GIOVANNI GABRIELI

c. 1554/57–1612

Canzon septimi toni a 8

Ch. 172

in two choirs for four Trumpets in B♭ or C, three Trombones,
and Bass Trombone, with two Horns in F and Tuba *ad lib.*

from Sacrae symphoniae
Venice, 1597

Edited, with editorial dynamics, preface, and commentary,
by Christopher Delgado

SCORE

Performing edition. Musical text not collated with the 1597 partbooks.

TRUMPETOWN EDITION

Giovanni Gabrieli, *Canzon septimi toni a 8*, C172 (Ch. 172). From *Sacrae symphoniae* (Venice: Angelo Gardano, 1597).

Performing edition. The musical text is a modern arrangement for large brass ensemble and has not been collated with the 1597 partbooks; its opening has been checked against the Cantus partbook of the 1597 print. The dynamics, which are all editorial and printed in square brackets, and the preface and commentary are the present editor's.

Editorial dynamics, preface, and commentary: © 2026 Christopher Delgado, released under CC BY-SA 4.0.

Facsimile plates reproduced from a public-domain scan of the Cantus partbook of Giovanni Gabrieli's *Sacrae symphoniae* (1597) (Vienna, Österreichische Nationalbibliothek; IMSLP).

Parts available: Choir I: Trumpet in B♭ 1, Trumpet in B♭ 3, Trombone 1, Trombone 3. Choir II: Trumpet in B♭ 2, Trumpet in B♭ 4, Trombone 2, Bass Trombone. *Ad lib.*: Horn in F 1, Horn in F 2, Tuba. Each trumpet part is available in C and in B♭.

TRUMPETOWN EDITION

TE-007

Arrangement after M. Rondeau, IMSLP (Werner Icking Music Collection), CC BY-SA 4.0.

PREFACE

The source, the arrangement, and the question of dynamics

The source

Angelo Gardano's print of Giovanni Gabrieli's *Sacrae symphoniae* (Venice, 1597) contains, besides motets for six to sixteen voices, sixteen instrumental works: fourteen canzonas and two sonatas, among them the *Sonata pian e forte*, for eight to fifteen parts.[1] This canzona is the second of two in the seventh tone for eight parts (C172). In the Cantus partbook it is headed "Primus Chorus. a 8. Canzon Septimi Toni." and begins halfway down page 32, directly after the end of the first (Plate 2).[2]

The musical text is Michel Rondeau's arrangement of 2018 for two horns, four trumpets, three trombones, bass trombone, and tuba. Checked against the Cantus partbook, it transposes the canzona down a whole tone and halves the note values: the Cantus's opening four semiminims and minim are the first trumpet's four quavers and crotchet, a tone lower in sounding pitch. Rondeau labels his choirs c1 and c2. Trumpets 1 and 3 and trombones 1 and 3 form the first choir; trumpets 2 and 4, trombone 2, and bass trombone form the second. The horns join one choir or the other, and the tuba is a bass for the whole ensemble.

The question of dynamics

The Cantus partbook prints no dynamic indication in this canzona (Plate 2). The other partbooks have not been consulted, and the arrangement used for the musical text has none.

Silence in a source of this period would not, in any case, be evidence that the music was played at one level. As Matthias Thiemel puts it in *Grove Music Online*, dynamic variation "can normally be assumed even when indications for it are mainly or even entirely absent from the notation," and already in the Renaissance "dynamic values were reflected in changes in the number of voices and their registers."[3] Gabrieli himself is the best witness. In the same print he set the words *Pian* and *Forte* in the parts of the *Sonata pian e forte* (Plate 1), and the placement is systematic: a single choir sounding alone is marked *pian*, and the two choirs together are marked *forte*. Michael Praetorius, writing in 1619 for German musicians learning the new Italian music, reports that the Italians mark *forte* and *piano* in their parts "because of the changes in both voices and choirs," a practice he approves, provided it is used with moderation.[4] The instruments were equal to it. Girolamo Dalla Casa, the first director of instrumental music at San Marco, wrote in 1584 that the cornett "is played piano and forte and in every sort of key, just as the voice."[5]

Every dynamic in this score is therefore editorial, every one is printed in square brackets, and each is accounted for in the Commentary. The edition follows the practice Thomas Hiebert singled out for praise, in which editorial suggestions are "clearly differentiated" from the source.[6] Players who prefer the bare text can ignore the brackets.

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1 David Bryant, "Gabrieli, Giovanni," *Grove Music Online* (2001; this version 25 February 2021), work-list, C170–85, https://doi.org/10.1093/gmo/9781561592630.article.40693. Modern edition in Giovanni Gabrieli, *Opera omnia*, Corpus mensurabilis musicae 12, x (not consulted).

2 Cantus partbook, pp. 32–33; Vienna, Österreichische Nationalbibliothek, SA.79.C.8/1 Mus Mag, scan on IMSLP. Arrangement: Michel Rondeau, *Sacrae symphoniae 1597 (Canzon per Sonar Septimi Toni à 8, Ch.172)*, for 2 horns, 4 trumpets, 4 trombones and tuba (Gatineau, 2018), IMSLP, file 529756, CC BY-SA 4.0.

3 Matthias Thiemel, "Dynamics," *Grove Music Online* (2001; bibliography updated 2013), §1, https://doi.org/10.1093/gmo/9781561592630.article.08458.

4 Michael Praetorius, *Syntagma musicum III* (Wolfenbüttel, 1619), trans. and ed. Jeffery T. Kite-Powell (Oxford: Oxford University Press, 2004); quoted from Hans Lampl, trans., "Praetorius on Performance: Excerpts from *Syntagma Musicum III*," selected with commentary by S. E. Plank, *Historic Brass Society Journal* 6 (1994): 244–68, at 248–49.

5 Girolamo Dalla Casa, *Il vero modo di diminuir* (Venice: Angelo Gardano, 1584): "Questo stromento si adopera piano, & forte, & in ogni sorte di Tuono, si come fa la voce"; trans. Jamie Savan, "Unlocking the Mysteries of the Venetian Cornett: *ad imitar piu la voce humana*," *Historic Brass Society Journal* 28 (2016): 31–56, at 50. On Dalla Casa's post see Eleanor Selfridge-Field, "Bassano and the Orchestra of St Mark's," *Early Music* 4, no. 2 (1976): 153–58, at 153.

6 Thomas Hiebert, review of *Salzburger Hornduette*, ed. Johannes Brand, *Historic Brass Society Newsletter* 10 (1997): 38.

Principles of the editorial dynamics

Two choirs, as in the Sonata pian e forte. This canzona is written, like the sonata printed in the same book, for two choirs of four, and the sonata's rule applies directly: where one choir plays alone the level is [*p*]; where both sound together it is [*f*]. The Cantus partbook labels its part *Primus Chorus*, and the arranger labels his choirs c1 and c2. The edition follows his allocation.

Exchanges. Much of the canzona is built from short phrases passed between the choirs, sometimes a bar at a time (bars 1–6, 64–67, 91–96). Each choir alone is [*p*], so these exchanges keep one level. The print does not call them echoes, as it does in the two canzonas *in echo* of the same book, and the edition does not mark the answering phrase softer than the first.

Horns and tuba. Rondeau scores the eight voices of the print for eleven players. His horns join one choir or the other, and his tuba plays under both; each takes the level of the music it joins. Overlaps, where one choir's cadence note sounds under the other's entry, and passages of less than two bars in which one choir drops out of a tutti, are not marked.

Where the markings fall. A marking is placed at each part's first note after a change of grouping. A part already sounding when the change comes takes the new level at its next note, and a choir that runs on through the other choir's cadence chord takes its new level only after that chord, so that the chord is played at one level. A part re-entering after four bars' rest or more is reminded of its level. This is not a claim that the music was played in flat blocks of sound. Thiemel calls the twentieth-century idea of "terrace dynamics" erroneous, and the period sources describe the swelling and fading of the voice and of wind instruments: Caccini's *crescere e scemare della voce*, and Fantini's instruction of 1638 that long notes on the trumpet be held "in a singing fashion," swelling to the middle of the note and fading again.[7] The brackets mark only the level from which such shaping starts. No hairpins are printed.

Balance on modern instruments

The trumpet and trombone of today are louder and more brilliant than the cornett and sackbut, and the cornett in particular was prized for its likeness to the human voice. The bracketed dynamics should therefore be read as relationships, not as absolute levels. A bracketed [*f*] in this music is the full, rounded sound of a cornett and sackbut ensemble, not a modern orchestral forte, and in an ensemble of eleven it must leave room for every line. Period-instrument players have argued for more range, not less: the cornettist Jean Tubéry, recalling "what Dalla Casa says about playing loud and softly," suggested that players "can go further in that direction."[8]

Dynamics in the hands of players

Musicians of Gabrieli's generation added dynamics to his music where the print had none. In a score book begun in 1599, the Augsburg composer and teacher Adam Gumpelzhaimer copied Gabrieli's ten-voice motet *Domine exaudi orationem meam* from this same *Sacrae symphoniae* of 1597. The book names its players, on instruments that include cornetts, trombones, and a bassoon, and Gumpelzhaimer supplied dynamic indications throughout, alternating *Pian* and *Forte*. Richard Charteris, who describes the source, reads it as "a record of how the instrumentalists treated this work."[9] Gary Towne writes that dynamic markings of the period "merely signal to players the size of the ensemble playing at any given moment," and warns against over-interpreting them.[10]

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7 Thiemel, "Dynamics," §§1–3; Giulio Caccini, *Le nuove musiche* (Florence, 1602), preface, ed. H. Wiley Hitchcock (Madison: A-R Editions, 1970; 2nd ed., Middleton, WI: A-R Editions, 2009); Girolamo Fantini, *Modo per imparare a sonare di tromba* (Frankfurt, 1638), 3, as translated in Steven E. Plank, "Trumpet and Horn," in *A Performer's Guide to Seventeenth-Century Music*, ed. Stewart Carter, rev. and expanded by Jeffery Kite-Powell, 2nd ed. (Bloomington: Indiana University Press, 2012), 143–44. Domenico Mazzocchi, in his madrigals of 1638, is the first to use the term *messa di voce* and marks the swell with a sign; Bruce Dickey, "Ornamentation in Early Seventeenth-Century Italian Music," in *A Performer's Guide to Seventeenth-Century Music*, 308.

8 Susan Smith, "A Cacophony of Cornettists," *Historic Brass Society Newsletter* 9 (1996): 26–32, at 28. Conversation with Michael Collver, Bruce Dickey, Stephen Escher, Douglas Kirk, Jean Tubéry, and Jeremy West.

9 Richard Charteris, "The Performance of Giovanni Gabrieli's Vocal Works: Indications in the Early Sources," *Music & Letters* 71, no. 3 (1990): 336–51, at 342. The score book is Berlin, Staatsbibliothek Preussischer Kulturbesitz, Mus. ms. 40028.

10 Gary Towne, "Choral Music in Italy and the Germanic Lands," in *A Performer's Guide to Seventeenth-Century Music*, 63.

The instruments and their model

Gabrieli's canzonas, Dickey observes, range from four parts, for one cornett and three sackbuts, to twenty-two.[11] San Marco could field the larger ones: fourteen instrumentalists were paid for the Christmas services of 1602, among them six trombonists and three cornettists.[12] In their practical guide of 1975, Clifford Bartlett and Peter Holman observe that Gabrieli and his contemporaries treated the cornett and the violin as alternatives, and conclude that it is "far better to replace them with violins than with anachronistic oboes or trumpets."[13] This edition answers the objection in how the trumpets are played. Dickey, writing for players of the cornett and sackbut, names the human voice as "the principal model (and not the modern trumpet or trombone!)" for tone, articulation, and dynamic range.[14]

Articulation

Wind players of the period used pairs of unequal syllables, *te che*, *te re*, and *le re*, in a kind of double tonguing whose aim was not evenness but inequality: metrically strong, consonant "good" notes slightly stressed, weak and passing "bad" notes unstressed. Dickey recommends a compound tonguing for "all notes of the speed of eighth notes or faster," with repeated and leaping notes single-tongued; for *re* he suggests the soft *t* of a relaxed American "water."[15] The arrangement halves the note values of the print in duple time, so that the semiminims of the Cantus partbook appear here as quavers. Read against the original notation, Dickey's eighth notes are the semiquavers of this score.

