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Ron Nelson
RON NELSON

**Courtly Airs
and
Dances**

in six movements
for
Symphonic Band

10100363

Full Score

U.S.A.

LUDWIG
MUSIC
PUBLISHING COMPANY

1044 Vivian Drive
Grafton, Ohio 44044

Commissioned by and dedicated to The Hill Country Middle School Band in Austin, Texas
Cheryl Floyd, Director

THE COMPOSER

RON NELSON, a native of Joliet, Illinois, received his Bachelor of Music degree in 1952, the Master's degree in 1953, and the Doctor of Music Arts degree in 1956 from the Eastman School of Music at the University of Rochester. He studied in France at the *Ecole Normale de Musique* and the *Paris Conservatory* under a Fulbright Grant in 1955. Dr. Nelson joined the Brown University faculty the following year as an assistant professor, was promoted to the rank of associate professor in 1960, and became a full professor in 1968. He served as Chairman of the Department of Music from 1963 to 1973, and was named professor emeritus in 1993. In 1991 he was awarded the Acuff Chair of Excellence in the Creative Arts—the first musician to hold the chair. He has gained wide recognition as a composer of choral, band and orchestral works.

Dr. Nelson has received commissions from the Rochester Philharmonic Orchestra, the United States Air Force Band and Chorus, the Rhode Island Philharmonic Orchestra, and numerous choral organizations, colleges and universities, including the University of Minnesota, Dartmouth, Western Michigan and Lawrence, as well as the Classic Chorale Brevard Music Center and Aspen Music Festival. He has also received grants and awards from the Howard Foundation, ASCAP, Brown University, and several from the National Endowment for the Arts. For his work *Passacaglia (Homage on B-A-C-H)*, Dr. Nelson became the distinguished winner of the 1993 ABA/OSTWALD, the NBA COMPOSITION CONTEST, and the SUDLER INTERNATIONAL WIND BAND COMPOSITION COMPETITION (The John Philip Sousa Foundation).

PROGRAM NOTES

Courtly Airs and Dances is a suite of Renaissance dances which were characteristic to five European countries during the 1500's. Three of the dances (Basse Danse, Pavane, and Allemande) are meant to emulate the music of Claude Gervaise by drawing on the style of his music as well as the characteristics of other compositions from that period.

The festival opens with a fanfare-like Intrada followed by Basse Danse (France), Pavane (England), Saltarello (Italy), Sarabande (Spain) and Allemande (Germany).

CONDUCTOR'S NOTES

Ample cues have been included throughout the suite to enable the conductor to adapt the instrumentation to the needs and capabilities of his/her ensemble. The conductor may wish to perform parts of the suite; for example, Intrada may be useful for functions where a short fanfare is needed.

INSTRUMENTATION

1 Full Score	2 E♭ Alto Saxophone 1, 2	1 Percussion 1: Marimba, Chimes, Tambourine
C Piccolo	1 B♭ Tenor Saxophone	
2 Flute 1	1 E♭ Baritone Saxophone	2 Percussion 2: Vibraphone, Castanets, Sleigh Bells, Triangle, Crash Cymbal
2 Flute 2	3 B♭ Trumpet 1, 2	
2 Flute 3	3 B♭ Trumpet 3, 4	
2 Oboe 1, 2	3 B♭ Trumpet 5, 6	1 Percussion 3: Suspended Cymbal, Glockenspiel
4 B♭ Clarinet 1, 2	2 F Horn 1, 2	
4 B♭ Clarinet 3, 4	2 F Horn 3, 4	1 Percussion 4: Snare Drum/Tenor Drum, Triangle
4 B♭ Clarinet 5, 6	3 Trombone 1, 2	
2 B♭ Bass Clarinet	2 Baritone B.C. 1, 2	1 Percussion 5: Bass Drum with attached Cymbal
2 B♭ Bass Clarinet	2 Baritone T.C. 1, 2	
2 Bassoon 1, 2	5 Tuba	
	1 Timpani	

Extra scores and parts are available.



Score
Duration: ca. 12:00

Commissioned by and dedicated to the Hill Country Middle School Band, Austin, Texas, Cheryl Floyd, Director.

