

Grade 2½

# A Klezmer Karnival

Philip Sparke

*for Concert Band*

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**Philip Sparke**  
**A KLEZMER KARNIVAL**

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Philip Sparke

Philip Sparke was born in London in 1951 and studied composition, trumpet and piano at the Royal College of Music, where he gained an ARCM. It was at the College that his interest in bands arose. He played in the college wind band and formed a brass band among the students, writing several works for both ensembles. At that time, Sparke's first published works appeared – *Concert Prelude* (brass band) and *Gaudium* (wind band). A growing interest in his music led to several commissions, his first major one being for the Centennial Brass Band Championships in New Zealand – *The Land of the Long White Cloud*. Further commissions followed from individual bands, various band associations and the BBC, for whom he three times won the EBU New Music for Band Competition (with *Slipstream*, *Skyrider* and *Orient Express*). Sparke has written for brass band championships in New Zealand, Switzerland, The Netherlands, Australia and the UK, twice for the National Finals at the Albert Hall, and his test pieces are constantly in use wherever brass bands can be found. A close association with banding in Japan led to a commission (*Celebration*) from and eventual recording of his music with the Tokyo Kosei Wind Orchestra. This opened the door world-wide to his wind band music and led to several commissions, particularly from the United States. In 1996, the US Air Force Band commissioned and recorded *Dance Movements*, which won the prestigious Sudler Prize in 1997. Philip Sparke's conducting and adjudicating activities have taken him to most European countries, Australia, New Zealand, Japan and the USA.

Philip Sparke wurde 1951 in London geboren. Er studierte Komposition, Trompete und Klavier am Royal College of Music und wurde dort als ARCM (Associate of the Royal College of Music) ausgezeichnet. Sein Interesse an Musik für Bandformationen geht auf diese Zeit zurück. Er spielte im Blasorchester des Colleges, gründete mit anderen Studenten eine Brass Band und schrieb für beide Ensembles etliche Stücke. Gleichzeitig wurden mit *Concert Prelude* für Brass Band und *Gaudium* für Blasorchester erste Arbeiten von ihm veröffentlicht. Seine Stücke erregten zunehmend Aufmerksamkeit und dies hatte eine Reihe von Auftragskompositionen zur Folge. *The Land of the Long White Cloud* für die Centennial Brass Band Championships in Neuseeland war darunter das erste größere Werk. Es folgten weitere Auftragskompositionen für verschiedene Bands, diverse Band-Zusammenschlüsse und die BBC, für die er mit *Slipstream*, *Skyrider* und *Orient Express* dreimal den EBU New Music for Band Competition gewann. Er hat für Brass Band-Wettbewerbe in Neuseeland, der Schweiz, Holland, Australien und Großbritannien komponiert, zweimal auch für die landesweite Endausscheidung in der Albert Hall. Seine Teststücke sind weltweit aus dem Brass Band-Bereich nicht wegzudenken. Die enge Zusammenarbeit mit Bands in Japan brachte ihm mit *Celebration* einen weiteren Kompositionsauftrag ein und führte zur Einspielung seiner Musik durch das Kosei Wind Orchestra Tokyo. Dadurch öffneten sich seiner Musik weltweit Türen und Tore und er erhielt weitere Aufträge, vor allem aus den USA. 1996 wurde *Dance Movements* von der US Airforce Band bestellt und aufgenommen. Das Werk gewann 1997 den begehrten Sudler Prize. Seine Tätigkeit als Dirigent und Ratgeber haben ihn in die meisten europäischen Länder, nach Australien, Neuseeland, Japan und die Vereinigten Staaten geführt.

Né en 1951 à Londres, Philip Sparke étudie la composition, la trompette et le piano au célèbre Royal College of Music de Londres où il obtient l'Associate Diploma (ARCM). Durant ses études, il commence à s'intéresser aux formations d'instruments à vent. Il joue dans l'Orchestre d'Harmonie du Collège de Musique, forme un Brass Band avec d'autres étudiants et compose plusieurs pièces dont deux seront publiées : *Concert Prelude* pour Brass Band et *Gaudium*, une œuvre pour Orchestre d'Harmonie. Sa musique suscite un intérêt grandissant et plusieurs commandes lui parviennent. La première commande importante qu'il reçoit est celle d'une œuvre pour un concours de Brass Bands en Nouvelle-Zélande – les Centennial Brass Band Championships. Il compose pour cette occasion *The Land of the Long White Cloud*. D'autres commandes suivent ; elles lui sont adressées par des Orchestres à Vent, par différentes fédérations d'orchestres et par la BBC, pour laquelle il remportera trois fois le concours pour Orchestres d'Harmonie de l'Union Européenne de Radio-Télévision (avec les pièces *Slipstream*, *Skyrider* et *Orient Express*). Aujourd'hui, les compositions de Philip Sparke figurent régulièrement au programme des concours de Brass Bands du monde entier (Nouvelle-Zélande, Australie, Pays-Bas, Suisse, Grande-Bretagne,...). Très présent dans le domaine de la musique pour Orchestre d'Harmonie au Japon, Philip Sparke compose une œuvre de commande (*Celebration*) pour l'Orchestre d'Harmonie Tokyo Kosei qui enregistrera par la suite plusieurs de ses compositions contribuant ainsi à la diffusion à l'échelle mondiale de sa musique pour Orchestre d'Harmonie. De nombreuses autres commandes lui parviendront alors, notamment des États-Unis. En 1996, il écrit *Dance Movements*, une œuvre de commande pour la Musique de l'US Air Force, qui sera récompensée du prestigieux Prix International de Composition Sudler en 1997. Parallèlement à sa carrière de compositeur, ses activités de chef d'orchestre et de membre de jury le conduisent à se rendre dans la plupart des pays d'Europe, en Australie, en Nouvelle-Zélande, au Japon et aux États-Unis.

