

FOR WYNTON MARSALIS

LE CARNAVAL DE VENISE

JEAN BAPTISTE ARBAN (1825–1889)

ARRANGED BY
DONALD HUNSBERGER (ASCAP)

INSTRUMENTATION

- | | | |
|--|----------------------------------|--|
| 1 – Full score | 1 – 1st E \flat Alto Saxophone | 2 – Baritone Bass Clef |
| 1 – Solo B \flat Cornet | 1 – 2nd E \flat Alto Saxophone | 1 – Baritone Treble Clef |
| 1 – Piccolo (Flute 3) | 1 – B \flat Tenor Saxophone | 4 – Tuba |
| 1 – Flute 1 | 1 – E \flat Baritone Saxophone | 1 – String Bass |
| 1 – Flute 2 | 1 – Horn 1 in F | 1 – Harp |
| 1 – Oboe 1 | 1 – Horn 2 in F | 1 – Timpani |
| 1 – Oboe 2 | 1 – Horn 3 in F | 3 – Percussion 1
(Bells, Vibraphone,
Xylophone) |
| 1 – English Horn | 1 – Horn 4 in F | 4 – Percussion 2
(Triangle, Bell Tree,
Cymbals, Snare Drum,
Bass Drum) |
| 1 – Bassoon 1 | 2 – Trumpet in B \flat 1 | |
| 1 – Bassoon 2 | 2 – Trumpet in B \flat 2 | |
| 1 – Contrabassoon | 2 – Trumpet in B \flat 3 | |
| 1 – Clarinet in E \flat | 2 – Trumpet in B \flat 4 | |
| 3 – Clarinet in B \flat 1 | 1 – Tenor Trombone 1 | |
| 3 – Clarinet in B \flat 2 | 1 – Tenor Trombone 2 | |
| 3 – Clarinet in B \flat 3 | 1 – Tenor Trombone 3 | |
| 2 – Bass Clarinet/
BB \flat Contrabass Clarinet | 1 – Bass Trombone 4 | |

CARNAVAL

A 25TH ANNIVERSARY!

Carnaval is a celebration of the master cornet soloists and performers of the late 19th and early 20th centuries through a recording, touring and publication project created for Wynton Marsalis and the Eastman Wind Ensemble, Donald Hunsberger, Conductor. This reissue of the original solo with piano folio and the release of the accompaniments for wind band, in print and/or rental, salutes Wynton and the performers and conductor of the EWE.

Cornet performers including Jean-Baptiste Arban, Jules Levy, Matthew Arbuckle, W. Paris Chambers, Walter Rogers, Herbert L. Clarke, Del Staigers, Frank Simons and Herman Bellstedt among many others, have long been the idols for succeeding brass players due to their extraordinary performance abilities and their inventive solo and pedagogical writings.

These soloists, at the beginning of the last century, were endowed with flowing, agile techniques involving rapid, light multiple tonguing, the mastery of harmonic series slurs, extreme registers and especially, the ability to project warm, “singing,” cantabile melodic lines.

The themes that formed the foundation for their variations were selected by the soloist/writers primarily on the basis of their simplicity and beauty. Not only did the principal melodies offer the audience feelings of warmth and repose, they especially provided a lyrical contrast to the flashy pyrotechnics that surrounded them.

Carnaval was created to salute these earlier day performers through displaying the unique abilities of one of today’s master soloists: Wynton Marsalis. Perhaps, it is best to have Wynton describe the events that led to this unique collaborative undertaking, as written by him in the Foreword (December 1988) to the original publication of these solos and accompaniments.



Ray Wright and Wynton

“This project began in 1984 when CBS Masterworks asked me to consider recording an album of cornet masterpieces with a wind band accompaniment. I immediately felt that this was something I wanted to do because I grew up playing these pieces and entered all the festivals and contests that high school players today have available to them. One area I wanted to see changed for this recording, however, was the arrangements: In particular, the introductions and break-strains that today sound so “corny” because they frequently were more “filler” than substantive musical material. So, during a visit to the Eastman School of Music, where I was appearing as soloist with the Eastman Jazz Ensemble [Rayburn Wright, Director], I met with Donald Hunsberger, Conductor of the Eastman Wind Ensemble and a well known arranger/orchestrator. I asked him to create new arrangements for the solos to be included on the album. The result, as you can hear, and now see, provided an entirely new view of these great solos; we used only the original melodic lines and Don wrote a combination of new and modified original material for the accompaniments. The cadenzas are also new, except for Herbert L. Clarke’s cadenzas, where I wished to use some of his original writing.

Following the recording, the project continued with a tour of the East Coast and Canada. The Eastman Wind Ensemble and I played major halls such as The Place des Arts in Montreal, Roy Thompson Hall in Toronto, Boston’s Symphony Hall, The Academy of Music in Philadelphia, Kennedy Center, Washington, Carnegie Hall in New York and finished in the Eastman Theatre in Rochester.”

Wynton Marsalis
New York City

As Wynton Marsalis so clearly states in his accompanying Foreword, the development of a *lyrical concept* is of utmost importance. Heavy, over-blown attacks and tonguing will impede the speed and clarity necessary for clear articulations and will create awkward, or sloppy, unmusical effects. While it is possible to develop the technical resources to play these solos, the ability to “sing from the heart” is frequently more difficult to achieve. Wynton clearly demonstrates in the various lyrical selections that he indeed has that ability.

Carnaval was recorded in the Eastman Theatre of the Eastman School of Music, University of Rochester, in early September, 1986 by Producer Steve Epstein and Engineer Buddy Graham. Originally issued as CBS Masterworks LP IM42137, it was later renumbered Sony CD MK 42137. Nominated for a Grammy Award in the “Best Instrumental Soloist with Orchestra” category, it has now become available as well in various download formats.

