

Tropes

Variations on a Medieval Kyrie

John Prescott

- | | |
|----------------------|--|
| 1 Full Score | 3 Bb Trumpet 1 |
| 1 Piccolo | 3 Bb Trumpet 2 |
| 4 Flute 1 | 3 Bb Trumpet 3 |
| 4 Flute 2 | 2 F Horn 1 |
| 2 Oboe | 2 F Horn 2 |
| 2 Bassoon | 3 Trombone 1 |
| 3 Bb Clarinet 1 | 3 Trombone 2 |
| 3 Bb Clarinet 2 | 1 Bass Trombone |
| 3 Bb Clarinet 3 | 2 Baritone B.C. |
| 2 Bass Clarinet | 2 Baritone T.C. |
| 2 Alto Saxophone 1 | 5 Tuba |
| 2 Alto Saxophone 2 | 1 Timpani |
| 2 Tenor Saxophone | 2 Percussion 1: Tom-toms, Snare Drum |
| 1 Baritone Saxophone | 3 Percussion 2: Bass Drum,
Crash Cymbals, Sus. Cymbal, Hi-hat,
Tam-tam |
| | 2 Mallets 1: Xylophone, Vibraphone |
| | 1 Mallets 2: Marimba |
| | 2 Mallets 3: Bells, Crotales |
| | 2 Mallets 4: Chimes, Vibra-slap, Triangles |

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Program Notes

I first ran across the concept of a trope when I was a freshman in college and learned about them in medieval music history. In the early Christian church, tropes were little pieces of musical material added to the standard mass setting by local composers who wanted to add their own personal creativity to the service. Eventually there came to be a lot of tropes until they were outlawed by the church in the 16th century. In that same music history class, I learned the *Kyrie Cunctipotens Genitor*, which scholars think was written in about the year 900, and I always meant to use it somehow in a piece of my own.

That opportunity came in the Summer of 2013 when I found myself in the hospital with a serious illness. I woke up at 3:30 in the morning with the exposition of a new piece going through my head, and asked the nurse for a pencil and paper in order to write it down. During my long convalescence, I would occasionally think of a new variation, or trope, and would add it to my collection. Then later, I put all the tropes together into a piece.

There are many repeated patterns and *ostinati* in *Tropes*, and the reason is that the music represents the many centuries of rituals observed by people of faith. I once performed in a cathedral in Poland built in the 9th century, and to get up to the organ/choir loft, one walked up stone steps that were grooved in the center by the many centuries of walkers going up to perform music as I was. In the central section of *Tropes*, many members of the ensemble whisper “*Kyrie Eleison, Christe Eleison, Kyrie Eleison.*” I like to think of this section as the echoes of people of faith from centuries past.

So this music is about faith, perseverance, resilience, and finally about overcoming adversity. It celebrates those qualities in all of us.

About the Composer

John Prescott is a Professor of Music at Missouri State University, where he teaches theory, composition, and commercial music. His compositions include works for band, orchestra, chorus, solo, and chamber ensembles, as well as multi-media pieces, and have been performed nationally and internationally. Dr. Prescott holds degrees in music theory and composition from Florida State University and from the University of Kansas, where he studied composition with John Pozdro and James Barnes.

Tropes

Variations on a Medieval Kyrie

John Prescott (ASCAP)

Opus 74

Joyously ♩ = ca. 132

Fl 1 and 2 (a2) + Picc. (8va)

Piccolo
Flute 1 and 2
Oboe
Bassoon
Clarinet 1
Clarinet 3
Bass Clarinet
Alto Saxophone 1
Alto Saxophone 2
Tenor Saxophone
Baritone Saxophone
Trumpet 1
Trumpet 2
F Horn 1
Trombone 1
Trombone 2
Bass Trombone
Baritone
Tuba
Timpani
Percussion 1
Percussion 2
Mallets 1
Mallets 2
Mallets 3
Mallets 4

F, D, C, G
Wood Mallets
Tom toms
Crash Cymbals
Tom-toms, Snare Drum
Bass Drum, Crash Cymbals, Suspended Cymbal, Hi-hat, Tam-tam
Xylophone, Vibraphone
Marimba
Bells, Crotales
Chimes, Vibra-slap, Triangle

div.
a2

Tropes

9

Picc. Fls.