Courtly Airs and Dances

Ron Nelson

With Pomp $\text{♩} = 68-70$

I. Intrada

10100363

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Printed
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Picc. *f*

Fl. 1 *mf*
2 *f*
3 *f*

Ob. 1 *f*
2 *f*

Cl. 1
2
3
4
5
6

B. Cl.

Bsn. 1
2

A. Sax. 1
2

T. Sax.

Bar. Sax.

4 5 6

Tpt. 1
2
3
4
5
6

Hn. 1 *sfz*
2 *sfz*
3 *sfz*
4 *sfz*

Tbn. 1 *f non-legato*
2 *f non-legato*
3 *f non-legato*
4 *f non-legato*

Bar. 1
2

Tba.

Timp. *mf*

Perc. *mf* *marcato*

Picc. *ff*

Fl. 1 *ff*
2 *ff*
3 *ff*

Ob. 1 *ff*
2 *ff*

Cl. 1 *ff*
2 *ff*
3 *ff*
4 *ff*
5 *ff*
6 *ff*

B. Cl.

Bsn. 1 *ff*
2 *ff*

A. Sax. 1 *ff*
2 *ff*

T. Sax.

Bar. Sax.

7 8 9

Tpt. 1
2
3
4
5
6

Hn. 1 *sfz*
2 *sfz*
3 *sfz*
4 *sfz*

Tbn. 1 *f*
2 *f*
3 *f*
4 *f*

Bar. 1 *f*
2 *f*

Tba.

Timp. *mf* *f*

Perc. *f*

10

Picc. *ff* (su)

Fl. 1 2 3 *ff*

Ob. 1 2 *ff*

Cl. 1 2 3 4 *ff*

B. Cl. *ff*

Bsn. 1 2 *ff*

A. Sax. 1 2 *ff* *a2*

T. Sax. *ff*

Bar. Sax. *ff*

10 *ff* 11 12

Tpt. 1 2 3 4 *ff* *a2*

Hn. 1 2 3 4 *sfz* open *ff*

Tbn. 1 2 3 4 *ff*

Bar. 1 2 *ff* *a2*

Tba. *ff*

Timp. *sfz*

Perc. *sfz*

Picc. *ff* (su) *cresc.*

Fl. 1 2 3 *cresc.*

Ob. 1 2 *cresc.*

Cl. 1 2 3 4 *cresc.*

B. Cl. *cresc.*

Bsn. 1 2 *cresc.*

A. Sax. 1 2 *cresc.*

T. Sax. *cresc.*

Bar. Sax. *cresc.*

13 14 15 16

Tpt. 1 2 3 4 *cresc.*

Hn. 1 2 3 4 *cresc.*

Tbn. 1 2 3 4 *cresc.*

Bar. 1 2 *cresc.*

Tba. *cresc.*

Timp. *mf* *ff*

Perc. *mf* *ff*

2. Basse Danse (France)

In a stately manner $\text{♩} = 58-62$

Piccolo

Flute 1/2 3

Oboe 1/2

B♭ Clarinet 1/2 3 4 5 6

Bass Clarinet

Bassoon 1/2

E♭ Alto Saxophone 1/2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet 1/2 3 4 5 6

F Horn 1/2 3 4

Trombone 1/2 3 4

Baritone (Bassoon 1) *mf*

Tuba

Timpani

Glockenspiel

Marimba

Vibraphone

Percussion

Snare drum
Snares off *p*

Picc.

Fl. 1/2 3

Ob. 1/2

Cl. 3/4 5/6

B. Cl.

Bsn. 1/2

A. Sax. 1/2

T. Sax.

Bar. Sax.

5 6 7 8 9

Tpt. 3/4 5/6

Hn. 1/2 3 4

Tbn. 1/2 3 4

Bar.

Tba.

Temp.

Glock.

Mar.

Vib.

Perc.

