

Encircled

Jonathan Dagenais (b. 1978)

Instrumentation:

Piccolo - 1
Flute 1 - 4
Flute 2 - 4
Oboe 1 - 1
Oboe 2 - 1
Eb Clarinet - 1
Bb Clarinet 1 - 4
Bb Clarinet 2 - 4
Bb Clarinet 3 - 4
Bb Bass Clarinet - 2
Bassoon 1,2 - 2
Eb Alto Saxophone 1 - 2
Eb Alto Saxophone 2 - 2
Bb Tenor Saxophone - 2
Eb Baritone Saxophone - 1
Bb Trumpet 1 - 2
Bb Trumpet 2 - 2
Bb Trumpet 3 - 2
F Horn 1,2 - 2
F Horn 3,4 - 2
Trombone 1 - 2
Trombone 2 - 2
Trombone 3 - 2
Baritone - 2
Baritone Treble Clef - 1
Tuba - 4
String Bass - 1
Timpani - 1
Chimes, Bells, Xylophone, Vibraphone - 3
Snare Drum, Bass Drum, Suspended Cymbal - 2
Crash Cymbals, Finger Cymbals,
Wind Chimes, Triangle, Tam-tam - 3
Suspended Cymbal, Temple Blocks, Tam-tam,
Bongos, Chimes, Triangle, Crash Cymbals - 3

EIGHTH NOTE PUBLICATIONS

Encircled

Jonathan Dagenais

Encircled was commissioned by the "Cercle Philharmonique de Saint-Jean-sur-Richelieu" (the city of Saint-Jean-sur-Richelieu Concert Band Circle) to celebrate their 125th anniversary.

Throughout the years, the Circle (one of the oldest bands in Canada) was greatly coloured by the different personalities of its members and its conductors, all of whom had the same goal: the radiance and prosperity of the ensemble. Just as this diversity of character unites towards a common goal, the basic musical motif will persist throughout the work but will always be exhibited in different ways while maintaining its basic foundation.

Also, since the Circle was originally a military band (the St. John's Band), the entire piece attempts to put recurring rhythmic passages in the foreground, reminding us of traditional military fanfares and sounds. On the other hand, these passages are always enveloped in more modern sonorities and harmonies in order to combine tradition and modernity. Right from the first notes played by the trumpet section, we can hear the melodic/rhythmic motif which will serve as the main musical material throughout the whole work.

In the middle of the work, there is a slow movement which is more melodic and expressive in nature. At the heart of this movement is a subtle incursion of the *Richelieu March* composed by Norbert Boisvert in 1910. The piece appears, in a distant way, and is juxtaposed to the lyrical theme of the slow movement, giving a musical wink and paying tribute to this other work dedicated to the St. John's Circle. Well anchored in the center of the work, this slow movement remains protected and well "encircled" by the fast and festive sections.

Because of the "fanfare and festive" nature of the work, *Encircled* has to be performed with great care concerning rhythmic clarity. In terms of style, don't hesitate to always aim for articulation specificity and unity. Because of the expressive nature of many chords, it is also very important to take care of the harmonic balance and encourage the players to listen to the chord's tone quality, especially when those are colored with strong dissonance (ie. bar 32-33).

At bar 12, the flute cadenza can be played with a lot of liberty as long as the main melodic motif is well heard and underlined by the end of the cadenza.

At bar 24, the brass and percussion are playing the main theme from *Richelieu March*. To give an "echo of the past" type of sound, I strongly encourage all players to play this passage with harmon mutes (stem in). If not available (especially for the trombone section), you can use cup mutes or, as a last resort, straight mutes.

Jonathan Dagenais holds a Masters degree (M.Mus) in Wind Orchestra Conducting from McGill University, supervised by Mr. Alain Cazes, and a Bachelor's degree (B.Mus) in Composition from the Université de Montréal.

In addition to CEGEP/university teaching (music theory, composition, ear training, musicianship and conducting), Mr. Dagenais is also pursuing a career as a composer for wind orchestra. His works have been performed by many Canadian university ensembles and appear on several professional recordings and some have been listed in MusicFest Canada's concert band syllabus since 2009. Mr. Dagenais' works are currently published throughout the world by Eighth Note Publications, Hafabra Music and GAM Publishing.