—Donald Hunsberger
Rochester, NY
September, 2010



Wynton and Donald Hunsberger relax between takes at the CBS Masterworks recording sessions

THE COMPOSER

JEAN BAPTISTE ARBAN (1825–1889)

Jean Baptiste Arban, born in Lyon, France on February 28, 1825, began his life in brass performance on the cornepean, a forerunner of the cornet. He was thought a diligent student who understood the rudiments of music theory and possessed a natural feeling for the flow and shape of melodic lines. After developing himself into a well-recognized soloist and performer on the cornet throughout France, Russia, England and Germany, he was rewarded with an appointment to the Ecole militaire in 1857 as Professor of Saxhorn. Described as “a magnetic teacher...ever ambitious for his students as well as himself”, he was later appointed to the faculty at the Paris Conservatoire.

To help develop his students in all aspects of cornet performance, he began to write works for daily practice use, which eventually resulted in a tutorial book that still holds a pre-eminent position in cornet-trumpet pedagogy. This treatise, *La grande méthode complete pour cornet à piston et de saxhorn par Arban* was published in 1864 and adopted by the Conservatoire.

The book follows logical paths of progressive development that eventually expose the student to every possible technique available on the instrument. His deeply sensitive musical soul becomes apparent as one uncovers *The Art of Phrasing*—150 short melodic examples drawn from many sources including opera, folk song, religious sources and vocal music.

He makes great use of scale patterns, arpeggio patterns and the development of multiple tonguing in duple and triple groupings. Following an expected growth in these essential techniques, he then provides 68 duos for two cornets and an additional fourteen *Characteristic Studies*. These studies are a direct forerunner of his solo compositions, which are contained in a closing section entitled *Fantasias and Variations*. If one examines individual areas of the *Characteristic Studies* and then compares them to the solo *Variations*, they appear almost identical at times!

LE CARNAVAL DE VENISE

This popular song celebrates the longtime Venetian festival that occurs during the two weeks prior to Ash Wednesday. The tune associated with the festival is sometimes tied to lyrics that begin “My hat, it has three corners.” The festival was originally developed numerous centuries ago and has recently been re-introduced as a joyous event that includes celebrations, parties, dances, etc. during which participants wear masks, elaborate costumes and disguises.

During the past two centuries, the melody has become the foundation for solo works beginning with Nicolo Paganini, who wrote 20 very difficult solo violin variations that were published in 1851 by G. Ricordi. Pianist/composer Louis Gottschalk wrote a set of variations, Op. 89, as did Gioachino Rossini, Girolamo Salieri, Johann Strauss, Sr. and Ambrose Thomas, who included a set of variations in the Overture to his opera *Le Carnavale de Venise*.

In the brass world, solos were composed and performed by Arban, John Hartmann, Herbert L. Clarke, Herman Bellstedt and Del Staigers. The tune's unbridled gaiety and enthusiasm immediately attracts the attention of the listener, which has made it one of the most popular thematic vehicles for both writers and performers.

Arban's version, No. 12 in his *Fantasias and Variations*, was supposedly inspired by Paganini's earlier work. It opens with a flowing introductory melodic line that precedes the actual statement of the famed 16 measure tune. Upon analysis, each of the following eight variations clearly remain within a 16 measure format with the exception of the final Var. 8—which is 15 measures in length, plus a closing 6 measure Coda. “Break-strains,” frequently in odd-measure lengths to contrast with the regularity of Arban's otherwise strict 16 measure passages, have been placed between Vars. 1 & 2, 3 & 4, 5 & 6, and 7 & 8, with the first of each grouping flowing directly into the following one. While one of the most demanding solos in cornet/trumpet literature, it is also one of the most satisfying to perform.



Wynton and Donald Hunsberger in concert, Carnegie Hall, March 22, 1987

WYNTON MARSALIS

Wynton Marsalis is an internationally acclaimed musician, composer, bandleader, educator and a leading advocate of American culture. The world's first jazz artist to perform and compose across the full jazz spectrum from its New Orleans roots to bebop to modern jazz, Marsalis has expanded the vocabulary for jazz and has created a vital body of work that places him among the world's finest musicians and composers.

Born in New Orleans, Louisiana on October 18, 1961 to Ellis and Dolores Marsalis, the second of six sons, he exhibited at an early age a superior aptitude for music and a desire to participate in American culture. At age 14, he performed with the New Orleans Philharmonic and during high school, also performed with the New Orleans Symphony Brass Quintet, New Orleans Community Concert Band, New Orleans Youth Orchestra, New Orleans Symphony, various jazz bands and the popular local funk band, the Creators.

At age 17, Wynton became the youngest musician ever to be admitted to Berkshire Music Center at Tanglewood where, despite his youth, he was awarded the school's prestigious Harvey Shapiro Award for outstanding brass student. Wynton moved to New York City to attend Juilliard in 1979. The following year Wynton seized the opportunity to join the Jazz Messengers to study under master drummer and bandleader Art Blakey. In the years to follow Wynton performed with Sarah Vaughan, Dizzy Gillespie, Sweets Edison, Clark Terry, Sonny Rollins, Ron Carter, Herbie Hancock, Tony Williams, and countless other jazz legends.

Photo by Rob Waymen



Steve Epstein (CBS/Sony producer), Donald Hunsberger, and Wynton sport their new T-shirts

Wynton assembled his own band in 1981 and hit the road, performing over 120 concerts and workshops every year for 15 consecutive years. Many distinguished jazz musicians of today were students at one of his workshops including James Carter, Christian McBride, Roy Hargrove, Harry Connick Jr., Nicholas Payton, Eric Reed, and Eric Lewis, to name but a few.

Wynton's love of the music of Bach, Beethoven, Mozart, and others drove him to pursue a career in classical music as well. He recorded the Haydn, Hummel, and Leopold Mozart trumpet concertos at age twenty, a debut recording that received glorious reviews and won the Grammy Award for "Best Classical Soloist with an Orchestra." He went on to record 10 additional classical records, all to critical acclaim. In 1986, he recorded the *Carnaval* project with the Eastman Wind Ensemble conducted by Donald Hunsberger and it was also nominated for the Grammy Award in the "Best Classical Soloist with an Orchestra" category.

