

Excalibur

Wind Band / Concert Band / Harmonie / Blasorchester / Fanfare

Michal Worek

EMR 92047

1	Score	2	1 st Trombone $\text{tr} + \text{b}$
1	Piccolo	2	2 nd Trombone $\text{tr} + \text{b}$
8	Flute	1	Bass Trombone $\text{tr} + \text{b}$
1	Oboe	3	Baritone $\text{tr} + \text{b}$
1	Bassoon	2	E $\flat$ Bass tr
1	E $\flat$ Clarinet (<i>optional</i>)	2	B $\flat$ Bass tr
5	1 st B $\flat$ Clarinet	2	Tuba tr
4	2 nd B $\flat$ Clarinet	1	String Bass (<i>optional</i>)
4	3 rd B $\flat$ Clarinet	1	Timpani
1	B $\flat$ Bass Clarinet	1	Woodblock / Suspended Cymbal
1	B $\flat$ Soprano Saxophone (<i>optional</i>)	1	Clashed Cymbals / Tubular Bells
2	1 st E $\flat$ Alto Saxophone	1	Snare Drum
2	2 nd E $\flat$ Alto Saxophone		
2	B $\flat$ Tenor Saxophone		
1	E $\flat$ Baritone Saxophone		
1	E $\flat$ Trumpet / Cornet (<i>optional</i>)		
3	1 st B $\flat$ Trumpet / Cornet		
3	2 nd B $\flat$ Trumpet / Cornet		
3	3 rd B $\flat$ Trumpet / Cornet		
2	1 st F & E $\flat$ Horn		
2	2 nd F & E $\flat$ Horn		
2	3 rd F & E $\flat$ Horn		

Special Parts

1	1 st B $\flat$ Trombone tr
1	2 nd B $\flat$ Trombone tr
1	B $\flat$ Bass Trombone tr
1	B $\flat$ Baritone tr
1	E $\flat$ Tuba tr
1	B $\flat$ Tuba tr

Fanfare Parts

2	1 st Flugelhorn
2	2 nd Flugelhorn
2	3 rd Flugelhorn

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Excalibur

Michal Worek

Français:

« **Excalibur** » de Michal Worek est une réinterprétation contemporaine puissante de l'épée légendaire de la mythologie arthurienne. Cette œuvre originale transcende le récit connu et présente **Excalibur** non seulement comme une arme, mais aussi comme un symbole intemporel du destin, du pouvoir et du conflit intérieur.

L'artiste mêle avec maestria le fantastique et la symbolique, créant un dialogue visuel entre mythe et modernité. Au centre de la composition, l'épée apparaît à la fois ancienne et futuriste, suspendue entre deux mondes, attendant la main digne de la brandir.

La palette de couleurs est dramatique : des bleus profonds, des tons argentés et des ombres marquées évoquent le mystère et la révérence. Chaque coup de pinceau semble réfléchi, résonnant avec la solennité de la légende.

Derrière cette image se cache une question philosophique : qu'est-ce que la dignité ? L'artiste invite le spectateur à dépasser l'héroïsme pour interroger le poids du pouvoir.

Les textures suggèrent à la fois l'érosion et la renaissance, comme si **Excalibur** avait traversé d'innombrables époques. Sa présence est à la fois divine et hantée.

Le fond, à la fois abstrait et chargé d'atmosphère, plonge le spectateur dans un monde à la fois mythique et émotionnel. La précision technique et la profondeur imaginative de l'artiste rendent l'œuvre à la fois saisissante visuellement et riche en signification.

« **Excalibur** » n'est pas un simple hommage au mythe, c'est une méditation sur la responsabilité, l'héritage et les choix qui définissent la grandeur. Avec cette œuvre, Michal Worek nous rappelle que les légendes ne sont jamais de simples récits, mais des miroirs.

English:

"**Excalibur**" by Michal Worek is a powerful contemporary reinterpretation of the legendary sword from Arthurian mythology. This original artwork transcends the familiar tale, presenting **Excalibur** not merely as a weapon, but as a timeless symbol of destiny, power, and inner conflict.

Worek masterfully blends fantasy with symbolism, creating a visual dialogue between myth and modernity. The sword, central to the composition, appears both ancient and futuristic, suspended between realms as if waiting for the right hand to claim it.

