

# CONCERTO IN C MAJOR

FOR TWO TRUMPETS, RV 537

I. ALLEGRO, II. LARGO, III. ALLEGRO

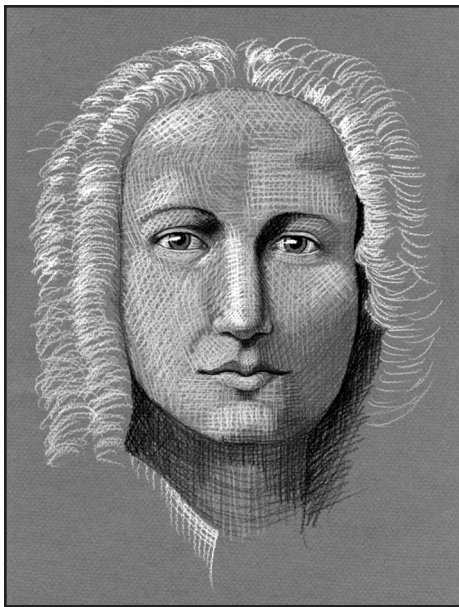
BY ANTONIO VIVALDI

EXPANDED HARMONIEMUSIK ACCOMPANIMENT  
BY ROBERT W. RUMBELOW

## INSTRUMENTATION

1 - Conductor  
1 - Solo Trumpet I in C  
1 - Solo Trumpet I in B $\flat$   
1 - Solo Trumpet II in C  
1 - Solo Trumpet II in B $\flat$   
1 - 1st C Flute  
1 - 2nd C Flute  
1 - 1st Oboe  
1 - 2nd Oboe  
1 - English Horn  
1 - 1st B $\flat$  Clarinet  
1 - 2nd B $\flat$  Clarinet  
1 - 3rd B $\flat$  Clarinet  
1 - B $\flat$  Bass Clarinet  
1 - B $\flat$  Contrabass Clarinet  
1 - 1st Bassoon  
1 - 2nd Bassoon  
1 - Contrabassoon  
1 - 1st Horn in F  
1 - 2nd Horn in F  
1 - 1st Horn in E $\flat$  - World Part  
1 - 2nd Horn in E $\flat$  - World Part  
1 - 1st Trumpet in C  
1 - 2nd Trumpet in C  
1 - 1st Trumpet in B $\flat$  (Optional)  
1 - 2nd Trumpet in B $\flat$  (Optional)  
1 - Double Bass  
1 - Timpani  
1 - Cembalo (Optional)

**Please note:** Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order. We hope this will not present any difficulty for you in distributing the parts. Thank you for your understanding.



## PROGRAM NOTES

Italian composers of the Baroque era wrote many works featuring the trumpet. The eagerness of these musicians to write for the trumpet was all the more remarkable in view of the fact that the instrument they knew was technically primitive in comparison to its present-day descendant. The mechanism of valves and push buttons, which permits the full range of chromatic notes throughout the compass of the modern trumpet, was not invented until well into the nineteenth century. *The Concerto in C Major for Two Trumpets*, RV 537 provides the listener with a wonderful example of Baroque style clarion trumpet writing and performance. Clarino is a virtuoso method of trumpet playing, practiced by trumpeters trained in the art of producing the highest harmonics, i.e., from the third octave upward, where they form a continuous scale. Through this taxing method, trumpeters of the Baroque period performed the brilliant parts for their instrument that we find not only in Italian concertos, but also in Handel's oratorios, Bach's cantatas, and similar works of the period. In today's current performance practices, these works are commonly performed on piccolo trumpet.

Antonio Vivaldi is recognized as one of the masters of the instrumental concerto as it evolved from the earlier concerto grosso form. With some 500 concertos to his credit, one can see by sheer number his passion for the genre, which he refined into an overall form of three movements in fast-slow-fast succession. In the present concerto, the composer reduces the central Largo movement to only a six-measure passage during which the trumpets are silent. The two outer Allegro movements follow a pattern with a strong recurring theme, known technically as a ritornello subject. This subject is sounded at the outset by the trumpets and orchestra with the latter half of the theme assigned chiefly to the ensemble. Vivaldi then juxtaposes varied restatements of the ritornello with more freely invented episodes for the soloists, the two trumpets alternately chasing each other in imitative counterpoint or playing together in close harmony. As with most of Vivaldi's concertos, we cannot say when or for what purpose it was written, though its bright character allows us to imagine some festive occasion.

