

SINFONIETTA

INGOLF DAHL

(1912-1970)

FOR SYMPHONIC BAND

This work was commissioned by
the Northwestern and Western Divisions
of the
COLLEGE BAND DIRECTORS'
NATIONAL ASSOCIATION

Instrumentation

1 Full Score	3 B♭ Cornet 1 / Trumpet 1	3 Percussion 1 & 2
1 Piccolo / Flute 3	3 B♭ Cornet 2 / Trumpet 2	(Timpani, Triangle, Suspended
3 Flute 1	3 B♭ Cornet 3 / Trumpet 3	Cymbal, Snare Drums, Clash
3 Flute 2	1 Solo B♭ Cornet 1 / Trumpet 1	Cymbals, Castanets, Woodblock,
1 Oboe 1	1 Solo B♭ Cornet 2 / Trumpet 2	Tambourine)
1 Oboe 2 / English Horn	1 Solo B♭ Cornet 3 / Trumpet 3	3 Percussion 3 & 4
1 E♭ Clarinet	1 F Horn 1	(Glockenspiel, Suspended Cymbal,
4 B♭ Clarinet 1	1 F Horn 2	Clash Cymbals, Tenor Drum,
4 B♭ Clarinet 2	1 F Horn 3	Woodblocks, Castanets, Xylophone,
4 B♭ Clarinet 3	1 F Horn 4	Bass Drum, Tambourine, Sandpaper
1 E♭ Alto Clarinet	2 Trombone 1	Block, Whip, Tom-toms, Tam-tam)
2 B♭ Bass Clarinet	2 Trombone 2	
1 Bassoon 1	2 Trombone 3	
1 Bassoon 2	2 Baritone T.C.	
2 E♭ Alto Saxophone 1	3 Baritone B.C.	
2 E♭ Alto Saxophone 2	4 Tuba	
2 B♭ Tenor Saxophone	1 String Bass	
1 E♭ Baritone Saxophone		

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music group

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INTRODUCTORY NOTE*

The form of this *Sinfonietta* is akin to an arch or to the span of a large bridge: the sections of the first movement correspond, in reverse order and even in some details, to the sections of the last. For example, the opening fanfares of the back-stage trumpets are balanced by those at the close of the work; the thematic material that ends the first movement opens the last, although in altered form. The middle movement is itself shaped like an arch: it begins with an unaccompanied line in the clarinets and ends with a corresponding solo in the alto clarinet. The center of the middle movement which is the center of the whole work—a gavotte-like section, and the lightest music of the entire *Sinfonietta*—is the “key-stone” of the arch.

The tonal idiom of the work grows out of the acoustical properties of the symphonic band: a wealth of overtones. Thus I feel that bands call for music with more open and consonant intervals than would a string ensemble or a piano. The *Sinfonietta* is tonal, and centered around A-flat major. At the same time, however, its corner movements are based on a series of six tones (A-flat, E-flat, C, G, D, A) which, through various manipulations, provide most of the work’s harmonic and melodic ingredients and patterns. The six tones were chosen to permit all kinds of triadic formations. Furthermore, their inversion at the interval of the major sixth yields a second six-tone set which comprises the remaining six tones of a complete twelve-tone row.

The six-tone set is introduced tone by tone by the opening back-stage trumpets, and as it reappears in its original form and in transpositions, it constitutes the entire tonal content of this fanfare.

Throughout the two corner movements, the set appears in various guises, from the blunt unison statement which opens the last movement to the almost unrecognizable metamorphoses elsewhere. It also provides melodic as well as harmonic frameworks. Thus in the first movement, it serves as focal point in the march tune which opens the principal rondo section; it also motivates the succession of tonalities in the cadenza-like modulatory episode for the clarinet section, which goes from A-flat via E-flat and C major, and so forth, to A major, i.e., to the key farthest removed from the initial A-flat. (When the cadenza reaches the A, the rondo section returns.)

The *First Movement*, “Introduction and Rondo,” proceeds by simple alternation between march-like refrains and rhythmically looser episodes. A culmination is reached at the point at which the entire clarinet section, punctuated by brass and percussion, breaks into the brilliant cadenza mentioned above. The movement closes in full tutti and with a drum pattern which traditionally would stand at the beginning of a march, but which here ends it.

The *Second Movement*, “Notturmo Pastorale,” consists of alternations and superimpositions of several musical forms in a single movement. These forms are: a fugue, a waltz, and a gavotte. The fugue subject first hides in a lyrical saxophone solo. It derives from the tetrachord E-flat, F, G-flat, A-flat, but through octave displacements and rhythmic shifts, etc., each of its appearances is slightly different from all others, as if it were refracted by different lenses at each entry.

Superimposed upon the fugue is the waltz which alternately recedes into the distance and returns to the foreground. By contrast, the middle section—Gavotte—is of a much simpler fabric: a lightly accompanied oboe tune.

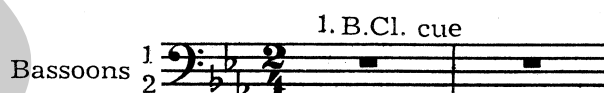
It will be noted that the second movement, unlike the first, avoids most of the “conventional” band sounds. There is no tutti, and the texture is often densely polyphonic or, as in the Gavotte, uncommonly thin and airy.

*An extensive lecture on this work was published in *Proceedings of the 13th National Conference of the College Band Directors’ National Association*, Tempe, Arizona, December 1964.

The tonality is D-flat—the classical sub-dominant key-relative of the first movement. Throughout, there is a gravitational temptation toward further sub-dominants: to G-flat, then to C-flat, and so on.

The *Third Movement*, “Dance Variations,” begins with the most straightforward presentation of the six-tone set. Thereupon the set, serving as the *basso ostinato* of this passacaglia-like movement, undergoes countless set-derived transformations. (The term “variations” here refers to the ostinato.) Appearing above these bass variations we hear a multitude of different little tunes in shifting colors. And all this proceeds along a key-scheme that goes through most of the circle of fifths, beginning several times over on the key level of A-flat. A lyrical middle section provides contrast. Toward the end, after a rhythmic tutti, the instruments, in *commedia dell’arte* fashion, bow out one by one.

Throughout the score, playing-cues have been indicated as follows:



The instrument abbreviation indicates that the *part* of the First Bassoon contains a Bass Clarinet cue. The cues may be played to reinforce a weak instrument or group, or to substitute for a weak or missing instrument. The band director will determine by the nature of the scoring in each instance which cues he wishes to have played.

Ingolf Dahl

PLEASE NOTE

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The first performance of the *Sinfonietta* was given by the University of Southern California Wind Orchestra under the direction of William Schaefer.

The work has been recorded by the Eastman Wind Ensemble under the direction of Donald Hunsberger: Decca DL 710163.

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1. Introduction and Rondo

Moderato e dolce (♩ = 76)

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6

poco rit.

A a tempo ♩ = 80-84

Score for Percussion and Woodwinds, starting at measure 6. The tempo changes from *poco rit.* to *a tempo* (♩ = 80-84) at measure 7.

Woodwinds:

- Picc.: *ppp* (measures 7-8)
- Fls. 1 & 2: *ppp* (measures 7-8)
- Obs. 2: *ppp* (measures 7-8)
- Bns. 1 & 2: *pp* (measure 7), *ppp* (measure 8)
- E♭ Cl.: *ppp* (measures 7-8)
- B♭ Cls. 2 & 3: *ppp* (measures 7-8)
- A. Cl.: *ppp* (measures 7-8)
- B. Cl.: *ppp* (measures 7-8)

Percussion:

- Glsp.: *p* (measure 7)
- Timp.: *p* (measure 7)
- Perc.: *p* (measure 7)

Other Instruments:

- A.Sax. 1 & 2: *ppp* (measures 7-8)
- T. Sax.: *ppp* (measures 7-8)
- Bar. Sax.: *ppp* (measures 7-8)
- Cors. 2 & 3: *mf* (measures 7-8), *p* (measure 9)
- Hns. 1 & 2: *mf* (measures 7-8)
- Tbns. 1 & 2: *mf* (measures 7-8)
- Bar.: *mf* (measures 7-8)
- Tuba: *mf* (measures 7-8)
- St. B.: *mf* (measures 7-8)

Rehearsal Markers:

- Rehearsal 1: *poco rit.* (measure 6)
- Rehearsal 2: *a tempo* (measure 7)
- Rehearsal 3: *Solo, back stage* (measure 9)

1
Cors. 2
3

1
Cors. 2
3

1
Cors. 2
3

⊕ (optional cut)

1
Cors. 2
3

1
Cors. 2
3

senza rit.

B Allegro con brio (♩ = 120 - 138)

Picc. 1 *ff*

Fls. 2 *ff*

Obs. 2 *a2 ff*

Bns. 2 *a2 f*

E♭ Cl. 2 *a2 f*

B♭ Cls. 3 *f*

A. Cl. *f*

B. Cl. *f*

A. Saxs. 1 *f*

2 *f*

T. Sax. *f*

Bar. Sax. *f*

B Allegro con brio (♩ = 120 - 138)

Cors. 2 *mf leggiero*

3 *mf leggiero*

Hns. 2 *mf*

3 *mf*

4 *mf*

Tbns. 1 *mf staccatiss.*

2 *3. f*

Bar. *f*

Tuba *f*

St. B. *f*

Xyl. (1.)

Timp. *mf*

Perc. Cym. a 2 *mf*

B.D. (4.) *mf*

Picc. *a 2*

Fis. 1 2 *ff*

Obs. 1 2 *ff*

Bns. 2 *ff*

E♭ Cl. *ff*

B♭ Cls. 1 2 3

A. Cl. *ff*

B. Cl. *ff*

A. Saxs. 1 2 *ossia: (f) ff*

T. Sax. *ff*

Bar. Sax. *ff*

Cors. 2 3 *non troppo f*

Hns. 1 2 3 4 *a 2*

Tbns. 2 3 *ff*

Bar. *ff*

Tuba *ff*

St. B. *ff*

Xyl.

Timp.

Cym. (2.)

Per c. T. D. (3.)

Picc. 1 2

Fls. 1 2

Obs. 1 2

Bns. 1 2

E♭ Cl.

B♭ Cls. 1 2

A. Cl.

B. Cl.

A. Saxs. 1 2

T. Sax.

Bar. Sax.

Cor. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar.

Tuba

St. B.

Xyl. (4.)

Tim p.

Perc. Cym. (2.) T.D. (3.)

The musical score is for page 10 of a larger work. It features a variety of orchestral instruments. The woodwinds section includes Piccolo, Flutes (1 and 2), Oboes (1 and 2), Bassoon (1 and 2), E♭ Clarinet, B♭ Clarinets (1 and 2), Alto Clarinet, and Bass Clarinet. The reeds section includes Alto Saxophones (1 and 2), Tenor Saxophone, and Baritone Saxophone. The brass section includes Cor Anglais (1, 2, and 3), Horns (1, 2, 3, and 4), Trombones (1, 2, and 3), Baritone, Tuba, and Snare Drum. The percussion section includes Xylophone (4.), Timpani, and Percussion (Cymbal (2.) and T.D. (3.)). The score is written in 2/4 time and features a variety of musical notation, including eighth notes, sixteenth notes, and rests. A large, faint watermark is visible across the center of the page.

C

Picc. *sf*

Fis. 1 *p*

Fis. 2 *sf*

Obs. 1 *sf* *mf grazioso* *p*

Obs. 2 *sf* *p*

Bns. 1 *mf grazioso* *a 2*

E♭ Cl. *sf* *one stand* *p*

B♭ Cls. 2 *sf* *one stand* *p*

3 *sf* *p*

A. Cl. *p*

B. Cl. *p*

A. Saxs. 1 *p staccatiss.*

T. Sax. *p staccatiss.*

Bar. Sax. *p staccatiss.*

C

Cors. 1

2

3

Hns. 1

2

3

4

Tbns. 1

2

3

Bar. *pizz.*

Tuba *mf*

St. B. *mf*

Xyl. *8-7*

Timp.

Perc. $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

12

Picc. 1

Fls. 2

Obs. 1

Obs. 2

Bns. 1

Bns. 2

E♭ Cl. 1

B♭ Cls. 2

A. Cl. 3

B. Cl. 3

A. Saxs. 2

T. Sax. 2

Bar. Sax. 2

Cors. 1

Hns. 2

Tbns. 2

Bar. 3

Tuba 2

St. B. 2

Gsp. 2

Timp. 2

Perc. 2

D

Tutti *mf*

Tutti *p*

Bn. cue

a 2 *ff*

a 2 *f*

2. div. *3.* *2. f* *4. f*

arco *f*

f non troppo

Picc. 1
 Fls. 2
 Obs. 2
 Bns. 2
 Eb Cl. 1
 Bb Cls. 2
 3
 A. Cl. 1
 B. Cl. 1
 A. Saxs. 2
 T. Sax. 1
 Bar. Sax. 1
 Cors. 2
 3
 Hns. 2
 3
 4
 Tbns. 1
 2
 3
 Bar. 1
 Tuba 1
 St. B. 1
 Glsp. 1
 Timp. 1
 Perc. 1

*S.D. (2.)
 T.D. (3.)
 cresc. molto
 sf

*S.D. = always Medium Snare Drum, unless marked "high".

E

Picc. *a2* *f* *p*

Fls. 1 *a2* *f* *p*

Obs. 2 *a2* *f* *p*

Bns. 2 *f* *p*

E♭ Cl. *f* *p*

B♭ Cls. 2 *f* *p*

3 *f* *p*

A. Cl. *f* *p*

B. Cl. *f* *p*

A. Saxs. 2 *a2* *f* *p*

T. Sax. *f* *p*

Bar. Sax.