The color palette is dramatic—rich blues, silver tones, and deep shadows evoke a sense of mystery and reverence. Every stroke seems deliberate, echoing the solemnity of legend.

Behind the imagery lies a philosophical inquiry: What does it truly mean to be worthy? Worek challenges the viewer to look beyond heroism and examine the burdens that come with power.

Textures in the piece suggest erosion and rebirth, as if **Excalibur** has endured countless eras. Its presence is both divine and haunted.

The background, abstract yet atmospheric, immerses the viewer in a world that is both mythic and emotional. Worek's technical precision and imaginative depth make the piece visually striking and conceptually rich.

"**Excalibur**" is not just an homage to myth—it is a meditation on responsibility, legacy, and the choices that define greatness. With this work, Michal Worek reminds us that legends are never just stories—they are mirrors.



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Excalibur

Michal Worek

Allegro ♩ = 152

A

3

4

5

6

7

8

9

10

11

12

Piccolo *ff*
 Flute *ff*
 Oboe *ff*
 Bassoon *ff* *p*
 1st B♭ Clarinet *ff*
 2nd B♭ Clarinet *ff*
 3rd B♭ Clarinet *ff*
 B♭ Bass Clarinet *ff* *p*
 1st E♭ Alto Saxophone *ff*
 2nd E♭ Alto Saxophone *ff*
 B♭ Tenor Saxophone *ff*
 E♭ Baritone Saxophone *ff* *p*
 1st B♭ Trumpet / Cornet *ff*
 2nd B♭ Trumpet / Cornet *ff*
 3rd B♭ Trumpet / Cornet *ff*
 1st F Horn *ff*
 2nd F Horn *ff*
 3rd F Horn *ff*
 1st Trombone *ff*
 2nd Trombone *ff*
 Bass Trombone *ff*
 Baritone *ff*
 Tuba in C *ff*
 String Bass (optional) *ff* *p*
 Timpani *f* *p*
 Wood Block / Suspended Cymbal *p* W.B. 2 3
 Clashed Cymbals / Tubular Bells *f* Cl.Cym.
 Snare Drum *f* *p subito* 2 3

EMR 92047

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Picc.
 Fl.
 Ob.
 Bsn.
 Cl.1
 Cl.2
 Cl.3
 B.Cl.
 A.Sax.1
 A.Sax.2
 T.Sax.
 B.Sax.
 Tpt./Cnt.1
 Tpt./Cnt.2
 Tpt./Cnt.3
 Hn.1
 Hn.2
 Hn.3
 Tbn.1
 Tbn.2
 B.Tbn.
 Bar.
 Tba.
 Str.B.
 Timp.
 W.B.
 Cl.Cym.
 S.D.

This page of a musical score is for a large orchestra. It contains staves for the following instruments:

- Picc.
- Fl.
- Ob.
- Bsn.
- Cl.1
- Cl.2
- Cl.3
- B.Cl.
- A.Sax.1
- A.Sax.2
- T.Sax.
- B.Sax.
- Tpt./Cnt.1
- Tpt./Cnt.2
- Tpt./Cnt.3
- Hn.1
- Hn.2
- Hn.3
- Tbn.1
- Tbn.2
- B.Tbn.
- Bar.
- Tba.
- Str.B.
- Timp.
- W.B.
- Cl.Cym.
- S.D.

The score includes various musical notations such as notes, rests, dynamics (f, p), and articulation marks. The wood block (W.B.) and snare drum (S.D.) parts are written on a single line with a C-clef and a key signature of one flat. The wood block part includes a 2-measure rest and a 3-measure rest. The snare drum part includes a 2-measure rest and a 3-measure rest.

Picc. Fl. Ob. Bsn. Cl.1 Cl.2 Cl.3 B.Cl. A.Sax.1 A.Sax.2 T.Sax. B.Sax. Tpt./Cnt.1 Tpt./Cnt.2 Tpt./Cnt.3 Hn.1 Hn.2 Hn.3 Tbn.1 Tbn.2 B.Tbn. Bar. Tba. Str.B. Timp. W.B. Cl.Cym. S.D.