Wynton has performed with leading orchestras including the New York Philharmonic, Los Angeles Philharmonic, Boston Pops, The Cleveland Orchestra, Saint Louis Symphony Orchestra, English Chamber Orchestra, Toronto Symphony Orchestra, and London's Royal Philharmonic, working with eminent conductors including: Raymond Leppard, Charles Dutoit, Loren Mazel, Leonard Slatkin, Essa-Pekka Salonen, and Michael Tilson-Thomas. Famed classical trumpeter Maurice André praised Wynton as "potentially the greatest trumpeter of all time." To date Wynton has produced over 60 records which have sold over 7 million copies worldwide including 3 Gold Records.

A prolific and inventive composer, the dance community has embraced Wynton's inventiveness with commissions to create new music for Garth Fagan (*Cin Movement-Criot New York*), Peter Martins at the New York City Ballet (*Jazz: Six Syncopated Movements and Them Twos*), Twyla Tharp with the American Ballet Theatre (*Jump Start*), Judith Jamison at the Alvin Ailey American Dance Theatre (*Sweet Release and Here...Now*), and Savion Glover (*Petite Suite and Spaces*). Marsalis collaborated with the Lincoln Center Chamber Music Society in 1995 to compose the string quartet *At The Octoroon Balls*, and again in 1998 to create a response to Stravinsky's *A Soldier's Tale* with his composition *A Fiddler's Tale*.

In his dramatic oratorio *Blood On The Fields*, Wynton makes use of the blues, work songs, chants, call and response, spirituals, New Orleans jazz, Ellingtonesque orchestral arrangements, and Afro-Caribbean rhythms, and he uses Greek chorus-style recitations to move the work along. Wynton extended his achievements in *Blood On The Fields* with *All Rise*, an epic composition for big band, gospel choir, and symphony orchestra—a classic work of high art—which was performed by the New York Philharmonic under the baton of Kurt Masur along with the Morgan State University Choir and the Lincoln Center Jazz Orchestra (December 1999). Marsalis further expanded his repertoire for symphony orchestra with his Symphony No. 3, *Swing Symphony*, premiered by the renowned Berlin Philharmonic in June 2010 and performed by the New York Philharmonic and the Lincoln Center Jazz Orchestra in September, 2010.



Wynton and the EWE in rehearsal in Carnegie Hall, March 22, 1987

In October, 1995 Wynton launched two major broadcast events when PBS premiered *Marsalis On Music*, an educational television series written and hosted by Marsalis on jazz and classical music. That same month National Public Radio aired the first of Marsalis' 26-week series entitled *Making the Music*; the radio and television series were awarded the most prestigious distinction in broadcast journalism, the George Foster Peabody Award. Marsalis has also written five books: *Sweet Swing Blues on the Road*, *Jazz in the Bittersweet Blues of Life*, *To a Young Musician: Letters from the Road*, *Jazz ABZ (an A to Z collection of poems celebrating jazz greats)*, and his most recent release *Moving to Higher Ground: How Jazz Can Change Your Life*.

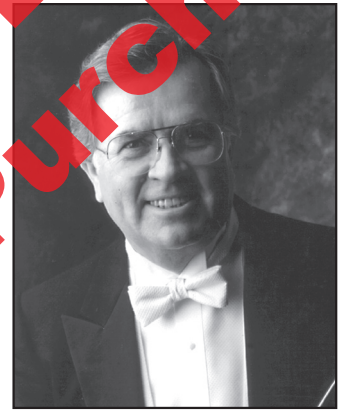
Wynton Marsalis has won nine Grammy Awards and honorary degrees have been conferred upon Wynton by thirty-one of America's leading academic institutions including Columbia, Harvard, Princeton, Howard and Yale. United Nations Secretary-General Kofi Annan appointed him a UN Messenger of Peace in 2001 and in 2005, he received The National Medal of Arts, the highest award given to artists by the United States Government. In 1997 Wynton Marsalis became the first jazz musician ever to win the Pulitzer Prize for Music for his epic oratorio *Blood On The Fields*.

In 1987, Marsalis co-founded a jazz program at Lincoln Center. In July 1996, due to its significant success, Jazz at Lincoln Center became a permanent equal partner at Lincoln Center, along with the New York Philharmonic, Metropolitan Opera, and New York City Ballet. He presently serves as Artistic Director for Jazz at Lincoln Center and Music Director for the Jazz at Lincoln Center Orchestra which has developed an international agenda presenting rich and diverse programming that includes concerts, debates, film forums, dances, television and radio broadcasts, and educational activities.

DONALD HUNSBERGER

Donald Hunsberger is Conductor Emeritus of the Eastman Wind Ensemble, having served as its Music Director from 1965 to 2002. He also holds the title Professor Emeritus of Conducting and Ensembles at the Eastman School of Music, where he served for many years as Chair of the Conducting and Ensembles Department.

Under his leadership, the Eastman Wind Ensemble continued its development as an international performance model in the creation of numerous new works for the wind band providing a prime example of contemporary performance techniques as demonstrated on numerous recordings on Sony Classics, CBS Masterworks, Mercury Records, DGG Records, Philips and Decca among others. In 1987 his scores and recording of *Carnaval* were nominated for a Grammy Award in the Best Solo Performance with Orchestra category. His final recording project with the EWE was a three CD set (the *Eastman Wind Ensemble at 50 - DHWL 001CD-WBP*) celebrating its 50th anniversary.



Under his direction, the EWE performed throughout Japan and South East Asia in 1978 for the Kambara Agency and the U. S. State Department. Sony Corporation and Eastman Kodak, Japan, sponsored an additional six tours of Japan and Taiwan between 1990 and 2000.

He led the EWE on US concert tours to perform at national conferences of MENC and CDBNA, the Midwest International Conference plus numerous state meetings. Since 2002 he has been a Visiting Conducting Fellow at the Kunitachi College of Music, Tokyo, Japan.

