' At once all became still but the organist fell as though he had had a stroke and in that condition we brought him to the farmer's house, we eagerly hastening to be away from the underworld's concert. Early next morning the organist had recovered and we brought him back to town." And Meyer makes this conclusion: "All of this is absolute truth and the melody heard with my own ears is deeply embedded in my memory."

It was Johann Mattheson (1681-1764), a well known poet and author, who should be thanked for having ensured that this folk-melody and saga were preserved in print. It was published in 1740 and given a sensational presentation, the title being both demanding and arresting: - this was either "Something New under the Sun - or an Underworld Mountain Concert in Norway"!

(Translation by W.J.Carroll).

Etwas Neues unter der Sonnen!
oder
Das Unterirdische
Klippen-Concert
in Norwegen/
aus glaubwürdigen Urkunden
auf Begehren angezeigt,
von
Mattheson.

Selbstes unsichtbarer Geschöpfe.



HAMBURG, im Brachmenath, 1740.
Verdrucker sel. Thomas von Birning Erben, im goldenen A. B. C.

♩ = 84 All instr. muted.

5

Soprano Cornet

Solo Cornets

Repiano Cornet

2nd Cornets

3rd Cornets

Flugelhorn

Solo Horn

1st Horn

2nd Horn

1st Baritone

2nd Baritone

Solo Trombone

2nd Trombone

Bass Trombone

Euphoniums

E♭ Basses

B♭ Basses

Percussion I

Percussion II

Musical score for various instruments including Soprano Cornet, Solo Cornets, Repiano Cornet, 2nd Cornets, 3rd Cornets, Flugelhorn, Solo Horn, 1st Horn, 2nd Horn, 1st Baritone, 2nd Baritone, Solo Trombone, 2nd Trombone, Bass Trombone, Euphoniums, E♭ Basses, B♭ Basses, and Percussion I & II. The score includes dynamic markings such as *pp*, *pp muted*, *mp*, *mf*, and *sfz*. It also features performance instructions like *solo (1 pl)*, *solo (2 pl)*, and *3 cymb + tam tam*. The percussion part includes *Jub. bells pp sempre* and *Tam tam (very large)*. A large watermark 'MNBnotes' is overlaid on the score, along with the text 'This music is copyright protected'.

15

5

20

Soprano Cornet

Solo Cornets

Repiano Cornet

2nd Cornets

3rd Cornets

Flugelhorn

Solo Horn

1st Horn

2nd Horn

1st Baritone

2nd Baritone

Solo Trombone

2nd Trombone

Euphoniums

E♭ Basses

B♭ Basses

Percussion I

II

NB
noter
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21

25

Soprano Cornet

Solo Cornets

Repiano Cornet

2nd Cornets

3rd Cornets

Flugelhorn

Solo Horn

1st Horn

2nd Horn

1st Baritone

2nd Baritone

Solo Trombone

2nd Trombone

Euphoniums

E♭ Basses

B♭ Basses

Percussion I

II

The musical score consists of 15 staves. The top 14 staves are for brass instruments: Soprano Cornet, Solo Cornets, Repiano Cornet, 2nd Cornets, 3rd Cornets, Flugelhorn, Solo Horn, 1st Horn, 2nd Horn, 1st Baritone, 2nd Baritone, Solo Trombone, and 2nd Trombone. The 15th staff is for Percussion, divided into two parts, I and II. The Euphoniums, E♭ Basses, and B♭ Basses are also shown with musical notation. The score includes various dynamics such as *f*, *mf*, *mp*, *p*, *pp*, and *sfz*, as well as articulation marks like accents and slurs. The Percussion part includes triplet markings and dynamic changes.



open

Soprano Cornet

Solo Cornets

Repiano Cornet

2nd Cornets

3rd Cornets

Flugelhorn

Solo Horn

1st Horn

2nd Horn

1st Baritone

2nd Baritone

Solo Trombone

2nd Trombone

Euphoniums

E♭ Basses

B♭ Basses

Percussion I

II

This musical score is for a brass ensemble. It features 15 staves, each representing a different instrument or section. The instruments listed on the left are: Soprano Cornet, Solo Cornets, Repiano Cornet, 2nd Cornets, 3rd Cornets, Flugelhorn, Solo Horn, 1st Horn, 2nd Horn, 1st Baritone, 2nd Baritone, Solo Trombone, 2nd Trombone, Euphoniums, E♭ Basses, B♭ Basses, and Percussion I and II. The score includes various musical notations such as notes, rests, dynamics (e.g., *mf*, *mp*, *f*, *pp*, *sffz*), articulation (accents), and performance instructions like "open" and "open mf". There are also tempo markings such as "♩ = 96". A large watermark "MNB Noter" is overlaid diagonally across the center of the page, with the text "This music is copyright protected" written in red below it. The page number "27" is in a circle at the top left, and other page numbers "30", "6", and "7" are in boxes at the top. A page number "-5-" is at the very top center.

33

Soprano Cornet *fp*

Solo Cornets *fp*

Repiano Cornet *mf*

2nd Cornets *fp*

3rd Cornets *mf*

Flugelhorn *fp*

Solo Horn

1st Horn

2nd Horn

1st Baritone

2nd Baritone

Solo Trombone *open*

2nd Trombone *open*

Bass Trombone *open*

Euphoniums

E♭ Basses

BB♭ Basses

Percussion I *mf*

Percussion II *sfz*

35

-6-

sim.

mp

mp

41

Soprano Cornet
 Solo Cornets
 Repiano Cornet
 2nd Cornets
 3rd Cornets
 Flugelhorn
 Solo Horn
 1st Horn
 2nd Horn
 1st Baritone
 2nd Baritone
 Solo Trombone
 2nd Trombone
 Bass Trombone
 Euphoniums
 Eb Basses
 BBb Basses
 Percussion I
 Percussion II

The musical score is written for a brass band. It consists of 17 staves. The top staves (Soprano Cornet to Solo Horn) are in treble clef, while the middle staves (1st Horn to 2nd Baritone) are in bass clef. The bottom staves (Solo Trombone to Percussion) are in bass clef. The score includes various musical notations such as notes, rests, and dynamic markings. A large watermark 'MNB noter' is overlaid on the score, along with the text 'This music is copyright protected'.

