

Matteo Manzolini

VIRGINAL
Thidrekssaga af Bern –
Proemio e Canto I

Symphonic Wind Band

Symphonic Works GmbH
4616 Kappel, Switzerland

Instrumentation

full score
piccolo
flute 1
flute 2
oboe 1
oboe 2, english horn
bassoon 1
bassoon 2
clarinet Eb
clarinet Bb 1
clarinet Bb 2
clarinet Bb 3
bass clarinet
contrabass clarinet Bb
alto saxophone 1,2
tenor saxophone
baritone saxophone

cornet Bb 1
cornet Bb 2
trumpet Bb 1
trumpet Bb 2
trumpet Bb 3
flugelhorn Bb
horn F 1
horn F 2
horn F 3
horn F 4
trombone 1
trombone 2
bass trombone
euphonium 1
euphonium 2
tuba
string bass

timpani
rainstick, cymbals, tom-toms, trangle
tam-tam, tambourine, snare drum, cymbals
snare drum
bass drum

Virginal

Prologue instructions

The prologue is free from any strict music conduction. Just the beginning signals are given by the conductor.

The orchestra is divided into four groups: percussions, drones, whispering players and singing players. The drones are the bassoons players, the contrabass clarinet players and the tuba players. The remaining musicians will be equally divided into whispering and singing players.

First to start are the percussions, doing atmospheric noises, performed continuously by a rainstick, a thundersheet and a wind machine or, if not available, by rubbing the skin of a bass drum with a pair of brushes. To convey the idea of wind and sudden gusts, the bass drum can be played by performing free circular movements with the two brushes, in a continuous manner, with sudden changes of speed. The rumble of thunder has to be continuous, with sudden bursts *ad libitum*.

In the first "measure", which has to last more or less 10 seconds, only the percussion play, simulating the sound of a coming thunderstorm. After this, the first half of the whispering voices begins reciting the *ATTA UNSAR*, altogether and *piano*, like a crowd praying.

After more or less another 10 seconds, the drones start playing the same note, D₂, that they'll be continuing playing after the conducting begins. The beginning of the drones is accompanied by a loud thunder crash. After another 10 seconds, the second half of the whispering voices start reciting the *ATTA UNSAR*, altogether, but they will not be synchronous with the first half. Whenever one of the two groups should end the lyrics, they have to start again in a loop.

After some time, at the signal from the conductor, one or some of the singing voices starts to sing the main theme of the *ATTA UNSAR*. There is not a specific metric or tempo, but rather a series of relative proportions of the sounds, which has to be directed note-by-note by the conductor. The melody referenced is the same one that horns and flugelhorns play at measure 5 after the start of the conducting. The intention is to mimic what happens in Christian holy chants, as if a priest has raised to begin a sung prayer.

After another loud thunder, signalled by the conductor, some more of the singing voices join the chant. One last crash of thunder is signalled at the same time of the last note of the measure.

Eventually, in the last measure, every remaining voice joins the chant.

The conduction starts right away, without the percussions, drones, nor whispering stopping. These continue looping their performance until something else happen in their part (i.e. they start playing).

LYRICS:

Atta unsar, pu in himinam, weihnai namo þein,
quimai þiudinassus þeins, wairþai wilja þeins, swe in himina jah ana airþai.
Hlaif unsarana þana sinteinan gif uns himma daga,
jah aflet uns þatei skulans sijaima, swaswe jah weis afletam þaim skulam unsaraim,
jah ni briggais uns in fraistubnjai, ak lausei uns af þamma ubilin;

Virginal

Istruzioni per il proemio

Il proemio è libero da qualsivoglia direzione musicale stringente. Solo gli attacchi sono dati dal direttore.

L'orchestra è divisa in quattro gruppi: percussioni, bordoni, sussurri e canti. I bordoni comprendono i fagotti, i clarinetti contrabbassi e i bassotuba. I restanti musicisti saranno equamente divisi in sussurri e canti.

Le prime a cominciare sono le percussioni, che riproducono suoni atmosferici, eseguiti di continuo da un bastone della pioggia, una lastra del tuono ed una macchina del vento o, se non disponibile, strofinando la pelle di una grancassa con un paio di spazzole. Per trasmettere l'idea del vento e delle raffiche improvvise, la grancassa può essere strofinata eseguendo movimenti circolari liberi con le due spazzole, in maniera continua, con improvvisi cambi di velocità. Il rombo del tuono deve essere continuo, con improvvisi fragori *ad libitum*.

