

Flexible Band
Grade 2.5

FULL SCORE



CARL FISCHER
PERFORMANCE
SERIES

Visigoths

Sean O'Loughlin

XPS1

INSTRUMENTATION

Full Score	1
Part 1	
Flute	8
Clarinet in B♭ / Trumpet in B♭	4
Violin	2
Part 2	
Clarinet in B♭ / Trumpet in B♭	4
Alto Saxophone in E♭	2
Oboe / Violin	3
Part 3	
Clarinet in B♭ / Tenor Saxophone in B♭	4
Alto Saxophone in E♭	2
Horn in F	2
Violin	2
Viola	2
Part 4	
Tenor Saxophone in B♭ / Euphonium T.C. in B♭	3
Horn in F	2
Trombone/Euphonium/Bassoon/Cello	4
Part 5	
Bass Clarinet in B♭ / Euphonium T.C. in B♭	2
Trombone / Euphonium / Bassoon / Cello	4
Baritone Saxophone in E♭	2
Tuba / Bass	4
Mallet Percussion	2
Chimes, Bells	
Timpani	1
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	7
Crash Cymbals, Low Tom, Tam-tam, Triangle, Tambourine, Suspended Cymbal, Wind Chimes	

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About the Composition

Visigoths is a work for concert band commissioned by the Waynesville Middle School Band in Waynesville, North Carolina-Ralph Caldwell, director. This setting is playable by multiple instrumentations, based on the configuration of your own ensemble. The music is a tone poem of sorts for the developing band. The idea for the piece came from my love of historical novels involving fictional stories based on actual facts. One book in particular referenced the history of the Visigoths. I was immediately intrigued. After some modest research, I discovered that the Visigoths were a division of the Goths and one of the most important groups in Germany. They were a rival of the great Roman Empire in the 4th century A.D. After many years and many battles, the Visigoths were finally defeated, but had contributed significantly to the culture of Italy and Spain.

The piece begins with a four-note motif that will become the basis of the work. Ominous in tone and foreboding in nature, this foreshadows some of the war-like music to come. There are moments of victory and moments of defeat. The slow opening leads to some dissonant chords that announce the fast battle music. The low voices in the ensemble are featured here. Bring out all the accents and play the quarter notes with a strong marcato attack. After passing the melody around the ensemble and developing the four note motif, the music withdraws to a quiet statement at m. 74. It bursts into chords at m. 85 that sets up the major statement at m. 90. Be mindful of balance here and make sure the woodwinds carry their weight. After an arrival at m. 100, the low voices set up the final push to the end with a quiet rhythmic figure. Maintain the tutti crescendo all the way to the conclusion.

About the Composer

Sean O'Loughlin (b.1972) is a fresh voice and a rising name in the music world. His music is characterized by vibrant rhythms, passionate melodies, and colorful scoring. Commissions from the Boston Pops Orchestra, the Los Angeles Philharmonic and the Hollywood Bowl Orchestra highlight and showcase his diverse musical abilities. As a conductor, he has led performances with the Boston Pops Orchestra, the Hollywood Bowl Orchestra, the Minnesota Orchestra, the Vancouver Symphony, the Atlanta Symphony, the Baltimore Symphony, the Houston Symphony, and the Seattle Symphony amongst others. He was the assistant conductor and arranger for a production of Sgt. Pepper Live in Las Vegas featuring the band Cheap Trick.

Recent collaborations include such artists as Sarah McLachlan, Adele, Hall and Oates, Gloria Estefan, Diana Krall, Itzhak Perlman, Natalie Merchant, Chris Isaak, Blue Man Group, Pink Martini, Brandi Carlile, The Decemberists, Martina McBride, Josh Ritter, Gloria Gaynor and others. The Los Angeles Times calls his orchestrations "...colorful" while adding "...even more dimension..." to the compositions. Daily Variety heralds Sean's writing as "most impressive ..." with a "wide range of coloring in the orchestra..." that "...adds heft and rolling energy."

Growing up in Syracuse, NY, Sean displayed a passion for music at an early age. Sean benefited from loving parents who supported his musical aspirations and challenged him to explore music as a career. During his undergraduate years at Syracuse University, Sean's musical career began to take shape with the guidance of Larry Clark. As Vice-President at Carl Fischer Music, Larry continues to be a major influence in Sean's professional career as mentor and friend.

