



Molenaar Edition

Roi D'Ys, Le

Composer

Lalo, E.

Arranger

Stalmeier, P

Order number

012152080

Duration

Diff

F

Mini - Score

Eduard Lalo

LE ROI D'YS

Overture

arr. Piet Stalmeier

For Band

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LE ROI D'YS OUVERTURE - LE ROI D'YS OUVERTURE -
Edouard Lalo/arr.Piet Stalmeier Edouard Lalo/arr.Piet Stalmeier

N Edouard Lalo (Lille, 1823 - Parijs, 1892) is vooral bekend om zijn Symphonie espagnole waarvan Pablo Sarasate in 1875 de eerste uitvoering verzorgde. Lalo schreef ook enkele opera's waaronder Le Roi d'Ys (1876-79). Deze opera, naar een libretto van Edouard Blau, werd op een oude Bretonse legende over de verzonken stad Ys gebaseerd. (Lalo was met een Bretonse gehuwd). - De koning van Ys heeft twee dochters Margaret en Rozenn, die op dezelfde ridder verliefd zijn. Als Rozenn de jongeman huwt laat de nijldige Margaret de sluisen openen waardoor de stad verdronken wordt. Wanneer Margaret zich uit schaamt van een rots in zee stort, trekt het water zich terug. - Deze opera in drie bedrijven werd voor het eerst opgevoerd in de Opéra-Comique in Parijs op 7 mei 1888 en werd meteen een groot succes. De knap geïnstrumenteerde ouverture behoort nog steeds tot het concertrepertoire. Het is muziek die enerzijds duidelijk door Wagner beïnvloed is en anderzijds toch typische Franse karakteristieken vertoont. De bekende Nederlandse componist en arrangeur Piet Stalmeier (1912-1990) maakte deze prachtige bewerking voor harmonieorkest.

LE ROI D'YS OUVERTURE -
Edouard Lalo/arr.Piet Stalmeier

F Edouard Lalo (Lille, 1823 - Paris, 1892) est avant tout le compositeur de la célèbre Symphonie espagnole, créée en 1875 par Pablo Sarasate. Lalo a également composé quelques opéras parmi lesquels Le Roi d'Ys (1876-79). Cet opéra est basé sur un poème d'Edouard Blau qui s'est inspiré d'une vieille légende bretonne sur Ys, la ville engloutie. (Lalo avait épousé une Bretonne).
 - Le Roi d'Ys a deux filles, Margaret et Rozenn, qui aiment toutes les deux le même chevalier. Lorsque Rozenn épouse le jeune homme, Margaret, folle de jalousie, fait ouvrir les écluses et la ville est noyée. Pour racheter sa ville Margaret se jette du haut d'un rocher dans les flots et ceux-ci se retirent. La ville est sauvée. - Cet opéra en trois actes est créé à l'Opéra-Comique de Paris le 7 mai 1888 et connaît immédiatement un très grand succès. L'ouverture qui est un bel exemple du talent d'orchestrateur de Lalo est restée au répertoire des grands orchestres jusqu'à nos jours. Bien que cette musique soit nettement influencée par Richard Wagner, elle possède de plusieurs caractéristiques typiquement françaises. Nous devons ce bel arrangement pour orchestre d'harmonie à Piet Stalmeier (1912-1990), célèbre compositeur et arrangeur néerlandais.

D Edouard Lalo (Lille, 1823 - Paris, 1892) ist heute noch bekannt wegen seiner Symphonie espagnole, die Pablo Sarasate 1875 uraufgeführt hat. Lalo hat auch einige Opern komponiert, unter denen Le Roi d'Ys (1876-79). Diese Oper wurde nach einem Libretto von Edouard Blau komponiert und verwendet eine alte bretonische Legende von der versunkenen Stadt Ys. (Lalo war mit einer Frau aus Bretagne verheiratet). - Der König von Ys hat zwei Töchter, Margaret und Rozenn, die beide in demselben Ritter verliebt sind. Als Rozenn den jungen Mann heiratet läßt die eifersüchtige Margaret die Schleusen öffnen und die ganze Stadt verschwindet in das Meer. Vor Scham stürzt Margaret sich von einem hohen Felsen in die See und das Wasser zieht zurück. Die Stadt ist gerettet. - Diese Oper in drei Akten wurde am 7. Mai 1888 im Pariser Opéra-Comique uraufgeführt und war gleich erfolgreich. Die tüchtig instrumentierte Ouvertüre gehört noch immer zum heutigen Konzertrepertoire. Die Musik ist bestimmt von Richard Wagner beeinflusst worden, aber hat doch auch manche typische französische Charakteristiken. Der bekannte niederländische Komponist und Arrangeur Piet Stalmeier (1912-1990) verfasste dieses prächtige Arrangement für Blatorchester.