Jonathan Dagenais has a very active conducting career. Since 2005, he has acted as the conductor and artistic director of the Orchestre à Vents Non Identifié (OVNI), a Montreal wind orchestra he co-founded. This ensemble is dedicated to collaborative and active listening, tone quality, refined interpretation as well as adopting a humoristic approach. In 2010 and 2011, he was appointed conductor of the McGill Wind Symphony and he was a guest conductor for the Montreal Pop Symphony Orchestra (OSPM) in 2012. He has also been conducting the Cercle Philharmonique de Saint-Jean-sur-Richelieu since September 2012. Finally, since September 2015, he has been the conductor of the Orchestre de jeux vidéo - OJV (Montreal Video Game Orchestra), an ensemble dedicated to video game soundtracks. Being a longtime fan of video games and their music, this was a natural marriage of his two passions.

Every year, Mr. Dagenais is hired by summer music camps in Québec to conduct orchestras, bands and chamber music groups. He has been a guest conductor for many Canadian honor bands and is also regularly selected to adjudicate and/or give clinics at more than 25 Canadian music contests and festivals (MusicFest Canada, Atlantic Band Festival, Winnipeg International Band Festival, St. John's Rotary Music Festival, etc.). Most notably, Jonathan was appointed as the conductor of the National Youth Band of Canada (NYB) for the 2013 edition in Nova Scotia and New Brunswick.

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Concert Band

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ENCIRCLED

3

Jonathan Dagenais

Festive ♩ = 88

Picc. (Flute 3)

Flute 1

Flute 2

Oboe 1,2

Bassoon 1,2

B♭ Clarinet 1,2

B♭ Clarinet 3

B♭ Bass Clarinet

E♭ Alto Saxophone 1,2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet 1

B♭ Trumpet 2

B♭ Trumpet 3

F Horn 1,2

F Horn 3,4

Trombone 1,2

Trombone 3

Baritone

Tuba

Timpani

Mallets

Percussion 1

Percussion 2

Percussion 3

PREVIEW ONLY

Picc. *mp* *ff*

Flute 1 *mp* *ff*

Flute 2 *mp* *ff*

Oboe 1,2 *mp* *ff*

Bassoon 1,2 *ff sfz* *p* *ff sfz*

B♭ Clarinet 1,2 *mp* *ff*

B♭ Clarinet 3 *mp* *ff*

B♭ Bass Clarinet *ff sfz* *p* *ff sfz*

E♭ Alto Saxophone 1,2 *mp* *ff*

B♭ Tenor Saxophone *ff sfz* *p* *ff sfz*

E♭ Baritone Saxophone *ff sfz* *p* *ff sfz*

B♭ Trumpet 1 *ff* *sfz* *p*

B♭ Trumpet 2 *ff* *sfz* *p*

B♭ Trumpet 3 *ff* *sfz* *p*

F Horn 1,2 *ff* *sfz*

F Horn 3,4 *ff* *sfz*

Trombone 1,2 *ff* *sfz*

Trombone 3 *ff* *sfz*

Baritone *ff sfz* *p* *ff sfz*

Tuba *ff sfz* *p* *ff sfz*

Timpani *mf* *ff* *sfz* *p* *mf* *ff* *sfz*

Mallets *f* *ff* *sfz*

Percussion 1 *mf* *ff* *p* *mf* *ff*

Percussion 2 *f*

Percussion 3

F-B♭-C-E♭

B♭ to G♭

S.D.

B.D.