Philip Sparke werd in 1951 in Londen geboren en studeerde compositie, trompet en piano aan het Royal College of Music, waar hij het ARCM-diploma haalde (Associate of the Royal College of Music). Tijdens deze opleiding groeide zijn belangstelling voor blaasorkesten. Hij speelde in het harmonieorkest van het college, vormde een brassband met medestudenten en schreef verschillende werken voor beide orkesten. In deze tijd werden zijn eerste werken gepubliceerd: *Concert Prelude* (voor brassband) en *Gaudium* (voor harmonieorkest). Een groeiende belangstelling voor zijn muziek resulteerde in verschillende opdrachten. Zijn eerste grote werk schreef hij voor de Centennial Brass Band Championships in Nieuw-Zeeland en was getiteld *The Land of the Long White Cloud*. Meer opdrachten volgden van orkesten, verschillende orkestorganisaties en de BBC, waarmee hij driemaal de EBU New Music for Band Competition won (met *Slipstream*, *Skyrider* en *Orient Express*). Hij componeerde voor de brassbandkampioenschappen van Nieuw-Zeeland, Zwitserland, Nederland, Australië en Groot-Brittannië en tweemaal voor de Britse National Finals in de Royal Albert Hall. Overal waar brassbands zijn, worden zijn werken gespeeld. Goede betrekkingen met orkesten in Japan leidden uiteindelijk tot een opdracht (*Celebration*) van het Tokyo Kosei Wind Orchestra, dat ook zijn muziek opnam. Dit resulteerde in een wereldwijde belangstelling voor zijn muziek voor harmonieorkest, wat leidde tot verschillende opdrachten, voornamelijk vanuit de Verenigde Staten. In 1996 nam de US Air Force Band de door dit orkest verstrekte compositieopdracht *Dance Movements* op. Met dit werk won Philip Sparke in 1997 de prestigieuze Sudler Prize. Sparkes dirigeer- en juryactiviteiten brachten hem naar de meeste Europese landen, Australië, Nieuw-Zeeland, Japan en de Verenigde Staten.

# A Klezmer Karnival

Klezmer music originated in the 'shtetl' (villages) and the ghettos of Eastern Europe, where itinerant Jewish troubadours, known as 'klezmerim', had performed at celebrations, particularly weddings, since the early Middle Ages.

'Klezmer' is a Yiddish term combining the Hebrew words 'kley' (instrument) and 'zemer' (song) and the roots of the style are found in secular melodies, popular dances, Jewish 'hazanut' (cantorial music) and also the 'nigunim', the wordless melodies intoned by the 'Hasidim' (orthodox Jews).

Since the 16<sup>th</sup> century, lyrics had been added to klezmer music, due to the 'badkhn' (the master of ceremony at weddings), to the 'Purimshpil' (the play of Esther at Purim) and to traditions of the Yiddish theatre, but the term gradually became synonymous with instrumental music, particularly featuring the violin and clarinet.

A *Klezmer Karnival* uses three traditional tunes:

1. **Choson kale mazel tov** (measure 7) – a wedding dance wishing good luck to the bride and groom
2. **Freylekh** (measure 40) – a Jewish circle dance, later commercialized as 'A Night in Paradise'
3. **Sherele** (measure 74) – literally 'little scissors dance'; this is a German shepherd's dance. Like Freylekh, Sherele is again a *type* of dance rather than a specific title.

Der Ursprung von Klezmer liegt in den 'Shtetls' (Dörfern) und Ghettos Osteuropas, wo umherziehende jüdische Troubadoure, genannt 'Klezmerim', seit dem Mittelalter auf Feiern, besonders Hochzeiten, musizierten.

'Klezmer' ist ein jiddischer Begriff, der sich aus den hebräischen Wörtern 'kley' (Instrument) und 'zemer' (Lied) zusammensetzt. Die Wurzeln der Stilart liegen in weltlichen Melodien, bekannten Tänzen, jüdischer 'hazanut' (religiöser Musik) und auch den 'Nigunim', den textlosen Melodien der orthodoxen Juden, der 'Hasidim'.