This small ensemble accompaniment was crafted to imitate the baroque ceremonial wind band, and was commissioned to serve as an encore for Charles Geyer and Barbara Butler (trumpet soloists) on the Eastman Wind Ensemble's tour of Japan in 1996. The Franz Joseph Haydn *Trumpet Concerto in E-flat Major* (set for enhanced classical harmoniemusic ensemble - DH9901) was part of the same concert program. Note that the solo trumpet parts in this edition are without articulation marks. This is due in part to the style of articulation on the early trumpets being so different than anything we use today. The current intent is for the ensemble to articulate (adding or subtracting slurs as necessary) in a fashion that agrees with the soloists.

—Robert W. Rumbelow



## ROBERT W. RUMBELOW

Robert W. Rumbelow currently serves as Conductor and Director of Wind Ensemble Activities in the Schwob School of Music at Columbus State University (Columbus, Georgia). In addition to teaching classes in conducting and literature, he is the conductor of the faculty Camerata chamber orchestra and frequently conductor of opera productions. Rumbelow has served as guest conductor with various bands, orchestras, and chamber ensembles throughout the United States, Canada, Japan, and Eastern Europe. Dr. Rumbelow previously served as the associate conductor of the famed Eastman Wind Ensemble and Eastman Wind Orchestra. He also worked with the Eastman Studio Orchestra, Kilbourn Orchestra, Musica Nova, and the independent Rochester Chamber Players. Rumbelow received his Doctor of Musical Arts degree in conducting from Eastman and studied with Donald Hunsberger. Prior to his doctoral studies at Eastman, he served successfully as a director of bands in the Texas public schools.

Dr. Rumbelow maintains an active schedule as a guest conductor, clinician, arranger, composer, and lecturer. He has been the recipient of several notable accolades, including the Walter Hagen Conducting Prize, winner of the North American round of the Tokyo International Orchestral Conducting Competition, the Sousa Foundation's Sir Georg Solti Conducting Competition Prize, numerous ASCAP Awards, multiple selections to various Who's Who listings, and several citations from the National Band Association in honor of his contributions to the wind band profession. Dr. Rumbelow has performed at many of the major American music conferences and has recordings available on the Summit label. Performances and recordings of his music by the United States Marine Band, Army Band, Navy Band, Air Force Band, Eastman Wind Ensemble, Tokyo Kosei Wind Orchestra, Interlochen Arts Academy and other ensembles of high repute have been enthusiastically received worldwide. Rumbelow's compositions and arrangements are published by Kjos, Ludwig and Alfred Publishing. Broadcasts of his music have been heard on NBC, CBS, ABC, PBS, NPR, BBC, and NHK Japan.

## 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 of 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* featuring Wynton Marsalis with the Eastman Wind Ensemble were nominated for a Grammy Award in the Best Solo Performance With Orchestra category. His most recent recording project with the EWE is a three-CD set (*The Eastman Wind Ensemble at 50—DHWL001CD-WBP*) celebrating its 50th anniversary. Under his direction, the EWE performed on six tours of Japan and Taiwan between 1990 and 2000 and one throughout Japan and southeast Asia in 1978 for the Kambara Agency and the U.S. State Department.

In addition to performing more than 100 premiere performances, Hunsberger had been involved in writing projects including the books *The Wind Ensemble and Its Repertoire* (Alfred Publishing), *The Art of Conducting* (with Roy Ernst, Random House), *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. 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.

He 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, and 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.

In the orchestral world he has created and conducted performances of orchestral accompaniments to more than 18 silent films with 50 orchestras including the National, San Francisco, Houston, Vancouver, Utah, Virginia, San Diego, Syracuse, and North Carolina Symphony Orchestras and the Rochester, Buffalo, and Calgary Philharmonic Orchestras, among others.



