4 Songs for Soprano and Wind Ensemble

Folgore's Months

February
August
May
December

by David Liptak

Instrumentation

1 – Conductor Score
1 – Flute 1
1 – Flute 2
1 – Flute 3 (doubling piccolo)
1 – Oboe 1
1 – Oboe 2
1 – English horn
1 – B♭ Clarinet 1
1 – B♭ Clarinet 2
1 – B♭ Clarinet 3
1 – B♭ Bass Clarinet
1 – Bassoon 1
1 – Bassoon 2
1 – Contrabassoon
1 – Alto Saxophone 1
1 – Alto Saxophone 2
1 – Horn 1
1 – Horn 2
1 – Horn 3
1 – Horn 4
1 – Trumpet in C 1
1 – Trumpet in C 2
1 – Trombone 1
1 – Trombone 2
1 – Tuba
1 – Timpani
4 – Percussion 1
(Crotales [chromatic set, high octave], Tubular Bells, Marimba, Ratchet [small, with crank] 5 Temple Blocks, Bamboo Wind Chimes)
4 – Percussion 2
(Claves, Xylophone, Guiro, 4 Tom-Toms, Triangle, Tuned Gongs [from lowest to highest: D♮, E♭, F♮, G♮, A♭, B♭], Glockenspiel)
4 – Percussion 3
(Suspended Cymbal, Vibraslap, Lion's Roar, Maracas, Large Tam-Tam, Vibraphone)
1 – Contrabass
1 – Soprano

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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.

Program Notes

Duration: 15 minutes

Folgore's Months was commissioned by a consortium of wind ensembles led by Mark Scatterday, Music Director of the Eastman Wind Ensemble. The participating conductors and organizations are:

Mark Scatterday, Eastman School of Music
Gary M. Ciepluch, Case Western Reserve University
Robert W. Rumbelow, Columbus State University
Steven K. Steele, Illinois State University
Frank Wickes, Louisiana State University
Tim Weiss, Oberlin College
Craig Kirchhoff, University of Minnesota
Thomas Duffy, Yale University

Folgore's Months is dedicated to Mark Scatterday. The work is written for the extraordinary musicianship and voice of soprano Tony Arnold. Finally, the 4th song, "December," is dedicated in memory of John Thow, the American composer who died in 2007 at age 57.

Texts and Translations

Sonetti dei "Mesi" by Folgore da San Gimignano (14th century)
English translation by Dante Gabriel Rossetti and John Thow

February

In February I give you gallant sport
Of harts and hinds and great wild boars; and all
Your company good foresters and tall,
With buskins strong, with jerkins close and short;

And in your leashes, hounds of brave report;
And from your purses, plenteous money-fall,
In very spleen of misers' starveling gall,
Who at your generous customs snarl and snort.

At dusk wend homeward, ye and all your folk
All laden from the wilds, to your carouse,
With merriment and songs accompanied:

And so draw wine and let the kitchen smoke;
And so be till the first watch glorious;
Then sound sleep to you till the day be wide'

(Folgore/Rossetti)

Di febbraio

E di febbraio vi dono bella caccia
di cervi, cavrioli e di cinghiari,
corte gonnelle con grossi calzari,
e compagnia che vi diletti e piaccia;

can da guinzagli e segugi da traccia,
e le borse fornite di danari,
ad onta degli scarse e degli avari,
o chi di questo vi dà briga e 'mpaccia;

e la sera tornar co' vostri fanti
carcati della molta salvaggina,
avendo gioia ed allegrezza e canti;

far trar del vino e fumar la cucina
e fin al primo sonno star razzanti;
e poi posar infin' alla mattina.

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August

For August, be your dwelling thirty towers
Within an Alpine valley mountainous,
Where never the sea-wind may vex your house,
But clear life separate, like a star, be yours.

There horses shall wait saddled at all hours,
That ye may mount at morning or at eve:
On each hand either ridge ye shall perceive,
A mile apart, which soon a good beast scours.

So alway, drawing homewards, ye shall tread
Your valley parted by a rivulet
Which day and night shall flow sedate and smooth.

There all through noon ye may possess the shade,
And there your open purses shall entreat
The best of Tuscan cheer to feed your youth.

(Folgore/Rossetti)

May

I give you horses for your games in May,
And all of them well trained unto the course,—
Each docile, swift, erect, a goodly horse;
With armour on their chests, and bells at play

Between their brows, and pennons fair and gay;
Fine nets, and housings meet for warriors,
Emblazoned with the shields ye claim for yours,
Gules, argent, or, all dizzy at noonday.

And spears shall split, and fruit go flying up
In merry counterchange for wreaths that drop
From balconies and casements far above;

And tender damsels with young men and youths
Shall kiss together on the cheeks and mouths;
And every day be glad with joyful love.

(Folgore/Rossetti)

December

For December I bring you a town on the plain
With rooms lit by large fireplaces
Warm, with fine carpets and elegant game boards.

The host is a tipsy Catalan
Who serves up the most delicious roast pig
Tasty bites for everyone
And there are drinks from a tankard as big as a cathedral

You will be well dressed in elegant clothes
Making light of those misfortunes
Now banished from your thoughts.

(Folgore/Thow)

D'agosto

D'agosto si vi do trenta castella
in una valle d'alpe montnina,
che non vi possa vento di marina,
per istar sani e chiari come stella;

e palafreni da montare in sella,
e cavalcar la sera e la mattina;
e l'una terra all'altra sia vicina,
ch'un miglio sia la vostra giornatella,

tornando tuttavia verso casa;
e per la valle corra una fiumania,
che vada notte e dí traente e rasa;

e star nel fresco tutta meriggiana;
la vostra borsa sempre a bocca pasa
per la miglior vivanda di Toscana.

Di maggio

Di maggio si vi do molti cavagli,
e tutti quanti sieno affrenatori,
portanti tutti, dritti corritori;
pettorali e tentiere di sonagli,

bandiere e coverte a molti intagli
e di zendadi di tutti colori;
le targe a modo degli armeggiatori;
vïuole e rosa e fior, ch'ogn'uom v'abbagli;

e rompere e fiaccar bigordi e lance,
e piover da finestre e da balconi
in giú ghirlande ed in su melerance;

e pulzellette e giovani garzoni
baciarsi nella bocca e nelle guance;
d'amore e di goder vi si ragioni.

Di dicembre

E di dicembre una città in piano:
sale terrene e grandissimi fuochi,
tappeti tesi, tavolieri e giuochi,
torticci accesi, star co' dadi en mano,

e l'oste inebrïato e catelano,
e porci morti e finissimi cuochi;
e morselli ciascun, bèa e manuchi;
le botti sien maggior che San Galgano

E siate ben vestiti e foderati
di guarnacche, tabarri e di mantelli
e di cappucci fini e smisurati;

e beffe far de' tristi cattivelli,
de' miseri dolenti sciagurati
avari: non vogliate usar can elli.

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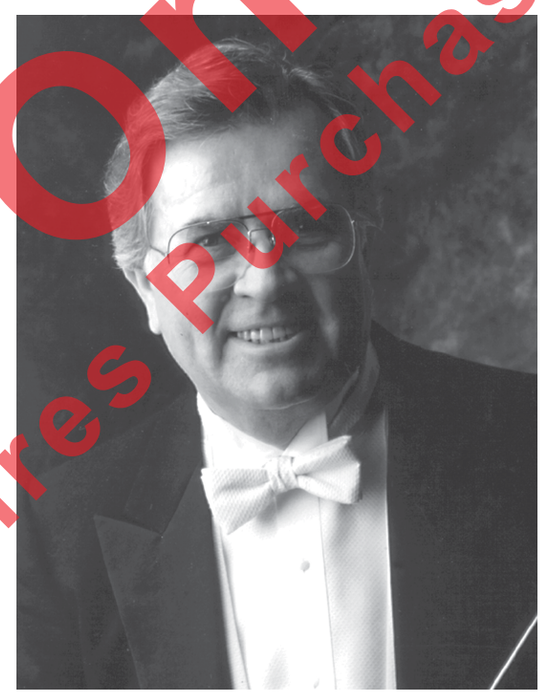
Donald Hunsberger



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. His most recent recording project with the EWE is a three-CD set (the Eastman Wind Ensemble at 50-DHWL 001CD-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 over 100 premiere performances, Hunsberger had been involved in writing projects, including the books *The Wind Ensemble and It's Repertoire* (Warner Bros. Pub.), *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. 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; 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, Vancouver, Utah, Virginia, San Diego, Syracuse and North Carolina Symphony Orchestras, and the Rochester, Buffalo and Calgary Philharmonic Orchestras among others.

