

Eduard de Boer
Via ad Veniam

voor fanfareorkest



Partituur

opus 33
MUSIC

N.B. Als u deze partituur, al dan niet met bijbehorende partijen, heeft besteld als PDF bestand(en), of als u het materiaal heeft gescand, verzoek ik u dit niet verder te verspreiden. Orkesten die het materiaal rechtstreeks bij mij (Opus 33 Music) hebben besteld houd ik op de hoogte van eventuele correcties in de partituur. Omgekeerd, als u meent een fout te hebben ontdekt, neemt u dan contact met me op via hallo@eduarddeboer.org. Elke feedback over mogelijke foute noten, boogjes vergeten, onduidelijkheden, etc. is welkom.

Inleiding

Nadat de Stichting Frysk Fanfare Festival me had gepolst of ik voor de Open Nederlandse Fanfare Kampioenschappen 2020 het verplichte werk wilde componeren, had ik al vrij snel een idee waar het werk over zou gaan: over het proces van vergeving en diverse stadia op weg daar naartoe. Maar het duurde een tijd voordat ik 'op een rijtje' had, welke stadia ik muzikaal wilde uitbeelden. Dat gebeurde opeens, toen ik op een ochtend mijn vrouw in de tuin bezig zag met het verbranden van stapels paperassen die verbonden waren met onverkwikkelijke en voor haar schadelijke gebeurtenissen. Dat was de ontbrekende schakel die ik zocht!

Niet alleen de ervaringen van mijn vrouw vormden de inspiratiebron voor het werk, ook de spreuk *in forgiveness lies the stoppage of the wheel of karma* uit de boekenreeks *The Law of One* vond en vind ik inspirerend. In die zin is deze compositie een vervolg op mijn compositie *Vita Aeterna Variaties*, die een rondgang van het wiel van karma als onderwerp heeft.

Via ad Veniam betekent: de weg naar vergeving. De compositie is gebaseerd op twee middeleeuwse melodieën uit de *Carmina Burana Codex*, te weten *Procurans Odium*

Pro - cu - rans o - di - um Ef - fec - tu pro - pri - o

Pro - cu - rans_ o - di - um Ef - fec - tu___ pro - pri - o

The image shows a musical score for the piece 'Procurans Odium'. It consists of two staves, a treble clef staff on top and a bass clef staff on the bottom. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 6/4. The melody is written in a simple, folk-like style with a mix of eighth and quarter notes. The lyrics are written below the notes, with some words split across lines. The first line of lyrics is 'Pro - cu - rans o - di - um Ef - fec - tu pro - pri - o' and the second line is 'Pro - cu - rans_ o - di - um Ef - fec - tu___ pro - pri - o'. The underscore indicates a longer note value.

en *Stabilitas*.

Ce - lum non_ a - ni - mum Mu - tat sta - bi - li - tas,

The image shows a musical score for the piece 'Stabilitas'. It consists of a single treble clef staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 6/4. The melody is written in a simple, folk-like style with a mix of eighth and quarter notes. The lyrics are written below the notes: 'Ce - lum non_ a - ni - mum Mu - tat sta - bi - li - tas,'. The underscore indicates a longer note value.

De eerste liedtekst gaat er over dat aangedaan onrecht uiteindelijk en achteraf vaak een *blessing in disguise* blijkt te zijn, de tweede dat *stabilitas*, standvastigheid, zich niet van z'n pad laat afbrengen, ongeacht wat er gebeurt. Met dit als uitgangspunt verklankt deze compositie allerlei stadia, vanaf de duisternis die aangedaan onrecht met zich meebrengt tot aan het uiteindelijke accepteren en loslaten ervan. De in totaal acht delen gaan allemaal in elkaar over. Hier is een beknopt overzicht:

I. Tenebrae (Duisternis). Een 'donderslag bij heldere hemel' wordt gevolgd door een versie van *Procurans Odium* in een tweedelige maatsoort.

II. Incubo (Nachtmerrie). Een variatie op het *Procurans Odium* thema, met flarden van onrustige snelle passages en vervreemdende klanken.