CONDUCTOR

# CONCERTO IN C MAJOR FOR TWO TRUMPETS, RV 537

I. Allegro, II. Largo, III. Allegro

By ANTONIO VIVALDI  
Expanded Harmoniemusic Accompaniment  
by ROBERT W. RUMBELOW

## I. Allegro

**Allegro**

Solo Trumpet I in C

Solo Trumpet II in C

1 C Flutes

2 C Flutes

1 Oboes

2 Oboes

English Horn

1 Bb Clarinets

2 Bb Clarinets

3 Bb Clarinets

Bb Bass Clarinet

Bb Contrabass Clarinet

1 Bassoons

2 Bassoons

Contrabassoon

**Allegro**

1 Horns in F

2 Horns in F

1 Trumpets in C

2 Trumpets in C

Double Bass *arco*

Timpani

Cembalo (Optional)

1 2 3 4

Musical score for Conductor - 2, featuring various instruments including Solo Tpt. I & II, Fls., Obs., E. H., Cls., B. Cl., Cb. Cl., Bsns., Cbsn., Hns., Tpts., Dbl. Bass, Timp., and Cemb. The score includes dynamic markings such as *f*, *p*, *mf* and a large red watermark reading "Legal User Requires Purchase Only".

Musical score for Conductor - 3, featuring various instruments including Solo Tpt. I & II, Fls., Obs., E. H., Cls., B. Cl., Cb. Cl., Bsns., Cbsn., Hns., Tpts., Dbl. Bass, Timp., and Cemb. The score spans measures 9 to 12 and includes a large red watermark reading "Legal Use Requires Purchase".

9 10 11 12

Musical score for conductor, measures 13-16. The score includes parts for Solo Tpt. I, Solo Tpt. II, Fls. (1 and 2), Obs. (1 and 2), E. H., Cls. (1, 2, and 3), B. Cl., Cb. Cl., Bsns. (1 and 2), Cbsn., Hns. (1 and 2), Tpts. (1 and 2), Dbl. Bass, Timp., and Cemb. The score features dynamic markings of *f* (forte) and *p* (piano) across various instruments. A large red watermark reading "Legal Use Requires Purchase" is overlaid on the score.





Musical score for Conductor - 6, featuring Solo Tpt. I, Solo Tpt. II, Fls., Obs., E. H., Bsns., Cbsn., Hns., Tpts., Dbl. Bass, Timp., and Cemb. with dynamic markings *f* and *p*.

The score is arranged in a standard orchestral layout. The Solo Tpt. I and II parts are in the top two staves. The Fls. (Flutes) and Obs. (Oboes) are in the next two staves. The E. H. (English Horn) is in the fifth staff. The woodwinds (Cls., B. Cl., Cb. Cl., Bsns., Cbsn.) are in the next six staves. The Hns. (Horns) and Tpts. (Trumpets) are in the next two staves. The Dbl. Bass, Timp., and Cemb. are in the bottom three staves. The score is marked with *f* (forte) and *p* (piano) dynamics. A large red watermark "Preview Only" is overlaid on the score.

Musical score for Conductor - 7, featuring Solo Tpt. I, Solo Tpt. II, Fls., Obs., E. H., Cls., B. Cl., Cb. Cl., Bsns., Cbsn., Hns., Tpts., Dbl. Bass, Timp., and Cemb. The score includes various dynamics such as *f*, *mf*, and *p*. A large red watermark reading "Legal Use Requires Purchase" is overlaid on the score.

Musical score for conductor, measures 29-32. The score includes parts for Solo Tpt. I, Solo Tpt. II, Fls. (1 and 2), Obs. (1 and 2), E. H., Cls. (1, 2, and 3), B. Cl., Cb. Cl., Bsns. (1 and 2), Cbsn., Hns. (1 and 2), Tpts. (1 and 2), Dbl. Bass, Timp., and Cemb. Dynamics range from *p* to *f*. A large red watermark "Legal Use Requires Purchase Only" is overlaid on the score.