45

Soprano Cornet *mp* *3* *leggiero* *mf* *3* *mp* *mf* *3* *mp* *mf* *3* *mp* *mf* *3* *pp*

Solo Cornets *mf* *3* *mp* *mf* *3* *mp* *mf* *3* *mp* *mf* *3* *pp*

Repiano Cornet *mp* *leggiero* *mf* *3* *mp* *mf* *3* *mp* *mf* *3* *mp* *mf* *3* *pp*

2nd Cornets

3rd Cornets

Flugelhorn *mf* *mp* *mf* *mp* *mf* *mp*

Solo Horn

1st Horn *pp* *fp* *p* *fp* *mp* *fp*

2nd Horn *pp* *fp* *p* *fp* *mp* *fp*

1st Baritone *pp* *fp* *p* *fp* *mp* *fp*

2nd Baritone

Solo Trombone

2nd Trombone

Bass Trombone

Euphoniums *open* *solo (1 pl)* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

E♭ Basses

B♭ Basses

Percussion I *mf* *pp* *mp* *pp* *mp* *mf* *pp* *mp*

Percussion II *2 cymb.* *pp* *mp* *pp* *mp* *mf* *pp* *mp*

1) + = suddenly damped with fingers

pp *mp* *p* *mp* *mp* *pp* *mp* *mf*



50

Soprano Cornet
 Solo Cornets
 Repiano Cornet
 2nd Cornets
 3rd Cornets
 Flugelhorn
 Solo Horn
 1st Horn
 2nd Horn
 1st Baritone
 2nd Baritone
 Solo Trombone
 2nd Trombone
 Bass Trombone
 Euphoniums
 Eb Basses
 BBb Basses

Musical score for brass instruments. The score includes staves for Soprano Cornet, Solo Cornets, Repiano Cornet, 2nd Cornets, 3rd Cornets, Flugelhorn, Solo Horn, 1st Horn, 2nd Horn, 1st Baritone, 2nd Baritone, Solo Trombone, 2nd Trombone, Bass Trombone, and Euphoniums. The music features various dynamics such as *mf*, *fp*, *f*, *fl.t*, *ord.*, *sfz*, and *mp*. It includes articulation marks like accents and slurs, and rhythmic patterns such as triplets. A large watermark 'MNB noter' is overlaid on the score.

Percussion I

Musical score for Percussion I, featuring a Tomtom. The notation includes rhythmic patterns and dynamics such as *pp*, *mf*, and *mp*.

Percussion II

Musical score for Percussion II, featuring Tam tam/cymb. The notation includes rhythmic patterns and dynamics such as *mp* and *mf*.

55

Soprano Cornet

Solo Cornets

Repiano Cornet

2nd Cornets

3rd Cornets

Flugelhorn

Solo Horn

1st Horn

2nd Horn

1st Baritone

2nd Baritone

Solo Trombone

2nd Trombone

Bass Trombone

Euphoniums

E♭ Bases

B♭♭ Bases

Percussion I

Percussion II

58

60

Soprano Cornet

Solo Cornets

1st Cornets
Repiano Cornet

2nd Cornets

3rd Cornets

Flugelhorn

Solo Horn

1st Horn

2nd Horn

1st Baritone

2nd Baritone

Solo Trombone

2nd Trombone

Bass Trombone

Euphoniums

E♭ Basses

B♭ Basses

Percussion I

Timpani

Percussion II

The musical score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Soprano Cornet, Solo Cornets, 1st Cornets (Repiano Cornet), 2nd Cornets, 3rd Cornets, Flugelhorn, Solo Horn, 1st Horn, 2nd Horn, 1st Baritone, 2nd Baritone, Solo Trombone, 2nd Trombone, Bass Trombone, Euphoniums, E♭ Basses, B♭ Basses, Percussion I, and Percussion II (Timpani). The score includes various musical notations such as dynamics (mf, mp, f, ff), articulation (accents), and rhythmic patterns (triplets). A large watermark 'MIB noter' is visible across the center of the page, along with the text 'This music is copyright protected'.

62 *rit* *a tempo* 65

Soprano Cornet *fff* *pp*

Solo Cornets *fff* *pp*

Repiano Cornet *tr* *tr* *mf* *mp*

2nd Cornets *pp*

3rd Cornets *solo 1^o* *fp* *fp* *fp* *fp*

Flugelhorn *rit.* *a tempo* *fff* *pp*

Solo Horn *rit.* *(#) a tempo* *fff* *pp*

1st Horn *fff* *pp*

2nd Horn *fff* *pp*

1st Baritone *rit.* *a tempo* *fff* *mf* *pp* *P*

2nd Baritone *fff* *mf* *pp*

Solo Trombone *rit.* *a tempo* *ff* *mf* *muted* *pp* *P*

2nd Trombone *ff* *mf* *muted* *pp* *3* *P*

Bass Trombone *ff* *mf* *muted* *pp* *3* *P*

Euphoniums *rit* *a tempo* *ff* *mf* *pp* *3* *P*

E♭ Basses *rit* *a tempo* *ff* *mf* *pp* *P*

B♭ Basses *ff* *mf* *pp* *P*

Percussion I *rit* *Jamtam* *ff* *a tempo* *mf* *pp* "scrape" with triangle beater round the rim *pp non cresc.*

Percussion II *ff* *mf* *pp*



66

70

Soprano Cornet

Solo Cornets

Repiano Cornet

2nd Cornets

3rd Cornets

Flugelhorn

Solo Horn

1st Horn

2nd Horn

1st Baritone

2nd Baritone

Solo Trombone

2nd Trombone

Bass Trombone

Euphoniums

E♭ Basses

B♭ Basses

Percussion I

II

The musical score is written for a brass band and spans measures 66 to 70. The instrumentation includes Soprano Cornet, Solo Cornets, Repiano Cornet, 2nd Cornets, 3rd Cornets, Flugelhorn, Solo Horn, 1st Horn, 2nd Horn, 1st Baritone, 2nd Baritone, Solo Trombone, 2nd Trombone, Bass Trombone, Euphoniums, E♭ Basses, B♭ Basses, and Percussion I & II. The score is characterized by complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from piano (pp) to fortissimo (f). Performance instructions such as 'muted', 'tr' (trilled), and 'open' are used throughout. A large watermark 'MB noter' is overlaid on the score, along with the text 'This music is copyright protected'.