Nella prima "battuta", che deve durare più o meno 10 secondi, suonano solo le percussioni, simulando il rumore di una tempesta in arrivo. Dopodiché, la prima metà delle voci sussurrate inizia a recitare l'*ATTA UNSAR*, assieme e piano, come un'assemblea che prega.

Dopo circa altri 10 secondi, i bordoni attaccheranno la stessa nota, Re₂, che poi continueranno a suonare dopo l'inizio della direzione. L'attacco dei bordoni è accompagnato da un forte fragore di tuono. Dopo altri 10 secondi, la seconda metà delle voci sussurrate, a sua volta inizia a recitare l'*ATTA UNSAR*, ma non saranno sincrone con la prima metà. Ogni volta che uno dei due gruppi giunge alla fine del testo, ricomincia daccapo.

Dopo un po' di tempo, al segnale del direttore, una o alcune delle voci cantanti cominciano ad intonare il tema principale dell'*ATTA UNSAR*. Non c'è una metrica o un tempo specifico, ma piuttosto una serie di proporzioni relative tra i suoni, che devono essere indicati nota per nota dal direttore. La melodia di riferimento è la stessa intonata da corni e flicorni a battuta 5 dopo l'inizio della direzione. L'intenzione è quella di imitare ciò che accade nei canti sacri cristiani, come se un sacerdote si levasse per intonare una preghiera cantata.

Dopo un altro forte tuono, indicato dal direttore, un'altra parte delle voci si unisce al canto. Un ultimo boato cade assieme all'ultima nota della battuta.

Infine, nell'ultima battuta, tutte le restanti voci si uniscono al canto.

Il direttore quindi attacca subito, senza che né le percussioni, né i bordoni, né i sussurri si fermino. Questi continuano a ripetere ciò che stanno facendo fino a quando non accade qualcos'altro nella loro parte (cioè quando cominciano a suonare).

TESTO:

Atta unsar, pu in himinam, weihnai namo þein,
qimai þiudinassus þeins, wairþai wilja þeins, swe in himina jah ana airþai.
Hlaif unsarana þana sinteinan gif uns himma daga,
jah aflet uns þatei skulans sijaima, swaswe jah weis afletam þaim skulam unsaraim,
jah ni briggais uns in fraistubnjai, ak lausei uns af þamma ubilin.

Tutti

Virginal

Prologue

M. Manzolini

Atta unsar, þu in himinam, weihnai namo þein, quimai þiudinassus þeins,
wairþai wilja þeins, swe in himina jah ana airþai.
Hlaif unsarana þana sinteinan gif uns himma daga, jah aflet uns þatei skulans
sijaima, swaswe jah weis afletam þaim skulam unsaraim, jah ni briggais uns in
fraistubnjai, ak lausei uns af þamma ubilin.

Mesto ♩ = c. 60

10s ca. 10s ca. 20s ca.

Singing voices

Whispering voices

Drone

Rainstick

Thundersheet

Wind machine or Bass drum (brushed)

p *pp* *sffz*

p *sffz*

1/2 of the voices
Atta unsar...

2/2 of the voices
Atta unsar...

4 1 or few of the voices some more voices everyone

S. voices

W. voices

Drone

Rainstick

Thundersheet

Wind

mp *mf* *f* *mp*

loop when lyrics end...

sffz *sffz*

At - ta Un - sar thu in hi - mi - nam wei - hnai na - mo Thein qui - mai thi - u - di - nas - sus theins

12

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cl. E

Cl. B

Cl. B

Cl. B

Cl. B

B. Cl.

Cl. Cb.

A. Sax. 1, 2

Ten. Sax.

Bari. Sax.

Cnt. 1

Cnt. 2

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

Flghn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba

Timp.

W.Ch.

T-t.

S.D.

B.D.

p *mp* *f* *mf*

To Cym. a2

To S. D.