Tempo

The print gives no tempo. Its sign is the cut C, and its notation, full of semiminims and fusae, is what George Houle calls "canzona style," beaten with the tactus on the semibreve and taken slower than music in long values, "so as not to rush the fast notes"; he cites Marin Mersenne's normative tactus of 1636, "about MM 60." Houle reads two works of this same print, the *Sonata pian e forte* and a *Canzon primi toni*, with the tactus on the breve instead, a reading that would double every figure given here. The present canzona, crowded with fast notes, is closer to his canzona style, and the editor follows the semibreve reading while recognizing that the question is open.[16] Because the arrangement halves the note values, one original tactus is one 2/4 bar of this score, and the arranger's *Allegro*, crotchet = 100 puts the tactus at 50 a minute, below Mersenne's norm. The figure is the arranger's. The editor suggests feeling the pulse in whole bars, one to each original tactus. In the triple-time sections (bars 15–25 and 100–109) the reduction is greater: the Cantus's semibreves, under the sign 3, appear as quavers in 3/8. Read as *proportio tripla*, three semibreves to the tactus, a bar of 3/8 takes the time of a bar of 2/4 (dotted crotchet = minim). The arranger's single tempo does not show this, and the proportion is left to the players.

Choirs and placement

The score is laid out by choir, and each part names its choir. The arranger's horns and tuba are marked *ad lib.*: the horns double other parts on every note, the tuba on all but five passing notes. David Bryant has shown that the double-choir Vespers psalms at St Mark's were sung by singers standing together, not from the two organ lofts; but for the concerti and *sacrae symphoniae* the documents place the instrumentalists in the lofts on either side of the choir, with the main body of singers at floor level.[17] The choirs may be seated apart, left and right, with the *ad lib.* parts between them (an editorial suggestion).

11 Bruce Dickey, "Cornett and Sackbut," in *A Performer's Guide to Seventeenth-Century Music*, 113.

12 Selfridge-Field, "Bassano and the Orchestra," 155.

13 Clifford Bartlett and Peter Holman, "Giovanni Gabrieli: A Guide to the Performance of His Instrumental Music," *Early Music* 3, no. 1 (1975): 25–32, at 27.

14 Dickey, "Cornett and Sackbut," 109.

15 Ibid., 111–12.

16 George Houle, "Meter and Tempo," in *A Performer's Guide to Seventeenth-Century Music*, 353–54.

17 David Bryant, "The *cori spezzati* of St Mark's: Myth and Reality," *Early Music History* 1 (1981): 165–86, at 170–75, 181–83.

Christopher Delgado
New Jersey, November 2026

COMMENTARY

The editorial dynamics, section by section

Sources. *SS* = Giovanni Gabrieli, *Sacrae symphoniae* (Venice: Angelo Gardano, 1597); Cantus partbook consulted (see Preface), the other partbooks not consulted. *T* = the modern arrangement used for the musical text (see imprint).
Abbreviations. Hn 1, Hn 2 = Horns in F; Tpt 1–4 = Trumpets (parts in C and in B♭); Tbn 1–3 = Trombones; B Tbn = Bass Trombone; Tba = Tuba. I, II = the arranger's choirs c1 (Tpt 1, Tpt 3, Tbn 1, Tbn 3) and c2 (Tpt 2, Tpt 4, Tbn 2, B Tbn). Each marking is placed at each part's first note in the section. Bar numbers follow *T*. The labels c1 and c2 of *T* are replaced here by the choir names in the score and parts.

Bars	Choirs	Marking and rationale
1–6	I, II alternating	[*p*]. Choir I alone in bar 1 and bars 3–4; choir II answers in bar 2 and bars 5–6 (*SS*, *Sonata pian e forte*: one choir = *pian*).
6–14	I + II	[*f*] from bar 6, beat 2 (choir I at the last quaver), as the choirs join; both to the cadence in bar 14 (*SS*: both choirs = *forte*).
15–17	I	[*p*]. The first triple-time section (3/8) opens with choir I alone.
18–35	I + II	[*f*] from bar 18, where choir II enters under choir I's cadence. Choir I is alone for about a bar and a half around bar 27, not marked. The horns are silent in bars 26–35 and the tuba in bars 27–35.
35–51	II, then I, then II	[*p*]. Choir II with both horns and tuba, bars 36–38; choir I, entering on choir II's cadence in bar 39, alone in bars 40 and 43–46; choir II with Hn 1, bars 47–50. Choir II's interjection in bars 41–42 (about a bar and a half) is not marked.
51–60	I + II	[*f*] from the last quaver of bar 51.
60–75	I, II alternating	[*p*]. Choir I alone in bars 62–63, taking [*p*] after choir II's cadence chord in bar 61; one-bar exchanges in bars 64–67; choir I alone in bars 68–70; choir II alone in bars 72–74.
75–81	I + II	[*f*].
81–97	I, then I and II	[*p*]. Choir I alone, bars 82–90; one-bar exchanges in bars 91–96.
97–114	I + II	[*f*], through the second triple-time section (bars 100–109). Choir I is alone for two short bars (101–102), not marked; the horns and tuba re-enter in bar 111 with a reminder.
114–119	I, II alternating	[*p*]. Choir I in bars 114–115, choir II in bars 116–117, choir I in bar 118.
119–125	I + II	[*f*].
125–128	II, then I	[*p*]. Choir II alone in bars 125–127; choir I enters in bar 127.
128–144	I + II	[*f*] from the last quaver of bar 128, where choir II re-enters with choir I, to the end.

Markings deliberately not added

No hairpins (see Preface). No echo level: the print calls none of these exchanges echoes, as it does in the two canzonas *in echo* of the same book (C180–81). No dynamic for the final chord. No articulation has been added to *T*.

Editorial method

This is a performing edition. The musical text is a modern arrangement (see the imprint page). Its scoring for eleven brass instruments, pitch level (a whole tone lower than the print), note values (halved in duple time), barring, metre signatures, tempo indication (*Allegro*, crotchet = 100), and the notation of its triple-time sections belong to the arrangement. The text has not been collated with the 1597 partbooks; only the opening of the Cantus has been compared with it (see Preface). The full score is printed at sounding pitch; the parts are transposed. The present editor's contribution is confined to the bracketed dynamics, the preface, and the commentary.

SOURCES AND LITERATURE

Works cited in the preface and commentary

Musical sources

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Rondeau, Michel, arr. *Sacrae symphoniae 1597 (Canzon per Sonar Septimi Toni à 8, Ch.172)*. Gatineau, 2018. IMSLP, Werner Icking Music Collection, file 529756. CC BY-SA 4.0.

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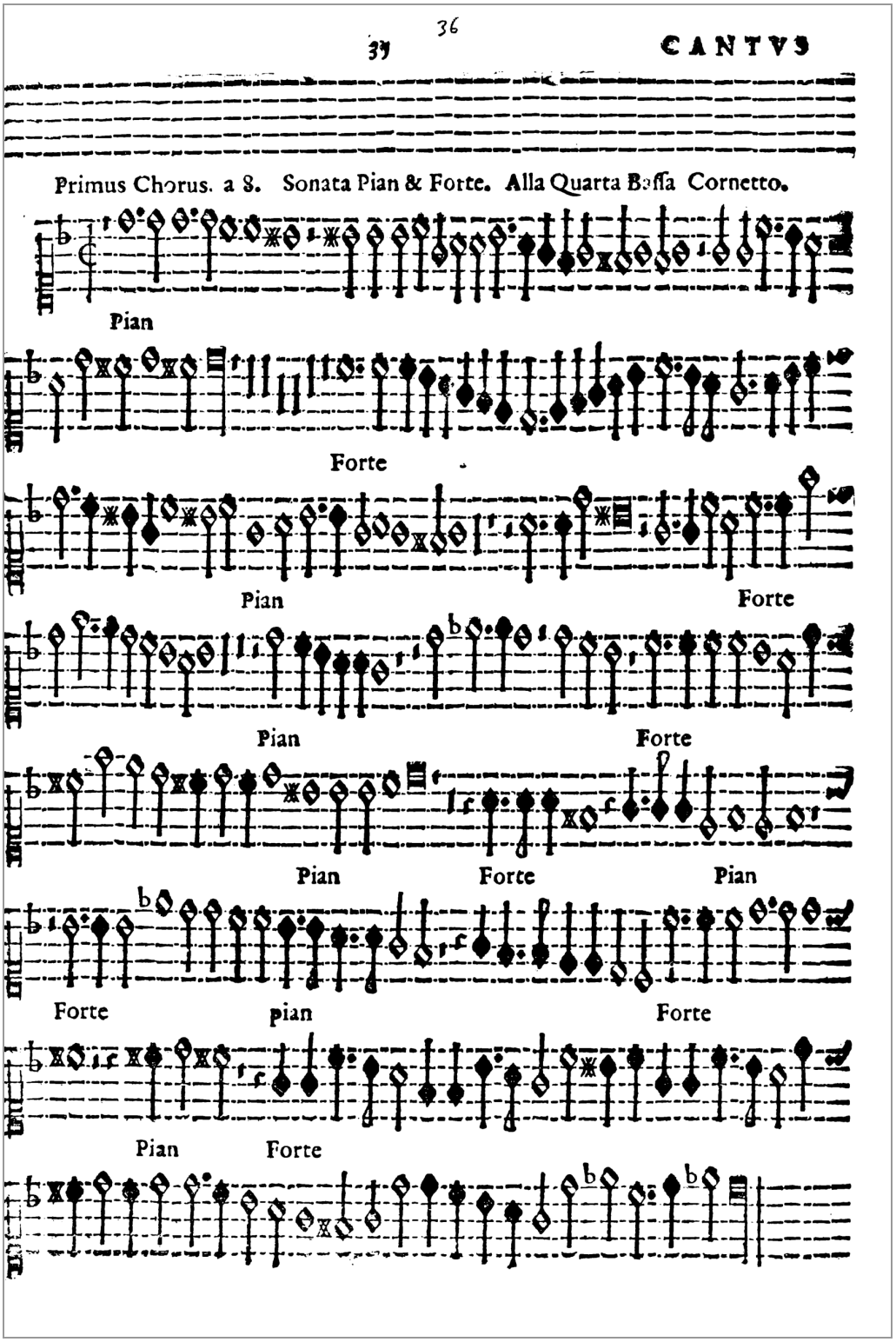


Plate 1. *Gabrieli, Sacrae symphoniae (Venice, 1597), Cantus partbook, Sonata pian & forte, Choir I cornetto part: the printed Pian and Forte mark where this choir plays alone and where both choirs sound. Vienna, ÖNB.*