71

Soprano Cornet

Solo Cornets

Repiano Cornet

2nd Cornets

3rd Cornets

Flugelhorn

Solo Horn

1st Horn

2nd Horn

1st Baritone

2nd Baritone

Solo Trombone

2nd Trombone

Bass Trombone

Euphoniums

E♭ Basses

BB♭ Basses

Percussion I

Percussion II

mf *solo 1^o* *mp* *f* *mp* *f* *mp* *f* *mp* *f*

ff *mf* *mp* *f* *mp* *f* *mp* *f*

mp *solo 1^o* *mf* *f* *mp* *f* *mp* *f*

p *solo 1^o* *mp* *f* *mp* *f* *mp* *f*

pp *p* *mf* *f* *mp* *f* *mp* *f*

open *mp* *mf* *f* *mp* *f* *mp* *p*

p *open* *f* *mp* *f* *mp* *p*

open *f* *mp* *f* *mp* *p*

p *open* *mp* *mf* *mp* *f* *mp* *f*

p *open* *mp* *mf* *mp* *f* *mp* *f*

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

M *p* *mp* *mf* *Cymb. f. damped immediately* *sfz* *sfz* *sfz* *sfz*

75

Soprano Cornet

Solo Cornets

Repiano Cornet

2nd Cornets

3rd Cornets

Flugelhorn

Solo Horn

1st Horn

2nd Horn

1st Baritone

2nd Baritone

Solo Trombone

2nd Trombone

Bass Trombone

Euphoniums

E♭ Basses

B♭ Basses

Percussion

Musical score for a brass band, page 16, starting at measure 75. The score includes parts for Soprano Cornet, Solo Cornets, Repiano Cornet, 2nd and 3rd Cornets, Flugelhorn, Solo Horn, 1st and 2nd Horns, 1st and 2nd Baritone, Solo Trombone, 2nd Trombone, Bass Trombone, Euphoniums, E♭ Basses, B♭ Basses, and Percussion. The music is in 4/4 time with a key signature of one sharp (F#). It features various dynamics (p, mp, f, pp, mf) and articulations (accents, slurs). A large watermark 'IMB noter' is overlaid on the score, along with the text 'this music is copyright protected'.

79

80

Soprano Cornet

Solo Cornets

Repiano Cornet

2nd Cornets

3rd Cornets

Flugelhorn

Solo Horn

1st Horn

2nd Horn

1st Baritone

2nd Baritone

Solo Trombone

2nd Trombone

Bass Trombone

Euphoniums

E♭ Bases

B♭ Bases

Percussion I

II

The musical score is written for a large brass and percussion ensemble. It consists of 15 staves. The instruments are: Soprano Cornet, Solo Cornets, Repiano Cornet, 2nd Cornets, 3rd Cornets, Flugelhorn, Solo Horn, 1st Horn, 2nd Horn, 1st Baritone, 2nd Baritone, Solo Trombone, 2nd Trombone, Bass Trombone, Euphoniums, E♭ Bases, B♭ Bases, Percussion I, and Percussion II. The score includes various musical notations such as notes, rests, slurs, and dynamic markings (pp, mp, mf, p, PPP). A large watermark 'MNB noter' is overlaid on the score, along with the text 'This music is copyright protected'. The word 'niente' is written at the end of the Percussion II staff.

84 85

Soprano Cornet
Solo Cornets
Repiano Cornet
2nd Cornets
3rd Cornets
Flugelhorn
Solo Horn
1st Horn
2nd Horn
1st Baritone
2nd Baritone
Solo Trombone
2nd Trombone
Bass Trombone
Euphoniums
Eb Basses
BB Basses

The score for the brass instruments consists of multiple staves. The top section includes Soprano, Solo, Repiano, 2nd, and 3rd Cornets, Flugelhorn, Solo Horn, 1st Horn, 2nd Horn, 1st Baritone, 2nd Baritone, Solo Trombone, 2nd Trombone, Bass Trombone, Euphoniums, Eb Basses, and BB Basses. The music features complex rhythmic patterns, often in 3/4 time, with many triplets and slurs. Dynamics range from *pp* to *mf*. Muted instruments are indicated with a 'muted' marking. The bottom section of the score is for Percussion, with two parts labeled I and II.

Percussion I
Percussion II

mp *scrape* with trgl beater *pp* (l.v.) *mf* (dome) *pp* (triangle beater) (dome) *mp* *pp* *mf* (dome) *p* (dome)



90

Soprano Cornet

Solo Cornets

Repiano Cornet

2nd Cornets

3rd Cornets

Flugelhorn

Solo Horn

1st Horn

2nd Horn

1st Baritone

2nd Baritone

Solo Trombone

2nd Trombone

Bass Trombone

Euphoniums

E♭ Basses

B♭ Basses

Percussion I

Percussion II

The musical score is written for a brass band and includes the following parts and markings:

- Soprano Cornet:** Starts with a triplet of eighth notes, dynamic *mf*.
- Solo Cornets:** Similar to Soprano Cornet, dynamic *mf*.
- Repiano Cornet:** Features triplets, dynamic *pp*.
- 2nd Cornets:** Features triplets, dynamic *pp*.
- 3rd Cornets:** Features triplets, dynamic *pp*.
- Flugelhorn:** Features triplets, dynamic *mp*.
- Solo Horn:** Starts with a triplet, dynamic *mp muted*.
- 1st Horn:** Starts with a triplet, dynamic *mp muted*.
- 2nd Horn:** Starts with a triplet, dynamic *muted*.
- 1st Baritone:** Starts with a triplet, dynamic *muted*.
- 2nd Baritone:** Starts with a triplet, dynamic *muted*.
- Percussion I & II:** Includes dynamic markings *mp*, *pp*, *mf*, *p*, *f*, *ff*, and *mf*. Specific instructions include "(dome)" and "(trgl beater on the dome)".

94

Soprano Cornet

Solo Cornets

Repiano Cornet

2nd Cornets

3rd Cornets

Flugelhorn

Solo Horn

1st Horn

2nd Horn

1st Baritone

2nd Baritone

Solo Trombone

2nd Trombone

Bass Trombone

Euphoniums

E♭ Basses

BB♭ Basses

Percussion

The musical score is written for a large brass and percussion ensemble. It consists of 15 staves. The top staves are for the brass instruments, and the bottom staves are for the percussion. The music is in 3/4 time and features a complex rhythmic pattern with many triplets. The dynamics range from piano (p) to fortissimo (ff). There are several instances of 'open' markings, likely indicating when to open the instrument's valves. The percussion part includes a snare drum and timpani. The timpani part has a specific tuning of 25" + 23".

98

100

Soprano Cornet

Solo Cornets

Repiano Cornet

2nd Cornets

3rd Cornets

Flugelhorn

Solo Horn

1st Horn

2nd Horn

1st Baritone

2nd Baritone

Solo Trombone

2nd Trombone

Bass Trombone

Euphoniums

E♭ Basses

BB♭ Basses

Percussion I

Percussion II

2 tom toms + snare drum

3 cymb + tam tam

"scrape" with trgl beater

1) snares "off"

(dome) (dome) (sim)

104

105

Soprano Cornet

Solo Cornets

Repiano Cornet

2nd Cornets

3rd Cornets

Flugelhorn

Solo Horn

1st Horn

2nd Horn

1st Baritone

2nd Baritone

Solo Trombone

2nd Trombone

Bass Trombone

Euphoniums

E♭ Basses

BB♭ Basses

Percussion

The musical score is arranged in a standard brass band format. The top five staves are for the cornet section (Soprano, Solo, Repiano, 2nd, and 3rd). The next three staves are for the horn section (Flugelhorn, Solo, and 1st/2nd Horns). The bottom three staves are for the trombone section (Solo, 2nd, and Bass Trombones). The Euphoniums, E♭ Basses, and BB♭ Basses are listed but have no notation on this page. The Percussion part is at the bottom, with two staves (I and II). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A large watermark 'MND notex' is present across the center of the page.