In addition to performing over 100 premiere performances, Hunsberger had been involved in writing projects including the books *The Wind Ensemble and Its Repertoire* (Alfred Music Publishing Co.), *The Art of Conducting* (with Roy Ernst, Random House), *The Emory Remington Warmup Studies* (Accura Music), and numerous articles published in educational journals. He is well known and recognized for his innovative scoring techniques for varying instrumentations of the contemporary wind band with numerous publications. He is the founder and editor of the Donald Hunsberger Wind Library (Warner Bros./Alfred) and an active contributor to the Library's publications. His research into the history and development of scoring for wind bands in America has led to numerous articles in *WindWorks*, a journal for wind conductors, performers and composers. Active in both wind and orchestral writing throughout his career, he created a ballet, *Americans We*, for Twyla Tharp and the American Ballet Theater at Lincoln Center in 1996.

Hunsberger has been the recipient of numerous awards for research (Homespun America: the National Association for State and Local Historians), pedagogy (The Eastman Alumni teaching Award, The Herbert Eisenhart Award; Wiley Housewright Fellow, Florida State University) and performance (the Crystal Award, from the Asahi Broadcasting Company, Osaka, Japan; the Ehud Eziel Award, Jerusalem, Israel)

He is a Past president of the College Band Directors National Association and has served as a member of the boards of CBDNA, the World Association of Symphonic Bands and Ensembles and the Conductor's Guild. He currently serves as President of the Board of the Society for Chamber Music in Rochester.

In the orchestral world he has created and conducted performances of orchestral accompaniments to over 18 silent films with fifty orchestras including the National, San Francisco, Houston, Pittsburgh, Vancouver, Utah, Virginia, San Diego, Jacksonville, Honolulu, Winnipeg, Syracuse and North Carolina Symphony Orchestras and the Rochester, Buffalo, Kansas City and Calgary Philharmonic Orchestras, among others. He has created scores for such historical masterpieces as *The Phantom of the Opera*, *The Hunchback of Notre Dame*, *The General*, *The Mark of Zorro* in addition to producing and conducting performances of Charlie Chaplin's *Goldrush*, *City Lights* plus numerous short Chaplin favorites. In 1994, he conducted the premiere performance of Eisenstadt's *Potemkin*, with music by Shostakovich, at Wolf Trap with the National Symphony Orchestra.

for Wynton Marsalis
Variations sur
Le Carnaval de Venise
 (The Carnival of Venice)

JEAN BAPTISTE ARBAN
 (1825-1889)

Arranged by Donald Hunsberger

Allegro (♩ = 72)

The musical score is arranged for a full orchestra. The woodwind section includes Piccolo/Flute 3, Flute (1 and 2), Oboe (1 and 2), English Horn, Clarinet (Eb, Bb, and 3), Bassoon (1 and 2), and Contrabassoon. The saxophone section includes Eb Alto, Bb Tenor, and Eb Baritone. The brass section includes Solo Trumpet (Cornet), Bb Trumpet (3 and 4), F Horn (1 and 2), Trombone (1, 2, 3, and 4), Baritone, and Tuba. The string section includes String Bass. The harp is also present. The percussion section includes Bells, Vibraphone (motor on), Triangle/Cymbals/Bell Tree, Crash Cym., Snare Drum, and Bass Drum. The score is marked with dynamics such as *f* and *tr*, and includes performance instructions like *pizz.*, *arco*, and *st. mutes*. A large red watermark 'Preview Requires Purchase' is overlaid on the score.

11

move ahead

rall.

Picc. Fl. 3

Fl. 1 2

Ob. 1 2

E. H.

E♭ Cl.

B♭ Cl. 1 2 3

B. Cl. Cb. Cl.

Bsn. 1 2

Cbsn.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Solo Tpt.

Tpt. 1 2 3 4

Hn. 1 2 3 4

Trb. 1 2 3 4

Bar.

Tuba

St. Bs.

Harp

Timp.

Perc. 1

Perc. 2

Vibr. p

optional

mf

p

1.

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PREVIEW ONLY
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18 **a tempo**

Picc. Fl. 3

Fl. 1 2

Ob. (A.) 1 2

E. H.

E♭ Cl. 1

B♭ Cl. 2 3

B. Cl. Cb. Cl.

Bsn. 1 2

Cbsn.

A. Sax. 1 2 *optional*

T. Sax.

Bar. Sax.

a tempo

Solo Tpt.

Tpt. 1 2 3 4

Hn. 1 2 3 4

Trb. 1 2 3 4

Bar.

Tuba

St. Bsn.

Harp

Timp.

Perc. 1

Perc. 2

25 **26 agitated** **meno mosso**

Picc. Fl. 3

Fl. 1 2

Ob. 1 2 (1.)

E. H.

E♭ Cl.

B♭ Cl. 1 2 3

B. Cl. Cb. Cl.

Bsn. 1 2 a2

Cbsn.

A. Sax. 1 2

T. Sax.

Bar. Sax

Solo Tpt. **26 agitated** **meno mosso**

Tpt. 1 2 3 4 open

Hn. 1 2 3 4 poco cresc. poco cresc.

Trb. 1 2 3 4

Bar. Tuba

St. Bs.

Harp F# G>

Timp.

Perc. 1

Perc. 2

B.D. p

32 **33 a tempo**

Picc. Fl. 3

Fl. 1/2 *a2* *mf*

Ob. 1/2

E. H.

E♭ Cl.

B♭ Cl. 1/2 *p*

B. Cl. Cb. Cl. 3 *p*

Bsn. 1/2

Cbsn.

A. Sax. 1/2 *optional* *mf*

T. Sax. *mf*

Bar. Sax. *mf*

Solo Tpt. *ten.* *ad lib.* **33 a tempo**

Tpt. 1/2/3/4 *p*

Hn. 1/2/3/4 *p*

Trb. 1/2/3/4 *p*

Bar. Tuba *p* *mf*

St. Bs. *p* *mf*

Harp

Timp.

Perc. 1

Perc. 2

B.D.