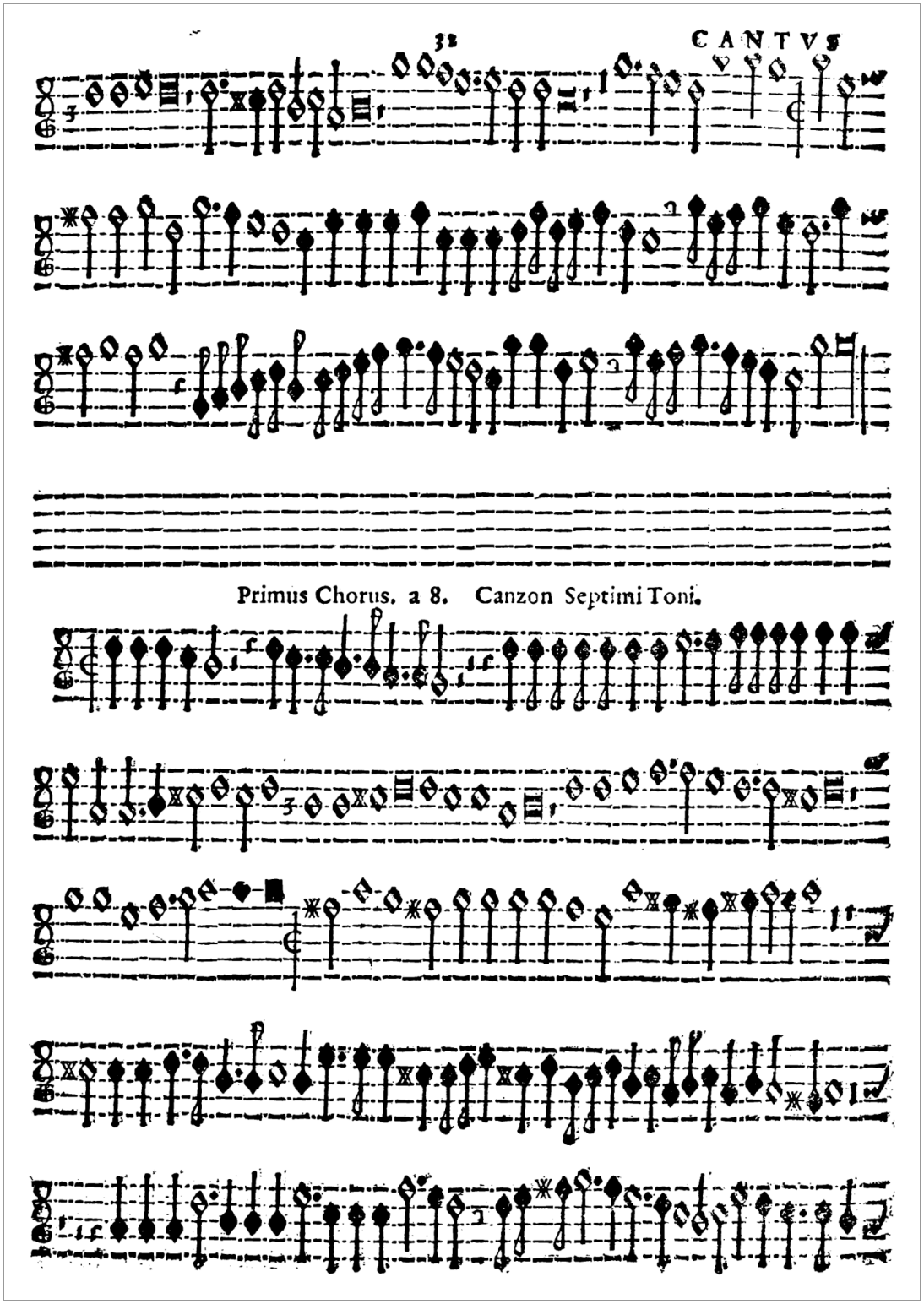
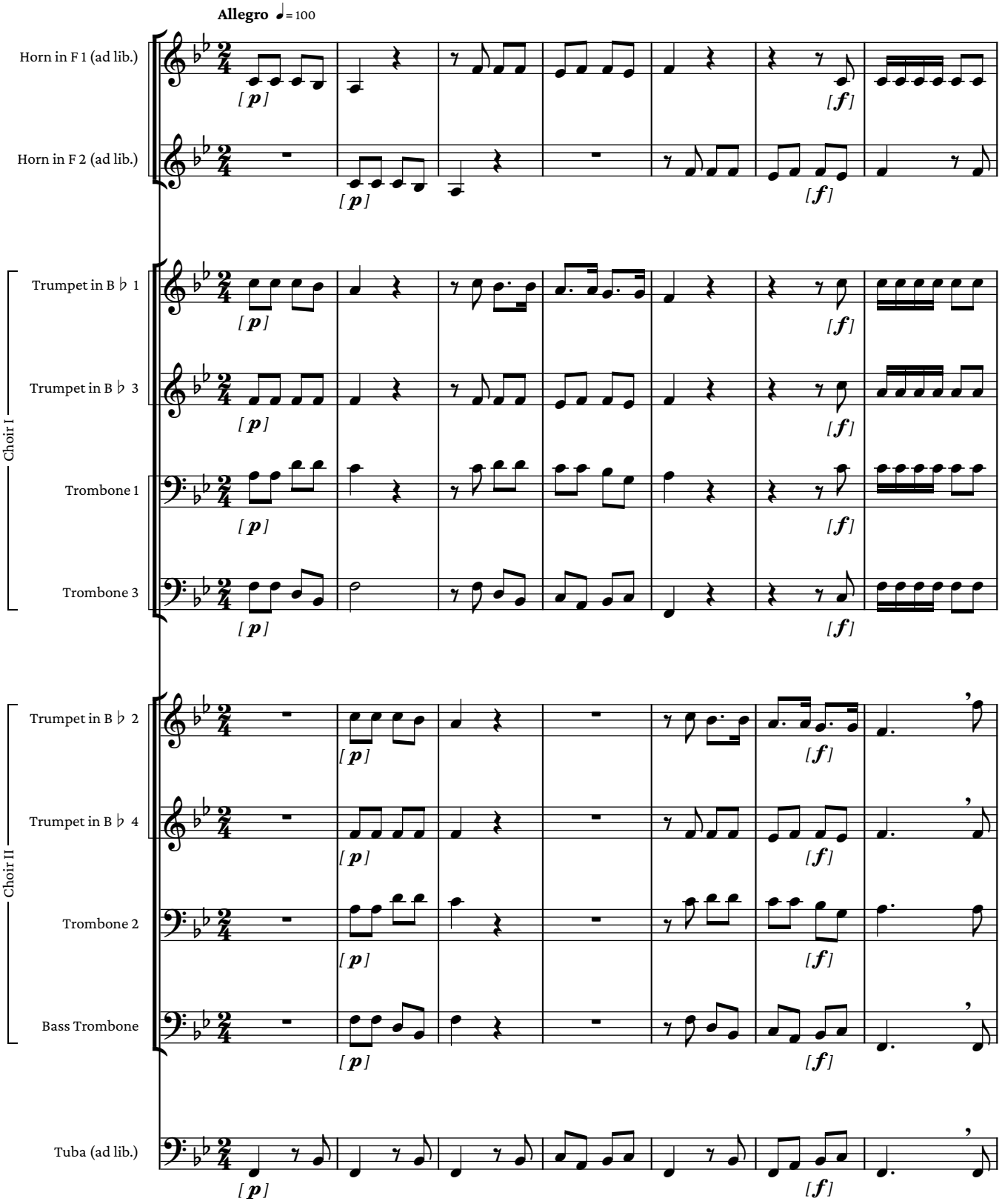


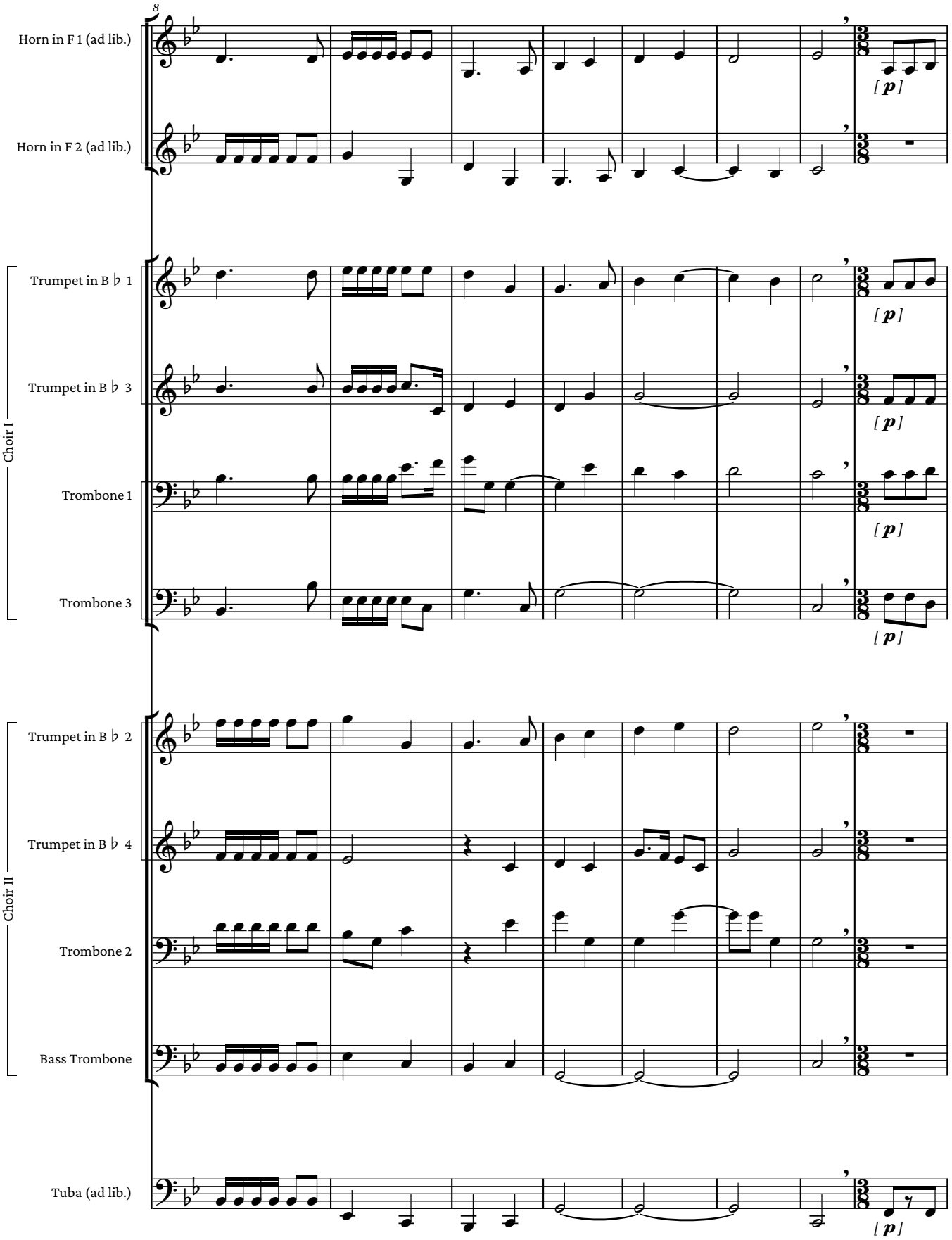
Plate 2. *Gabrieli, Sacrae symphoniae (Venice, 1597), Cantus partbook, p. 32: the end of the first Canzon septimi toni a 8 (C171) and, headed Primus Chorus. a 8. Canzon Septimi Toni., the opening of the second (C172), the canzona of this edition. No dynamics are printed. Vienna, ÖNB.*

