

for Sheila M. Hawkey

ANDREA CHENIER

EXCERPTS FROM THE OPERA

Umberto Giordano

arranged for band by Giuseppe Vaninetti

edited and rescored by Andrew Glover

Conductor

012-3902-00

Allegro brillante (♩ = 132)

The score is arranged in two systems. The first system includes:

- Piccolo
- 1st Flute
- 2nd Flute
- 1st Oboe
- 2nd Oboe
- 1st B♭ Clarinet
- 2nd B♭ Clarinet
- 3rd B♭ Clarinet
- B♭ Bass Clarinet
- 1st Bassoon
- 2nd Bassoon
- 1st E♭ Alto Saxophone
- 2nd E♭ Alto Saxophone
- B♭ Tenor Saxophone
- E♭ Baritone Saxophone

The second system includes:

- 1st B♭ Cornet
- 2nd B♭ Cornet
- 3rd B♭ Cornet
- 1st Horn in F
- 2nd Horn in F
- 3rd Horn in F
- 4th Horn in F
- 1st Trombone
- 2nd Trombone
- 3rd Trombone
- Euphonium
- Tuba
- Timpani (F & A♭)
- Snare Drum
- Suspended Cymbal
- Large Gong
- Crash Cymbals
- Bass Drum

Dynamic markings include *ff*, *f*, *mf*, and *p*. The tempo is *Allegro brillante* with a metronome marking of ♩ = 132.

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13

Picc.

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

1st B♭ Cl.

2nd B♭ Cl.

3rd B♭ Cl.

B. Cl.

1st Bsn.

2nd Bsn.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

13

1st Cor.

2nd Cor.

3rd Cor.

1st Horn

2nd Horn

3rd Horn

4th Horn

1st Tromb.

2nd Tromb.

3rd Tromb.

Euph.

Tuba

Timp.

S. Dr.

Sus. Cym.
Gong

Cym.
B. Dr.

Musical score for orchestra, page 3, measures 21-30. The score is in a key signature of three flats (E-flat major/C minor) and a 4/4 time signature. The instruments listed are Piccolo, 1st Fl., 2nd Fl., 1st Ob., 2nd Ob., 1st B♭ Cl., 2nd B♭ Cl., 3rd B♭ Cl., B. Cl., 1st Bsn., 2nd Bsn., 1st A. Sax., 2nd A. Sax., T. Sax., B. Sax., 1st Cor., 2nd Cor., 3rd Cor., 1st Horn, 2nd Horn, 3rd Horn, 4th Horn, 1st Tromb., 2nd Tromb., 3rd Tromb., Euph., Tuba, Timp., S. Dr., Sus. Cym., Gong, Cym., and B. Dr. The score features various dynamics including *f*, *ff*, and *solì*. There are also performance instructions such as "change to F & B♭" for the Timpani. A large measure number **27** is placed above the 27th measure. The score is divided into two systems, with the first system covering measures 21-26 and the second system covering measures 27-30.

37

Picc. *mf* *mp* *cresc. poco a poco*

1st Fl. *mf* *sub. mp* *cresc. poco a poco*

2nd Fl. *mf* *sub. mp* *cresc. poco a poco*

1st Ob. *mf* *sub. mp* *cresc. poco a poco*

2nd Ob. *mf* *sub. mp* *cresc. poco a poco*

1st B♭ Cl. *mf* *sub. mp* *cresc. poco a poco*

2nd B♭ Cl. *mf* *sub. mp* *cresc. poco a poco*

3rd B♭ Cl. *mf* *sub. mp* *cresc. poco a poco*

B. Cl. *f* *sub. mp* *cresc. poco a poco*

1st Bsn. *f* *sub. mp* *cresc. poco a poco*

2nd Bsn. *f* *sub. mp* *cresc. poco a poco*

1st A. Sax. *mf* *sub. mp* *cresc. poco a poco*

2nd A. Sax. *mf* *sub. mp* *cresc. poco a poco*

T. Sax. *f* *sub. mp* *cresc. poco a poco*

B. Sax. *f* *sub. mp* *cresc. poco a poco*

37

1st Cor. *mf* *sub. mp* *cresc. poco a poco*

2nd Cor. *mf* *sub. mp* *cresc. poco a poco*

3rd Cor. *ff* *mf* *sub. mp* *cresc. poco a poco*

1st Horn *mf* *sub. mp* *cresc. poco a poco*

2nd Horn *mf* *sub. mp* *cresc. poco a poco*

3rd Horn *mf* *sub. mp* *cresc. poco a poco*

4th Horn *mf* *sub. mp* *cresc. poco a poco*

1st Tromb. *f* *sub. mp* *cresc. poco a poco*

2nd Tromb. *f* *sub. mp* *cresc. poco a poco*

3rd Tromb. *f* *sub. mp* *cresc. poco a poco*

Euph. *mf* *sub. mp* *cresc. poco a poco*

Tuba *f* *sub. mp* *cresc. poco a poco*

Timp.