Ab dem 16. Jahrhundert wurde Klezmer-Musik mit Texten versehen. Dies ist zurückzuführen auf die 'badkhn', die Zeremonienmeister auf Hochzeiten, das 'Purimshpil', die Aufführung der Geschichte von Esther zum Purim-Fest, und die Traditionen des jiddischen Theaters. Der Begriff Klezmer wurde jedoch zunehmend für Instrumentalmusik, mit Schwerpunkt auf den Instrumenten Violine und Klarinette, verwendet.

A *Klezmer Karnival* verwendet drei traditionelle Melodien:

1. **Choson kale mazel tov** (Takt 7) – ein Hochzeitstanz mit Glückwünschen für Braut und Bräutigam.
2. **Freylekh** (Takt 40) – ein jüdischer Rundtanz, später kommerzialisiert als *A Night in Paradise*.
3. **Sherele** (Takt 74) – bedeutet „kleiner Scheren-Tanz“ und ist ein deutscher Hirtentanz. Wie *Freylekh*, ist auch *Sherele* weniger ein spezifischer Titel, sondern beschreibt vielmehr eine Tanzweise.

Jouée depuis le Moyen Âge par des musiciens juifs itinérants (klezmerim), la musique klezmer est une musique joyeuse colportée de fête en mariage, qui trouve ses origines dans les "shtetl" (villages) et les ghettos d'Europe de l'Est.

Étymologiquement, le terme klezmer dérive de l'hébreu *kley – zemer* signifiant « l'instrument du chant ». La musique s'inspire aussi bien de mélodies profanes et de danses traditionnelles que de la "hazanut" (cantillation de prières juives) et des "nigunim" (mélodies sans paroles) empruntés aux Hassidim (Juifs orthodoxes).

À partir du XVI<sup>e</sup> siècle, la musique est accompagnée d'un texte. Ceci n'a rien de surprenant si l'on sait d'une part que les mariages étaient animés par un "badkhn" (un maître de cérémonie) et d'autre part que la fête de Pourim (qui commémore la délivrance des Juifs de Perse par la reine Esther) donnait lieu à des représentations théâtrales ("purimshpil") dans la tradition yiddish. Le terme klezmer est devenu progressivement synonyme d'une musique instrumentale essentiellement axée sur le violon et la clarinette.

A *Klezmer Karnival* ("Festival klezmer") rassemble trois airs traditionnels :

1. **Choson Kale Mazel Tov** (mesure 7) est une danse nuptiale autour des jeunes mariés pour les féliciter.
2. **Freylekh** (mesure 40) est une danse juive en cercle très en vogue plus tard sous le nom de *A Night in Paradise* ("Une nuit au paradis").
3. **Sherelle** (mesure 74) – littéralement « petits ciseaux » – est une danse de bergers, d'origine allemande. Comme le freylekh, le sherele correspond davantage à un style de danse qu'à un morceau de musique en particulier.

Klezmermuziek ontstond in de 'shtetl' (dorpen) en de getto's van Oost-Europa, waar rondtrekkende joodse troubadours, bekend als 'klezmerim', sinds de vroege Middeleeuwen optraden bij feesten – met name bruiloften.

'Klezmer' is een Jiddische term waarin de Hebreeuwse woorden 'kley' (instrument) en 'zemer' (lied) worden gecombineerd; de wortels van de stijl liggen in wereldlijke melodieën, populaire dansen, het joodse 'hazanut' (cantorijmuziek) en de 'nigunim', de tekstloze melodieën die worden gereciteerd door de 'hasidim' (orthodoxe joden).

Sinds de 16e eeuw zijn er teksten aan klezmermuziek toegevoegd, dankzij de 'badkhn' (de ceremoniemeester bij bruiloften), het 'purimshpil' (het toneelstuk van Esther bij het purimfeest) en tradities van het Jiddische theater, maar de term werd geleidelijk synoniem aan instrumentale muziek, waarin met name de viool en klarinet de hoofdrol spelen.

Voor *A Klezmer Karnival* zijn drie traditionele melodieën gebruikt:

1. **Choson kale mazel tov** (maat 7) – een bruiloftsdans om de bruid en bruidegom geluk te wensen
2. **Freylekh** (maat 40) – een joodse kringdans, later gecommmercialiseerd als 'A Night in Paradise'
3. **Sherelle** (maat 74) – letterlijk 'kleine schaaldans'; dit is een Duitse herdersdans. Net als Freylekh is Sherele meer een *type* dans dan een specifieke titel.