Picc. *f* *Spw. (if possible)...*

Fl. 1 2 3 *f*

Ob. 1 2 *f*

Cl. 1 2 3 4 5 6 *f*

B. Cl. *f*

Bsn. 1 2 *f* *Play*

A. Sax. 1 2 *f* *a2*

T. Sax. *f*

Bar. Sax. *f*

20 21 22 23 24 *f*

Tpt. 1 2 3 4 5 6 *f* (Trumpet 3, 4)

Hn. 1 2 3 4 *f* *a2 sonore*

Tbn. 1 2 3 4 *f*

Bar. *f* *a2*

Tba. *f*

Timp. *f*

Glock. *f*

Mar. *f*

Vib. *f*

Perc. *f*

Majestically; sustained

25 Picc. *f* *Spw.*

Fl. 1 2 3 *f*

Ob. 1 2 *f*

Cl. 1 2 3 4 5 6 *f*

B. Cl. *f*

Bsn. 1 2 *f*

A. Sax. 1 2 *f*

T. Sax. *f*

Bar. Sax. *f*

25 26 27 28 *f*

Tpt. 1 2 3 4 5 6 *f*

Hn. 1 2 3 4 *f*

Tbn. 1 2 3 4 *f*

Bar. *f*

Tba. *f* *div.*

Timp. *f* *tr.* *mp*

Glock. *f* *tr.* *mp*

Mar. *f*

Vib. *f*

Perc. *f*

rit.

Picc. (Sw)

Fl. 1 2 3

Ob. 1 2

Cl. 1 2 3 4 5 6

B. Cl. 1 2

A. Sax. 1 2

T. Sax.

Bar. Sax.

29 30 31 32

Tpt. 1 2 3 4 5 6

Hn. 1 2 3 4

Tbn. 1 2 3 4

Bar. unis.

Tba.

Timp. *mp* *mp*

Glock.

Mar.

Vib.

Perc. 10100363

Gently J. 76

3. *soft murmur*

1. *dolce*

Flute 1 2 3 *ppp sost.* (stagger breathing) (no breath)

Oboe 1 2 *soli # 1.* *mp dolce*

B♭ Clarinet 1 2 *soli # 1.* *dolce mp*

B♭ Bass Clarinet 3 *soli.* *ppp*

Bassoon 1 2 *p* (stagger breathing)

E♭ Alto Saxophone 1 2 *(cresc.) ppp molto sost.*

B♭ Tenor Saxophone *(Bsn. 1) p molto sost.*

E♭ Baritone Saxophone *(Bsn. 2) p molto sost.* (stagger breathing)

B♭ Trumpet 1 2 3 4 5 6 (Oboe) 1 *straight mute* 2 3 4 5 *soft dolce* *mp straight tone*

F Horn 1 2 3 4 *p*

Trombone 1 2 3 4

Baritone 1 2 *pp no cresc.* *2. pp no cresc.*

Tuba

Timpani *soft mallets ppppp*

Glockenspiel *ppp*

Marimba *soft mallets (soft murmur) molto sost.*

Vibraphone *soft mallets (soft murmur) slow vib. p*

10100363 *Oboe (or muted trumpet) and clarinet blend together as one instrument.

1. *p dolce* *rit. unis.*

(stagger breathing) (no breath)

1 player

(stagger breathing)

(stagger breathing)

34 35 (stagger breathing) 36 37 38 39 40

2. *pp no cresc.*

ppp *ppp* *ppp*

4. Saltarello (Italy)

Very precisely ♩ = ca. 120

9

solo
mp non-legato

1 2 3 4 5 6 7 8 9

♩ distant *simile*

(Tamb.) *pp* (snare off)

tenor drum *pp* distant *pp* distant

bass drum with attached cym.

* Beat one: Tap rim. Beat two: Strike palm at center.

Picc. 17

Fl. $\frac{1}{2}$ $\frac{3}{4}$

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

Cl. $\frac{1}{2}$ $\frac{3}{4}$ $\frac{5}{6}$

B. Cl.

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

A. Sax. $\frac{1}{2}$

T. Sax.

Bar. Sax.

10 11 12 13 14 15 16 17 18 19

Tpt. $\frac{1}{2}$ $\frac{3}{4}$ $\frac{5}{6}$

Hn. $\frac{1}{2}$ $\frac{3}{4}$

Tbn. $\frac{1}{2}$ $\frac{3}{4}$

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

Tba.

Timp.

Glock.

Tamb.

Perc.

