

**Eduard de Boer**

**Variations and fugue  
on an original theme  
(Vita Aeterna variations)**

**Version for  
symphonic wind orchestra**

**SCORE**

*opus 33*  
MUSIC

## Introduction by the composer

In 2007, Pim van Lommel's scientific research on near death experiences *Eindeloos 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. They also sent me sheet music of the pieces that Jeffrey was fond of playing, and in my composition there are lots of hints to these pieces.

When I was asked to compose the test piece for the EBBC 2012 in Rotterdam, I soon came to the conclusion that I wanted to use the lyrical theme from *Vita Aeterna* as a theme for a set of variations, and to dedicate the new composition to Jeffrey's parents. 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**

**Variation I. Allegro energico**

**Variation II. Tempo di valse in modo subdolo**

**Variation III. Allegro tempestuoso**

**Variation IV. Largo**

**Variation V. Adagio**

**Variation VI. Tempo di marcia**

**Finale: Fugue and Apotheosis. Allegro vivace.**

Tentative beginning of Life.

Full of vital energy.

Evil seeks to seduce and gradually succeeds.

Fate strikes.

Despair.

Redemption.

Gradual return of life power.

Boisterous, overflowing with vitality and delight in the beauty of life.

There is one more person that put his stamp on the music of this composition. His name is Walter Saler:



He is a now retired *Naturheiler* (naturopath), a very special person with an outspoken positive attitude to life, who has helped me on numerous occasions. As a way to thank him, I wrote *Musik für Walter* for him, a Theme with Variations for cello and organ, which reflects this positive attitude.

Since I wanted the music of the *Vita Aeterna Variations* to be uplifting for the soul and life asserting, my mind automatically returned to the composition for Walter, too, and then it turned out that elements from *Vita Aeterna* and *Musik für Walter* easily blended together. Some examples: the opening bars of the *Walter* theme can be played in counterpoint with the opening bars of the *Vita Aeterna* theme—which is exactly what happens towards the end of the composition, of course. The first and the fourth variation of the *Vita Aeterna Variations* have been derived from variations from the *Walter* piece, respectively called *Super Super Super!* and *Immer Vorwärts* (Onwards and Upwards).

Both men had their influence in shaping the music to what it has become; for which I am very grateful. And I am very happy that the piece has already reached such a wide audience. I hope that this version for symphonic wind orchestra will contribute to making a even wider audience acquainted with both men, their stories and the music they both influenced, each in his own way.

Alexander Comitas, May 27, 2017

The original version for brass band was commissioned by the Foundation Kunstfactor to serve as the test piece for the EBBC 2012 in Rotterdam, and has been dedicated to Roger and Madeleine Lindelauf.  
 The version for wind band was commissioned by Thomas Haas and Rainer Fitsch and has been dedicated to Thomas Ludescher.  
 Duration: ca. 20 min.

### LIST OF PLAYERS

Piccolo  
 Flutes I, II  
 Oboes I, II  
 Bassoons I, II  
 Contrabassoon

E♭ Clarinet  
 First Clarinets  
 Second Clarinets  
 Third Clarinets  
 Bass Clarinet

Alto Saxophones i, ii  
 Tenor Saxophone  
 Baritone Saxophone

F Horns I - IV  
 B♭ Trumpets I – III  
 Trombones I, II  
 Bass Trombone  
 Baritones / Euphoniums I, II  
 E♭ Basses  
 B♭ Basses  
 String Bass(es), preferably at least one with low C

Percussion I: Timpani, Castanets  
 Percussion II: Triangle, Tambourine, Vibraslap, Suspended Cymbal, Snare Drum  
 Percussion III: Woodblock, Suspended Cymbal, Pair(s) of Cymbals, Xylophone  
 Percussion IV: 2 Tomtoms (Medium, Low), Bass Drum, Marching Bass Drum, Tam-tam, Marimba

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# Variations and Fugue on an Original Theme (Vita Aeterna Variations) for Symphonic Wind Orchestra

## Introduction and Theme

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

The score is written for a symphonic wind orchestra. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The tempo is Adagio, with a quarter note equal to approximately 60 beats per minute, and it is marked 'senza rigore' (without strictness). The score includes parts for the following instruments:

- Piccolo
- Flutes I, II
- Oboes I, II
- Bassoons I, II (with 'I quasi pizz.' and 'p' markings)
- Contrabassoon (with 'quasi pizz.' and 'p' markings)
- Clarinet in E $\flat$
- First Clarinets (with 'pp' and 'poco p' markings)
- Second Clarinets (with 'quasi pizz.' and 'p' markings)
- Third Clarinets (with 'quasi pizz.' and 'p' markings)
- B $\flat$  Bass Clarinet (with 'quasi pizz.' and 'p' markings)
- Alto Saxophones I, II
- Tenor Saxophone
- Baritone Saxophone
- B $\flat$  Trumpets I, II
- B $\flat$  Trumpet III
- F Horns I, III (with 'I' and 'p' markings)
- F Horns II, IV
- Trombones I, II
- Bass Trombone
- Baritones / Euphoniums I, II (with 'I' and 'p' markings)
- E $\flat$  Basses (with 'I' and 'pp' markings)
- B $\flat$  Basses
- String bass(es) (with 'pizz.' and 'p' markings)
- Percussion I (Timpani)
- Percussion II (Snare Drum)
- Percussion III (Woodblock)
- Percussion IV (Marimba)

1

10

Picc.