III. Turbinis oculus (Het oog van de orkaan). Midden in de nachtmerrie kondigt het *Stabilitas* thema zich aan. Onder invloed hiervan trekt de nachtmerrie muziek zich geleidelijk terug.

IV. Desperatio (Wanhoop). Een variant van het begin keert terug, met een variatie op het begin van het *Procurans Odium* thema. Dit is hier getransformeerd tot een versie in een driedelige maatsoort, hetgeen een sterker gevoel van welbevinden geeft, al komt dat in deze variatie nog niet tot uiting: hier klinkt het te midden van verwarring en chaos, en gedachten die in een kringetje blijven ronddraaien.

V. Dolor (Smart). Het *Stabilitas* thema wordt hier afgewisseld met de driedelige maatsoort versie van het *Procurans Odium* thema.

VI. Ira (Woede). Opnieuw een variatie op het *Procurans Odium* thema, nu weer in een tweedelige maatsoort, hier afgewisseld met het bekende Gregoriaanse *Dies Irae* thema.

VII. Ritu ardoris (Rituele verbranding). Niet alleen de tweedelige versie van het *Procurans Odium* thema gaat in louterende vlammen op, ook allerlei motieven, verbonden met negatieve gevoelens, uit de vorige delen worden aan de elementen prijsgegeven.

VIII. Acceptio (Acceptatie). De *Stabilitas* melodie wordt afgewisseld met de driedelige versie van de *Procurans Odium* melodie. Van het vlammen-motief is hier en daar nog een rustige triolenbeweging overgebleven.

In opdracht van Stichting Frysk Fanfare Festival voor de Open Nederlandse Fanfare Kampioenschappen 2020
Opgedragen aan iedereen die de weg naar vergeving heeft ingeslagen of nog gaat inslaan
Tijdsduur: ca. 16 minuten

LIST OF PLAYERS

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

First Flugelhorns in B \flat
Second Flugelhorns in B \flat
Third Flugelhorns in B \flat
E \flat Trumpet or Cornet
Trumpets I in B \flat
Trumpet(s) II in B \flat
Trumpet(s) III in B \flat
First Horns (I, III, etc.) in F
Second Horns (II, IV, etc.) in F

*Also parts available in E \flat
Also parts available in E \flat*

Trombone(s) I
Trombone(s) II
Trombone(s) III
Trombone(s) IV/ Bass Trombone(s)
Euphonium(s) in B \flat
Baritone(s) I in B \flat
Baritone(s) II in B \flat
E \flat Bass(es) (Bass Tuba(s))
B \flat Bass(es) (Bass Tuba(s))
Contrabass (*Optional*), preferably with low C

*Parts available in C and in B \flat , Bass Clef and Treble Clef
Parts available in C and in B \flat , Bass Clef and Treble Clef
Parts available in C and in B \flat , Bass Clef and Treble Clef
Parts available in C and in B \flat , Bass Clef and Treble Clef
Parts available C and in B \flat , Bass Clef and Treble Clef
Parts available C and in B \flat , Bass Clef and Treble Clef
Parts available C and in B \flat , Bass Clef and Treble Clef
Parts available in C and in B \flat , Bass Clef and Treble Clef
Parts available in C and in B \flat , Bass Clef and Treble Clef*

Harp or Electrical Piano with Harp sound (*Optional*)

Percussion I: Timpani, Sizzle Cymbal with Paperclip Chain, Bongos
Percussion II: Pair of Cymbals, Snare Drum, Marimba*,**
Percussion III: Suspended Cymbal, Vibraphone*,***
Percussion IV: Tenor Drum, Marimba*,**
Percussion V: 2 Tomtoms, Bass Drum, Vibraphone*,***, Chimes

**) NB: throughout the composition, only one Marimba and one Vibraphone are required. In the VIIth movement, the Marimba and the Vibraphone are to be played by two percussionists each.*

***) In case of performances without Harp or Electrical Piano with Harp sound the use of a 5-octave Marimba (C2 – C7) is preferred. If there is a Harp or Electrical Piano with Harp sound, or if a 4-octave Marimba is used anyway, the notes in small print are to be left out.*

