

CHERE MARIA

Score

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Στην ιερή μνήμη Δημητρίου Δαπέργολα

Ενορχήστρωση Νίνος Σ Γεράσιμος

Musical score for "Chere Maria" by K. Παπακωστόπουλος, arranged by Νίνος Σ Γεράσιμος. The score is for a full orchestra and vocal soloists. The tempo is Moderato (♩ = c. 108). The score includes dynamic markings (p, molto cresc., f) and performance instructions (rit).

Instrumentation includes:

- Flute 1
- Flute 2
- Oboe 1
- Oboe 2
- English Horn
- Clarinet in B♭ 1
- Clarinet in B♭ 2
- Bassoon
- Contrabassoon
- Horn in F 1
- Horn in F 2
- Horn in F 3
- Trumpet in B♭ 1
- Trumpet in B♭ 2
- Trombone 1
- Trombone 2
- Bass Trombone
- Tuba
- Timpani
- Soprano
- Alto
- Tenor
- Bass
- Violin 1
- Violin 2
- Viola
- Cello
- Contrabass

CHERE MARIA

2

15

Fl. 1 *p* *f*

Fl. 2 *p* *f*

Ob. 1 *p* *f*

Ob. 2 *p* *f*

E. Hn. *p* *f*

B. Cl. 1 *p* *f*

B. Cl. 2 *p* *f*

Bsn. *p* *f*

C. Bn. *p* *f*

Hn. 1 *p* *f*

Hn. 2 *p* *f*

Hn. 3 *p* *f*

B. Tpt. 1 *p* *f*

B. Tpt. 2 *p* *f*

Tbn. 1 *p* *f*

Tbn. 2 *p* *f*

B. Tbn. *p* *f*

Tuba *p* *f*

Timp. *p* *f*

S. *p* *f*
sio- pou- en- o- thi- ke, o- ou- ra- nos, ke- i- gi,

A. *p* *f*

T. *p* *f*
ke- cha- ri- to- me- ni, tris- ev- lo- gi- me- ni, sio- pou- en- o- thi- ke, o- ou- ra- nos
solo dolce espressivo Che- re Ma- ri- a ke- cha- ri- to- me- ni, o Ky- rios me- ta Sou, ev- lo- gi- me-

B. *p* *f*
Re- cha- ri- to- me- ni, tris- ev- lo- gi- me- ni, o- ou- ra- nos, ke- i- gi,

Vln. 1 *p* *f*

Vln. 2 *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Cb. *p* *f*

The musical score is arranged in two systems. The first system includes Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), English Horn (E. Hn.), Clarinets (B. Cl. 1, 2), Bassoon (Bsn.), Contrabassoon (C. Bn.), Horns (Hn. 1, 2, 3), Trumpets (B. Tpt. 1, 2), Trombones (Tbn. 1, 2), Baritone Trombone (B. Tbn.), Tuba, and Timpani (Timp.). The second system includes Soprano (S), Alto (A), Tenor (T), Bass (B), Violins (Vln. 1, 2), Viola (Via.), Violoncello (Vc.), and Contrabass (Cb.).

Tempo markings are *Andante* (♩ = c. 76) and *Moderato* (♩ = c. 108). Performance instructions include *un poco rall* and *mf*.

Vocal lyrics in Cyrillic: *Den tha-pokanoumena le me Che-re Ma-ri-a. tou I-sou. tou Chi-- stou, tou ni, Si en gi-ne-xi, kiev-lo-gi-me-nos o kar-pos tis ki-li-as*

Vocal lyrics in French: *Che-re Ma-ri-a. CherPans-citra-di- MI- te, m, tou I- sou. tou*