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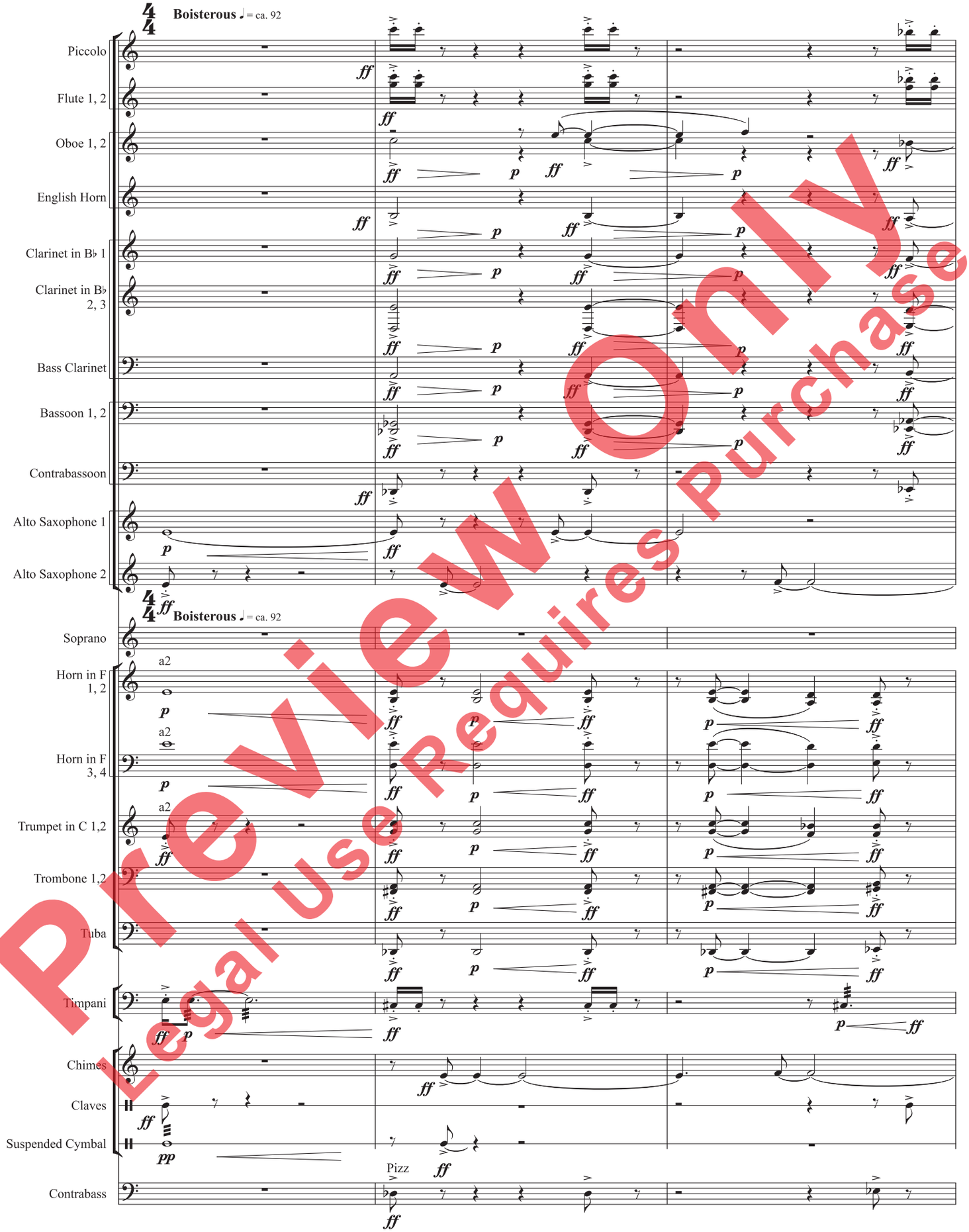
Folgore's Months

February

Score in C

David Liptak



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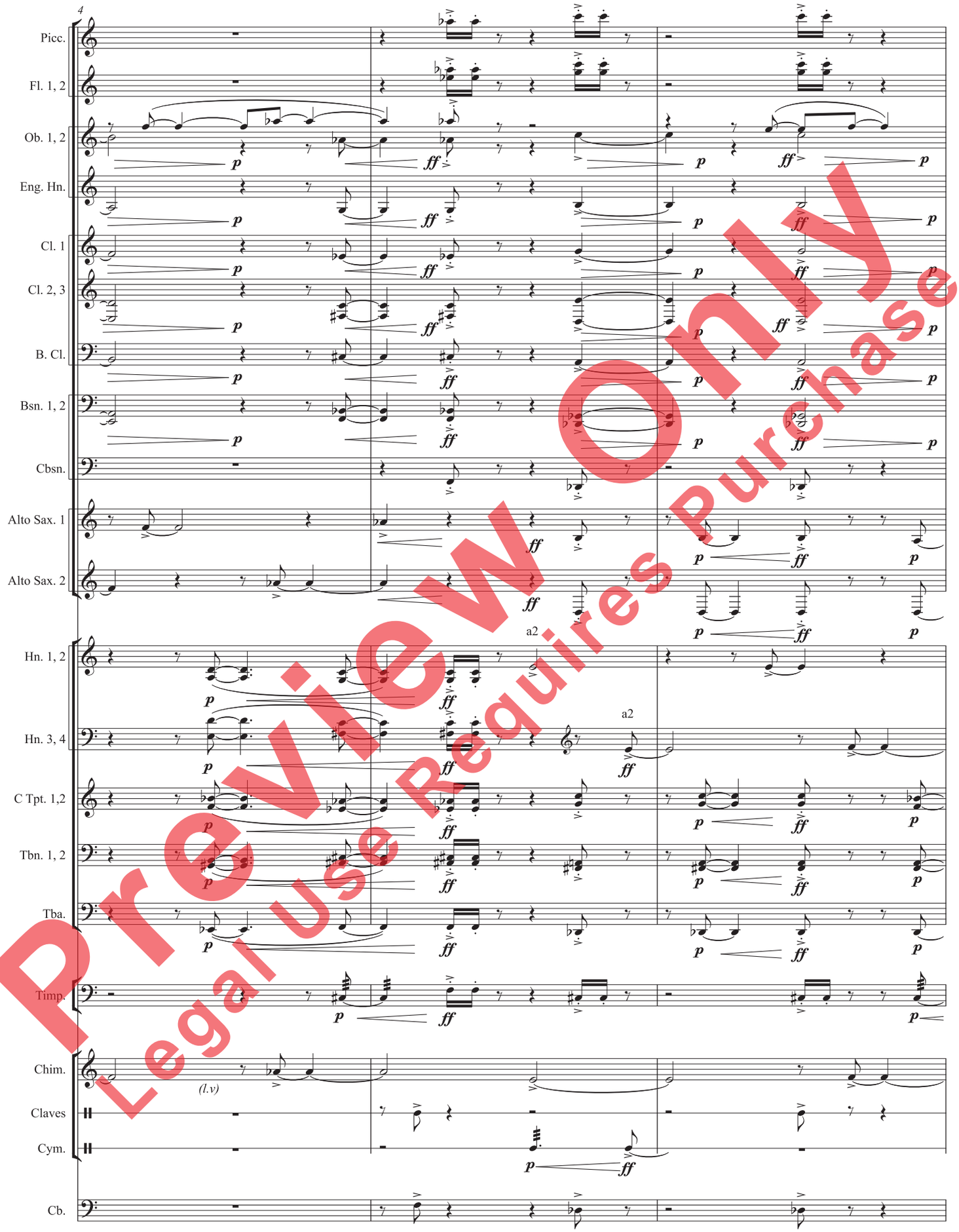

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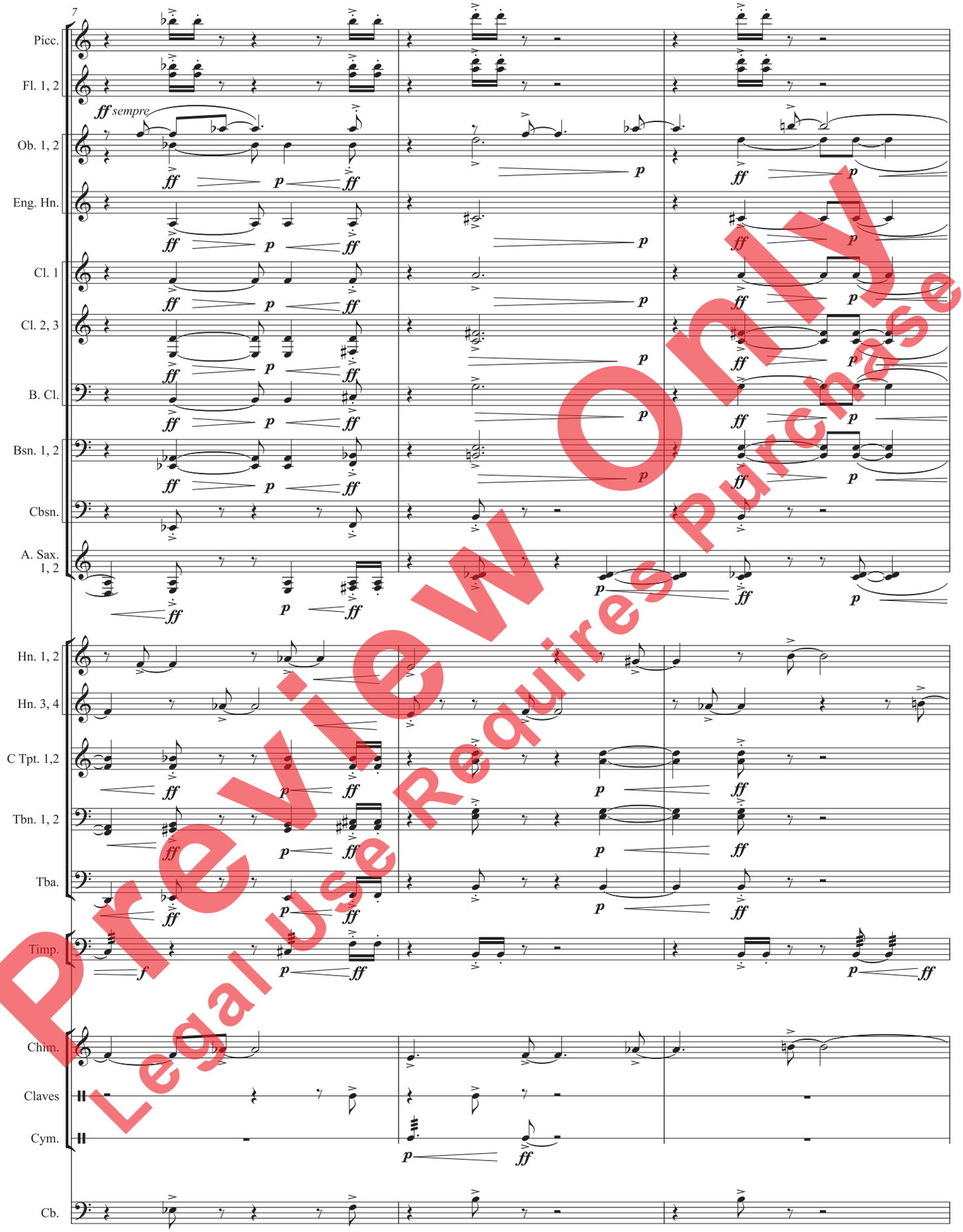