Cors. 1 *one only* *f* *p*

2 *others*

3

Hns. 1 *(1.)* *f* *p*

2 *(3.)* *f* *p*

3 *f* *p*

Tbns. 1 *f* *a2* *p*

2 *f* *p*

3

Bar. *f* *p*

Tuba *f*

St. B. *f*

Gisp.

Timp.

Perc. Trgl. (2.) *Solo* *m.f.*

T.D. (3.)

Picc. Solo *p*

Fis. *f* *pp* *f*

Obs. *pp*

Bns. *pp*

E♭ Cl. 1

B♭ Cls. 2 3

A. Cl. 1

B. Cl. *pp*

A. Saxs. 1 2 *f*

T. Sax.

Bar. Sax.

Cors. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar.

Tuba

St. B. *pizz.* *mf*

Glsp.

Timp.

Perç. S. D. (2.) (high) Susp. Cym (3.) (small) *hard stick* *choke* *p* Solo *pp as soft*

F

Picc. *Tutti* *p* *pp*

Fls. 1 *p* *pp*

Fls. 2 *p* *pp*

Obs. 1 *p* *pp*

Obs. 2 *p* *pp*

Bns. 1 *pp* *p*

Bns. 2 *pp* *p*

E♭ Cl. *pp* *pp mormorando*

B♭ Cls. 2 *p* *mf* *pp*

B♭ Cls. 3 *p* *pp*

A. Cl. *p* *pp*

B. Cl. *p* *pp*

A. Saxs. 1 *pp staccatiss.* *pp*

A. Saxs. 2 *pp* *pp*

T. Sax. *pp* *pp*

Bar. Sax. *pp* *pp*

Cors. 1 *Cor. 2 cue*

Cors. 2 *con sord.* *2 Soli bring out* *mf espr.*

Hns. 1 *con sord.* *one Solo bring out*

Hns. 2 *con sord.* *2. one Solo* *mf espr. bring out*

Hns. 3 *mf espr.*

Tbns. 1 *con sord.* *one Solo bring out*

Tbns. 2 *con sord.* *2. one Solo* *mf espr. bring out*

Tbns. 3 *mf espr.*

Bar. *mf*

Tuba *p*

St. B. *mf* *p*

Glsp. *pp*

Timp. *pp*

Perc. *S.D. (2) as possible* *pp* *S.D. sticks* *pp*

Perc. *Susp. (3.)* *pp* *Cym. (small)* *pp* *Tamb. (4.)* *pp*

Picc. 1

Fis. 2

Obs. 1 2

Bns. 2

1. (cue in 2.)

E♭ Cl. 1

B♭ Cls. 2 3

A. Cl. 1

B. Cl. 1

A. Saxs. 1 2

T. Sax. 1

Bar. Sax. 1

Cors. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

(2)

Bar. 1

Tuba 1

St. B. 1

Glsp. 1

Timp. 1

Perc. 1

S. D. (2)

High Susp. (3.)

Cym. (small)

Tamb. (4.)

pp

Picc.

Fls. 1

Fls. 2

Obs. 1

Obs. 2

Bns. 1

Bns. 2

E♭ Cl.

B♭ Cls. 2

B♭ Cls. 3

A. Cl.

B. Cl.

A. Saxes. 1

T. Sax.

Bar. Sax.

Cors. 1

Cors. 2

Hns. 1

Hns. 2

Tbns. 1

Tbns. 2

Bar.

Tuba

Str. B.

Glsp.

Timp.

Susp. Cym. (1.)

Cast. (2.)

hard sticks at edge of dome

p

mf marc.

a2

mf

T. Sax. cue

G

Picc. *mf staccatiss.*

Fls. 1 *mf staccatiss.*

Fls. 2 *mf staccatiss.*

Obs. 1

Obs. 2

Bns. 1 *a 2*

Bns. 2

E♭ Cl. *mf marc., staccatiss.*

E♭ Cl. 1 *div. mf marc., staccatiss.*

B♭ Cls. 1 *mf marc., staccatiss.*

B♭ Cls. 2/3

A. Cl.

B. Cl.

A. Saxs. 1

A. Saxs. 2

T. Sax.

Bar. Sax.

Cors. 1

Cors. 2/3

Hns. 1/2

Hns. 3/4

Tbns. 1

Tbns. 2/3

Bar.

Tuba

St. B.

Glsp. (3.) *p*

Timp.

Perc. *Susp. Cym. (1.) Cast. (2.)*

[illegible]

Picc. 1 *sf* *p*

Fls. 2 *sf* *p*

Obs. 1 2

Bns. 2 *mp* *p* a 2

E♭ Cl. 1 *div.* *sf* *unis.* *p*

B♭ Cls. 2 3 *sf* *p* *mp*

A. Cl. *Cl. cue*

B. Cl. *mf* *p*

A. Saxes. 2

T. Sax.

Bar. Sax.

Cors. 1 2 3 *open* *Tutti open* *p staccatiss.*

Hns. 1 2 3 4

Tbns. 1 2 3 *open* *open* *p staccatiss.*

Bar.

Tuba

St. B. *(pizz.)* *p*

Glsp. (3.)

Tim p. (1.) *p*

Perc.

Picc. 1
 Fls. 2
 Obs. 1/2
 Bns. 1/2
 E♭ Cl. 1
 B♭ Cls. 2/3
 A. Cl.
 B. Cl.
 A. Saxs. 1/2
 T. Sax.
 Bar. Sax.
 Cors. 1/2/3
 Hns. 1/2/3/4
 Tbns. 1/2/3
 Bar.
 Tuba
 St. B.
 Xyl.
 Timp.
 Perc.

I

Picc.

Fls. 1 *mf molto espr.*

Fls. 2 *mf molto espr.*

Obs. 2 *mf molto espr.*

Bns. 2 *mf molto espr.*

E♭ Cl. 1

B♭ Cls. 2

3

A. Cl.

B. Cl. *mf espr.*

A. Saxs. 2

T. Sax.

Bar. Sax.

Cors. 1 *con sord. pp*

2 *con sord. pp*

3 *con sord. pp*

Hns. 1 (1.)

2 (3.)

3

4

Tbns. 1 *con sord. pp*

2 *con sord. pp*

3

Bar.

Tuba

St. B.

Xyl.

Timp.

Perc. Sandpaper Block (4.) *pp*

Picc. 1

Fls. 2

Obs. 2

Bns. 2

Ob. I cue

I. Solo

mp dolce, espr.

mp dolce, espr.

E♭ Cl. 1

B♭ Cls. 2

3

A. Cl. 1

B. Cl. 1

A. Saxs. 2

T. Sax. 1

Bar. Sax. 1

I.-Bn. I cue

Cors. 2

3

Hns. 2

3

4

Tbns. 1

2

3

Bar. 1

Tuba 1

Str. B. 1

Xyl. 1

Timp. 1

Perc. Sandpaper Block (4.)

ppp

J

Picc. *f legg.*

Fls. 1 *f legg.*

Fls. 2 *f legg.*

Obs. 1 *f legg.*

Obs. 2 *f legg.*

Bns. 2 *f legg.*

E♭ Cl. *f legg.*

B♭ Cls. 2 *f legg.* unis.

B♭ Cls. 3 *f legg.* unis.

A. Cl. *f legg.*

B. Cl. *f legg.*

A. Saxs. 2

T. Sax. *f legg.*

Bar. Sax.

J

Cors. 1 *pp*

Cors. 2 *pp*

Cors. 3

Hns. 1 *pp* 1. muted

Hns. 2 *pp* 2. (open) *mf* open

Hns. 3 *pp* 3. muted

Hns. 4 *pp* 4. (open) *mf* open

Tbns. 1 *pp* one only

Tbns. 2 *pp* one only

Tbns. 3 *pp* one only

Bar. *f legg.*

Tuba *f legg.*

St. B. *mp legg.* (pizz.) *mp*

Xyl.

Timp.

Perc. S. D. (2.) *mf*

(high) Clash Cym. (3.) *mf*

B. D. (4.) *mf*

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

- Picc.
- Fls. 1, 2
- Obs. 1, 2
- Bns. 1, 2
- E♭ Cl. 1, 2
- B♭ Cls. 2, 3
- A. Cl. 1, 2
- B. Cl. 1, 2
- A. Saxes. 1, 2
- T. Sax. 1, 2
- Bar. Sax. 1, 2
- Cors. 1, 2, 3
- Hns. 1, 2, 3, 4
- Tbns. 1, 2, 3
- Bar. 1, 2
- Tuba 1, 2
- Str. B. 1, 2
- Xyl. 1, 2
- Timp. 1, 2
- Perc. 1, 2

The score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *non cresc.*. A large, faint watermark is visible across the center of the page.

28

Picc. 1 Solo *mf*

Fls. 2 *mf*

Obs. 2 *mf*

Bns. 2 *a 2* *mf* *Bring out* *mf*

E♭ Cl. 1 *mf*

B♭ Cls. 2 *mf*

3 *mf*

A. Cl. *mf*

B. Cl. *mf* *Bn. cue*

A. Saxs. 2 *a 2* *mf* *Bn. cue* *a 2* *mf*

T. Sax. *mf*

Bar. Sax. *mf*

Cors. 1 *con sord. div.* *mf*

2 *(con sord.)* *mf*

3 *(con sord.)* *mf*

Hns. 1 *mf*

2 *con sord. a 2* *mf*

3 *con sord. a 2* *mf*

4 *mf*

Tbns. 1

2

3

Bar.

Tuba

Str. B.

Xyl. (4.) *mf*

Timp.

Perc. S.D. (2.) *p*
(high)
T.D. (3.) *p*

Picc.
 Fls. 2
 Obs. 1
 Obs. 2
 Bns. 2
 Eb Cl.
 1
 Bb Cls. 2
 3
 A. Cl.
 B. Cl.
 A. Saxs. 2
 T. Sax.
 Bar. Sax.
 Cors. 1
 Cors. 2
 Cors. 3
 Hns. 2
 Hns. 3
 Hns. 4
 Tbns. 1
 Tbns. 2
 Bar.
 Tuba
 St. B.
 Xyl.
 Timp.
 Perc. S.D. (2.)
 (high)

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

- Picc.
- Fls. 1 & 2
- Obs. 1 & 2
- Bns. 1 & 2
- E♭ Cl. 1
- B♭ Cls. 2 & 3
- A. Cl.
- B. Cl.
- A. Saxs. 1 & 2
- T. Sax.
- Bar. Sax.
- Cors. 1, 2, & 3
- Hns. 1, 2, 3, & 4
- Tbns. 1 & 3
- Bar.
- Tuba
- St. B.
- Gisp.
- Timp.
- Parc.

The score includes various musical notations such as notes, rests, and dynamic markings like *p dolce* and *pp*. A large, faint watermark is visible across the center of the page.

Picc. M

Fls. 1 *Fl. I cue*

Fls. 2

Obs. 1 2

Bns. 1 2 *p dolce*

E♭ Cl. 1

B♭ Cls. 2 3

A. Cl. *pp*

B. Cl. *pp*

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Cors. 1 2 3 *div. p espr.*

Hns. 1 2 3 4 *(muted) 1. mf espr.*
(muted) 3. mf espr.

Tbns. 1 2 3 *pp*

Bar.

Tuba

St. B.

Glsp.

Timp.

Perc. *Susp. Cym. (3.) (large)* *soft stick p*

Picc. 1 *mf* *pp* *poco sf*

Fls. 2 *mf* *pp* *poco sf*

Obs. 2 *mf* *pp* *p* *mf*

Bns. 2 *mf* *pp* *mf*

E♭ Cl. 1 *mf* *pp* *ppp*

B♭ Cls. 2 *mf* *pp*

3 *mf* *pp* *poco mf*

A. Cl. *mf* *pp* *poco mf*

B. Cl. *mf* *pp* *poco mf*

A. Saxs. 1 *mf*

2 *mf*

T. Sax. *mf*

Bar. Sax. *mf*

Cors. 1 *mf*

2 *mf*

3 *mf*

Hns. 1 *mf* (muted) 1. *mf*

2 *mf* (muted) 3. *mf*

3 *mf*

4 *mf*

Tbns. 1 *mf*

2 *mf*

3 *mf*

Bar. *mf*

Tuba *mf*

St. B. *pizz.* *mf* *mf*

Gls. *mf*

Timp. *mf*

Perc. *Susp. (3.)* *cym.* *mf* *pp* *mf*

Picc. *pp*

Fls. 1 *pp* *(tr)*

2 *ppp*

Obs. 1 *(1.) pp*

2 *(1.) pp*

Bns. 1 *pp*

2 *pp*

E♭ Cl. *poco p*

B♭ Cls. 1 2

3 *pp*

A. Cl. *pp*

B. Cl. *pp*

A. Saxs. 2 *p*

T. Sax.

Bar. Sax.

Cors. 1 *one Solo p ben marc.*

2 *one Solo p ben marc.*

3 *one Solo p ben marc.*

Hns. 1 *(1.)*

2 *(3.)*

3 *(3.)*

Tbns. 1 2 3

Bar.

Tuba

St. B.

Glsp.

Timp.

Perc. *S.D.(2.) (high) p*

pp

più p

più p

più p

pp

(sempre l'istesso tempo)

Picc.

Fls. 1 2

Obs. 2 (1.)