Fl. I, II

Ob. I, II

Bsns I, II

Cbsn.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bar. Sax.

Tpts I, II

Tpt III

Hns I, III

Hns II, IV

Tbns I, II

Bass Tbn.

Euph. I, II

E♭ Basses

B♭ Basses

Str. B.

Perc. I

Perc. II

Perc. III

Perc. IV

*I quasi pizz.*

*p*

*quasi pizz.*

*pp*

*pp poco*

*p*

*pp*

*p*

*solo*

*p*

*pp poco*

*p*

*p*

*p*

78

Picc.

Fl. I, II

Ob. I, II

Bsns I, II

Cbsn.

E♭ Cl.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bar. Sax.

Tpts I, II

Tpt III

Hns I, III

Hns II, IV

Tbns I, II

Bass Tbn.

Euph. I

Euph. II

Euph. I, II

E♭ Basses

B♭ Basses

Str. B.

Perc. I

Perc. II

Perc. III

Perc. IV

*pp*

*p*

*mf*

*mp*

*arco*





# Variation I

Allegro energico  $\text{♩} = 144$

The musical score for Variation I is a complex orchestration for a symphonic wind orchestra. It begins with a tempo marking of *Allegro energico* and a metronome marking of  $\text{♩} = 144$ . The score is written in 2/4 time and features a key signature of two flats. The instrumentation includes a wide variety of woodwinds, brass, and percussion. The woodwind section consists of Piccolo, Flutes I and II, Oboe I and II, Bassoons I and II, Contrabassoon, Clarinets in E-flat (1st, 2nd, and 3rd), Bass Clarinet, Alto Saxophones I and II, Tenor Saxophone, Baritone Saxophone, Trumpets I and II, Trombone III, Horns I, II, III, and IV, Trombones I and II, Bass Trombone, Euphonium I and II, Basses in E-flat and B-flat, and Strachello Bassoon. The brass section includes Trumpets I and II, Trombone III, Horns I, II, III, and IV, Trombones I and II, Bass Trombone, Euphonium I and II, Basses in E-flat and B-flat, and Strachello Bassoon. The percussion section includes Percussion I (Timp.), Percussion II (Sn. Dr.), Percussion III, and Percussion IV. The score is characterized by strong dynamics, including *f* (forte) and accents (*a2*). The music is highly rhythmic and energetic, with many passages featuring sixteenth and thirty-second notes.

The musical score is arranged in a standard orchestral layout. The top section includes Piccolo, Flute I & II, Oboe I & II, Bassoon I & II, and Contrabassoon. The middle section includes Clarinet in E-flat, Clarinets 1st, 2nd, 3rd, and Bass Clarinet. The lower section includes Saxophones (Alto I & II, Tenor, Baritone), Trumpets I, II, and III, Horns I, II, III, and IV, Trombones I and II, Bass Trombone, Euphoniums I and II, Eb Basses, Bb Basses, Str. Bass, and Percussion I-IV. Dynamic markings such as *mf*, *f*, and *mp* are placed throughout the score. Performance instructions like *poco rit.* are located at the top right.

A tempo

33

Picc.  
 Fl. I  
 Fl. II  
 Ob. I, II  
 Bsns I, II  
 Cbsn.  
 E♭ Cl.  
 1st Cl.  
 2nd Cl.  
 3rd Cl.  
 Bass Cl.  
 Alto Sax. I  
 Alto Sax. II  
 Ten. Sax.  
 Bar. Sax.  
 Tpts I, II  
 Tpt III  
 Hns I, III  
 Hns II, IV  
 Tbns I, II  
 Bass Tbn.  
 Euph. I, II  
 E♭ Basses  
 B♭ Basses  
 Str. B.  
 Perc. I  
 Perc. II  
 Perc. III  
 Perc. IV

5

This page contains the musical score for measures 19 through 23 of a symphonic wind orchestra. The score is written for 20 instruments, including Piccolo, Flutes I and II, Oboe I and II, Bassoons I and II, Clarinets in E-flat, B-flat, and Bass, Saxophones in Alto, Tenor, and Baritone, Trumpets I, II, and III, Horns I, II, III, and IV, Trombones I and II, Euphonium I and II, Basses in E-flat and B-flat, and Stricussion Bass. The music is in 3/4 time with a key signature of two flats. The dynamic marking is generally *mp* (mezzo-piano), with some passages marked *p* (piano) or *mf* (mezzo-forte). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs and accents. A rehearsal mark '5' is placed above measure 19. The percussion parts (Perc. I-IV) are currently blank.