Through his growing number of commissioned and published works, Sean is excited to continue contributing to the rich history of orchestral and wind band literature. He is a frequent guest conductor with professional orchestras and honor bands around the country. An annual ASCAP Special Awards winner, Sean was a composition fellow at the Henry Mancini Institute in Los Angeles, and holds composition degrees from New England Conservatory and Syracuse University. Sean, his wife Dena and daughter Kate reside in Los Angeles. For more information, please visit www.seanoloughlin.com.

Full Score

Commissioned by the Waynesville Middle School Band, Waynesville, NC, Ralph Caldwell, Director

3

Part 1

Flute

Clarinet in B♭ /
Trumpet in B♭

Violin

Part 2Clarinet in B♭ /
Trumpet in B♭

Alto Saxophone in E♭

Oboe / Violin

Part 3Clarinet in B♭ /
Tenor Saxophone in B♭

Alto Saxophone in E♭

Horn in F

Violin

Viola

Part 4Tenor Saxophone in B♭ /
Euphonium T.C. in B♭

Horn in F

Trombone /
Euphonium /
Bassoon / Cello**Part 5**Bass Clarinet in B♭ /
Euphonium T.C. in B♭Trombone /
Euphonium /
Bassoon / Cello
Tuba / Bass /
(Baritone)
Saxophone in E♭Mallet
Percussion
(Chimes, Bells)Timpani
(A : D)(Snare Drum,
Bass Drum)

Percussion

(Crash Cymbals,
Low Tom, Tam-tam,
Triangle, Tambourine,
Suspended Cymbal,
Wind Chimes)Keyboard
(opt.)

Slowly ♩ = 76

Visigoths

SEAN O'LOUGHLIN

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Part 1

Fl.

Cl. in B \flat / Tpt. in B \flat

Vln.

Part 2

Cl. in B \flat / Tpt. in B \flat

A. Sax. in E \flat

Ob. / Vln.

Part 3

Cl. in B \flat / T. Sax. in B \flat

A. Sax. in E \flat

Hn. in F

Vln.

Vla.

Part 4

T. Sax. in B \flat / Euph. in B \flat

Hn. in F

Tbn. / Euph. Bsn. / Vc.

Part 5

Bs. Cl. in B \flat / Euph. in B \flat

Tbn. / Euph. Bsn. / Vc.

Tba. / Bs. / (Bar. Sax. in E \flat)

Mall. Perc.

Tim. Perc.

Kbd.

14 Allegro $\text{♩} = 132$

Part 1

Fl.

Cl. in B♭ /
Tpt. in B♭

Vln.

Part 2Cl. in B♭ /
Tpt. in B♭A. Sax.
in E♭

Ob. / Vln.

Part 3Cl. in B♭ /
T. Sax.
in B♭A. Sax.
in E♭

Hn. in F

Vln.

Vla.

Part 4T. Sax.
in B♭ /
Euph. in B♭

Hn. in F

Tbn. / Euph.
Bsn. / Vc.**Part 5**Bs. Cl.
in B♭ /
Euph. in B♭Tbn. / Euph.
Bsn. / Vc.Tba. / Bs. /
(Bar. Sax.
in E♭)Mall.
Perc.

Timp.

Perc.

Kbd.

The musical score consists of five staves, each representing a different instrument or group of instruments. The staves are arranged vertically, with measure numbers 20 through 25 indicated at the bottom of each staff. Measure 20 begins with a rest for most instruments, followed by dynamic markings (>) and various rhythmic patterns (eighth and sixteenth notes) across the staves. Measure 21 continues with similar patterns and dynamics. Measure 22 introduces a new rhythmic pattern for the lower brass section (Tbn. / Euph., Bsn. / Vc.). Measures 23 and 24 feature sustained notes and eighth-note patterns. Measure 25 concludes with a final set of eighth-note patterns and dynamics.

Part 1
Fl.

Part 2

Cl. in B♭ /
Tpt. in B♭

A. Sax.
in E♭

Ob. / Vln.

Part 3

Cl. in B♭ /
T. Sax.
in B♭

A. Sax.
in E♭

Hn. in F

Vln.

Vla.

Part 4

T. Sax.
in B♭ /
Euph. in B♭

Hn. in F

Tbn. / Euph.
Bsn. / Vc.