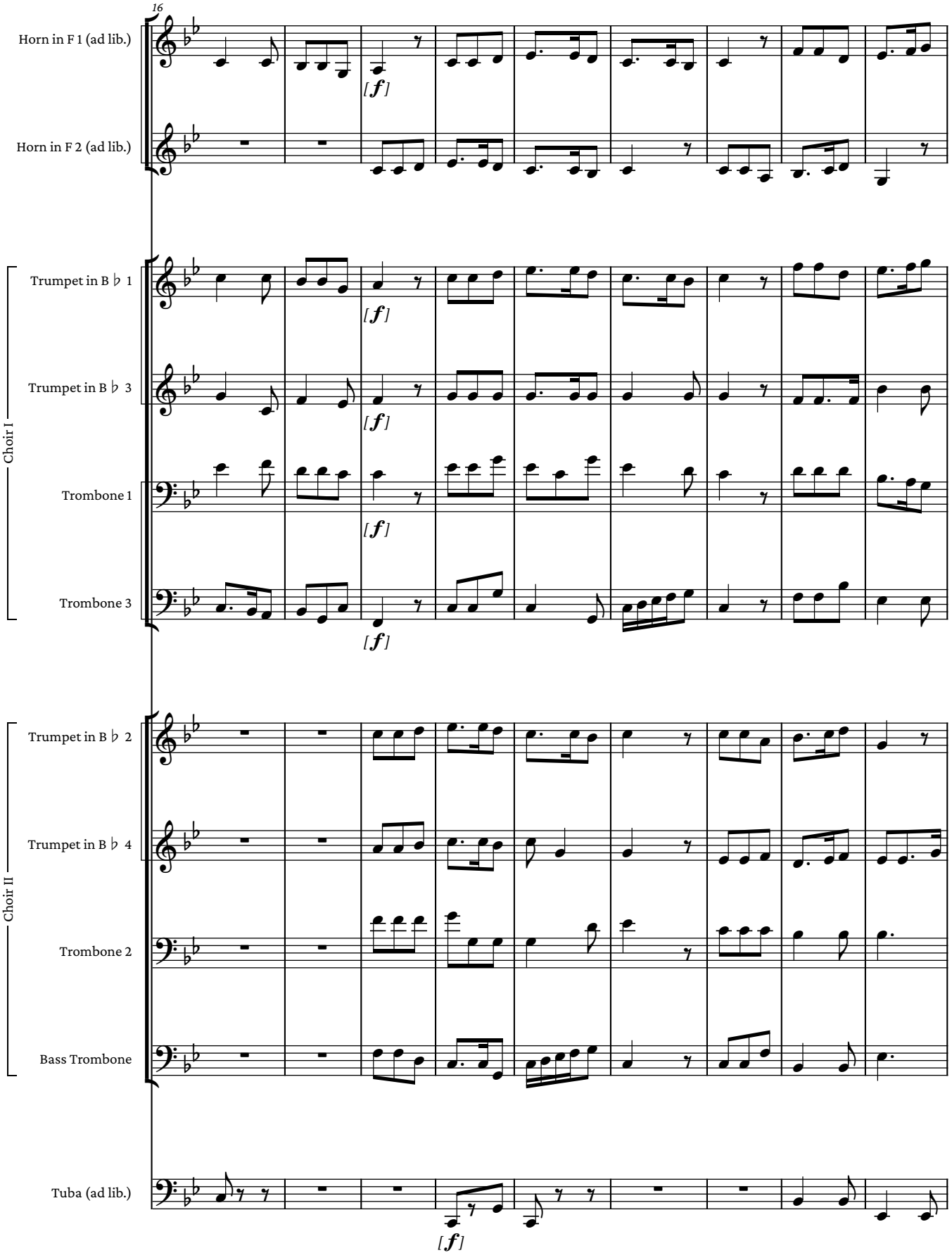
Canzon septimi toni a 8

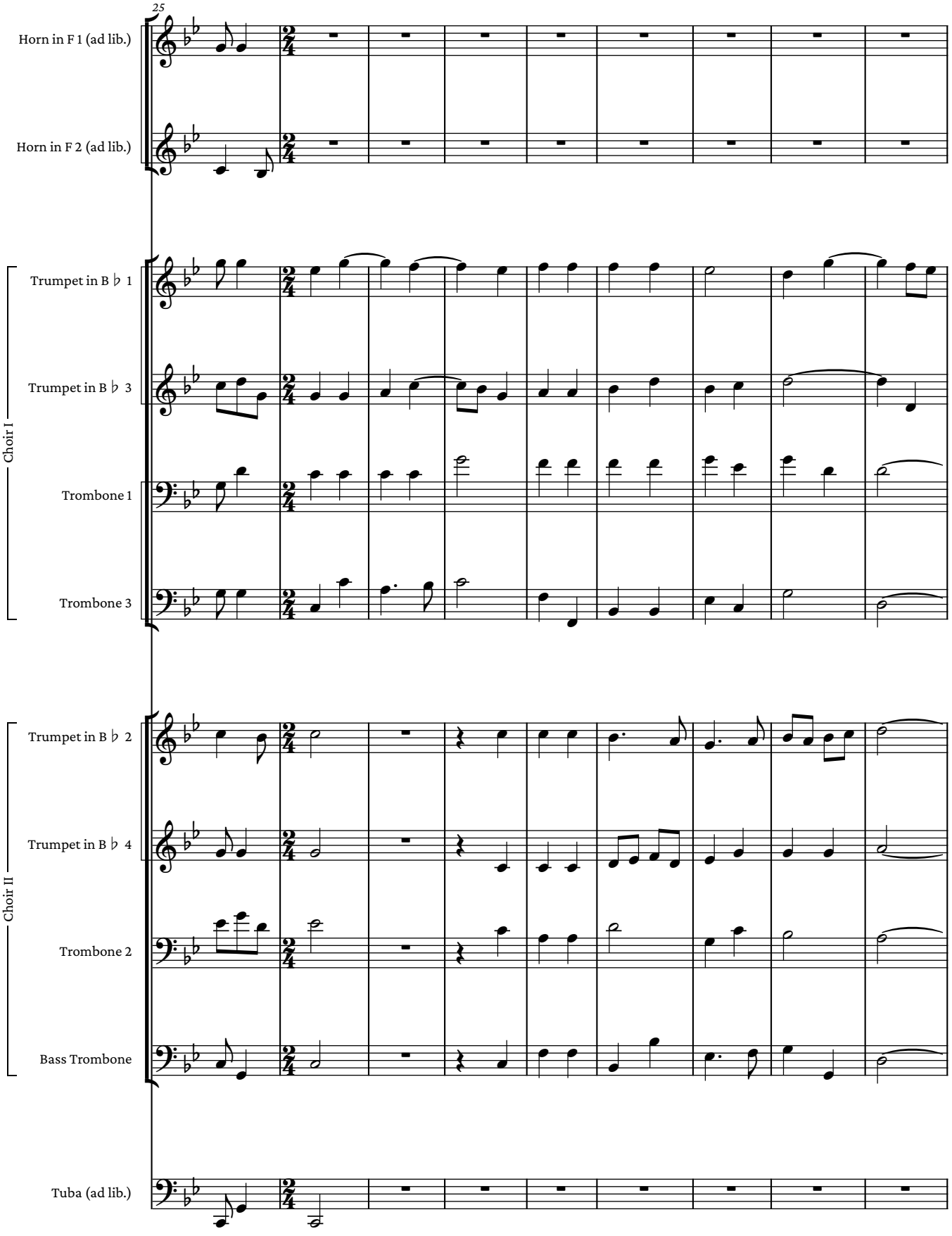
Giovanni Gabrieli (c. 1554/57–1612)
Edited by Christopher Delgado

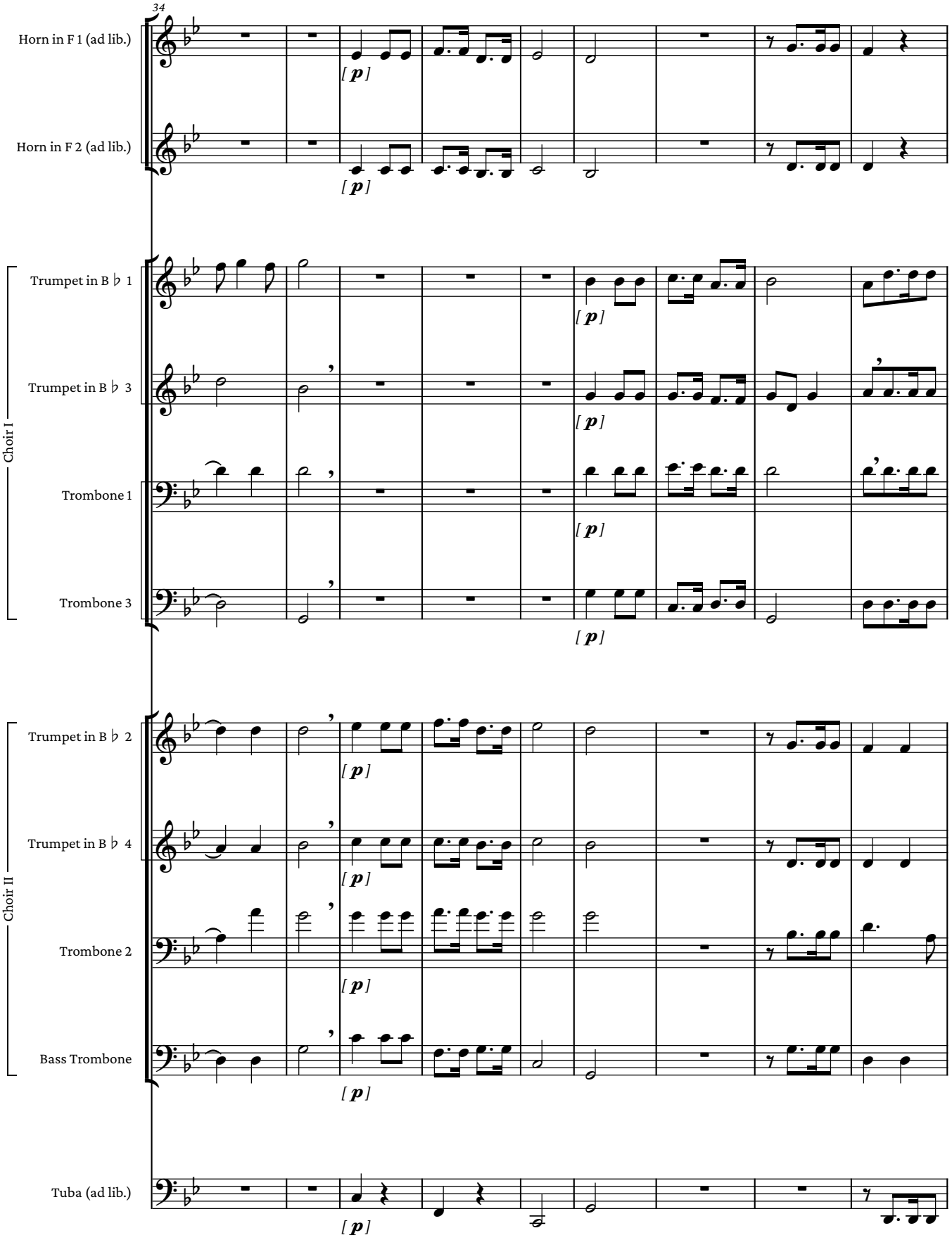


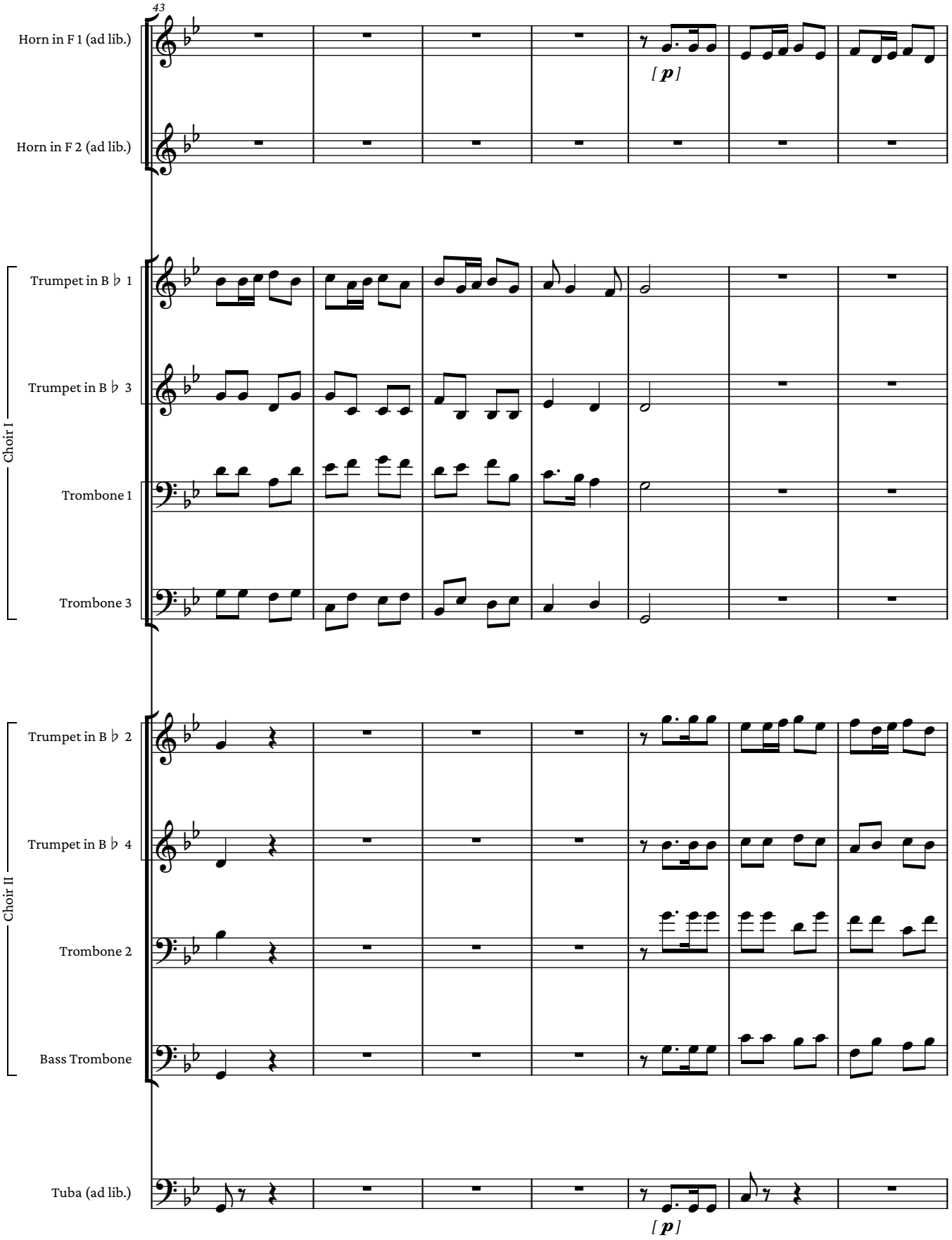
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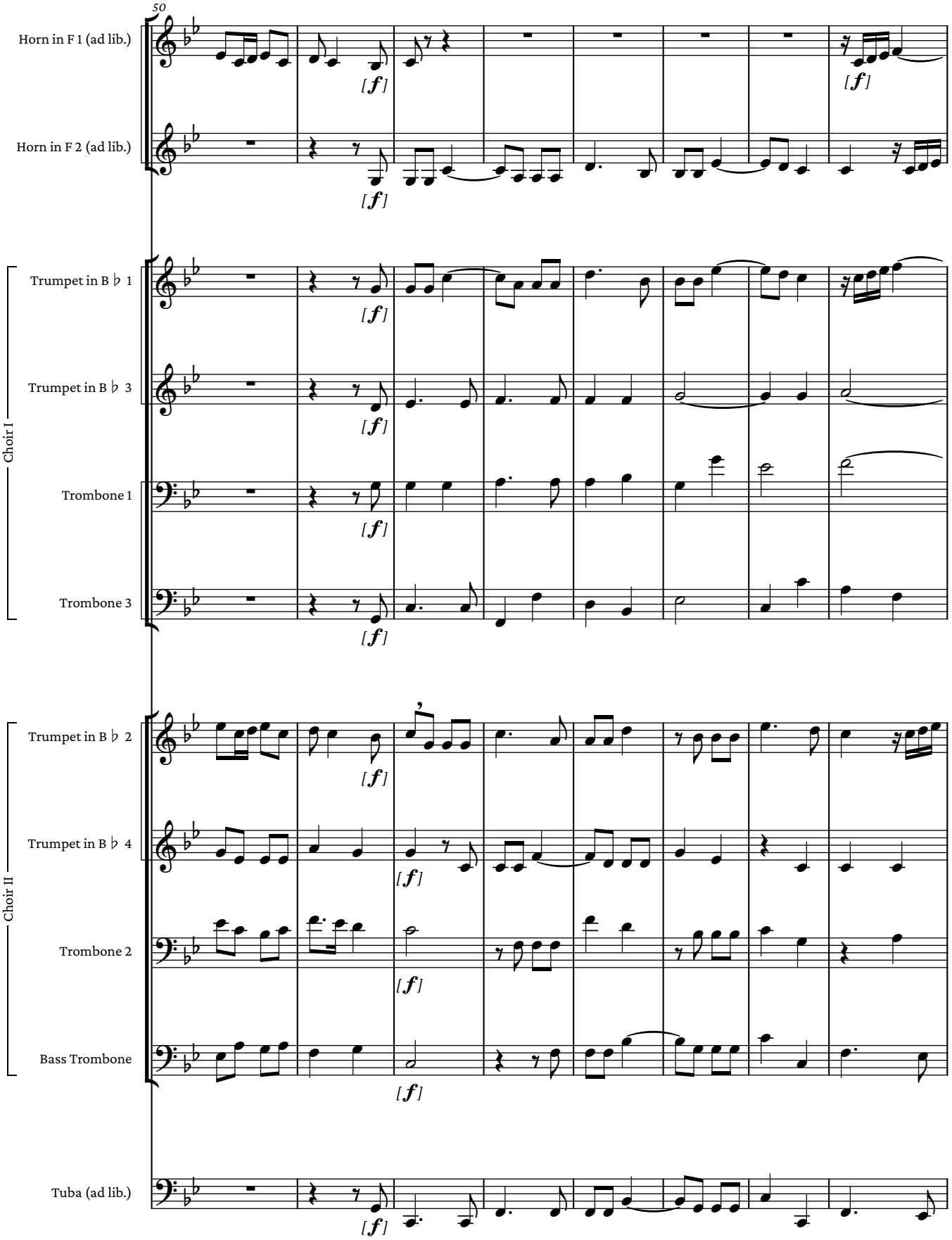