Oboe

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sx. 1

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Hn. 1

Tbn. 1

B. Tbn.

Bar.

Tba.

Timp.

Perc. 1

Perc. 2

Mlts. 1

Mlts. 2

Mlts. 3

Mlts. 4

Tropes

17

Picc. Fls.

Oboe *mf*

Bsn.

Cl. 1

Cl. 2
3

B. Cl.

A. Sx.
2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2
3

Hn. 1
2

Tbn. 1
2

B. Tbn.

Bar.

Tba.

Timp.

Perc. 1

Perc. 2

Mlts. 1

Mlts. 2

Mlts. 3

Mlts. 4

13

14

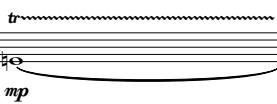
15

16

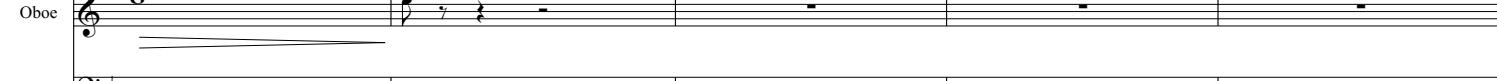
17

18

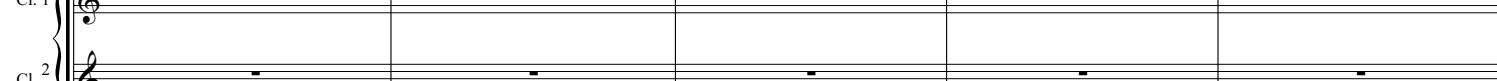
Tropes

Fl 1 and 2 only a2
tr 

Picc. Fls. 

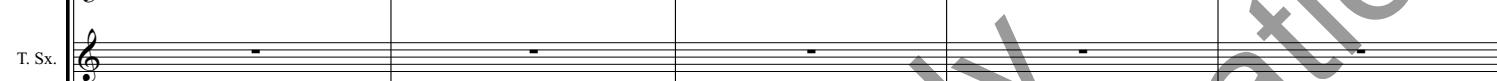
Oboe 

Bsn. 

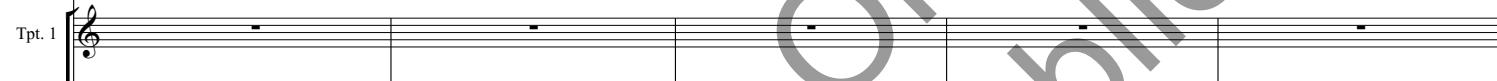
Cl. 1 

Cl. 2 

Cl. 3 

B. Cl. 

A. Sx. 1 

A. Sx. 2 

T. Sx. 

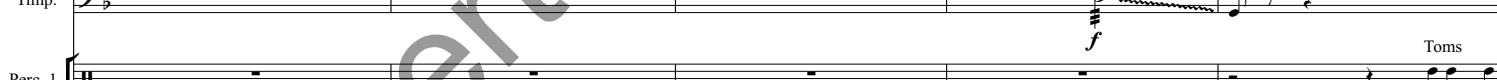
B. Sx. 

Tpt. 1 

Tpt. 2 

Hn. 1 

Hn. 2 

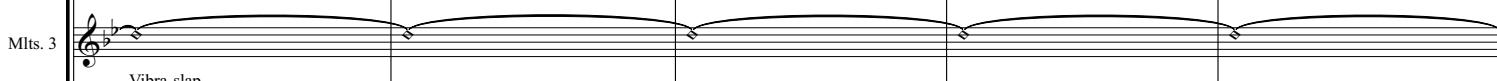
Tbn. 1 

Tbn. 2 

Bar. 

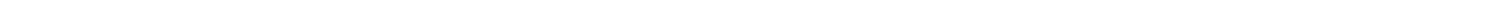
Tba. 

Timp. 

Perc. 1 

Perc. 2 

Mlts. 1 

Mlts. 2 

Mlts. 3

Mlts. 4

Vibra-slap

19 *f* 20 21 22 23

Tropes

(tr)

Picc. Fls.

Oboe

Bsn.