45

Fl. 1 *p* *molto cresc...* *f*

Fl. 2 *p* *molto cresc...* *f*

Ob. 1 *p* *molto cresc...* *f*

Ob. 2 *p* *molto cresc...* *f*

E. Hn. *p* *molto cresc...* *f*

B. Cl. 1 *p* *molto cresc...* *f*

B. Cl. 2 *p* *molto cresc...* *f*

Bsn. *p* *molto cresc...* *f*

C. Bn. *p* *molto cresc...* *f*

Hn. 1 *p* *molto cresc...* *f*

Hn. 2 *p* *molto cresc...* *f*

Hn. 3 *p* *molto cresc...* *f*

B. Tpt. 1 *p* *molto cresc...* *f*

B. Tpt. 2 *p* *molto cresc...* *f*

Tbn. 1 *p* *molto cresc...* *f*

Tbn. 2 *p* *molto cresc...* *f*

B. Tbn. *p* *molto cresc...* *f*

Tuba *p* *molto cresc...* *f*

45

45

S. *p* *molto cresc...* *f*

A. *p* *molto cresc...* *f*

T. *p* *molto cresc...* *f* *solo dolce*

B. *p* *molto cresc...* *f*

45

Vln. 1 *p* *molto cresc...* *f*

Vln. 2 *p* *molto cresc...* *f*

Vla. *p* *molto cresc...* *f*

Vc. *p* *molto cresc...* *f*

Cb. *p* *molto cresc...* *f*

The ou. *p* *molto cresc...* *f*

na se che-re-ta-me me ta i-dia lo-gia tou Ag-ge-lou char-mo-si-na lo-gia t'ag-ge-lou Ag-ge-lou.

tou the-ou E-pi-tre-pse mas *p* *molto cresc...* *f* na se che-re-ta-me me ta i-dia lo-gia tou Ag-ge-lou char-mo-si-na lo-gia t'ag-ge-lou Ag-ge-lou. *solo dolce* Tin A-gia me-ra

The ou. *p* *molto cresc...* *f*

tou the-ou E-pi-tre-pse mas *p* *molto cresc...* *f* na se che-re-ta-me me ta i-dia lo-gia tou Ag-ge-lou char-mo-si-na lo-gia t'ag-ge-lou

61

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. 1 *mf* *f*

Ob. 2 *mf* *f*

E. Hn. *mf* *f*

B. Cl. 1 *mf* *f*

B. Cl. 2 *mf* *f*

Bsn. *mf* *f*

C. Bn. *mf* *f*

Hn. 1 *mf* *f*

Hn. 2 *mf* *f*

Hn. 3 *mf* *f*

B. Tpt. 1 *mf* *f*

B. Tpt. 2 *mf* *f*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

B. Tbn. *mf* *f*

Tuba *mf* *f*

Timp. *mf* *f*

S. *mf* *f*

A. *mf* *f*

T. *mf* *f* solo dolce

B. *mf* *f*

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*

Chere Chere Ma-ri-a Che-re. A-nti-la-los ag-ge-li-kis fo-nis.

Chere Chere Ma-ri-a Che-re.

t'Ev-ag-ge-li-smou, Chere Ma-ri-a. Chere Chere Ma-ri-a Che-re.

Chere Chere Ma-ri-a Che-re. A-nti-la-los ag-ge-li-kis fo-nis. sto flo-chi-ko sou.

i-me-ra i

CHERE MARIA

6

75

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

E. Hn. *mp*

B. Cl. 1 *mp*

B. Cl. 2 *mp*

Bsn. *mp*

C. Bn. *mp*

75

Hn. 1 *mp*

Hn. 2 *mp*

Hn. 3 *mp*

B. Tpt. 1 *mp*

B. Tpt. 2 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

B. Tbn. *mp*

Tuba *mp*

75

Timp. *mp*

75

S *mp* *sempre dolce*

A *mp* *sempre dolce*

T *mp*

B *mp*

75

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

Di-ki sou mo-no-ma Che-re Ma-ri-a Pa-na-gi-a. o! A-spi-li Par-the - - - na e-ge-ne-c pa-se

mi-sti-ki di-ki sou. Di-ki sou mo-no-ma Che-re Ma-ri-a Pa-na-gi-a.

Di-ki sou mo-no-ma Che-re Ma-ri-a Pa-na-gi-a.