The musical score is arranged in a standard orchestral format. The woodwinds (Piccolo, Flute, Oboe, Bassoon, Clarinets, Bass Clarinet, Alto Saxophones, Tenor Saxophone, Baritone Saxophone) and brass (Trumpets, Horns, Trombones, Baritone, Tuba) sections are primarily in the upper staves, while the strings (String Bass) and percussion (Timpani, Wood Bass, Cymbal, Snare Drum) are in the lower staves. The score includes various musical notations such as rests, eighth notes, quarter notes, and dynamic markings like *f* (forte) and *p* (piano). The percussion parts (W.B., Cl.Cym., S.D.) are marked with 2 and 3, indicating specific rhythmic patterns or mallet techniques.

Picc. *mf* *ff* *mf* *ff* *mf*
 Fl. *mf* *ff* *mf* *ff* *mf*
 Ob. *p* *ff*
 Bsn. *ff* *ff* *ff*
 Cl.1 *p* *ff*
 Cl.2 *p* *ff*
 Cl.3 *p* *ff*
 B.Cl. *ff* *ff* *ff*
 A.Sax.1 *p* *ff*
 A.Sax.2 *p* *ff*
 T.Sax. *p* *ff*
 B.Sax. *ff* *ff* *ff*
 Tpt./Cnt.1 *ff* *ff* *ff*
 Tpt./Cnt.2 *ff* *ff* *ff*
 Tpt./Cnt.3 *ff* *ff* *ff*
 Hn.1 *ff* *ff* *ff*
 Hn.2 *ff* *ff* *ff*
 Hn.3 *ff* *ff* *ff*
 Tbn.1 *ff* *ff* *ff*
 Tbn.2 *ff* *ff* *ff*
 B.Tbn. *ff* *ff* *ff*
 Bar. *ff* *ff* *ff*
 Tba. *ff* *ff* *ff*
 Str.B. *ff* *ff* *ff*
 Timp. *f* *f* *f* G, A, $\flat$
 W.B. *f*
 Cl.Cym. *f* Tub.B. *f*
 S.D. *f* *f* *f*

Picc. *ff* *mf* *ff* *f* *ff* *f*
 Fl. *ff* *mf* *ff* *f* *ff* *f*
 Ob. *p* *f* *p* *f*
 Bsn. *ff* *p* *f* *p*
 Cl.1 *p* *f* *p* *f*
 Cl.2 *p* *f* *p* *f*
 Cl.3 *p* *f* *p* *f*
 B.Cl. *ff* *p* *f* *p*
 A.Sax.1 *p* *f* *p* *f*
 A.Sax.2 *p* *f* *p* *f*
 T.Sax. *p* *f* *p* *f*
 B.Sax. *ff* *p* *f* *p*
 Tpt./Cnt.1 *ff* *f* *ff* *f*
 Tpt./Cnt.2 *ff* *f* *ff* *f*
 Tpt./Cnt.3 *ff* *f* *ff* *f*
 Hn.1 *ff* *p* *f* *p* *f*
 Hn.2 *ff* *p* *f* *p* *f*
 Hn.3 *ff* *p* *f* *p* *f*
 Tbn.1 *ff* *p* *f* *p*
 Tbn.2 *ff* *p* *f* *p*
 B.Tbn. *ff* *p* *f* *p*
 Bar. *ff* *p* *f* *p*
 Tba. *ff* *p* *f* *p*
 Str.B. *ff* *p* *f* *p*
 Timp. *f*
 W.B. *f* *f*
 Tub.B.
 S.D. *f* *p* (*p sempre*)

Picc. *ff* *f* *ff*
 Fl. *ff* *f* *ff*
 Ob. *mp* *f* *ff*
 Bsn. *f* *p* *cresc.* *ff*
 Cl.1 *mp* *f* *ff*
 Cl.2 *mp* *f* *ff*
 Cl.3 *mp* *f* *ff*
 B.Cl. *f* *p* *cresc.* *ff*
 A.Sax.1 *mp* *mf* *ff*
 A.Sax.2 *mp* *mf* *ff*
 T.Sax. *mp* *mf* *ff*
 B.Sax. *f* *p* *cresc.* *ff*
 Tpt./Cnt.1 *ff* *mf* *cresc.* *ff*
 Tpt./Cnt.2 *ff* *mf* *cresc.* *ff*
 Tpt./Cnt.3 *ff* *mf* *cresc.* *ff*
 Hn.1 *p* *mf* *ff*
 Hn.2 *p* *mf* *ff*
 Hn.3 *p* *mf* *ff*
 Tbn.1 *fp* *cresc.* *ff*
 Tbn.2 *fp* *cresc.* *ff*
 B.Tbn. *fp* *cresc.* *ff*
 Bar. *p* *mf* *ff*
 Tba. *f* *p* *cresc.* *ff*
 Str.B. *f* *p* *cresc.* *ff*
 Timp. *p* *f*
 Sus.Cym. *f* *f*
 Tub.B. *f* *Cl.Cym.*
 S.D. *cresc.* *2* *3* *2* *3* *f*