Picc.  
 Fl. I  
 Fl. II  
 Ob. I, II  
 Bsns I, II  
 Cbsn.  
 Eb Cl.  
 1st Cl.  
 2nd Cl.  
 3rd Cl.  
 Bass Cl.  
 Alto Sax. I  
 Alto Sax. II  
 Ten. Sax.  
 Bar. Sax.  
 Tpts I, II  
 Tpt III  
 Hns I, III  
 Hns II, IV  
 Tbn. I, II  
 Bass Tbn.  
 Euph. I, II  
 Eb Basses  
 Bb Basses  
 Str. B.  
 Perc. I  
 Perc. II  
 Perc. III  
 Perc. IV

29

Picc. *lunga* *ff*

Fl. I *lunga* *ff*

Fl. II *lunga* *ff*

Ob. I, II *lunga* *ff*

Bsns I, II *lunga* *ff*

Cbsn. *lunga* *ff*

Ev. Cl. *lunga* *ff*

1st Cl. *lunga* *ff* *1st player* *pp*

2nd Cl. *lunga* *ff*

3rd Cl. *lunga* *ff*

Bass Cl. *lunga* *ff* *pp*

Alto Sax. I *lunga* *ff*

Alto Sax. II *lunga* *ff*

Ten. Sax. *lunga* *ff*

Bar. Sax. *lunga* *ff*

Tpt I *lunga* *ff*

Tpt II *lunga* *ff*

Tpt III *lunga* *ff*

Hns I, III *lunga* *ff*

Hns II, IV *lunga* *ff* *a2*

Tbn. I *lunga* *ff*

Tbn. II *lunga* *ff*

Tbns I, II *lunga*

Bass Tbn. *lunga* *ff*

Euph. I, II *lunga* *ff*

Ev. Basses *lunga* *ff*

B<sup>b</sup> Basses *lunga* *ff* *a2*

Str. B. *lunga* *ff*

Perc. I *lunga* *ff*

Perc. II *lunga* *f*

Perc. III *lunga*

Perc. IV *lunga*

### Variation II

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

The score is arranged in systems for various instruments. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is 'Tempo di valse in modo subdolo' with a metronome marking of quarter note = 72 (4/d). The score includes parts for Piccolo, Fl. I & II, Ob. I & II, Bsn. I & II, Cbsn., Eb Cl., 1st Cl., 2nd Cl., 3rd Cl., Bass Cl., Alto Sax. I & II, Ten. Sax., Bar. Sax., Tpts I & II, Tpt III, Hns I, III, Hns II, IV, Tbn. I & II, Bass Tbn., Euph. I & II, Eb Basses, Bb Basses, Str. B., Perc. I (Castanets), Perc. II (Vibraslap), Perc. III, and Perc. IV. Dynamics such as *p*, *mp*, and *pp* are indicated throughout the score.

7

This page of the musical score, page 12, features rehearsal mark 7. The score is for a symphonic wind orchestra and includes the following parts:

- Picc.
- Fl. I, II
- Ob. I, II
- Bsn. I
- Bsn. II
- Cbsn.
- E♭ Cl.
- 1st Cl. (with a 2nd player part below it)
- 2nd Cl.
- 3rd Cl.
- Bass Cl.
- Alto Sax. I
- Alto Sax. II
- Ten. Sax.
- Bar. Sax.
- Tpts I, II
- Tpt III
- Hns I, III
- Hns II, IV
- Tbns I, II
- Bass Tbn.
- Euph. I, II
- E♭ Basses
- B♭ Basses
- Str. B.
- Perc. I
- Perc. II
- Perc. III
- Perc. IV

The score contains various musical notations including rests, notes, and dynamic markings such as *pp*, *p*, and *mp*. The 1st Clarinet part includes a section for a 2nd player. The Alto Saxophone I part has a dynamic marking of *p* at the end of the page. The woodwind parts are mostly in rests, with some activity in the Bass Clarinet and Alto Saxophone I parts.