**Concert Band**

Full Score	1
Flute	5
Oboe	2
B♭ Clarinet 1	6
B♭ Clarinet 2	6
E♭ Alto Clarinet	1
B♭ Bass Clarinet	1
Bassoon	2
E♭ Alto Saxophone 1	1
E♭ Alto Saxophone 2	1
B♭ Tenor Saxophone	2
E♭ Baritone Saxophone	1
B♭ Trumpet 1	3
B♭ Trumpet 2	3
F / E♭ Horn	4
Trombone 1	3
Trombone 2	3
Euphonium	2
B♭ Euphonium T.C.	2
Tuba	4
Double Bass	1
Timpani	1
Percussion 1	1
Percussion 2	1
Percussion 3	1

**A Klezmer Karnival**

Philip Sparke

**Supplementary Parts**

B♭ Trombone 1 T.C. & B.C.	2
B♭ Trombone 2 T.C. & B.C.	2
B♭ Euphonium T.C.	2
B♭ Euphonium B.C.	2
E♭ Tuba T.C. & B.C.	2
B♭ Tuba T.C. & B.C.	2

# A KLEZMER KARNIVAL

Philip Sparke

Concert Band

Lento (♩ = 88)

3

4 rall.

5 Vivo (♩ = 144)

7

8

Flute

Oboe

1  
2  
B♭ Clarinets

E♭ Alto Clarinet

B♭ Bass Clarinet

Bassoon

1  
2  
E♭ Alto Saxophones

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1  
2  
B♭ Trumpets

F Horn

1  
2  
Trombones

Euphonium

Tuba

Double Bass

Timpani

1  
2  
3  
Percussion

S.D.

Sus. Cym.

B.D.

Glockenspiel

Tamb.

Xylo.



Fl.

Ob.

1  
B♭ Cls.

2

E♭ Alto Cl.

B♭ Bass Cl.

Bsns.

1  
E♭ Alto Saxes.

2

B♭ Ten. Sax.

E♭ Bar. Sax.

1  
B♭ Trpts.

2

F Hn.

1  
Trbs.

2

Euph.

Tuba

D. Bass

Timp.

1  
Perc. 2

3

This page of a musical score covers measures 15 through 20. The instruments and their parts are as follows:

- Flute (Fl.):** Melodic line with grace notes and slurs.
- Oboe (Ob.):** Melodic line with grace notes and slurs.
- Clarinets (Cl.):**
  - B♭ Cl. 1 & 2:** Melodic lines with grace notes and slurs.
  - E♭ Alto Cl.:** Melodic line with grace notes and slurs.
  - B♭ Bass Cl.:** Bass line with grace notes and slurs.
- Saxophones (Sax.):**
  - E♭ Alto Sax. 1 & 2:** Melodic lines with grace notes and slurs.
  - B♭ Ten. Sax.:** Melodic line with grace notes and slurs.
  - E♭ Bar. Sax.:** Melodic line with grace notes and slurs.
- Brass (Br.):**
  - B♭ Tpts. 1 & 2:** Harmonic lines with slurs and dynamic markings like *f*.
  - F Hn.:** Harmonic line with slurs and dynamic markings like *mf*.
  - Trbs. 1 & 2:** Harmonic lines with slurs and dynamic markings like *f*.
  - Euph.:** Harmonic line with slurs and dynamic markings like *f*.
  - Tuba:** Harmonic line with slurs and dynamic markings like *f*.
  - D. Bass:** Harmonic line with slurs and dynamic markings like *f*.
- Percussion (Perc.):**
  - Timpani (Timp.):** Rhythmic pattern with dynamic markings like *mf*.
  - Perc. 2 & 3:** Rhythmic patterns.

This page of a musical score is arranged in a standard orchestral layout. The instruments are listed on the left side of the page, with their corresponding staves. The score is written in a key signature of two flats (B-flat major or D minor) and a 4/4 time signature. The measures are numbered 21 through 26 at the top. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The percussion section includes a snare drum (Perc. 2) and a cymbal (Perc. 3). The double bass (D. Bass) part includes an 'arco' marking, indicating that the instrument should be played with the bow. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinets (B-flat Clarinet 1 and 2, Alto Clarinet, Bass Clarinet), and Saxophones (Alto Saxophone 1 and 2, Tenor Saxophone, Baritone Saxophone). The brass section includes Trumpets (B-flat Trumpets 1 and 2), Horns (French Horn), Trombones (Trombones 1 and 2), Euphonium (Euph.), and Tuba. The percussion section includes a snare drum (Perc. 2) and a cymbal (Perc. 3). The double bass (D. Bass) part includes an 'arco' marking, indicating that the instrument should be played with the bow. The score is a page from a larger work, as indicated by the measure numbers and the page numbering.