110

Soprano Cornet

Solo Cornets

Repiano Cornet

2nd Cornets

3rd Cornets

Flugelhorn

Solo Horn

1st Horn

2nd Horn

1st Baritone

2nd Baritone

Solo Trombone

2nd Trombone

Bass Trombone

Euphoniums

E♭ Bases

B♭♭ Bases

Percussion

The musical score is arranged in a standard orchestral layout. The top staves are for the brass instruments, and the bottom staves are for the woodwinds and percussion. The score includes various dynamic markings such as *mp*, *mf*, *f*, *ff*, and *sfz*. There are also articulation markings like *open* and *rit*. Performance instructions for the percussion part include "3 cymb (wood stick on the dome)" and "(at the rim)".



114

115

Soprano Cornet
 Solo Cornets
 Repiano Cornet
 2nd Cornets
 3rd Cornets
 Flugelhorn
 Solo Horn
 1st Horn
 2nd Horn
 1st Baritone
 2nd Baritone
 Solo Trombone
 2nd Trombone
 Bass Trombone
 Euphoniums
 Eb Basses
 BBb Basses
 Percussion I
 Percussion II

The musical score consists of 16 staves. Measures 114 and 115 are indicated by circled numbers. The key signature has one sharp (F#). The time signature is 4/4. The score includes various musical notations such as triplets, slurs, and dynamic markings (mf, mp, fp, sfz). A large watermark 'MP noter' is present across the center of the page, with the text 'This music is copyright protected' written diagonally over it.

119 120

Soprano Cornet

Solo Cornets

Repiano Cornet

2nd Cornets

3rd Cornets

Flugelhorn

Solo Horn

1st Horn

2nd Horn

1st Baritone

2nd Baritone

Solo Trombone

2nd Trombone

Bass Trombone

Euphoniums

E♭ Basses

B♭ Basses

Percussion I

Percussion II

mp *mf* *f* *ff* *tr* *molto rit.* *pesante* *fff* *sfz* *fp* *Tamtam + 3 cymb.*

123

125

Soprano Cornet
 Solo Cornets
 Repiano Cornet
 2nd Cornets
 3rd Cornets
 Flugelhorn
 Solo Horn
 1st Horn
 2nd Horn
 1st Baritone
 2nd Baritone
 Solo Trombone
 2nd Trombone
 Bass Trombone
 Euphoniums
 Eb Bases
 BBb Bases
 Percussion I
 Percussion II

The musical score is arranged in a standard orchestral format with 15 staves. The instruments listed on the left are: Soprano Cornet, Solo Cornets, Repiano Cornet, 2nd Cornets, 3rd Cornets, Flugelhorn, Solo Horn, 1st Horn, 2nd Horn, 1st Baritone, 2nd Baritone, Solo Trombone, 2nd Trombone, Bass Trombone, Euphoniums, Eb Bases, BBb Bases, Percussion I, and Percussion II. The score includes various musical notations such as notes, rests, and dynamic markings. Dynamics include fortissimo (ff), mezzo-forte (mf), piano (p), and pianissimo (pp). There are also performance instructions like 'damped gradually' and 'sim' (simile). The percussion part includes 'Cymb+tam tam' and 'Z.v.' (Zur Violin).



ff 1) -+ = damped gradually

128

130

Soprano Cornet

Solo Cornets

Repiano Cornet

2nd Cornets

3rd Cornets

Flugelhorn

Solo Horn

1st Horn

2nd Horn

1st Baritone

2nd Baritone

Solo Trombone

2nd Trombone

Bass Trombone

Euphoniums

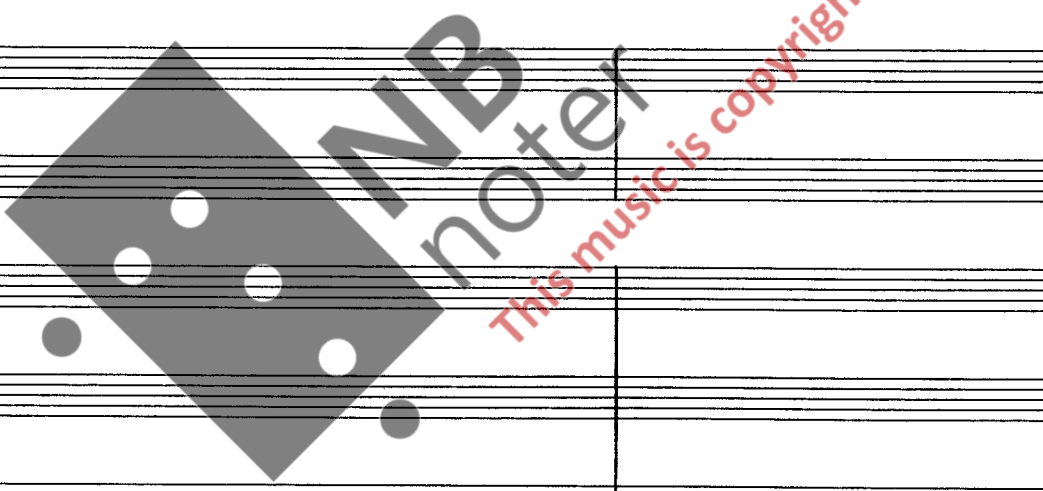
E♭ Basses

B♭ Basses

Percussion I

II

The musical score is written for a large brass ensemble. It features multiple staves for different instrument groups. The Soprano Cornet and Solo Cornets parts include complex rhythmic patterns with triplets and trills. The Repiano Cornet part has a more melodic line with sustained notes. The 2nd and 3rd Cornets, Flugelhorn, and Solo Horn parts provide harmonic support with sustained notes and some rhythmic movement. The Horns, Baritone, Trombone, and Euphonium parts are mostly sustained notes, while the Percussion parts have a rhythmic pattern. The score includes dynamic markings such as *pp*, *p*, *mp*, *mf*, and *f*, as well as articulation marks like trills (*tr*) and accents.