Chimes

Crash Cymbals

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5

6

7

8

9

Picc *mp* *ff* *sfz* *p*

Fl 1 *mp* *ff* *sfz* *p*

Fl 2 *mp* *ff* *sfz* *p*

Ob 1,2 *mp* *ff* *sfz* *p*

Bsn *mp* *ff* *sfz* *mf*

Cl 1,2 *mp* *ff* *sfz* *p*

Cl 3 *mp* *ff* *p*

B Cl *mp* *ff* *sfz* *mf*

A Sax 1,2 *mp* *ff* *mf*

T Sax *p* *mf*

B Sax *p* *ff* *sfz* *mf*

Tpt 1 *mf*

Tpt 2 *mf*

Tpt 3 *mf*

Hn 1,2 *p* *mf*

Hn 3,4 *p* *mf*

Trbn 1,2 *p* *mf*

Trbn 3 *p* *mf*

Bari *p* *mf*

Tuba *p* *ff* *sfz* *mf*

Timp *p* *mf* *ff* *fp*

Mallets *ff* *Bells*

Perc 1 *p* *mf* *ff* *fp*

Perc 2

Perc 3

PREVIEW ONLY

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble of instruments, including woodwinds, brass, and percussion. The instruments listed on the left side of the page are: Picc, Fl 1, Fl 2, Ob 1.2, Bsn, Cl 1.2, Cl 3, B Cl, A Sax 1.2, T Sax, B Sax, Tpt 1, Tpt 2, Tpt 3, Hn 1.2, Hn 3.4, Trbn 1.2, Trbn 3, Bari, Tuba, Timp, Mallets, Perc 1, Perc 2, and Perc 3. The score is written in a single system, with each instrument having its own staff. The music is in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The score includes various dynamic markings, such as *ff* (fortissimo), *mf* (mezzo-forte), *sfz* (sforzando), and *p* (piano). A large, semi-transparent watermark reading "PREVIEW ONLY" is overlaid across the center of the page. The score is for a piece titled "The Great Wall of China" by John Williams, as indicated by the text at the bottom of the page.