Gaily—with movement

41

The image displays a page of a musical score for a symphony orchestra. The score is written for various instruments, including woodwinds (Piccolo Flute, Flute, Oboe, English Horn, E-flat Clarinet, B-flat Clarinet, Bass Clarinet/Contrabass Clarinet, Bassoon, Contrabassoon, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Solo Trumpet, Trumpet, Horns, Trombone, Baritone, Tuba, and Snare Drum), brass (Trumpet, Horns, Trombone, Baritone, Tuba, Snare Drum), and percussion (Harp, Timpani, Bells, Vibraphone). The score is in 2/2 time and features a key signature of two flats. The tempo/mood is indicated as 'Gaily—with movement'. The page number '12' is in the top left corner. A large red watermark 'PREVIEW ONLY' is overlaid diagonally across the page, with 'Legal Use Requires Purchase' written below it. The score includes dynamics such as *f* (forte) and *mf* (mezzo-forte), and articulation marks like accents and slurs. The rehearsal mark '41' is located at the top of the page, and '41' is also written above the Solo Trumpet staff. The page number '35428' is in the bottom left corner.

Picc. Fl. 3
Fl. 1 2
Ob. 1 2
E. H.
Eb Cl. 1
Bb Cl. 2 3
B. Cl. Cb. Cl.
Bsn. 1 2
Cbsn.
A. Sax. 1 2
T. Sax.
Bar. Sax.
Solo Tpt.
Tpt. 1 2 3 4
Hn. 1 2 3 4
Trb. 1 2 3 4
Bar.
Tuba
St. Bs.
Harp
Timp.
Perc. 1 Bells Vibr.
Perc. 2



50

rubato *a tempo*

Picc. Fl. 3

Fl. 1 2

Ob. 1 2

E. H.

E♭ Cl.

B♭ Cl. 1 2 3

B. Cl. Cb. Cl.

Bsn. 1 2

Cbsn.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Solo Tpt.

Tpt. 1 2 3 4 (St. mute)

Hn. 1 2 3 4

Trb. 1 2 3 4

Bar. Tuba St. Bs.

Harp

Timp.

Perc. 1

Perc. 2

56 **60** THEME

Picc. Fl. 3

Fl. 1 2 *a2 vibrato*
mf lightly

Ob. 1 2

E. H.

E♭ Cl. 1

B♭ Cl. 2 3 *p lightly*
p lightly
p lightly

B. Cl. Cb. Cl. *mf lightly*

Bsn. 1 2

Cbsn.

A. Sax. 1 2 *a2 vibrato*
mf lightly

T. Sax. *mf lightly*

Bar. Sax. *mf lightly*

Solo Tpt. **60** THEME
mf lightly

Tpt. 1 2 3 4

Hn. 1 2 3 4

Trb. 1 2 3 4

Bar. *mf lightly*

Tuba *mf lightly*

St. Bs. *mf lightly* St. Bass

Harp *mf lightly*

Timp.

Perc. 1 Bells
Vibr. (to Xylo.)

Perc. 2 S.D. w/brushes, *p*



63 68

Picc. Fl. 3

Fl. 1 2 (a2) 3

Ob. 1 2

E. H. mf mf

E♭ Cl. 1

B♭ Cl. 2 3

B. Cl. Cb. Cl.

Bsn. 1 2 mf

Cbsn.

A. Sax. 1 2 p

T. Sax. p

Bar. Sax.

Solo Tpt. 68

Tpt. 1 2 3 4

Hn. 1 2 3 4

Trb. 1 2 3 4

Bar.

Tuba

St. Bs.

Harp

Timp.

Perc. 1

Perc. 2

70

Picc. Fl. 3

Fl. 1 2

Ob. 1 2

E. H.

E♭ Cl.

B♭ Cl. 1 2 3

B. Cl. Cb. Cl.

Bsn. 1 2

Cbsn.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Solo Tpt.

Tpt. 1 2 3 4

Hn. 1 2 3 4

Trb. 1 2 3 4

Bar.

Tuba

St. Bs.

Harp

Timp.

Perc. 1

Perc. 2

76 Var. 1 *(8va ad lib.)*

Picc. Fl. 3

Fl. 1/2 *mf*

Ob. 1/2

E. H.

E♭ Cl. 1 *p*

B♭ Cl. 2 *p*

3 *p*

B. Cl. Cb. Cl. *p*

Bsn. 1/2

Cbsn.

A. Sax. 1/2 *p*

T. Sax. *p*

Bar. Sax. *p*

76 Var. 1

Solo Tpt.

Tpt. 1/2

3/4

Hn. 1/2 *p*

3/4 *p*

Trb. 1/2 *p*

3/4 *p*

Bar. Tuba *optional* *p*

St. Bs. *p*

Harp

Timp.

Perc. 1

Perc. 2



81 (8va) 84

Picc. Fl. 3

Fl. 1 2

Ob. 1 2

E. H.

E♭ Cl.

B♭ Cl. 1 2 3

B. Cl. Cb. Cl.

Bsn. 1 2

Cbsn.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Solo Tpt.

Tpt. 1 2 3 4

Hn. 1 2 3 4

Trb. 1 2 3 4

Bar.

Tuba

St. Bs.

Harp

Timp.

Perc. 1

Perc. 2

86 *(8va)*

Picc. Fl. 3 *(8va)*

Fl. 1/2 *a2 mf*

Ob. 1/2

E. H.

E♭ Cl. 1

B♭ Cl. 2/3

B. Cl. Cb. Cl.

Bsn. 1/2 *a2 mf*

Cbsn.

A. Sax. 1/2 *optional str*

T. Sax.

Bar. Sax.

Solo Tpt.

Tpt. 1/2/3/4 *open*

Hn. 1/2/3/4 *f*

Trb. 1/2/3/4 *f optional*

Bar. Tuba *mf*

St. B♭

Harp

Timp.

Perc. 1

Perc. 2

91 (8va) (loco) 92

Picc. Fl. 3

Fl. 1 2 (a2) f

Ob. 1 2 f a2

E. H. f a2

E♭ Cl. f

B♭ Cl. 1 2 3 f

B. Cl. Cb. Cl. f

Bsn. 1 2 a2

Cbsn. f

A. Sax. 1 2 a2 f

T. Sax. f

Bar. Sax. f

Solo Tpt. 92

Tpt. 1 2 3 4 open (open)

Hn. 1 2 3 4 a2 a2

Trb. 1 2 3 4 a2

Bar. Tuba f div.