****) The Vibraphone always without vibrato.*

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Via ad Veniam

voor Fanfare Orkest

I. Tenebrae

Edward de Boer,
op. 87 nr. 2 (2019)

Adagio drammatico, senza rigore $\text{♩} = ca. 58$

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

- Soprano Saxophone (I & II)
- Alto Saxophone (I & II)
- Tenor Saxophone (I & II)
- Baritone Saxophone
- 1st, 2nd, and 3rd Flugelhorn
- E♭ Trumpet / Cornet
- Trumpets (I, II, III)
- First Horns (I, III, etc.)
- Second Horns (II, IV, etc.)
- Trombones (I, II, III, IV / Bass Trombone)
- Euphonium
- Baritone (I & II)
- E♭ Basses
- B♭ Basses
- Contrabass (optional)
- Harp or Electrical Piano (optional)
- Percussion I (Timpans, Snare Cymbal with Paperclip Chain, Bongo)
- Percussion II (Pair of Cymbals, Snare Drum, Marimba)
- Percussion III (Suspended Cymbal, Vibraphone)
- Percussion IV (Tenor Drum, Marimba)
- Percussion V (2 Tomtoms, Bass Drum, Vibraphone, Chimes)

Dynamic markings include *ff* (fortissimo), *mp* (mezzo-piano), and *f* (forte). Performance instructions include *all* (all) and *ff* (fortissimo).

^{*)} NB: Throughout the composition, only one Marimba and one Vibraphone (always without vibrato, by the way) are required. In the VIIIth movement, the Marimba and the Vibraphone are to be played by two percussionists each (primo & secundo).

The musical score is arranged in a standard orchestral format. The top section includes woodwinds: S. Sax. I & II, A. Sax. I & II, T. Sax. I & II, and Bar. Sax. Below these are the Flutes (1st, 2nd, 3rd) and the E♭ Trumpet / Corn. The middle section contains the Trumpets (I, II, III) and Horns (1st, 2nd). The bottom section features the Trombones (I, II, III, IV), Euphonium, Baritone I & II, E♭ Basses, D♭ Basses, and C♯ Bass. At the very bottom are five Percussion staves (Perc. I-V). The score is marked with dynamics such as *f*, *p*, *mf*, and *mp*. Performance directions include *rit.* at the beginning, **A tempo** in a box at the top right, and *poco* markings at the end of the Bar. I and II staves.

II. Incubo

Allegro molto $\text{♩} = 152$

The musical score is arranged in a standard orchestral layout with the following parts and markings:

- Saxophones:** S. Sax. I, S. Sax. II, A. Sax. I, A. Sax. II, T. Sax. I, T. Sax. II, Bar. Sax. All parts start with *sf* dynamics.
- Flutes:** 1st Flute, 2nd Flute, 3rd Flute. 1st and 2nd Flutes have markings for "with straight mute" and dynamics *f* and *sf*.
- Trumpets:** Tpt(s) I, Tpt(s) II, Tpt(s) III. Tpt(s) I has a marking "with harmon mute, stem out 1st pl., solo" and a *mf* dynamic.
- Horns:** 1st Horn, 2nd Horn. Both have "with straight mute" markings and dynamics *sf* and *p*.
- Trombones:** Tbn. I, Tbn. II, Tbn. III, Tbn. IV. All parts start with *sf* dynamics.
- Brass:** Euph., Bar. I, Bar. II, E. Basses, B. Basses, Cb. Bar. I and Bar. II have "with straight mute" markings and dynamics *f* and *sf*. E. Basses and B. Basses have "with straight mute" markings and a *f* dynamic.
- Woodwinds:** Horn / El. Piano. Starts with a *mf* dynamic.
- Percussion:** Perc. I (Bongos), Perc. II (Snare Drum), Perc. III (Vibraphone), Perc. IV (Marimba), Perc. V (Chimes). Perc. I and II have dynamics *f* and *mp*. Perc. III and V have a "damp" marking.