87

Fl. 1 *cresc* *f* *mf* *dim* *p*

Fl. 2 *cresc* *f* *mf* *dim* *p*

Ob. 1 *cresc* *f* *mf* *dim* *p*

Ob. 2 *cresc* *f* *mf* *dim* *p*

E. Hn. *cresc* *f* *mf* *dim* *p*

B. Cl. 1 *cresc* *f* *mf* *dim* *p*

B. Cl. 2 *cresc* *f* *mf* *dim* *p*

Bsn. *cresc* *f* *mf* *dim* *p*

C. Bn. *cresc* *f* *mf* *dim* *p*

Hn. 1 *cresc* *f* *mf* *dim* *p*

Hn. 2 *cresc* *f* *mf* *dim* *p*

Hn. 3 *cresc* *f* *mf* *dim* *p*

B. Tpt. 1 *cresc* *f* *mf* *dim* *p*

B. Tpt. 2 *cresc* *f* *mf* *dim* *p*

Tbn. 1 *cresc* *f* *mf* *dim* *p*

Tbn. 2 *cresc* *f* *mf* *dim* *p*

B. Tbn. *cresc* *f* *mf* *dim* *p*

Tuba *cresc* *f* *mf* *dim* *p*

87

87

S. *cresc* *f* *mf* *dim* *p*
ev- lo- gi- thi- kan se Se- na, O! O! Av- gi, Av- gi tis Cha- ri- tos

A. *cresc* *f* *mf* *dim* *p*
ev- lo- gi- thi- kan se Se- na, O! O! Av- gi, Av- gi tis Cha- ri- tos

T. *cresc* *f* *mf* *dim* *p*
ev- lo- gi- thi- kan se Se- na, O! O! Av- gi, An- gi tis Cha- ri- tos

B. *cresc* *f* *mf* *dim* *p*
ev- lo- gi- thi- kan se Se- na, O! O! Av- gi, Av- gi tis Cha- ri- tos

87

Vln. 1 *cresc* *f* *mf* *dim* *p*

Vln. 2 *cresc* *f* *mf* *dim* *p*

Vla. *cresc* *f* *mf* *dim* *p*

Vc. *cresc* *f* *mf* *dim* *p*

Cb. *cresc* *f* *mf* *dim* *p*

101

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. 1 *mf* *f*

Ob. 2 *mf* *f*

E. Hn. *mf* *f*

B. Cl. 1 *mf* *f*

B. Cl. 2 *mf* *f*

Bsn. *mf* *f*

C. Bn. *mf* *f*

Hn. 1 *mf* *f*

Hn. 2 *mf* *f*

Hn. 3 *mf* *f*

B. Tpt. 1 *mf* *f*

B. Tpt. 2 *mf* *f*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

B. Tbn. *mf* *f*

Tuba *mf* *f*

Timp. *mf* *f*

S. *mf* *f*
Che-re Ma-ri-a Che-re. Sio pou en-o-thi-ke o ou-ra-nos ke i gi

A. *mf* *f*

T. *mf* *f*
Che-re Ma-ri-a Che-re. ke-cha-ri-to-me-ni. Tris-ev-lo-gi-me-ni. Sio pou en-o-thi-ke o ou-ra-nos ke i gi.

B. *mf* *f*
Che-re. ke-cha-ri-to-me-ni. Tris-ev-lo-gi-me-ni. o ou-ra-nos ke i gi.

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*

117

Fl. 1 *p* *f* *mp*

Fl. 2 *p* *f* *mp*

Ob. 1 *p* *f* *mp*

Ob. 2 *p* *f* *mp*

E. Hn. *p* *f* *mp*

B. Cl. 1 *p* *f* *mp*

B. Cl. 2 *p* *f* *mp*

Bsn. *p* *f* *mp*

C. Bn. *p* *f* *mp*

Hn. 1 *p* *f* *mp*

Hn. 2 *p* *f* *mp*

Hn. 3 *p* *f* *mp*

B. Tpt. 1 *p* *f* *mp*

B. Tpt. 2 *p* *f* *mp*

Tbn. 1 *p* *f* *mp*

Tbn. 2 *p* *f* *mp*

B. Tbn. *p* *f* *mp*

Tuba *p* *f* *mp*

Timp. *p* *f* *mp*

S. *p* *mp* os tí ste-rni pno-i na-le-me t'o no-ma sou. ka-the-me-ra t'o no-ma sou. a-xi-o-se mas na psa-lou-me gi'a

A. *p* *mp* a-fi-se mas, ton a-na-xion chi-li os tí ste-rni pno-i na-le-me t'o no-ma sou. ka-the-me-ra t'o no-ma sou. a-xi-o-se mas na psa-lou-me gia