Musical score for conductor, measures 33-36. The score includes parts for Solo Tpt. I, Solo Tpt. II, Fls. (1 and 2), Obs. (1 and 2), E. H., Cls. (1, 2, and 3), B. Cl., Cb. Cl., Bsns. (1 and 2), Cbsn., Hns. (1 and 2), Tpts. (1 and 2), Dbl. Bass, Timp., and Cemb. A large red watermark "Preview Only" is overlaid diagonally across the score.

38

Musical score for conductor, measures 37-40. The score includes parts for Solo Tpt. I, Solo Tpt. II, Fls. (1 and 2), Obs. (1 and 2), E. H., Cls. (1, 2, and 3), B. Cl., Cb. Cl., Bsns. (1 and 2), Cbsn., Hns. (1 and 2), Tpts. (1 and 2), Dbl. Bass, Timp., and Cemb. The score is marked with dynamics such as *f* and *mf*. A large red watermark "Legal Use Requires Purchase" is overlaid diagonally across the page.

37

38

39

40

Solo Tpt. I

Solo Tpt. II

1  
Fls.

2

1  
Obs.

2

E. H.

1  
Cls.

2

3

B. Cl.

Cb. Cl.

1  
Bsns.

2

Cbsn.

1  
Hns.

2

1  
Tpts.

2

Dbl. Bass

Timp.

Cemb.

41 42 43 44

*mf*

*f*

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Musical score for conductor, measures 45-48. The score includes parts for Solo Tpt. I, Solo Tpt. II, Fls. (1 and 2), Obs. (1 and 2), E. H., Cls. (1, 2, and 3), B. Cl., Cb. Cl., Bsns. (1 and 2), Cbsn., Hns. (1 and 2), Tpts. (1 and 2), Dbl. Bass, Timp., and Cemb. The score is marked with a large red watermark: "Legal Use Requires Purchase".

45

46

47

48

Solo Tpt. I

Solo Tpt. II

Fls. 1 2

Obs. 1 2

E. H.

Cls. 1 2 3

B. Cl.

Cb. Cl.

Bsns. 1 2

Cbsn.

Hns. 1 2

Tpts. 1 2

Dbl. Bass

Timp.

Cemb.

49 50 51 52



55

Solo Tpt. I

Solo Tpt. II

Fls. 1 2

Obs. 1 2

E. H.

Cls. 1 2 3

B. Cl.

Cb. Cl.

Bsns. 1 2

Cbsn.

Hns. 1 2

Tpts. 1 2

Dbl. Bass

Timp.

Cemb.

53 54 55 56

Musical score for Solo Tpt. I, Solo Tpt. II, Fls., Obs., E. H., Cls., B. Cl., Cb. Cl., Bsns., Cbsn., Hns., Tpts., Dbl. Bass, Timp., and Cemb. The score includes dynamic markings such as *p*, *mp*, and *f*. A large red watermark reading "Preview Only" is overlaid on the score.

Musical score for conductor, measures 61-64. The score includes parts for Solo Tpt. I, Solo Tpt. II, Fls. (1 and 2), Obs. (1 and 2), E. H., Cls. (1, 2, and 3), B. Cl., Cb. Cl., Bsns. (1 and 2), Cbsn., Hns. (1 and 2), Tpts. (1 and 2), Dbl. Bass, Timp., and Cemb. The score features various dynamics such as *mf* and *mp*, and includes trills (*tr*) for the Solo Tpt. I and II, and Fls. parts. A large red watermark "Legal Use Requires Purchase" is overlaid diagonally across the score.

61

62

63

64

65

Solo Tpt. I *f*

Solo Tpt. II *f*

Fls. 1 *f*

Fls. 2 *f*

Obs. 1 *f*

Obs. 2 *f*

E. H. *f*

Cls. 1 *f*

Cls. 2 *f*

Cls. 3 *f*

B. Cl. *f*

Cb. Cl. *f*

Bsns. 1 *f*

Bsns. 2 *f*

Cbsn. *f*

65

Hns. 1 *f*

Hns. 2 *f*

Tpts. 1 *f*

Tpts. 2 *f*

Dbl. Bass *f*

Timp. *mf*

Cemb. *f*

65 66 67 68 69

Musical score for conductor, measures 70-73. The score includes parts for Solo Tpt. I, Solo Tpt. II, Fls. (1 and 2), Obs. (1 and 2), E. H., Cls. (1, 2, and 3), B. Cl., Cb. Cl., Bsns. (1 and 2), Cbsn., Hns. (1 and 2), Tpts. (1 and 2), Dbl. Bass, Timp., and Cemb. The score is marked with a large red watermark: "Legal Use Requires Purchase".