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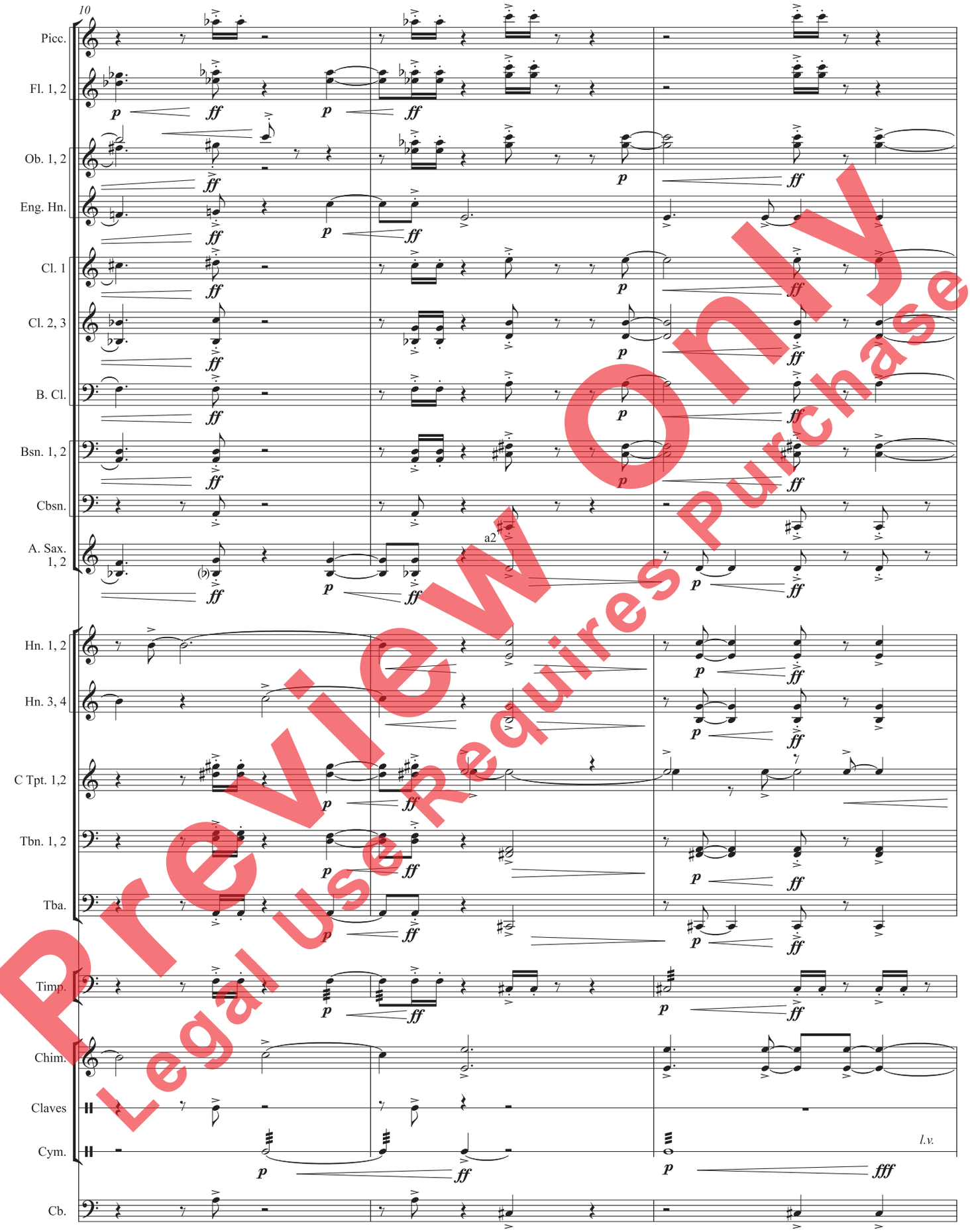

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13

Picc.
Fl. 1, 2
Ob. 1, 2
Eng. Hn.
Cl. 1
Cl. 2, 3
B. Cl.
Bsn. 1, 2
Cbsn.
A. Sax. 1, 2
Sop.
Hn. 1, 2
Hn. 3, 4
C Tpt. 1
C Tpt. 2
Tbn. 1, 2
Tba.
Ratchet
Crotales
Xyl.
Cym.
Cb.

In Feb-ru-ar-y I

a2

a2

1.

2.

3.

quick turn, very short

incisive

(Pizz)

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17

Fl. 1

Ob. 1

Eng. Hn.

Cl. 1

Cl. 2, 3

B. Cl.

Bsn. 1, 2

Cbsn.

Alto Sax. 1

Sop.

bring you gal - lant sport of harts and hinds and great wild boars; and all your

Hn. 1, 2

Hn. 3, 4

C Tpt. 1,2

Tbn. 1, 2

Tba.

Ratchet

Xyl.

Lion's Roar

Cb.

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21

Picc.
Fl. 1
Ob. 1
Eng. Hn.
Cl. 1
Cl. 2, 3
B. Cl.
Bsn. 1, 2
Cbsn.
Alto Sax. 1
Sop.
com-pa-ny good for - es - ters and tall, With bus-kins strong,
Hn. 1, 2
Hn. 3, 4
Tbn. 1, 2
Tba.
Timp.
Ratchet
Xyl.
Maracas
Cb.

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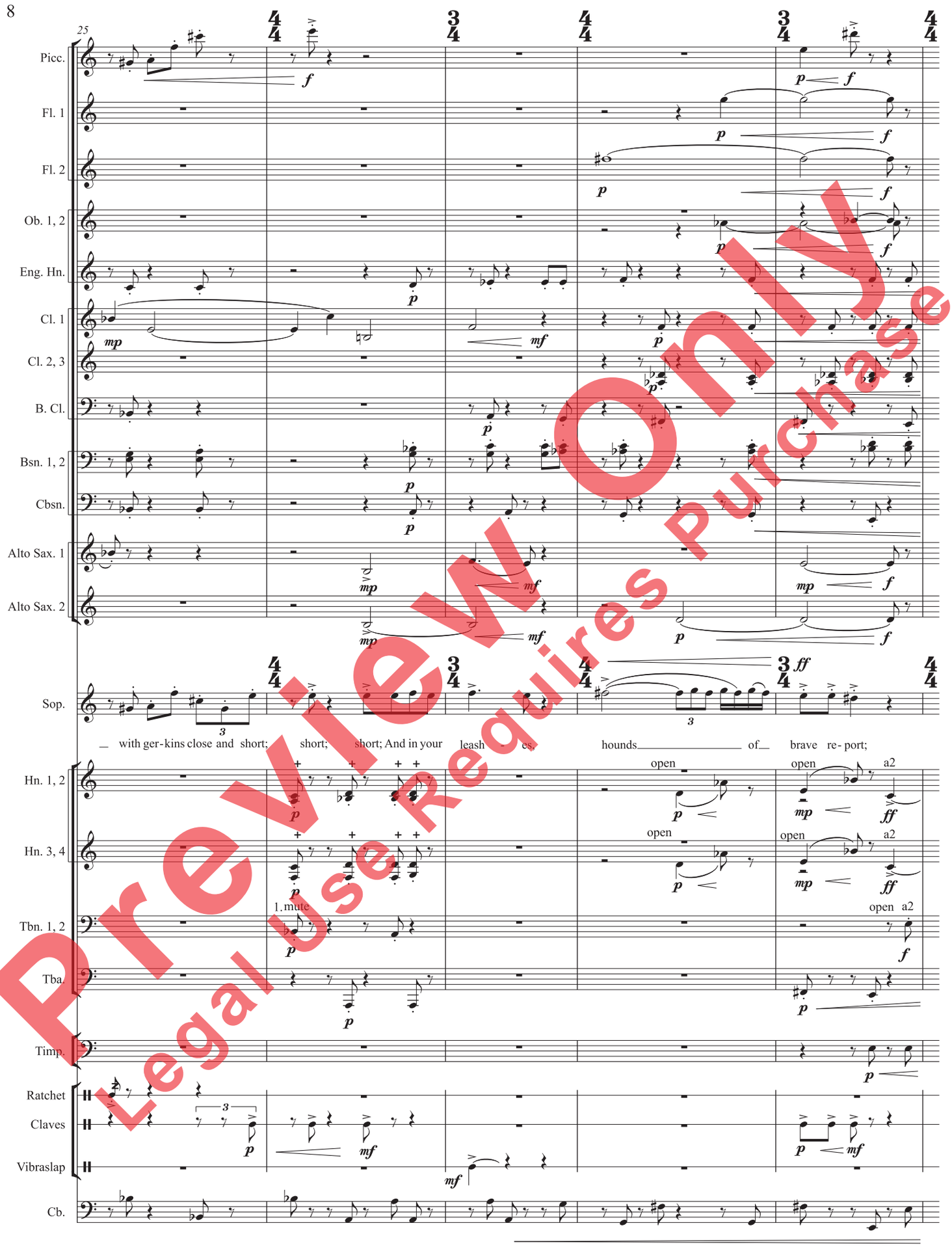

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30

Picc.