T. *p* *mp* a-fi-se mas, ton a-na-xion chi-li os tí ste-rni pno-i na-le-me t'o no-ma sou. ka-the-me-ra t'o no-ma sou. A-xi-o-se mas a-xi-o-se mas na psa-lou-me gia

B. *p* *mp* pno-i na-le-me t'o no-ma sou. ka-the-me-ra t'o no-ma sou. A-xi-o-se mas a-xi-o-se mas na psa-lou-me gia

Vln. 1 *p* *f* *mp*

Vln. 2 *p* *f* *mp*

Vla. *p* *f* *mp*

Vc. *p* *f* *mp*

Cb. *p* *f* *mp*

Andante sostenuto (♩ = c. 66)

132

Fl. 1 *f* *dim* *mp* Andante sostenuto (♩ = c. 66)

Fl. 2 *f* *dim* *mp* Andante sostenuto (♩ = c. 66)

Ob. 1 *f* *dim* *mp* Andante sostenuto (♩ = c. 66)

Ob. 2 *f* *dim* *mp* Andante sostenuto (♩ = c. 66)

E. Hn. *f* *dim* *mp* Andante sostenuto (♩ = c. 66)

B. Cl. 1 *f* *dim* *mp* Andante sostenuto (♩ = c. 66)

B. Cl. 2 *f* *dim* *mp* Andante sostenuto (♩ = c. 66)

Bsn. *f* *dim* *mp* Andante sostenuto (♩ = c. 66)

C. Bn. *f* *dim* *mp* Andante sostenuto (♩ = c. 66)

Hn. 1 *f* *dim* *mp* Andante sostenuto (♩ = c. 66)

Hn. 2 *f* *dim* *mp* Andante sostenuto (♩ = c. 66)

Hn. 3 *f* *dim* *mp* Andante sostenuto (♩ = c. 66)

B. Tpt. 1 *f* *dim* *mp* Andante sostenuto (♩ = c. 66)

B. Tpt. 2 *f* *dim* *mp* Andante sostenuto (♩ = c. 66)

Tbn. 1 *f* *dim* *mp* Andante sostenuto (♩ = c. 66)

Tbn. 2 *f* *dim* *mp* Andante sostenuto (♩ = c. 66)

B. Tbn. *f* *dim* *mp* Andante sostenuto (♩ = c. 66)

Tuba *f* *dim* *mp* Andante sostenuto (♩ = c. 66)

132

Timp. *f* *dim* *mp* Andante sostenuto (♩ = c. 66)

132

S. *f* *dim* *mp* Andante sostenuto (♩ = c. 66)
 se - na ka - po - te ston ou - ra - no, m'A - gious kiag - ge - lous ki psi - la ston ou - ra - no Che - re Ma - ri - a Pa - na - gi - a

A. *f* *dim* *mp* Andante sostenuto (♩ = c. 66)
 se - na ka - po - te ston ou - ra - no, m'A - gious kiag - ge - lous ki psi - la ston ou - ra - no Che - re Ma - ri - a Pa - na - gi - a

T. *f* *dim* *mp* Andante sostenuto (♩ = c. 66)
 se - na ka - po - te ston ou - ra - no, m'A - gious kiag - ge - lous ki psi - la ston ou - ra - no Che - re Ma - ri - a Pa - na - gi - a

B. *f* *dim* *mp* Andante sostenuto (♩ = c. 66)
 se - na ka - po - te ston ou - ra - no, m'A - gious kiag - ge - lous ki psi - la ston ou - ra - no Che - re Ma - ri - a Pa - na - gi - a

132

Vln. 1 *f* *dim* *mp* Andante sostenuto (♩ = c. 66)

Vln. 2 *f* *dim* *mp* Andante sostenuto (♩ = c. 66)

Vla. *f* *dim* *mp* Andante sostenuto (♩ = c. 66)

Vc. *f* *dim* *mp* Andante sostenuto (♩ = c. 66)

Cb. *f* *dim* *mp* Andante sostenuto (♩ = c. 66)

Fi - la - geo - lo to vi - o mas do ka - to

147 *Andante* (♩ = c. 84)