Cl. 1

Cl. 2
3

B. Cl.

A. Sx.
2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2
3

Hn. 1
2

Tbn. 1
2

B. Tbn.

Bar.

Tba.

Timp.

Perc. 1

Perc. 2

Mlts. 1

Mlts. 2

Mlts. 3

Mlts. 4

24 25 26 27 28

Tropes

29

Picc.
Fls.

Oboe

Bsn.

Cl. 1

Cl. 2
3

B. Cl.

A. Sx.
2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2
3

Hn. 1
2

Tbn. 1
2

B. Tbn.

Bar.

Tba.

Timp.

Perc. 1

Perc. 2

Mlts. 1

Mlts. 2

Mlts. 3

Mlts. 4

29

30

31

32

33

6

Tropes

38

Kyrie Cunctipotens Genitor

Picc. Fls.

Oboe

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sx. 1

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2 only

Tpt. 3

Hn. 1

Tbn. 1

B. Tbn.

Bar.

Tba.

Timp.

Perc. 1

Perc. 2

Mlts. 1

Mlts. 2

Mlts. 3

Mlts. 4

St. Mute

mf

St. Mute

mf

38

Bells

Chimes

Tropes

Picc. Fls.

Oboe

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sx. 1

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Hn. 1

Tbn. 1

B. Tbn.

Bar.

Tba.

Timp.

Perc. 1

Perc. 2

Mlts. 1

Mlts. 2

Mlts. 3

Mlts. 4

Tropes

47

Picc. Fls.

Oboe

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sx. 1

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Hn. 1

Tbn. 1

B. Tbn.

Bar.

Tba.

Timp.

Perc. 1

Perc. 2

Mlts. 1

Mlts. 2

Mlts. 3

Mlts. 4

Tropes

Picc. Fls.

Oboe

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sx. 1

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2 (Tpt. 2 only)

Hn. 1

Tbn. 1

B. Tbn.

Bar.

Tba.

Timp.

Perc. 1

Perc. 2

Mlts. 1

Mlts. 2

Mlts. 3

Mlts. 4

Tropes

56 + picc.

Picc. Fls.

Oboe

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sx. 1

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Hn. 1

Tbn. 1

B. Tbn.

Bar.

Tba.

Timp.

Perc. 1

Perc. 2

Mlts. 1

Mlts. 2

Mlts. 3

Mlts. 4

56 Kyrie Cunctipotens Genitor

56

57

58

Tropes

Picc. Fls.

Oboe

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sx. 1

T. Sx.

B. Sx.

Tpt. 1

(+ Tpt. 3)

Hn. 1

Tbn. 1

B. Tbn.

Bar.

Tba.

Timp.

Perc. 1

Perc. 2

Mlts. 1

Mlts. 2

Mlts. 3

Mlts. 4

Tropes

68

Fl. 1 and 2 only a2
tr
mf

Picc. Fls.

Oboe

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sx. 1

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Hn. 1

Tbn. 1

B. Tbn.

Bar.

Tba.

Timp.

Snare Drum

Perc. 1

Perc. 2

Mlt. 1

Mlt. 2

Mlt. 3

Mlt. 4

A, D, C, A

f

mp

ff

Hi-hat

mf

Vibraphone

Rubber Mallets

mf

f

Vibra-slap

To Chimes

66 67 *f* 68 69 70 71 72

Tropes

79 Picc. only 8va

73 74 75 76 77 78 79 80

Tropes

Picc.
Fls.

Oboe

Bsn.

Cl. 1

Cl. 2
3

B. Cl.

A. Sx.
2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2
3

Hn. 1
2

Tbn. 1
2

B. Tbn.

Bar.

Tba.

Timp.

Perc. 1

Perc. 2

Mlts. 1

Mlts. 2

Mlts. 3

Mlts. 4

81 82 83 84 85 86 87 88

Tropes

93

Fl. 1 and 2 only a2

Picc. Fls.

Oboe

Bsn.

Cl. 1
1.

Cl. 2
3.

B. Cl.

A. Sx. 1
2.

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2
3.

Hn. 1
2.

Hn 1 only

Tbn. 1
2.

B. Tbn.

Bar.

Tba.

Timp.

Perc. 1

Perc. 2

To Xyl.