132

135 *molto rit*

Soprano Cornet

Solo Cornets

Repiano Cornet

2nd Cornets

3rd Cornets

Flugelhorn

Solo Horn

1st Horn

2nd Horn

1st Baritone

2nd Baritone

Solo Trombone

2nd Trombone

Bass Trombone

Euphoniums

E♭ Bases

B♭ Bases

Percussion I

Percussion II

f, *ff*, *fp*, *mp*, *mf*, *f*, *ff*, *fff*, *molto rit*, *f*, *ff*, *fff*, *sfz*, *mf*, *sfz*, *f*, *sfz*, *ff*, *fff*, *B.dr.+tomtoms*

lento - accelerando - - - - -

137

140

Soprano Cornet
Solo Cornets
Repiano Cornet
2nd Cornets
3rd Cornets
Flugelhorn
Solo Horn
1st Horn
2nd Horn
1st Baritone
2nd Baritone
Solo Trombone
2nd Trombone
Bass Trombone
Euphoniums
Eb Bases
BBb Bases
Percussion I
Percussion II

The score consists of 14 staves for various instruments and two staves for percussion. The music is written in a common time signature (C) and a key signature of one sharp (F#). The tempo and dynamics markings are as follows:

- Tempo:** *lento - accelerando* (indicated by a dashed line above the first section).
- Dynamics:** *f* (forte), *fp* (fortissimo piano), *p* (piano), *fff* (fortississimo), *mp* (mezzo piano), *sfz* (sforzando), *sub pp* (sub pianissimo), *ff* (fortissimo).
- Articulation:** *f possibile* (f marcato possibile), *sfz* (sforzando), *loco* (loco).
- Other markings:** *molto pesante* (very heavy), *sub bva* (sub bass drum), *B. drum* (bass drum).
- Performance notes:** *mp* (mezzo piano) is marked at the end of the 2nd Horn staff.

The score includes various musical notations such as slurs, ties, and triplets (indicated by a '3' over the notes). The percussion part includes a drum set with a snare drum and bass drum.

MB
noter
This music is copyright protected

II

♩ = 60

Soprano Cornet

Solo Cornets

Repiano Cornet

2nd Cornets

3rd Cornets

Flugelhorn

Solo Horn

1st Horn

2nd Horn

1st Baritone

2nd Baritone

Solo Trombone

2nd Trombone

Bass Trombone

Euphoniums

E♭ Basses

B♭ Basses

Percussion I

Percussion II

Soprano Cornet

Solo Cornets

Repiano Cornet

2nd Cornets

3rd Cornets

Flugelhorn

Solo Horn

1st Horn

2nd Horn

1st Baritone

2nd Baritone

Solo Trombone

2nd Trombone

Bass Trombone

Euphoniums

E♭ Basses

B♭ Basses

Percussion I

Percussion II

pp *mp* *mf* *f*

accelerando - - - - - *a tempo*

(to page 33)

Score for various instruments including Soprano Cornet, Solo Cornets, Repiano Cornet, 2nd Cornets, 3rd Cornets, Flugelhorn, Solo Horn, 1st Horn, 2nd Horn, 1st Baritone, 2nd Baritone, Solo Trombone, 2nd Trombone, Bass Trombone, Euphoniums, Eb Basses, BBb Basses, and Percussion I & II.

The score is divided into four measures labeled I, II, III, and IV. Measure I shows the beginning of the piece with various instruments. Measure II includes a large watermark: "INB noter This music is copyright protected". Measure III features a prominent watermark: "This music is copyright protected". Measure IV continues the musical notation.

Key markings include dynamics like *pp* (pianissimo) and *ppp* (pianississimo), articulation like accents (>), and performance instructions like "trgl beater" for the percussion. Specific percussion parts include "Jub bells", "2 cymb.", "Glockensp.", "Crotales", and "Glass chimes".

Solo Eb Bass

Fantasia 1 (J=80)

2

muted *pp* *mp*

gradually open *f*

IA-E

IA-E
IIA, IIIB, IVA

4

open *espr.*

dim a niente *mp* *mf* *p*

3 3

5 *accelerando e crescendo*

6 *suddenly interrupted*

1 **Waltz** (J=144) (*leggero*)

GP *pp* etc.

II B-D (rhythmic pattern)

2

accelerando e crescendo

3

II A-E
IIIA (continue rhythmic pattern)

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

4

dim a niente *pp* *mp* *f*

II A-E
IIII (rhythmic pattern as above)

dim a niente

(J=112) **March** 1

2 *marc.*

pp *f* *mf* *f* *rit.* *a tempo rep. ad lib.*

III B-E (rhythmic pattern) etc.

III A-E
IIII (chaotic)

5

6

III B-D

1 (J=72) **Serenade**

2

muted *mp* *espr.* *mf* *mp*

IVA-E
TUTTI

IVA-E
IA+D

3

4

5

espr. *mp* *mf* *mp*

IVA-E
IB+D

rit.

poco a poco dim. e rit.

6 *durata possibile*

mp *p* *pp* *mf* *pp* *mf* IA-E

♩ = 60

Soprano Cornet

Solo Cornets

Repiano Cornet

2nd Cornets

3rd Cornets

Flugelhorn

Solo Horn

1st Horn

2nd Horn

1st Baritone

2nd Baritone

Solo Trombone

2nd Trombone

Bass Trombone

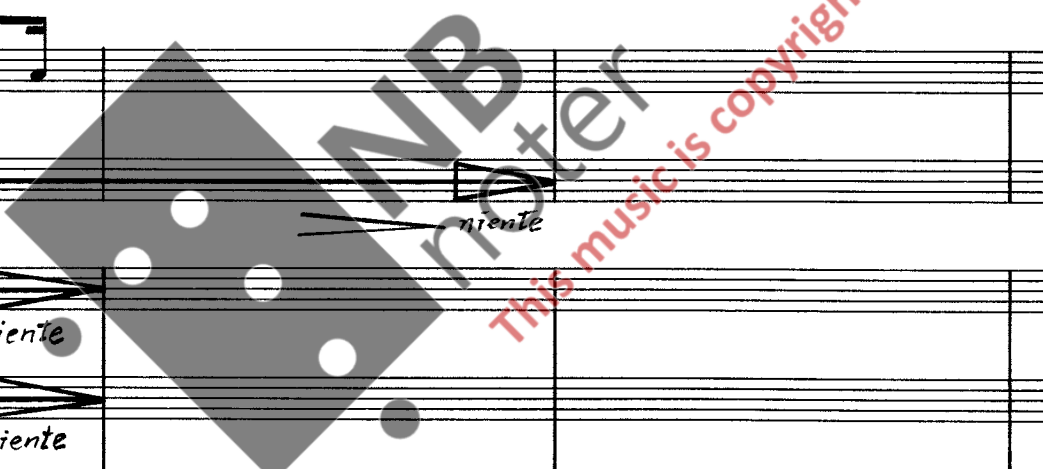
Euphoniums

E♭ Bases

B♭ Bases

Percussion

The musical score is arranged in 15 staves. The top five staves (Soprano Cornet to 3rd Cornets) are mostly empty, with some dynamics like *mp* and *niente* markings. The Flugelhorn staff (6th) contains a melodic line with triplets and *mp* dynamics. The Solo Horn (7th) and 1st Horn (8th) staves also feature melodic lines with triplets and *mp* dynamics. The 2nd Horn (9th) staff has a *niente* marking. The 1st Baritone (10th) and 2nd Baritone (11th) staves have melodic lines with *mp* dynamics. The Solo Trombone (12th) and 2nd Trombone (13th) staves have *niente* markings. The Bass Trombone (14th) staff is empty. The Euphoniums (15th) staff is empty. The E♭ Bases (16th) and B♭ Bases (17th) staves have *niente* markings. The Percussion I (18th) and II (19th) staves have *niente* markings.