Fl. 1 *f* *dim* *p* *f*

Fl. 2 *f* *dim* *p* *f*

Ob. 1 *f* *dim* *p* *f*

Ob. 2 *f* *dim* *p* *f*

E. Hn. *f* *dim* *p* *f*

B. Cl. 1 *f* *dim* *p* *f*

B. Cl. 2 *f* *dim* *p* *f*

Bsn. *f* *dim* *p* *f*

C. Bn. *f* *dim* *p* *f*

Hn. 1 *f* *dim* *p* *f*

Hn. 2 *f* *dim* *p* *f*

Hn. 3 *f* *dim* *p* *f*

B. Tpt. 1 *f* *dim* *p* *f*

B. Tpt. 2 *f* *dim* *p* *f*

Tbn. 1 *f* *dim* *p* *f*

Tbn. 2 *f* *dim* *p* *f*

B. Tbn. *f* *dim* *p* *f*

Tuba *f* *dim* *p* *f*

147 *Andante* (♩ = c. 84)

147 *Andante* (♩ = c. 84)

S. *f* *dim* *p* *f*

A. *f* *dim* *p* *f*

T. *f* *dim* *p* *f*

B. *f* *dim* *p* *f*

Vln. 1 *f* *dim* *p* *f*

Vln. 2 *f* *dim* *p* *f*

Vla. *f* *dim* *p* *f*

Vc. *f* *dim* *p* *f*

Cb. *f* *dim* *p* *f*

pa-ra-ka-li di-i-mas par-the-na mi-ne kon-ta mas mi-ne kon-ta mas mi-ne kon-ta mas
pa-ra-ka-li di-i-mas par-the-na mi-ne kon-ta mas O! mi-te-ra tou the-ou mi-ne kon-ta mas mi-ne kon-ta se mas tous a-mar-to-lous mi-ne kon-

CHERE MARIA

Musical score for "CHERE MARIA", page 12. The score is for a symphony orchestra and vocal soloists. It features multiple staves for woodwinds, brass, percussion, strings, and vocal parts (Soprano, Alto, Tenor, Bass).

Instrumentation: Fl. 1 & 2, Ob. 1 & 2, E. Hrn., B. Cl. 1 & 2, Bsn., C. Bn., Hn. 1, 2, & 3, B. Tpt. 1 & 2, Tbn. 1 & 2, B. Tbn., Tuba, Timp., S, A, T, B, Vln. 1 & 2, Vla., Vc., Cb.

Tempo and Meter: Moderato (♩ = c. 100). The score indicates "molto cresc." and "Moderato" markings for many parts, and dynamic markings such as *mp* and *f*.

Vocal Lyrics (Soprano, Alto, Tenor, Bass):

ta mas fi-la-ge mas Pa-na-gia mi-ne kon-ta mas
ta mas fi-la-ge mas Pa-na-gia mi-ne kon-ta mas
ta mas fi-la-ge mas Pa-na-gia mi-ne kon-ta mas
ta mas fi-la-ge mas Pa-na-gia mi-ne kon-ta mas

Violin 1 Part: The Violin I part features a melodic line with a *mf* dynamic marking at the beginning of the page, transitioning to *f* later in the piece. The notation includes sixteenth and eighth notes.

Violin 2 Part: The Violin II part provides harmonic support with a melodic line similar to the Violin I, starting at *mf* and reaching *f*.

Viola Part: The Viola part plays a rhythmic accompaniment with a *mf* dynamic marking.

Violoncello and Double Bass (Vc. & Cb.): The lower strings play a steady accompaniment, with the Cello starting at *mp* and the Double Bass at *f*.

Percussion (Timp.): The Timpani part has a *mp* dynamic marking and features several rolls.

Brass and Woodwinds: The B. Tpt. 1, Tbn. 1, and Tuba parts start at *mp*. The other woodwinds and brass parts (Flutes, Oboes, Horns, Clarinets, Bassoon) also start at *mp* and gradually increase in volume towards the end of the page.

174

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B. Cl. 1

B. Cl. 2

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

B. Tpt. 1

B. Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

S

A

T

B

Vln. 1

Vln. 2

Via.

Vc.