S. Dr.

Sus. Cym.

Gong

Cym.

B. Dr. *mp* *cresc. poco a poco*

Picc.

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

1st B♭ Cl.

2nd B♭ Cl.

3rd B♭ Cl.

B. Cl.

1st Bsn.

2nd Bsn.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

1st Cor.

2nd Cor.

3rd Cor.

1st Horn

2nd Horn

3rd Horn

4th Horn

1st Tromb.

2nd Tromb.

3rd Tromb.

Euph.

Tuba

Timp.

S. Dr.

Sus. Cym.

Gong

Cym.

B. Dr.

57

Picc.

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

1st B> Cl.

2nd B> Cl.

3rd B> Cl.

B. Cl.

1st Bsn.

2nd Bsn.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

57

1st Cor.

2nd Cor.

3rd Cor.

1st Horn

2nd Horn

3rd Horn

4th Horn

1st Tromb.

2nd Tromb.

3rd Tromb.

Euph.

Tuba

Timp.

S. Dr.

Sus. Cym.

Gong

Cym. B. Dr.

65

calando

73

Picc. *mf*

1st Fl. *mf* *pp*

2nd Fl. *mf* *pp*

1st Ob. *mf* *pp*

2nd Ob. *mf* *pp*

1st B♭ Cl. *mf* *pp*

2nd B♭ Cl. *mf* *pp*

3rd B♭ Cl. *mf*

B. Cl. *mf* *pp*

1st Bsn. *mf* *pp*

2nd Bsn. *mf* *pp*

1st A. Sax. *mf*

2nd A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

65

calando

73

1st Cor. *mf* *div.*

2nd Cor. *mf*

3rd Cor. *mf*

1st Horn *mf* *pp*

2nd Horn *mf* *pp*

3rd Horn *mf* *pp*

4th Horn *mf* *pp*

1st Tromb. *mf*

2nd Tromb. *mf*

3rd Tromb. *mf*

Euph. *mf* *pp*

Tuba *mf* *pp*

Timp. *mf* *pp*

S.Dr.

Sus. Cym.
Gong

Cym.
B. Dr. *mf*

Picc.

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

1st B♭ Cl.

2nd B♭ Cl.

3rd B♭ Cl.

B. Cl.

1st Bsn.

2nd Bsn.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

1st Cor.

2nd Cor.

3rd Cor.

1st Horn

2nd Horn

3rd Horn

4th Horn

1st Tromb.

2nd Tromb.

3rd Tromb.

Euph.

Tuba

Timp.

S. Dr.

Sus. Cym.

Gong

Cym.

B. Dr.

ANDREA CHENIER

p. 10

99 Animando (♩ = 60 - 66)
(in 2)

poco accel.

Score for woodwinds and strings (measures 95-103).
Instruments: Picc., 1st Fl., 2nd Fl., 1st Ob., 2nd Ob., 1st B♭ Cl., 2nd B♭ Cl., 3rd B♭ Cl., B. Cl., 1st Bsn., 2nd Bsn., 1st A. Sax., 2nd A. Sax., T. Sax., B. Sax.
Musical notation includes dynamics (p, mp, tutti), articulation (accents), and phrasing (slurs, breath marks).
Measures 95-98: Picc., 1st Fl., 2nd Fl., 1st Ob., 2nd Ob., 1st B♭ Cl., 2nd B♭ Cl., 3rd B♭ Cl., B. Cl., 1st Bsn., 2nd Bsn., 1st A. Sax., 2nd A. Sax., T. Sax., B. Sax. are mostly silent or have minimal activity.
Measure 99: Picc., 1st Fl., 2nd Fl., 1st Ob., 2nd Ob., 1st B♭ Cl., 2nd B♭ Cl., 3rd B♭ Cl., B. Cl., 1st Bsn., 2nd Bsn., 1st A. Sax., 2nd A. Sax., T. Sax., B. Sax. enter with a melodic line, marked *mp*.
Measures 100-103: The woodwinds continue their melodic line, with dynamics shifting to *p*.
The string section (S. Dr., Sus. Cym., Gong, Cym., B. Dr.) is present throughout but has no notation on this page.

poco accel.

