



# Henry Pool

Composer

United States (USA), Brooklyn, New York

## About the artist

Henry Pool is born on June 12, 1939 in Amsterdam, Netherlands, as the second of four siblings, all boys. His family suffered with the rest of the Dutch nation the horrors of the Second World War. After the war he went to elementary school, high school and teachers' seminary. He worked seven years as a teacher in Amsterdam, then emigrated to Israel. After a short sojourn in kibbutz Sha'alviv he joined begin 1967 a Rabbinical College in Netivot. In 1969 he married Lilette Sroussi, a girl from Paris, France, who emigrated to Israel in 1968. During the years the couple has been blessed with five children. In 1974 they moved to Jerusalem, where he started to work as a graphic artist. In 1988 they emigrated to the USA, where they still live, now as American citizens. In the USA he worked as a computer operator. In 2004 he retired.

Though his career as a composer hasn't been an easy one, he managed over the years to rise to the level of a professional composer. Beside one year (at age 8) of piano lessons he never got any training. He has taught himself and learned by playing the piano, studying the compositions of the masters, going to concerts, listening to classical radio and recordings and from exploring books on composition, harmony, counterpoint, orchestration, etc..... (more online)

**Personal web:** <http://www.musicianspage.com>

**Associate:** ASCAP - IPI code of the artist : 628543042

## About the piece



<b>Title:</b>	An Israeli Rhapsody for Orchestra in D-Flat Major (Score) [Opus 29]
<b>Composer:</b>	Pool, Henry
<b>Arranger:</b>	Pool, Henry
<b>Licence:</b>	Copyright © Pool Henry
<b>Publisher:</b>	Pool, Henry
<b>Instrumentation:</b>	2 Flutes, 2 Oboes, 2 Clarinets in B-flat, 1 Bassoon, 2 Horns in F, 2 Trumpets in B-flat, 2 Trombones, 1 Tuba in C, Timpani, Military Drum, Harp, 1st Violins, 2nd Violins, Viola Solo, Violas, Violoncellos, Double Basses
<b>Style:</b>	Modern classical

## Henry Pool on [free-scores.com](#)

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# HENRY POOL

Opus 29

## An Israeli Rhapsody

for Orchestra

*Score*



*First Impression 2011*

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***HENRY POOL***

Opus 29

*An Israeli  
Rhapsody*

for Orchestra

***Score***

# Introduction

“*An Israeli Rhapsody*” is the orchestral version of the second movement of Henry Pool’s Eighth Sonata for Piano (“*My Three Fatherlands*”). It is written in lied form and has the following structure: A ><sup>a</sup> B<sub>1</sub> ><sup>b</sup> C ><sup>c</sup> B ><sup>a</sup> A. The themes are connected by modulating transitions. And though themes B<sub>1</sub> and B<sub>2</sub> are indeed different songs, they were given the same letter code, because they came into existence in a congenial way. They are, sort of, like twins. The first theme (in D minor) is the Israeli anthem: “The Hope”, which lyrics were written by Naphtali Herz Imber and which melody was composed by Samuel Cohen and years later re-arranged by Paul Ben-Chaim. This Anthem expresses the hope of the Jewish People, to return to the land of their forefathers, from where they were expelled by the Romans nearly two thousand years ago, and to regain their place among the nations of the world in a free and independent Jewish State in Palestine, as prophesied in the Hebrew Bible (among others: Deuteronomy 30, Jeremiah 31, Psalm 126).

The second theme (in A minor) is the song of the Jewish partisans during the Holocaust: “Never say you’re going on your final way”, a song, as it were, written with blood and not with ink, and sung by people between crumbling walls, holding rifles in their hands, fighting the Germans and still hoping to survive, to be able in the future to go to the green palm-tree land of Israel. The anonymous original Yiddish lyrics have been rewritten in Hebrew by the poet

Abraham Shlonsky and in that version it has been sung by many Israelis in times of distress to encourage themselves to continue to stand firm against the enemy, just like the partisans in the Warsaw ghetto.

The third theme (in C minor) is a song dating from the Six Day War: “Jerusalem of Gold”, which lyrics and melody were written by Naomi Shemer. It pays tribute to the beauty of Jerusalem, the capital of Israel and a city where ancient history and modern times meet with one another everywhere.