Bns. 1 2

E♭ Cl. 1

B♭ Cls. 2 3

A. Cl. 1

B. Cl. 1

A. Saxs. 2

T. Sax. 1

Bar. Sax. 1

mf dolce, espr.

mf dolce, espr.

p espr.

dolce

p

dolce

pp

B. Cl. cue

(b) p

dolce

(1.)

dolce

A. Cl. cue

mf dolce

2 players

(one Solo)

(one Solo)

(one Solo)

Cors. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar. 1

Tuba 1

St. B. 1

Glsp. 1

Timp. 1

Per c. 1

(muted)

a 2 (muted) p

p

S.D. (2.) (high) Gong (4.)

p

O

Picc. *ff ten.*

Fls. 1 *ff ten.*

Fls. 2 *ff ten.*

Obs. 2 *ff ten.*

Bns. 2 *ff*

E♭ Cl. (2 players) *Tutti ff ten.*

B♭ Cls. 2 *ff ten.*

3 *ff ten.*

A. Cl. *ff ten.*

B. Cl. *ff*

A. Saxs. 2 *ff ten.*

T. Sax. *ff ten.*

Bar. Sax. *ff ten.*

Cors. 1 *open Tutti O div. ff ten., cantabile*

2 *open Tutti ff ten.*

3 *open ff ten.*

Hns. 1 *open ff ten.*

2 *open ff ten.*

3 *open ff ten.*

4 *open*

Tbns. 1 *open ff ten.*

2 *open*

3 *ff ten.*

Bar. *ff ten.*

Tuba *ff ten.*

St. B. *arco ff ten.*

Gls. *ff*

Timp. *a 2 ff*

Perc. Cym. (2.) *f*

B.D. (4.) *f*

Picc.

Fls. 1 2 *a2* *b*

Obs. 1 2

Bns. 2

E♭ Cl. 1 *b*

B♭ Cls. 2 3 *b*

A. Cl. *b*

B. Cl.

A. Saxs. 2

T. Sax.

Bar. Sax.

Cors. 1 2 3 *unis.*

Hns. 1 2 3 4 *a2*

Tbns. 1 2 3

Bar.

Tuba

St. B.

Gisp.

Timp. (1.)

Perc. T.D. (3) B.D. (4.) *f*

Picc.

Fls. 1/2

Obs. 1/2

Bns. 1/2

E♭ Cl.

B♭ Cls. 2/3

A. Cl.

B. Cl.

A. Saxs. 1/2

T. Sax.

Bar. Sax.

Cors. 1/2/3

Hns. 1/2/3/4

Tbns. 1/2/3

Bar.

Tuba

Str. B.

Glsp.

Timp.

Perc. T.D.(3.)

The musical score is written for a large orchestra. The key signature has two flats (B♭ and E♭), and the time signature is 2/2. The instruments are arranged in a standard orchestral layout. The woodwinds (Piccolo, Flutes, Oboes, Bassoons, Clarinets) and reeds (Saxophones) are in the upper staves. The brass section (Horns, Trombones, Baritone, Tuba) is in the middle. The percussion section (Glass Harmonica, Timpani, Percussion) is at the bottom. The score includes various musical notations such as notes, rests, and dynamic markings. A large, semi-transparent watermark 'Audiobook' is overlaid diagonally across the center of the page.

* The cadenza-like passage between P and R should be played only by as many players as can perform it adequately at the required speed and brilliance.

Picc.

Fls.

Obs.

Bns.

E♭ Cl.

B♭ Cls.

A. Cl.

B. Cl.

A. Saxes.

T. Sax.

Bar. Sax.

Cors.

Hns.

Tbns.

Bar.

Tuba

St.B.

Gisp.

Timp.

Perc.

S.D. (2.)

Susp. (3.)

Cym. (small)

SD stick

choke

f

Q

Picc. 1 Fls. 2 Obs. 1 2 Bns. 1 2

E♭ Cl. B♭ Cls. 1 2 3 A. Cl. B. Cl.

A. Saxs. 2 T. Sax. Bar. Sax.

Cors. 1 2 3 Hns. 1 2 3 4

Tbns. 1 2 3 Bar. Tuba St. B.

Glsp. Timp.

Perc. S.D. 3(2) (high) 4 Susp Cym 3(3) (small) 4

rim shot choke ff ord.

Picc.

Fls. 1

2

Obs. 1

2

Bns. 2

E♭ Cl.

B♭ Cls. 1/3

A. Cl.

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Cors. 1

2

3

Hns. 1/2

3/4

Tbns. 1

2

3

Bar.

Tuba

St. B.

Gisp.

Timp.

Perc. S.D.(2.)
H(high)
Susp(3)
Cym.(small)

ff

a 2

choke

accel. a piacere al

Picc. 1

Fls. 2

Obs. 2

Bns. 2

E♭ Cl.

B♭ Cls. 2/3

A. Cl.

B. Cl.

A. Saxs. 2

T. Sax.

Bar. Sax.

Cors. 3

Hns. 4

Tbns. 3

Bar.

Tuba

St. B.

Glsp.

Timp.

Perc. S.D. (2.) rim shot
Susp. Cym. (3.) (small) *ff* *choke* *ff*

R Con spirito, ma leggero (♩ = 120 - 126)

43

Picc. *f*

Fls. 1 *a2 f*

Obs. 2 *a2 ff*

Bns. 2 *a2 f*

E♭ Cl. *f*

B♭ Cls. 2 *f*

3 *f*

A. Cl. *f*

B. Cl. *f*

A. Saxs. 2 *a2 f*

T. Sax. *f*

Bar. Sax. *f*

R Con spirito, ma leggero (♩ = 120 - 126)

Cors. 2 *f non troppo*

3 *mf*

Hns. 2 *mf*

3 *mf*

1 *mf*

Tbns. 2 *mf*

3 *mf*

Bar. *f*

Tuba *f*

St. B. *arco f non troppo*

Gls. p. (3) *f*

Timp.

Perc. S.D. (2) *f*

Cym. (4.) *f non troppo*

B.D. *f non troppo*

sempre leggero

non cresc.

non cresc.

44

Picc. [S]

Fis. 1 2

Obs. 1 2

Bns. 2 *a 2*

Ev. Cl. 1

B♭ Cls. 2 3

A. Cl. *ff*

B. Cl. *ff*

A. Saxs. 2 *ff*

T. Sax. *ff*

Bar. Sax. *ff*

Cors. 1 2 3 [S]

Hns. 1 2 3 4 *a 2* 2. 4.

Tbns. 1 2 3

Bar. *ff*

Tuba *ff*

St. B. *ff*

Glsp. (3.)

Timp. (1.)

S.D. (2.)

Perc. Oym. (4.) B.D.

Picc. 1
 Fls. 2
 Obs. 2
 Bns. 2
 Eb Cl. 1
 Bb Cls. 2/3
 A. Cl. 1
 B. Cl. 1
 A. Saxs. 2
 T. Sax. 1
 Bar. Sax. 1
 Cors. 1
 Hns. 1/2
 3/4
 Tbns. 2
 3
 Bar. 1
 Tuba 1
 St. B. 1
 Xyl. 1
 Timp. 1
 Perc. S.D. (2.)
 Susp. Cym. (3.)
 (large) felt stick sf choke ff

46

Picc.

Fls.

Obs.

Bns.

E♭ Cl.

B♭ Cls.

A. Cl.

B. Cl.

A. Saxes.

T. Sax.

Bar. Sax.

Cors.

Hns.

Tbns.

Bar.

Tuba

St. B.

Xyl.

Timp.

Perc.

S.D. (2.)

Cym. (3.)

B.D. (4.)

f non troppo

f non troppo

mf

a 2 Soli Bells up

a 2 Soli Bells up

ff

f

f

f

choke

p grazioso

p grazioso

Picc. *a 2*

Fls. 2 *p*

Obs. 1 *p staccatiss.*

Obs. 2 *p staccatiss.*

Bns. 1 2

E♭ Cl. *p*

1 *p*

B♭ Cls. 2 *p*

3 *p*

A. Cl. *p*

B. Cl. *p*

A. Saxes. 2 *a 2*

T. Sax. *p cresc.*

Bar. Sax. *p cresc.*

Cors. 1 *con sord. 2 Soli*

2 3 *mf*

Hns. 2 3 4

Tbns. 1 *cresc.*

2 *cresc.*

3

Bar. *p*

Tuba *one only*

St. B. *pizz. p*

Xyl. *(1.)*

Timp. *mf*

Perc. *arco*

leggiere

leggiere

arco

U

Picc. 1 *mf cresc. molto* *f*

Fls. 2 *mf cresc. molto* *f*

Obs. 1 *mf cresc.* *f*

Obs. 2 *mf cresc.* *f*

Bns. 2 *f cresc.* *f*

E♭ Cl. 1 *cresc.* *f*

B♭ Cls. 2 *cresc.* *f*

3 *cresc.* *f*

A. Cl. *cresc.* *f*

B. Cl. *cresc.* *f*

A. Saxs. 2 *cresc.* *f*

T. Sax. *mf cresc.* *f*

Bar. Sax. *f cresc.* *f*

Cors. 1 *2 Soli* *cresc.* *open* *Tutti*

2 *3*

Hns. 1 *a 2* *mf cresc.* *f*

2 *4*

Tbns. 1 *2* *f a 2* *f*

2 *3*

Bar. *cresc.* *Tutti* *mf cresc.* *f*

Tuba *cresc.* *mf cresc.* *f*

St. B. *cresc.* *f*

Xyl. (I)

Tim p. *f*

Perc.

49

V

Picc.

1

Fls.

2

Obs.

1

2

Bns.

1

2

E♭ Cl.

1

B♭ Cls.

2

3

A. Cl.

B. Cl.

A. Saxs.

2

T. Sax.

Bar. Sax.

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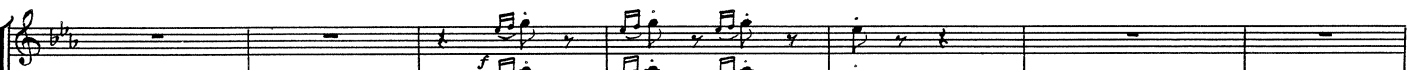
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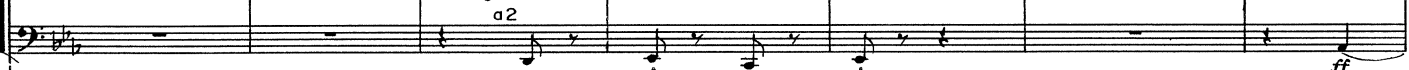
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Picc.  *f* *a2*