Fl. 1

Fl. 2

take flute

Ob. 1, 2

Eng. Hn.

Cl. 1

Cl. 2, 3

B. Cl.

a2

1.

Bsn. 1, 2

Cbsn.

A. Sax. 1, 2

Sop.

And from your pur - ses, plen -

Hn. 1, 2

3.

Hn. 3, 4

C Tpt. 1

C Tpt. 2

Tbn. 1, 2

Tba.

Timp.

Crotales

Guiro

Cym.

l.v.

Cb.

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34

Fl. 1

Fl. 2, 3

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2, 3

B. Cl.

Bsn. 1

Bsn. 1, 2

Sop.

te - ous mon-ey fall, in ve - ry spleen of mi - sers' starve - - ling gall,

Hn. 1, 2

Ratchet

Claves

Vibraslap

Maracas

Cb.

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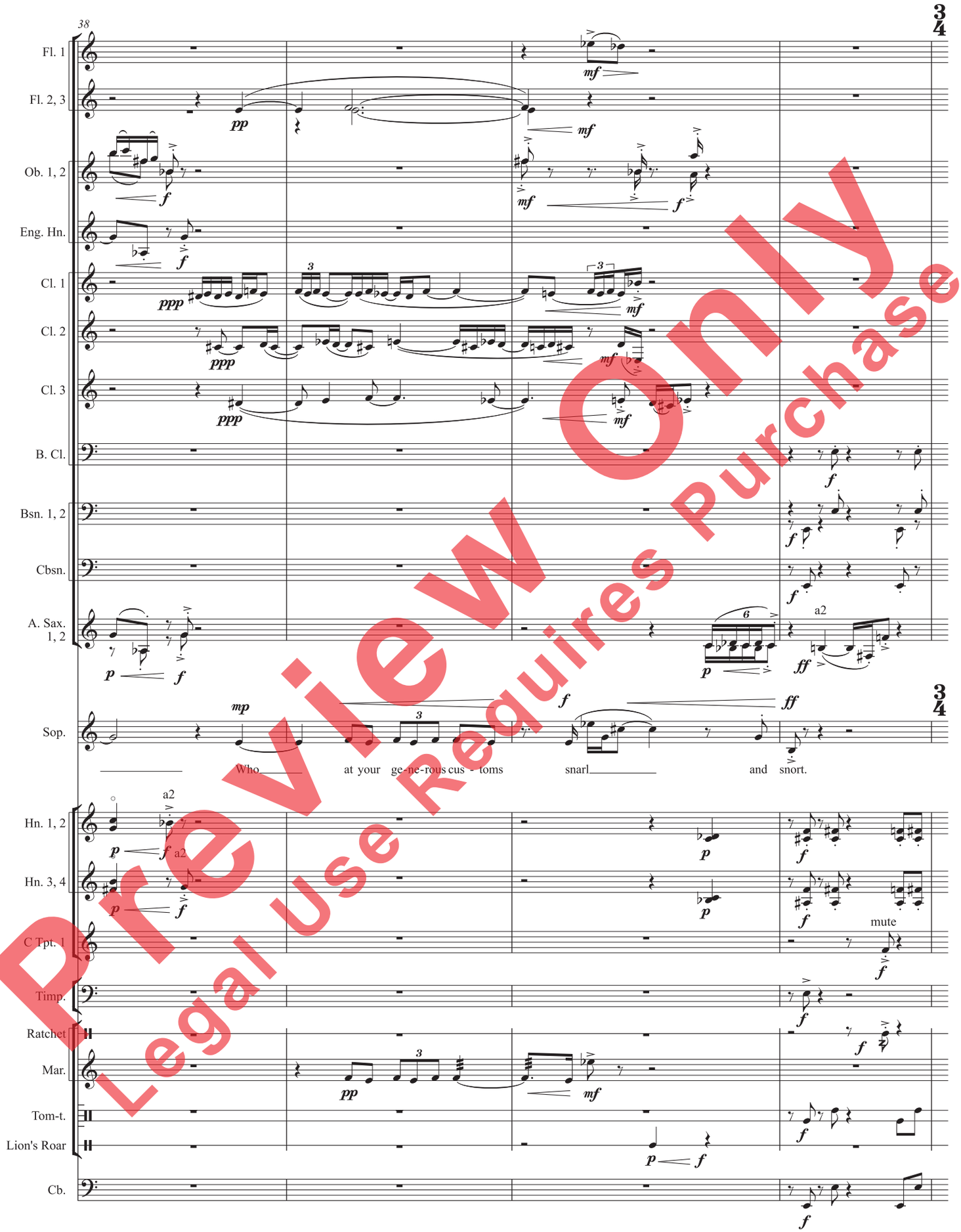

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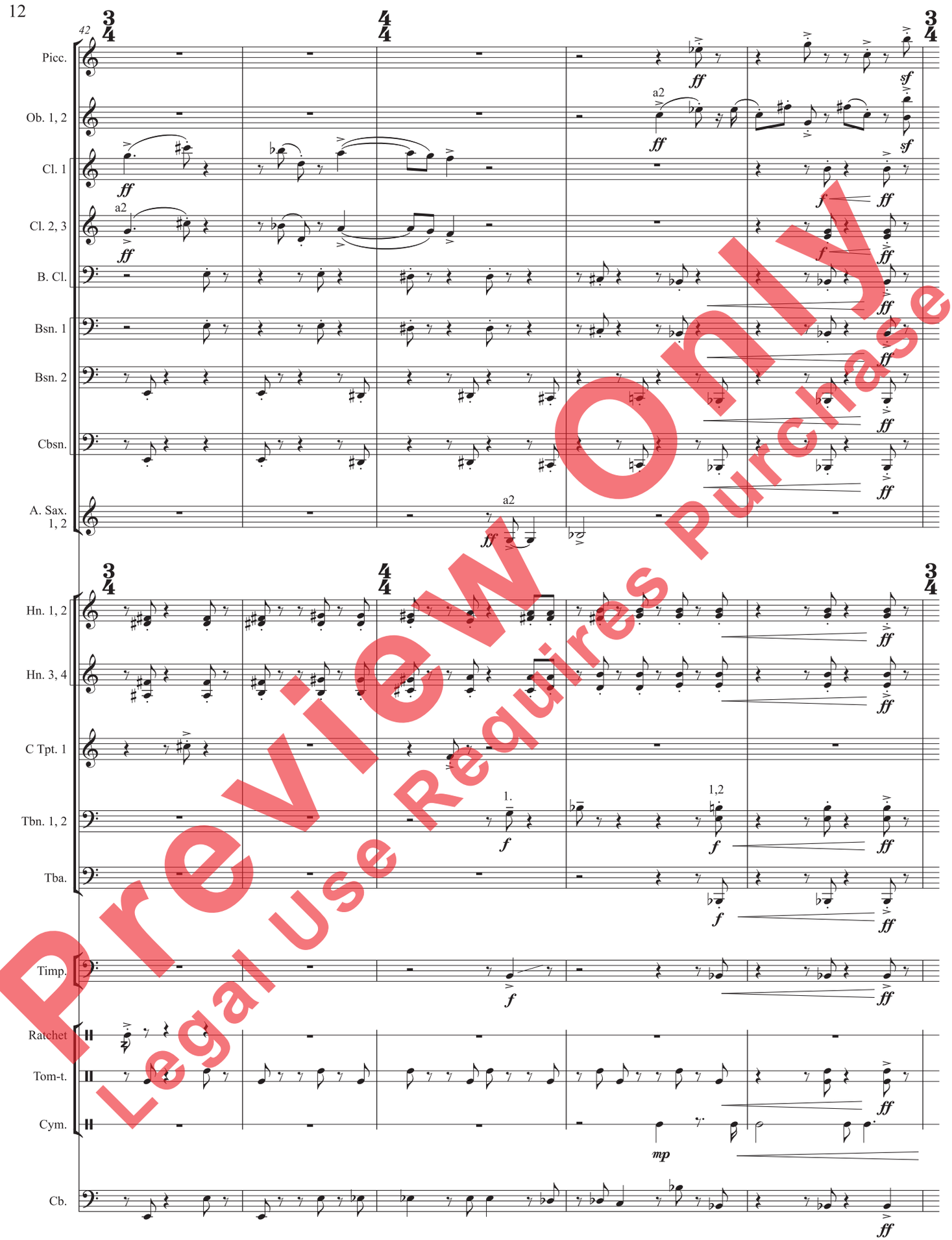