The fourth theme (in G minor) mirrors the second one. It is “The Song of the Palmach”, which lyrics were written by Z. Gilead and which melody was composed by David Zehavi. The Palmach was the forerunner of the I.D.F., the army of the State of Israel. This song has for a long time been the official marching song of the I.D.F., who continues to firmly defend the newly won Jewish independence.

And with that in mind we return to the first theme (in D minor), that of “The Hope”. i.e. the hope the Jews never lost and for which fulfillment they prayed and keep on to pray daily: to be a free nation in their homeland, the land of Zion and Jerusalem.

*2 Flutes*  
*2 Oboes*  
*2 Clarinets in B♭*  
*1 Bassoon*

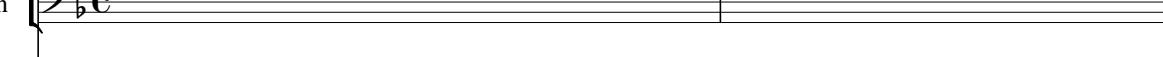
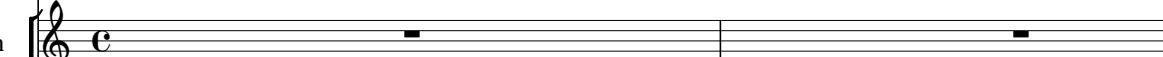
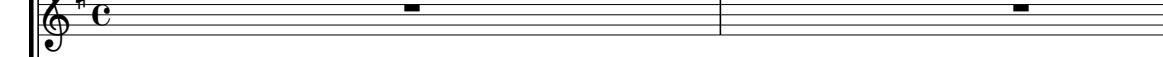
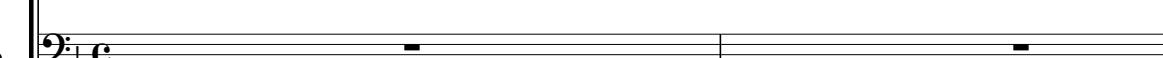
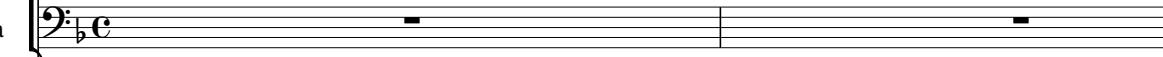
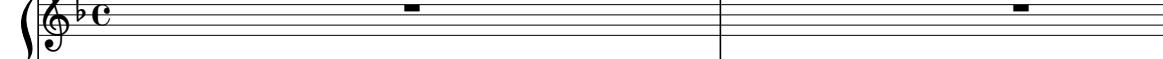
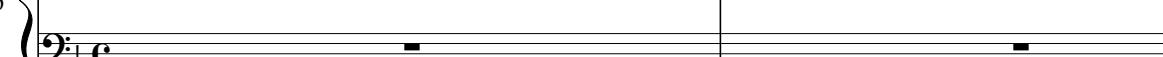
*2 Horns in F*  
*2 Trumpets in B♭*  
*2 Trombones*  
*1 Tuba in C*

*Timpani*  
*Military Drum*

*Harp*

*1<sup>st</sup> Violins*  
*2<sup>nd</sup> Violins*  
*Viola Solo*  
*Violas*  
*Violoncellos*  
*Double Basses*

## **Adagio (M.M. 56)**

Flute	
Oboe	
B♭ Clarinet	 p
Bassoon	
Horn	
B♭ Trumpet	
Trombone	
C Tuba	
Timpani	 p
Military Drum	
Harp	
Violins 1	
Violins 2	 p
Viola	
Violas	 p
Violoncellos	 p
Double Basses	 8 p

Musical score for orchestra and band, page 8, measures 1-2. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet in B-flat (B♭ Cl.), Horn (Hn.), Trumpet in B-flat (B♭ Tpt.), Trombone (Trb.), Bass Trombone (C Tu.), Timpani (Timp.), Military Drum (Mil. Dr.), Harp (Hrp.), Violin 1 (Vlns. 1), Violin 2 (Vlns. 2), Cello (Vla.), Double Bassoon (Vlas.), Bassoon (Vcls.), and Double Bass (Dbs.). The B♭ Cl. and Vlas. parts feature sixteenth-note patterns with a '3' above them. The Vcls. part shows a descending melodic line. The Dbs. part has a sustained note.