Picc. 25

Fl. $\frac{1}{2}$ $\frac{3}{4}$

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

Cl. $\frac{1}{2}$ $\frac{3}{4}$ $\frac{5}{6}$ 1 player
mf non-legato

B. Cl. (Bsn. 1)
mf non-legato

Bsn. $\frac{1}{2}$ (Bsn. 1)
mf non-legato

A. Sax. $\frac{1}{2}$ (Cts. 1)
mf non-legato

T. Sax. (Bsn. 1)
mf non-legato

Bar. Sax.

20 21 22 23 24 25 26 27 28 29

Tpt. $\frac{1}{2}$ $\frac{3}{4}$ $\frac{5}{6}$

Hn. $\frac{1}{2}$ $\frac{3}{4}$

Tbn. $\frac{1}{2}$ $\frac{3}{4}$

Bar. $\frac{1}{2}$ (Bsn. 1) 1.
mf non-legato

Tba. (Bsn. 2) Very lightly!
mf non-legato

Timp.

Glock.

Tamb.

Perc.

Conductor: Use cues to adjust to the abilities of your players.

49 57

Picc. *f* non-legato

Fl. 1. 2. 3. *f* non-legato

Ob. 1. 2. *f* non-legato

1. 1. player *f* non-legato

Cl. 3. 4. 5. 6. *f* non-legato

B. Cl.

Bsn. 1. 2.

A. Sax. 1. 2.

T. Sax.

Bar. Sax.