Picc.
 Fl.
 Ob.
 Bsn.
 Cl.1
 Cl.2
 Cl.3
 B.Cl.
 A.Sax.1
 A.Sax.2
 T.Sax.
 B.Sax.
 Tpt./Cnt.1
 Tpt./Cnt.2
 Tpt./Cnt.3
 Hn.1
 Hn.2
 Hn.3
 Tbn.1
 Tbn.2
 B.Tbn.
 Bar.
 Tba.
 Str.B.
 Timp.
 Sus.Cym.
 Cl.Cym.
 S.D.

Picc. *p*

Fl. *p*

Ob. *p*

Bsn. *p*

Cl.1 *p*

Cl.2 *p*

Cl.3

B.Cl.

A.Sax.1 *p*

A.Sax.2 *p*

T.Sax. *p*

B.Sax.

Tpt./Cnt.1 *p* con sord.

Tpt./Cnt.2 *p* con sord.

Tpt./Cnt.3

Hn.1 *p*

Hn.2 *p*

Hn.3 *p*

Tbn.1 *p*

Tbn.2 *p*

B.Tbn. *p*

Bar. *p*

Tba.

Str.B.

Timp.

W.B. *p* W.B. 2 3

Cl.Cym.

S.D. *p* 2 3

Picc. *f* *p* *f* *mf*
 Fl. *f* *p* *f* *mf*
 Ob. *f* *p* *f* *mf*
 Bsn. *f* *p* *f* *mf*
 Cl.1 *f* *p* *f* *mf*
 Cl.2 *f* *p* *f* *mf*
 Cl.3 *f* *p* *f* *mf*
 B.Cl. *f* *p* *f* *mf*
 A.Sax.1 *f* *p* *f* *mf*
 A.Sax.2 *f* *p* *f* *mf*
 T.Sax. *f* *p* *f* *mf*
 B.Sax. *f* *p* *f* *mf*
 Tpt./Ctn.1 *f* *p* *f* *mf*
 Tpt./Ctn.2 *f* *p* *f* *mf*
 Tpt./Ctn.3 *f* *p* *f* *mf*
 Hn.1 *f* *p* *f* *mf*
 Hn.2 *f* *p* *f* *mf*
 Hn.3 *f* *p* *f* *mf*
 Tbn.1 *f* *p* *f* *mf*
 Tbn.2 *f* *p* *f* *mf*
 B.Tbn. *f* *p* *f* *mf*
 Bar. *f* *p* *f* *mf*
 Tba. *f* *p* *f* *mf*
 Str.B. *f* *p* *f* *mf*
 Timp. *f* *p* *f* *mf*
 W.B. *f* *p* *f* *mf*
 Cl.Cym. *f* *p* *f* *mf*
 S.D. *f* *p* *f* *mf*

con sord.
 2
 3
 2
 3

121 122 123 124 125 126 127 128 129 130 131 132

Picc. *f* *mf*

Fl. *f* *mf*

Ob. *f* *mf*

Bsn. *f* *mf*

Cl.1 *f* *mf*

Cl.2 *f* *mf*

Cl.3 *f* *mf*

B.Cl. *f* *mf*

A.Sax.1 *f* *mf*

A.Sax.2 *f* *mf*

T.Sax. *f* *mf*

B.Sax. *f* *mf*

Tpt./Cnt.1 *mf* *f* *mf* senza sord.

Tpt./Cnt.2 *mf* *f* *mf* senza sord.

Tpt./Cnt.3 *mf* *f* *mf* senza sord.

Hn.1

Hn.2

Hn.3

Tbn.1

Tbn.2

B.Tbn. *f* *mf*

Bar. *f* *mf*

Tba. *f* *mf*

Str.B. *f* *mf*

Timp.