99 Animando (♩ = 60 - 66)
(in 2)

Score for brass and percussion (measures 95-103).
Instruments: 1st Cor., 2nd Cor., 3rd Cor., 1st Horn, 2nd Horn, 3rd Horn, 4th Horn, 1st Tromb., 2nd Tromb., 3rd Tromb., Euph., Tuba, Timp., S. Dr., Sus. Cym., Gong, Cym., B. Dr.
Musical notation includes dynamics (p, mp, tutti), articulation (accents), and phrasing (slurs, breath marks).
Measures 95-98: 1st Cor., 2nd Cor., 3rd Cor., 1st Horn, 2nd Horn, 3rd Horn, 4th Horn, 1st Tromb., 2nd Tromb., 3rd Tromb., Euph., Tuba, Timp., S. Dr., Sus. Cym., Gong, Cym., B. Dr. are mostly silent or have minimal activity.
Measure 99: 1st Cor., 2nd Cor., 3rd Cor., 1st Horn, 2nd Horn, 3rd Horn, 4th Horn, 1st Tromb., 2nd Tromb., 3rd Tromb., Euph., Tuba, Timp., S. Dr., Sus. Cym., Gong, Cym., B. Dr. enter with a melodic line, marked *mp*.
Measures 100-103: The brass instruments continue their melodic line, with dynamics shifting to *p*.
The string section (S. Dr., Sus. Cym., Gong, Cym., B. Dr.) is present throughout but has no notation on this page.

poco rall.

Picc.

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

1st B♭ Cl.

2nd B♭ Cl.

3rd B♭ Cl.

B. Cl.

1st Bsn.

2nd Bsn.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

poco rall.

1st Cor.

2nd Cor.

3rd Cor.

1st Horn

2nd Horn

3rd Horn

4th Horn

1st Tromb.

2nd Tromb.

3rd Tromb.

Euph.

Tuba

Timp.

S. Dr.

Sus. Cym.

Gong

Cym.

B. Dr.

ANDREA CHENIER

p. 12

Piu mosso (♩ = 60)



rall.

a tempo

Piu animato (♩ = 84)

Picc.

1st Fl. *mf*

2nd Fl.

1st Ob. *pp*

2nd Ob. *pp*

1st B♭ Cl. *pp*

2nd B♭ Cl. *mp* *pp*

3rd B♭ Cl. *mp* *pp*

B. Cl.

1st Bsn. *mp* *mp* *pp*

2nd Bsn. *mp* *mp* *pp*

1st A. Sax. *mp* *pp*

2nd A. Sax. *mp* *pp*

T. Sax. *mp* 2nd Bsn. *mp play* *pp*

B. Sax. *mp* *pp*

Piu mosso (♩ = 60)



rall.

a tempo

Piu animato (♩ = 84)

1st Cor. *pp*

2nd Cor. *pp*

3rd Cor.

1st Horn *mp* *pp*

2nd Horn *mp* *mp*

3rd Horn

4th Horn

1st Tromb.

2nd Tromb.

3rd Tromb.

Euph. *mf* *p* solo

Tuba *mp* *pp*

Timp.

S.Dr.

Sus. Cym. Gong

Cym. B. Dr. *pp*

ANDREA CHENIER

p. 13

rit.

130 a tempo

Picc.

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

1st B♭ Cl.

2nd B♭ Cl.

3rd B♭ Cl.

B. Cl.

1st Bsn.

2nd Bsn.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

1st Cor.

2nd Cor.

3rd Cor.

1st Horn

2nd Horn

3rd Horn

4th Horn

1st Tromb.

2nd Tromb.

3rd Tromb.

Euph.

Tuba

Timp.

S. Dr.

Sus. Cym.

Gong

Cym. B. Dr.