70

71

72

73

75

Solo Tpt. I

Solo Tpt. II

Fls. 1

Fls. 2

Obs. 1

Obs. 2

E. H.

Cls. 1

Cls. 2

Cls. 3

B. Cl.

Cb. Cl.

Bsns. 1

Bsns. 2

Cbsn.

Hns. 1

Hns. 2

Tpts. 1

Tpts. 2

Dbl. Bass

Timp.

Cemb.

74

75

76

77

Musical score for conductor, measures 78-81. The score includes parts for Solo Tpt. I, Solo Tpt. II, Fls. (1 and 2), Obs. (1 and 2), E. H., Cls. (1, 2, and 3), B. Cl., Cb. Cl., Bsns. (1 and 2), Cbsn., Hns. (1 and 2), Tpts. (1 and 2), Dbl. Bass, Timp., and Cemb. The score is marked with dynamics *p* and *f*. A large red watermark "Preview Only" is overlaid diagonally across the score.

# II. Largo

Largo (in 8)

Musical score for II. Largo, featuring various instruments including Solo Tpt. I & II, Fls., Obs., E. H., Cls., B. Cl., Cb. Cl., Bsns., Cbsn., Hns., Dbl. Bass, Timp., and Cemb. The score is in 4/4 time and includes dynamic markings like *mf* and *mp*, and performance instructions like *rubato* and *ten.*





### III. Allegro

**Allegro**

Musical score for III. Allegro, featuring various instruments including Solo Tpt. I & II, Fls., Obs., E. H., Cls., B. Cl., Cb. Cl., Bsns., Cbsn., Hns., Tpts., Dbl. Bass, Timp., and Cemb. The score includes dynamic markings like *f*, *mp*, and *mf*, and a large red watermark reading "Preview Requires Purchase".

This musical score is for a conductor and includes the following parts:

- Solo Tpt. I
- Solo Tpt. II
- Fls. (Flutes) 1 and 2
- Obs. (Oboes) 1 and 2
- E. H. (English Horn)
- Cls. (Clarinets) 1, 2, and 3
- B. Cl. (Bass Clarinet)
- Cb. Cl. (Cobalt Clarinet)
- Bsns. (Bassoons) 1 and 2
- Cbsn. (Contrabassoon)
- Hns. (Horns) 1 and 2
- Tpts. (Trumpets) 1 and 2
- Dbl. Bass (Double Bass)
- Timp. (Timpani)
- Cemb. (Celesta)

The score is marked with a large red watermark that reads "Legal Use Requires Purchase".

5

6

7

8

9

Musical score for conductor, measures 10-14. The score includes parts for Solo Tpt. I, Solo Tpt. II, Fls. (1 and 2), Obs. (1 and 2), E. H., Cls. (1, 2, and 3), B. Cl., Cb. Cl., Bsns. (1 and 2), Cbsn., Hns. (1 and 2), Tpts. (1 and 2), Dbl. Bass, Timp., and Cemb. A large red watermark "Legal Use Requires Purchase" is overlaid diagonally across the score.

10

11

12

13

14

15

Solo Tpt. I

Solo Tpt. II

Fls. 1 2

Obs. 1 2

E. H.

Cls. 1 2 3

B. Cl.

Cb. Cl.

Cue: Dbl. Bass

Bsns. 1 2

Cbsn.

*p sub.*

*p sub.*

*p sub.*

*p sub.*

*p*

*p sub.*

*p sub.*

*p sub.*

*p sub.*

*p*

*p sub.*

*p sub.*

15

Hns. 1 2

Tpts. 1 2

Dbl. Bass

Timp.

Cemb.