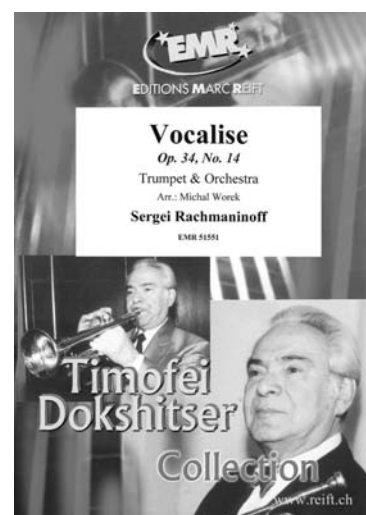
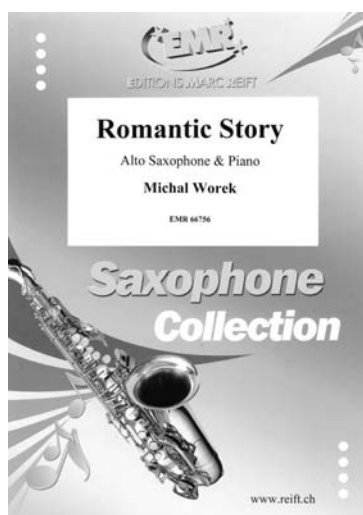
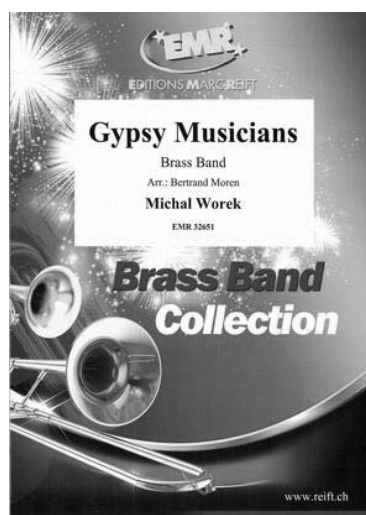
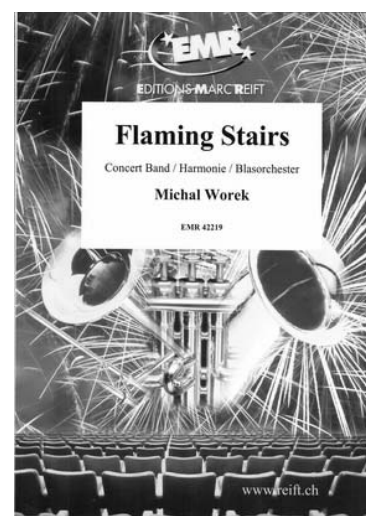
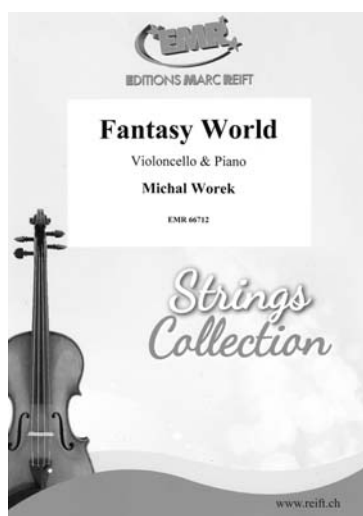
W.B. 2 3 2 3

Cl.Cym.

S.D. 2 3 2 3

Picc. *ff p f p f*
 Fl. *ff p f p f*
 Ob. *ff p f p f*
 Bsn. *ff p f p*
 Cl.1 *ff p f p f*
 Cl.2 *ff p f p f*
 Cl.3 *ff p f p*
 B.Cl. *ff p f p*
 A.Sax.1 *ff p f p f*
 A.Sax.2 *ff p f p f*
 T.Sax. *ff p f p f*
 B.Sax. *ff p f p*
 Tpt./Cnt.1 *ff f ff f*
 Tpt./Cnt.2 *ff f ff f*
 Tpt./Cnt.3 *ff f ff f*
 Hn.1 *ff p f p f*
 Hn.2 *ff p f p f*
 Hn.3 *ff p f p f*
 Tbn.1 *ff p f p*
 Tbn.2 *ff p f p*
 B.Tbn. *ff p f p*
 Bar. *ff p f p*
 Tba. *ff p f p*
 Str.B. *ff p f p*
 Timp. *p* *f* *Sus.Cym.*
 W.B. *f*
 Cl.Cym. *f*
 S.D. *f p* *(p sempre)* *2* *3*

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