This page of a musical score, numbered 32, contains the following instruments and parts:

- Flute (Fl.):** Part 1, dynamic markings: *sfz*, *f*, *sfz*, *ff*.
- Oboe (Ob.):** Part 1, dynamic markings: *sfz*, *f*, *sfz*, *ff*.
- Clarinets (Cl.):** Parts 1 and 2, dynamic markings: *sfz*, *f*, *sfz*, *ff*.
- Saxophones (Sax.):**
  - E♭ Alto Sax.:** Part 1, dynamic markings: *sfz*, *f*, *sfz*, *ff*.
  - B♭ Tenor Sax.:** Part 1, dynamic markings: *sfz*, *f*, *sfz*, *ff*.
  - E♭ Baritone Sax.:** Part 1, dynamic markings: *sfz*, *f*, *sfz*, *ff*.
- Trumpets (Tpts.):** Parts 1 and 2, dynamic markings: *sfz*, *f*, *sfz*, *ff*.
- Trombones (Trbs.):** Parts 1 and 2, dynamic markings: *sfz*, *f*, *sfz*, *ff*.
- Euphonium (Euph.):** Part 1, dynamic markings: *sfz*, *f*, *sfz*, *ff*.
- Tuba (Tuba):** Part 1, dynamic markings: *sfz*, *f*, *sfz*, *ff*.
- Double Bass (D. Bass):** Part 1, dynamic markings: *sfz*, *f*, *sfz*, *ff*, includes *pizz.* marking.
- Timpani (Timp.):** Part 1, dynamic markings: *sfz*, *f*, *sfz*, *ff*.
- Percussion (Perc.):** Parts 2 and 3, dynamic markings: *sfz*, *f*, *sfz*, *ff*.

The score includes various musical notations such as slurs, accents, and dynamic hairpins. A *div.* marking is present in the Flute part at the end of the page.

Fl.

Ob.

1  
B♭ Cls.

2

E♭ Alto Cl.

B♭ Bass Cl.

Bssn.

1  
E♭ Alto Saxes.

2

B♭ Ten. Sax.

E♭ Bar. Sax.

1  
B♭ Tpts.

2

F Hn.

1  
Trbs.

2

Euph.

Tuba

D. Bass

Timp.

1  
Perc. 2

3

arco

Fl. *sfz* *p* *mf*

Ob. *sfz* *p* *mf*

1 *sfz* *p* *mf*

2 *sfz* *p* *mf*

E♭ Alto Cl. *sfz* *p*

B♭ Bass Cl. *sfz* *p*

Bssn. *sfz* *p*

1 *sfz* *mp*

2 *sfz* *mp*

B♭ Ten. Sax. *sfz* *mp*

E♭ Bar. Sax. *sfz* *p*

1 *sfz* *p*

2 *sfz* *p*

F Hn. *sfz* *mp*

1 *sfz* *p*

2 *sfz* *p*

Euph. *sfz* *p*

Tuba *sfz* *p*

D. Bass *sfz*

Timp. *sfz*

Wood Block *p*

Perc. 2 *p* Tri.

3 *sfz*

div. unis.



This page of a musical score contains the following instruments and parts:

- Flute (Fl.):** Single staff with notes and rests.
- Oboe (Ob.):** Single staff with notes and rests.
- Clarinets (B♭ Cls.):** Two staves, labeled 1 and 2. Includes markings for *unis.* and *f*.
- Saxophones (Saxes):**
  - E♭ Alto Sax.:** Single staff.
  - B♭ Tenor Sax.:** Single staff.
  - E♭ Baritone Sax.:** Single staff.
- Trumpets (B♭ Tpts.):** Two staves, labeled 1 and 2. Includes markings for *f*.
- F Horn (F Hn.):** Single staff.
- Trombones (Trbs.):** Two staves, labeled 1 and 2.
- Euphonium (Euph.):** Single staff.
- Tuba:** Single staff.
- Basses (D. Bass):** Single staff.
- Timpani (Timp.):** Single staff.
- Percussion (Perc. 2):** Three staves, labeled 1, 2, and 3. Includes markings for *f* and *ff*.

The score is written in a common time signature and includes various musical notations such as notes, rests, and dynamic markings. The page is numbered 51 through 56 at the top.



Fl. *ff*

Ob. *ff*

1 *ff*

B♭ Clar. *ff*

2 *ff* *div.*

E♭ Alto Clar. *ff*

B♭ Bass Clar. *ff*

Bassoon *ff*

1 *ff*

E♭ Alto Sax. *ff*

2 *ff*

B♭ Tenor Sax. *ff*

E♭ Bar. Sax. *ff*

1 *ff*

B♭ Trumpets *ff*

2 *ff*

F Horn *ff*

1 *ff*

Trb. *ff*

2 *ff*

Euph. *ff*

Tuba *ff*

D. Bass *ff* *pizz.*

Timp. *f* *f*

1 *ff* *Tamb.*

Perc. 2 *ff*

3 *ff* *Xylo.*

Fl.

Ob.

1  
Bb Cls.

2

E♭ Alto Cl.

B♭ Bass Cl.

Bsn.

1  
E♭ Alto Saxes.

2

B♭ Ten. Sax.

E♭ Bar. Sax.

1  
B♭ Tpts.

2

F Hn.

1  
Trbs.

2

Euph.

Tuba

D. Bass

Timp.