8
Horn in F 1 (ad lib.)
Horn in F 2 (ad lib.)
Choir I
Trumpet in B ♭ 1
Trumpet in B ♭ 3
Trombone 1
Trombone 3
Choir II
Trumpet in B ♭ 2
Trumpet in B ♭ 4
Trombone 2
Bass Trombone
Tuba (ad lib.)
[p]

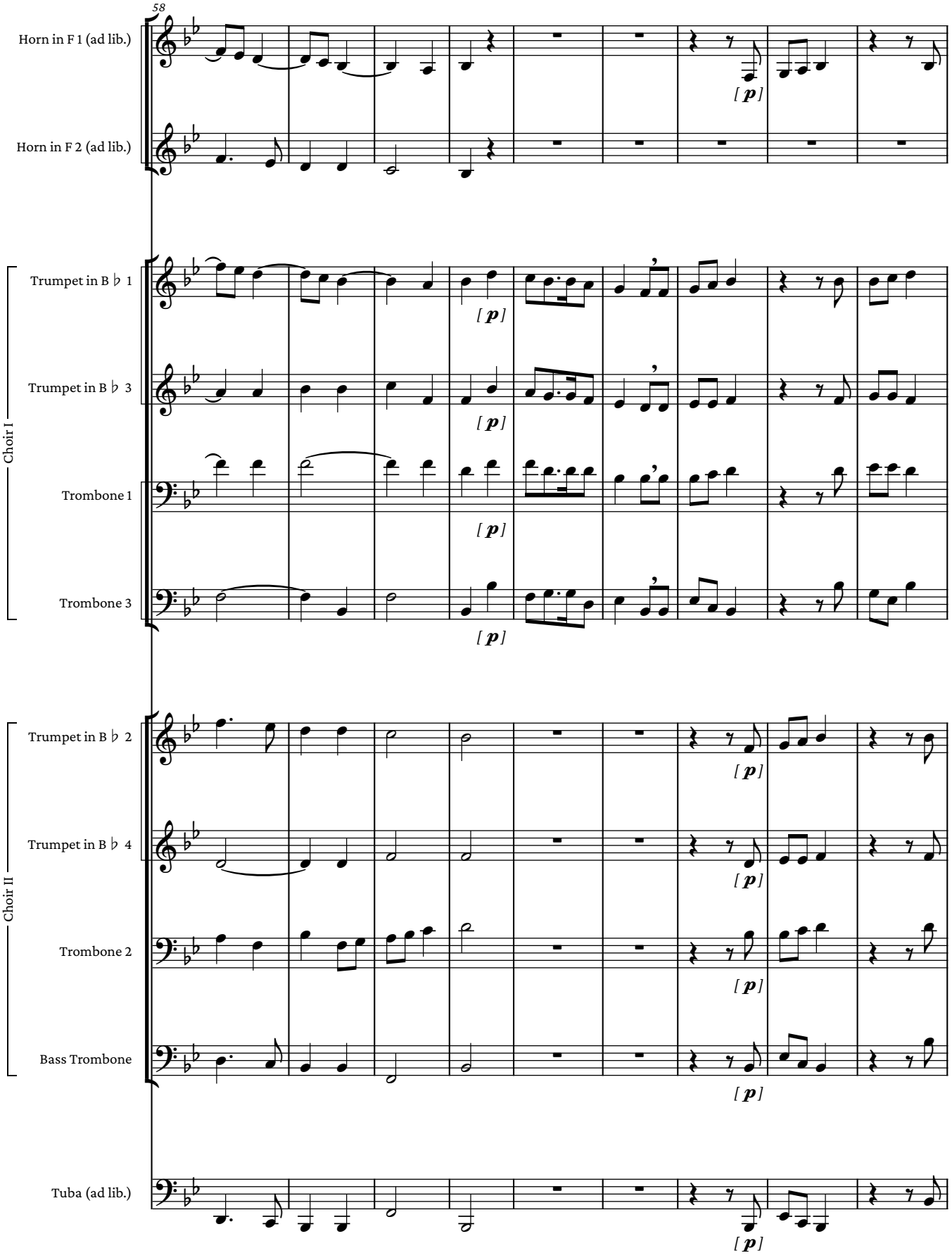

16
Horn in F 1 (ad lib.)
Horn in F 2 (ad lib.)
Choir I
Trumpet in B ♭ 1
Trumpet in B ♭ 3
Trombone 1
Trombone 3
Choir II
Trumpet in B ♭ 2
Trumpet in B ♭ 4
Trombone 2
Bass Trombone
Tuba (ad lib.)
[f]

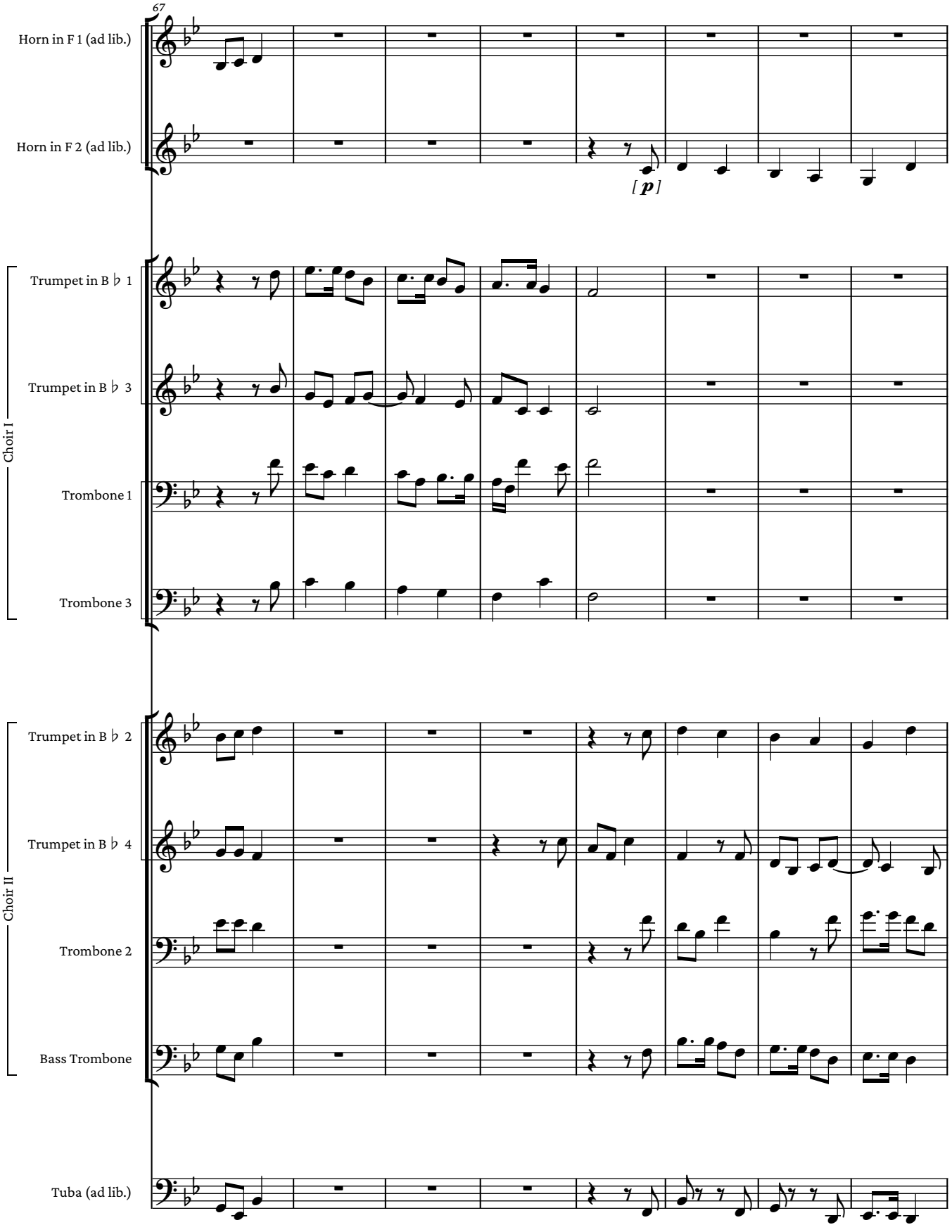

25
Horn in F 1 (ad lib.)
Horn in F 2 (ad lib.)
Choir I
Trumpet in B ♭ 1
Trumpet in B ♭ 3
Trombone 1
Trombone 3
Choir II
Trumpet in B ♭ 2
Trumpet in B ♭ 4
Trombone 2
Bass Trombone
Tuba (ad lib.)