Fl. *mf*  
 Ob. *mf*  
 B♭ Cl. *mf*  
 Bsn. *mf*  
 Hn.  
 B♭ Tpt.  
 Trb.  
 C Tu.  
 Tim. *mf*  
 Mil. Dr.  
 Hrp.  
 Vlns. 1 *mf*  
 Vlns. 2 *mf*  
 Vla.  
 Vlas. *mf*  
 Vcls.  
 Dbs. *mf*

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Trb.

C Tu.

Tim.

Mil. Dr.

Hrp.

Vlns. 1

Vlns. 2

Vla.

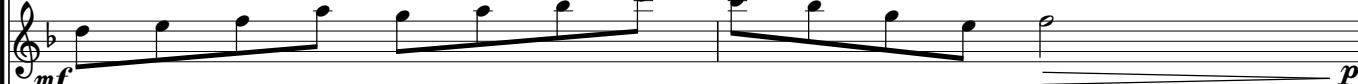
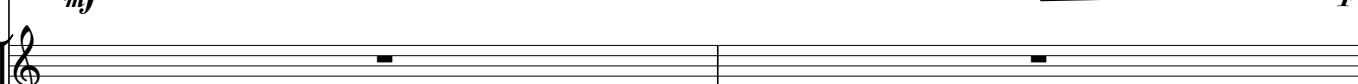
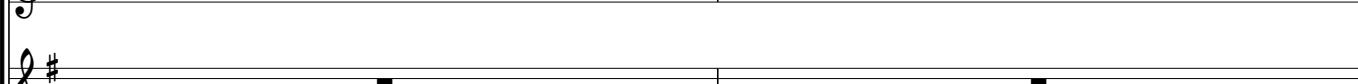
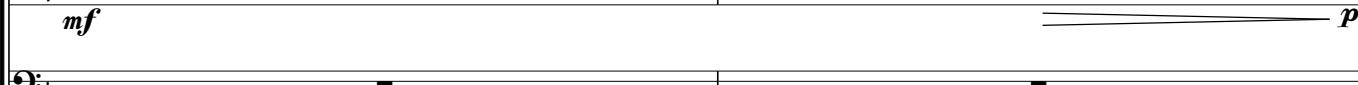
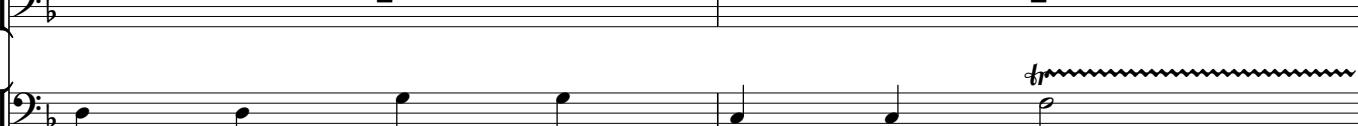
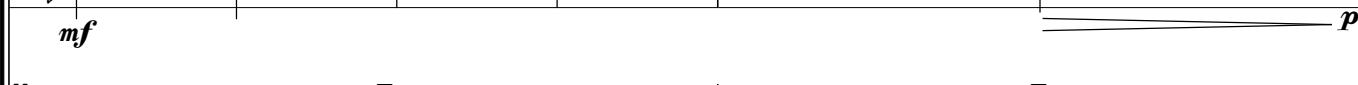
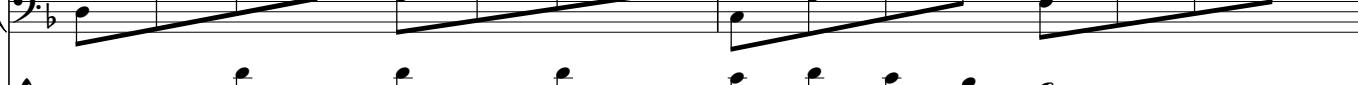
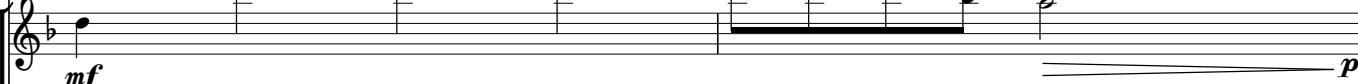
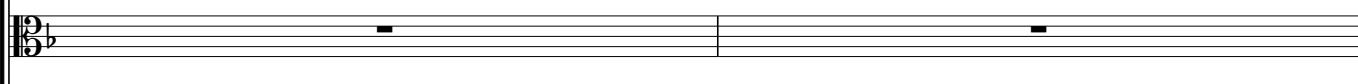
Vlas.