Part 5

Bs. Cl.
in B♭ /
Euph. in B♭

Tbn. / Euph.
Bsn. / Vc.

Tba. / Bs. /
(Bar. Sax.
in E♭)

Mall.
Perc.

Timp.

Perc.

Kbd.

Part 1

10

Part 1

Fl.

Cl. in B \flat /
Tpt. in B \flat

Vln.

Part 2

Cl. in B \flat /
Tpt. in B \flat

A. Sax.
in E \flat

Ob. / Vln.

Part 3

Cl. in B \flat /
T. Sax.
in B \flat

A. Sax.
in E \flat

Hn. in F

Vln.

Vla.

Part 4

T. Sax.
in B \flat /
Euph. in B \flat

Hn. in F

Tbn. / Euph.
Bsn. / Vc.

Part 5

Bs. Cl.
in B \flat /
Euph. in B \flat

Tbn. / Euph.
Bsn. / Vc.

Tba. / Bs. /
(Bar. Sax.
in E \flat)

Mall.
Perc.

Timp.

Perc.

Kbd.

Part 1

Fl.

Cl. in B♭ /
Tpt. in B♭

Vln.

57

Musical score for Part 1, measures 56-57. The score includes parts for Flute, Clarinet/Bassoon, Violin, and Trombone/Tuba. Measures 56 and 57 show eighth-note patterns.

Part 2Cl. in B♭ /
Tpt. in B♭A. Sax.
in E♭

Ob. / Vln.

Musical score for Part 2, measures 56-57. The score includes parts for Clarinet/Bassoon, Trombone/Tuba, Alto Saxophone/E♭ Alto Saxophone, Oboe/Violin, and Trombone/Tuba. Measures 56 and 57 show eighth-note patterns.

Part 3Cl. in B♭ /
T. Sax.
in B♭A. Sax.
in E♭

Hn. in F

Vln.

Vla.

Musical score for Part 3, measures 56-57. The score includes parts for Clarinet/Bassoon, Tenor Saxophone, Alto Saxophone/E♭ Alto Saxophone, Horn/F, Violin, and Cello/Bass. Measures 56 and 57 show eighth-note patterns.

Part 4T. Sax.
in B♭ /
Euph. in B♭

Hn. in F

Tbn. / Euph.
Bsn. / Vc.

Musical score for Part 4, measures 56-57. The score includes parts for Tenor Saxophone/E♭ Alto Saxophone, Horn/F, Bassoon/E♭ Bassoon, and Trombone/E♭ Bassoon. Measures 56 and 57 show eighth-note patterns.

Part 5Bs. Cl.
in B♭ /
Euph. in B♭Tbn. / Euph.
Bsn. / Vc.Tba. / Bs. /
(Bar. Sax.
in E♭)

Musical score for Part 5, measures 56-57. The score includes parts for Bass Clarinet/E♭ Alto Saxophone, Bassoon/E♭ Bassoon, Trombone/E♭ Bassoon, and Bass Trombone/E♭ Bassoon. Measures 56 and 57 show eighth-note patterns.

Mall.
Perc.

Timp.

Perc.

Kbd.

57

Musical score for Part 5, measures 57-61. The score includes parts for Marimba/Percussion, Timpani, Percussion (Tam-tam/Sus. Cym.), and Keyboard. Measures 57-61 show various rhythmic patterns.

Part 1

Fl.

Cl. in B♭ /
Tpt. in B♭

Vln.

Part 2Cl. in B♭ /
Tpt. in B♭A. Sax.
in E♭

Ob. / Vln.

Part 3Cl. in B♭ /
T. Sax.
in B♭A. Sax.
in E♭

Hn. in F

Vln.

Vla.

Part 4T. Sax.
in B♭ /
Euph. in B♭

Hn. in F

Tbn. / Euph.
Bsn. / Vc.**Part 5**Bs. Cl.
in B♭ /
Euph. in B♭Tbn. / Euph.
Bsn. / Vc.Tba. / Bs. /
(Bar. Sax.
in E♭)Mall.
Perc.

Timp.

Perc.

62

63

>

65

66

>

67

Part 1

Fl.

Cl. in B \flat /
Tpt. in B \flat

Vln.