Mlts. 1

Mlts. 2

Mlts. 3

Mlts. 4

89 90 91 92 93 94 95 96

Tropes

99

Picc.
Fls.

Oboe

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sx. 1

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Hn. 1

Tbn. 1

B. Tbn.

Bar.

Tba.

Timp.

Perc. 1

Perc. 2

Mlts. 1

Mlts. 2

Mlts. 3

Mlts. 4

Xylophone (rubber mallets)

+ picc.

Tropes

109 ♩ = ca. 67

Fl. 1 and 2 only a2
3 3 3 3

mp

Picc. Fls. ff fp f

Oboe ff fp f

Bsn. ff fp f

Cl. 1 ff fp f

Cl. 2 ff fp f

Cl. 3 ff fp f

B. Cl. ff fp f

A. Sx. 1 ff fp f

T. Sx. ff fp f

B. Sx. ff fp f

Tpt. 1 ff fp f

Tpt. 2 ff fp f

Hn. 1 ff fp f

Tbn. 1 ff fp f

B. Tbn. ff fp f

Bar. ff fp f

Tba. ff fp f

Tim. - - - - -

Perc. 1 Sus. Cym. Toms mp f

Perc. 2 mp f

Mlts. 1 Aluminum singing rod (or bowed vibes) mf

Mlts. 2 Soft Yarn Mallets p

Mlts. 3 Chimes (arco)

Mlts. 4

Tropes

Repeat figure, breathing when necessary. Do not coordinate rhythmically with other flutes.

Picc. Fls. Whispered Whisperers should not coordinate rhythmically with each other.

Oboe *mf* Whispered Ky-ri-e E-le-i-son Ky-ri-e E - le-i-son Ky-ri-e E-le-i-son Chris-te E-le-i-son Chris-te E - le-i-son Chris-te E-le-i-son

Bsn. *mf* Whispered Ky-ri-e E-le-i-son Ky-ri-e E - le-i-son Ky-ri-e E-le-i-son Chris-te E-le-i-son Chris-te E - le-i-son Chris-te E-le-i-son

Cl. 1 *mf* Whispered Ky-ri-e E-le-i-son Ky-ri-e E - le-i-son Ky-ri-e E-le-i-son Chris-te E-le-i-son Chris-te E - le-i-son Chris-te E-le-i-son

Cl. 2 *mf* Whispered Ky-ri-e E-le-i-son Ky-ri-e E - le-i-son Ky-ri-e E-le-i-son Chris-te E-le-i-son Chris-te E - le-i-son Chris-te E-le-i-son

B. Cl. *mf* Whispered Ky-ri-e E-le-i-son Ky-ri-e E - le-i-son Ky-ri-e E-le-i-son Chris-te E-le-i-son Chris-te E - le-i-son Chris-te E-le-i-son

A. Sx. 1 Whispered

A. Sx. 2 *mf* Whispered Ky-ri-e E-le-i-son Ky-ri-e E - le-i-son Ky-ri-e E-le-i-son Chris-te E-le-i-son Chris-te E - le-i-son Chris-te E-le-i-son

T. Sx. *mf* Whispered Ky-ri-e E-le-i-son Ky-ri-e E - le-i-son Ky-ri-e E-le-i-son Chris-te E-le-i-son Chris-te E - le-i-son Chris-te E-le-i-son

B. Sx. *mf* Whispered Ky-ri-e E-le-i-son Ky-ri-e E - le-i-son Ky-ri-e E-le-i-son Chris-te E-le-i-son Chris-te E - le-i-son Chris-te E-le-i-son

Tpt. 1 *mf* Whispered Ky-ri-e E-le-i-son Ky-ri-e E - le-i-son Ky-ri-e E-le-i-son Chris-te E-le-i-son Chris-te E - le-i-son Chris-te E-le-i-son

Tpt. 2 *mf* Whispered a₂ Ky-ri-e E-le-i-son Ky-ri-e E - le-i-son Ky-ri-e E-le-i-son Chris-te E-le-i-son Chris-te E - le-i-son Chris-te E-le-i-son

Hn. 1 *mf* Whispered Ky-ri-e E-le-i-son Ky-ri-e E - le-i-son Ky-ri-e E-le-i-son Chris-te E-le-i-son Chris-te E - le-i-son Chris-te E-le-i-son