The musical score is arranged in a standard orchestral layout. The instruments are listed on the left side of the page, with their corresponding staves. The score is divided into measures by vertical bar lines. The instruments and their parts are as follows:

- Saxophones:** S. Sax. I, S. Sax. II, A. Sax. I, A. Sax. II, T. Sax. I, T. Sax. II, Bar. Sax.
- Flutes:** 1st Flug., 2nd Flug., 3rd Flug.
- Trumpets:** Trpt I (solo, *mf*), Trpt(II) (with harmon mute, stem out, 1st pl., solo, *mf*), Trpt(III)
- Trombones:** 1st Hrn. (*ff*, *p*), 2nd Hrn. (*ff*, *p*), Tbn. I, Tbn. II, Tbn. III, Tbn. IV
- Other Instruments:** Euph., Bar. I, Bar. II, E. Basses (*p*), B. Basses (*p*), Cl., Horn/El. Piano, Perc. I, Perc. II, Perc. III, Perc. IV, Perc. V

The score includes various musical notations such as dynamics (*ff*, *p*, *mf*), articulation (accents, slurs), and performance instructions (e.g., "solo", "with harmon mute, stem out"). The key signature is one flat (B-flat), and the time signature is 4/4.

*) When played on a harp, the C becomes a B4. More similar adjustments are needed.

This page contains a musical score for a symphony orchestra, spanning measures 10 to 13. The score is arranged in a standard orchestral layout with the following parts:

- Woodwinds:** Saxophones I & II (Sax. I, Sax. II), Alto Saxophones I & II (A. Sax. I, A. Sax. II), Tenor Saxophones I & II (T. Sax. I, T. Sax. II), Baritone Saxophone (Bar. Sax.), Flutes I, II, & III (1st Flüg., 2nd Flüg., 3rd Flüg.), English Horn / Cor Anglais (E. Trpt / Cor), Trumpets I, II, & III (Trpt I, Trpt II, Trpt III), Horns I & II (1st Hrn., 2nd Hrn.), Trombones I, II, III, & IV (Tbn. I, Tbn. II, Tbn. III, Tbn. IV), and Euphonium (Euph.).
- Brass:** Baritone I & II (Bar. I, Bar. II), Euphonium (Euph.), Basses I & II (E. Basses, B. Basses), and Contrabass (Cb.).
- Keyboard:** Harp / Electric Piano (Harp / El. Piano).
- Percussion:** Percussion I, II, III, IV, and V (Perc. I, Perc. II, Perc. III, Perc. IV, Perc. V).

The score includes various musical notations such as dynamics (p, mp, f, all), articulation (accents, slurs), and performance instructions (poco f). The key signature is one flat (B-flat), and the time signature is 4/4. The music features complex rhythmic patterns, including triplets and sixteenth-note runs, particularly in the woodwind and brass sections.

S. SAX. I
 S. SAX. II
 A. SAX. I
 A. SAX. II
 T. SAX. I
 T. SAX. II
 BAR. SAX.
 1st FLG.
 2nd FLG.
 3rd FLG.
 E. TRPT / COR
 TRPT I
 TRPT II
 TRPT III
 1st HRN
 2nd HRN
 TBN. I
 TBN. II
 TBN. III
 TBN. IV
 EUPH.
 BAR. I
 BAR. II
 E. BASSES
 B. BASSES
 CB.
 HORN
 EL. PIANO
 PERC. I
 PERC. II
 PERC. III
 PERC. IV
 PERC. V