8

(2/4)

(4/4)

The musical score for page 13 is organized into several systems of staves. The instruments included are:

- Picc.
- Fl. I, II
- Ob. I, II
- Bsn. I
- Bsn. II
- Cbsn.
- E♭ Cl.
- 1st Cl.
- 2nd Cl.
- 3rd Cl.
- Bass Cl.
- Alto Sax. I
- Alto Sax. II
- Ten. Sax.
- Bar. Sax.
- Tpts I, II
- Tpt III
- Hns I, III
- Hns II, IV
- Tbns I, II
- Bass Tbn.
- Euph. I, II
- E♭ Basses
- B♭ Basses
- Str. B.
- Perc. I
- Perc. II
- Perc. III
- Perc. IV

The score features various musical notations, including rests, notes, triplets, and dynamics such as *p*. The time signature changes from 2/4 to 4/4. The page number 13 is located in the top right corner, and the rehearsal mark 8 is in the top left. The tempo markings (2/4) and (4/4) are positioned above the first two systems.

25

Picc.

Fl. I, II

Ob. I, II

Bsn. I

Bsn. II

Cbsn.

E♭ Cl.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bar. Sax.

Tpts I, II

Tpt III

Hns I, III

Hns II, IV

Tbns I, II

Bass Tbn.

Euph. I, II

E♭ Basses

B♭ Basses

Str. B.

Perc. I

Perc. II

Perc. III

Perc. IV

(2nd player)

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

Detailed description: This page of a musical score for a symphonic wind orchestra contains 25 measures. The score is divided into several sections: woodwinds (Piccolo, Flutes I & II, Oboes I & II, Bassoons I & II, Contrabassoon, Clarinets in E-flat, 1st and 2nd Clarinets, 3rd Clarinet, Bass Clarinet, Alto Saxophones I & II, Tenor Saxophone, Baritone Saxophone), brass (Trumpets I, II, III, Horns I, II, III, IV, Trombones I & II, Bass Trombone, Euphonium I & II, Eb Basses, Bb Basses, Strachello Bass), and percussion (Percussion I, II, III, IV). The woodwind section is the most active, with various dynamics such as *mf*, *p*, *mp*, and *mf* indicated. The 1st Clarinet part includes a '2nd player' annotation. The Bass Clarinet part features triplet markings. The Alto Saxophone I part has a melodic line with slurs and dynamics. The Tenor Saxophone part has a rhythmic pattern. The Percussion section is mostly silent, with only Percussion IV having a few notes in the final measures.

33

Picc.

Fl. I, II

Ob. I, II

Bsn. I

Bsn. II

Cbsn.

E♭ Cl.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bar. Sax.

Tpts I, II

Tpt III

Hns I, III

Hns II, IV

Tbns I, II

Bass Tbn.

Euph. I, II

E♭ Basses

B♭ Basses

Str. B.

Perc. I

Perc. II

Perc. III

Perc. IV

(1st player)

(2nd player)

*mf*

*p*

*mp*

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*p*

Picc.

Fl. I, II

Ob. I, II

Bsn. I

Bsn. II

Cbsn.

E♭ Cl.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bar. Sax.

Tpts I, II

Tpt III

Hns I, III

Hns II, IV

Tbns I, II

Bass Tbn.

Euph. I, II

E♭ Basses

B♭ Basses

Str. B.

Perc. I

Perc. II

Perc. III

Perc. IV

*p*

*poco*

*pizz.*

1st player

all players

5/

Picc.

Fl. I, II

Ob. I, II

Bsn. I

Bsn. II

Cbsn.

E♭ Cl.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bar. Sax.

Tpt I

Tpt II

Tpt III

Hns I, III

Hns II, IV

Tbns I, II

Bass Tbn.

Euph. I, II

E♭ Basses

B♭ Basses

Str. B.

Perc. I

Perc. II

Perc. III

Perc. IV

*poco*

*poco*

*poco*

*mf*

*mp* (standing out)

*mf*

*p*

*p*

*mp*

*poco*

*with straight mute*

*mp*

*muted*

*mp*

*II muted*

*mp*

(Vibraslap)

*mp*

(Woodbl.)

*p*

13 (4/4)

14

6/1

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Bsn. I

Bsn. II

Cbsn.

E♭ Cl.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bar. Sax.

Tpt. I

Tpt. II

Tpt. III

Hns. I, III

Hns. II, IV

Tbns. I, II

Bass Tbn.

Euph. I, II

E♭ Basses

B♭ Basses

Str. B.

Perc. I

Perc. II

Perc. III

Perc. IV

*mf*

*p*

*pp*

*mp*

(stagger breathing)

with straight mute

a2, with straight mute

a2, muted

arco

71

Picc. *p*

Fl. I

Fl. II *p*

Ob. I

Ob. II

Bsns I, II *p*

Cbsn. *p*

E♭ Cl.

1st Cl. *p*

2nd Cl. *p*

3rd Cl.

Bass Cl.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bar. Sax.

Tpt I

Tpt II

Tpt III *pp* (without mute)

Hns I, III

Hns II, IV

Tbns I, II

Bass Tbn.