16

17

18

19

20

21

Picc

Fl 1

Fl 2

Ob 1,2

Bsn

Cl 1,2

Cl 3

B Cl

A Sax 1,2

T Sax

B Sax

Tpt 1

Tpt 2

Tpt 3

Hn 1,2

Hn 3,4

Trbn 1,2

Trbn 3

Bari

Tuba

Timp

Mallets

Perc 1

Perc 2

Perc 3

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PREVIEW ONLY

ff

f

sfz

mf

p

f

sfz

mp

Susp Cym

22

23

24

25

26

27

Picc *mf*

Fl 1 *mf*

Fl 2 *mf*

Ob 1,2 *mf*

Bsn *mf*

Cl 1,2 *f*

Cl 3 *f*

B Cl *mf*

A Sax 1,2 *f*

T Sax *f*

B Sax *f*

Tpt 1

Tpt 2

Tpt 3

Hn 1,2 *f*

Hn 3,4 *f*

Trbn 1,2

Trbn 3

Bari *f*

Tuba *mf*

Timp

Xylophone *mf*

Mallets *mf*

Perc 1 *f*

Perc 2

Perc 3 Temple blocks (3) *mf*

ENCIRCLED pg. 5

PREVIEW ONLY

mf *f* *sfz* *ff* *choke* *mp* *f*

35

36
Grandioso (l'istesso tempo)

37

38

39

40

41

42

43

Picc

Fl 1

Fl 2

Ob 1,2

Bsn

Cl 1,2

Cl 3

B Cl

A Sax 1,2

T Sax

B Sax

Tpt 1

Tpt 2

Tpt 3

Hn 1,2

Hn 3,4

Trbn 1,2

Trbn 3

Bari

Tuba

Timp

Mallets

Perc 1

Perc 2

Perc 3

PREVIEW ONLY

to st. mute

to st. mute

Ob cues

Bsn cues

snare off

Finger cymbals

mp

mf

pp

p

tr

solo

a2

44

45

46

47

48

49

50

Picc *tr*
mp *mf*

Fl 1 *pp* *tutti tr*

Fl 2 *pp* *tr* *tr* *tr*

Ob 1,2 *mf* *pp* *tutti tr* *tr* *tr*

Bsn *pp* *tr* *tr* *tr*

Cl 1,2 *tr* *mf* *pp* *2nd div.* *div.*

Cl 3 *mf* *pp*

B Cl *mf* *pp*

A Sax 1,2 *mp*

T Sax *mp*

B Sax *mp*

Tpt 1 *tutti* *mf* *f* *mp*

Tpt 2 *st. mute* *mf* *f* *mp*

Tpt 3 *st. mute* *mf* *f* *mp*

Hn 1,2 *solo* *mp* *mf* *mp*

Hn 3,4 *mp*

Trbn 1,2 *mf* *mp*

Trbn 3 *mf* *mp*

Bari *solo* *mf* *f* *mp*

Tuba *mf* *mp*

Timp *mp* *pp* *mp* *pp* *mp* *pp* *mp*

Mallets *p* *Bells* *mp*

Perc 1 *mf* *mp*

Perc 2 *mp* *p* *Wind Chimes*

Perc 3 *pp* *mf* *Tam-tam* *mp*

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55

ENCIRCLED pg. 9

56

57

58

59

60

61

Picc *mf* *f* *ff*

Fl 1 *mf* *f* *ff*

Fl 2 *mf* *f* *ff*

Ob 1,2 *mf* *f* *ff*

Bsn *mf* *f* *ff*

Cl 1,2 *mf* *f* *ff*

Cl 3 *mf* *f* *ff*

B Cl *mf* *f* *ff*

A Sax 1,2 *mf* *f* *ff*

T Sax *mf* *f* *ff*

B Sax *mf* *f* *ff*

Tpt 1 *mf* *f* *ff*

Tpt 2 *mf* *f* *ff*

Tpt 3 *mf* *f* *ff*

Hn 1,2 *mf* *f* *ff*

Hn 3,4 *mf* *f* *ff*

Trbn 1,2 *mf* *f* *ff*

Trbn 3 *mf* *f* *ff*

Bari *mf* *f* *ff*

Tuba *mf* *f* *ff*

Timp *mf* *f* *ff*

Mallets *mf* *f* *ff*

Perc 1 *mf* *f* *ff*

Perc 2 *mf* *f* *ff*

Perc 3 *mf* *f* *ff*

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62

63

64

65

66

67

68

69

Picc *mf*

Fl 1 *mf*

Fl 2 *mf*

Ob 1,2 *a2 mf*

Bsn *ff f mf*

Cl 1,2 *2. mf f mf*

Cl 3 *sffz mf a2 f div. mf f*

B Cl *ff mf f*

A Sax 1,2 *a2 sfz mf f*

T Sax *sfz mf f*

B Sax *ff mf f*

Tpt 1 *f sostenuto*

Tpt 2 *f sostenuto*

Tpt 3 *f sostenuto*

Hn 1,2 *a2 sfz f a2*

Hn 3,4 *a2 sfz f*

Trbn 1,2 *f mf*

Trbn 3 *f mf*

Bari *ff f mf*

Tuba *ff f mf*

Timp *ff mp f p G to A5*

Mallets *mf*

Perc 1 *ff mf f mp*

Perc 2 *ff f mf*

Perc 3 *ff mp f mf Bongos*

ENCIRCLED pg. 11

70

71

72

73

74

75

76

Picc

Fl 1

Fl 2

Ob 1,2

Bsn

Cl 1,2

Cl 3

B Cl

A Sax 1,2

T Sax

B Sax

Tpt 1

Tpt 2

Tpt 3

Hn 1,2

Hn 3,4

Trbn 1,2

Trbn 3

Bari

Tuba

Timp

Mallets

Perc 1

Perc 2

Perc 3

PREVIEW ONLY

F to E $\flat$, B $\flat$ to C

Picc *f* *ff* *sub.mp* *mf* solo

Fl 1 *f* *ff* *sub.mp* *mf*

Fl 2 *f* *ff* *sub.mp* *mf*

Ob 1,2 *f* *ff* *sub.mp* *mf* solo

Bsn *f* *ff* *sub.mp* *fp*

Cl 1,2 *f* *ff* *sub.mp* *mf*

Cl 3 *f* *ff* *sub.mp* *mf*

B Cl *f* *ff* *sub.mp* *fp*

A Sax 1,2 *f* *pp*

T Sax *f* *pp*

B Sax *f* *fp*

Tpt 1 *f* *mp* *f*

Tpt 2 *f* *mp* *f*

Tpt 3 *ff* *mp* *f*

Hn 1,2 *f* *pp*

Hn 3,4 *f* *pp*

Trbn 1,2

Trbn 3

Bari *f* *fp*

Tuba *f* *fp*

Timp

Mallets *f* *mp* *mf*

Perc 1 *mf* Triangle

Perc 2 *mf*

Perc 3 *f*

ENCIRCLED pg. 13

83

84
Festive

85

86

87

88

89

rit.