III. Turbinis oculus

Moderato ♩ = 104 *Allegro molto* ♩ = 152

Sax. I *ff* *pp*

Sax. II *ff* *pp*

A. Sax. I *ff* *pp*

A. Sax. II *ff* *pp*

T. Sax. I *ff* *pp*

T. Sax. II *ff* *pp*

Bar. Sax. *ff*

1st Flug. *ff* *pp*

2nd Flug. *ff* *pp*

3rd Flug. *ff* *pp*

E♭ Trpt / Ctrt

Trpt I *ff* *p* *sf*

Trpt(II) *ff* *sf*

Trpt(III) *ff* *p* *sf*

1st Hrn *ff*

2nd Hrn *ff*

Tbn. I *p*

Tbn. II *p*

Tbn. III *sf*

Tbn. IV *sf*

Euph. *sf*

Bar. I *p*

Bar. II

E♭ Basses *ff*

D♭ Basses *ff*

Ch. *ff*

Harp / El. Piano *f*

Perc. I *f* *p*

Perc. II *f* *p*

Perc. III *sf*

Perc. IV *f*

Perc. V *f*

Moderato $\text{♩} = 104$

Allegro molto $\text{♩} = 152$

SAX. I
SAX. II
ALTO SAX. I
ALTO SAX. II
TENOR SAX. I
TENOR SAX. II
BAR. SAX.

1st FLUG.
2nd FLUG.
3rd FLUG.

TRPT. I
TRPT. II
TRPT. III

1st HORN
2nd HORN

TBN. I
TBN. II
TBN. III
TBN. IV

EUPH.

BAR. I
BAR. II

E. BASSES
B. BASSES

CU.

Harp / El. Piano

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

f *p* *mf* *pp* *smorz.*

[To Timpani]

[To Pair of Cymbals]

Allegro molto $\text{♩} = 152$

poco rit.

Moerato $\text{♩} = 104$

Score for S. Sax. I, S. Sax. II, A. Sax. I, A. Sax. II, T. Sax. I, T. Sax. II, Bar. Sax., 1st Flage., 2nd Flage., 3rd Flage., E. Trpt / Cor., Tpts I, Tpt(s) II, Tpt(s) III, 1st Hrn., 2nd Hrn., Tbn. I, Tbn. II, Tbn. III, Tbn. IV, Euph., Bar. I, Bar. II, E. Basses, B. Basses, Cb., Horn / E. Piano, Perc. I, Perc. II, Perc. III, Perc. IV, Perc. V.

Dynamic markings include *mf*, *p*, *pp*, *ppp*, *pppoco*, *pppoco f*, and *SHOFZ*.

Performance instructions include *Tr. Suspended Cymbal*.

IV. Desperatio

Con passione $\text{♩} = 58$ Più mosso $\text{♩} = 72$

Woodwinds: S. Sax. I, S. Sax. II, A. Sax. I, A. Sax. II, T. Sax. I, T. Sax. II, Bar. Sax., 1st Flvgs., 2nd Flvgs., 3rd Flvgs., E. Trppt. / Corr., Trpt(s) I, Trpt(s) II, Trpt(s) III, 1st Hws., 2nd Hws., Tbn. I, Tbn. II, Tbn. III, Tbn. IV, Euph., Bar. I, Bar. II, E. Basses, B. Basses, Cl.

Percussion: Perc. I (Timpani), Perc. II (Pair of Cymbals), Perc. III (Suspended Cymbal), Perc. IV (Tenor Drum), Perc. V (Bass Drum)

Other: Harp / El. Piano

Con passione $\text{♩} = 58$

Piu mosso $\text{♩} = 72$

The musical score is arranged in a standard orchestral format. The woodwind section includes two saxophones (Sax. I and II), two alto saxophones (A. Sax. I and II), two tenor saxophones (T. Sax. I and II), and a baritone saxophone (Bar. Sax.). The flute section consists of three flutes (1st, 2nd, and 3rd). The brass section includes three trumpets (E. Trpt./Cort., Trpt. I, Trpt. II, Trpt. III), two horns (1st and 2nd), four trombones (Tbn. I, II, III, IV), an euphonium (Euph.), and two baritone parts (Bar. I and II). The low brass section includes two basses (E. Basses and B. Basses) and cymbals (C.). The keyboard section includes Harp and Piano (Harp / El. Piano). The percussion section includes five different types of percussion instruments (Perc. I-V). The score is written in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. The tempo changes from 'Con passione' (♩ = 58) to 'Piu mosso' (♩ = 72) at the beginning of measure 14. Dynamics are indicated by *ff* (fortissimo) and *mf* (mezzo-forte).