Euph. I, II

E♭ Basses *mp* with straight mute

B♭ Basses *mp* with straight mute

Str. B. *mp* pizz.

Perc. I

Perc. II

Perc. III

Perc. IV

80

Picc. *mp*

Fl. I *f* *mp*

Fl. II *f* *mp*

Ob. I *f* *p* *mp*

Ob. II *f* *p* *mp*

Bsns I, II *p* *f* *mp* *poco*

Cbsn. *p* *f* *mp* *poco*

E♭ Cl. *pp* *poco f* *mp*

1st Cl. *poco f* *mp*

2nd Cl. *poco f* *mp*

3rd Cl. *f* *mp*

Bass Cl. *f* *mp* *poco*

Alto Sax. I *f* *mp*

Alto Sax. II *f* *mp* *poco*

Ten. Sax. *mp* *poco*

Bar. Sax. *mp* *poco*

Tpt I *f* *mp*

Tpt II *f* *mp* *poco*

Tpt III *poco* *p* *poco f* *mp*

Hns I, III *f* *mp* *poco*

Hns II, IV *f* *mp* *poco*

Tbns I, II *f* *p* *mp* *poco*

Bass Tbn. *f* *p* *mp* *poco*

Euph. I, II *f* *mp* *poco*

E♭ Basses *f* *mp* *poco*

B♭ Basses *f* *mp* *poco*

Str. B. *f* *arco* *mp* *poco*

Perc. I *mf*

Perc. II *f*

Perc. III *mp* (Xylophone)

Perc. IV *mp* (Marimba)



Picc. *sf sf ff*  
 Fl. I *sf sf mf ff*  
 Fl. II *sf sf mf ff*  
 Ob. I, II *sf sf ff a2*  
 Bsns I, II *sf sf mf ff*  
 Cbsn. *sf sf f ff*  
 E♭ Cl. *sf sf mf ff*  
 1st Cl. *sf sf mf ff*  
 2nd Cl. *sf sf mf ff*  
 3rd Cl. *sf sf mf ff*  
 Bass Cl. *sf sf mf ff*  
 Alto Sax. I *sf sf mf ff*  
 Alto Sax. II *sf sf mf ff*  
 Ten. Sax. *sf sf mf ff*  
 Bar. Sax. *sf sf f ff*  
 Tpt I *sf sf f ff*  
 Tpt II *sf sf f ff*  
 Tpt III *sf sf f ff*  
 Hns I, III *sf sf ff f ff*  
 Hns II, IV *sf sf ff ff*  
 Tbn. I, II *sf sf ff a2*  
 Bass Tbn. *sf sf ff*  
 Euph. I, II *sf sf ff mf ff*  
 E♭ Basses *sf sf ff f ff*  
 B♭ Basses *sf sf ff ff*  
 Str. B. *sf sf ff*  
 Perc. I *sf ff*  
 Perc. II *ff*  
 Perc. III *p f non troppo f mp*  
 Perc. IV *ff*

This page contains the musical score for measures 36 through 49 of a symphonic wind orchestra. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score includes parts for the following instruments:

- Picc.
- Fl. I, II
- Ob. I, II
- Bsns I, II
- Cbsn.
- E♭ Cl.
- 1st Cl.
- 2nd Cl.
- 3rd Cl.
- Bass Cl.
- Alto Sax. I
- Alto Sax. II
- Ten. Sax.
- Bar. Sax.
- Tpt I
- Tpt II
- Tpt III
- Hns I, III
- Hns II, IV
- Tbns I, II
- Bass Tbn.
- Euph. I, II
- E♭ Basses
- B♭ Basses
- Str. B.
- Perc. I
- Perc. II
- Perc. III
- Perc. IV

The score features various musical notations including dynamics (e.g., *f*, *fz*), articulation (accents, slurs), and performance instructions (e.g., *rit.*, *rit. to  $\text{♩}$* ). Measure numbers 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, and 49 are clearly marked at the beginning of each staff.

42

Picc.

Fl. I, II

Ob. I, II

Bsns I, II

Cbsn.

E♭ Cl.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bar. Sax.

Tpt I

Tpt II

Tpt III

Hns I, III

Hns II, IV

Tbn. I

Tbn. II

Bass Tbn.

Euph. I, II

E♭ Basses

B♭ Basses

Str. B.