B.D.

p *mf*

22

Picc. *f* *mp*

Fl. 1 *f* *mp*

Fl. 2 *f* *mp*

Ob. 1 *f*

Ob. 2 *f*

Bsn. 1 *f* *mf*

Bsn. 2 *f* *mf*

E♭ Cl. *f* *mp*

B♭ Cl. 1 *f* *mp*

B♭ Cl. 2 *f* *mp*

B♭ Cl. 3 *f* *mp*

B. Cl. *f* *mf*

Ob. Cl. *f* *mf*

A. Sax. 1,2 *f*

Ten. Sax. *f*

Bari. Sax. *f* *mf*

Cnt. 1 *f*

Cnt. 2 *f*

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

B♭ Tpt. 3 *f*

Fghn. *f*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

Tbn. 1 *f* *mf*

Tbn. 2 *f* *mf*

B. Tbn. *f* *mf*

Euph. 1 *f* *mf*

Euph. 2 *f* *mf*

Tuba *f* *mf*

Timp. *f* *mf*

W.Ch. *mf*

T.-t. *mf*

S.Dr.

B. D. *p*

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *f*

Ob. 2 *f*

Bsn. 1 *ff*

Bsn. 2 *ff*

Cl. E♭ *ff*

Cl. B♭ 1 *ff*

Cl. B♭ 2 *ff*

Cl. B♭ 3 *ff*

Cl. B♭ *ff*

Cl. Cb *ff*

A. Sax. 1,2 *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

Cor. 1 *ff*

Cor. 2 *ff*

Trpt. B♭ 1 *ff*

Trpt. B♭ 2 *ff*

Trpt. B♭ 3 *ff*

Flghn. *ff*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Euph. 1 *ff*

Euph. 2 *ff*

Tuba *ff*

Timp. *ff*

Cymbals a2 *ff*

T-t. *ff*

S.Dr. *ff*

B. D. *ff*

36

Picc. *mf* *ff*

Fl. 1 *mf* *ff*

Fl. 2 *mf* *ff*

Ob. 1 *mf* *ff*

Ob. 2 *mf* *ff*

Bsn. 1 *mf* *ff*

Bsn. 2 *mf* *ff*

E♭ Cl. *mf* *ff*

B♭ Cl. 1 *mf* *ff*

B♭ Cl. 2 *mf* *ff*

B♭ Cl. 3 *mf* *ff*

B. Cl. *mf* *ff*

Cb. Cl. *mf* *ff*

A. Sx. 1,2 *mf* *ff*

Ten. Sax. *mf* *ff*

Bari. Sax. *mf* *ff*

Cnt. 1 *mf* *ff*

Cnt. 2 *mf* *ff*

B♭ Tpt. 1 *mf* *ff*

B♭ Tpt. 2 *mf* *ff*

B♭ Tpt. 3 *mf* *ff*

Flghn. *mf* *ff*

Hn. 1 *mf* *ff*

Hn. 2 *mf* *ff*

Hn. 3 *mf* *ff*

Hn. 4 *mf* *ff*

Tbn. 1 *mf* *ff*

Tbn. 2 *mf* *ff*

B. Tbn. *mf* *ff*

Euph. 1 *mf* *ff*

Euph. 2 *mf* *ff*

Tuba *mf* *ff*

Timp. *mf* *ff*

Cym. *f*

T.-t. *mf* *ff*

S. D. *mf* *ff*

B. D. *mf* *ff*

To Tamb.

41 Allegro

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Bsn. 1
 Bsn. 2
 Eb Cl.
 Bb Cl. 1
 Bb Cl. 2
 Bb Cl. 3
 B. Cl.
 Cb. Cl.
 A. Sax. 1, 2
 Ten. Sax.
 Bari. Sax.
 Cnt. 1
 Cnt. 2
 Bb Tpt. 1
 Bb Tpt. 2
 Bb Tpt. 3
 Flghn.
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph. 1
 Euph. 2
 Tuba
 Timp.
 Cym.
 T.-t.
 S. D.
 B. D.

51

Picc. *f*
 Fl. 1
 Fl. 2
 Ob. 1 *f*
 Ob. 2 *f*
 Bsn. 1
 Bsn. 2
 E♭ Cl.
 B♭ Cl. 1 *f*
 B♭ Cl. 2 *f*
 B♭ Cl. 3
 B. Cl. *mf*
 Ob. Cl. *mf*
 A. Sax. 1,2
 Ten. Sax. *f*
 Bari. Sax. *mf*
 Cnt. 1
 Cnt. 2
 B♭ Tpt. 1
 B♭ Tpt. 2
 B♭ Tpt. 3
 Flghn.
 Hn. 1 *mf*
 Hn. 2 *mf*
 Hn. 3 *mf*
 Hn. 4 *mf*
 Tbn. 1 *mp*
 Tbn. 2 *mp*
 B. Tbn. *mp*
 Euph. 1 *mp*
 Euph. 2 *mp*
 Tuba
 Timp. *p* *mf* *p*
 Cym.
 T.-t.
 S. D. *f* Tambourine
 B. D. *p*