LE ROI D'YS OUVERTURE -
Edouard Lalo/arr.Piet Stalmeier

E Edouard Lalo (Lille, 1823 - Paris, 1892) is still known for his Symphonie espagnole which Pablo Sarasate premiered in 1875. Lalo also composed some opera's such as Le Roi d'Ys (1876-79). This opera, uses a script by Edouard Blau, based on an old Breton legend about the sunken city of Ys. (Lalo was married to a Breton lady). - The King of Ys has two daughters, Margaret and Rozenn, both in love with the same knight. When Rozenn marries the young man, Margaret is so jealous that she has the city drawn by opening the locks. Disdaining herself Margaret jumps into the sea and the water retires, the city is saved. - This opera in three acts was premiered on May the 7th 1888 at the Paris Opéra-Comique and was an immediate success. The magnificent still belongs to the actual concert repertoire. The music is influenced by Richard Wagner, but has also a lot of French characteristics. The famous Dutch composer and arranger Piet Stalmeier (1912-1990) made this brilliant arrangement for harmonic band.

INSTRUMENTATION 'LE ROI D'YS' - 01.2152.08
HARMONIE / CONCERT BAND / SYMPHONIC BAND

1 Full Score	2 Cornet II	
1 Piccolo C	2 Horn I + III Eb	
8 Flute I + II	2 Horn II + IV Eb	
2 Oboe I + II	4 Trombone I + II C	}
2 Bassoon I + II	4 Trombone III + IV C-	
1 Cor Anglais/English Horn	Bass Trombone C	
1 Eb Clarinet	2 Barit.Euph. C	
5 Clarinet I	2 Barit.Euph. Bb	‡
5 Clarinet II	1 Stringbass C	
5 Clarinet III	4 Basses (Tuba) C I + II	
1 Alto Clarinet	1 Timpani	
1 Bass Clarinet	3 Percussion	
1 Alto Saxophone I		
1 Alto Saxophone II	ADDITIONAL PARTS	
2 Tenor Saxophone	2 Trombone I + II Bb	} ‡ ‡
1 Baritone Saxophone	2 Trombone III + IV Bb	
2 Trumpet I + III	2 Barit.Euph. Bb	‡
2 Trumpet II + IV	2 Eb Bass	} ‡ ‡
2 Cornet I	2 Bb Bass	

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LE ROI D'YS

OUVERTURE

Eduard Lalo
arr.: Piet Stalmeier



Andante $\text{♩} = 63-69$

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

- Piccolo
- Flute
- Oboe (Solo *espress*)
- English Horn
- Bassoon (*a2 ben sostenuto*)
- E♭ Clarinet
- Clarinet I (*ben sostenuto*)
- Clarinet II
- Clarinet III
- Alto Clarinet
- Bass Clarinet
- Alto Saxophone I (*ben sostenuto*)
- Alto Saxophone II (*a def.*)
- Tenor Saxophone (*a de pp*)
- Baryton Saxophone
- Horns I & II (F)
- Trumpets I & II (F)
- Trombones I & II (Bass Trb.)
- Baryton Euphonium (*ben sostenuto*)
- Basses
- String Bass
- Timpani
- Percussion

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Picc. 9 10 11 12 13 14 15 16

Fl.

Ob.

E. Hrn.

Bsns.

E♭ Clar.

Clars. I Solo (espr.)

Clars. II *pp*

Clars. III *pp*

Alt. Clar. *pp*

Bass Clar. *pp*

Alt. Sax. I *pp*

Alt. Sax. II *pp*

Ten. Sax. *pp*

Bar. Sax. *pp*

Hrns. I, III *pp* a def. B. Klar.

Hrns. II, IV

Crts. I

Crts. II

Trp. I, III

Trp. II, IV

Trb. I, II

Trb. III, IV (B. Trb.)

B. Euph.

Bas.

Str. Bass.

Timp.

Perc.

Picc. 17 18 19 20 21 22 23 24

Fl.

Ob.

E. Hrn.

Bsns.

E♭ Clar.

Clars. I *f*

Clars. II *p*

Clars. III *p*

Alt. Clar. *p*

Bass Clar. *p*

Alt. Sax. I *p*

Alt. Sax. II *p*

Ten. Sax. *p*

Bar. Sax. *p*

Hrns. I, III *f*

Hrns. II, IV

Crts. I

Crts. II

Trp. I, III

Trp. II, IV

Trb. I, II

Trb. III, IV (B. Trb.)