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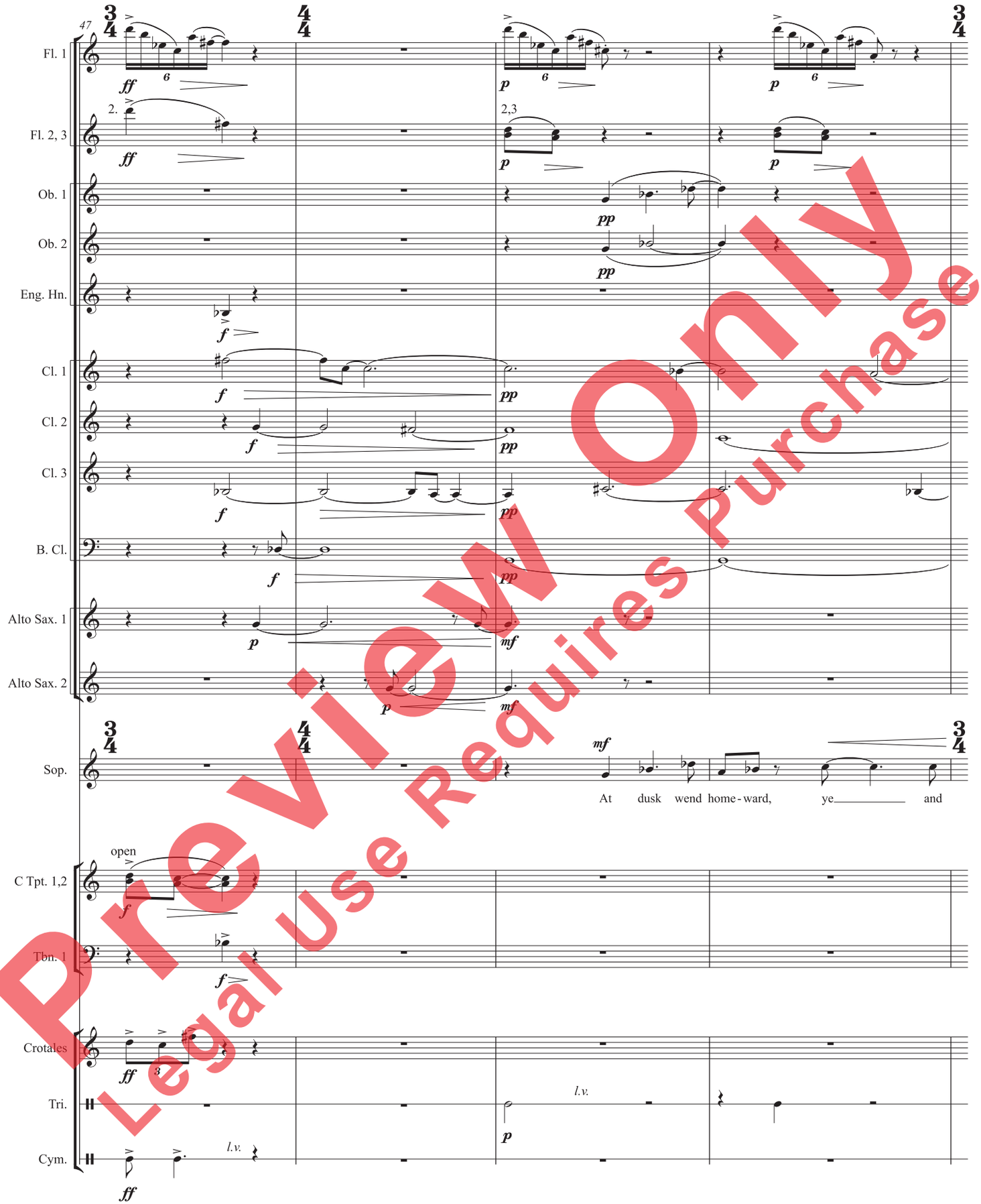

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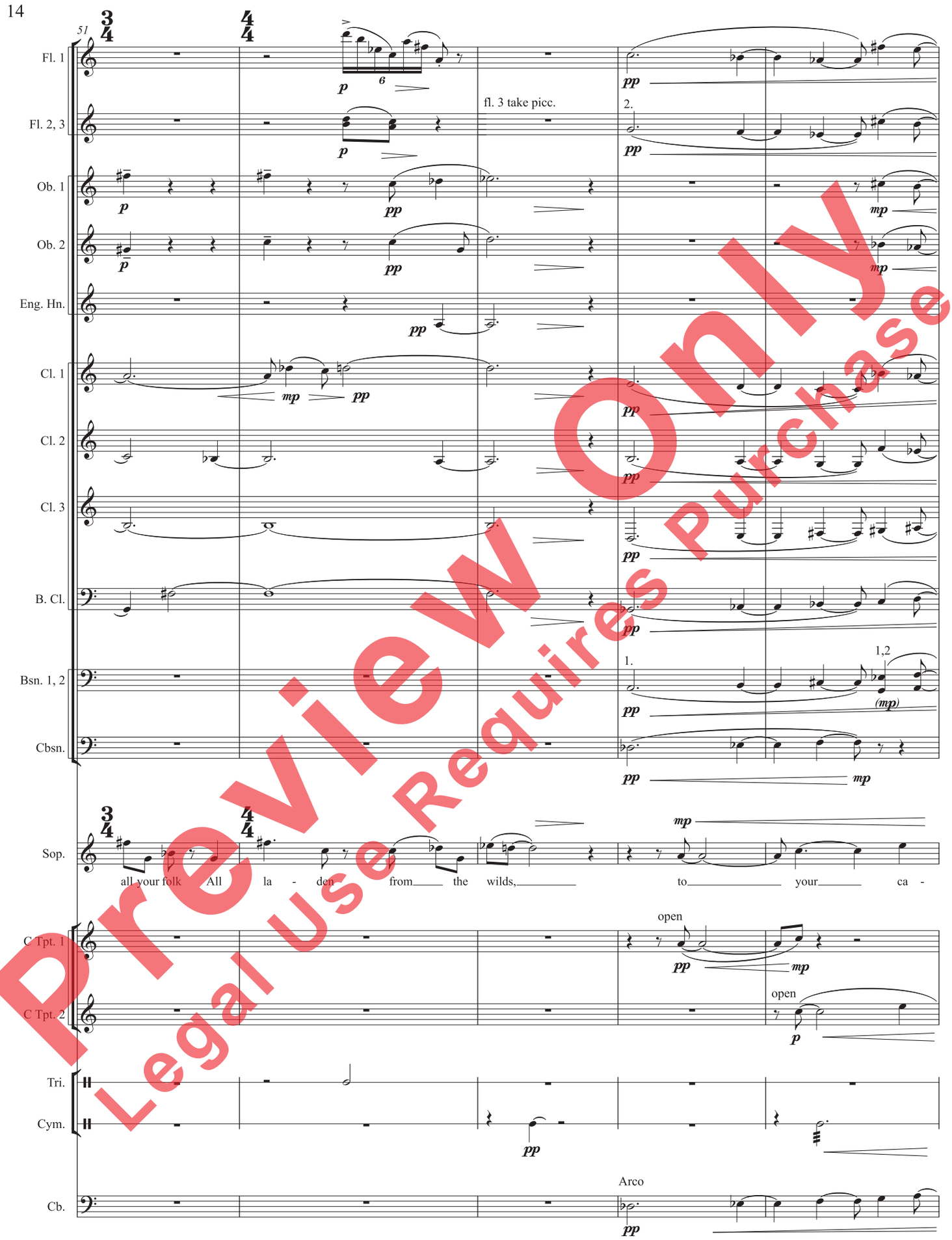

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56

Picc.
Fl. 1
Fl. 2
Ob. 1, 2
Eng. Hn.
Cl. 1
Cl. 2, 3
B. Cl.
Bsn. 1, 2
Cbsn.
A. Sax. 1, 2
Sop.
rouse,
With mer-ri-ment and songs:
Hn. 1, 2
Hn. 3, 4
C Tpt. 1,2
Tbn. 1, 2
Tba.
Timp.
Chim.
l.v.
Xyl.
Cym.
Pizz
Cb.