This page of a musical score, numbered 8 and 59, contains the following instruments and parts:

- Picc.** (Piccolo)
- Fl. 1** and **Fl. 2** (Flutes)
- Ob. 1** and **Ob. 2** (Oboes)
- Bsn. 1** and **Bsn. 2** (Bassoons)
- Ei. Cl.** (E-flat Clarinet)
- Bb. Cl. 1**, **Bb. Cl. 2**, and **Bb. Cl. 3** (B-flat Clarinets)
- B. Cl.** (Bass Clarinet)
- Ob. Cl.** (Oboe Clarinet)
- A. Sax. 1,2** (Alto Saxophones)
- Ten. Sax.** (Tenor Saxophone)
- Bari. Sax.** (Baritone Saxophone)
- Cnt. 1** and **Cnt. 2** (Cornets)
- Bb. Tpt. 1**, **Bb. Tpt. 2**, and **Bb. Tpt. 3** (B-flat Trumpets)
- Flghn.** (Flugelhorn)
- Hn. 1**, **Hn. 2**, **Hn. 3**, and **Hn. 4** (Horns)
- Tbn. 1**, **Tbn. 2**, and **B. Tbn.** (Trombones)
- Euph. 1** and **Euph. 2** (Euphoniums)
- Tuba**
- Timp.** (Timpani)
- Cym.** (Cymbal)
- Tamb.** (Tambourine)
- S. D.** (Snare Drum)
- B. D.** (Bass Drum)

The score includes various musical notations such as dynamics (e.g., *f*, *ff*, *mf*), articulation (accents, slurs), and performance instructions (e.g., "cue Cnts."). The page concludes with the text "SWMM1" at the bottom left.

65 Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Bsn. 1 Bsn. 2 E. Cl. Bb. Cl. 1 Bb. Cl. 2 Bb. Cl. 3 B. Cl. Ob. Cl. A. Sax. 1,2 Ten. Sax. Bari. Sax. Cnt. 1 Cnt. 2 Bb. Tpt. 1 Bb. Tpt. 2 Bb. Tpt. 3 Flghn. Hn. 1 Hn. 2 Hn. 3 Hn. 4 Tbn. 1 Tbn. 2 B. Tbn. Euph. 1 Euph. 2 Tuba Timp. Cym. Tamb. S. D. B. D.

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Bsn. 1
 Bsn. 2
 E♭ Cl.
 B♭ Cl. 1
 B♭ Cl. 2
 B♭ Cl. 3
 B. Cl.
 Cb. Cl.
 A. Sax. 1, 2
 Ten. Sax.
 Bari. Sax.
 Cnt. 1
 Cnt. 2
 B♭ Tpt. 1
 B♭ Tpt. 2
 B♭ Tpt. 3
 Flghn.
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph. 1
 Euph. 2
 Tuba
 Timp.
 Cym.
 Tamb.
 S. D.
 B. D.

97

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Ob. Cl.

A. Sax. 1, 2

Ten. Sax.

Bari. Sax.

Cnt. 1

Cnt. 2

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Flghn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba

Timp.

Tom-t.

S. D.

S. D.

B. D.

ff

ff

ff

ff

ff

f

f

f

f

1.26

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Eng. Hn.

Ob. 2 *mf*

Bsn. 1

Bsn. 2

E♭ Cl. *mf*

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Cb. Cl.

A. Sax. 1,2

Ten. Sax.

Bari. Sax.

Cnt. 1

Cnt. 2 *mf*

B♭ Tpt. 1 *mf*

B♭ Tpt. 2 *mf*

B♭ Tpt. 3 *mf*

Flghn.

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *mf*

Hn. 4 *mf*

Tbn. 1

Tbn. 2

B. Tbn. *mf*

Euph. 1 *p*

Euph. 2 *p*

Tuba *mp*

Timp. *mf*

Tri.

Tamb.

S. D.

B. D.

132

Picc.

Fl. 1

Fl. 2

Eng. Hn.

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Ob. Cl.

A. Sax. 1,2

Ten. Sax.

Bari. Sax.