Perc. I

Perc. II

Perc. III

Perc. IV

Xylophone

Marimba

*mf* *ff* *f* *p* *sf* *mp* *sff*

49

Picc. *ff* choose

Fl. I *ff* choose

Fl. II *ff*

Ob. I *mf* *ff*

Ob. II *ff*

Bsns I, II *mp* *ff* *mp* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *ff*

Cbsn. *ff*

E♭ Cl. *mf* *ff*

1st Cl. *ff*

2nd Cl. *ff* 3

3rd Cl. *ff* 3

Bass Cl. *ff*

Alto Sax. I *ff*

Alto Sax. II *ff*

Ten. Sax. *ff*

Bar. Sax. *ff*

Tpt I *mp* *ff* *mp* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

Tpt II *mp* *ff* *mp* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

Tpt III *mp* *ff* *mp* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

Hns I, III *mp* *ff* *mp* *ff* *mf* *ff* *mf* *ff*

Hns II, IV *mp* *ff* *mp* *ff* *mf* *ff* *mf* *ff*

Tbn. I *mp* *ff* *mp* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

Tbn. II *mp* *ff* *mp* *ff* *mf* *ff* *mf* *ff*

Bass Tbn. *mp* *ff* *mp* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

Euph. I, II *mp* *ff* *mp* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

E♭ Basses *mp* *ff* *mp* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

B♭ Basses *mp* *ff* *mp* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

Str. B. *ff*

Perc. I *ff*

Perc. II *ff*

Perc. III *ff* [Susp. Cymb.]

Perc. IV *ff* [Tomtoms]

69

Picc.

Fl. I, II

Ob. I, II

Bsns I, II

Cbsn.

E♭ Cl.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bar. Sax.

Tpts I, II

Tpt III

Hns I, III

Hns II, IV

Tbn. I

Tbn. II

Bass Tbn.

Euph. I, II

E♭ Basses

B♭ Basses

Str. B.

Perc. I

Perc. II

Perc. III

Perc. IV

*f*

*mf*

*pp*

*p*

*mp*

76

Picc.

Fl. I, II

Ob. I, II

Bsns I, II

Cbsn.

E♭ Cl.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bar. Sax.

Tpts I, II

Tpt III

Hns I, III

Hns II, IV

Tbn. I

Tbn. II

Bass Tbn.

Euph. I, II

E♭ Basses

B♭ Basses

Str. B.

Perc. I

Perc. II

Perc. III

Perc. IV

*p*

*pp*

*smorz.*

*p*

*pp*

*smorz.*

*p*

*pp*

*smorz.*

*p*

*pp*

*smorz.*

*p*

*pp*

*pp*

*pp*

# Variation IV

Largo ♩ = ca. 80

The score is arranged in systems. The first system includes Picc., Fl. I, II, Ob. I, II, Bsns I, II, and Cbsn. The second system includes Eb Cl., 1st Cl., 2nd Cl., 3rd Cl., and Bass Cl. The third system includes Alto Sax. I, II, Ten. Sax., and Bar. Sax. The fourth system includes Tpts I, II, Tpt III, Hns I, III, and Hns II, IV. The fifth system includes Tbn. I, Tbn. II, Bass Tbn., Euph. I, II, Eb Basses, Bb Basses, and Str. B. The sixth system includes Perc. I, Perc. II, Perc. III, and Perc. IV. The score contains various musical notations such as dynamics (p, mp, pp), articulation (accents, slurs), and performance instructions (trills, breath marks).

6

Picc.

Fl. I, II

Ob. I, II

Bsn. I

Bsn. II

Cbsn.

E♭ Cl.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Alto Sax. I, II

Ten. Sax.

Bar. Sax.

Tpts I, II

Tpt III

Hns I, III

Hns II, IV

Tbn. I

Tbn. II

Bass Tbn.

Euph. I

Euph. II

E♭ Basses

B♭ Basses

Str. B.

Perc. I

Perc. II

Perc. III

Perc. IV

*p*, *mp*, *mf*, *f*, *a2*, *6*, *tr*



11

Picc.

Fl. I, II

Ob. I, II

Bsn. I

Bsn. II

Cbsn.

Es Cl.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bar. Sax.

Tpts I, II

Tpt III

Hns I, III

Hns II, IV

Tbn. I

Tbn. II

Bass Tbn.

Euph. I

Euph. II

Es Basses

Bb Basses

Str. B.

Perc. I

Perc. II

Perc. III

Perc. IV

Picc.  
 Fl. I, II  
 Ob. I, II  
 Bsn. I  
 Bsn. II  
 Cbsn.  
 Eb Cl.  
 1st Cl.  
 2nd Cl.  
 3rd Cl.  
 Bass Cl.  
 Alto Sax. I  
 Alto Sax. II  
 Ten. Sax.  
 Bar. Sax.  
 Tpts I, II  
 Tpt III  
 Hns I, III  
 Hns II, IV  
 Tbn. I  
 Tbn. II  
 Bass Tbn.  
 Euph. I  
 Euph. II  
 Eb Basses  
 Bb Basses  
 Str. B.  
 Perc. I  
 Perc. II  
 Perc. III  
 Perc. IV

Musical score for symphonic wind orchestra, page 42, rehearsal mark 30. The score includes parts for Piccolo, Flutes I & II, Oboes I & II, Bassoons I & II, Contrabassoon, Eb Clarinet, Clarinets 1st, 2nd, 3rd, and Bass Clarinet, Alto Saxophones I & II, Tenor Saxophone, Baritone Saxophone, Trumpets I & II, Trumpet III, Horns III and II/IV, Trombones I & II, Bass Trombone, Euphoniums I & II, Eb Basses, Bb Basses, Str. Bass, Percussion I-IV. The score features various dynamics such as *mp*, *p*, and *f*, and includes performance instructions like "1 player" and "(ten.)".