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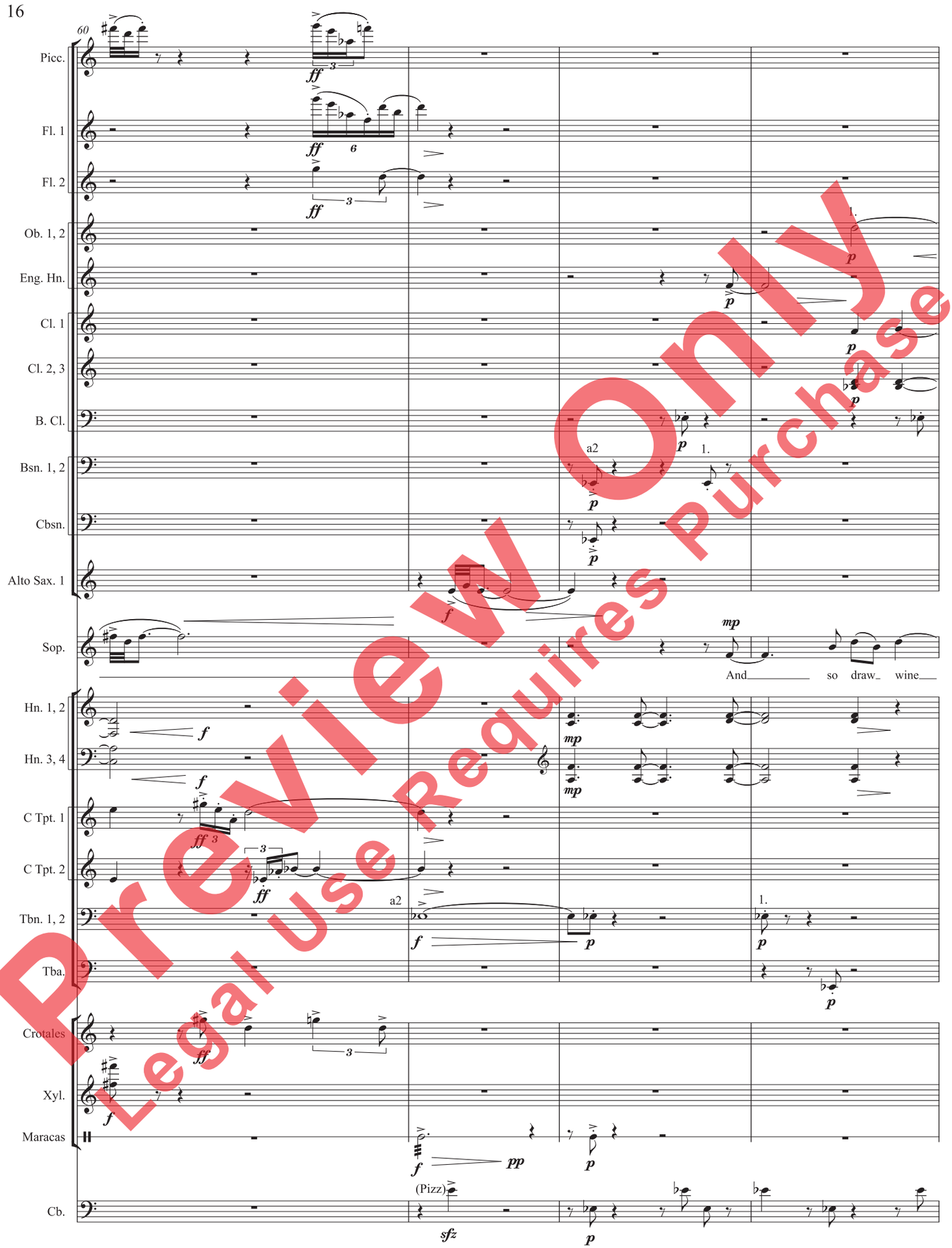

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64

Picc.

take flute

mp

Fl. 1

p

3

Ob. 1, 2

(1.)

p

Eng. Hn.

p

Cl. 1

p

Cl. 2, 3

p

B. Cl.

Bsn. 1

Cbsn.

p

Sop.

3

and let the kit - chen smoke; And so be till the first watch glo - ri - ous;

Hn. 1, 2

p

Hn. 3, 4

p

C Tpt. 1

mute

p

Tbn. 1

mute

p

Tba.

Ratchet

p

Guiro

p

Tri.

pp *mp*

Maracas

p

Cb.

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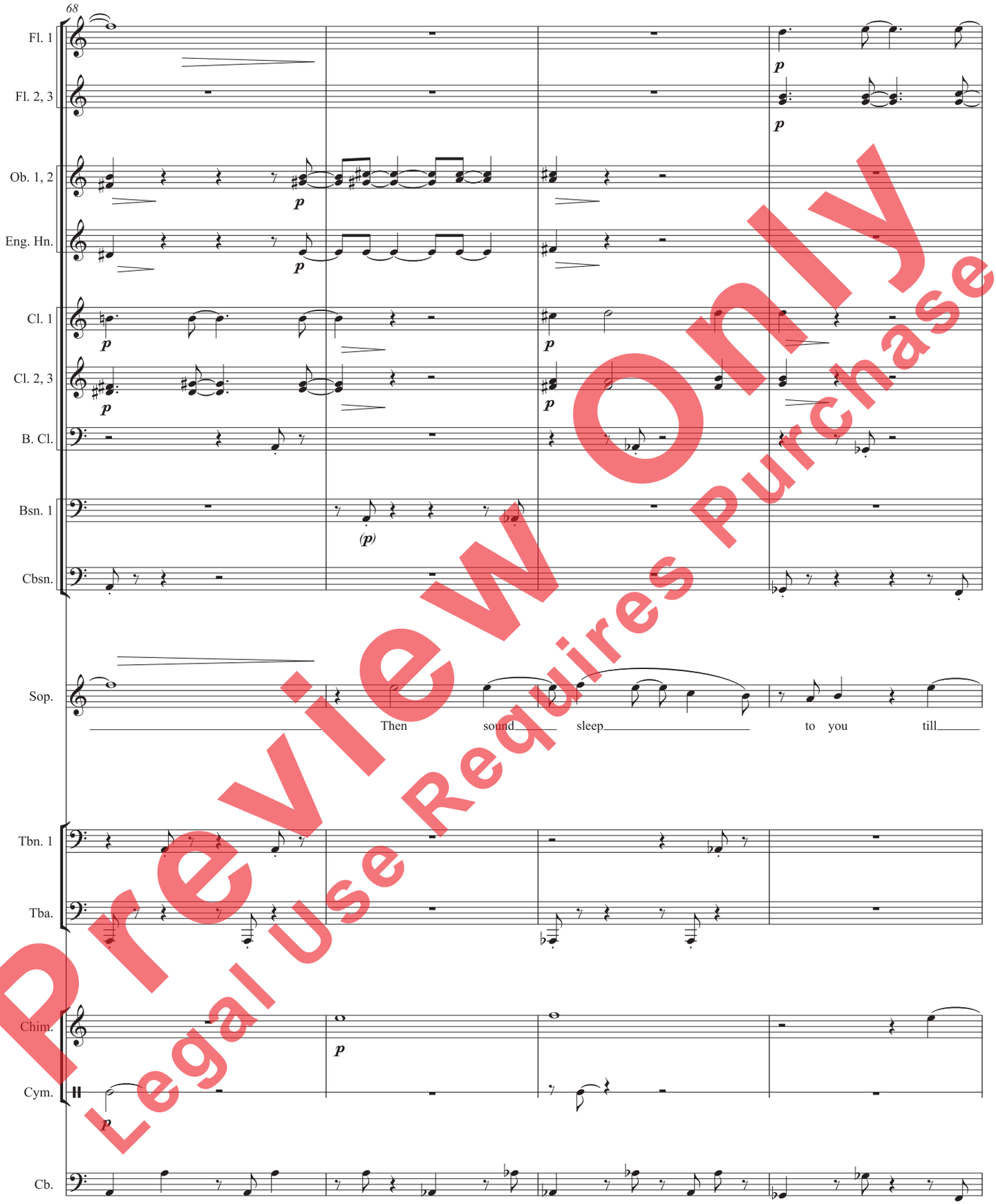

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72

rit.

Fl. 1

Fl. 2, 3

Ob. 1, 2

Eng. Hn.

Cl. 1

Cl. 2, 3

B. Cl.

Bsn. 1, 2

Cbsn.

A. Sax. 1, 2

Sop.

the day be wide.

con sord

Hn. 1, 2

con sord

Hn. 3, 4

mute

C Tpt. 1,2

mute

Tbn. 1, 2

mute

Tba.

Tri.

T.-t.

Arco

Cb.