49 50 51 52 53 54 55 56 57

1. straight mute *f* non-legato

Tpt. 1. 2. 3. 4. 5. 6. *f* non-legato

Hn. 1. 2. 3. 4. *f* non-legato

Tbn. 1. 2. 3. 4. *f* non-legato

Bar. 1. 2. *mf*

Tba. *mf*

Timp. *mf*

Glock. *mf*

Cast. Tamb. *mf*

Perc. *mf*

65

Picc. *f* 2 players

Fl. 1. 2. 3. *f*

Ob. 1. 2. *f*

Cl. 1. 2. 3. 4. 5. 6. *f*

B. Cl. *f*

Bsn. 1. 2. *f*

A. Sax. 1. 2. *f*

T. Sax. *f*

Bar. Sax. *f*

58 59 60 61 62 63 64 65 66

1. straight mute *f* non-legato

Tpt. 1. 2. 3. 4. 5. 6. *f* non-legato

Hn. 1. 2. 3. 4. *f* non-legato

Tbn. 1. 2. 3. 4. *f* non-legato

Bar. 1. 2. *mf*

Tba. *mf*

Timp. *mf*

Glock. *mp*

Cast. Tamb. *mp*

Perc. *mp*

69

Picc. *f* 2 players

Fl. 1/3 *f*

Ob. 1/2 *f*

Cl. 2/4 *f*

3/4 *f*

5/6 *f*

B. Cl. *f*

Bsn. 1/2 *f*

A. Sax. 1/2 *f*

T. Sax. *f*

Bar. Sax. *f*

67 68 69 70 71 72 73 74 75

Tpt. 3/4 *f*

5/6 *f*

Hn. 1/2 *p* *sfz* *p*

3/4 *p* *sfz* *p*

Tbn. 1/2 *f* *fp*

3/4 *f* *fp*

Bar. 1/2 *f* *fp*

Tba. *f* *fp*

(8^{va}) *f* *fp*

Timp. *f* *fp*

Glock. *mp*

Cast. Tamb. *mp*

Perc. *mp*

81

Picc. *f* 2 players

Fl. 1/3 *f*

Ob. 1/2 *f*

Cl. 2/4 *f*

3/4 *f*

5/6 *f*

B. Cl. *f*

Bsn. 1/2 *f*

A. Sax. 1/2 *f*

T. Sax. *f*

Bar. Sax. *f*

76 77 78 79 80 81 82 83 84

Tpt. 3/4 *f*

5/6 *f*

Hn. 1/2 *p* *sfz* *p*

3/4 *p* *sfz* *p*

Tbn. 1/2 *f* *fp*

3/4 *f* *fp*

Bar. 1/2 *f* *fp*

Tba. *f* *fp*

(8^{va}) *f* *fp*

Timp. *f* *fp*

Glock. *mp*

Cast. Tamb. *mp*

Perc. *mp*

85 **2 players** **89** *mf* non-legato **1. tutti** *f* non-legato

Picc. 2 players

Fl. 1, 2, 3 *f* non-legato

Ob. 1, 2 *f* non-legato

Cl. 1, 2, 3, 4 *f* non-legato **3., 4. tutti** *f* non-legato

B. Cl. 5, 6 *f* non-legato

Bsn. 1, 2 *f* non-legato **89** *f* non-legato

A. Sax. 1, 2 *f* non-legato **89** *f* non-legato **90** *f* non-legato **91** *f* non-legato **92** *f* non-legato **93** *f* non-legato

T. Sax. *f* non-legato **90** *f* non-legato **91** *f* non-legato **92** *f* non-legato **93** *f* non-legato

Bar. Sax. *f* non-legato **90** *f* non-legato **91** *f* non-legato **92** *f* non-legato **93** *f* non-legato

85 86 87 88 **89** *mf* non-legato **90** *f* non-legato **91** *f* non-legato **92** *f* non-legato **93** *f* non-legato

Tpt. 1, 2, 3, 4 *f* non-legato **89** *f* non-legato **90** *f* non-legato **91** *f* non-legato **92** *f* non-legato **93** *f* non-legato

Hn. 1, 2, 3, 4 *f* non-legato **89** *f* non-legato **90** *f* non-legato **91** *f* non-legato **92** *f* non-legato **93** *f* non-legato

Tbn. 1, 2, 3, 4 *f* non-legato **89** *f* non-legato **90** *f* non-legato **91** *f* non-legato **92** *f* non-legato **93** *f* non-legato

Bar. 1, 2 *f* non-legato **89** *f* non-legato **90** *f* non-legato **91** *f* non-legato **92** *f* non-legato **93** *f* non-legato

Tba. *f* non-legato **89** *f* non-legato **90** *f* non-legato **91** *f* non-legato **92** *f* non-legato **93** *f* non-legato

Timp. *f* non-legato **89** *f* non-legato **90** *f* non-legato **91** *f* non-legato **92** *f* non-legato **93** *f* non-legato

Glock. *mp*

Cast. Tamb. *f* non-legato

Perc. *f* non-legato

f B.D. with attached cym.

85 **89** *mf* non-legato **1. tutti** *f* non-legato

Picc. *ff* non-legato

Fl. 1, 2, 3 *ff* non-legato

Ob. 1, 2 *ff* non-legato

Cl. 1, 2, 3, 4 *ff* non-legato **89** *ff* non-legato

B. Cl. 5, 6 *ff* non-legato

Bsn. 1, 2 *ff* non-legato **89** *ff* non-legato

A. Sax. 1, 2 *ff* non-legato **89** *ff* non-legato **90** *ff* non-legato **91** *ff* non-legato **92** *ff* non-legato **93** *ff* non-legato

T. Sax. *ff* non-legato **90** *ff* non-legato **91** *ff* non-legato **92** *ff* non-legato **93** *ff* non-legato

Bar. Sax. *ff* non-legato **90** *ff* non-legato **91** *ff* non-legato **92** *ff* non-legato **93** *ff* non-legato

94 95 96 **97** *ff* non-legato **98** *ff* non-legato **99** *ff* non-legato **100** *ff* non-legato **101** *ff* non-legato **102** *ff* non-legato

Tpt. 1, 2, 3, 4 *ff* non-legato **97** *ff* non-legato **98** *ff* non-legato **99** *ff* non-legato **100** *ff* non-legato **101** *ff* non-legato **102** *ff* non-legato

Hn. 1, 2, 3, 4 *ff* non-legato **97** *ff* non-legato **98** *ff* non-legato **99** *ff* non-legato **100** *ff* non-legato **101** *ff* non-legato **102** *ff* non-legato

Tbn. 1, 2, 3, 4 *ff* non-legato **97** *ff* non-legato **98** *ff* non-legato **99** *ff* non-legato **100** *ff* non-legato **101** *ff* non-legato **102** *ff* non-legato