St. Bs. f

Harp

Timp.

Perc. 1 Bells Xylo. f

Perc. 2 Cym. mf (Sticks) S.D. mf B.D. mf

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96

Picc.
Fl. 3

Fl.
2

Ob.
2

E. H.

E♭ Cl.
1

B♭ Cl.
2
3

B. Cl.
Cb. Cl.

Bsn.
2

Cbsn.

A. Sax.
2

T. Sax.

Bar. Sax.

Solo Tpt.

Tpt.
2
3
4

Hn.
1
2
3
4

Trb.
1
2
3
4

Bar.
Tuba
St. Bs.

Harp

Timp.

Perc. 1

Perc. 2
Trgl.
Cym.
S.D.
B.D.

ten.

(a2)

un.

f

(to Vibr.)

101 **103** Var. 2

This page contains the musical score for the third movement of a symphony, starting at measure 101 and labeled as '103 Var. 2'. The score is for a full orchestra and includes the following instruments and parts:

- Picc. Fl. 3
- Fl. 1, 2
- Ob. 1, 2
- E. H.
- E♭ Cl.
- B♭ Cl. 1, 2, 3
- B. Cl. Cb. Cl.
- Bsn. 1, 2
- Cbsn.
- A. Sax. 1, 2
- T. Sax.
- Bar. Sax.
- Solo Tpt.
- Tpt. 1, 2, 3, 4
- Hn. 1, 2, 3, 4
- Trb. 1, 2, 3, 4
- Bar.
- Tuba
- St. Bs.
- Harp
- Timp.
- Perc. 1 (Vibr.)
- Perc. 2 (Cym., S.D., B.D.)

Dynamic markings include *dim.*, *p*, *mf*, and *p*. A 'Solo' marking is present for the Solo Tpt. part. The percussion part 2 includes a '(to Bell Tree)' instruction.

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106

Picc. Fl. 3

Fl. 1/2

Ob. 1/2

E. H.

E♭ Cl. 1

B♭ Cl. 2/3

B. Cl. Cb. Cl.

Bsn. 1/2

Cbsn.

A. Sax. 1/2

T. Sax.

Bar. Sax.

Solo Tpt.

Tpt. 1/2/3/4

Hn. 1/2/3/4

Trb. 1/2/3/4

Bar.

Tuba

St. Bs.

Harp

Timp.

Perc. 1

Perc. 2

111

Picc. Fl. 3

Fl. 1 2

Ob. 1 2

E. H.

E♭ Cl. 1

B♭ Cl. 2 3

B. Cl. Cb. Cl.

Bsn. 1 2

Cbsn.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Solo Tpt. 111

Tpt. 1 2 3 4

Hn. 1 2 3 4 a2 a2

Trb. 1 2 3 4

Bar.

Tuba

St. Dr.

Harp

Timp.

Perc. 1 (Bells) l.v. Vibr. l.v.

Perc. 2 Scrape Sus. Cym. w/metal beater l.v. Bell Tree l.v.

115

Picc. Fl. 3

Fl. 1/2

Ob. 1/2

E. H.

E♭ Cl. 1

B♭ Cl. 2/3

B. Cl. Cb. Cl.

Bsn. 1/2

Cbsn.

A. Sax. 1/2

T. Sax.

Bar. Sax.

Solo Tpt.

Tpt. 1/2/3/4

Hn. 1/2/3/4

Trb. 1/2/3/4

Bar. Tuba

St. Bs.

Harp

Timp.

Perc. 1 Bells, Vib.

Perc. 2

mf, f, ten., a2

(St. mute) *ten.*

l.v. (to Xylo.)

l.v. (to Sn. Dr.)



119 Var. 3

Picc. Fl. 3
Fl. 1/2
Ob. 1/2
E. H.
Eb Cl. 1
Bb Cl. 2/3
B. Cl. Cb. Cl.
Bsn. 1/2
Obsn.
A. Sax. 1/2
T. Sax.
Bar. Sax.

119 Var. 3

Solo Tpt.
Tpt. 1/2/3/4
Hn. 1/2/3/4
Trb. 1/2/3/4
Bar.
Tuba
St. Bsn.
Harp
Timp.
Perc. 1
Perc. 2



123

Picc. Fl. 3

Fl. 1 2

Ob. 1 2

E. H.

E♭ Cl.

B♭ Cl. 1 2 3

B. Cl. Cb. Cl.

Bsn. 1 2

Cbsn.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Solo Tpt.

Tpt. 1 2 3 4

Hn. 1 2 3 4

Trb. 1 2 3 4

Bar.

Tuba

St. Bs.

Harp

Timp.

Perc. 1

Perc. 2

127

Picc. Fl. 3

Fl. 1 2

Ob. 1 2

E. H.

E♭ Cl. 1

B♭ Cl. 2 3

B. Cl. Cb. Cl.

Bsn. 1 2

Cbsn.

A. Sax. 1 2

T. Sax.

Bar. Sax.

127

Solo Tpt.

Tpt. 1 2 3 4

Hn. 1 2 3 4

Trb. 1 2 3 4

Bar.

Tuba

St. Bs.

Harp

Timp.

Perc. 1

Perc. 2

131

Picc. Fl. 3

Fl. 1 2

Ob. 1 2

E. H.

E♭ Cl. 1

B♭ Cl. 2 3

B. Cl. Cb. Cl.

Bsn. 1 2

Cbsn.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Solo Tpt.

Tpt. 1 2 3 4

Hn. 1 2 3 4

Trb. 1 2 3 4

Bar. Tuba

St. Bs.

Harp

Timp.

Perc. 1

Perc. 2

f *a2* *f* *a2* *f* *a2* *f*

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135

(8va)

Picc. Fl. 3

Fl. 1 2

Ob. 1 2

E. H.

E♭ Cl. 1

B♭ Cl. 2 3

B. Cl. Cb. Cl.

Bsn. 1 2

Cbsn.

A. Sax. 1 2

T. Sax.

Bar. Sax.

135

Solo Tpt.