A tempo                      molto rall. . . . A tempo

78

Picc.

Fl. I, II

Ob. I, II

Bsns I, II

Cbsn.

E♭ Cl.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bar. Sax.

Tpts I, II

Tpt III

Hns I, III

Hns II, IV

Tbn. I

Tbn. II

Bass Tbn.

Euph. I

Euph. II

E♭ Basses

B♭ Basses

Str. B.

Perc. I

Perc. II

Perc. III

Perc. IV

*pp* *smorz.* *p*

*pp* *smorz.* *p*

*pp* *smorz.* *p*

*pp* *smorz.* *p*

*p* *p* *p* *p*

1st player 2nd player *smorz.* *p*

1st player *p*

Poco meno mosso

rit. . . . .

25

Picc.

Fl. I, II

Ob. I, II

Bsns I, II

Cbsn.

E♭ Cl.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bar. Sax.

Tpts I, II

Tpt III

Hns I, III

Hns II, IV

Tbn. I

Tbn. II

Bass Tbn.

Euph. I

Euph. II

E♭ Basses

B♭ Basses  
2nd player

Str. B.

Perc. I

Perc. II

Perc. III

Perc. IV

# Variation VI

Alla marcia  $\text{♩} = 66$

The musical score for Variation VI, page 49, is for a symphonic wind orchestra. The tempo is marked "Alla marcia" with a quarter note equal to 66 beats per minute. The score is divided into several systems of staves. The first system includes Piccolo, Flutes I & II, Oboes I & II, Bassoons I & II, and Contrabassoon. The second system includes Eb Clarinet, Clarinets 1st, 2nd, 3rd, and Bass Clarinet. The third system includes Alto Saxophone I & II, Tenor Saxophone, and Baritone Saxophone. The fourth system includes Trumpets I & II, Trumpet III, Horns I, III, II, and IV, Trombones I & II, and Bass Trombone. The fifth system includes Euphoniums I & II, Eb Basses, Bb Basses, and Str. Bass. The sixth system includes Percussion I-IV, Tambourine, Pair of Cymbals, and Marching Bass Drum. The score features various musical notations, including dynamics such as *pp* and *p*, and articulation marks like accents and slurs.

7

Picc. -

Fl. I, II -

Ob. I, II -

Bsn. I *p*

Bsn. II *p*

Cbsn. -

E♭ Cl. -

1st Cl. *p* 1st player

2nd Cl. -

3rd Cl. -

Bass Cl. *p*

Alto Sax. I, II -

Ten. Sax. -

Bar. Sax. -

Tpts I, II -

Tpt III -

Hns I, III *p*

Hns II, IV *p*

Tbn. I *p*

Tbn. II *p*

Tbns I, II -

Bass Tbn. -

Euph. I *p*

Euph. II *p*

E♭ Basses *p*

B♭ Basses *p*

Str. B. -

Perc. I -

Perc. II -

Perc. III -

Perc. IV *p*

Picc.  
 Fl. I, II  
 Ob. I  
 Ob. II  
 Bsn. I  
 Bsn. II  
 Cbsn.  
 Eb Cl.  
 1st Cl.  
 2nd Cl.  
 3rd Cl.  
 Bass Cl.  
 Alto Sax. I, II  
 Ten. Sax.  
 Bar. Sax.  
 Tpt I  
 Tpt II  
 Tpt III  
 Hns I, III  
 Hns II, IV  
 Tbn. I  
 Tbn. II  
 Bass Tbn.  
 Euph. I  
 Euph. II  
 Eb Basses  
 Bb Basses  
 Str. B.  
 Perc. I  
 Perc. II (Tamb.)  
 Perc. III  
 Perc. IV

18

Picc.

Fl. I, II

Ob. I

Ob. II

Bsn. I

Bsn. II

Cbsn.

all players

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Alto Sax. I, II

Ten. Sax.

Bar. Sax.

Tpt I

Tpt II

Tpt III

Hsn I, III

Hsn II, IV

Tbn. I

Tbn. II

Bass Tbn.

Euph. I

Euph. II

E♭ Basses

B♭ Basses

Str. B.