Cnt. 1

Cnt. 2

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Flghn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba

Timp.

Tn.

Tamb.

S. D.

B. D.

To Cym. a2

To Sus. Cym.

f

mf

138

rit.

Picc. *mf cresc.* *ff*
 Fl. 1 *mf cresc.* *ff*
 Fl. 2 *mf cresc.* *ff*
 Eng. Hn. *mf cresc.* *ff*
 Ob. 2 *mf cresc.* *ff*
 Bsn. 1 *mf* *ff*
 Bsn. 2 *mf* *ff*
 E♭ Cl. *mf* *ff*
 B♭ Cl. 1 *mf* *ff*
 B♭ Cl. 2 *f* *ff*
 B♭ Cl. 3 *f* *ff*
 B. Cl. *mf* *ff*
 Cb. Cl. *f* *ff*
 A. Sx. 1,2 *f* *ff*
 Ten. Sax. *mf* *ff*
 Bari. Sax. *mf* *ff*
 Cnt. 1 *f* *ff*
 Cnt. 2 *f* *ff*
 B♭ Tpt. 1 *ff* *f*
 B♭ Tpt. 2 *ff* *f*
 B♭ Tpt. 3 *ff* *f*
 Flghn. *f* *ff*
 Hn. 1 *f* *ff*
 Hn. 2 *f* *ff*
 Hn. 3 *f* *ff*
 Hn. 4 *f* *ff*
 Tbn. 1 *f* *ff*
 Tbn. 2 *f* *ff*
 B. Tbn. *f* *ff*
 Euph. 1 *f* *ff*
 Euph. 2 *f* *ff*
 Tuba *f* *ff*
 Timp. *pp* *ff*
 Tri. Cymb. a2 *ff*
 Tamb. *pp* *ff* To T.-t. *ff* Tam-tam *ff*
 S. D. *p* *ff*
 B. D. *p* *ff*

154

Picc.

Fl. 1

Fl. 2

Eng. Hn.

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Cb. Cl.

A. Sax. 1,2

Ten. Sax.

Bari. Sax.

Cnt. 1

Cnt. 2

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Flghn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba

Timp.

Cym.

T.-t.

S. D.

B. D.

163

Picc. *ff*
 Fl. 1 *ff*
 Fl. 2 *ff*
 Eng. Hn.
 Ob. 2
 Bsn. 1
 Bsn. 2
 E♭ Cl.
 B♭ Cl. 1
 B♭ Cl. 2
 B♭ Cl. 3
 B. Cl.
 Ob. Cl.
 A. Sax. 1,2
 Ten. Sax.
 Bari. Sax.
 Cnt. 1
 Cnt. 2
 B♭ Tpt. 1 *ff*
 B♭ Tpt. 2 *ff*
 B♭ Tpt. 3 *ff*
 Flghn.
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph. 1
 Euph. 2
 Tuba
 Timp. *ff*
 Cym. *ff*
 T.-t.
 S. D. *mf*
 B. D. *f*

171 Allegro ♩ = 90

Picc. *mp*

Fl. 1 *mp*

Fl. 2 *mp*

Eng. Hr. *mp*

Ob. 2 *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

E♭ Cl. *mp*

B♭ Cl. 1 *mp*

B♭ Cl. 2 *mp*

B♭ Cl. 3 *mp*

B. Cl. *ff*

Cb. Cl. *ff*

A. Sax. 1,2 *mf*

Ten. Sax. *mf*

Bari. Sax. *ff*

Cnt. 1

Cnt. 2

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Flghn.

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mf*

Tbn. 1

Tbn. 2

B. Tbn. *ff*

Euph. 1 *ff*

Euph. 2 *ff*

Tuba *ff*

Timp. *f*

Cym. *ff* To T-t.

Cym. *ff*

S. D. *f*

B. D. *f*

181

Picc.

Fl. 1

Fl. 2

Eng. Hn.

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Ob. Cl.

A. Sax. 1,2

Ten. Sax.

Bari. Sax.

Cnt. 1

Cnt. 2

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Flghn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba

Timp.

Cym.

Cym.

S. D.

B. D.

191

Picc.

Fl. 1

Fl. 2

Eng. Hn.

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Ob. Cl.

A. Sax. 1,2

Ten. Sax.

Bari. Sax.

Cnt. 1

Cnt. 2

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Flghn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba

Timp.

Cym.

Cym.

S. D.

B. D.