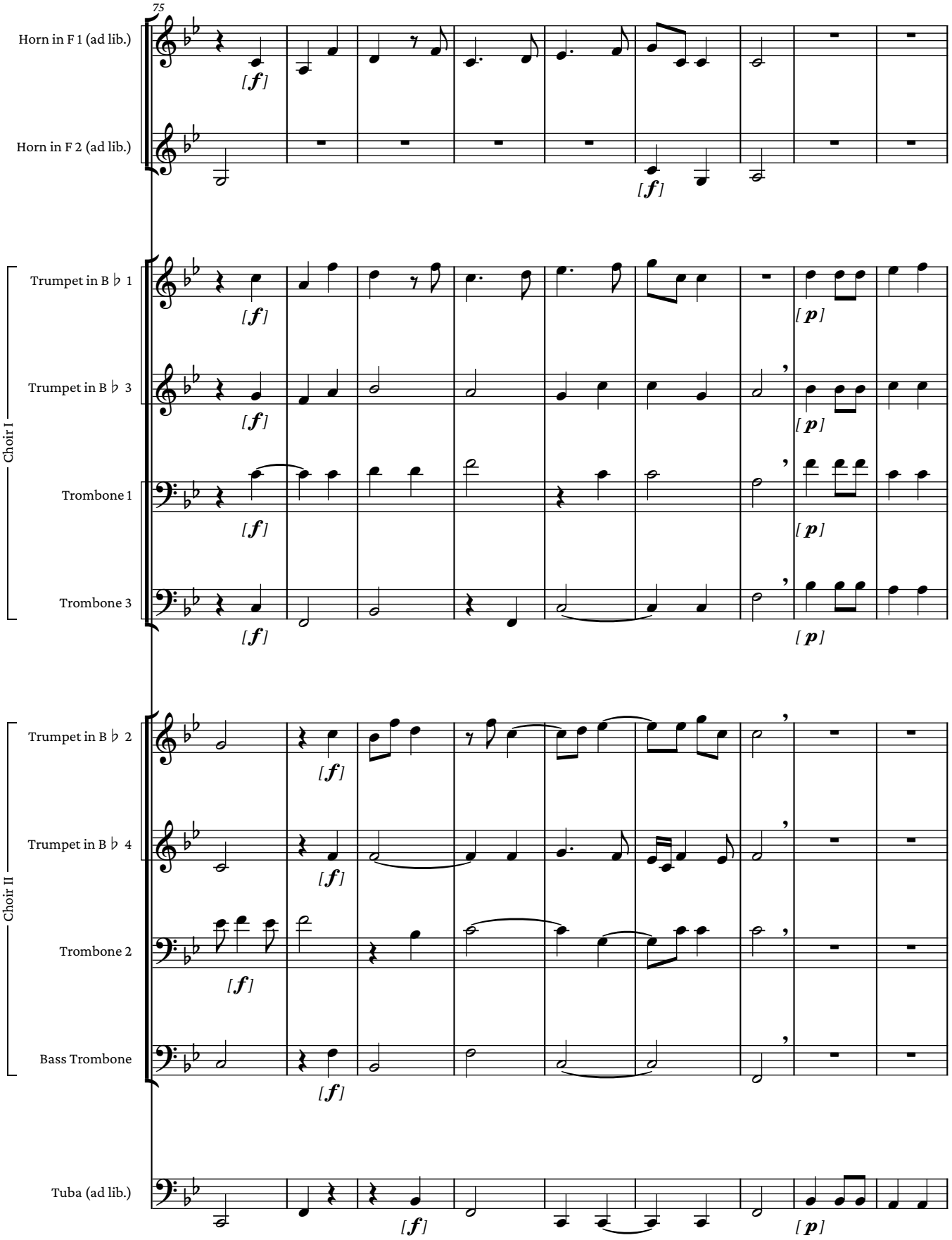

34
Horn in F 1 (ad lib.)
Horn in F 2 (ad lib.)
Choir I
Trumpet in B ♭ 1
Trumpet in B ♭ 3
Trombone 1
Trombone 3
Choir II
Trumpet in B ♭ 2
Trumpet in B ♭ 4
Trombone 2
Bass Trombone
Tuba (ad lib.)
[p]

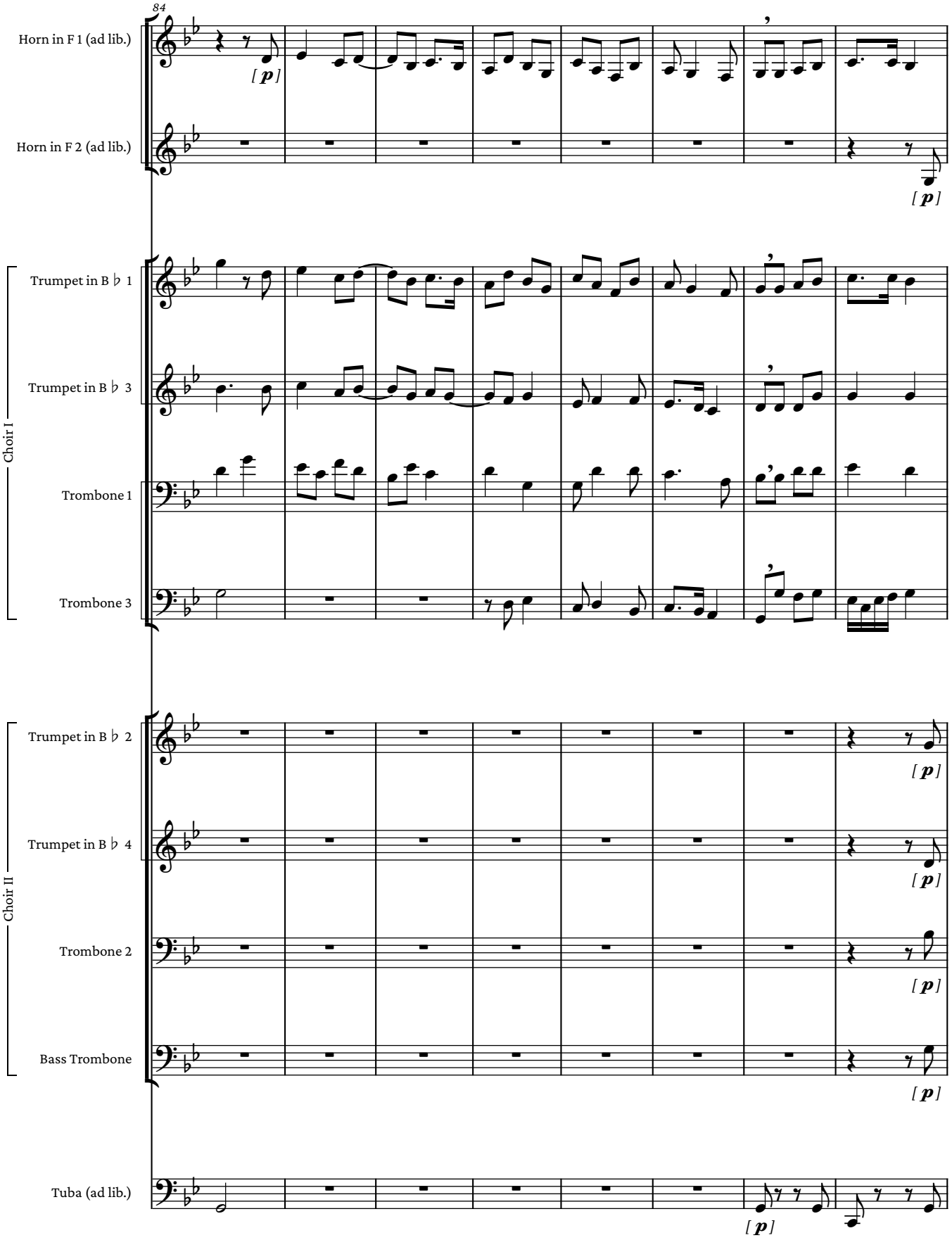

43
Horn in F 1 (ad lib.)
Horn in F 2 (ad lib.)
[p]
Choir I
Trumpet in B ♭ 1
Trumpet in B ♭ 3
Trombone 1
Trombone 3
Choir II
Trumpet in B ♭ 2
Trumpet in B ♭ 4
Trombone 2
Bass Trombone
Tuba (ad lib.)
[p]

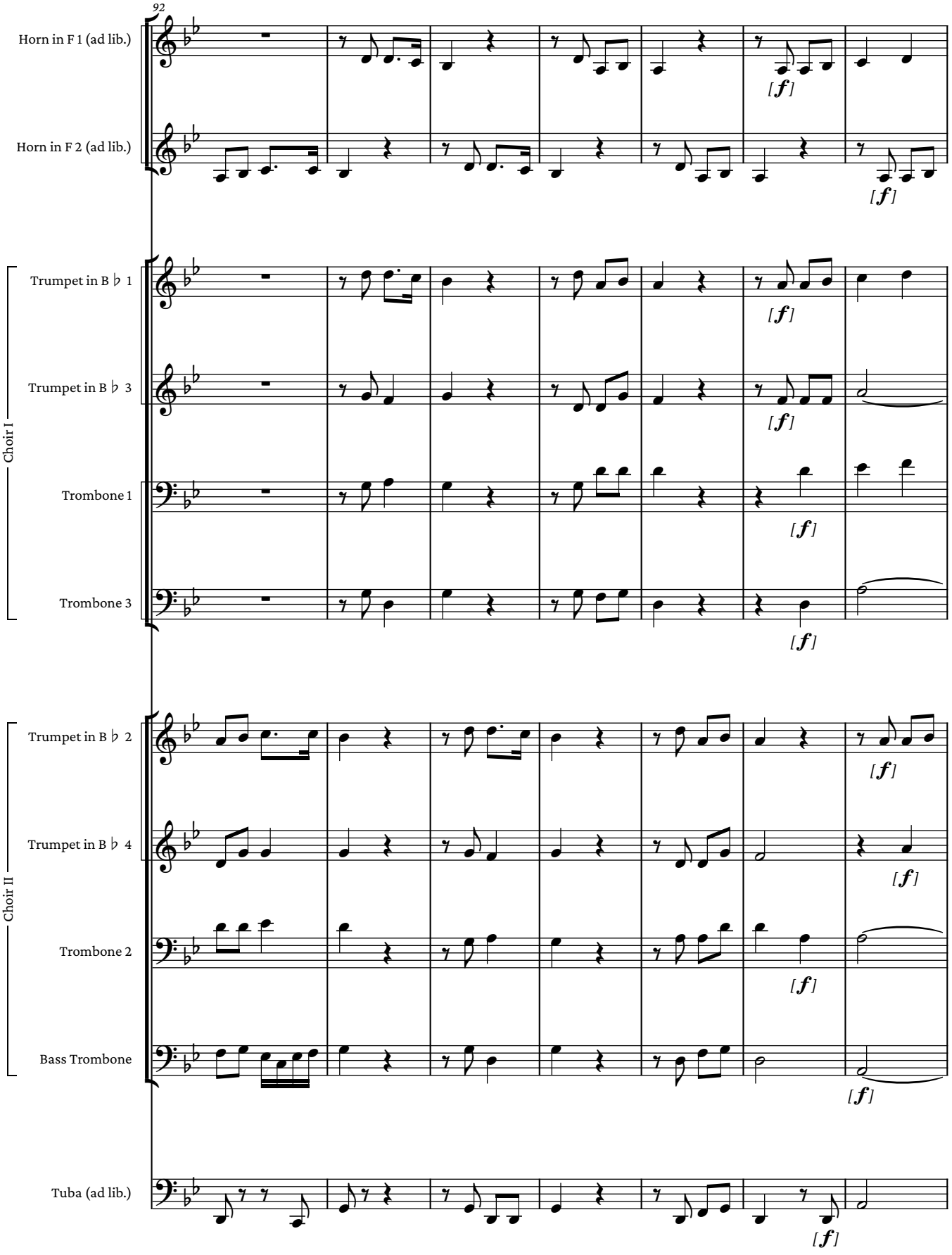

50
Horn in F 1 (ad lib.)
Horn in F 2 (ad lib.)
Choir I
Trumpet in B ♭ 1
Trumpet in B ♭ 3
Trombone 1
Trombone 3
Choir II
Trumpet in B ♭ 2
Trumpet in B ♭ 4
Trombone 2
Bass Trombone
Tuba (ad lib.)
[f]