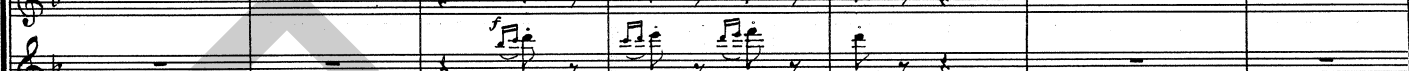
Fls. 1/2  *f* *a2*

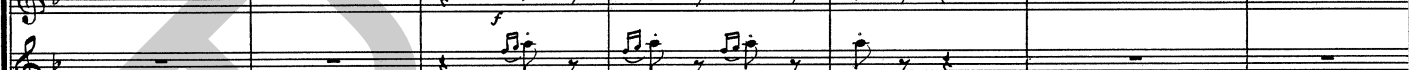
Obs. 1/2  *f* *a2*

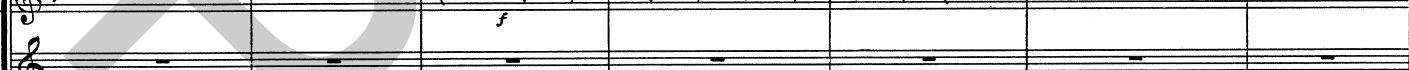
Bns. 1/2  *f* *a2* *ff*

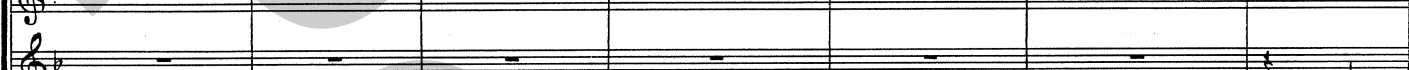
E♭ Cl. 1  *f*

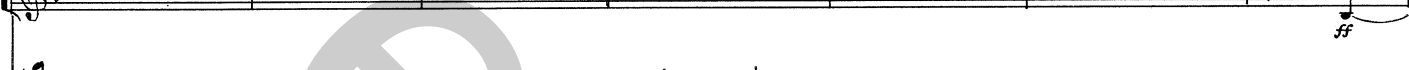
B♭ Cls. 2  *f*

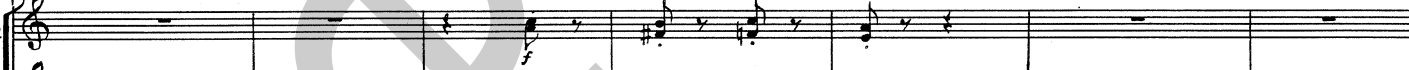
3  *f*

A. Cl.  *f*

B. Cl.  *f* *ff*

A. Saxes. 2  *f*

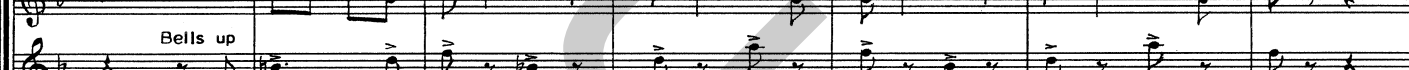
T. Sax.  *f*

Bar. Sax.  *f* *ff*

1  *f*

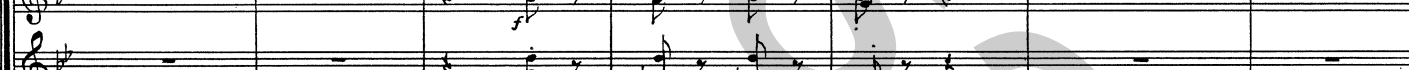
Cors. 2  *f* *Bells up*

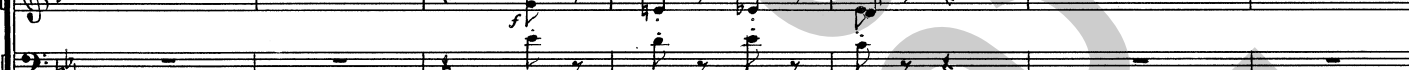
3  *f* *ff*

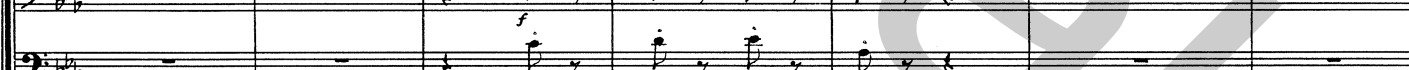
Hns. 1/2  *f*

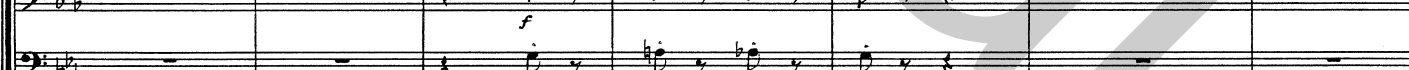
3/4  *f*

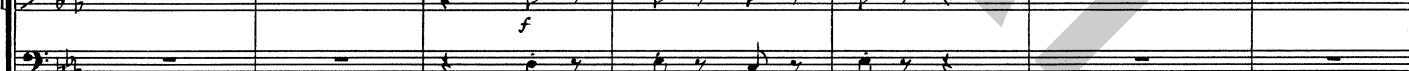
Tbns. 1  *f*

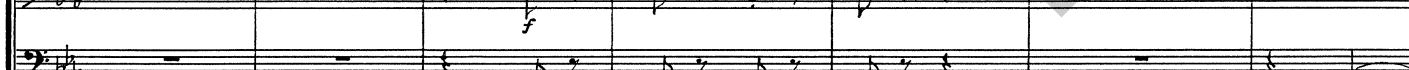
2  *f*

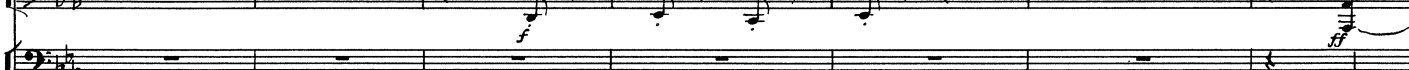
3  *f*

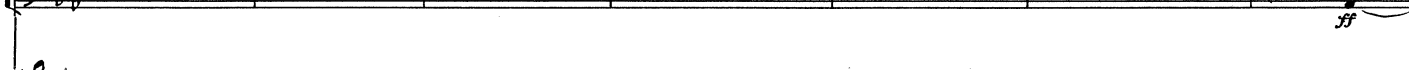
Bar.  *f*

Tuba  *f*

St. B.  *f* *ff*

Xyl.  *f*

Timp.  *f* *ff*

Perc.  *f* *ff*

(1.) Hard felt sticks

Trgl. (2.)

Sm. Clash Cym. (3.)

51

Picc.

Fls. 2

Obs. 1

Bns. 2

E♭ Cl.

1

B♭ Cls. 2

3

A. Cl.

B. Cl.

A. Saxs. 2

T. Sax.

Bar. Sax.

Cors. 2

3

Hns. 2

3

4

Tbns. 2

3

Bar.

Tuba

St. B.

Xyl.

Timp.

Perc.

(1.)

S.D. (2.)

F. D. or T. D. (3.)

B. D. (4.)

molto cresc.

2. Pastoral Nocturne

Andantino con moto (♩. = 63-60)

Flutes 1 2

Flute (Piccolo) 3

Oboes 1 2

Bassoons 1 2

E♭ Clarinet 1

B♭ Clarinets 2 3

E♭ Alto Clarinet

B♭ Bass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Andantino con moto (♩. = 63-60)

B♭ Cornets 1 2 3

F Horns 1 2 3 4

Trombones 1 2 3

Baritone

Tuba

String Bass

Glockenspiel
Xylophone

Timpani

Percussion 12 8 12 8

as softly as possible

pp dolce, espr.

pp dolce, espr.

pp dolce, espr.

pp dolce, espr.

[illegible]

1 *pp* *p* *pp*

Fis. 2 *pp* *p* *pp*

3 *pp* *p* *pp*

Obs. 1 *ppp* *p* *pp*

2 *ppp* *p* *pp*

Bns. 1 *pp* *p* *pp*

2 *pp* *p* *pp*

E♭ Cl. *pp*

A. Sax. cue

B♭ Cls. 2

3

A. Cl.

B. Cl. Bn. 2 cue

A. Saxes. 2 (1.)

T. Sax.

Bar. Sax.

Cors. 1 *pp* *p* *pp*

2

3

Hns. 2 *pp* *p* *pp*

3

4

Tbns. 1 $\frac{1}{2}$

2 $\frac{2}{3}$

3

Bar.

Tuba

St. B.

Glsp. (3.) *p*

Timp.

Perc. Trgl. (2.) *p*

[illegible]

Picc. 1

Fls. 2

Obs. 1 2

Bns. 1 2

E♭ Cl. 1

B♭ Cls. 2 3

A. Cl. 1

B. Cl. 1

A. Saxs. 1 2

T. Sax. 1

Bar. Sax. 1

Cors. 1 2

Hns. 1 2 3 4

Tbns. 1 2 3

Bar. 1

Tuba 1

St. B. 1

Glsp. 1

Timp. 1

Perc. 1

Ob. cue

Bring out one only

mf espr.

Bring out 1.

p espr.

Bring out 1. (2. Bn. 1 cue)

mf espr.

Solo Cl. cue

A. Sax. cue

div.

div. pp marc.

pp marc.

Bn. 1 cue

p sempre staccatiss.

(1.)

mf

con sord.

pp

(open)

pp

one only

pp

2. one only

pp

one only

pp

pizz.

p

(1.)

pp

sempre pp

S. D. (2.)

B. D. (4.)

ppp

sempre con moto

Picc. *pp*

Fls. 1 *Fl. 2 cue*

Fls. 2 *p espr.* *pp*

Obs. 1 *p*

Obs. 2 *p*

Bns. 1 *(1.) (2. Bn. I cue)* *p espr.*

E♭ Cl. *Tutti* *p dolce*

B♭ Cls. 2 *unis.* *p dolce*

B♭ Cls. 3

A. Cl. *Bring out* *mf espr.*

B. Cl. *Bn. I cue*

A. Saxs. 2 *(1.)* *2-A. Cl. cue*

T. Sax.

Bar. Sax.

Cors. 1 *sempre con moto* *two players (con sord.)* *pp*

Cors. 2

Cors. 3

Hns. 1 *a 2 (con sord.)* *pp stacc.*

Hns. 2 *(open)* *pp*

Hns. 3 *pp*

Hns. 4 *pp*

Tbns. 1 *grazioso*

Tbns. 2 *grazioso*

Tbns. 3 *(2.)* *grazioso* *pp*

Tbns. 4 *pp*

Bar. *pp*

Tuba *St. B. cue* *ppp*

St. B. *pp*

Glsp.

Timp. *pp*

Perc. *S.D.* *sempre pp*

Perc. *B.D.* *sempre pp*

C

Picc. *p dolce*

Fl. 2 cue *Tutti p dolce grazioso*

Fls. 1 *p* *p espr.* *grazioso*

Obs. 2 *p espr.* *mf marc.*

Bns. 1 *mf marc.*

2 *mf marc.*

E♭ Cl. *p*

B♭ Cls. 2 *p grazioso*

3 *unis. p dolce*

A. Cl. *p*

B. Cl. *p*

A. Saxs. 2 *p* *pp* *a 2 p marc.*

T. Sax. *p marc*

Bar. Sax. *p*

Cors. 1 *two players 3. con sord. p*

2 *p*

Hns. 2 *p*

3 *p*

4 *p*

Tbns. 1 *(2.)*

2 *p*

3 *p*

Bar. *p*

Tuba *St. B. cue*

St. B. *p*

Glsp. *p*

Timp. *p*

Perc. *S. D. B. D.*

Picc. *p grazioso*
 Fis. 1
 Fis. 2
 Obs. 2 *a 2 espr.*
 Bns. 1 *p grazioso*
 Bns. 2 *p grazioso*
 Eb Cl. *p grazioso*
 Bb Cls. 1 *p grazioso*
 Bb Cls. 2 *p grazioso*
 Bb Cls. 3
 A. Cl. Bn. 1 cue
 B. Cl. Bn. 2 cue
 A. Saxs. 2
 T. Sax. *dolce, espr.*
 Bar. Sax.
 Cors. 1 *p*
 Cors. 2 *p* two players con sord.
 Cors. 3 *p*
 Hns. 1
 Hns. 2 *open a 2 p grazioso*
 Hns. 3
 Hns. 4
 Tbns. 1
 Tbns. 2
 Tbns. 3
 Bar. *p grazioso*
 Tuba
 St. B.
 Timp. (1.)
 Perc. S. D. (2.)
 (high)
 Susp. Cym. (sm.) (3.) hard stick
 High W. Bl.
 Low W. Bl.
 Med. T. T. (4.) hard felt sticks
 Low. T. T.

60

Picc. D

Fis. 1 *p* *pp grazioso*

Fis. 2 *p*

Obs. 2

Bns. 1

Bns. 2

E♭ Cl. *p* *dolce*

B♭ Cls. 2 *p*

B♭ Cls. 3 *p*

A. Cl. *p*

B. Cl. *p* T. Sax. cue *mf grazioso*

A. Saxs. 2 *p* *pp*

T. Sax. *p* *pp*

Bar. Sax. *pp*

Cors. 1 D Cor. 3 cue

Cors. 2 *pp*

Cors. 3 *pp*

Hns. 1 *mf dolce espr.*

Hns. 2 Hns. 1-2 cue *3. mf dolce espr.*

Hns. 3 *mf dolce espr.*

Hns. 4

Tbns. 1/3

Bar. *Solo one only*

Tuba *pp*

St. B.

Timp.

Perc. S.D. (2.) *pp*

(high)

Susp. (3.) *p*

Cym. (sm.)

B.D. (4.) *p*

Picc. *10 Fl. 3*

Fls. 1 2

Obs. 1 2 *mf grazioso*

Bns. 1 2 *p*

E♭ Cl. 1

B♭ Cls. 2 3

A. Cl. *T. Sax. cue* *p*

B. Cl.

A. Saxs. 1 2 *a 2* *p*

T. Sax.

Bar. Sax. *p*

Cor. 3 cue

Cors. 1 2 3 *pp*

Hns. 1 2 3 4 *(1.)* *(3.)* *pp* *p*

Tbns. 1 2 3

Bar.

Tuba *one only* *pp*

St. B. *pp*

Timp. *(1.)* *p*

Perc. *S.D. (2.) 12* *(high) (3.) 8* *Susp. Cym. 12* *W. Bl. 8* *(4.)* *T. T. 12* *B. D. 8* *p* *pp* *p*

[illegible]

Fls. 1 *mf molto espr.*
2 *a 2*
3 *mf molto espr.*

Obs. 1 *(1.)*
2 *p*

Bns. 1
2

E♭ Cl. *mf espr.*
1 *Tutti*
2 *mf espr.*

B♭ Cls. 2 *p*
3 *mf espr.*

A. Cl. *p*
1 *mf espr.*
2 *mf espr.*

B. Cl. *p*

A. Saxes. 2 *a 2*
1 *mf*

T. Sax. *p*

Bar. Sax. *p*

Cors. 1 *Tutti (con sord.)*
2 *Tutti (con sord.)*
3 *p*

Hns. 1
2
3
4

Tbns. 1 *Tutti con sord.*
2 *2. Tutti con sord.*
3 *p*

Bar. *p*

Tuba *p*

St. B. *p*

Timp. *(1.)*
1 *p*
2 *pp*

Perc.

Fls. 1 *p*

2 *a2 p*

Obs. 2

Bns. 1 *mf espr.*

2 *p mf pp*

E♭ Cl.

B♭ Cls. 1 *p molto espr.*

2

A. Cl. *p*

B. Cl. *mf molto espr.*

A. Saxs. 2

T. Sax.

Bar. Sax.

Cors. 1 *pp*

2 *pp*

3

Hns. 1 *con sord. p*

2 *con sord. p*

3 *con sord. p*

4 *con sord. p*

Tbns. 1 *pp*

2 *(2) pp*

3

Bar.

Tuba

St. B.

Timp.

Perc. S.D. (2.) (high) *pp*

Susp. Gym. (3.)

W. Bl.

B. D. (4.) *p*

F

Fls. 1. *to Picc.*

Obs. 2. 1. *Bring out*
mf espr.

Bns. 2. (1.) *p*

E♭ Cl. *p*

B♭ Cls. 2. *p*

3. *p*

A. Cl. *p*

B. Cl. *p*

A. Saxes 1. *Cls. 2-3 cue*

2. *p*

T. Sax. *p*

Bar. Sax. *p*

Cors. 1. *open*
mf espr.

2. *mf espr.*

Hns. 1. *senza sord. one only*
p

2. *senza sord. one only*
p

3. *p*

4. *p*

Tbns. 1. *senza sord. one only*
p

2. *senza sord. one only*
p

3. *p*

Bar. *one only*
p

Tuba *one only*
p

St. B. *pizz. pp*
p

arco

Timp. *12*
8

Perc. *12*
8

B.D. (4.) *12*
8
p

Picc.
 Fls. 2
 Obs. 2
 Bns. 2
 Eb Cl.
 Bb Cls. 2
 3
 A. Cl.
 B. Cl.
 A. Sax. 2
 T. Sax.
 Bar. Sax.
 Cors. 1
 3
 Hns. 1
 2
 3
 4
 Tbps. 1
 2
 3
 Bar.
 Tuba
 St. B.
 Timp.
 Perc.

Allegretto molto grazioso (quasi Gavotte) (♩ = 90-86)

67

Picc. 1

Fls. 2

Obs. 1

Obs. 2

Bns. 1

Bns. 2

E♭ Cl.