124 125 126 127 128 129 130 131 132 133

animando

138

Picc. *mp*

1st Fl. *mp*

2nd Fl. *mp*

1st Ob. *p* *sempre cresc.*

2nd Ob. *mp* *p* *sempre cresc.*

1st B> Cl. *p* *sempre cresc.*

2nd B> Cl. *p* *sempre cresc.*

3rd B> Cl. *mp* *p* *sempre cresc.*

B. Cl. *p* *sempre cresc.*

1st Bsn. *p* *sempre cresc.*

2nd Bsn. *p* *sempre cresc.*

1st A. Sax. *mp* *p* *sempre cresc.*

2nd A. Sax. *mp* *p* *sempre cresc.*

T. Sax. *mp* *p* *sempre cresc.*

B. Sax. *mp* *p* *sempre cresc.*

animando

138

1st Cor. *tutti* *p* *sempre cresc.*

2nd Cor. *mp* *p* *sempre cresc.*

3rd Cor. *mp* *p* *sempre cresc.*

1st Horn *p* *sempre cresc.*

2nd Horn *p* *sempre cresc.*

3rd Horn *p* *sempre cresc.*

4th Horn *p* *sempre cresc.*

1st Tromb. *p* *sempre cresc.*

2nd Tromb. *p* *sempre cresc.*

3rd Tromb. *p* *sempre cresc.*

Euph. *mp*

Tuba *p*

Timp.

S. Dr.

Sus. Cym.

Gong

Cym.

B. Dr.

accel.

rall.

Picc. *sempre cresc.* *mf*

1st Fl. *sempre cresc.* *mf*

2nd Fl. *sempre cresc.* *mf*

1st Ob. *mf*

2nd Ob. *mf*

1st B♭ Cl. *mf*

2nd B♭ Cl. *mf*

3rd B♭ Cl. *mf*

B. Cl. *mf*

1st Bsn. *mf*

2nd Bsn. *mf*

1st A. Sax. *mf*

2nd A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

accel.

rall.

1st Cor. *mf*

2nd Cor. *mf*

3rd Cor. *mf*

1st Horn *mf*

2nd Horn

3rd Horn

4th Horn

1st Tromb. *mf*

2nd Tromb. *mf*

3rd Tromb. *mf*

Euph. *mf*

Tuba *mf*

Timp. *mp cresc.*

S. Dr. *pp cresc.* *mf*

Sus. Cym. Gong

Cym. B. Dr.

ANDREA CHENIER

p. 16

Molto sostenuto (♩ = 60)

Piu mosso (♩ = 128)

156 Sostenuto (♩ = 64)

Picc.

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

1st B♭ Cl.

2nd B♭ Cl.

3rd B♭ Cl.

B. Cl.

1st Bsn.

2nd Bsn.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

Molto sostenuto (♩ = 60)

Piu mosso (♩ = 128)

156 Sostenuto (♩ = 64)

1st Cor.

2nd Cor.

3rd Cor.

1st Horn

2nd Horn

3rd Horn

4th Horn

1st Tromb.

2nd Tromb.

3rd Tromb.

Euph.

Tuba

Timp.

S. Dr.

Sus. Cym.

Gong

Cym. B. Dr.

solo (w/ euph.)

p molto espress.

solo (w/ cor.)

p molto espress.

mp

mp

mp

Picc.

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

1st B♭ Cl.

2nd B♭ Cl.

3rd B♭ Cl.

B. Cl.

1st Bsn.

2nd Bsn.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

1st Cor.

2nd Cor.

3rd Cor.

1st Horn

2nd Horn

3rd Horn

4th Horn

1st Tromb.

2nd Tromb.

3rd Tromb.

Euph.

Tuba

Timp.

S. Dr.

Sus. Cym.

Gong

Cym.

B. Dr.

incalzando

170

Picc.

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

1st B♭ Cl.

2nd B♭ Cl.

3rd B♭ Cl.

B. Cl.

1st Bsn.

2nd Bsn.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

170

incalzando

1st Cor.

2nd Cor.

3rd Cor.

1st Horn

2nd Horn

3rd Horn

4th Horn

1st Tromb.

2nd Tromb.

3rd Tromb.

Euph.

Tuba

Timp.

S. Dr.

Sus. Cym.

Gong

Cym.

B. Dr.

rall.

Moderato (♩ = 78)

177 Allargando

Picc.
 1st Fl.
 2nd Fl.
 1st Ob.
 2nd Ob.
 1st B♭ Cl.
 2nd B♭ Cl.
 3rd B♭ Cl.
 B. Cl.
 1st Bsn.
 2nd Bsn.
 1st A. Sax.
 2nd A. Sax.
 T. Sax.
 B. Sax.

177 Allargando

rall.