♩ = 96

III

5

Soprano Cornet

Solo Cornets

Repiano Cornet

2nd Cornets

3rd Cornets

Flugelhorn

Solo Horn

1st Horn

2nd Horn

1st Baritone

2nd Baritone

Solo Trombone

2nd Trombone

Bass Trombone

Euphoniums

E♭ Bases

BB♭ Bases

Percussion I

Percussion II

13 half valves

15

Soprano Cornet

Solo Cornets

Repiano Cornet

2nd Cornets

3rd Cornets

Flugelhorn

Solo Horn

1st Horn

2nd Horn

1st Baritone

2nd Baritone

Solo Trombone

2nd Trombone

Bass Trombone

Euphoniums

E \flat Bases

B $\flat\flat$ Bases

Percussion

A full page of musical notation for a brass and percussion ensemble. The score is divided into 15 measures, with measure numbers 13 and 15 circled. The instruments are listed on the left: Soprano Cornet, Solo Cornets, Repiano Cornet, 2nd Cornets, 3rd Cornets, Flugelhorn, Solo Horn, 1st Horn, 2nd Horn, 1st Baritone, 2nd Baritone, Solo Trombone, 2nd Trombone, Bass Trombone, Euphoniums, E \flat Bases, B $\flat\flat$ Bases, and Percussion (I and II). The notation includes dynamic markings such as *mf*, *f*, *mp*, *p*, *sim.*, and *vibraslap*. A large watermark 'MPNOTER' is overlaid diagonally across the center of the page, with the text 'This music is copyright protected' written in red below it. The Percussion part includes specific effects like 'Siren' and 'vibraslap' with accents. The strings are marked with 'half valves' throughout the piece.

25

30

Soprano Cornet
 Solo Cornets
 Repiano Cornet
 2nd Cornets
 3rd Cornets
 Flugelhorn
 Solo Horn
 1st Horn
 2nd Horn
 1st Baritone
 2nd Baritone
 Solo Trombone
 2nd Trombone
 Bass Trombone
 Euphoniums
 Eb Basses
 BBb Basses
 Percussion I
 Percussion II

The musical score is arranged in a standard orchestral format with staves for each instrument. The percussion part includes Congas and Siren. Dynamic markings such as *mf*, *p*, *f*, *mp*, *pp*, and *ppp* are used throughout. Performance instructions like *soli* and *mp* are present. The score includes various musical notations such as notes, rests, and slurs. A large watermark 'This music is copyright protected' is overlaid diagonally across the page.

mf *p* *mf* *p* *pp* *p* *mp* *f* *mp* *f* *mp* *p* *mp* *mf* *p* *pp* *p* *mp*

(vamp is activated from bar 31)

2x

1)
3rd Cornets (A)
Flugelhorn (A)
Solo Horn (B)
1st Horn (D)
2nd Horn (D)
1st Baritone (B)
2nd Baritone (D)
Solo Trombone (C)
2nd Trombone (C)
Bass Trombone
Euphoniums 2° (D)
Eb Basses 2° (C)

Percussion (I)
Percussion (II)

31
Soprano Cornet
Solo Cornets
Repiano Cornet
2nd Cornets

1
mp
ABC

Euphoniums (1°)
Eb Basses (1°)
BBb Basses

Siren

1) the cornets not employed in the rest of the movement may play together with 3rd corn.

33

Soprano Cornet

Solo Cornets

Repiano Cornet

2nd Cornets

35

mf

mf

mf

mf

3rd Cornets (A)

Flugelhorn (A)

Solo Horn (B)

1st Horn (D)

2nd Horn (D)

1st Baritone (B)

2nd Baritone (D)

Solo Trombone (C)

2nd Trombone (C)

Bass Trombone (C)

Euphonium (D)

E♭ Basses (C)

BB♭ Basses (C)

mf

2

mp

mf

P

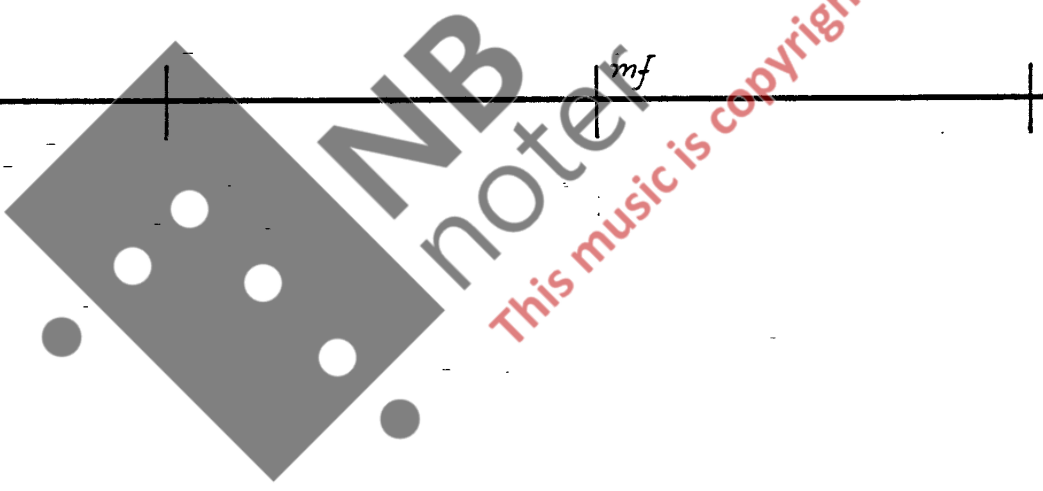
ABCD

Percussion (I)

Percussion (II)

mf

mf



Soprano Cornet

Solo Cornets

Repiano Cornet

2nd Cornets

3rd Cornets (A)

Flugelhorn (A)

Solo Horn (B)

1st Horn (D)

2nd Horn (D)

1st Baritone (B)

2nd Baritone (D)

Solo Trombone

2nd Trombone (C)

Bass Trombone (C)

Euphonium (D)

E♭ Basses (C)

BB♭ Basses

Percussion (I)