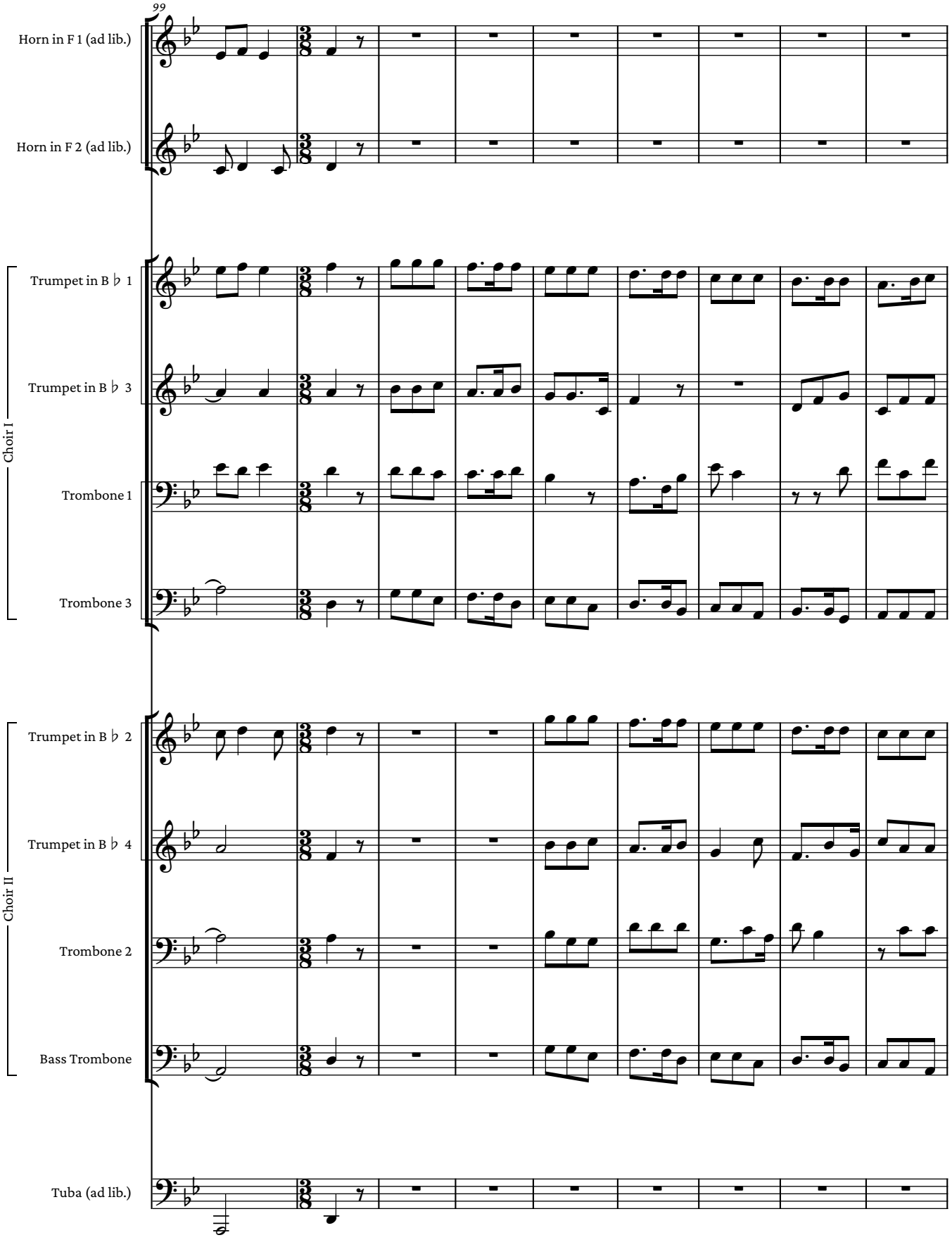

58
Horn in F 1 (ad lib.)
Horn in F 2 (ad lib.)
Choir I
Trumpet in B ♭ 1
Trumpet in B ♭ 3
Trombone 1
Trombone 3
Choir II
Trumpet in B ♭ 2
Trumpet in B ♭ 4
Trombone 2
Bass Trombone
Tuba (ad lib.)
[p]

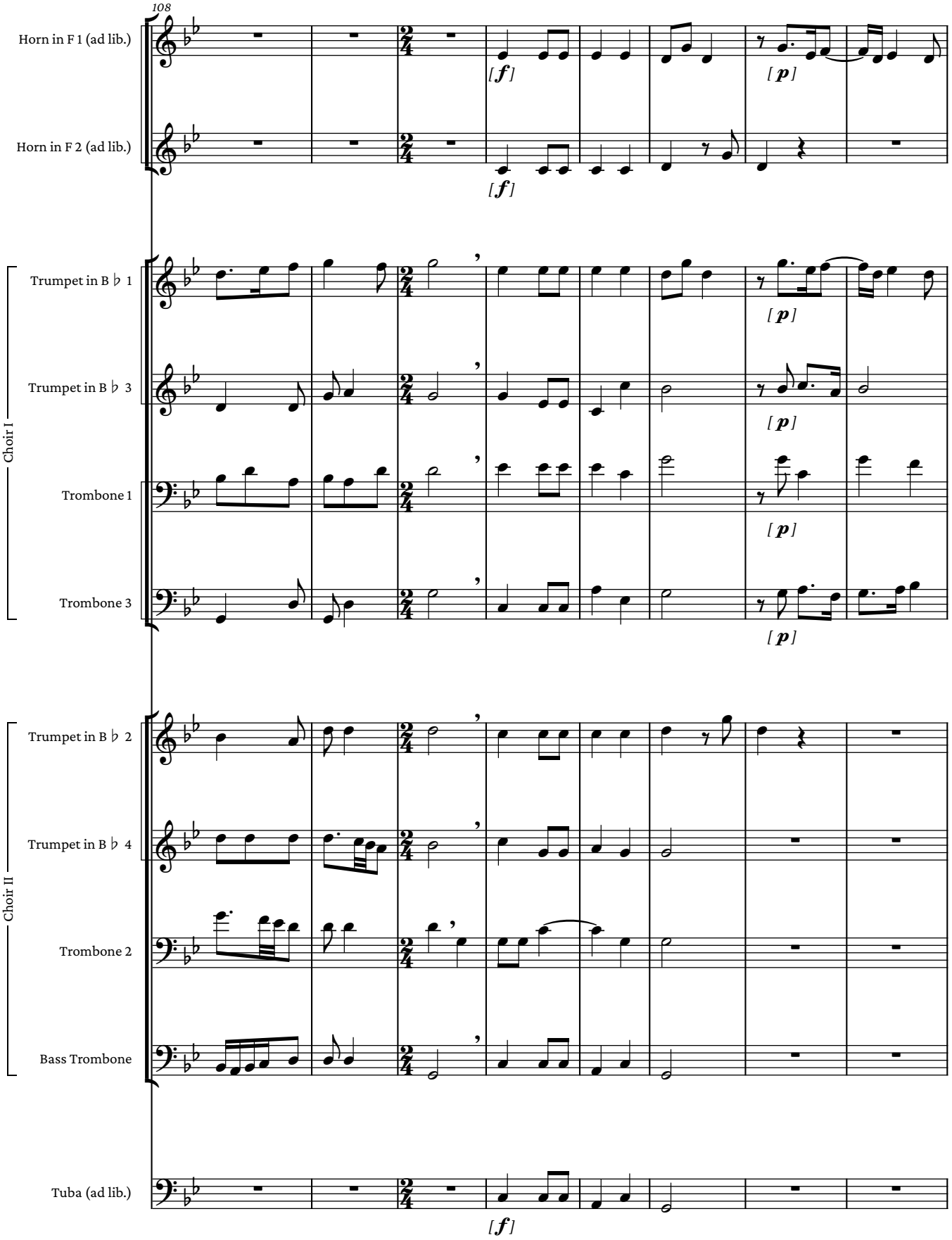

67
Horn in F 1 (ad lib.)
Horn in F 2 (ad lib.)
[p]
Choir I
Trumpet in B ♭ 1
Trumpet in B ♭ 3
Trombone 1
Trombone 3
Choir II
Trumpet in B ♭ 2
Trumpet in B ♭ 4
Trombone 2
Bass Trombone
Tuba (ad lib.)

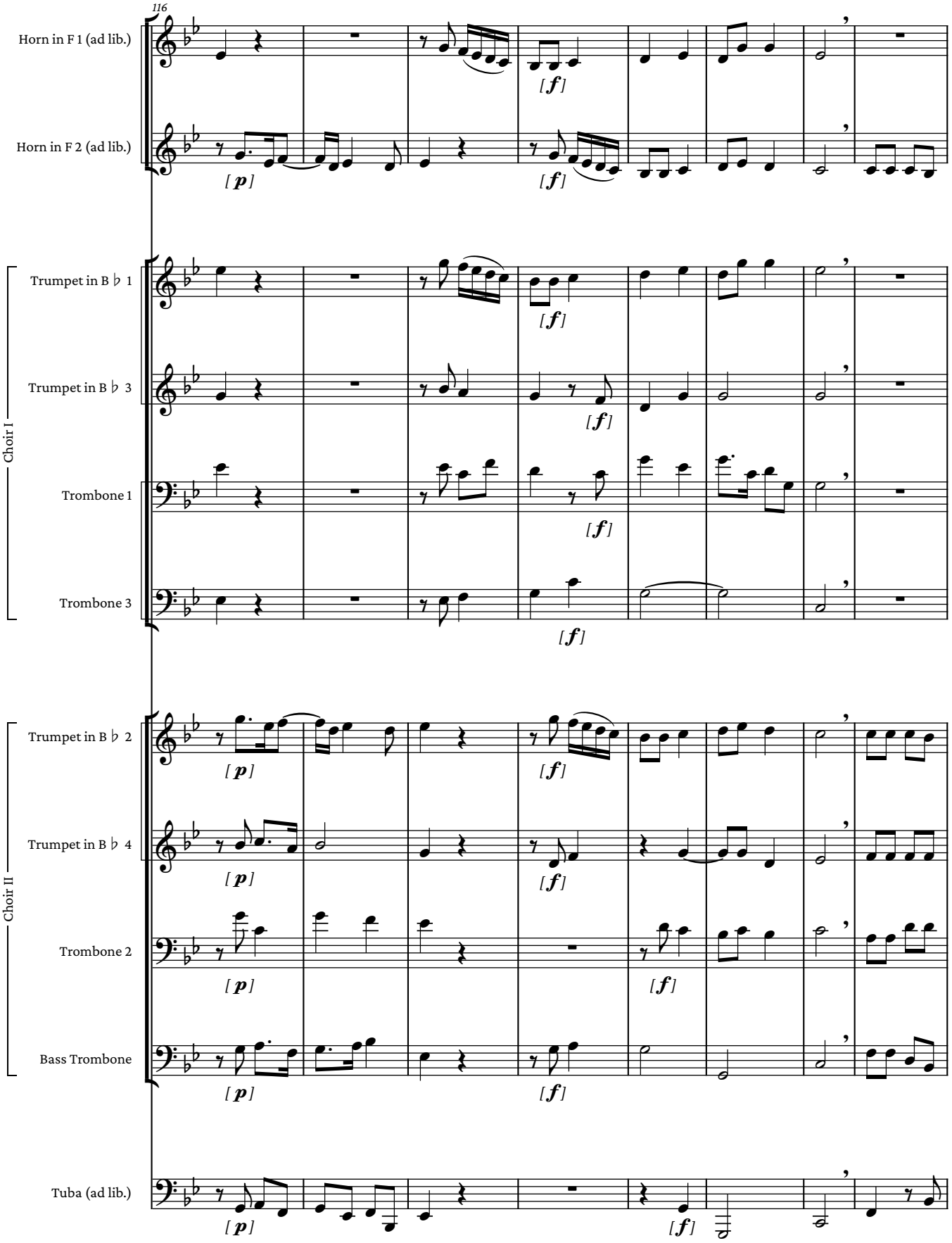

75
Horn in F 1 (ad lib.)
Horn in F 2 (ad lib.)
Choir I
Trumpet in B ♭ 1
Trumpet in B ♭ 3
Trombone 1
Trombone 3
Choir II
Trumpet in B ♭ 2
Trumpet in B ♭ 4
Trombone 2
Bass Trombone
Tuba (ad lib.)
[f]
[p]