Bar. 1, 2 *ff* non-legato **97** *ff* non-legato **98** *ff* non-legato **99** *ff* non-legato **100** *ff* non-legato **101** *ff* non-legato **102** *ff* non-legato

Tba. *ff* non-legato **97** *ff* non-legato **98** *ff* non-legato **99** *ff* non-legato **100** *ff* non-legato **101** *ff* non-legato **102** *ff* non-legato

Timp. *ff* non-legato **97** *ff* non-legato **98** *ff* non-legato **99** *ff* non-legato **100** *ff* non-legato **101** *ff* non-legato **102** *ff* non-legato

Glock. *ff* non-legato

Cast. Tamb. *ff* non-legato

Perc. *ff* non-legato

ff Clarinet high notes optional (one or two players).

Musical score for page 32, measures 103-111. The score includes parts for Piccolo, Flutes (1, 2, 3), Oboes (1, 2), Clarinets (1, 2, 3, 4, 5, 6), Bass Clarinet, Bassoon (1, 2), Saxophones (Alto, Tenor, Baritone), Trumpets (1, 2, 3, 4, 5, 6), Horns (1, 2, 3, 4), Trombones (1, 2, 3, 4), Baritone, Tuba, Timpani, Glockenspiel, Castanets, and Percussion. The score features various dynamics such as *f*, *mf*, *ff*, and *pp*, and articulations like *non-legato*, *detached*, and *staccato*. Measure numbers 103 through 111 are clearly marked above the staves.

Musical score for page 33, measures 112-120. The score includes parts for Piccolo, Flutes (1, 2, 3), Oboes (1, 2), Clarinets (1, 2, 3, 4, 5, 6), Bass Clarinet, Bassoon (1, 2), Saxophones (Alto, Tenor, Baritone), Trumpets (1, 2, 3, 4, 5, 6), Horns (1, 2, 3, 4), Trombones (1, 2, 3, 4), Baritone, Tuba, Timpani, Glockenspiel, Castanets, and Percussion. The score features various dynamics such as *f*, *mf*, *ff*, and *pp*, and articulations like *non-legato*, *detached*, and *staccato*. Measure numbers 112 through 120 are clearly marked above the staves.

18 19 20 21 22 23 24 25

Picc. *[Play] esp. dolce mp pp*

Fl. 1 2 3 *mp*

Ob. 1 2 *mp*

Cl. 1 2 3 4 5 6 *mp*

B. Cl. *mp*

Bsn. 1 2 *mp*

A. Sax. 1 2

T. Sax.

Bar. Sax.

Tpt. 1 2 3 4 5 6

Hr. 1 2 3 4

Tbn. 1 2 3 4

Bar. 1 2

Tba. *stagger breathing*

Timp.

Glock.

Mar. *p*

Vib.

Tri.

27 28 29 30 31 32 33 34

Picc. *[Sing] mp (no breath) poco rit. pp*

Fl. 1 2 3 *pp mp (no breath) pp*

Ob. 1 2 *pp [Sing] mp (no breath) pp*

Cl. 1 2 3 4 5 6 *pp [Sing] mp (no breath) pp*

B. Cl. *p*

Bsn. 1 2 *pp*

A. Sax. 1 2 *Sing in concert pitch. (no breath) pp*

T. Sax. *Sing in concert pitch. (no breath) pp*

Bar. Sax. *Sing in concert pitch. (no breath) pp*

Tpt. 1 2 3 4 5 6 *[Sing] mp (no breath) pp*

Hr. 1 2 3 4 *pp (no breath) pp*

Tbn. 1 2 3 4 *pp (no breath) pp*

Bar. 1 2 *pp pp (no breath) pp*

Tba. *pp pp (no breath) pp*

Timp. *pp pp (no breath) pp*

Glock. *With hand vibrato pp*

Mar. *pp pp pp*

Vib. *pp pp*

Tri. *Barely audible. ppp*

6. Allemande (Germany)

Joyously J. 120

Piccolo

Flute 1, 2, 3

Oboe 1, 2

B♭ Clarinet 1, 2, 3, 4, 5, 6

Bass Clarinet

Bassoon 1, 2

E♭ Alto Saxophone 1, 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet 1, 2, 3, 4, 5, 6

F Horn 1, 2, 3, 4

Trombone 1, 2, 3, 4

Baritone 1, 2

Tuba

Timpani

Glockenspiel
Chimes

Percussion

Two players on chimes first eight measures.