Picc *tr* *f* *sonare* *tutti*

Fl 1 *f* *sonare*

Fl 2 *f* *sonare*

Ob 1,2 *a2* *tr* *f* *sonare* *tutti* *a2*

Bsn *a2* *f* *sonare* *p*

Cl 1,2 *tr* *mf* *f*

Cl 3 *tr* *mf* *f*

B Cl *f* *a2* *p*

A Sax 1,2 *a2* *mf* *f* *pp*

T Sax *mf* *f* *pp*

B Sax *f* *p*

Tpt 1 *mf* *f*

Tpt 2 *mf* *f*

Tpt 3 *mf* *f*

Hn 1,2 *mf* *a2* *f* *pp*

Hn 3,4 *mf* *a2* *f* *pp*

Trbn 1,2 *mf* *f*

Trbn 3 *mf* *f*

Bari *a2* *f* *pp*

Tuba *f* *p*

Timp *mf* *f* *A^b to G^b* *G^b to A^b*

Mallets *f* *Bells* *mp*

Perc 1 *mf* *f* *C. C.*

Perc 2 *f*

Perc 3 *S. C.* *mp* *f*

90

91

92

molto

Flute cadenza

Picc *p* *mp* *mf* *ritenuto molto espress.* *f sonare* *mf*

Fl 1 *p* solo rubato

Fl 2 *p*

Ob 1,2 *p*

Bsn *mp* *p*

Cl 1,2 *mp* *p*

Cl 3 *mp* *p*

B Cl *mp* *p*

A Sax 1,2

T Sax

B Sax

Tpt 1 *p*

Tpt 2 *p*

Tpt 3 *pp*

Hn 1,2 *mp* *p*

Hn 3,4 *mp* *p*

Trbn 1,2 *pp*

Trbn 3 *pp*

Bari

Tuba *p*

Timp *mp* *p*

Mallets *p*

Perc 1 *pp* *p* cut off on cue

Perc 2

Perc 3 *p* *mp*

ENCIRCLED pg. 17

111

112

113

114

115

116

117

118

119

Flute

Pic

Fl 1

Fl 2

Ob 1,2

Bsn

Cl 1,2

Cl 3

B Cl

A Sax 1,2

T Sax

B Sax

Tpt 1

Tpt 2

Tpt 3

Hn 1,2

Hn 3,4

Trbn 1,2

Trbn 3

Bari

Tuba

Timp

Mallets

Perc 1

Perc 2

Perc. 3

p

tutti

mp

mf

p

pp

div.

a2

solo

mf

express.

Susp Cym

pp

F. C. solo

mp

Vibraphone

mp

pedal every chord

mf

mp

[illegible]

rit.

PREVIEW ONLY

136 137 138
Maestoso molto sostenuto $\text{♩} = 64$

139

140

141

142

143

Pic. *ff*

Fl 1 *ff*

Fl 2 *ff*

Ob 1,2 *ff* *a2*

Bsn *f*

Cl 1,2 *f*

Cl 3 *f* (to the fore) *ff*

B Cl *f*

A Sax 1,2 *f*

T Sax *f*

B Sax *f*

Tpt 1

Tpt 2

Tpt 3 *f* (to the fore) *ff*

Hn 1,2 *f* *sonare*

Hn 3,4 *f* *sonare*

Trbn 1,2 *f* *sonare*

Trbn 3 *f* *sonare*

Bari *f* *sonare*

Tuba *f* *sonare*

Timp *f* *A3 to G3* *C to B3*

Mallets *ff* *Bells*

Perc 1 *f* *Susp Cym* *pp*

Perc 2 *mf* *pp*

Perc 3 *f* *Crash cymbals*

144 *molto rit.* 146 *a Tempo* 147 $\text{♩} = 64$ 148 149 150 151 *rit.* 152

Pic. *ff* *1 player*

Fl 1 *ff*

Fl 2 *ff*

Ob 1,2 *ff*

Bsn *ff*

Cl 1,2 *ff*

Cl 3 *ff*

B Cl *ff*

A Sax 1,2 *ff*

T Sax *ff*

B Sax *ff*

Tpt 1 *ff* *to st. mute*

Tpt 2 *ff* *to st. mute*

Tpt 3 *ff*

Hn 1,2 *ff*

Hn 3,4 *ff*

Trbn 1,2 *ff*

Trbn 3 *ff*

Bari *ff*

Tuba *ff*

Timp *mf* *G $\flat$ to A $\flat$* *ff* *mp* *E $\flat$ to F* *p*

Mallets *p* *Bells*

Perc 1 *ff* *let ring completely after cut-off*

Perc 2 *ff*

Perc 3 *ff*

mp *solo* *molto espress.* *p* *molto espress.* *Ob cues* *p* *molto espress.* *solo* *p* *molto espress.* *solo* *mp* *sonare* *Bsn cues* *p* *molto espress.* *1 player* *p* *solo* *p*

160

ENCIRCLED pg. 23

161

162

163

164

165

166

Pic. *ff*

Fl 1 *f* *ff*

Fl 2 *f* *ff*

Ob 1,2 *ff*

Bsn *mf* *f*

Cl 1,2 *mf* *f*

Cl 3 *mf* *f*

B Cl *mf*

A Sax 1,2 *mf*

T Sax *mf*

B Sax *mf*

Tpt 1 *f* *mf* *f*

Tpt 2 *f* *mf* *f*

Tpt 3 *f* *mf* *f*

Hn 1,2 *f* *mf*

Hn 3,4 *f* *mf*

Trbn 1,2 *f* *mf*

Trbn 3 *mf*

Bari *mf*

Tuba *mf*

Timp *mf*

Mallets *f*

Perc 1 *mf*

Perc 2

Perc 3 *mp* *mf* *mf* *f* *mf* *mf*

ENCIRCLED pg. 24

[illegible]