Tpt. 1 2 3 4

Hn. 1 2 3 4

Trb. 1 2 3 4

Bar.

Tuba

St. Bs.

Harp

Timp.

Perc. 1

Xylo.

Bells

Perc. 2

Sn. Dr.

f

fz

mf

div.

unis.

(Choke)

140 (8va)

Picc. Fl. 3

Fl. 1 2 (8va) (a2)

Ob. 1 2

E. H.

E♭ Cl. 1

B♭ Cl. 2 3

B. Cl. Cb. Cl.

Bsn. 1 2 a2

Cbsn.

A. Sax. 1 2 (a2)

T. Sax.

Bar. Sax.

Solo Tpt.

Tpt. 1 2 3 4

Hn. 1 2 3 4 a2

Trb. 1 2 3 4

Bar. div. mf fz

Tuba

St. Bs.

Harp

Timp.

Bells fz

Perc. 1 Xylo.

Perc. 2 (Choke)

145 **[147] Var. 4**

Picc. Fl. 3
Fl. 1 2
Ob. 1 2
E. H.
Eb Cl.
Bb Cl. 2
3
B. Cl. / Cb. Cl.
Bsn. 1 2
Cbsn.
A. Sax. 1 2
T. Sax.
Bar. Sax.

[147] Var. 4

Solo Tpt.
Tpt. 1 2 3 4
Hn. 1 2 3 4
Trb. 1 2 3 4
Bar.
Tuba
St. Bs.
Harp
Timp.
Perc. 1
Perc. 2



156

Picc. Fl. 3

Fl. 1 2

Ob. 1 2

E. H.

E♭ Cl.

B♭ Cl. 1 2 3

B. Cl. Cb. Cl.

Bsn. 1 2

Cbsn.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Solo Tpt.

Tpt. 1 2 3 4

Hn. 1 2 3 4

Trb. 1 2 3 4

Bar.

Tuba

St. Bs.

Harp

Timp.

Perc. 1

Perc. 2

a2

1.

(mf)

3

3

3

3

simil.

1.

161 **163** Var. 5

Picc. Fl. 3
Fl. 1 2
Ob. 1 2
E. H.
Eb Cl. 1
Bb Cl. 2 3
B. Cl. Cb. Cl.
Bsn. 1 2
Cbsn.
A. Sax. 1 2
T. Sax.
Bar. Sax.
Solo Tpt. **163** Var. 5
Tpt. 1 2 3 4
Hn. 1 2 3 4
Trb. 1 2 3 4
Bar.
Tuba
St. Bs.
St. Bass
Harp
Timp.
Perc. 1
Perc. 2

mf dry
mf
mf
mf
mf
mf
mf

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166

Picc. Fl. 3

Fl. 1/2

Ob. 1/2

E. H.

E♭ Cl. 1

B♭ Cl. 2/3

B. Cl. Cb. Cl.

Bsn. 1/2

Cbsn.

A. Sax. 1/2

T. Sax.

Bar. Sax.

Solo Tpt.

Tpt. 1/2/3/4

Hn. 1/2/3/4

Trb. 1/2/3/4

Bar.

Tuba

S. Bs.

Harp

Timp.

Perc. 1

Perc. 2

171

Picc. Fl. 3

Fl. 1 2

Ob. 1 2

E. H.

E♭ Cl. 1

B♭ Cl. 2 3

B. Cl. Cb. Cl.

Bsn. 1 2

Cbsn.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Solo Tpt. 171

Tpt. 1 2 3 4

Hn. 1 2 3 4

Trb. 1 2 3 4

Bar.

Tuba

St. Bs.

Harp

Timp.

Perc. 1

Perc. 2

181 *sostenuto* *ten.* *rall.* **186 Adagio**
(to Flute) (in a reminiscent mood)

Picc. Fl. 3
Fl. 1/2
Ob. 1/2
E. H.
Eb Cl. 1
Bb Cl. 2
B. Cl. Cb. Cl. 3
Bsn. 1/2
Cbsn.
A. Sax. 1/2
T. Sax.
Bar. Sax.
Solo Tpt.
Tpt. 1/2/3/4
Hn. 1/2/3/4
Trb. 1/2/3/4
Bar.
Tuba
St. Bs.
Harp
Timp.
Perc. 1
Perc. 2

mf *f* *arco* *p* *dim.* *p* *mf* *f* *mf* *mf*

187 **188** Var. 6 Flute

Picc. Fl. 3

FL. 1 2

Ob. 1 2

E. H.

E♭ Cl.

B♭ Cl. 1 2 3

B. Cl. Cb. Cl.

Bsn. 1 2

Cbsn.

A. Sax. 1 2

T. Sax.

Bar. Sax.

188 Var. 6

Solo Tpt.

Tpt. 1 2 3 4

Hn. 1 2 3 4

Trb. 1 2 3 4

Bar. optional

Tuba

St. Bs.

Harp

Timp.

Perc. 1

Perc. 2

193 196
(to Picc.)

Picc. Fl. 3

Fl. 1 2

Ob. 1 2

E. H.

E♭ Cl.

B♭ Cl. 1 2 3

B. Cl. Cb. Cl.

Bsn. 1 2 (a2)

Cbsn.

A. Sax. 1 2 a2

T. Sax.

Bar. Sax.

Solo Tpt. 196

Tpt. 1 2 3 4

Hn. 1 2 3 4

Trb. 1 2 3 4 a2

Bar. Tuba

St. Bs.

Harp

Timp.

Perc. 1

Perc. 2

199 Picc. 200 moving ahead

Picc. Fl. 3

Fl. 1/2

Ob. 1/2

E. H.

E♭ Cl. 1

B♭ Cl. 3

B. Cl. Ch. Cl.

Bsn. 1/2

Cbsn.

A. Sax. 1/2

T. Sax.

Bar. Sax.

Solo Tpt. 200 moving ahead

Tpt. 1/2/3/4

Hn. 1/2/3/4

Trb. 1/2/3/4

Bar.

Tuba

St. Bass

St. Bs.

Harp

Timp.