B♭ Cls. 2

A. Cl.

B. Cl.

A. Sax. 2

T. Sax.

Bar. Sax.

mf

mf espr. grazioso

Bring out

Ob. cue

Bn. I cue

p staccatiss, quasi pizzicato

Allegretto molto grazioso (quasi Gavotte) (♩ = 90-86)

Cors. 2

Hns. 3

Hns. 4

Tbns. 1

Tbns. 2

Bar.

Tuba

St. B.

Timp.

Perc.

p

con sord. one only

con sord. 2. one only

pp

pp

Picc.
Fls.
Obs.
Bns.
E♭ Cl.
B♭ Cls.
A. Cl.
B. Cl.
A. Saxs.
T. Sax.
Bar. Sax.
Cors.
Hns.
Tbns.
Bar.
Tuba
St. B.
Timp.
Perc.
Trgl. (1.)
S.D. (2.) (high)
Tamb. (4.)

Piac.
 Fls.
 Obs.
 Bns.
 E♭ Cl.
 B♭ Cls.
 A. Cl.
 B. Cl.
 A. Saxes.
 T. Sax.
 Bar. Sax.
 Cors.
 Hns.
 Tbn.
 Bar.
 Tuba
 St. B.
 Tim p.
 Perc.

Picc.
 1
 2
 Fls.
 1
 2
 Obs.
 1
 2
 Bns.
 1
 2
 Eb Cl.
 1
 2
 3
 Bb Cls.
 1
 2
 3
 A. Cl.
 B. Cl.
 A. Saxes.
 2
 T. Sax.
 Bar. Sax.
 Cors.
 1
 2
 3
 Hns.
 1
 2
 3
 4
 Tbns.
 1
 2
 3
 Bar.
 Tuba
 St. B.
 Timp.
 Perc.
 Trgl. (1.)
 S.D. (2.)
 (high)
 Tamb. (4.)

Ob. 1 cue
 Ob. 2 cue
mf espr.
mf espr.
p
mf espr. molto
mf espr.
mf espr.
mf espr.
mf espr.
pp
pp
 (Solo)
p grazioso
 one only
 (pizz.) *p grazioso*
p
p
mf
mf

[H]

Picc. 1

Fis. 2

Obs. 1

Obs. 2

Bns. 2

E♭ Cl. 1

B♭ Cls. 2

3

A. Cl. 1

B. Cl. 1

A. Saxs. 2

T. Sax. 1

Bar. Sax. 1

[H]

Cors. 2

3

Hns. 1

2

3

4

Tbns. 1

2

3

Bar. 1

Tuba 1

St. B. 1

Timp. 1

Perc. 1

Trgl. (1.)

S. D. (2.)

(high)

Tamb. (4.)

senza sord. Tutti div. *p grazioso*

senza sord. div. *p grazioso*

Tutti div. *p grazioso*

open *p grazioso*

open *p grazioso*

senza sord. Tutti *p grazioso*

senza sord. Tutti *p grazioso*

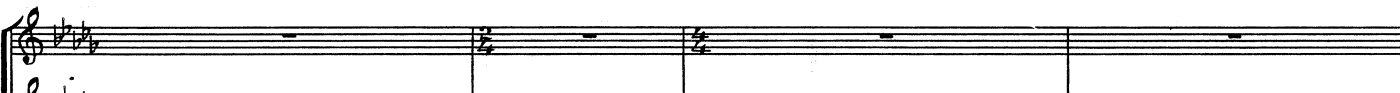
(Solo) *p*

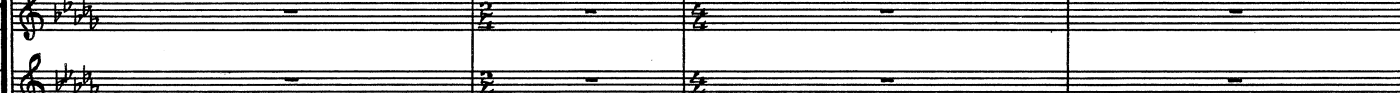
Tutti *p*

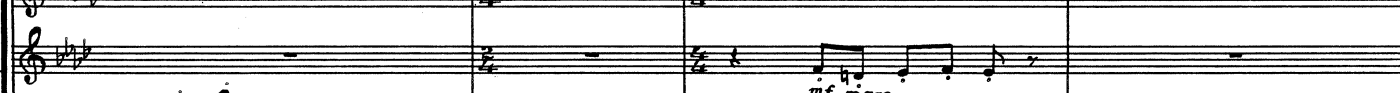
p *mf*

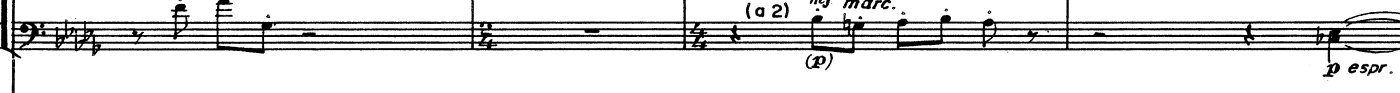
Picc. 1 Fls. 2 Ob. 1 E.H. Bns. 2 *a 2* *p staccatiss.* Eb Cl. 1 Bb Cls. 2/3 A.Cl. B.Cl. A.Saxs. 2 *a 2* *p staccatiss.* T.Sax. *p staccatiss.* Bar.Sax. Cors. 2 3 Hns. 2 3 4 *a 2* 1. 3. Tbn. 2 3 Bar. *Tutti* *p grazioso* Tuba St. B. Timp. Perc.

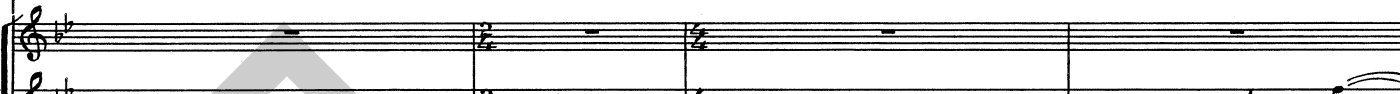
The musical score is written for a large orchestra. The instruments are arranged in staves from top to bottom: Piccolo (Picc.), Flutes (Fls.), Oboe (Ob.), English Horn (E.H.), Bassoons (Bns.), Eb Clarinet (Eb Cl.), Bb Clarinets (Bb Cls.), Alto Clarinet (A.Cl.), Bass Clarinet (B.Cl.), Alto Saxophones (A.Saxs.), Tenor Saxophone (T.Sax.), Baritone Saxophone (Bar.Sax.), Cor Anglais (Cors.), Horns (Hns.), Trombones (Tbn.), Baritone (Bar.), Tuba, and Percussion (Perc.). The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include *a 2* (second ending), *p staccatiss.* (piano, staccatissimo), *Tutti*, and *p grazioso* (piano, grazioso). The percussion section includes Timpani (Timp.) and Percussion (Perc.).

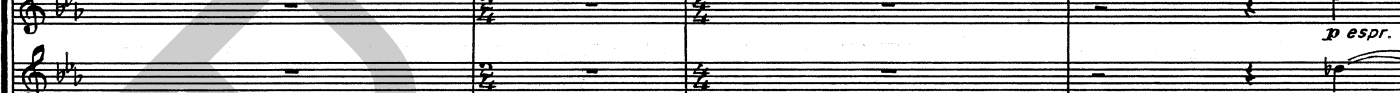
Picc. 

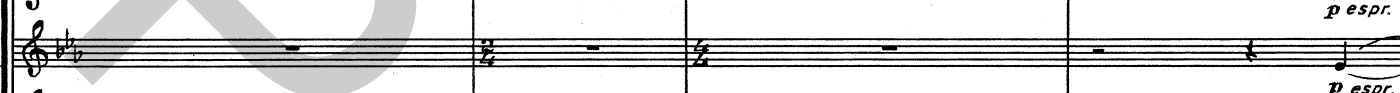
Fis. 2 

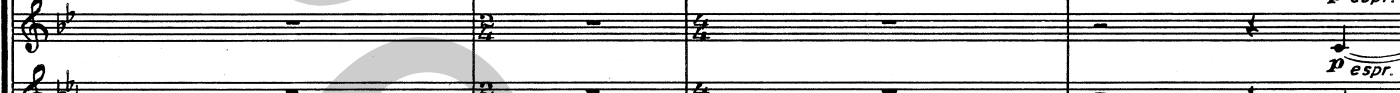
Ob. 1 

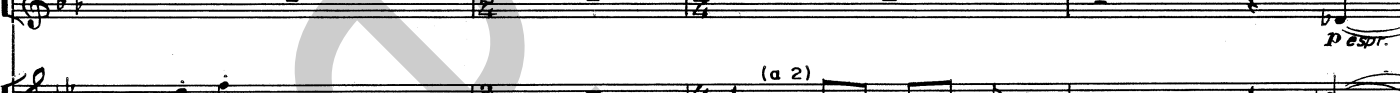
E.H. 

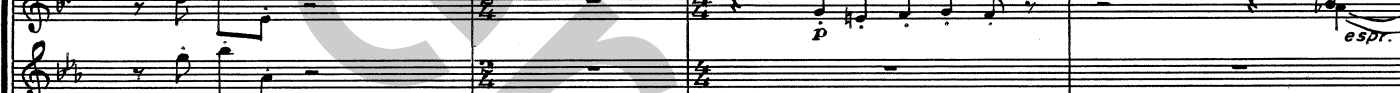
Bns. 2 

E♭ Cl. 

B♭ Cls. 2 

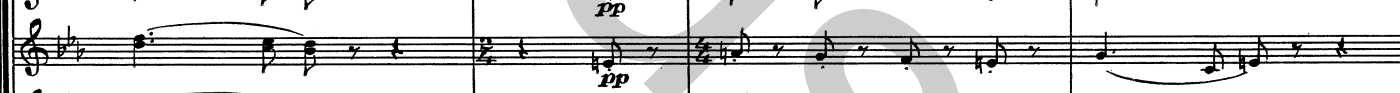
3 

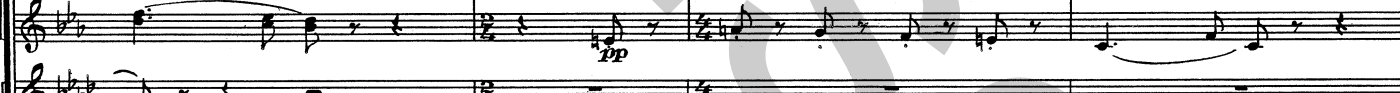
A. Cl. 

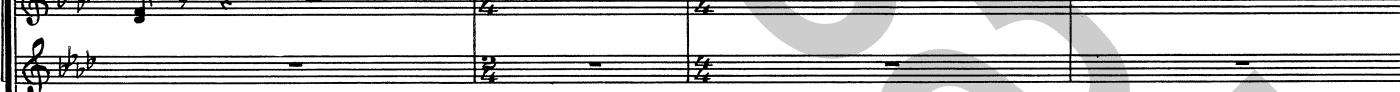
B. Cl. 

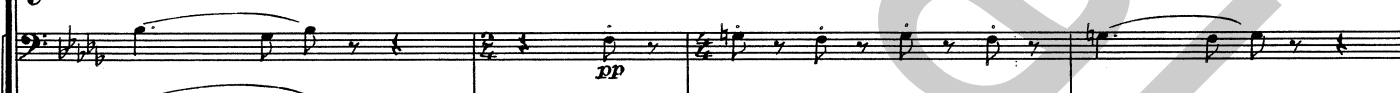
A. Saxs. 2 

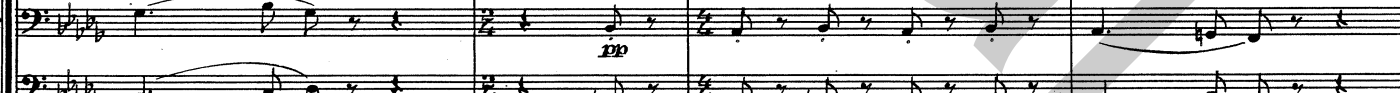
T. Sax. 

Bar. Sax. 

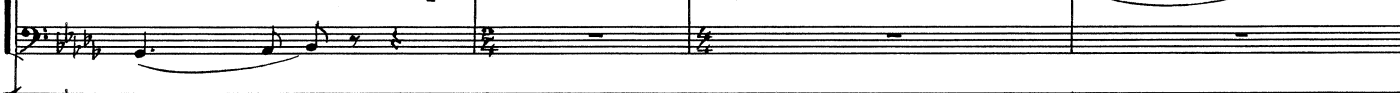
1 

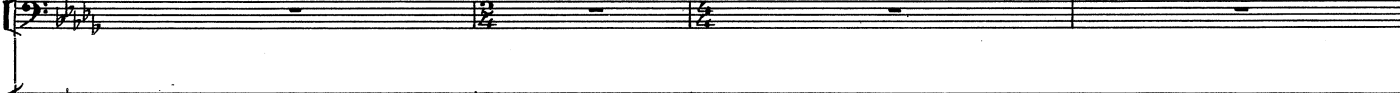
Cors. 2 

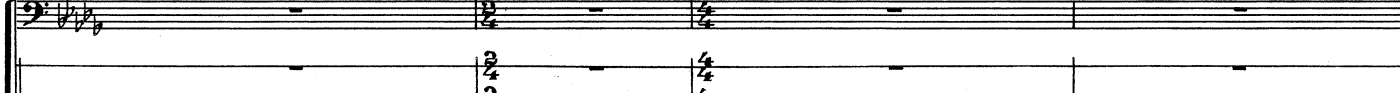
3 

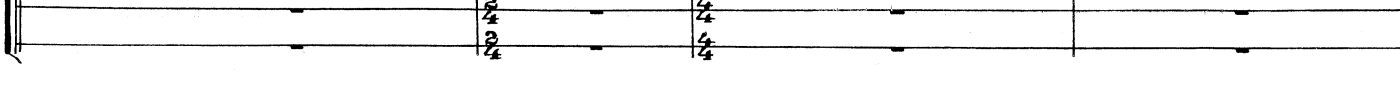
Hns. 