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including Piccolo, Flutes (Fl 1, Fl 2), Oboes (Ob 1, 2), Bassoon (Bsn), Clarinets (Cl 1, 2, 3), Saxophones (A Sax 1, 2, T Sax, B Sax), Trumpets (Tpt 1, 2, 3), Horns (Hn 1, 2, 3, 4), Trombones (Trbn 1, 2, 3), Baritone (Bari), Tuba, Timpani (Timp), Mallets, and Percussion (Perc 1, 2, 3). The score is written in a standard musical notation with a key signature of one flat (B-flat) and a common time signature (C). The instruments are arranged in a traditional orchestral layout. The score includes various dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *p* (piano). A large, semi-transparent watermark reading "PREVIEW ONLY" is overlaid across the center of the page. The score is for a specific section of the music, with measures 1 through 10 visible. The instruments are grouped into staves, with some instruments having multiple staves. The score is written in a standard musical notation with a key signature of one flat (B-flat) and a common time signature (C). The instruments are arranged in a traditional orchestral layout. The score includes various dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *p* (piano). A large, semi-transparent watermark reading "PREVIEW ONLY" is overlaid across the center of the page. The score is for a specific section of the music, with measures 1 through 10 visible.

180

181

182

183

184

185

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble of instruments, including:

- Piccolo (Picc.)
- Flute 1 (Fl 1)
- Flute 2 (Fl 2)
- Oboe 1, 2 (Ob 1, 2)
- Bassoon (Bsn)
- Clarinet 1, 2 (Cl 1, 2)
- Clarinet 3 (Cl 3)
- Bass Clarinet (B Cl)
- Alto Saxophone 1, 2 (A Sax 1, 2)
- Tenor Saxophone (T Sax)
- Bass Saxophone (B Sax)
- Trumpet 1, 2, 3 (Tpt 1, 2, 3)
- Horn 1, 2, 3, 4 (Hn 1, 2, 3, 4)
- Trombone 1, 2, 3 (Trbn 1, 2, 3)
- Baritone (Bari)
- Tuba
- Timpani (Timp)
- Mallets
- Percussion 1, 2, 3 (Perc 1, 2, 3)

The score is written in a single system, with each instrument part on its own staff. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical notations, such as notes, rests, and dynamic markings (e.g., *mf*, *f*, *sfz*). A large, semi-transparent watermark reading "PREVIEW ONLY" is overlaid across the center of the page.

Picc. *ff* *fp* *f* *ff* *sfz*

Fl 1 *ff* *fp* *f* *ff* *sfz*

Fl 2 *ff* *fp* *f* *ff* *sfz*

Ob 1,2 *ff* *fp* *f* *ff* *sfz*

Bsn *ff* *fp* *f* *ff* *sfz*

Cl 1,2 *ff* *fp* *f* *ff* *sfz*

Cl 3 *ff* *fp* *f* *ff* *sfz*

B Cl *ff* *fp* *f* *ff* *sfz*

A Sax 1,2 *ff* *fp* *f* *ff* *sfz*

T Sax *ff* *sfz* *fp* *ff* *sfz*

B Sax *ff* *sfz* *fp* *ff* *sfz*

Tpt 1 *ff* *fp* *f* *ff* *sfz*

Tpt 2 *ff* *fp* *f* *ff* *sfz*

Tpt 3 *ff* *fp* *f* *ff* *sfz*

Hn 1,2 *ff* *sfz* *fp* *ff* *sfz*

Hn 3,4 *ff* *sfz* *fp* *ff* *sfz*

Trbn 1,2 *ff* *sfz* *fp* *ff* *sfz*

Trbn 3 *ff* *sfz* *fp* *ff* *sfz*

Bari *ff* *sfz* *fp* *ff* *sfz*

Tuba *ff* *sfz* *fp* *ff* *sfz*

Timp *ff* *sfz* *ff* *sfz* *choke*

Mallets *ff* *sfz* *ff* *sfz* *choke*

Perc 1 *ff* *sfz* *ff* *sfz* *choke*

Perc 2 *ff* *sfz* *ff* *sfz* *choke*

Perc 3 *ff* *sfz* *ff* *sfz* *choke*

PREVIEW ONLY