Part 2Cl. in B \flat /
Tpt. in B \flat A. Sax.
in E \flat

Ob. / Vln.

Part 3Cl. in B \flat /
T. Sax.
in B \flat A. Sax.
in E \flat

Hn. in F

Vln.

Vla.

Part 4T. Sax.
in B \flat /
Euph. in B \flat

Hn. in F

Tbn. / Euph.
Bsn. / Vc.**Part 5**Bs. Cl.
in B \flat /
Euph. in B \flat Tbn. / Euph.
Bsn. / Vc.Tba. / Bs. /
(Bar. Sax.
in E \flat)Mall.
Perc.

Timp.

Perc.

Kbd.

74

74 75 76 77 78 79 80

Part 1

Fl.

Cl. in B \flat /
Tpt. in B \flat

Vln.

Part 2Cl. in B \flat /
Tpt. in B \flat A. Sax.
in E \flat

Ob. / Vln.

Part 3Cl. in B \flat /
T. Sax.
in B \flat A. Sax.
in E \flat

Hn. in F

Vln.

Vla.

Part 4T. Sax.
in B \flat /
Euph. in B \flat

Hn. in F

Tbn. / Euph.
Bsn. / Vc.**Part 5**Bs. Cl.
in B \flat /
Euph. in B \flat Tbn. / Euph.
Bsn. / Vc.Tba. / Bs. /
(Bar. Sax.
in E \flat)Mall.
Perc.

Timp.

Perc.

Kbd.

Fl.

Cl. in B \flat /
Tpt. in B \flat

Vln.

Part 2

Cl. in B \flat /
Tpt. in B \flat

A. Sax.
in E \flat

Ob. / Vln.

Part 3

Cl. in B \flat /
T. Sax.
in B \flat

A. Sax.
in E \flat

Hn. in F

Vln.

Vla.

Part 4

T. Sax.
in B \flat /
Euph. in B \flat

Hn. in F

Tbn. / Euph.
Bsn. / Vc.

Part 5

Bs. Cl.
in B \flat /
Euph. in B \flat

Tbn. / Euph.
Bsn. / Vc.

Tba. / Bs. /
(Bar. Sax.
in E \flat)

Mall.
Perc.

Timp.

Perc.

Kbd.

17

Part 1

Fl.

Cl. in B \flat /
Tpt. in B \flat

Vln.

Part 2

Cl. in B \flat /
Tpt. in B \flat

A. Sax.
in E \flat

Ob. / Vln.

Part 3

Cl. in B \flat /
T. Sax.
in B \flat

A. Sax.
in E \flat

Hn. in F

Vln.

Vla.

Part 4

T. Sax.
in B \flat /
Euph. in B \flat

Hn. in F

Tbn. / Euph.
Bsn. / Vc.

Part 5

Bs. Cl.
in B \flat /
Euph. in B \flat

Tbn. / Euph.
Bsn. / Vc.

Tba. / Bs. /
(Bar. Sax.
in E \flat)

Mall.
Perc.

Timp.

Perc.

Kbd.

Wind Chimes

Tam-tam

88

Part 1

Fl.

Cl. in B \flat /
Tpt. in B \flat

Vln.

Part 2Cl. in B \flat /
Tpt. in B \flat A. Sax.
in E \flat

Ob. / Vln.

Part 3Cl. in B \flat /
T. Sax.
in B \flat A. Sax.
in E \flat

Hn. in F

Vln.

Vla.

Part 4T. Sax.
in B \flat /
Euph. in B \flat

Hn. in F

Tbn. / Euph.
Bsn. / Vc.**Part 5**Bs. Cl.
in B \flat /
Euph. in B \flat Tbn. / Euph.
Bsn. / Vc.Tba. / Bs. /
(Bar. Sax.
in E \flat)Mall.
Perc.

Timp.

Perc.

Kbd.

Cr. Cym.