1 

Tbns. 2 

3 

Bar. 

Tuba 

St. B. 

Timp. 

Perc.

[illegible]

I

Andantino come prima (♩. = 63-60)

1
2
Fis.

3
Ob. 1

E. H.

1
2
Bns.

E♭ Cl.

1
2
B♭ Cls. 2

3
A. Cl.

B. Cl.

A. Saxs. 1
2

T. Sax.

Bar. Sax.

one only
f espr.

1. E. H. cue

I

Andantino come prima (♩. = 63-60)

1
2
3
Cors.

1
2
3
4
Hns.

1
2
3
Tbns.

Bar.

Tuba

St. B.

Glsp.

Timp.

Perc.

Un poco più moderato J

Cors. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar.

Tuba

St. B.

Gisp. (3.)

Timp.

Perc. Trgl. (I.)

con sord. *p*

con sord. *p* a 2

one only *p*

one only

p

p

accel. al

77

Fls. 1 2 3

Obs. 1 2

Bns. 1 2

E♭ Cl. 1

B♭ Cls. 2 3

A. Cl. 1

B. Cl. 1

A. Saxs. 2

T. Sax. 1

Bar. Sax. 1

Cors. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar. 1

Tuba 1

St. B. 1

Glsp. 1

Timp. 1

Perc. 1

Cym. (2.)

pp

pp (with Cors.)

pp - p Bring out

pp

con sord. one only

con sord. one only

one only

senza sord. Solo

p espr. (ma non troppo!)

accel. al

Cor. I cue

[K] Andantino come prima

Fls. 1 2 3

Obs. 1 2

I. Cor. I cue

Bns. 1 2

E♭ Cl. 1

B♭ Cls. 2 3

A. Cl. 1

B. Cl. 1

A. Saxs. 2

T. Sax. 1

Bar. Sax. 1

[K] Andantino come prima
Bring out

Cors. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar. 1

Tuba 1

St. B. 1

Gls. 1

Timp. 1

Perc. 1

This page of a musical score is for a large orchestra. It features staves for the following instruments: Flutes (Fls.), Oboes (Obs.), Bassoons (Bns.), Clarinets (Cl.), Saxophones (Saxs.), Cor Anglais (Cor. A.), Horns (Hns.), Trombones (Tbns.), Baritone (Bar.), Tuba, Snare Drum (St. B.), Snare Drum (Gisp.), and Percussion (Perc.). The score includes various musical notations such as notes, rests, and dynamic markings like 'pp', 'p', 'mf', and 'espr.'.

espr.

Fls. 2 *mf*

3 *mf espr.*

Obs. 2 *a2*

Bns. 2 *a2*

Elr Cl. 1 *(p) con spirito*

Br Cls. 2 *(p) con spirito*

3 *mf*

A. Cl. *mf*

B. Cl. *mf*

A. Saxs. 2 *a2*

T. Sax. *p*

Bar. Sax. *p*

Cors. 2 *(con sord.)*

3 *(con sord.)*

Hns. 1 *pp*

2 *mf giocoso*

3 *mf giocoso*

4 *mf giocoso*

Tbns. 1 *Tutti*

2 *senza sord.*

3 *pp*

Bar. *p*

Tuba *one only*

St. B. *pizz. p*

Gisp. *p*

Tim. p. *(1.)*

Tamb. (2.) *mf*

(ossia S.D.) *p*

Perc. Large Susp. Cym. (3.) *p*

(w. reverse end of Gisp. mallet) *p*

B. D. (4.) *p*

12/8

12/8

12/8

12/8

Picc. *mf*

Fls. 1 *f*

Obs. 2

Bns. 2 *p*

Ep Cl. *f*

B♭ Cls. 2 *mf* *pp* *mf*

3 *mf* *mf*

A. Cl. *mf* *mf*

B. Cl. *mf*

A. Sax. 2 *pp*

T. Sax.

Bar. Sax. *p quasi pizz.*

Cors. 2 *p* *pp*

3 *p* *pp*

Hns. 1 *mf espr.* *2.* *mf* *pp*

2 *mf espr.* *mf* *pp*

Tbns. 1 *mf* *pp*

2 *mf* *pp*

3 *mf* *pp*

Bar. *pp* *poco marc.*

Tuba

St. B.

Glsp. (3.) *p*

Timp. (1.)

Tamb. (2.) *pp*

Perc. Cym. *pp*

B.D. (4.) *pp*

M

Picc. 1 *one only* *pp*

Fls. 2 *div.* *pp* *unis.*

Obs. 1 *mf molto espr. Bring out*

Bns. 2 *I. Tuba cue*

E♭ Cl. *A. Sax. I cue*

B♭ Cls. 2 *pp*

3 *pp*

A. Cl. *pp*

B. Cl. *pp*

A. Saxes 2 *I. (b) pp*

T. Sax.

Bar. Sax.

2 Soli **M**

Cors. 1 *2. Solo* *p* *pp*

2 *p* *pp*

3 *pp*

Hns. 1 *pp*

2 *pp*

3 *pp*

4 *pp*

Tbns. 1 *con sord. Solo* *pp*

2 *con sord. 2. Solo* *pp*

3 *pp*

Bar. *one only*

Tuba *pp*

St. B. *pp*

Glsp. *pp*

Timp.

Perc. *Susp. (2) 6* *Cym. (4) 8* *Tam-tam 6* *soft stick* *p*

Picc. 1

Fis. 2

Obs. 1

Obs. 2

Bns. 2

1. Solo

p dolce

Tutti

p dolce

molto dim.

p

molto dim.

1. A.CI. cue

Ep Cl. 1

p dolce

p dolce

molto dim.

B♭ Cls. 2

p dolce

molto dim.

3

p dolce

molto dim.

A. Cl. 1

p dolce

molto dim.

B. Cl. 1

p dolce

molto dim.

A. Saxs. 1

p dolce

molto dim.

T. Sax.

Bar. Sax.

Cors. 1

2

3

Hns. 1

2

3

4

Tbns. 1

2

3

Bar.

Tuba

St. B.

Glsp.

Timp.

Perc.

un poco rubato

p molto espr.

Picc.

Fis. 2

Obs. 1
2

A. Cl. cue

Bns. 1
2

B. Cl. cue

E♭ Cl.

1

B♭ Cls. 2

3

A. Cl.

B. Cl.

un poco rubato

a tempo

Solo

p

A. Saxes 1
2

T. Sax.

Bar. Sax.

Cors. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar.

Tuba

St. B.

Gisp. Xyl.

Timp.

Perc.

Picc. *pp* I. Solo

Fls. 1 2 *pp*

Obs. 1 2 *pp*

A. Cl. cue

Bns. 1 Tuba cue Solo *p*

2

E♭ Cl. *pp* Solo

1 Hns. 1-2 cue div. *pp*

2 3

B♭ Cls. *pp*

A. Cl.

B. Cl.

A. Saxs. 1 2

T. Sax.

Bar. Sax.

Cors. 1 2 3

Hns. 2 *pp*

3 4

Tbns. 1 2 3

Bar.

Tuba one only *pp* (pizz.)

St. B. *pp*

Glsp. (3.) *pp*

Xyl. (4.) *pp*

Timp.

Trgl. (1.) Solo *pp*

Perc. S. D. (2.) *pp* (as soft as possible)

(high)

3. Dance Variations

4-22-50-55000-2

[illegible]

Picc. *ff*

Fls. 2 *a2 ff*

Obs. 2 *a2 ff*

Bns. 1 *ff*

Bns. 2 *ff*

E♭ Cl. *ff*

B♭ Cls. 1 *ff*

B♭ Cls. 2 *ff*

A. Cl. *ff*

B. Cl. *ff*

A. Saxes 2 *ff*

T. Sax. *ff*

Bar. Sax. *ff*

Cors. 1 *div.*

Cors. 2 *div.*

Cors. 3 *div.*

Hns. 2 *a2 ff*

Hns. 3 *a2 ff*

Hns. 4 *a2 ff*

Tbns. 1 *a2 ff*

Tbns. 2 *a2 ff*

Tbns. 3 *a2 ff*

Bar. *ff*

Tuba *ff*

St. B. *ff*

Xylo. *ff*

Timp. *ff*

Perc. *ff*

S.D. (2.)

(high)

F.D. (3.)

B Fl. cue

Picc. 1
Fls. 2
Obs. 1
Bns. 1
Bns. 2

E♭ Cl. 1
B♭ Cls. 2/3
A. Cl.
B. Cl.

A. Saxes 1
T. Sax.
Bar. Sax.

div. **B** unis. unis.

Cors. 1
Cors. 2
Cors. 3

Hns. 1/2
Hns. 3/4

Tbns. 1
Tbns. 2/3

Bar.
Tuba
St. B.

Xylo.
Timp. (1.)
Perc. S.D. (2.)
F.D. (3.)
Whip (4.)

Susp. Cym. rim shot
choke
B.D.

ff *ff*

Picc.
 Fls. 1 2
 Obs. 1 2
 Bns. 1 2
 Eb Cl.
 Bb Cls. 1 2 3
 A. Cl.
 B. Cl.
 A. Saxs. 2
 T. Sax.
 Bar. Sax.
 Cors. 1 2 3
 Hns. 1 2 3 4
 Tbns. 1 2 3
 Bar.
 Tuba
 St. B.
 Xylo. (4.)
 Timp.
 Perc.

C Con tutta forza

Picc. 1
 Fls. 2
 Obs. 1
 Obs. 2
 Bns. 2
 Eb Cl. 1
 Bb Cls. 3
 A. Cl. 1
 B. Cl. 1
 A. Saxes 2
 T. Sax. 1
 Bar. Sax. 1
 Cors. 1
 Cors. 2
 Hns. 2
 Hns. 3
 Hns. 4
 Tbn. 2
 Tbn. 3
 Bar. 1
 Tuba 1
 St. B. 1
 Xylo. (4.)
 Timp. (1.)
 Perc. S.D. (2.)
 Perc. (high)
 Perc. F.D. (3.)

Musical score for the first system, featuring woodwinds, brass, and percussion. The score includes dynamic markings such as *ff* (fortissimo) and *sf* (sforzando), and articulation like *a 2* (second ending). The key signature is one flat (Bb).

Musical score for the second system, continuing the orchestral arrangement. It includes dynamic markings like *sf* and *gliss.* (glissando). The key signature remains one flat (Bb).

This is a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble of instruments, including woodwinds, brass, and percussion. The notation is in standard musical notation with a key signature of one flat (B-flat) and a time signature of 4/4. The score is divided into measures, with some measures containing multiple staves for different instruments. Dynamic markings such as *sf* (sforzando), *meno f* (meno forte), and *mf* (mezzo-forte) are used throughout. Performance instructions like "a 2" and "2 Soli" are also present. The score includes a variety of musical notations, including notes, rests, and articulation marks. The instruments listed on the left side of the page are: Picc., Fls. 1 and 2, Obs. 1 and 2, Bns. 1 and 2, Eb Cl., Bb Cls. 1, 2, and 3, A. Cl., B. Cl., A. Saxs. 1 and 2, T. Sax., Bar. Sax., Cors. 1 and 2, Hns. 1, 2, 3, and 4, Tbn. 1, 2, and 3, Bar., Tuba, St. B., Glsp., Timp., and Perc. (S.D. (2.), F.D. (3.), B.D. (4.)).

Fl. cue

D

Picc. *p*

Fls. 1/2 *p* *cresc.*

Obs. 1/2 *p* *cresc.*

Bns. 2 *f* *cresc.*

E♭ Cl. *p* *cresc.*

1 *p* *cresc.*

B♭ Cls. 2 *p* *cresc.*

3 *p* *cresc.*

A. Cl. *p* *cresc.*

B. Cl. *p* *cresc.*

A. Saxes. 2 *cresc.*

T. Sax. *cresc.*

Bar. Sax. *cresc.*

Cors. 1 *mf*

2/3 *mf*

Hns. 1/2 *pp* *mf*

3/4 *pp* *mf*

Tbns. 1/2 *pp* *mf*

3 *pp* *mf*

Bar. *pp*

Tuba *mf*

St. B. *mf*

Gisp. *mf*

Timp. *mf*

Perc. *F. D. (3.)* *p* *cresc.*

E

Picc. *pp*

Fls. 1 *pp*

2 *pp*

Obs. 1 *pp*

2 *pp*

Bns. 1 *p grazioso*

2 *p grazioso*

E♭ Cl. *one only pp*

1 *one only pp*

B♭ Cls. 1 *pp*

2 *pp*

3 *pp*

A. Cl. *pp*

B. Cl. *p grazioso*

A. Saxes. 1 *ff*

2 *ff*

T. Sax. *ff*

Bar. Sax. *ff*

E 2 Soli *p grazioso*

2. one Solo *p grazioso*

Cors. 1 *p grazioso*

2 *p grazioso*

3 *p grazioso*

Hns. 1 *fff*

2 *fff*

3 *fff*

4 *fff*

one Solo *p grazioso*

one Solo *p grazioso*

one Solo *p grazioso*

one Solo *p grazioso*

one Solo *pp*

one only *pp*

Tbns. 1 *ff*

2 *ff*

3 *ff*

Bar. *ff*

Tuba *pp*

one only *pp*

St. B. *arco* *ff* *pizz. pp* *p*

Gisp. *pp*

Timp. *pp*

Trgl. (1)

Perc. *Susp. Cym. (2)* *soft stick* *mf* *molto* *choke* *ff* *metal stick* *p*

F.D. (3.) *mf* *molto* *choke* *ff* *metal stick* *p*

to Fl. 3

Picc.