(Congas tacet) (II)

mf

mf

mf

mf

f

f

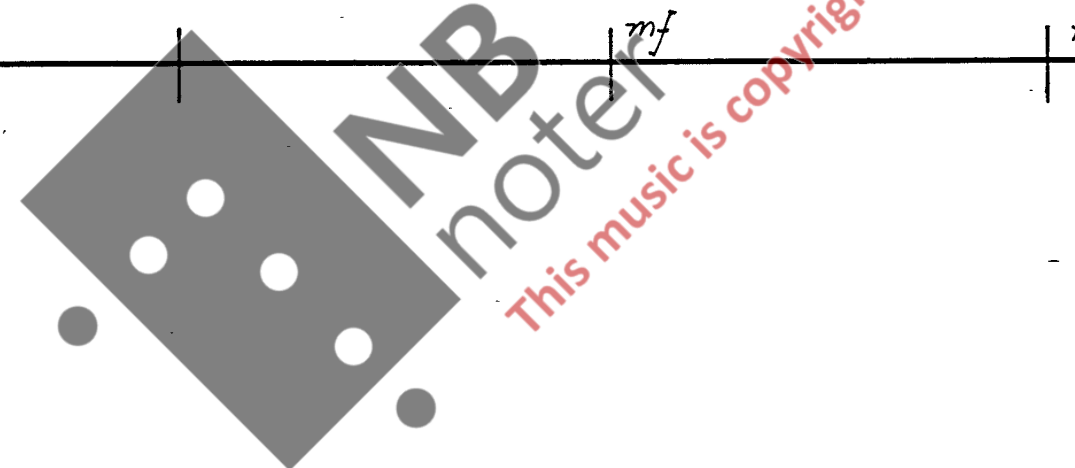
Handwritten musical notation for the first five staves, including dynamics (mf, f) and triplets (3).

Handwritten notation for the baritone section: a box containing 'AD' with a circled '3' above it, and 'mp' below the box.

mp

mf

mp



$\text{♩} = 120$

Handwritten musical notation for the percussion section, featuring a siren effect and dynamics (f, mp).

Siren

mp

mf

45

Soprano Cornet

Solo Cornets

Repiano Cornet

2nd Cornets

3rd Cornets (A)

Flugelhorn (A)

Solo Horn (B)

1st Horn (D)

2nd Horn (D)

1st Baritone (B)

2nd Baritone (D)

Solo Trombone (C)

2nd Trombone (C)

Bass Trombone (C)

Euphonium (D)

E♭ Basses (C)

BB♭ Basses (C)

Percussion (III)

I II

Siren

f *mf* *ff*

4

BC

50

3rd Cornets (A)

Flugelhorn (A)

Solo Horn (B)

1st Horn (D)

2nd Horn (D)

1st Baritone (B)

2nd Baritone (D)

Solo Trombone (C)

2nd Trombone (C)

Bass Trombone (C)

Euphonium (D)

E♭ Basses (C)

BB♭ Basses (C)

Percussion (III)

I II

Siren

f *mf* *ff*

4

BC

50

51 -44- 55

Soprano Cornet

Solo Cornets

Repiano Cornet

2nd Cornets

3rd Cornets (A)

Flugelhorn (A)

Solo Horn (B)

1st Horn (D)

2nd Horn (D)

1st Baritone (B)

2nd Baritone (D)

Solo Trombone (C)

2nd Trombone (C)

Bass Trombone (C)

Euphonium (D)

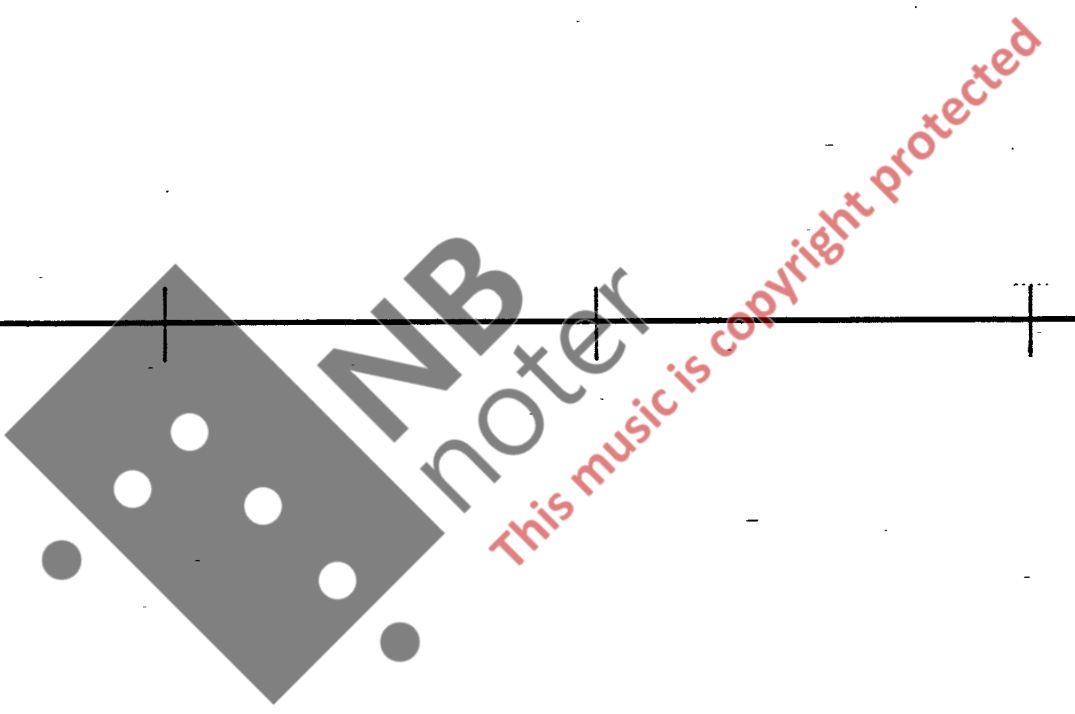
E♭ Basses (C)

BB♭ Basses

Percussion (III)

I II

Tom toms TACET
Congas activated



Soprano Cornet

Solo Cornets

Repiano Cornet

2nd Cornets

- 3rd Cornets (A)
- Flugelhorn (A)
- Solo Horn (B)
- 1st Horn (D)
- 2nd Horn (D)
- 1st Baritone (B)
- 2nd Baritone (D)
- Solo Trombone (C)
- 2nd Trombone (C)
- Bass Trombone (C)

Euphonium (D)

E♭ Basses (C)

BB♭ Basses (C)

Percussion

(Siren)

mp — mf — f — ff

Percussion III (Xylophone)
TACET.