(One player) SD snare off TD snare off

HD unattached cym

sleigh bells

mf

f

sfz

9

Picc.

Fl. 1, 2, 3

Ob. 1, 2

Cl. 1, 2, 3, 4, 5, 6

B. Cl.

Bsn. 1, 2

A. Sax. 1, 2

T. Sax.

Bar. Sax.

8 9 10 11 12 13 14

Tpt. 1, 2, 3, 4, 5, 6

Hn. 1, 2, 3, 4

Tbn. 1, 2, 3, 4

Bar. 1, 2

Tba.

Timp.

Glock. Ch.

Perc.

1. mf

2. mf

ff

ff

ff

ff

ff

ff

ff

f

f

sfz

Musical score for page 42, measures 30-37. The score includes parts for Piccolo, Flutes (1-3), Oboes (1-2), Clarinets (1-4), Bass Clarinet, Bassoon (1-2), Alto Saxophones (1-2), Tenor Saxophone, Baritone Saxophone, Trumpets (1-5), Horns (1-4), Trombones (1-3), Baritone, Tuba, Timpani, Glockenspiel, and Percussion. A rehearsal mark **33** is located at the beginning of measure 33. Dynamics include *mf*, *mf*, *p*, *f*, and *mp*. Performance instructions include *1. 1 player*, *mf*, *p*, *f*, and *mp*.

Musical score for page 43, measures 38-44. The score includes parts for Piccolo, Flutes (1-3), Oboes (1-2), Clarinets (1-4), Bass Clarinet, Bassoon (1-2), Alto Saxophones (1-2), Tenor Saxophone, Baritone Saxophone, Trumpets (1-5), Horns (1-4), Trombones (1-3), Baritone, Tuba, Timpani, Glockenspiel, and Percussion. A rehearsal mark **41** is located at the beginning of measure 41. Dynamics include *mf*, *p*, *mp*, *pp*, and *sf*. Performance instructions include *1. 1 player*, *mf*, *p*, *mp*, *pp*, *sf*, *non-legato*, *mp*, *mp sost.*, *soft mallet*, *straight mutes*, *open*, and *sleigh bells*.

Musical score for page 44, measures 45-50. The score includes staves for Picc., Fl., Ob., Cl., B. Cl., Bsn., A. Sax., T. Sax., Bar. Sax., Tpt., Hn., Tbn., Bar., Tbu., Timp., Glock. Ch., and Perc. Dynamics include *mf* and *f*. A note in measure 46 is marked "Small notes optional".

Musical score for page 45, measures 51-56. The score includes staves for Picc., Fl., Ob., Cl., B. Cl., Bsn., A. Sax., T. Sax., Bar. Sax., Tpt., Hn., Tbn., Bar., Tbu., Timp., Glock. Ch., and Perc. Dynamics include *mf*, *f*, and *ff*. A note in measure 54 is marked "Broadly (A little slower)". Percussion parts include "Glock. and Chimes", "Crash cymbals", and "Perc." with various markings like "ped. down" and "l.v.". A note in measure 54 is marked "Small notes optional".

Musical score for measures 67-71. The score is for a full orchestra with woodwinds, brass, and percussion. The key signature is one sharp (F#) and the time signature is 4/4. The score is arranged in a standard orchestral layout with woodwinds on the left, brass in the middle, and percussion on the right. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax.). The brass section includes Trumpet (Tpt.), Horn (Hn.), Trombone (Tbn.), and Tuba (Tba.). The percussion section includes Timpani (Timp.), Glockenspiel (Glock. Ch.), and Percussion (Perc.).

Measures 67-71 are marked with dynamics: *ff* (fortissimo) and *fff* (fortississimo). There are also markings for *div.* (divisi) and *unis.* (unison). The score includes various musical notations such as slurs, accents, and articulation marks. The percussion part includes markings for "Crash cymbals" and "l.v." (less vigorous).

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