Tbn. 1 *p* *mf* Whispered *gliss.* *p* *mf* *p* *mf*

B. Tbn. *mf* Whispered Ky-ri-e E-le-i-son Ky-ri-e E - le-i-son Ky-ri-e E-le-i-son Chris-te E-le-i-son Chris-te E - le-i-son Chris-te E-le-i-son

Bar. *mf* Whispered Ky-ri-e E-le-i-son Ky-ri-e E - le-i-son Ky-ri-e E-le-i-son Chris-te E-le-i-son Chris-te E - le-i-son Chris-te E-le-i-son

Tba. *mf* Whispered Ky-ri-e E-le-i-son Ky-ri-e E - le-i-son Ky-ri-e E-le-i-son Chris-te E-le-i-son Chris-te E - le-i-son Chris-te E-le-i-son

Timp. -

Perc. 1 -

Perc. 2 -

Mlts. 1 - *mf* - *mf* -

Mlts. 2 -

Mlts. 3 -

Mlts. 4 -

125 Joyously ♩ = 132

Fl. 1 and 2 only a2

Tropes
picc. only 8va

Solo

125 Joyously ♩ = 132

tutti

To Xyl.

Tropes

130

Picc. Fls.

Oboe

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Bar.

Tba.

Timp.

Perc. 1

Perc. 2

Mlts. 1

Mlts. 2

Mlts. 3

Mlts. 4

Picc.

(Picc.)

f

mf

f

f

tutti

f

Tpt. 2

f

130

G, E \flat , B \flat , F

f

fp

S.D.

fp

mp

Crotales

ord.

f

127

128

129 f

130

131

132

133

Tropes

138

Fl. 1 and 2 only a2

Cl. 1
Cl. 2
B. Cl.

A. Sx. 1
T. Sx.
B. Sx.

Tpt. 1
Tpt. 2
Hn. 1
Tbn. 1
B. Tbn.

Bar.

Tba.

Timp.

Perc. 1
Perc. 2

Mlts. 1
Mlts. 2
Mlts. 3
Mlts. 4

Picc. Fls.

Oboe

Bsn.

Cl. 1
Cl. 2
B. Cl.

A. Sx. 1
T. Sx.
B. Sx.

Tpt. 1
Tpt. 2
Hn. 1
Tbn. 1
B. Tbn.

Bar.

Tba.

Timp.

Perc. 1
Perc. 2

Mlts. 1
Mlts. 2
Mlts. 3
Mlts. 4

two players only
(top note + Picc.)

146

Tropes

Musical score page 146 featuring a large number of instrument staves. The instruments include Picc. Fls., Oboe, Bsn., Cl. 1, Cl. 2, Cl. 3, B. Cl., A. Sx. 1, A. Sx. 2, T. Sx., B. Sx., Tpt. 1, Tpt. 2, Hn. 1, Hn. 2, Tbn. 1, Tbn. 2, B. Tbn., Bar., Tba., Timp., Perc. 1, Perc. 2, Mlts. 1, Mlts. 2, Mlts. 3, and Mlts. 4. The score is divided into measures 143, 144, 145, 146, 147, and 148. Measure 146 starts with a dynamic of *mf* for the woodwind section. Measures 147 and 148 feature rhythmic patterns for the mallets (Mlts. 1-4) using rubber mallets. The score includes dynamic markings such as *f*, *p*, *a2*, and *One Player*.

150

Fl. 1 and 2 only a2

Tropes

Picc.

Picc. only 8va

Picc. Fls.

Oboe

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sx. 1

T. Sx.

B. Sx. 8va if necessary

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Bar.

Tba.

Timp.