Vcls.

Dbs.

This musical score page contains ten staves of music for a symphony orchestra. The instruments listed from top to bottom are: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.), Trombone (Trb.), Cello (C Tu.), Timpani (Tim.), Military Drum (Mil. Dr.), Harp (Hrp.), Violin 1 (Vlns. 1), Violin 2 (Vlns. 2), Viola (Vla.), Double Bass (Dbs.), and Double Bassoon (Vcls.). The score includes measures of music with various dynamics and articulations. The page number 4 is at the bottom left, and the page number 8 is at the bottom center.



Fl.   
 Ob.   
 B♭ Cl.   
 Bsn.   
 Hn.   
 B♭ Tpt.   
 Trb.   
 C Tu.   
 Timp.   
 Mil. Dr.   
 Hrp.   
 Vlns. 1   
 Vlns. 2   
 Vla.   
 Vlas.   
 Vcls.   
 Dbs. 

12

Fl.

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

Hn. *mf*

B♭ Tpt.

Trb. *mf*

C Tu.

Tim. *mf*

Mil. Dr.

Hrp.

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla.

Vlas. *mf*

Vcls. *mf*

Dbs. *mf*

15

Fl.

Ob. *p*

B♭ Cl. *p*

Bsn. *p*

Hn. *p*

B♭ Tpt.

Trb.

C Tu.

Tim. *p*

Mil. Dr.

Hrp.

Vlns. 1 *p*

Vlns. 2 *p*

Vla.

Vlas. *p*

Vcls. *p*

Dbs. *p*





2

Fl.

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

Hn. *mf* ♪ ♪ ♪ ♪

B♭ Tpt.

Trb.

C Tu.

Tim. *mf*

Mil. Dr.

Hrp. *mf*

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla.

Vlas. *mf* ♪ ♪ ♪ ♪

Vcls. *mf*

Dbs. ♫ ♫ ♫ ♫

24

Fl.

Ob.

*crescendo*

B♭ Cl.

*crescendo*

Bsn.

Hn.

*#p crescendo*

B♭ Tpt.

Trb.

*crescendo*

C Tu.

Tim.

*crescendo*

Mil. Dr.

Hrp.

*crescendo*

Vlns. 1

*crescendo*

Vlns. 2

*crescendo*

Vla.

Vlas.

*#p crescendo*

Vcls.

*crescendo*

Dbs.

*crescendo*

26

Fl.

Ob. *f diminuendo*

B♭ Cl. *f diminuendo*

Bsn. *f diminuendo*

Hn. *f diminuendo*

B♭ Tpt. *f diminuendo*

Trb. *f diminuendo*

C Tu. *f diminuendo*

Tim. *f diminuendo*

Mil. Dr.

Hrp. *f diminuendo*

Vlns. 1 *f diminuendo*

Vlns. 2 *f diminuendo*

Vla.

Vlas. *f diminuendo*

Vcls. *f diminuendo*

Dbs. *f diminuendo*

*accelerando*      **Andante (M.M. 68)**

### *accelerando*

Andante (M.M. 68)

Fl.

Ob.

B<sub>b</sub> Cl.

Bsn.

Hn.

B<sub>b</sub> Tpt.

Trb.

C Tu.

Timp.

Mil. Dr.

Hrp.

Vlns. 1

Vlns. 2

Vla.

Vlas.

Vcls.

Dbs.

14



39

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Trb.

C Tu.

Tim.

Mil. Dr.

Hrp.

Vlns. 1

Vlns. 2

Vla.

Vlas.

Vcls.

Dbs.

[free-scores.com](http://free-scores.com)

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Trb.

C Tu.

Tim.

Mil. Dr.

Hrp.

Vlns. 1

Vlns. 2

Vla.

Vlas.

Vcls.

Dbs.