B. Euph.

Bas. *mf*

Str. Bass. *mf*

Timp.

Perc.

Flute *mf*

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25 26 27 28 29 30 31 32

Picc. *rit.* *a tempo*
 Fl. *rit.* *pp* *a tempo*
 Ob. *rit.* *pp* *a tempo*
 E. Hrn. *rit.* *pp* *a tempo*
 Bsns. *rit.* *a tempo*
 Eb Clar. *rit.* *pp* *a tempo*
 Clars. I *rit.* *pp* *a tempo*
 Clars. II *rit.* *pp* *a tempo*
 Clars. III *cresc.* *mf* *rit.* *pp* *a tempo*
 Alt. Clar. *cresc.* *mf* *rit.* *pp* *a tempo*
 Bas. Clar. *cresc.* *mf* *rit.* *pp* *a tempo*
 Alt. Sax I *cresc.* *mf* *rit.* *pp* *a tempo*
 Alt. Sax II *cresc.* *mf* *rit.* *pp* *a tempo*
 Ten. Sax. *cresc.* *mf* *rit.* *pp* *a tempo*
 Bar. Sax. *cresc.* *mf* *rit.* *pp* *a tempo*
 Hns. I, III *cresc.* *mf* *rit.* *pp* *a tempo*
 Hns. II, IV *cresc.* *mf* *rit.* *pp* *a tempo*
 Cnts. I *rit.* *a tempo*
 Cnts. II *rit.* *a tempo*
 Trp. I, III *rit.* *a tempo*
 Trp. II, IV *rit.* *a tempo*
 Trb. I, II *rit.* *a tempo*
 Trb. III (B. Trb.) *rit.* *a tempo*
 B. Euph. *mf* *p*
 Bass. *mf* *p*
 Str. Bass. *mf* *p*
 Timp. *mf* *p*
 Perc.

33 a def. Fl. 34 35 oblige. 36 a def. Fl. 37 38 39 40 41

Picc. *pp* *rit.* *pp* *a tempo*
 Fl. *pp* *rit.* *pp* *a tempo*
 Ob. *pp* *rit.* *pp* *a tempo*
 E. Hrn. *pp* *rit.* *pp* *a tempo*
 Bsns. *pp* *rit.* *pp* *a tempo*
 Eb Clar. *pp* *rit.* *pp* *a tempo*
 Clars. I *pp* *rit.* *pp* *a tempo*
 Clars. II *pp* *rit.* *pp* *a tempo*
 Clars. III *pp* *rit.* *pp* *a tempo*
 Alt. Clar. *pp* *rit.* *pp* *a tempo*
 Bass Clar. *pp* *rit.* *pp* *a tempo*
 Alt. Sax I *pp* *rit.* *pp* *a tempo*
 Alt. Sax II *pp* *rit.* *pp* *a tempo*
 Ten. Sax. *pp* *rit.* *pp* *a tempo*
 Bar. Sax. *pp* *rit.* *pp* *a tempo*
 Hns. I, III *pp* *rit.* *pp* *a tempo*
 Hns. II, IV *pp* *rit.* *pp* *a tempo*
 Cnts. I *pp* *rit.* *pp* *a tempo*
 Cnts. II *pp* *rit.* *pp* *a tempo*
 Trp. I, III *pp* *rit.* *pp* *a tempo*
 Trp. II, IV *pp* *rit.* *pp* *a tempo*
 Trb. I, II *pp* *rit.* *pp* *a tempo*
 Trb. III (B. Trb.) *pp* *rit.* *pp* *a tempo*
 B. Euph. *pp* *rit.* *pp* *a tempo*
 Bass. *pp* *rit.* *pp* *a tempo*
 Str. Bass. *pp* *rit.* *pp* *a tempo*
 Timp. *pp* *rit.* *pp* *a tempo*
 Perc.

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Picc. 42 43 44 45 46 47 48 49

Fl.

Ob.

E. Hrn.

Bsns.

E♭ Clar.

Clars. I

Clars. II

Clars. III

Alt. Clar.

Bass Clar.

Alt. Sax. I

Alt. Sax. II

Ten. Sax.

Bar. Sax.

Hrns. I

Hrns. II

Crts. I

Crts. II

Trp. I

Trp. II

Trp. III

Trp. IV

Trb. I

Trb. II

Trb. III

(B. Trb.)

B. Euph.

Bass.

Str. Bass.

Timp.

Perc.

f Cymb.