Perc. 1

Perc. 2 Tam-tam

Mlts. 1

Mlts. 2

Mlts. 3 Crotales

Mlts. 4

149 150 *f* 151 152 153 154 155

156

Tropes

Musical score for orchestra and choir, page 25, measures 156-163. The score includes parts for Picc. Fls., Oboe, Bsn., Cl. 1 (solo), Cl. 2, B. Cl., A. Sx. 1, T. Sx., B. Sx., Tpt. 1 (solo), Tpt. 2, Hn. 1, Tbn. 1, B. Tbn., Bar., Tba., Timp., Perc. 1, Perc. 2, Mlts. 1, Mlts. 2, Mlts. 3, and Mlts. 4. Measure 156: Picc. Fls. and Oboe play eighth-note patterns. Bsn. and B. Cl. play sustained notes. Cl. 1 (solo) and Cl. 2 play eighth-note patterns. Measure 157: Picc. Fls. and Oboe play eighth-note patterns. Bsn. and B. Cl. play sustained notes. Cl. 1 (solo) and Cl. 2 play eighth-note patterns. Measure 158: Picc. Fls. and Oboe play eighth-note patterns. Bsn. and B. Cl. play sustained notes. Cl. 1 (solo) and Cl. 2 play eighth-note patterns. Measure 159: Picc. Fls. and Oboe play eighth-note patterns. Bsn. and B. Cl. play sustained notes. Cl. 1 (solo) and Cl. 2 play eighth-note patterns. Measure 160: Picc. Fls. and Oboe play eighth-note patterns. Bsn. and B. Cl. play sustained notes. Cl. 1 (solo) and Cl. 2 play eighth-note patterns. Measure 161: Picc. Fls. and Oboe play eighth-note patterns. Bsn. and B. Cl. play sustained notes. Cl. 1 (solo) and Cl. 2 play eighth-note patterns. Measure 162: Picc. Fls. and Oboe play eighth-note patterns. Bsn. and B. Cl. play sustained notes. Cl. 1 (solo) and Cl. 2 play eighth-note patterns. Measure 163: Picc. Fls. and Oboe play eighth-note patterns. Bsn. and B. Cl. play sustained notes. Cl. 1 (solo) and Cl. 2 play eighth-note patterns.

Tropes

170

Fl. 1 and 2 only

Picc. Fls.

Oboe

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sx. 1
2

T. Sx.

B. Sx.

Tpt. 1

tutti

Tpt. 2

Hn. 1
2

Tbn. 1
2

B. Tbn.

Bar.

Tba.

Timp.

Perc. 1

Perc. 2

Mlts. 1

Mlts. 2

Mlts. 3

Mlts. 4

164 165 166 167 168 169 170 171

174

Tropes

Picc. Fls. + Picc.

Oboe

Bsn.

Cl. 1

Cl. 2
3

B. Cl.

A. Sx.
2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2
3

Hn. 1
2

Tbn. 1
2

B. Tbn.

Bar.

Tba.

Timp.

Perc. 1

Perc. 2

Mlts. 1

Mlts. 2

Mlts. 3

Mlts. 4

Xylophone

Tropes

182

Fl. 1 and 2 only

Picc. Fls.

Oboe

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Bar.

Tba.

Timp.

Perc. 1

Perc. 2

Mlts. 1

Mlts. 2

Mlts. 3

Mlts. 4

Tropes

Picc. Fls. 

Tropes

Picc. Fls. 

Oboe

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sx. 1

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Hn. 1

Tbn. 1

B. Tbn.

Bar.

Tba.

Timp.

Perc. 1

Perc. 2

Mlt. 1

Mlt. 2

Mlt. 3

Mlt. 4

Tropes

Picc. Fls.

Oboe

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sx. 1

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Hn. 1

Tbn. 1

B. Tbn.

Bar.

Tba.

Timp.

Perc. 1

Perc. 2

Mlt. 1

Mlt. 2

Mlt. 3

Mlt. 4

Tropes
Fls. and Picc.

195

Picc.
Fls.

Oboe

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sx. 1

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Hn. 1

Tbn. 1

B. Tbn.

Bar.

Tba.

Timp.

Perc. 1

Perc. 2

Mlts. 1

Mlts. 2

Mlts. 3

Mlts. 4

195

194

195 *f*

196

197

198

Tropes

Wingert-Jones Publications

Picc. Fls. ff

Oboe ff

Bsn.

Cl. 1 ff

Cl. 2 ff

B. Cl.

A. Sx. 1

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Hn. 1 a2

Tbn. 1

B. Tbn.

Bar.

Tba.

Timp.

Perc. 1

Perc. 2

Mlts. 1

Mlts. 2

Mlts. 3 Bells

Mlts. 4 dampen