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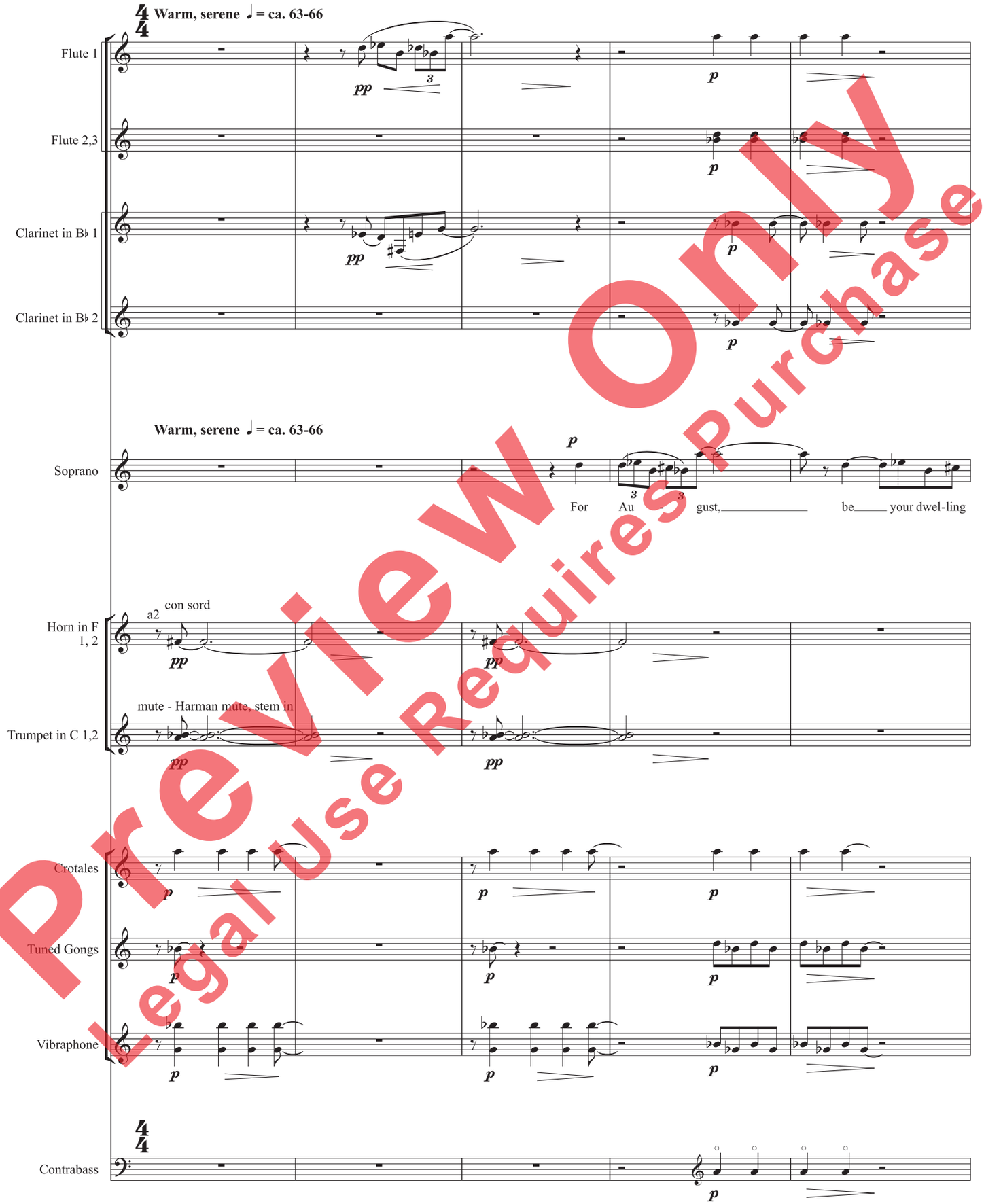
August



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6

Fl. 1

Fl. 2, 3

Ob. 1, 2

Eng. Hn.

Cl. 1

Cl. 2, 3

B. Cl.

Bsn. 1, 2

Alto Sax. 1

Sop.

thir - ty tow - ers

With-in an Al - pine val - ley moun-tain - ous,

Hn. 1

(con sord)

Hn. 3

(senza sord)

Crotales

Gongs

Tri.

Vib.

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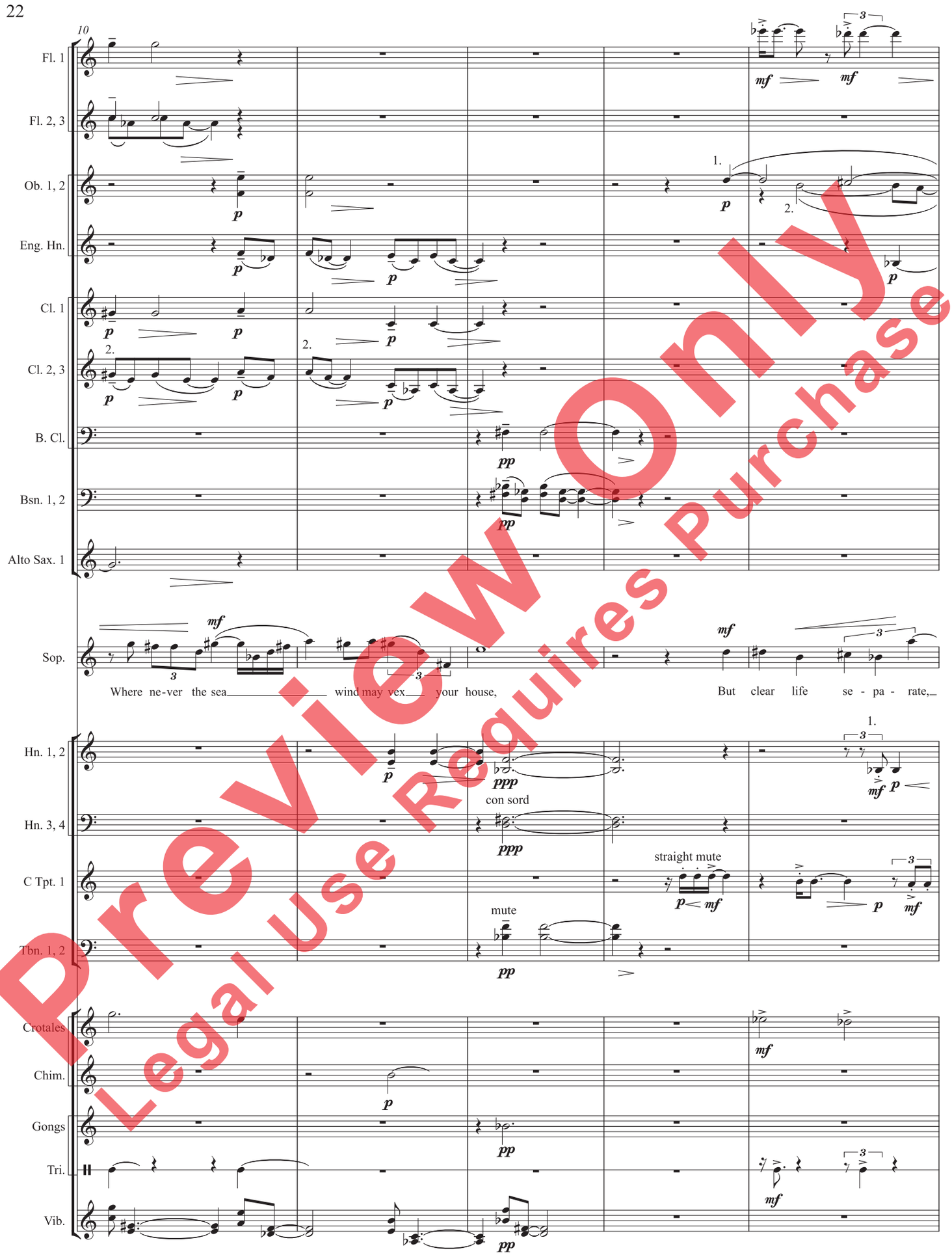

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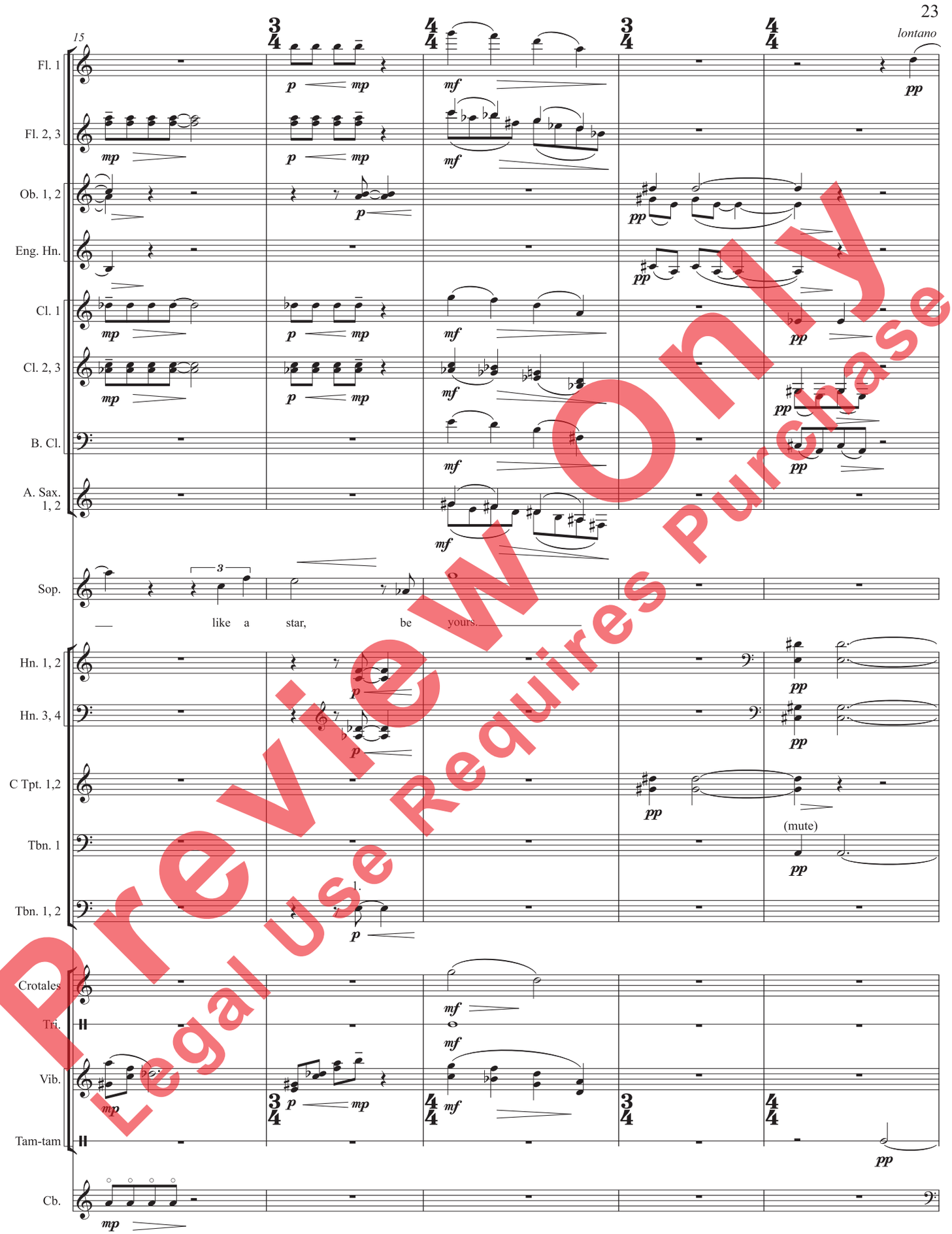