*p*

*p sub.*

15

16

17

18

19

22

Musical score for conductor page 27, measures 20-24. The score includes parts for Solo Tpt. I, Solo Tpt. II, Fls. (1 and 2), Obs. (1 and 2), E. H., Cls. (1, 2, and 3), B. Cl., Cb. Cl., Bsns. (1 and 2), Cbsn., Hns. (1 and 2), Tpts. (1 and 2), Dbl. Bass, Timp., and Cemb. The score is marked with dynamics such as *f* and *mf*. A large red watermark "Legal Use Requires Purchase Only" is overlaid diagonally across the score.

20

21

22

23

24

Solo Tpt. I

Solo Tpt. II

Fls. 1 2

Obs. 1 2

E. H.

Cls. 1 2 3

B. Cl.

Cb. Cl.

Bsns. 1 2

Cbsn.

Hns. 1 2

Tpts. 1 2

Dbl. Bass

Timp.

Cemb.

The musical score is arranged in a standard orchestral format. The top staves are for Solo Trumpets I and II. Below them are Flutes (1 and 2) and Oboes (1 and 2), with a dynamic marking of *mf* starting on measure 25. The English Horn (E. H.) is next. The woodwind section continues with Clarinets (1, 2, and 3), Bass Clarinet (B. Cl.), and Contrabass Clarinet (Cb. Cl.). The reed section includes Bassoons (1 and 2) and Contrabassoon (Cbsn.). The string section consists of Horns (1 and 2), Trumpets (1 and 2), Double Bass (Dbl. Bass), and Timpani (Timp.). The keyboard part (Cemb.) is at the bottom. The score spans measures 25 to 28.

Musical score for conductor page 29, featuring various instruments including Solo Tpt. I & II, Fls., Obs., E. H., Cls., B. Cl., Cb. Cl., Bsns., Cbsn., Hns., Tpts., Dbl. Bass, Timp., and Cemb. The score includes dynamic markings like *mf* and *mp*.



Musical score for Solo Tpt. I, Solo Tpt. II, Fls., Obs., E. H., Cls., B. Cl., Cb. Cl., Bsns., Cbsn., Hns., Tpts., Dbl. Bass, Timp., and Cemb. The score includes dynamic markings such as *p*, *mf*, *f*, *mp*, and *Opt.* across various instruments. A large red watermark reading "Legal Use Requires Purchase" is overlaid on the score.



Musical score for conductor, measures 42-46. The score includes parts for Solo Tpt. I, Solo Tpt. II, Fls. (1 and 2), Obs. (1 and 2), E. H., Cls. (1, 2, and 3), B. Cl., Cb. Cl., Bsns. (1 and 2), Cbsn., Hns. (1 and 2), Tpts. (1 and 2), Dbl. Bass, Timp., and Cemb. Dynamics range from *p* to *f*. A large red watermark "Legal Use Requires Purchase" is overlaid on the score.

Musical score for Solo Tpt. I, Solo Tpt. II, Fls., Obs., E. H., Cls., B. Cl., Cb. Cl., Bsns., Cbsn., Hns., Tpts., Dbl. Bass, Timp., and Cemb. The score includes various musical notations such as trills (tr), dynamics (f, mp), and rests. A large red watermark is overlaid across the score.

Musical score for Solo Tpt. I, Solo Tpt. II, Fls., Obs., E. H., Cls., B. Cl., Cb. Cl., Bsns., Cbsn., Hns., Tpts., Dbl. Bass, Timp., and Cemb. across measures 52-56. The score includes various musical notations such as notes, rests, and dynamics like *mp*.

52

53

54

55

56



Solo Tpt. I

Solo Tpt. II

1  
Fls.

2

1  
Obs.

2

E. H.

1  
Cls.

2

3

B. Cl.

Cb. Cl.

1  
Bsns.

2

Cbsn.

1  
Hns.

2

1  
Tpts.

2

Dbl. Bass

Timp.

Cemb.

61 62 63 64 65

Solo Tpt. I

Solo Tpt. II

1  
Fls.

2

1  
Obs.

2

E. H.

1  
Cls.

2

3

B. Cl.

Cb. Cl.

1  
Bsns.

2

Cbsn.