Cb.

dolce
 di-o-chne me to gli-ko sou vle- ma A- gi- a Ma- ri- a o! mi- ne kon-
dolce
 me-res di-o-chne me to gli-ko sou vle- ma ta fan- da- sma- ta tis ni- ktas A- gi- a Ma- ri- a o! mi- ne kon-
dolce
 sis ster- nes mas me-res di-o-chne me to gli-ko sou vle- ma A- gi- a Ma- ri- a o! mi- ne kon-
dolce
 tro- mos i sk'a tha- na- tou tha pef- ti stis ster- nes mas me-res di-o-chne me to gli-ko sou vle- ma ta fan- da- sma- ta tis ni- ktas A- gi- a Ma- ri- a o! mi- ne kon-

Andante sostenuto (♩ = c. 63)

Fl. 1 *p* *f* *dim* *p* *dim*

Fl. 2 *p* *f* *dim* *p* *dim*

Ob. 1 *p* *f* *dim* *p* *dim*

Ob. 2 *p* *f* *dim* *p* *dim*

E. Hn. *p* *f* *dim* *p* *dim*

B. Cl. 1 *p* *f* *dim* *p* *dim*

B. Cl. 2 *p* *f* *dim* *p* *dim*

Bsn. *p* *f* *dim* *p* *dim*

C. Bn. *p* *f* *dim* *p* *dim*

Hn. 1 *p* *f* *dim* *p* *dim*

Hn. 2 *p* *f* *dim* *p* *dim*

Hn. 3 *p* *f* *dim* *p* *dim*

B. Tpt. 1 *p* *f* *dim* *p* *dim*

B. Tpt. 2 *p* *f* *dim* *p* *dim*

Tbn. 1 *p* *f* *dim* *p* *dim*

Tbn. 2 *p* *f* *dim* *p* *dim*

B. Tbn. *p* *f* *dim* *p* *dim*

Tuba *p* *f* *dim* *p* *dim*

Timp. *p* *f* *dim* *p* *dim*

S
 ta mas o- pos sto stav-ro tou Iou sou ke pa-ra- la- ves sta che- ria sou to pnev- ma mas Che- re Ma- ri- a Che- re Ma- ri- a Che- re

A
 ta mas o- pos sto stav-ro tou Iou sou ke pa-ra- la- ves ti ster-ni pno- i tou sta che- ria sou to pnev- ma mas Che- re Ma- ri- a Che- re Ma- ri- a Che-

T
 ta mas o- pos sto stav-ro tou Iou sou ke pa-ra- la- ves ti ster-ni pno- i tou sta che- ria sou to pnev- ma mas che- re Ma- ri- a Che- re Ma- ri- a Che- re

B
 ta mas o- pos sto stav-ro tou Iou sou ke pa-ra- la- ves ti ster-ni pno- i tou sta che- ria sou to pnev- ma mas Che- re Ma- ri- a Che- re Ma- ri- a Che-

Vln. 1 *p* *f* *dim* *p* *dim*

Vln. 2 *p* *f* *dim* *p* *dim*

Via. *p* *f* *dim* *p* *dim*

Vc. *p* *f* *dim* *p* *dim*

Cb. *p* *f* *dim* *p* *dim*

This page of the musical score for 'CHERE MARIA' (page 15) features a variety of instruments and vocal parts. The orchestral parts include:

- Flutes 1 and 2 (Fl. 1, Fl. 2)
- Oboes 1 and 2 (Ob. 1, Ob. 2)
- English Horn (E. Hn.)
- Bass Clarinets 1 and 2 (B. Cl. 1, B. Cl. 2)
- Bassoon (Bsn.)
- Contrabassoon (C. Bn.)
- Horns 1, 2, and 3 (Hn. 1, Hn. 2, Hn. 3)
- Trumpets 1 and 2 (B. Tpt. 1, B. Tpt. 2)
- Trombones 1 and 2 (Tbn. 1, Tbn. 2)
- Bass Trombone (B. Tbn.)
- Tuba
- Timpani (Timp.)
- Violins 1 and 2 (Vln. 1, Vln. 2)
- Viola (Vla.)
- Violoncello (Vc.)
- Contrabass (Cb.)

The vocal parts include:

- Soprano (S.)
- Alto (A.)
- Tenor (T.)
- Bass (B.)

The score is written in a key signature of three flats (B-flat major or D-flat minor) and a 3/4 time signature. The tempo is marked 'rit' (ritardando) and the dynamics are 'pp' (pianissimo). The vocal parts have lyrics: 'Che- re'.