Perc. 1

Perc. 2

Var. 7
204 Moderato

Picc. Fl. 3

Fl. 1 2

Ob. 1 2

E. H.

E♭ Cl. 1

B♭ Cl. 2 3

B. Cl. Cb. Cl.

Bsn. 1 2

Cbsn.

A. Sax. 1 2 *optional*

T. Sax.

Bar. Sax.

Solo Tpt.

Tpt. 1 2 3 4

Hn. 1 2 3 4

Trb. 1 2 3 4

Bar.

Tuba

St. Bs.

Harp

Timp.

Perc. 1 *Vibes ten. sempre*

Perc. 2

208

Picc. Fl. 3

Fl. 1 2

Ob. 1 2

E. H.

E♭ Cl. 1

B♭ Cl. 2 3

B. Cl. Cb. Cl.

Bsn. 1 2

Cbsn.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Solo Tpt.

Tpt. 1 2 3 4

Hn. 1 2 3 4

Trb. 1 2 3 4

Bar.

Tuba

St. Bs.

Harp

Timp.

Perc. 1

Perc. 2

212

Picc. Fl. 3

Fl. 1 2

Ob. 1 2

E. H.

E♭ Cl.

B♭ Cl. 1 2 3

B. Cl. Cb. Cl.

Bsn. 1 2

Cbsn.

A. Sax. 1 2

T. Sax.

Bar. Sax.

212

Solo Tpt.

Tpt. 1 2 3 4

Hn. 1 2 3 4

Trb. 1 2 3 4

Bar.

Tuba

St. Bs.

Harp

Timp.

Perc. 1

Perc. 2 (Brushes)

216

Picc. Fl. 3

Fl. 1 2

Ob. 1 2

E. H.

E♭ Cl.

B♭ Cl. 1 2 3

B. Cl. Cb. Cl.

Bsn. 1 2

Cbsn.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Solo Tpt.

Tpt. 1 2 3 4

Hn. 1 2 3 4

Trb. 1 2 3 4

Bar.

Tuba

St. Bs.

Harp

Timp.

Perc. 1

Perc. 2

220 Allegro

Picc. Fl. 3
Fl. 1/2
Ob. 1/2
E. H.
Eb Cl. 1
Bb Cl. 2
3
B. Cl. Cb. Cl.
Bsn. 1/2
Cbsn.
A. Sax. 1/2
T. Sax.
Bar. Sax.

220 Allegro

Solo Tpt.
Tpt. 1/2
3/4
Hn. 1/2
3/4
Trb. 1/2
3/4
Bar.
Tuba
St. Bs.
Harp
Timp.
Perc. 1
Perc. 2
Cym. (Sticks) S.D. B.D.

224

Picc. Fl. 3

Fl. 1/2

Ob. 1/2

E. H.

E♭ Cl. 1

B♭ Cl. 2/3

B. Cl. Cb. Cl.

Bsn. 1/2

Cbsn.

A. Sax. 1/2

T. Sax.

Bar. Sax.

Solo Tpt.

Tpt. 1/2/3/4

Hn. 1/2/3/4

Trb. 1/2/3/4

Bar. Tuba

S. Bs.

Harp

Timp.

Perc. 1

Perc. 2 Cym. S.D. B.D.

Var. 8
229 Moderato

Picc. Fl. 3

Fl. 1 2

Ob. 1 2

E. H.

E♭ Cl.

B♭ Cl. 1 2 3

B. Cl. Cb. Cl.

Bsn. 1 2

Cbsn.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Solo Tpt.

Tpt. 1 2 3 4

Hn. 1 2 3 4

Trb. 1 2 3 4

Bar.

Tuba

St. Bass

St. Bs.

Harp

Timp.

Perc. 1

Perc. 2

233

Picc. Fl. 3

Fl. 1 2

Ob. 1 2

E. H.

E♭ Cl.

B♭ Cl. 1 2 3

B. Cl. Cb. Cl.

Bsn. 1 2 (A.)

Cbsn.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Solo Tpt.

Tpt. 1 2 3 4

Hn. 1 2 3 4

Trb. 1 2 3 4

Bar.

Tuba

St. Bs.

Harp

Timp.

Perc. 1

Perc. 2

237

Picc. Fl. 3

Fl. 1 2

Ob. 1 2

E. H.

E♭ Cl. 1

B♭ Cl. 2 3

B. Cl. Cb. Cl.

Bsn. 1 2

Cbsn.

A. Sax. 1 2

T. Sax.

Bar. Sax.

237

Solo Tpt.

Tpt. 1 2 3 4

Hn. 1 2 3 4

Trb. 1 2 3 4

Bar. Tuba

St. Bs.

Harp

Timp.

Perc. 1

Perc. 2

241 [244] Coda - Poco più mosso

Picc. Fl. 3

Fl. 1/2

Ob. 1/2

E. H.

E♭ Cl. 1

B♭ Cl. 2/3

B. Cl. Cb. Cl.

Bsn. 1/2

Cbsn.

A. Sax. 1/2

T. Sax.

Bar. Sax.

Solo Tpt.

Tpt. 1/2/3/4

Hn. 1/2/3/4

Trb. 1/2/3/4

Bar.

Tuba

St. Bs.

Harp

Timp.

Perc. 1

Perc. 2 (Sticks)

245

The musical score for measures 245-248 includes parts for Piccolo Fl. 3, Fl. 1 & 2, Ob. 1 & 2, E. H., Eb Cl. 1, Bb Cl. 2 & 3, B. Cl./Cb. Cl., Bsn. 1 & 2, Cbsn., A. Sax. 1 & 2, T. Sax., Bar. Sax., Solo Tpt., Tpt. 1, 2, 3 & 4, Hn. 1, 2, 3 & 4, Trb. 1, 2, 3 & 4, Bar., Tuba, St. Bs., Harp, Timp., Perc. 1, and Perc. 2 (Cym., S.D., B.D., Choke). Dynamics include *mf*, *cresc.*, and *f*. A *ossia* marking is present for the Solo Tpt. part. Percussion parts include Cym., S.D., B.D., and Choke.

*Do not play 16th notes if solo uses the ossia.