Picc. 50 51 52 53 54

Fl.

Ob.

E. Hrn.

Bsns.

E♭ Clar.

Clars. I

Clars. II

Clars. III

Alt. Clar.

Bass Clar.

Alt. Sax. I

Alt. Sax. II

Ten. Sax.

Bar. Sax.

Hrns. I

Hrns. II

Crts. I

Crts. II

Trp. I

Trp. II

Trp. III

Trp. IV

Trb. I

Trb. II

Trb. III

(B. Trb.)

B. Euph.

Bass.

Str. Bass.

Timp.

Perc.

non rit.

8va

ff

Allegro $\text{♩} = 92$

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55 56 57 58 59 60

Picc. *ff*

Fl. *ff*

Ob. *ff*

E. Hrn. *mf*

Bsns. *ff*

E♭ Clar. *ff*

Clars. I *ff*

Clars. II *ff*

Clars. III *ff*

Alt. Clar. *ff*

Bass Clar. *ff*

Alt. Sax. I *ff*

Alt. Sax. II *ff*

Ten. Sax. *ff*

Bar. Sax. *ff*

Hrns. I, III *ff*

Hrns. II, IV *ff*

Crnts. I *ff*

Crnts. II *ff*

Trp. I, III *ff*

Trp. II, IV *ff*

Trb. I *ff*

Trb. II *ff*

Trb. III, IV (B. Trb.) *ff*

B. Euph. *ff*

Bass. *ff*

Str. Bass. *ff*

Timp. *ff*

Perc. *ff*

Corn. $\frac{3}{4}$ *ff*

Corn. $\frac{3}{4}$ *ff*

61 62 63 64 65

Picc. *ff*

Fl. *ff*

Ob. *ff*

E. Hrn. *ff*

Bsns. *ff*

E♭ Clar. *ff*

Clars. I *ff*

Clars. II *ff*

Clars. III *ff*

Alt. Clar. *ff*

Bass Clar. *ff*

Alt. Sax. I *ff*

Alt. Sax. II *ff*

Ten. Sax. *ff*

Bar. Sax. *ff*

Hrns. I, III *ff*

Hrns. II, IV *ff*

Crnts. I *ff*

Crnts. II *ff*

Trp. I, III *ff*

Trp. II, IV *ff*

Trb. I *ff*

Trb. II *ff*

Trb. III, IV (B. Trb.) *ff*

B. Euph. *ff*

Bass. *ff*

Str. Bass. *ff*

Timp. *ff*

Perc. *ff*

8va

62

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66 67 68 69 70 71

Picc. Fl. Ob. E. Hrn. Bsns. Eb Clar. Clars. I Clars. II Clars. III Alt. Clar. Bass Clar. Alt. Sax. I Alt. Sax. II Ten. Sax. Bar. Sax. Hrns. I III Hrns. II IV Crnts. I Crnts. II Trp. I III Trp. II IV Trb. I II Trb. II (B. Trb.) B. Euph. Bass. Str. Bass. Timp. Perc.

72 73 74 75 76

Picc. Fl. Ob. E. Hrn. Bsns. Eb Clar. Clars. I Clars. II Clars. III Alt. Clar. Bass Clar. Alt. Sax. I Alt. Sax. II Ten. Sax. Bar. Sax. Hrns. I III Hrns. II IV Crnts. I Crnts. II Trp. I III Trp. II IV Trb. I II Trb. II (B. Trb.) B. Euph. Bass. Str. Bass. Timp. Perc.