59

Fl. *ff* *f* *poco a poco crescendo*

Ob. *ff* *f* *poco a poco crescendo*

B♭ Cl. *ff* *f* *poco a poco crescendo*

Bsn. *ff* *f* *poco a poco crescendo*

Hn. *ff* *f* *poco a poco crescendo*

B♭ Tpt. *ff* *f* *poco a poco crescendo*

Trb. *ff* *f* *poco a poco crescendo*

C Tu. *ff* *f* *poco a poco crescendo*

Tim. *ff* *f* *poco a poco crescendo*

Mil. Dr. **H** - - - -

Hrp. *ff* *f* *poco a poco crescendo*

Vlns. 1 *ff* *f* *poco a poco crescendo*

Vlns. 2 *ff* *f* *poco a poco crescendo*

Vla. - - - -

Vlas. *ff* *f* *poco a poco crescendo*

Vcls. *ff* *f* *poco a poco crescendo*

Dbs. *ff* *f* *poco a poco crescendo*

18

56

Fl. 8va

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Trb.

C Tu.

Tim.

Mil. Dr.

Hrp.

Vlns. 1 8va

Vlns. 2

Vla.

Vlas.

Vcls.

Dbs.

Larghetto (M.M. 62)

*solo*

ritardando

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Trb.

C Tu.

Tim.

Mil. Dr.

Hrp.

Vlns. 1

Vlns. 2

Vla.

Vlas.

Vcls.

Dbs.

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Fl. 

Ob. 

B♭ Cl. 

Bsn. 

Hn. 

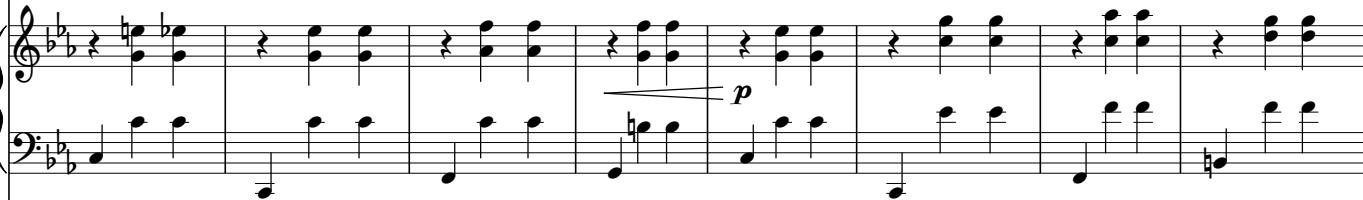
B♭ Tpt. 

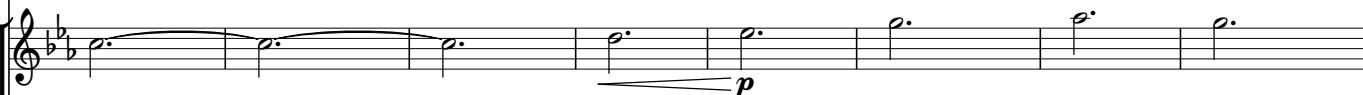
Trb. 

C Tu. 

Timp. 

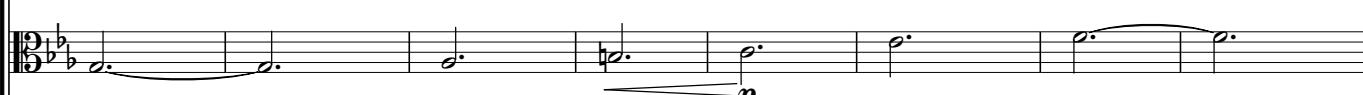
Mil. Dr. 

Hrp. 

Vlns. 1 

Vlns. 2 

Vla. 

Vlas. 

Vcls. 

Dbs. 



Fl. *f* *mf* *f crescendo*  
 Ob. *f crescendo*  
 B♭ Cl. *f* *mf* *f crescendo*  
 Bsn. *f* *mf* *f crescendo*  
 Hn. *f crescendo*  
 B♭ Tpt. *f crescendo*  
 Trb. *f crescendo*  
 C Tu. *f* *mf* *f crescendo*  
 Timp. *f* *mf* *f crescendo*  
 Mil. Dr. *f* *mf* *f crescendo*  
 Hrp. *f* *mf* *f crescendo*  
 Vlns. 1 *f* *mf* *f crescendo*  
 Vlns. 2 *f crescendo*  
 Vla.  
 Vlas. *f* *mf* *f crescendo*  
 Vcls. *f* *mf* *f crescendo*  
 Dbs. *f* *mf* *f crescendo*

8va

23

Fl. 8va

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Trb.

C Tu.

Timp.

Mil. Dr.

Hrp.

Vlns. 1 8va

Vlns. 2

Vla.

Vlas.

Vcls.

Dbs.