1  
Hns.

2

1  
Tpts.

2

Dbl. Bass

Timp.

Cemb.

66 67 68 69 70



Solo Tpt. I

Solo Tpt. II

1  
Fls.

2

1  
Obs.

2

E. H.

1  
Cls.

2

3

B. Cl.

Cb. Cl.

1  
Bsns.

2

Cbsn.

1  
Hns.

2

1  
Tpts.

2

Dbl. Bass

Timp.

Cemb.

Cue: Dbl. Bass

71 72 73 74





Musical score for conductor, measures 84-88. The score includes parts for Solo Tpt. I, Solo Tpt. II, Fls. (1 and 2), Obs. (1 and 2), E. H., Cls. (1, 2, and 3), B. Cl., Cb. Cl., Bsns. (1 and 2), Cbsn., Hns. (1 and 2), Tpts. (1 and 2), Dbl. Bass, Timp., and Cemb. Dynamics include *f* and *p*. A large red watermark "Legal Use Requires Purchase" is overlaid on the score.

84

85

86

87

88



Musical score for Solo Tpt. I, Solo Tpt. II, Fls., Obs., E. H., Cls., B. Cl., Cb. Cl., Bsns., Cbsn., Hns., Tpts., Dbl. Bass, Timp., and Cemb. The score includes dynamic markings such as *p*, *mp*, and *mf*. A large red watermark is overlaid on the score, reading "Preview Only - Legal Use Requires Purchase".

Musical score for Solo Tpt. I, Solo Tpt. II, Fls., Obs., E. H., Cls., B. Cl., Cb. Cl., Bsns., Cbsn., Hns., Tpts., Dbl. Bass, Timp., and Cemb. The score is marked with a large red watermark: "Legal Use Only Requires Purchase".

99 100 101 102 103

Musical score for Solo Tpt. I, Solo Tpt. II, Fls., Obs., E. H., Cls., B. Cl., Cb. Cl., Bsns., Cbsn., Hns., Tpts., Dbl. Bass, Timp., and Cemb. The score includes dynamic markings such as *f* and *p*. A large red watermark is overlaid across the score, reading "Legal Use Requires Purchase".



112

Solo Tpt. I

Solo Tpt. II

Fls. 1

Fls. 2

Obs. 1

Obs. 2

E. H.

Cls. 1

Cls. 2

Cls. 3

B. Cl.

Cb. Cl.

Bsns. 1

Bsns. 2

Cbsn.

Hns. 1

Hns. 2

Tpts. 1

Tpts. 2

Dbl. Bass

Timp.

Cemb.

*p* *mf* *f* *tr* *Opt.* *f* *mp* *Play* *f* *mf* *f* *mf* *f* *mf* *f*

112

Musical score for a symphony orchestra, measures 113-117. The score includes parts for Solo Tpt. I & II, Fls., Obs., E. H., Cls., B. Cl., Cb. Cl., Bsns., Cbsn., Hns., Tpts., Dbl. Bass, Timp., and Cemb. A large red watermark "Legal Use Requires Purchase Only" is overlaid diagonally across the page.

113

114

115

116

117

Musical score for conductor, measures 118-122. The score includes parts for Solo Tpt. I, Solo Tpt. II, Fls. (1 and 2), Obs. (1 and 2), E. H., Cls. (1, 2, and 3), B. Cl., Cb. Cl., Bsns. (1 and 2), Cbsn., Hns. (1 and 2), Tpts. (1 and 2), Dbl. Bass, Timp., and Cemb. A large red watermark "Legal Use Requires Purchase" is overlaid diagonally across the score.

118

119

120

121

122

Musical score for conductor, measures 123-127. The score includes parts for Solo Tpt. I, Solo Tpt. II, Fls. (1 and 2), Obs. (1 and 2), E. H., Cls. (1, 2, and 3), B. Cl., Cb. Cl., Bsns. (1 and 2), Cbsn., Hns. (1 and 2), Tpts. (1 and 2), Dbl. Bass, Timp., and Cemb. A large red watermark 'Legal Use Requires Purchase' is overlaid diagonally across the score.

123

124

125

126

127



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