This page of a musical score, numbered 24, contains the following instruments and parts:

- Saxophones: S. Sax. I, S. Sax. II, A. Sax. I, A. Sax. II, T. Sax. I, T. Sax. II, Bar. Sax.
- Flutes: 1st Flute, 2nd Flute, 3rd Flute
- Trumpets: Es. Trpt / Corn, Trpt I, Trpt II, Trpt III
- Horns: 1st Horn, 2nd Horn
- Trombones: Tbn. I, Tbn. II, Tbn. III, Tbn. IV
- Euphonium: Euph.
- Baritone: Bar. I, Bar. II
- Basses: E. Basses, B. Basses
- Cornet: Cl.
- Keyboard: Harp / El. Piano
- Percussion: Perc. I, Perc. II, Perc. III, Perc. IV, Perc. V

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). It features a variety of dynamic markings, including *ppp*, *p*, *mf*, and *f*. The notation includes complex rhythmic patterns, slurs, and articulation marks. The percussion parts are indicated by rhythmic symbols and dynamic markings.

V. Dolor

Adagio doloroso, senza rigore $\text{♩} = \text{ca. } 84$

The musical score for 'V. Dolor' on page 16 is arranged for a large orchestra. The instrumentation includes:

- Saxophones:** Soprano (I, II), Alto (I, II), Tenor (I, II), and Baritone.
- Flutes:** 1st, 2nd, and 3rd.
- Trumpets:** 1st, 2nd, and 3rd.
- Horns:** 1st and 2nd.
- Trombones:** I, II, III, and IV.
- Euphonium and Baritone:** Euph. and Bar. I, II.
- Basses:** Euph. and Bar. I, II.
- Cello and Double Bass:** Cb. and Bb.
- Percussion:** Five players (I-V).

The score is in 4/4 time and marked 'Adagio doloroso, senza rigore' with a tempo of approximately 84 beats per minute. The music features a variety of dynamics, including *p* (piano), *poco f* (poco forte), *f* (forte), and *pp* (pianissimo). The saxophone parts are particularly prominent, with the 1st players often taking the lead melodic lines. The woodwinds and strings provide a rich harmonic background.

1st player

poco rit.

S. Sax. I
 S. Sax. II
 A. Sax. I
 A. Sax. II
 T. Sax. I
 T. Sax. II
 Bar. Sax.
 1st Flute
 2nd Flute
 3rd Flute
 Eb Trpt / Corn
 Trpt I
 Trpt II
 Trpt III
 1st Hrn
 2nd Hrn
 Tbn. I
 Tbn. II
 Tbn. III
 Tbn. IV
 Euph.
 Bar. I
 Bar. II
 Eb Basses
 Bb Basses
 Cb.
 Horn / El. Piano
 Perc. I
 Perc. II
 Perc. III
 Perc. IV
 Perc. V

Musical score for page 27, featuring various instruments including saxophones, flutes, trumpets, trombones, and percussion. The score includes dynamic markings such as *mf*, *f*, *mp*, *p*, and *pp*, and performance instructions like "1st player" and "poco rit.".

VI. Ira

Allegro energico $\text{♩} = 132$

This page contains the musical score for the sixth movement, "VI. Ira", by De Boer. The score is for a large orchestra and includes the following parts:

- Saxophones: S. Sax. I, S. Sax. II, A. Sax. I, A. Sax. II, T. Sax. I, T. Sax. II, Bar. Sax.
- Flutes: 1st Flüg., 2nd Flüg., 3rd Flüg.
- Trumpets: Trpt(a) I, Trpt(a) II, Trpt(a) III
- Horns: 1st Hrn., 2nd Hrn.
- Trombones: Tbn. I, Tbn. II, Tbn. III, Tbn. IV
- Euphonium: Euph.
- Baritone: Bar. I, Bar. II
- Basses: E. Basses, B. Basses
- Cello: Cl.
- Harmonica/Piano: Harp/El. Piano
- Percussion: Perc. I, Perc. II, Perc. III, Perc. IV, Perc. V

The score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked "Allegro energico" with a metronome marking of $\text{♩} = 132$. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The score features complex rhythmic patterns, including triplets and sixteenth-note runs, particularly in the saxophone and flute parts. The percussion parts include various drum and cymbal patterns, some with "damp" markings.