Perc. I

Perc. II

Perc. III

Perc. IV

*mp*

*mf*

*poco f*

*f*

*tr*

*ten.*

*div.*

*unis.*

*arco*

(Small Pair of Cymb.)



5/

Picc.

Fl. I

Fl. I, II

Ob. I, II

Bsn. I

Bsn. II

Cbsn.

E♭ Cl.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bar. Sax.

Tpts. I, II

Tpt. III

Hns. I, III

Hns. II, IV

Tbn. I

Tbn. II

Tbns. I, II

Bass Tbn.

Euph. I

Euph. II

Euph. I, II

E♭ Basses

B♭ Basses

Str. B.

Perc. I

Perc. II

Perc. III

Perc. IV

61

Picc. *p*

Fl. I, II *p*

Ob. I *mf*

Ob. II *mf*

Bsns I, II *mf*

Cbsn. *p*

E♭ Cl. *p*

1st Cl. *p*

2nd Cl. *mf*

3rd Cl. *mf*

Bass Cl. *p*

Alto Sax. I, II *mf*

Ten. Sax. *mp*

Bar. Sax. *mp*

Tpt I *p*

Tpt II *p*

Tpt III *p*

Hns I, III *p*

Hns II, IV *p*

Tbn. I *f*

Tbn. II *mp*

Bass Tbn. *p*

Euph. I *mf*

Euph. II *mf*

E♭ Basses *all p*

B♭ Basses *all p*

Str. B. *p*

Perc. I *pp*

Perc. II *p*

Perc. III

Perc. IV

70

Picc.

Fl. I, II

Ob. I

Ob. II

Bsns I, II

Cbsn.

E♭ Cl.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bar. Sax.

Tpt I

Tpt II

Tpt III

Hns I, III

Hns II, IV

Tbns I, II

Bass Tbn.

Euph. I, II

E♭ Basses

B♭ Basses

Str. B.

Perc. I

Perc. II

Perc. III (Pair of Cymb.)

Perc. IV (Bass Drum)

*f*

*ff*

*mf*

*poco f*

*f*

Picc.

Fl. I, II

Ob. I, II

Bsns I, II

Cbsn.

E♭ Cl.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Alto Sax. I, II

Ten. Sax.

Bar. Sax.

Tpts I, II

Tpt III

Hns I, III

Hns II, IV

Tbns I, II

Bass Tbn.

Euph. I, II

E♭ Basses

B♭ Basses

Str. B.

Perc. I

Perc. II

Perc. III

Perc. IV

88

Picc.

Fl. I, II

Ob. I, II

Bsn. I

Bsn. II

Cbsn.

E♭ Cl.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bar. Sax.

Tpts I, II

Tpt III

Hns I, III

Hns II, IV

Tbns I, II

Bass Tbn.

Euph. I, II

E♭ Basses

B♭ Basses

Str. B.

Perc. I

Perc. II

Perc. III

Perc. IV

*ff*

*sf*

*p*

*f*

*sfpp*

Picc.  
 Fl. I, II  
 Ob. I  
 Ob. II  
 Bsn. I  
 Bsn. II  
 Cbsn.  
 Eb Cl.  
 1st Cl.  
 2nd Cl.  
 3rd Cl.  
 Bass Cl.  
 Alto Sax. I  
 Alto Sax. II  
 Ten. Sax.  
 Bar. Sax.  
 Tpts I, II  
 Tpt III  
 Hns I, III  
 Hns II, IV  
 Tbns I, II  
 Bass Tbn.  
 Euph. I  
 Euph. II  
 Eb Basses  
 Bb Basses  
 Str. B.  
 Perc. I  
 Perc. II  
 Perc. III  
 Perc. IV

Musical score for measures 98-103. The score includes parts for Piccolo, Flutes I & II, Oboes I & II, Bassoons I & II, Contrabassoon, Clarinets in E-flat, 1st, 2nd, and 3rd, Bass Clarinet, Alto Saxophones I & II, Tenor Saxophone, Baritone Saxophone, Trumpets I & II, Trumpet III, Horns I, II, III, and IV, Trombones I & II, Bass Trombone, Euphoniums I & II, Eb Basses, Bb Basses, Strachello Bass, Percussion I-IV, and Snare Drum. Dynamics include *p*, *mp*, *f*, *mf*, *pp*, and *poco f*. Performance markings include *a2* and *pp*.

108

Picc.

Fl. I, II

Ob. I

Ob. II

Bsn. I

Bsn. II

Cbsn.

E♭ Cl.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bar. Sax.

Tpts I, II

Tpt III

Hns I, III

Hns II, IV

Tbn. I

Tbn. II

Bass Tbn.

Euph. I

Euph. II

E♭ Basses

B♭ Basses

Str. B.

Perc. I

Perc. II

Perc. III

Perc. IV

*p*

*mp*

*pp*

*pp sempre*

Tam-tam