Moderato (♩ = 78)

1st Cor.
 2nd Cor.
 3rd Cor.
 1st Horn
 2nd Horn
 3rd Horn
 4th Horn
 1st Tromb.
 2nd Tromb.
 3rd Tromb.
 Euph.
 Tuba
 Timp.
 S.Dr.
 Sus. Cym.
 Gong
 Cym.
 B. Dr.

Picc.

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

1st B♭ Cl.

2nd B♭ Cl.

3rd B♭ Cl.

B. Cl.

1st Bsn.

2nd Bsn.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

1st Cor.

2nd Cor.

3rd Cor.

1st Horn

2nd Horn

3rd Horn

4th Horn

1st Tromb.

2nd Tromb.

3rd Tromb.

Euph.

Tuba

Timp.

S. Dr.

Sus. Cym.

Gong

Cym.

B. Dr.

div. esp.

tutti

f

p

mp

espress.

solo

f

mf

poco rit.

196

a tempo

accel.

rit.

Picc.

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

1st B♭ Cl.

2nd B♭ Cl.

3rd B♭ Cl.

B. Cl.

1st Bsn.

2nd Bsn.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

poco rit.

196

a tempo

accel.

rit.

1st Cor.

2nd Cor.

3rd Cor.

1st Horn

2nd Horn

3rd Horn

4th Horn

1st Tromb.

2nd Tromb.

3rd Tromb.

Euph.

Tuba

Timp.

S.Dr.

Sus. Cym.

Gong

Cym.

B. Dr.

206 Andante sostenuto (♩ = 60)

Picc.

1st Fl. *pp* *solo*

2nd Fl. *pp* *solo* *molto espress.*

1st Ob. *pp* *solo*

2nd Ob.

1st B♭ Cl. *pp*

2nd B♭ Cl. *pp*

3rd B♭ Cl. *pp*

B. Cl. *pp*

1st Bsn. *pp*

2nd Bsn. *pp*

1st A. Sax. *pp*

2nd A. Sax. *pp*

T. Sax. *pp*

B. Sax. *pp*

206 Andante sostenuto (♩ = 60)

1st Cor. *pp* *solo* *pp* *molto espress.*

2nd Cor. *pp*

3rd Cor. *pp*

1st Horn *pp*

2nd Horn *pp*

3rd Horn *pp*

4th Horn *pp*

1st Tromb. *pp*

2nd Tromb. *pp*

3rd Tromb. *pp*

Euph. *pp* *solo* *pp* *molto espress.*

Tuba *pp* *change G[♮] to B[♭]* *pp*

Timp. *pp*

S. Dr.

Sus. Cym. Gong

Cym. B. Dr. *pp*

ANDREA CHENIER

p. 24

presto

This page of the musical score, page 24, is for the composer Andrea Chenier. It is marked 'presto'. The score is for a large orchestra and includes the following parts:

- Picc.
- 1st Fl.
- 2nd Fl.
- 1st Ob.
- 2nd Ob.
- 1st B♭ Cl.
- 2nd B♭ Cl.
- 3rd B♭ Cl.
- B. Cl.
- 1st Bsn.
- 2nd Bsn.
- 1st A. Sax.
- 2nd A. Sax.
- T. Sax.
- B. Sax.
- 1st Cor.
- 2nd Cor. (with *tutti* and *div.* markings)
- 3rd Cor.
- 1st Horn
- 2nd Horn
- 3rd Horn
- 4th Horn
- 1st Tromb.
- 2nd Tromb.
- 3rd Tromb.
- Euph.
- Tuba (with a *change B♭ to G♭* instruction)
- Timp.
- S. Dr.
- Sus. Cym. Gong
- Cym. B. Dr.

The score features complex rhythmic patterns, including many triplets and sixteenth-note runs. Dynamics range from *ffz* to *fff*. The tempo is marked *presto*. The page number 24 is indicated at the bottom of the page.

Grandioso (very slow ♩ = 60)

stentato

Picc.

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

1st B♭ Cl.

2nd B♭ Cl.

3rd B♭ Cl.

B. Cl.

1st Bsn.

2nd Bsn.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

Grandioso (very slow ♩ = 60)

stentato

1st Cor.

2nd Cor.

3rd Cor.

1st Horn

2nd Horn

3rd Horn

4th Horn

1st Tromb.

2nd Tromb.

3rd Tromb.

Euph.

Tuba

Timp.

S.Dr.

Sus. Cym.
Gong

Cym.
B. Dr.