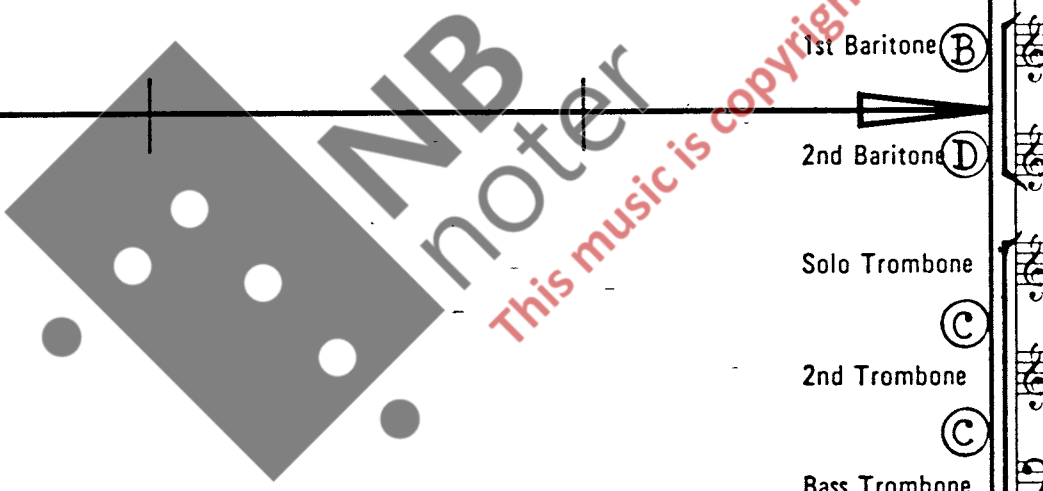
Musical score for the first four staves:
Soprano Cornet
Solo Cornets
Repiano Cornet
2nd Cornets

Musical staves for the first four brass instruments:
3rd Cornets (A)
Flugelhorn (A)
Solo Horn (B)
1st Horn (D)
2nd Horn (D)
1st Baritone (B)
2nd Baritone (D)
Solo Trombone (C)
2nd Trombone (C)
Bass Trombone (C)

Musical staves for the second four brass instruments:
3rd Cornets (A)
Flugelhorn (A)
Solo Horn (B)
1st Horn (D)
2nd Horn (D)
1st Baritone (B)
2nd Baritone (D)
Solo Trombone (C)
2nd Trombone (C)
Bass Trombone (C)

Musical score for the lower brass instruments:
Euphonium (D)
E♭ Basses (C)
BB♭ Basses

Musical notation for Percussion:
I Improvisation, tomtoms e congas
II Wild and ecstatic



1) Mobile continues.
2° Euphonium e 2° E♭-bass omitted

- 47 -

Chorale ♩ = 72

Soprano Cornet *f*

Solo Cornets *f*

Repiano Cornet *Wah wah mute* *mf*

2nd Cornets *Wah wah mute* *mf*

3rd Cornets *mf*

3rd Cornets *mp*

3rd Cornets *ff*

3rd Cornets *mp*

3rd Cornets *ff*

3rd Cornets *1) piccolo trumpet*

3rd Cornets (A)

Flugelhorn (A)

Solo Horn (B)

1st Horn (D)

2nd Horn (D)

1st Baritone (B)

2nd Baritone (D)

Solo Trombone (C)

2nd Trombone (C)

Bass Trombone (C)

3rd Cornets (A)

Flugelhorn (A)

Solo Horn (B)

1st Horn (D)

2nd Horn (D)

1st Baritone (B)

2nd Baritone (D)

Solo Trombone *mp*

2nd Trombone *mp*

Bass Trombone *mp*

Chorale ♩ = 72

Euphoniums *f*

E♭ Basses *mf*

B♭ Basses *mf*

Percussion (I) *mf*

Percussion (II) *mf*

Percussion (III) *f*

Congas TRCET

Jub. bells *ff*

Jub. bells *G*

Jub. bells *ff*



75

Piccolo Trumpet B^b

Soprano Cornet

Solo Cornets

Repiano Cornet
2nd Cornets

3rd Cornets (A)

Flugelhorn (A)

Solo Horn (B)

1st Horn (D)

2nd Horn (D)

1st Baritone (B)

2nd Baritone (D)

Gradually going apart: (A) and (D) pulling ahead
(B) and (C) falling behind

Solo Trombone

2nd Trombone

Bass Trombone

Euphoniums

E b Bases

B B^b Bases

Percussion (I, II, III)

various rhythmic & melodic patterns

83 85 90

Piccolo Trumpet Bb

Soprano Cornet

Solo Cornets

Repiano Cornet 2nd Cornets

3rd Cornets (A)

Flugelhorn (A)

Solo Horn (B)

1st Horn (D)

2nd Horn (D)

1st Baritone (B)

2nd Baritone (D)

Solo Trombone

2nd Trombone

Bass Trombone

Euphoniums

E♭ Bases + BB♭ Bases

I Percussion

II Percussion

III Percussion

3rd Cornets (A)

Flugelhorn (A)

Solo Horn

1st Horn

2nd Horn

1st Baritone

2nd Baritone

pp P mp mf f

Bass drum

Tam tam

pp P mp

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91

95

100

Piccolo Trumpet
B \flat

Soprano Cornet

Solo Cornets

Repiano Cornet

2nd Cornets

3rd Cornets

Flugelhorn

Solo Horn

1st Horn

2nd Horn

1st Baritone

2nd Baritone

Solo Trombone

2nd Trombone

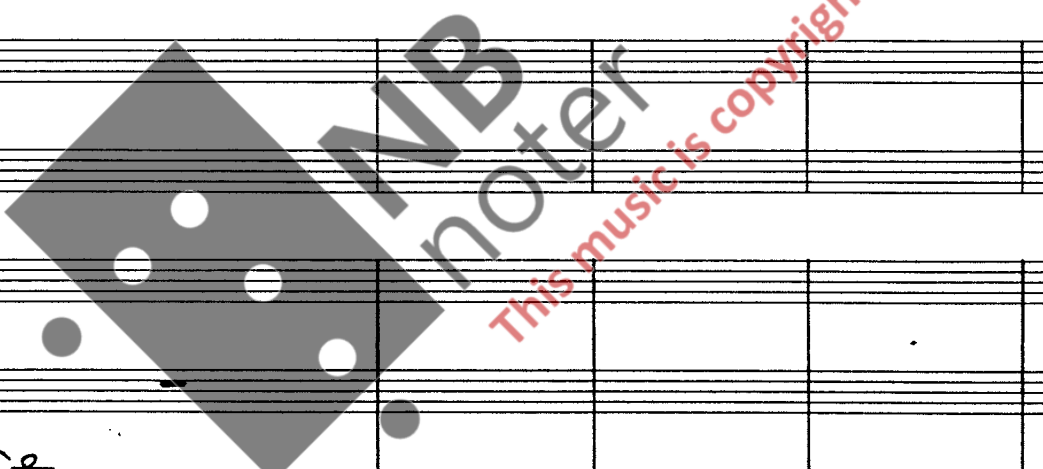
Bass Trombone

Euphoniums

E \flat Bases +

B \flat Bases

Percussion



I *ff* *pp* *pp sempre*

II *mf* *f* *ff* *fff possibile* 1)

III *mf* *f* *ff* *fff possibile* 1)

non rit

1) suddenly damped

Quodsi diabolositis,
facete finem! Pinedaq 1985