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*ritardando* Adagio (M.M. 56)

Fl.  $\text{C}$  *pp*

Ob.  $\text{C}$  *pp*

B $\flat$  Cl.  $\text{C}$  *pp*

Bsn.  $\text{C}$  *pp*

Hn.  $\text{C}$  *pp* *mf*

B $\flat$  Tpt.  $\text{C}$  *pp* *mf*

Trb.  $\text{C}$  *pp* *mf*

C Tu.  $\text{C}$  *pp*

Tim.  $\text{C}$  *pp*

Mil. Dr.  $\text{C}$  *pp* *mf*

Hrp.  $\text{C}$

Vlns. 1  $\text{C}$  *pp* *mf*

Vlns. 2  $\text{C}$  *pp* *mf*

Vla.  $\text{C}$

Vlas.  $\text{C}$  *pp* *mf*

Vcls.  $\text{C}$  *pp* *mf*

Dbs.  $\text{C}$  *pp*

113

Fl. Ob. B♭ Cl. Bsn. Hn. B♭ Tpt. Trb. C Tu. Timp. Mil. Dr. Hrp. Vlns. 1 Vlns. 2 Vla. Vlas. Vcls. Dbs.

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118

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Trb.

C Tu.

Tim.

Mil. Dr.

Hrp.

Vlns. 1

Vlns. 2

Vla.

Vlas.

Vcls.

Dbs.

123

Fl. *ff*

Ob. *ff*

B♭ Cl. *ff*

Bsn. *ff*

Hn. *ff*

B♭ Tpt. *ff*

Trb. *ff*

C Tu. *ff*

Tim. *ff*

Mil. Dr. *ff*

Hrp. *ff*

Vlns. 1 *ff*

Vlns. 2 *ff*

Vla. —

Vlas. *ff*

Vcls. *ff*

Dbs. *ff*

**Animato (M.M. 116)**

126

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Trb.

C Tu.

Tim.

Mil. Dr.

Hrp.

Vlns. 1

Vlns. 2

Vla.

Vlas.

Vcls.

Dbs.

The musical score consists of 18 staves, each representing a different instrument or section of the orchestra. The instruments listed on the left are Flute, Oboe, Bassoon, Clarinet, Horn, Trumpet, Trombone, Bass Trombone, Timpani, Military Drum, Harp, Violin 1, Violin 2, Cello, Double Bass, and Double Bassoon. The score is set in common time (indicated by 'C') and measures 126. The instrumentation changes frequently, with some staves appearing in pairs (e.g., Flute and Oboe, Bassoon and Clarinet) and others appearing individually. Dynamics such as 'p' (pianissimo), 'mf' (mezzo-forte), and crescendo markings are used throughout the score. The harp and military drum are prominent in the middle section, while the strings provide harmonic support.

132

Fl.

Ob. *mf*

B♭ Cl. *mf*

Bsn.

Hn.

B♭ Tpt.

Trb.

C Tu.

Tim.

Mil. Dr.

Hrp.

Vlns. 1

Vlns. 2

Vla.

Vlas.

Vcls.

Dbs.

137

Fl.

Ob. *f*

B♭ Cl. *f*

Bsn.

Hn. *f*

B♭ Tpt. *f*

Trb.

C Tu.

Tim. *f*

Mil. Dr. *f*

Hrp.

Vlns. 1 *f*

Vlns. 2 *f*

Vla.

Vlas. *f*

Vcls. *f*

Dbs. *f*

142

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Trb.

C Tu.

Timp.

Mil. Dr.

Hrp.

Vlns. 1

Vlns. 2

Vla.

Vlas.

Vcls.

Dbs.

147

Fl.

Ob.

Bsn.

B<sub>b</sub> Cl.

Hn.

B<sub>b</sub> Tpt.

Trb.

C Tu.

Tim.

Mil. Dr.

Hrp.

Vlns. 1

Vlns. 2

Vla.

Vlas.

Vcls.

Dbs.

152

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Trb.

C Tu.

Tim.

Mil. Dr.

Hrp.

Vlns. 1

Vlns. 2

Vla.

Vlas.

Vcls.

Dbs.



## Adagio (M.M. 56)

162

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Trb.

C Tu.

Tim.

Mil. Dr.

Hrp.

Vlns. 1

Vlns. 2

Vla.

Vlas.

Vcls.

Dbs.

**Adagio (M.M. 56)**

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Trb.

C Tu.