1

Perc. 2

3

arco

f

Sus. Cym.

ff

Glock.

ff

This page of a musical score covers measures 72 through 78. The tempo is marked 'Moderato' with a quarter note equal to 112 beats per minute. The key signature has two flats (B-flat and E-flat). The score is arranged in systems for various instruments:

- Flute (Fl.)** and **Oboe (Ob.)**: Both parts are mostly silent throughout the measures.
- Clarinets (Cl.)**: Includes parts for B-flat Clarinet (1 and 2), E-flat Alto Clarinet (Alto Cl.), and Bass Clarinet (Bass Cl.). The Bass Clarinet part features a steady eighth-note pattern starting in measure 72, marked with a piano (*p*) dynamic.
- Bassoon (Bssn.)**: Silent throughout.
- Saxophones (Saxes.)**: Includes parts for E-flat Alto Saxophone (1 and 2), B-flat Tenor Saxophone (Ten. Sax.), and E-flat Baritone Saxophone (Bar. Sax.). The Alto Saxophone parts have a steady eighth-note pattern starting in measure 72, marked with a piano (*p*) dynamic.
- Trumpets (Tpts.)**: Includes parts for B-flat Trumpets (1 and 2). Both parts have a steady eighth-note pattern starting in measure 72, marked with a piano (*p*) dynamic.
- Trombones (Trbs.)**: Includes parts for First and Second Trombone. Both parts are silent throughout.
- Euphonium (Euph.)**: Silent throughout.
- Tuba**: Silent throughout.
- Double Bass (D. Bass)**: Features a steady eighth-note pattern starting in measure 72, marked with a piano (*p*) dynamic. A 'pizz.' (pizzicato) marking is present above the staff.
- Timpani (Timp.)**: Features a steady eighth-note pattern starting in measure 72, marked with a piano (*p*) dynamic.
- Percussion (Perc.)**: Includes parts for Tambourine (Tamb.), Maracas (1), and Congas (2 and 3). The Tambourine part has a steady eighth-note pattern starting in measure 72, marked with a piano (*p*) dynamic.

This page of a musical score covers measures 79 through 83, with measure 84 being the first measure on this page. The tempo is marked 'Poco più mosso' and the dynamic is 'mp' (mezzo-piano). The score is arranged in systems for various instruments:

- Flute (Fl.)** and **Oboe (Ob.)**: Both have rests in measures 79-83 and enter in measure 84 with a melodic line.
- Clarinets (Cl.)**: Two parts (1 and 2) play a rhythmic pattern of eighth and sixteenth notes throughout.
- Bassoon (Bssn.)**: Has a rest throughout.
- Saxophones (Sax.)**: Includes parts for E♭ Alto Sax, B♭ Tenor Sax, and E♭ Baritone Sax. The Tenor Sax part enters in measure 84.
- Trumpets (B♭ Tpts.)**: Two parts (1 and 2) play a rhythmic pattern of eighth and sixteenth notes throughout.
- Trombones (Trbs.)**: Two parts (1 and 2) have rests throughout.
- Euphonium (Euph.)** and **Tuba**: Both have rests throughout.
- Double Bass (D. Bass)** and **Timpani (Timp.)**: Both play a rhythmic pattern of eighth and sixteenth notes throughout.
- Percussion (Perc.)**: Three parts (1, 2, and 3) are shown. Part 1 has a rest, while parts 2 and 3 play a rhythmic pattern of eighth and sixteenth notes throughout.

Fl.

Ob.

1  
B♭ Cls.

2

E♭ Alto Cl.

B♭ Bass Cl.

Bsn.

1  
E♭ Alto Saxes.

2

3 Ten. Sax.

E♭ Bar. Sax.

1  
B♭ Tpts.

2

F Hrn.

1  
Trbs.

2

Euph.

Tuba

D. Bass

Timp.

1

Perc. 2

3

Fl.

Ob.

1  
B♭ Cls.

2

E♭ Alto Cl.

B♭ Bass Cl.

Bsn.

1  
E♭ Alto Sax.

2

B♭ Ten. Sax.

E♭ Bar. Sax.

1  
B♭ Tpts.

2

F Hn.

1  
Trbs.

2

Euph.

Tuba

D. Bass

Timp.

1  
Perc. 2

3

This page of a musical score is for a symphony orchestra. It contains 18 staves of music, each labeled with an instrument or section. The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. The tempo is marked 'Poco più mosso' with a metronome marking of 128 quarter notes per minute. The dynamics range from *mf* (mezzo-forte) to *mp* (mezzo-piano). The instruments and their parts are as follows:

- Fl. (Flute):** Two staves, both playing melodic lines with *mf* dynamics.
- Ob. (Oboe):** One staff, playing a melodic line with *mf* dynamics.
- B♭ Cl. (B-flat Clarinet):** Two staves, both playing melodic lines with *mp* dynamics.
- E♭ Alto Cl. (E-flat Alto Clarinet):** One staff, playing a melodic line with *mp* dynamics.
- B♭ Bass Cl. (B-flat Bass Clarinet):** One staff, playing a melodic line with *mp* dynamics.
- Bsn. (Bassoon):** One staff, playing a melodic line with *mp* dynamics.
- E♭ Alto Sax. (E-flat Alto Saxophone):** Two staves, both playing melodic lines with *mp* dynamics.
- B♭ Ten. Sax. (B-flat Tenor Saxophone):** One staff, playing a melodic line with *mp* dynamics.
- E♭ Bar. Sax. (E-flat Baritone Saxophone):** One staff, playing a melodic line with *mp* dynamics.
- B♭ Tpts. (B-flat Trumpets):** Two staves, both playing melodic lines with *mf* dynamics.
- F Hn. (F Horn):** One staff, playing a melodic line with *mf* dynamics.
- Trbs. (Trombones):** Two staves, both playing melodic lines with *mp* dynamics.
- Euph. (Euphonium):** One staff, playing a melodic line with *mp* dynamics.
- Tuba:** One staff, playing a melodic line with *mp* dynamics.
- D. Bass (Double Bass):** One staff, playing a melodic line with *mp* dynamics.
- Timp. (Timpani):** One staff, which is mostly empty, indicating no playing.
- Perc. 2 (Percussion 2):** Two staves, both playing rhythmic patterns with *mp* dynamics.
- Perc. 3 (Percussion 3):** One staff, playing a melodic line with *mf* dynamics.

This page of a musical score covers measures 107 through 112. The tempo is marked 'Poco più mosso' with a quarter note equal to 138 beats per minute. The score is arranged in a standard orchestral layout with the following parts:

- Flute (Fl.):** Two staves, playing a melodic line with eighth and sixteenth notes.
- Oboe (Ob.):** One staff, mirroring the flute's melodic line.
- Clarinets:**
  - Bb Cls. (1, 2):** Two staves. The first staff has a melodic line, while the second staff has a rhythmic accompaniment.
  - Eb Alto Cl.:** One staff with a rhythmic accompaniment.
  - Bb Bass Cl.:** One staff with a rhythmic accompaniment.
- Bassoon (Bssn.):** One staff with a rhythmic accompaniment.
- Saxophones:**
  - Eb Alto Sax. (1, 2):** Two staves. The first staff has a melodic line, while the second staff has a rhythmic accompaniment.
  - Bb Ten. Sax.:** One staff with a rhythmic accompaniment.
  - Eb Bar. Sax.:** One staff with a rhythmic accompaniment.
- Trumpets (Bb Tpts.):** Two staves, playing a rhythmic accompaniment.
- Horn (F Hn.):** One staff, playing a melodic line.
- Trombones (Trbs.):**
  - 1, 2:** Two staves, playing a rhythmic accompaniment.
- Euphonium (Euph.):** One staff, playing a rhythmic accompaniment.
- Tuba:** One staff, playing a rhythmic accompaniment.
- Double Bass (D. Bass):** One staff, playing a rhythmic accompaniment.
- Timpani (Timp.):** One staff, mostly silent.
- Percussion (Perc. 2, 3):**
  - 1, 2:** Two staves, playing a rhythmic accompaniment.
  - 3:** One staff, playing a melodic line.





This page of a musical score covers measures 122 through 127. The tempo is marked *accel.* starting at measure 124. The score is arranged in a standard orchestral layout with the following parts and staves:

- Flute (Fl.):** Single staff, treble clef.
- Oboe (Ob.):** Single staff, treble clef.
- Clarinets (Cl.):** Two staves, 1 and 2, treble clef.
- Alto Clarinet (Alto Cl.):** Single staff, treble clef.
- Bass Clarinet (Bass Cl.):** Single staff, bass clef.
- Bassoon (Bsn.):** Single staff, bass clef.
- Saxophones (Saxes):** Two staves, 1 and 2, treble clef.
- Tenor Saxophone (Ten. Sax.):** Single staff, treble clef.
- Baritone Saxophone (Bar. Sax.):** Single staff, treble clef.
- Trumpets (Tpts.):** Two staves, 1 and 2, treble clef.
- French Horns (F. Hn.):** Single staff, treble clef.
- Trombones (Trbs.):** Two staves, 1 and 2, bass clef.
- Euphonium (Euph.):** Single staff, bass clef.
- Tuba:** Single staff, bass clef.
- Bass (D. Bass):** Single staff, bass clef.
- Timpani (Timp.):** Single staff, bass clef.
- Percussion (Perc.):** Three staves, 1, 2, and 3, with various clefs.

128 Poco più mosso (♩ = 152)

130

131

132

133

This page of a musical score covers measures 128 through 133. The tempo is marked "Poco più mosso" with a quarter note equal to 152 beats per minute. The score is arranged in a standard orchestral format with the following parts:

- Flute (Fl.):** Features a melodic line with grace notes and slurs.
- Oboe (Ob.):** Provides harmonic support with a steady eighth-note pattern.
- Clarinets (Cl.):** Two parts (1 and 2) playing a rhythmic eighth-note accompaniment.
- Bassoons (Bssn.):** Two parts (1 and 2) playing a rhythmic eighth-note accompaniment.
- Saxophones (Saxes):** Includes parts for E♭ Alto Sax, B♭ Tenor Sax, and E♭ Baritone Sax, all playing rhythmic accompaniment.
- Trumpets (Tpts.):** Two parts (1 and 2) are shown as empty staves.
- Horns (Hn.):** French Horn (F. Hn.) part playing a rhythmic accompaniment.
- Trombones (Trbs.):** Three parts (1, 2, and Euph.) playing a rhythmic accompaniment.
- Double Bass (D. Bass):** Playing a simple harmonic accompaniment.
- Percussion (Perc.):** Includes Timpani (Timp.) and three other percussion parts (1, 2, 3) playing rhythmic patterns.