Fls. 2

Obs. 1
2

Bns. 2

2. B. Cl. cue

2 players

2. 2 players

3. 2 players

A. Cl.

B. Cl.

A. Sax. 2

T. Sax.

Bar. Sax.

Cors. 1
2
3

Hns. 1
2
3
4

Tbns. 2
3

Bar.

Tuba

St. B.

Gisp.

Timp.

Perc. Trgl. (1.)
Susp. Cym. (2.)

[F]

Fls. 1 *grazioso* *mf sf* *sf*

Fls. 2 *grazioso* *mf sf* *sf*

Fls. 3 *grazioso* *mf sf* *sf*

Obs. 1 *grazioso* *mf sf* *sf*

Obs. 2 *grazioso* *mf sf* *sf*

Bns. 2 (2) B.Cl. cue *mf*

E♭ Cl. *grazioso* *mf sf* *sf*

B♭ Cls. 1 *grazioso* *Tutti* *mf sf* *sf*

B♭ Cls. 2 *grazioso* *Tutti* *mf sf* *sf*

B♭ Cls. 3 *grazioso* *Tutti* *mf sf* *sf*

A. Cl. *grazioso*

B. Cl. *sempre p*

A. Saxs. 2 *sempre p*

T. Sax. *sempre p*

Bar. Sax. *sempre p*

[F]

Cors. 1 *sempre p*

Cors. 2 *sempre p*

Hns. 3 *sempre p*

Hns. 4 *sempre p*

Tbns. 2 *sempre p*

Tbns. 3 *sempre p*

Bar. *sempre p*

Tuba *sempre p*

St. B. *sempre p*

Gisp. *sempre p*

Timp. *sempre p*

Perc. S.D. (2.) *p* *mf*

G

Fls. 2

3 *to Picc.*

Obs. 1 *(mf)*

2 *(mf)*

Bns. 2 *(mf)*

p *accompagnando*

p *accompagnando*

p *accompagnando*

E♭ Cl.

B♭ Cls. 2

3

A. Cl.

B. Cl. *Bn. 1 cue*

A. Saxes 2 *mf*

T. Sax. *mf*

Bar. Sax. *mf* *Bn. 2 cue*

p *accompagnando*

p *accompagnando*

G

Cors. 1

2

Hns. 3

4

Tbns. 2

3

Bar. *Solo*

mf con grazia

Solo - one only

Tuba *(pizz.) mf con grazia*

St. B. *p*

Gisp. *(1.)*

Timp. *p*

Perc.

Picc.
 Fls.
 Obs.
 Bns.
 Eb Cl.
 Bb Cls.
 A. Cl.
 B. Cl.
 A. Sax.
 T. Sax.
 Bar. Sax.
 Cors.
 Hns.
 Tbns.
 Bar.
 Tuba.
 St. B.
 Glsp.
 Timp.
 Perc.
 Trgl. (1.)
 S. D. (2.)
 (high)
 Cast. (3.)
 ossia (W. Bl.)
 B. D. & attached Cym. (4.)

Picc.

Fls.

Obs.

Bns.

E♭ Cl.

B♭ Cls.

A. Cl.

B. Cl.

A. Saxs.

T. Sax.

Bar. Sax.

Cors.

Hns.

Tbns.

Bar.

Tuba

St. B.

Glsp.

Timp.

Perc.

S. D. (2.)
(high)
Cast. (3.)
Cym. (4.)
B.D.

pp

div.

con sord.

pp

I

Picc. 1 Fls. 2 Obs. 1 2 Bns. 1 2

E♭ Cl. 1 Bb Cls. 2 3 A. Cl. B. Cl.

A. Sax. 2 T. Sax. Bar. Sax.

Cors. 1 2 3 Hns. 2 3 4 Tbn. 1 2 3 Bar. Tuba Str. B.

Gls. (3.) Timp. Perc.

div. sfz
sfz
pp (no accent)
p
(1.)
Tutti unis. sfz
sfz
div. sfz
p (quasi pizz.)
p (quasi pizz.)
I con sord. 2 Soli 2 con sord. I Solo pp (no accent)
pp (no accent)
a 2 + sfz
I. con sord. sfz
pp (no accent)
Solo gliss.
(1.)
p

Picc. 1 2
 Fls. 1 2
 Obs. 1 2
 Bns. 1 2
 Eb Cl. 1
 Bb Cls. 2 3
 A. Cl. 1
 B. Cl. 1
 A. Saxs. 1 2
 T. Sax. 1
 Bar. Sax. 1
 Cors. 1 2 3
 Hns. 1 2 3 4
 Tbns. 1 2 3
 Bar. 1
 Tuba 1
 St. B. 1
 Gisp. 1
 Timp. 1
 Perc. 1

Musical score for the first system, measures 1-5. The score includes parts for Piccolo, Flutes, Oboes, Bassoons, E-flat Clarinet, B-flat Clarinets, Alto Clarinet, Bass Clarinet, Alto Saxophones, Tenor Saxophone, Baritone Saxophone, Corsos, Horns, Trombones, Baritone, Tuba, and Snare Drum. The key signature is B-flat major (two flats). The time signature is 4/4. The score features various dynamics including *pp*, *sf*, *p*, and *ppp*, as well as articulation marks like accents and staccato. A large, faint watermark is visible across the center of the page.

Picc. 1
 Fls. 1
 Obs. 1
 Obs. 2
 Bns. 1
 Bns. 2
 E♭ Cl. 1
 E♭ Cl. 2
 B♭ Cls. 2
 A. Cl. 3
 A. Cl. 4
 B. Cl. 5
 A. Saxs. 1
 A. Saxs. 2
 T. Sax. 3
 Bar. Sax. 4
 Cors. 1
 Cors. 2
 Cors. 3
 Hns. 1
 Hns. 2
 Hns. 3
 Hns. 4
 Tbns. 1
 Tbns. 2
 Tbns. 3
 Bar. 4
 Tuba 5
 St. B. 6
 Gisp. 7
 Timp. 8
 Susp. Cym. (2.) 9
 Perc. 10

K
Xyl. cue

Picc.
 Fls. 1/2
 Obs. 1/2
 Bns. 2
 a 2
p marc.
 I. Solo
f

Eb Cl.
 1
f
p
 Bb Cls. 2
 3
p
 A. Cl.
 B. Cl.

A. Saxes. 1/2
 T. Sax.
 Bar. Sax.

Cors.
 1
 2/3
 Hns.
 1/2
mf sf
sf
 3/4
 Tbns.
 1
 2/3
 con sord. (Cup mute ad lib.)
p
 Bar.
 Tuba
 St. B.

Glsp. (3.)
 Xyl. (4.)
 Solo
f
 Timp.
 Susp. (2.)
 Perc.
 Cym.
 hard stick
mf

Xyl. cue

Picc.

Fls. 1/2

Obs. 1/2

Bns. 1/2

E♭ Cl.

B♭ Cls. 2/3

A. Cl.

B. Cl.

A. Saxs. 2

T. Sax.

Bar. Sax.

Cor. 1/2/3

Hns. 1/2/3/4

Tbns. 1/2/3

Bar.

Tuba

St. B.

Gls. (3)

Xyl. (4)

Timp.

Perc. Susp. (2.) ad lib. Cym. High W. bl. (2.)

hard stick

choke

mf

mf *giocoso* Cl. I cue

(1)

(stopped) a 2

con sord. (Cup mute ad lib.)

p

mf

sf

mf

L

L

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

- Picc.
- Fls. 1/2
- Obs. 1/2
- Bns. 1/2
- E♭ Cl.
- B♭ Cls. 1/2 (with a cue for 2. Cl. 1)
- A. Cl.
- B. Cl.
- A. Saxs. 2
- T. Sax.
- Bar. Sax.
- Cors.
- Hns. 1/2/3/4
- Tbns. 1/2/3
- Bar.
- Tuba
- St. B.
- Glsp.
- Timp. (1)
- Perc. (W. Bl. (2))

The score includes various musical notations such as notes, rests, and dynamic markings like *p dolce*, *p*, and *pp*. There are also cues for the 2. Cl. 1 and A. Cl. parts.

poco slentando

Picc. Fls. 1 2 Obs. 1 2 Bns. 1 2

E♭ Cl. Br. Cls. 1 2 3 A. Cl. B. Cl.

A. Saxes. 2 T. Sax. Bar. Sax.

1 2 3 Cors. 2 3

1 2 3 4 Hns.

1 2 3 Tbns.

Bar. Tuba St. B.

Glsp. Timp. Perc.

Bring out
con sord. one only
p espr.

Solo
p dolce, espr.
div.
a 2
mf espr.

poco slentando

M Un poco meno mosso (♩ = 120 - 126)

107

Picc. *pp staccatiss.*

Fis. 1/2

Obs. 1/2 *mf molto espr.*

Bns. 1/2 *p*

E♭ Cl. *pp staccatiss.*

E♭ Cls. 1/2/3 *pp*

A. Cl.

B. Cl.

A. Saxs. 1/2 *p staccatiss.*

T. Sax.

Bar. Sax.

M Un poco meno mosso (♩ = 120 - 126)

(Solo)

Cors. 1 *the others con sord. Tutti con sord. pp staccatiss.*

Cors. 2 *con sord. pp staccatiss.*

Cors. 3 *con sord. pp staccatiss.*

Hns. 1/2/3/4

Tbns. 1/2/3 *1. str. mute pp staccatiss.*

Bar.

Tuba

St. B.

Glsp. (3.) *pp*

Timp.

Perc. Tamb. (2.) *pp*

Picc. Fls. 1/2 Obs. 1/2 Bns. 1/2 Eb Cl. Bb Cls. 1/3 A. Cl. B. Cl. A. Saxs. 1/2 T. Sax. Bar. Sax. Cors. 1/2/3 Hns. 1/2/3/4 Tbns. 1/2/3 Bar. Tuba St. B. Glsp. Timp. Perc. Tamb. (2.)

mf espr.
pp staccatiss.
mf dolce, espr.
mf espr.

(1.)
a2
(3.)
(2.)

This page of a musical score is for a symphony orchestra. It contains staves for the following instruments: Piccolo (Picc.), Flutes (Fls. 1 and 2), Oboes (Obs. 1 and 2), Bassoons (Bns. 1 and 2), E-flat Clarinet (Eb Cl.), B-flat Clarinets (Bb Cls. 1, 2, and 3), A Clarinet (A. Cl.), B Clarinet (B. Cl.), Alto Saxophone (A. Sax. 1 and 2), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Cors Anglais (Cors. 1, 2, and 3), Horns (Hns. 1, 2, 3, and 4), Trombones (Tbns. 1, 2, and 3), Tuba, Snare Drum (St. B.), Xylophone (Xyl.), Tom-tom (Timp.), and Percussion (Perc.).

The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings. Key markings include:

- Dynamic markings:** *pp* (pianissimo), *p* (piano), *mf* (mezzo-forte), *f* (forte), and *f cantabile*.
- Performance instructions:** "Solo", "Tutti", "I. Solo", "2 Soli", and "Bns. cue".
- Rehearsal marks:** A box containing the letter "N" is placed above the Cors. 1 staff.

The score is divided into measures by vertical bar lines, and the instruments are grouped into systems. The Piccolo and Flutes enter in the first measure with a *pp* dynamic. The Oboes and Bassoons have a melodic line starting in the second measure. The Clarinets and Saxophones enter in the third measure. The Cors Anglais and Horns enter in the fourth measure. The Trombones and Tuba enter in the fifth measure. The Snare Drum and Percussion enter in the sixth measure.

110

poco rit.

Picc.

Fls. 1 2

Obs. 2

Bns. 1 2

E♭ Cl.

B♭ Cls. 1 3

A. Cl.

B. Cl.

A. Saxs. 1 2

T. Sax.

Bar. Sax.

Cors. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar.

Tuba

St. B.

Xyl. (4.)

Timp.

Perc.

(Solo) *p*

pp

(1.) *p espr.*

Bns. cue

O **a tempo**

Picc.

Fls. 1 *Tutti div.* *pp*

Fls. 2 *Tutti* *pp*

Obs. 1

Obs. 2

Bns. 1 *p*

Bns. 2

E♭ Cl.

B♭ Cls. 1

B♭ Cls. 2

A. Cl. *pp*

B. Cl. *p*

A. Saxs. 2

T. Sax.

Bar. Sax.

O **a tempo**

Cors. 1 *con sord. one only* *pp*

Cors. 2 *con sord. one only* *pp*

Hns. 1 *(1.)* *pp*

Hns. 2

Hns. 3

Hns. 4

Tbns. 1 *con sord. one only* *pp*

Tbns. 2 *con sord. 3 one only* *pp*

Tbns. 3

Bar.

Tuba

St. B.

Glsp. *(4.)* *gliss.* *pp*

Timp. *(1.)* *ppp*

Perc.

112

Picc. *uniss.* *pp* *G. P.*

Fis. 1 *pp*

2 *p*

Obs. 1

2

Bns. 1 *p*

2

Ev. Cl. *p* *Tutti* *G. P.*

B♭ Cls. 1 *pp*

2 *pp*

3

A. Cl. *p*

B. Cl. *p*

A. Saxes. 2 *p* *G. P.*

T. Sax.

Bar. Sax.

Cor. 1 *G. P.*

2

3

Hns. 1 *mp*

2 *+*

3 *+*

4 *+*

Tbns. 1

2

3

Bar.

Tuba

St. B. *pizz.* *p* *G. P.*

Glsp. *pliss.* *pp* *G. P.*

Timp. *pp*

Perc. (3.) *soft stick* *p* *G. P.*

Susp. Cym. (large)

Tempo I - Vivacissimo (♩ = 152)

Picc.

Fls. 1 2

Obs. 2

Bns. 2

E♭ Cl.

B♭ Cls. 1 2 3

A. Cl.

B. Cl.

A. Saxs. 1 2

T. Sax.

Bar. Sax.

