

Ruhig fließend

LA SERA SPER IL LAG

Societat da musica da Falera

Gion B. Casanova
Arr. Thomas Rüedi

The score is arranged for a large ensemble. The instruments and their parts are as follows:

- Soprano Cornet Eb:** Starts with a straight mute, playing a melodic line with dynamics *mf*.
- Solo Cornet Bb:** Features a rhythmic pattern with dynamics *mf* and *mp dolce*. Includes markings *à1* and *à2*.
- Repiano Cornet Bb:** Plays a steady accompaniment with a cup mute, dynamics *mp*, and the instruction *(nicht zu schnell)*.
- 2nd Cornet Bb:** Similar to the Repiano part, with a cup mute and dynamics *mp*.
- 3rd Cornet Bb:** Similar to the Repiano part, with a cup mute and dynamics *mp*.
- Flugelhorn:** Plays a melodic line with dynamics *mp* and *dolce*.
- Solo Horn Eb:** Plays a melodic line with dynamics *mp* and *dolce*.
- 1st Horn Eb:** Similar to the Solo Horn part, with dynamics *mp* and *dolce*.
- 2nd Horn Eb:** Similar to the Solo Horn part, with dynamics *mp* and *dolce*.
- 1st Baritone Bb:** Plays a steady accompaniment with dynamics *mp*.
- 2nd Baritone Bb:** Similar to the 1st Baritone part, with dynamics *mp*.
- 1st Trombone Bb:** Plays a steady accompaniment with a cup mute, dynamics *mp*, and *p*.
- 2nd Trombone Bb:** Similar to the 1st Trombone part, with a cup mute, dynamics *mp*, and *p*.
- Bass Trombone:** Similar to the 1st Trombone part, with a cup mute, dynamics *mp*, and *p*.
- Euphonium Bb:** Plays a melodic line with dynamics *mp* and *à1*.
- Bass Eb:** Plays a steady accompaniment with dynamics *mp*.
- Bass Bb:** Plays a steady accompaniment with dynamics *mp*.
- Percussion:** Features a pattern with a suspended cymbal (*Sus. Cymbal*), dynamics *mp*, and *Tri*.
- Glockenspiel:** Starts at measure 15, played with hard mallets, with dynamics *mf*.

A

7

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn

1st Hn

2nd Hn

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bb Bass

Bass Bb

Perc.

Glock.

p

p

p

mp dolce

mp dolce

p

p dolce

soft mallets

15

B

14

Sop. Cor. *mf*

Solo Cor. *(mp)*, *tutti*, *mf*

Rep. Cor. *open*, *mf*

2nd Cor. *open*, *mf*

3rd Cor. *open*, *mf*

Flug. *(mp)*, *mf*

Solo Hn. *(mp)*, *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Bar. *(mp)*, *mf*

2nd Bar. *(mp)*, *mf*

1st Tbn. *open*, *p*, *open*, *mf*

2nd Tbn. *open*, *p*, *open*, *mf*

B. Tbn. *open*, *p*, *open*, *mf*

Euph. *(mp)*, *à2*, *mf*

Bass Eb *à2*, *mf*

Bass Bb *p*, *à2*, *mf*

Perc.

Glock. *f*



C

21

Sop. Cor.

Solo Cor. *Solo*
mp cantabile

Rep. Cor.

2nd Cor. *S.Hrn*
mp cantabile

3rd Cor.

Flug. *cantabile*
mp

Solo Hn *mp cantabile*

1st Hn

2nd Hn

1st Bar. *1.Pos.*
mp cantabile

2nd Bar.

1st Tbn. *mp cantabile*

2nd Tbn.

B. Tbn.

Euph. *div.* *Eb Bass*
mp cantabile

Bass Eb *à l*
mp cantabile

Bass B♭

Perc. *mf* *f*

Glock. *f*

D

27

Sop. Cor. *mf*

Solo Cor. *mf* tutti *mf*

Rep. Cor. *mf*

2nd Cor. *mf*

3rd Cor. *mf*

Flug. *mf*

Solo Hn. *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Bar. *mf*

2nd Bar. *mf*

1st Tbn. *mf*

2nd Tbn. *mf*

B. Tbn. *mf*

Euph. *mf*

Bass Eb *mf* *mf* *à2*

Bass Bb *mf*

Perc. *mf* *f*

Glock. *mf*

E come Prima

33

Sop. Cor. *mf*

Solo Cor. *mf* *à1* *à2*

Rep. Cor. *mp*

2nd Cor. *mp*

3rd Cor. *mp*

Flug. *mp*

Solo Hn. *mp*

1st Hn. *mp*

2nd Hn. *mp*

1st Bar. *mp*

2nd Bar. *mp*

1st Tbn. *mp*

2nd Tbn. *mp*

B. Tbn. *mp*

Euph. *mp*

Bass Eb *mp*

Bass Bb *mp*

Perc. *mp* tri

Glock. *mf* hard mallets

55

39

Sop. Cor. *mf*

Solo Cor. *mf* *mp* *tutti*

Rep. Cor. *p*

2nd Cor. *p*

3rd Cor. *p*

Flug. *p*

Solo Hn *p* *mp*

1st Hn *p* *mp*

2nd Hn *p* *mp*

1st Bar. *mp*

2nd Bar. *mp*

1st Tbn. *p*

2nd Tbn. *p*

B. Tbn. *p*

Euph. *mp*

Bass Eb *p*

Bass Bb *p*

Perc. *mf* *tri mp*

Glock. *f5*

DEMO SCORE

F

G

45

Sop. Cor. *mf* *f*

Solo Cor. *mf* *f*

Rep. Cor. *mf* *f*

2nd Cor. *mf* *f*

3rd Cor. *mf* *f*

Flug. *mf* *f*

Solo Hn *mf* *f*

1st Hn *mf* *f*

2nd Hn *mf* *f*

1st Bar. *mf* *f*

2nd Bar. *mf* *f*

1st Tbn. *mf* *f*

2nd Tbn. *mf* *f*

B. Tbn. *mf* *f*

Euph. *mf* *f*

Bass Eb *mf* *f*

Bass Bb *mf* *f*

Perc. *mf* *f*

Glock. *mf* *f*

55

rall. **H** poco meno mosso allargando

straight mute

51

Sop. Cor. *mf* *mf* *mp* *pp*

Solo Cor. *mf* *mp* *mp* *pp*

Rep. Cor. *mp* *p* *pp*

2nd Cor. *mp* *p* *pp*

3rd Cor. *mp* *p* *pp*

Flug. *mp* *mp* *p* *pp*

Solo Hn *mp* *p* *pp*

1st Hn *mp* *p* *pp*

2nd Hn *mp* *p* *pp*

1st Bar. *mp* *p* *pp*

2nd Bar. *mp* *p* *pp*

1st Tbn. *mp* *p* *pp*

2nd Tbn. *mp* *p* *pp*

B. Tbn. *mp* *p* *pp*

Euph. *mp* *mp* *p* *pp*

Bass Eb *mp* *p* *pp*

Bass Bb *mp* *p* *pp*

Perc. *mp* *p* *mp* *p* *mp* *pp*

Glock. *mp* *p* *pp*

55 soft mallets