The musical score consists of five systems of music, each with multiple staves. The instruments listed in the score are:

- Part 1:** Flute (Fl.), Clarinet in B \flat / Bassoon (Cl. in B \flat / Tpt. in B \flat), Violin (Vln.).
- Part 2:** Clarinet in B \flat / Bassoon (Cl. in B \flat / Tpt. in B \flat), Alto Saxophone in E \flat (A. Sax. in E \flat), Oboe / Violin (Ob. / Vln.).
- Part 3:** Clarinet in B \flat / Bassoon (Cl. in B \flat / T. Sax. in B \flat), Tenor Saxophone in E \flat (T. Sax. in B \flat), Horn in F (Hn. in F).
- Part 4:** Tenor Saxophone in B \flat (T. Sax. in B \flat / Euph. in B \flat), Bassoon in F (Hn. in F), Bassoon / Euphonium (Tbn. / Euph. Bsn. / Vc.).
- Part 5:** Bassoon in B \flat (Bs. Cl. in B \flat / Euph. in B \flat), Bassoon / Euphonium (Tbn. / Euph. Bsn. / Vc.), Bassoon / Tuba (Tba. / Bs. / Bar. Sax. in E \flat), Bass Drum / Maracas (Mall. Perc.), Timpani (Timp.), Percussion (Perc.), and Keyboard (Kbd.).

The score includes measures 93 through 98. Measure 93 starts with the Flute and continues through the end of the page. Measures 94-95 feature the Clarinet/Bassoon and Violin. Measures 96-97 show the Alto Saxophone/E♭ Alto Saxophone and Oboe/Violin. Measures 98-99 return to the Clarinet/Bassoon and Violin. Measures 100-101 feature the Tenor Saxophone/E♭ Tenor Saxophone and Horn/F. Measures 102-103 show the Tenor Saxophone/E♭ Tenor Saxophone and Bassoon/Horn. Measures 104-105 return to the Clarinet/Bassoon and Violin. Measures 106-107 feature the Bassoon/Euphonium and Bassoon/Tuba/Euphonium. Measures 108-109 show the Bassoon/Euphonium and Bassoon/Tuba. Measures 110-111 feature the Bass Drum/Maracas and Timpani. Measures 112-113 show the Percussion and Keyboard. Measures 114-115 return to the Bassoon/Euphonium and Bassoon/Tuba. Measures 116-117 feature the Bassoon/Euphonium and Bassoon/Tuba/Euphonium. Measures 118-119 show the Bassoon/Euphonium and Bassoon/Tuba. Measures 120-121 feature the Bassoon/Euphonium and Bassoon/Tuba/Euphonium. Measures 122-123 show the Bassoon/Euphonium and Bassoon/Tuba. Measures 124-125 feature the Bassoon/Euphonium and Bassoon/Tuba/Euphonium. Measures 126-127 show the Bassoon/Euphonium and Bassoon/Tuba. Measures 128-129 feature the Bassoon/Euphonium and Bassoon/Tuba/Euphonium. Measures 130-131 show the Bassoon/Euphonium and Bassoon/Tuba. Measures 132-133 feature the Bassoon/Euphonium and Bassoon/Tuba/Euphonium. Measures 134-135 show the Bassoon/Euphonium and Bassoon/Tuba. Measures 136-137 feature the Bassoon/Euphonium and Bassoon/Tuba/Euphonium. Measures 138-139 show the Bassoon/Euphonium and Bassoon/Tuba. Measures 140-141 feature the Bassoon/Euphonium and Bassoon/Tuba/Euphonium. Measures 142-143 show the Bassoon/Euphonium and Bassoon/Tuba. Measures 144-145 feature the Bassoon/Euphonium and Bassoon/Tuba/Euphonium. Measures 146-147 show the Bassoon/Euphonium and Bassoon/Tuba. Measures 148-149 feature the Bassoon/Euphonium and Bassoon/Tuba/Euphonium. Measures 150-151 show the Bassoon/Euphonium and Bassoon/Tuba. Measures 152-153 feature the Bassoon/Euphonium and Bassoon/Tuba/Euphonium. Measures 154-155 show the Bassoon/Euphonium and Bassoon/Tuba. Measures 156-157 feature the Bassoon/Euphonium and Bassoon/Tuba/Euphonium. Measures 158-159 show the Bassoon/Euphonium and Bassoon/Tuba. Measures 160-161 feature the Bassoon/Euphonium and Bassoon/Tuba/Euphonium. Measures 162-163 show the Bassoon/Euphonium and Bassoon/Tuba. Measures 164-165 feature the Bassoon/Euphonium and Bassoon/Tuba/Euphonium. Measures 166-167 show the Bassoon/Euphonium and Bassoon/Tuba. Measures 168-169 feature the Bassoon/Euphonium and Bassoon/Tuba/Euphonium. Measures 170-171 show the Bassoon/Euphonium and Bassoon/Tuba. Measures 172-173 feature the Bassoon/Euphonium and Bassoon/Tuba/Euphonium. Measures 174-175 show the Bassoon/Euphonium and Bassoon/Tuba. Measures 176-177 feature the Bassoon/Euphonium and Bassoon/Tuba/Euphonium. Measures 178-179 show the Bassoon/Euphonium and Bassoon/Tuba. Measures 180-181 feature the Bassoon/Euphonium and Bassoon/Tuba/Euphonium. Measures 182-183 show the Bassoon/Euphonium and Bassoon/Tuba. Measures 184-185 feature the Bassoon/Euphonium and Bassoon/Tuba/Euphonium. Measures 186-187 show the Bassoon/Euphonium and Bassoon/Tuba. Measures 188-189 feature the Bassoon/Euphonium and Bassoon/Tuba/Euphonium. Measures 190-191 show the Bassoon/Euphonium and Bassoon/Tuba. Measures 192-193 feature the Bassoon/Euphonium and Bassoon/Tuba/Euphonium. Measures 194-195 show the Bassoon/Euphonium and Bassoon/Tuba. Measures 196-197 feature the Bassoon/Euphonium and Bassoon/Tuba/Euphonium. Measures 198-199 show the Bassoon/Euphonium and Bassoon/Tuba.