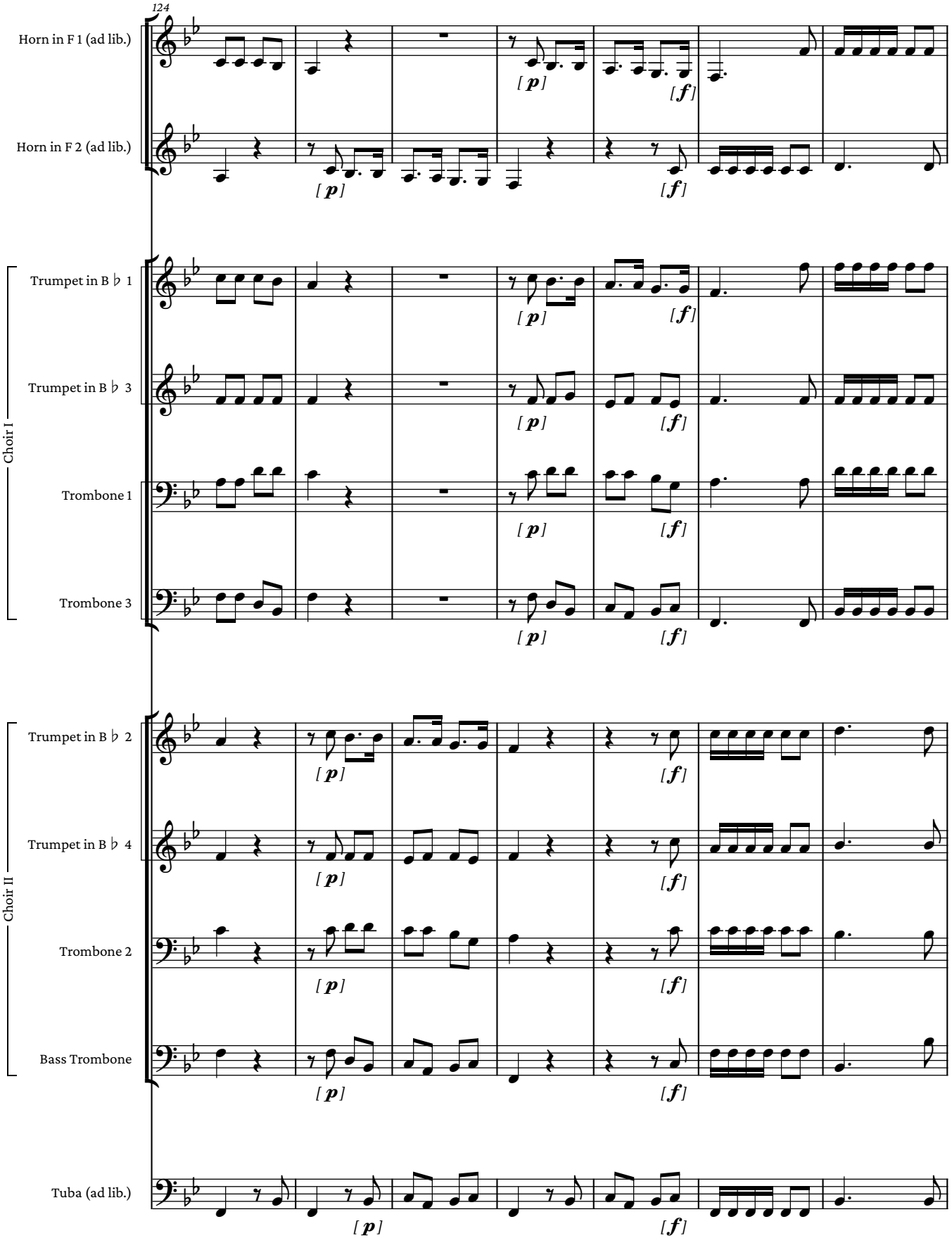

84
Horn in F 1 (ad lib.)
Horn in F 2 (ad lib.)
Trumpet in B ♭ 1
Trumpet in B ♭ 3
Trombone 1
Trombone 3
Choir I
Trumpet in B ♭ 2
Trumpet in B ♭ 4
Trombone 2
Bass Trombone
Choir II
Tuba (ad lib.)
[p]

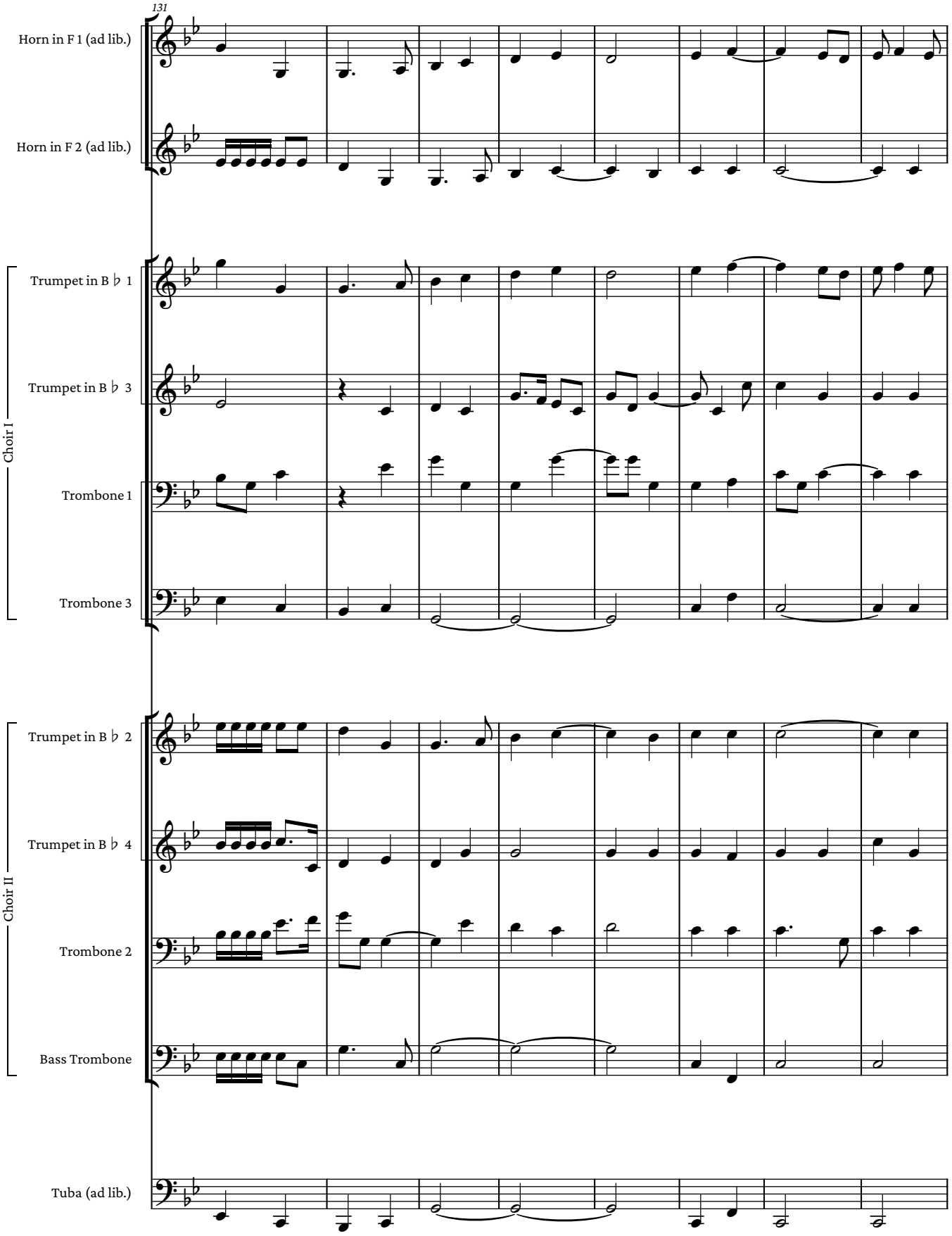

92
Horn in F 1 (ad lib.)
Horn in F 2 (ad lib.)
Choir I
Trumpet in B ♭ 1
Trumpet in B ♭ 3
Trombone 1
Trombone 3
Choir II
Trumpet in B ♭ 2
Trumpet in B ♭ 4
Trombone 2
Bass Trombone
Tuba (ad lib.)
[f]

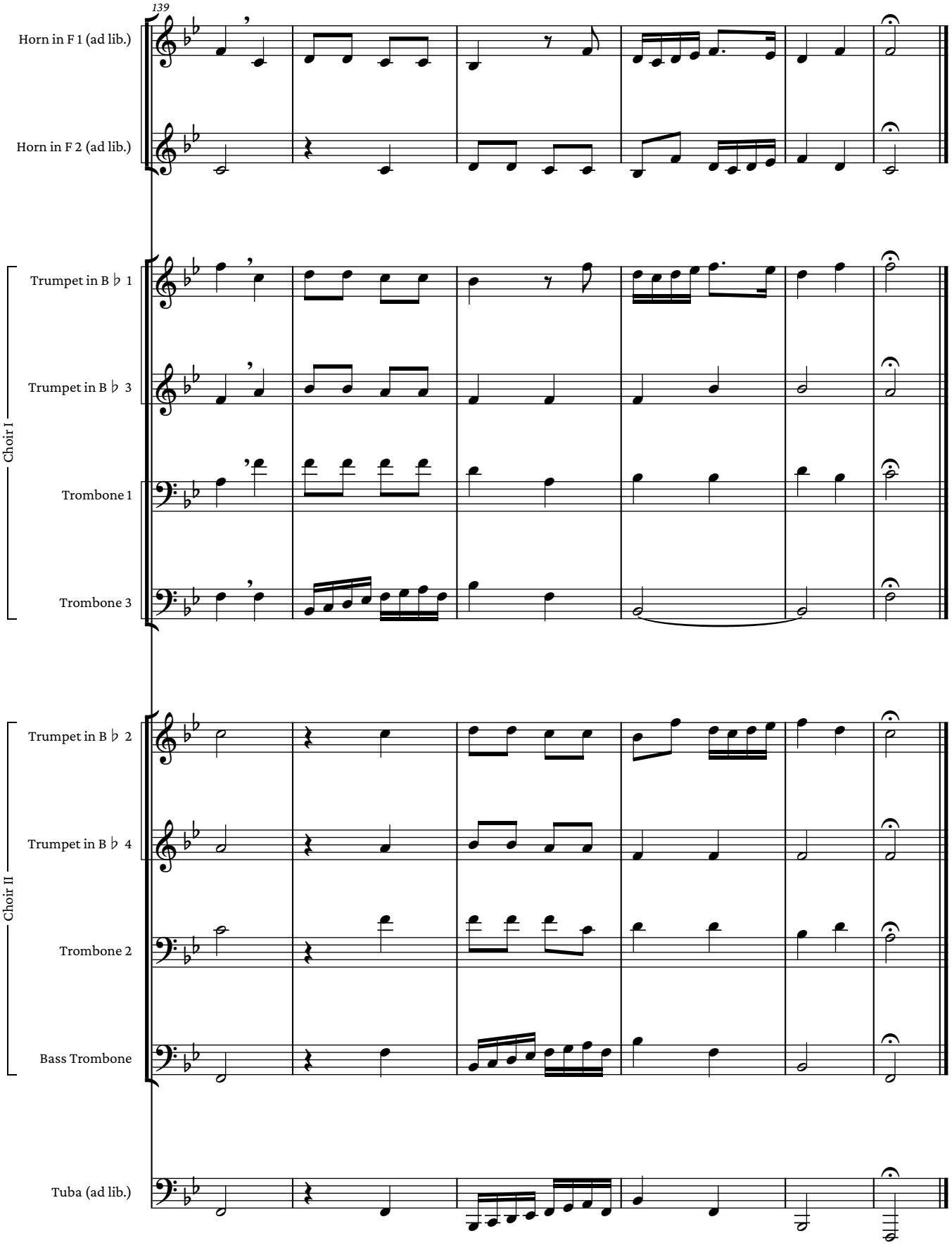

99
Horn in F 1 (ad lib.)
Horn in F 2 (ad lib.)
Choir I
Trumpet in B ♭ 1
Trumpet in B ♭ 3
Trombone 1
Trombone 3
Choir II
Trumpet in B ♭ 2
Trumpet in B ♭ 4
Trombone 2
Bass Trombone
Tuba (ad lib.)


108
Horn in F 1 (ad lib.)
Horn in F 2 (ad lib.)
Trumpet in B ♭ 1
Trumpet in B ♭ 3
Trombone 1
Trombone 3
Choir I
Trumpet in B ♭ 2
Trumpet in B ♭ 4
Trombone 2
Bass Trombone
Choir II
Tuba (ad lib.)
[f]
[p]


116
Horn in F 1 (ad lib.)
Horn in F 2 (ad lib.)
Choir I
Trumpet in B ♭ 1
Trumpet in B ♭ 3
Trombone 1
Trombone 3
Choir II
Trumpet in B ♭ 2
Trumpet in B ♭ 4
Trombone 2
Bass Trombone
Tuba (ad lib.)
[p]
[f]


124
Horn in F 1 (ad lib.)
Horn in F 2 (ad lib.)
Choir I
Trumpet in B ♭ 1
Trumpet in B ♭ 3
Trombone 1
Trombone 3
Choir II
Trumpet in B ♭ 2
Trumpet in B ♭ 4
Trombone 2
Bass Trombone
Tuba (ad lib.)
[p]
[f]


131
Horn in F 1 (ad lib.)
Horn in F 2 (ad lib.)
Choir I
Trumpet in B ♭ 1
Trumpet in B ♭ 3
Trombone 1
Trombone 3
Choir II
Trumpet in B ♭ 2
Trumpet in B ♭ 4
Trombone 2
Bass Trombone
Tuba (ad lib.)


139
Horn in F 1 (ad lib.)
Horn in F 2 (ad lib.)
Choir I
Trumpet in B ♭ 1
Trumpet in B ♭ 3
Trombone 1
Trombone 3
Choir II
Trumpet in B ♭ 2
Trumpet in B ♭ 4
Trombone 2
Bass Trombone
Tuba (ad lib.)