S. Sax. I *mp* *f*
 S. Sax. II *mp* *f*
 A. Sax. I *mp* *f*
 A. Sax. II *mp* *f*
 T. Sax. I *mp* *f*
 T. Sax. II *mp* *f*
 Bar. Sax. *mp* *f* *mp*
 1st Flug. *mp* *f* *mp*
 2nd Flug. *mp* *f* *mp*
 3rd Flug. *mp* *f*
 E. Trpt / Cort
 Trpt(s) I *f*
 Trpt(s) II *f*
 Trpt(s) III *f*
 1st Hrn *pp* *f*
 2nd Hrn *pp* *f*
 Tbn. I *pp* *f*
 Tbn. II *pp* *f*
 Tbn. III *pp* *f*
 Tbn. IV *pp* *f*
 Euph. *mp* *f*
 Bar. I *mp* *f* *mp*
 Bar. II *mp* *f* *mp*
 E. Basses *f* *mp*
 B. Basses *f* *mp*
 Cl.
 Horn / El. Piano
 Perc. I *mf*
 Perc. II
 Perc. III
 Perc. IV
 Perc. V *f* (Chimes)

S. SAX. I *f*
 S. SAX. II *f*
 A. SAX. I *f*
 A. SAX. II *f*
 T. SAX. I *f*
 T. SAX. II *f*
 Bar. Sax. *f*
 1st Flugs. *f*
 2nd Flugs. *f*
 3rd Flugs. *f*
 E. Trpt / Corn *mp*
 Trpt I *f*
 Trpt(II) *f*
 Trpt(III) *f*
 1st Hrn. *f*
 2nd Hrn. *f*
 Tbn. I *f*
 Tbn. II *f*
 Tbn. III *f*
 Tbn. IV *f*
 Euph. *f*
 Bar. I *f*
 Bar. II *f*
 E. Basses *f*
 B. Basses *f*
 Cl. *f*
 Harp / El. Piano
 Perc. I *f*
 Perc. II *f*
 Perc. III *pp*
 Perc. IV *mf*
 Perc. V *f*

This page of a musical score, numbered 21, contains 22 staves of music. The instruments and parts are as follows:

- Saxophones:** S. Sax. I, S. Sax. II, A. Sax. I, A. Sax. II, T. Sax. I, T. Sax. II, Bar. Sax.
- Flutes:** 1st Flug., 2nd Flug., 3rd Flug.
- Woodwinds:** Eb Trpt / Cor., Trpt I, Trpt(II), Trpt(III), 1st Hrn., 2nd Hrn.
- Trombones:** Tbn. I, Tbn. II, Tbn. III, Tbn. IV
- Other Woodwinds:** Euph., Bar. I, Bar. II
- Low Brass:** Eb Basses, D1 Basses, C1
- Percussion:** Perc. I, Perc. II, Perc. III, Perc. IV (Tenor Drum), Perc. V
- Other:** Harp / El. Piano

The score is written in 3/4 time and includes various dynamic markings such as *p*, *ff*, *pp*, and *mp*. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and is characterized by a dense orchestral texture.

VII. Ritu ardoris

Allegretto ♩ = 108

S. Sax. I

S. Sax. II

A. Sax. I

A. Sax. II

T. Sax. I

T. Sax. II

Bar. Sax.

1st Flug. *pp* with straight mute

2nd Flug.

3rd Flug.

E. Trpt / Cor

Tpts I

Tpt(b) II

Tpt(b) III

1st Hrn

2nd Hrn

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

Euph.

Bar. I

Bar. II

E. Basses

B. Basses

Cb.