This page of a musical score is for a large ensemble, including woodwinds, brass, and percussion. The score is divided into measures 134, 135, 136, 138, and 139. The tempo marking is "sempre accel." (always accelerating). The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinets (B♭ Clarinet 1 and 2, E♭ Alto Clarinet, B♭ Bass Clarinet), Bassoon (Bsn.), Saxophones (E♭ Alto Saxophones 1 and 2, B♭ Tenor Saxophone, E♭ Baritone Saxophone), Trumpets (B♭ Trumpets 1 and 2), Horns (F Horn), Trombones (Trbns. 1 and 2), Euphonium (Euph.), Tuba, Double Bass (D. Bass), and Timpani (Timp.). The percussion section includes three parts (Perc. 1, 2, 3). The score is written in a key signature of one flat (B♭) and a common time signature (C). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f* (forte) and *mf* (mezzo-forte).

This page of a musical score covers measures 140 through 145. The score is arranged in systems, with measures 140-141 on the first system, 142-143 on the second, 144 on the third, and 145 on the fourth. The instruments are as follows:

- System 1 (Measures 140-141):** Flute (Fl.), Oboe (Ob.), Clarinet in Bb (1), Clarinet in Bb (2), Alto Clarinet (E♭ Alto Cl.), Bass Clarinet (B♭ Bass Cl.), Bassoon (Bssn.).
- System 2 (Measures 142-143):** Alto Saxophone (1), Alto Saxophone (2), Tenor Saxophone (B♭ Ten. Sax.), Baritone Saxophone (E♭ Bar. Sax.).
- System 3 (Measure 144):** Trumpet (1), Trumpet (2), Horn (F Hn.).
- System 4 (Measures 145):** Trombone (1), Trombone (2), Euphonium (Euph.), Tuba, Double Bass (D. Bass), Timpani (Timp.), Percussion (1), Percussion (2), Percussion (3).

The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings. The percussion parts include complex rhythmic patterns, while the brass and woodwind parts have more melodic and harmonic lines.



This page of a musical score, numbered 152, is marked "Presto" with a tempo of 172 beats per minute. It covers measures 154 through 157. The score is arranged for a large orchestra, with parts for Flute (Fl.), Oboe (Ob.), Clarinets (B♭ Cl. 1 & 2, E♭ Alto Cl., B♭ Bass Cl.), Bassoon (Bsn.), Saxophones (E♭ Alto Sax. 1 & 2, B♭ Ten. Sax., E♭ Bar. Sax.), Trumpets (B♭ Tpts. 1 & 2), Horns (F Hn.), Trombones (Trbs. 1 & 2), Euphonium (Euph.), Tuba, Double Bass (D. Bass), Timpani (Timp.), and Percussion (Perc. 2 & 3). The score features complex rhythmic patterns, often with sixteenth and thirty-second notes. Dynamic markings such as *ff* (fortissimo) and *p* (piano) are used throughout. Performance instructions like *pizz.* (pizzicato) and *arco* (arco) are present for the double bass. The page is divided into four systems, with measures 154, 155, 156, and 157 clearly marked at the top.

This page of a musical score is for a large orchestra, spanning measures 158 to 162. The instruments are arranged in the following order from top to bottom:

- Flute (Fl.)
- Oboe (Ob.)
- Clarinets in B-flat (B♭ Cls. 1 and 2)
- Alto Clarinet (E♭ Alto Cl.)
- Bass Clarinet (B♭ Bass Cl.)
- Bassoon (Bssn.)
- Alto Saxophones (E♭ Alto Saxes. 1 and 2)
- Tenor Saxophone (B♭ Ten. Sax.)
- Baritone Saxophone (E♭ Bar. Sax.)
- Trumpets (B♭ Tpts. 1 and 2)
- French Horn (F. Hn.)
- Trombones (Trbs. 1 and 2)
- Euphonium (Euph.)
- Tuba
- Double Bass (D. Bass.)
- Timpani (Timp.)
- Percussion 2 (Perc. 2)
- Percussion 3 (Perc. 3)

The score features dynamic markings such as *ff* (fortissimo) and *p* (piano) across various measures. The word "Hoi!" is written at the end of each staff, indicating a vocal or instrumental shout. Specific percussion parts include Xylophone (Xylo.) and Suspended Cymbal (Sus. Cym.).