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77 78 79 80 81

Picc. *ff* *ff* *ff* *ff* *ff*

Fl. *ff* *ff* *ff* *ff* *ff*

Ob. *ff* *ff* *ff* *ff* *ff*

E. Hrn. *ff* *ff* *ff* *ff* *ff*

Bsns. *ff* *ff* *ff* *ff* *ff*

E♭ Clar. *ff* *ff* *ff* *ff* *ff*

Clars. I *ff* *ff* *ff* *ff* *ff*

Clars. II *ff* *ff* *ff* *ff* *ff*

Clars. III *ff* *ff* *ff* *ff* *ff*

Alt. Clar. *ff* *ff* *ff* *ff* *ff*

Bass Clar. *ff* *ff* *ff* *ff* *ff*

Alt. Sax. I *ff* *ff* *ff* *ff* *ff*

Alt. Sax. II *ff* *ff* *ff* *ff* *ff*

Ten. Sax. *ff* *ff* *ff* *ff* *ff*

Bar. Sax. *ff* *ff* *ff* *ff* *ff*

Hrns. I *ff* *ff* *ff* *ff* *ff*

Hrns. II *ff* *ff* *ff* *ff* *ff*

Cnts. I *ff* *ff* *ff* *ff* *ff*

Cnts. II *ff* *ff* *ff* *ff* *ff*

Trp. I *ff* *ff* *ff* *ff* *ff*

Trp. II *ff* *ff* *ff* *ff* *ff*

Trb. I *ff* *ff* *ff* *ff* *ff*

Trb. II *ff* *ff* *ff* *ff* *ff*

Trb. III (B. Trb.) *ff* *ff* *ff* *ff* *ff*

B. Euph. *ff* *ff* *ff* *ff* *ff*

Bass. *ff* *ff* *ff* *ff* *ff*

Str. Bass. *ff* *ff* *ff* *ff* *ff*

Timp. *ff* *ff* *ff* *ff* *ff*

Perc. *ff* *ff* *ff* *ff* *ff*

82 83 84 85 86 87 88 89

Picc. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Fl. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Ob. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

E. Hrn. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Bsns. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

E♭ Clar. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Clars. I *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Clars. II *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Clars. III *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Alt. Clar. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Bass Clar. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Alt. Sax. I *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Alt. Sax. II *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Ten. Sax. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Bar. Sax. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Hrns. I *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Hrns. II *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Cnts. I *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Cnts. II *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Trp. I *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Trp. II *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Trb. I *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Trb. II *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Trb. III (B. Trb.) *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

B. Euph. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Bass. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Str. Bass. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Timp. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Perc. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

pp *pp* *pp* *pp* *pp* *pp* *pp* *pp*

ben sost. *ben sost.* *ben sost.* *ben sost.* *ben sost.* *ben sost.* *ben sost.* *ben sost.*

a def. *pizz.*

3^{ce} *o2*

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Picc. 90 91 92 93 94 95 96 97

Fl. *cresc.* *f* *ff*

Ob. *f* *ff*

E. Hrn. *f* *ff*

Bsns. *cresc.* *f* *ff*

E♭ Clar. *cresc.* *f* *ff*

Clars. I *cresc.* *f* *ff*

Clars. II *cresc.* *f* *ff*

Clars. III *cresc.* *f* *ff*

Alt. Clar. *cresc.* *f* *ff*

Bass Clar. *cresc.* *f* *ff*

Alt. Sax. I *cresc.* *f* *ff*

Alt. Sax. II *cresc.* *f* *ff*

Ten. Sax. *cresc.* *f* *ff*

Bar. Sax. *cresc.* *f* *ff*

Hrns. I/III *cresc.* *f* *ff*

Hrns. II/IV *f* *ff*

Cmts. I *ff*

Cmts. II *ff*

Trp. I/III *ff*

Trp. II/IV *ff*

Trb. I/II *cresc.* *f* *ff*

Trb. III/IV (B. Trb.) *cresc.* *f + IV* *ff*

B. Euph. *p cresc.* *f* *ff*

Bass. *p cresc.* *f* *ff*

Str. Bass. *p cresc.* *f* *ff*

Timp. *ff*

Perc. *ff*

Picc. 98 99 100 101 102 103 104 105

Fl. *pp* *ff* *pp* *ff*

Ob. *pp* *ff* *pp* *ff*

E. Hrn. *pp* *ff* *pp* *ff*

Bsns. *pp* *ff* *pp* *ff*

E♭ Clar. *pp* *ff* *pp* *ff*

Clars. I *pp* *ff* *pp* *ff*

Clars. II *pp* *ff* *pp* *ff*

Clars. III *pp* *ff* *pp* *ff*

Alt. Clar. *pp* *ff* *pp* *ff*

Bass Clar. *pp* *ff* *pp* *ff*

Alt. Sax. I *pp* *ff* *pp* *ff*

Alt. Sax. II *pp* *ff* *pp* *ff*

Ten. Sax. *pp* *ff* *pp* *ff*

Bar. Sax. *pp* *ff* *pp* *ff*

Hrns. I/III *pp* *ff* *pp* *ff*

Hrns. II/IV *pp* *ff* *pp* *ff*

Cmts. I *ff*

Cmts. II *ff*

Trp. I/III *ff*

Trp. II/IV *ff*

Trb. I/II *pp* *ff* *pp* *ff*

Trb. III/IV (B. Trb.) *pp* *ff* *pp* *ff*

B. Euph. *pp* *ff* *pp* *ff*

Bass. *pp* *ff* *pp* *ff*

Str. Bass. *p pizz* *f* *p arco*

Timp. *ff*

Perc. *ff*

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