Harp / El. Piano

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Vibraphone (piano) *p*

S. SAX. I
S. SAX. II
A. SAX. I
A. SAX. II
T. SAX. I
T. SAX. II
BAR. SAX.

1st Flgts.
2nd Flgts.
3rd Flgts.
E. Trppt / Corr.
Tpts I
Tpt(s) II
Tpt(s) III
1st Hns.
2nd Hns.

Tbn. I
Tbn. II
Tbn. III
Tbn. IV
Euph.
Bar. I
Bar. II
E. Basses
B. Basses
Cb.

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

S. Sax. I
S. Sax. II
A. Sax. I
A. Sax. II
T. Sax. I
T. Sax. II
Bar. Sax.
1st Flute
2nd Flute
3rd Flute
E♭ Clarinet / Cor Anglais
Trumpet I
Trumpet II
Trumpet III
1st Horn
2nd Horn
Trombone I
Trombone II
Trombone III
Trombone IV
Euphonium
Baritone Saxophone I
Baritone Saxophone II
E♭ Basses
B♭ Basses
Cymbal
Harp / El. Piano
Percussion I
Percussion II
Percussion III
Percussion IV
Percussion V

The musical score is arranged in a standard orchestral format. The woodwind section is at the top, followed by the brass section, and the percussion section at the bottom. The score includes various dynamic markings such as *f* (forte), *pp* (pianissimo), *mf* (mezzo-forte), and *p* (piano). There are also articulation marks like accents and slurs. The percussion parts are marked with *mf* and *ppp*. The overall texture is dense and rhythmic.

VIII. Acceptio

Tranquillo, senza rigore $\text{♩} = \text{ca. } 100$

The musical score is arranged in systems. The first system includes S. Sax. I & II, A. Sax. I & II, and T. Sax. I & II. The second system includes Bar. Sax., 1st Flvg., 2nd Flvg., 3rd Flvg., and E♭ Trpt / Cor. The third system includes Trpt I, Trpt(s) II, Trpt(s) III, 1st Hrn, and 2nd Hrn. The fourth system includes Tbn. I, Tbn. II, Tbn. III, Tbn. IV, Euph., Bar. I, Bar. II, E♭ Basses, D♭ Basses, and Cl. The fifth system includes Harp / El. Piano. The sixth system includes Perc. I, Perc. II, Perc. III, Perc. IV, and Perc. V. The score features various dynamics such as *p*, *mp*, *pp*, and *smorz.*, along with articulation marks like accents and slurs. The key signature is one flat (B♭) and the time signature is 3/4.

S. Sax. I

S. Sax. II

A. Sax. I

A. Sax. II

T. Sax. I

T. Sax. II

Bar. Sax.

1st Flute

2nd Flute

3rd Flute

E. Trpt / Cor

Trpt I

Trpt(s) II

Trpt(s) III

1st Hrn

2nd Hrn

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

Euph.

Bar. I

Bar. II

E. Basses

B. Basses

Cb.

Harp / El. Piano

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

S. Sax. I
 S. Sax. II
 A. Sax. I
 A. Sax. II
 T. Sax. I
 T. Sax. II
 Bar. Sax.
 1st Flute
 2nd Flute
 3rd Flute
 E. Trpt / Cor
 Trpt I
 Trpt(s) II
 Trpt(s) III
 1st Hrn
 2nd Hrn
 Tbn. I
 Tbn. II
 Tbn. III
 Tbn. IV
 Euph.
 Bar. I
 Bar. II
 E. Basses
 B. Basses
 C.
 Harp / El. Piano
 Perc. I
 Perc. II
 Perc. III
 Perc. IV
 Perc. V

Musical score for page 57, measures 39-44. The score includes parts for Saxophones (Soprano, Alto, Tenor, Baritone), Flutes (1st, 2nd, 3rd), Trumpets (I, II, III), Horns (1st, 2nd), Trombones (I, II, III, IV), Euphonium, Baritone Saxophones (I, II), Basses (Euphonium, Bass), Clarinet, Harp/Electric Piano, and Percussion (I-V). The music is in 4/4 time with a key signature of one sharp (F#). Dynamics include pp, p, and mp. Performance instructions include 'smorz.' and 'without mute'.