Tim.

Mil. Dr.

Hrp.

Vlns. 1

Vlns. 2

Vla.

Vlas.

Vcls.

Dbs.

36

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168

Fl.

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

Hn. *mf*

B♭ Tpt.

Trb.

C Tu.

Tim. *mf*

Mil. Dr.

Hrp. *mf*

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla.

Vlas. *mf*

Vcls. *mf*

Dbs. *mf*

171

Fl.

Ob. *crescendo*

B♭ Cl. *crescendo*

Bsn.

Hn. *crescendo*

B♭ Tpt.

Trb. *crescendo*

C Tu.

Tim. *crescendo*

Mil. Dr.

Hrp. *crescendo*

Vlns. 1 *crescendo*

Vlns. 2 *crescendo*

Vla.

Vlas. *crescendo*

Vcls. *crescendo*

Dbs. *crescendo*

174

Fl.

Ob. *f diminuendo*

B♭ Cl. *f diminuendo*

Bsn. *f diminuendo*

Hn. *f diminuendo*

B♭ Tpt. *f diminuendo*

Trb. *f diminuendo*

C Tu. *f diminuendo*

Timp. *f diminuendo*

Mil. Dr.

Hrp. *f diminuendo*

Vlns. 1 *f diminuendo*

Vlns. 2 *f diminuendo*

Vla. *f diminuendo*

Vlas. *f diminuendo*

Vcls. *f diminuendo*

Dbs. *f diminuendo*

177

Fl.

Ob. *p* *mf*

B♭ Cl. *p* *mf*

Bsn. *p* *mf*

Hn. *p* *mf*

B♭ Tpt. *p* *mf*

Trb. *p* *mf*

C Tu. *p* *mf*

Tim. *p* *mf*

Mil. Dr.

Hrp. *p* *mf*

Vlns. 1 *p* *mf*

Vlns. 2 *p* *mf*

Vla. *mp* *f*

Vlas. *p* *mf*

Vcls. *p* *mf*

Dbs. *p* *mf*

180

Fl.

Ob. *p*

B♭ Cl. *p* (with 3 over each note)

Bsn. *p*

Hn. *p*

B♭ Tpt. *p*

Trb. *p*

C Tu. *p*

Tim. *p* (with eighth-note patterns)

Mil. Dr. **H**

Hrp. *p* (with 3 over each note)

Vlns. 1 *p*

Vlns. 2 *p* (with eighth-note patterns)

Vla. *p*

Vlas. *p* (with 3 over each note)

Vcls. *p* (with eighth-note patterns)

Dbs. *p*

182

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Trb.

C Tu.

Tim.

Mil. Dr.

Hrp.

Vlns. 1

Vlns. 2

Vla.

Vlas.

Vcls.

Dbs.

184

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

Hn.

B♭ Tpt.

Trb.

C Tu.

Tim. *mf*

Mil. Dr.

Hrp.

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla.

Vlas. *mf*

Vcls. *mf*

Dbs. *mf*

186

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Trb.

C Tu.

Tim.

Mil. Dr.

Hrp.

Vlns. 1

Vlns. 2

Vla.

Vlas.

Vcls.

Dbs.



190

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

Hn.

B♭ Tpt.

Trb. *mf*

C Tu.

Tim. *mf*

Mil. Dr.

Hrp. *mf*

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla.

Vlas. *mf*

Vcls. *mf*

Dbs. *mf*

192

Fl.

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

Hn. *mf*

B♭ Tpt.

Trb. *mf*

C Tu.

Tim. *mf*

Mil. Dr.

Hrp.

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla.

Vlas. *mf*

Vcls. *mf*

Dbs. *mf*

194

Fl.

Ob. *p*

B♭ Cl. *p*

Bsn. *p*

Hn. *p*

B♭ Tpt.

Trb.

C Tu.

Tim. *p*

Mil. Dr.

Hrp.

Vlns. 1 *p*

Vlns. 2 *p*

Vla.

Vlas. *p*

Vcls. *p*

Dbs. *p*



198

Fl. *p*

Ob. *p* 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

B♭ Cl. *p*

Bsn. *p*

Hn.

B♭ Tpt.

Trb.

C Tu.

Tim. *p* trill

Mil. Dr.

Hrp.

Vlns. 1 *p*

Vlns. 2 *p* 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Vla.

Vlas. *p*

Vcls. *p*

Dbs.