Part 1

Fl.

Cl. in B♭ /
Tpt. in B♭

Vln.

Part 2Cl. in B♭ /
Tpt. in B♭A. Sax.
in E♭

Ob. / Vln.

Part 3Cl. in B♭ /
T. Sax.
in B♭A. Sax.
in E♭

Hn. in F

Vln.

Vla.

Part 4T. Sax.
in B♭ /
Euph. in B♭

Hn. in F

Tbn. / Euph.
Bsn. / Vc.**Part 5**Bs. Cl.
in B♭ /
Euph. in B♭Tbn. / Euph.
Bsn. / Vc.Tba. / Bs. /
(Bar. Sax.
in E♭)Mall.
Perc.

Timp.

Perc.

Kbd.

102

The musical score page 19 consists of five systems of music, each labeled with a section header and instrument list. The sections are: Part 1 (Flute, Clarinet/Bassoon, Trombone/Tuba, Violin), Part 2 (Clarinet/Bassoon, Trombone/Tuba, Alto Saxophone/E♭ Alto Saxophone, Oboe/Violin), Part 3 (Clarinet/Bassoon, Tenor Saxophone/B♭ Tenor Saxophone, Alto Saxophone/E♭ Alto Saxophone, Bassoon/Fagot, Violin), Part 4 (Tenor Saxophone/B♭ Tenor Saxophone, Bassoon/Fagot, Bassoon/E♭ Bassoon/Violoncello), and Part 5 (Bassoon/Clarinet/Bassoon/E♭ Bassoon, Bassoon/E♭ Bassoon/Violoncello, Double Bass/Bassoon/E♭ Bassoon, Marimba/Percussion, Timpani, Percussion (Tambourine, Low Tom), and Keyboard. The score includes dynamic markings such as *p*, *p cresc.*, and *pp*. Measure numbers 99, 100, 101, 102, 103, and 104 are indicated at the bottom of the page.

Part 1

Fl.

20

Part 1
Fl.

Cl. in B \flat /
Tpt. in B \flat

Vln.

Part 2
Cl. in B \flat /
Tpt. in B \flat

A. Sax.
in E \flat

Ob. / Vln.

Part 3
Cl. in B \flat /
T. Sax.
in B \flat

A. Sax.
in E \flat

Hn. in F

Vln.

Vla.

Part 4
T. Sax.
in B \flat /
Euph. in B \flat

Hn. in F

Tbn. / Euph.
Bsn. / Vc.

Part 5
Bs. Cl.
in B \flat /
Euph. in B \flat

Tbn. / Euph.
Bsn. / Vc.

Tba. / Bs. /
(Bar. Sax.
in E \flat)

Mall.
Perc.

Timp.

Perc.

Kbd.

105 106 107 108 > 109 110 > 111