Tempo I - Vivacissimo (♩ = 152)

Tutti senza sord.

Cors. 2

con sord.

Hns. 2 3 4

Tbns. 1 2 3

Bar.

Tuba

St. B.

Xyl.

Timp. (1.)

Perc. S.D. (2.) (high) Susp. Cym. (3.) (large) B.D. (4.)

soft stick

rim shot

choke

115

Q

Picc. *ff* *p grazioso*

Fls. 2 *ff* *p grazioso*

Obs. 2 *ff* *a 2* *p grazioso*

Bns. 2 *p*

E♭ Cl. *ff* *p grazioso*

1 *ff* *p grazioso*

B♭ Cls. 2 *ff*

3 *ff*

A. Cl. *ff* *p grazioso*

B. Cl. *p*

A. Saxes. 2 *ff* *a 2* *p grazioso*

T. Sax. *f* *p grazioso*

Bar. Sax. *f* *p*

Q

2 Soli *p*

Cors. 2 *ff*

3 *ff*

Hns. 1 *(1.)* *a 2* *ff*

3 *(3.)* *a 2* *ff*

4 *ff*

Tbns. 1 *ff* *a 2* *f*

2 *ff*

3 *ff*

Bar. *ff* *f*

Tuba *p* *one only*

St. B. *(pizz.) p*

Xyl. *(4.)* *ff*

Timp. *(1.)* *p*

Perc. *3/4* *3/4*

[illegible]

Picc. 1

Fls. 2

Obs. 2

Bns. 2

Fl. Cl. 1

B♭ Cls. 2

3

A. Cl. 1

B. Cl. 1

A. Saxs. 2

T. Sax. 1

Bar. Sax. 1

Cors. 1

2

3

Hns. 1

2

3

4

Tbns. 1

2

3

Bar. 1

Tuba 1

St. B. 1

Xyl. 1

Timp. 1

Perc. S.D. (2.)

Tutti
mf grazioso

a 2
mf grazioso

mf grazioso

p grazioso

one only
p grazioso

Picc.

Fls. 1 2

Obs. 2

Bns. 1 2

E♭ Cl.

B♭ Cls. 1 2 3

A. Cl.

B. Cl.

A. Saxs. 2

T. Sax.

Bar. Sax.

Cors. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar.

Tuba

St. B.

Xyl.

Timp. (1.)

Perc.

mf marc.

a 2

mf marc.

a 2 non vibr.

mf marc.

con sord.

mf marc.

p

a 2

p

con sord. 2.

mf marc.

Tutti

p

pp

pp

pp

pp

hard sticks

mf marc.

Picc.

Fls. 2 *a2*
mf agitato

Obs. 2 *mf espr.*

Bns. 2 *p agitato*

E♭ Cl.

B♭ Cls. 1 *mf agitato*
2. *mf agitato*
3. *mf agitato*

A. Cl.

B. Cl.

A. Saxs. 1 (2.)
2. *mf espr.*

T. Sax.

Bar. Sax.

Cors. 1 *div.*
2. *p agitato*
3. *unis.*
4. *mf agitato*
5. *pp*
6. *p*

Hns. 1
2
3
4

Tbns. 1 *pp*
2. *pp*
3. *pp*

Bar. *pp*

Tuba *Tutti*
pp

St. B.

Xyl.

Timp.

Perc. B. D. (4.) *p*

Picc. 1 2

Fls. 1 2

Obs. 1 2

Bns. 1 2

E♭ Cl. 1

B♭ Cls. 1 2 3

A. Cl. 1

B. Cl. 1

A. Sax. 1 2

T. Sax. 1

Bar. Sax. 1

Cors. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar. 1

Tuba 1

St. B. 1

Xyl. 1

Timp. 1

Perc. 1

BD (4.)

mf *cresc. molto*

cresc. molto

mf *cresc. molto*

a 2 *mf* *cresc. molto*

mf *cresc. molto*

a 2 *mf* *cresc. molto*

cresc. molto

mf *cresc. molto*

a 2 *mf* *cresc. molto*

f *cresc.*

mf *cresc. molto*

senza sord. *mf* *cresc. molto*

mf *cresc. molto*

mf *cresc. molto*

a 2 *mf* *cresc.*

a 2 *mf* *cresc.*

mf *cresc. molto*

cresc. molto

cresc. molto

cresc. molto

cresc. molto

cresc. molto

div. ff

mf *cresc. molto*

Con tutta forza

Picc.
Fls. 2
Obs. 2
Bns. 2
Eb Cl.
I
Bb Cls. 2/3
A. Cl.
B. Cl.
A. Saxe 2
T. Sax.
Bar. Sax.

This page shows measures 10 through 13 of a musical score. The tempo/mood marking "Con tutta forza" is at the top. The instruments listed on the left are Piccolo, Flutes (2), Oboes (2), Bassoons (2), E-flat Clarinet, Clarinets in B-flat (2/3), Alto Clarinet, Bass Clarinet, Alto Saxophone (2), Tenor Saxophone, and Baritone Saxophone. The key signature has two flats (B-flat and E-flat). Measures 10-13 contain complex rhythmic patterns with many triplets and sixteenth notes. Dynamic markings include sf (fortissimo) and ff (fortissimissimo).

S Con tutta forza

div.

ff sff sf sf unis. arco ff gliss. (4.) b (I.) S.D. (2.) F.D. (3.) cresc. molto f sf

Cors. 2

Hns. 3 2 4

Tbns. 2 3

Bar.

Tuba

St. B.

Xyl.

Timp.

Perc.

Picc. *sf*

Fls. 1 2 *sf*

Obs. 1 2 *sf*

Bns. 1 2 *sf*

E♭ Cl. *sf*

B♭ Cls. 1 2 3 *sf*

A. Cl. *sf*

B. Cl. *sf*

A. Saxes. 2 *sf*

T. Sax. *sf*

Bar. Sax. *sf*

1 *sf* unis. div.

Cors. 2 *sf*

3 *sf*

Hns. 1 3 *sf* Bells up

2 4 *sf* Bells up

Tbns. 1 *sf*

2 *sf*

3 *sf* div.

Bar. *sf*

Tuba *sf*

St. B. *sf*

Gisp. Xyl.

Timp. (1.) *sf*

S. D. (2.) *sf*

Perc. F. D. (3.) *sf*

B. D. (4.) *sf*

123

T

Picc. *sf*

Fls. 1 *sf*

2 *sf*

Obs. 1 *sf*

2 *sf* *pp*

Bns. 1 *sf*

2 *sf*

E♭ Cl. *sf*

1 *sf*

B♭ Cls. 2/3 *sf*

A. Cl. *sf*

B. Cl. *sf*

A. Saxes. 2 *sf*

T. Sax. *sf* *p*

Bar. Sax. *sf*

T

1 *sf* *con sord.* *unis.* *sf* *pp*

Cors. 2 *sf* *pp*

3 *sf* *pp*

Hns. 3 *sf* *pp*

2/4 *sf* *pp*

Tbns. 1 *sf* *pp*

2 *sf* *p*

3 *sf*

Bar. *sf*

Tuba *sf*

St. B. *sf*

Glsp. Xyl.

Timp.

Perc. S. D. (2.) *sf*

F. D. (3.) *sf*

Picc. *p*

Fls. 1 *p*

Obs. 1 *p*

Obs. 2 *p*

Bns. 1 *p*

Bns. 2 *p*

1. Xyl. cue (2 octaves lower)

E♭ Cl. *p*

B♭ Cls. 1

B♭ Cls. 2

A. Cl. *p*

B. Cl. *p*

A. Saxes. 1 *p*

T. Sax. *p*

Bar. Sax. *p*

Cors. 1 *p*

Cors. 2 *p*

Cors. 3 *p*

Hns. 1 *pp*

Hns. 2 *pp*

Hns. 3 *pp*

Hns. 4 *pp*

Tbns. 1

Tbns. 2

Tbns. 3

Bar. *p*

Tuba *p*

St. B. *p*

Gisp. (3.) *p*

Xyl. (4.) *p*

Timp. *p*

Perc. *p*

dampen quickly

Solo

Solo

U

Picc. (1.)

Fls. 1 2

Obs. 1 2

Bns. 1 2 (1.) Xyl. cue

E♭ Cl. 1

B♭ Cls. 2 3 *p giocoso* 2. Cl. I cue

A. Cl.

B. Cl.

A. Saxs. 1 2 (1.)

T. Sax.

Bar. Sax.

U

Cors. 2 con sord. *p grazioso*

3 con sord. *p grazioso*

Hns. 2 3 4

Tbns. 1 *p grazioso*

2 3 *p grazioso*

Bar.

Tuba

St. B.

Xyl. (4.)

Timp.

Perc. High W. bl. (2.) *p*

V rit. poco a poco

Picc. 1 2

Fls. 1 2

Obs. 1 2

Bns. 1 2

E♭ Cl. 1

B♭ Cls. 2 3

A. Cl.

B. Cl.

A. Saxs 2

T. Sax.

Bar. Sax.

Cors. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar.

Tuba.

St. B.

Gisp.

Timp. (1.)

Perc. Wbl. (2.)

p dolce

pp dolce

pp

Cl. I cue

p

p dolce

p dolce

p dolce

p

con sord.

mf

pp

pp

Picc. 1 Fls. 2 Obs. 1 2 Bns. 1 2

p dolce *pp* *ppp* Fl. 2 cue

E♭ Cl. 1 B♭ Cls. 2 3 A. Cl. B. Cl.

p dolce *ppp* *ppp* *ppp*

A. Saxs. 1 2 T. Sax. Bar. Sax.

p dolce *ppp*

W Moderato (♩ = 76)

Cors. 1 2 3 Back stage *con sord.* *mf* *con sord.* *mf*

Hns. 1 2 3 4 *con sord.* *pp*

Tbns. 1 2 3 *con sord.* *div.* *ppp*

Bar. Tuba St. B.

Glsp. (3.) *soft stick* *pp*

Timp. Cym. (2.) *a 2* *pp*

Perc.

Picc.

Fl. 2 cue

Fls. 1

2

morendo

Obs. 1

2

Bns. 1

2

E♭ Cl.

Fl. 2 cue

B♭ Cls. 1

2

3

A. Cl.

B. Cl.

morendo

A. Saxs 2

T. Sax.

Bar. Sax.

Cors. 2 backstage

1

2

3

4

Hns. 1

2

3

4

Tbns. 1

2

3

Bar.

Tuba

St. B.

Gisp. (3)

morendo

Timp.

Perc.

Picc. 1
 Fis. 2
 Obs. 2
 Bns. 2
 Eb Cl.
 Bb Cls. 1
 2
 3
 A. Cl.
 B. Cl.
 A. Saxs. 2
 T. Sax.
 Bar. Sax.
 Cors. 1
 2
 3
 backstage
 Hns. 1
 2
 3
 4
 Tbns. 1
 2
 3
 Bar.
 Tuba
 St. B.
 Glsp.
 Xyl.
 Timp.
 Perc.



Score for measures 130-134, marked "Con moto (♩ = 80)". The score includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, Bassoons 1 and 2, E♭ Clarinet, B♭ Clarinet 2, A Clarinet, B Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Corsos (backstage), Horns 1, 2, and 3, Trombones 1, 2, and 3, Baritone, Tuba, Euphonium, Glockenspiel, Xylophone, Timpani, and Percussion.

Measure 130: Piccolo has a "Solo" marking. Flutes 1 and 2 have "pp" markings. Oboes 1 and 2 have "morendo" markings. Bassoons 1 and 2 have "morendo" markings. E♭ Clarinet has a "2 Soli" marking. B♭ Clarinet 2 has a "pp sub tone" marking. A Clarinet has a "pp" marking. B Clarinet has a "pp" marking. A. Cl. cue is marked.

Measure 131: Corsos (backstage) have a "pp" marking. Horns 1, 2, and 3 have a "(muted)" marking. Trombones 1, 2, and 3 have a "pp" marking.

Measure 132: Euphonium has a "pp" marking.

Measure 133: Euphonium has a "pp" marking.

Measure 134: Euphonium has a "pp" marking.

[illegible]

132 $\oplus$ optional alternate ending

molto accel. (non cresc.)

Y1

Picc. 1

Fls. 2

Obs. 2

Bns. 2

con sord.

Solo

ppp

pp

E♭ Cl. 1

B♭ Cls. 2

3

A. Cl.

B. Cl.

Ob. cue

one Solo

pp

mf

A. Cl. cue

A. Saxs. 2

T. Sax.

Bar. Sax.

$\oplus$ optional alternate ending

Y1

2. div. con sord. molto accel. (non cresc.)

Cors. 1

2

3

Hns. 2

3

4

Tbns. 1

3

Bar.

Tuba

St. B.

con sord.

ppp

ppp

ppp

Glsp. (3.)

Xyl. (4.)

Timp.

Perc. (2.)

Susp. Cym.

soft stick

ppp

ppp

ppp

Picc.

Fis.

Obs.

Bns.

E♭ Cl.

B♭ Cls.

A. Cl.

B. Cl.

A. Saxs.

T. Sax.

Bar. Sax.

Allegro molto (♩ = 132-144)

Cors.

Hns.

Tbns.

Bar.

Tuba

St. B.

Xyl.

Timp.

Perc.

Tutti

senza sord.

a 2

ff

(arco) ff

f

134

Picc.

Fls. 1 2

Obs. 1 2

Bns. 1 2

E♭ Cl. 1

B♭ Cls. 2 3

A. Cl. 1

B. Cl. 1

A. Saxs. 2

T. Sax. 1

Bar. Sax. 1

Cor. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar. 1

Tuba 1

St. B. 1

Xyl. (4)

Timp. (1.)

Trgl. (1.)

Perc. S.D. (2.)

Susp. Cym. (small)

soft stick

rim shot

choke

fff

Perusa

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