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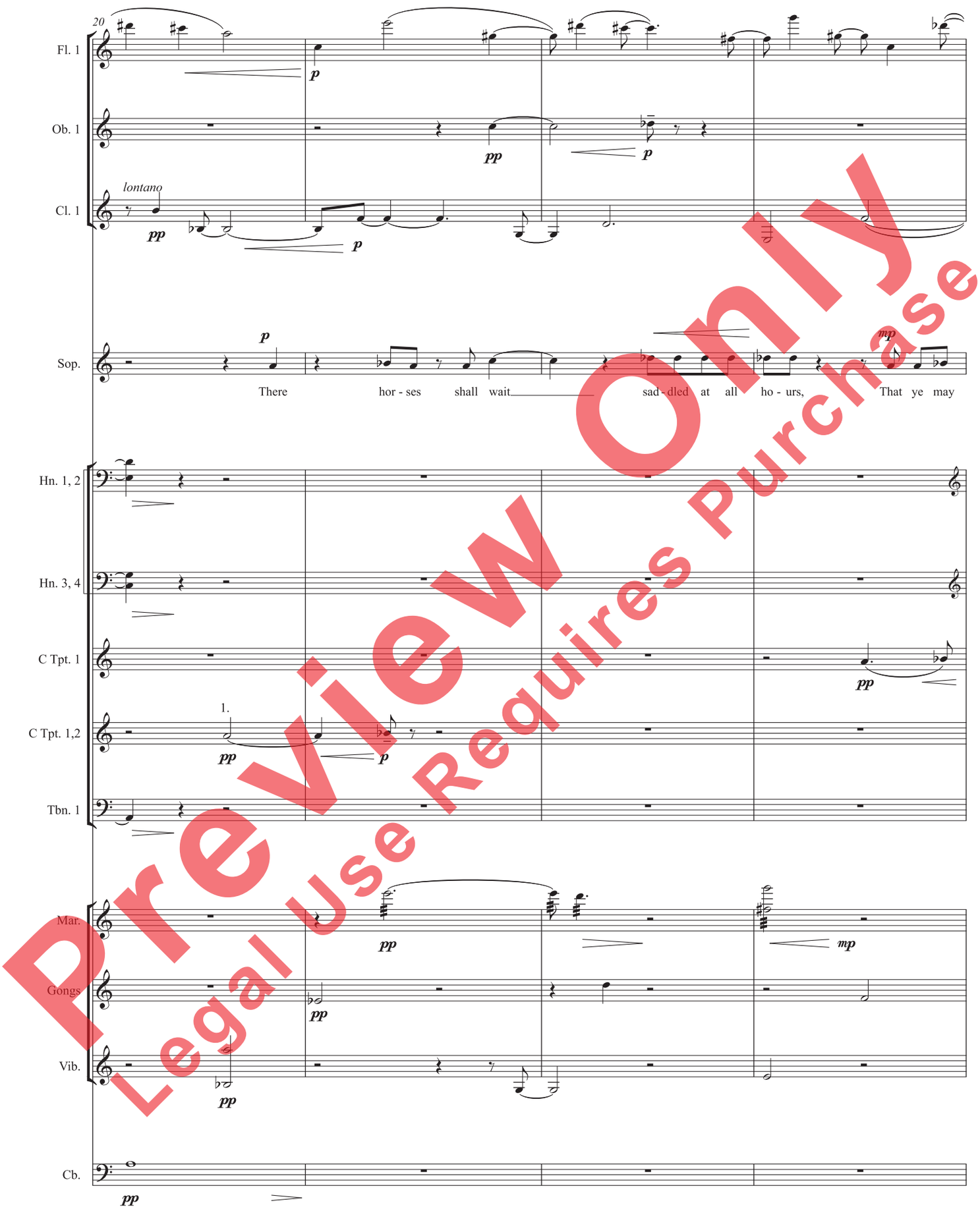

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24

Fl. 1

Ob. 1

Cl. 1

B. Cl.

Bsn. 1

Sop.

mount at mor-ning or at eve: On each hand ei - ther ridge ye shall per- ceive, A

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

Tbn. 1, 2

Tba.

Mar.

Gongs

Vib.

Cb.

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28

poco rit.

Fl. 1

Fl. 2

Fl. 3

Ob. 1, 2

Eng. Hn.

Cl. 1

Cl. 2, 3

B. Cl.

Bsn. 1

poco rit.

Sop.

mi - le a - part, which soon a good beast scours.

open

C Tpt. 1

open

C Tpt. 2

Mar.

Gongs

Vib.

Cb.

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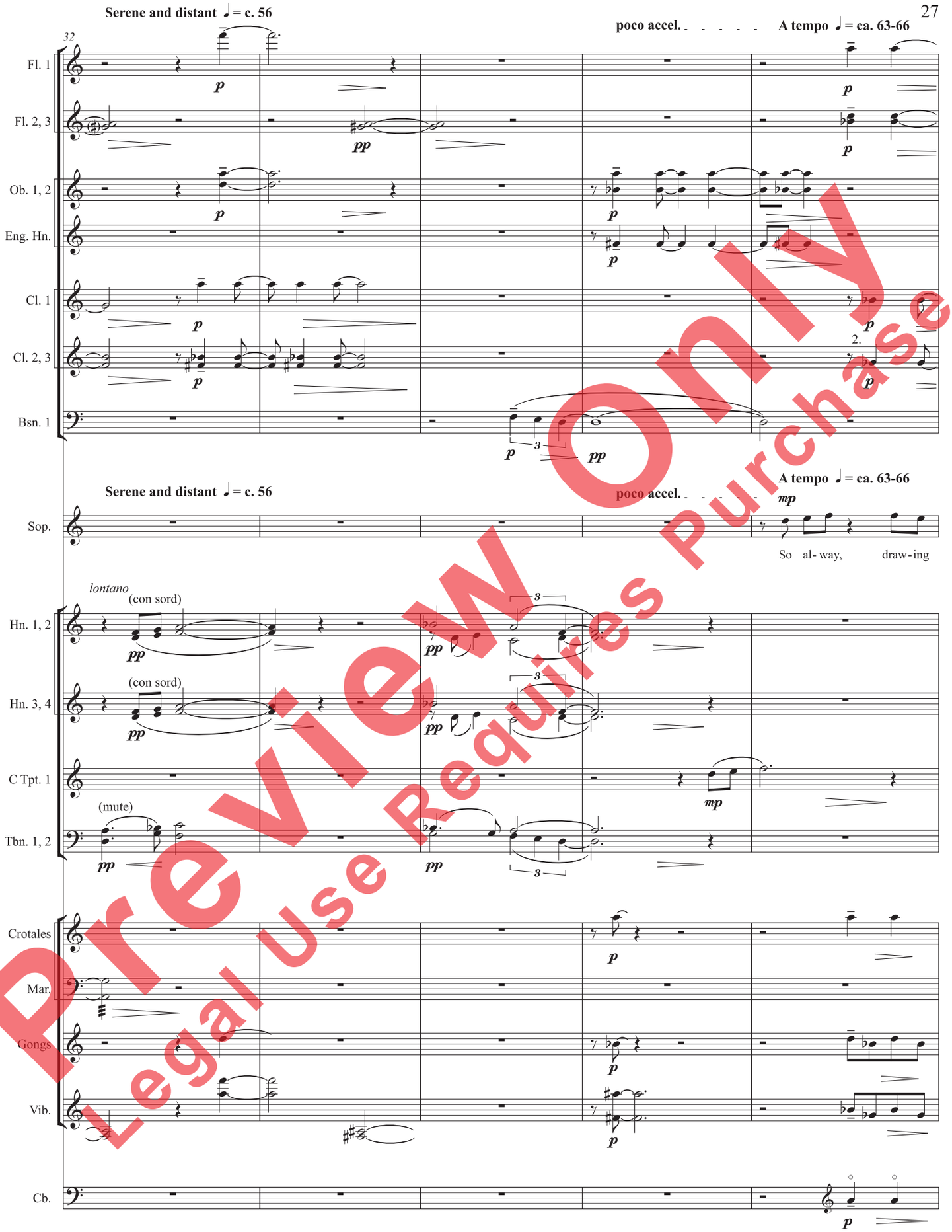

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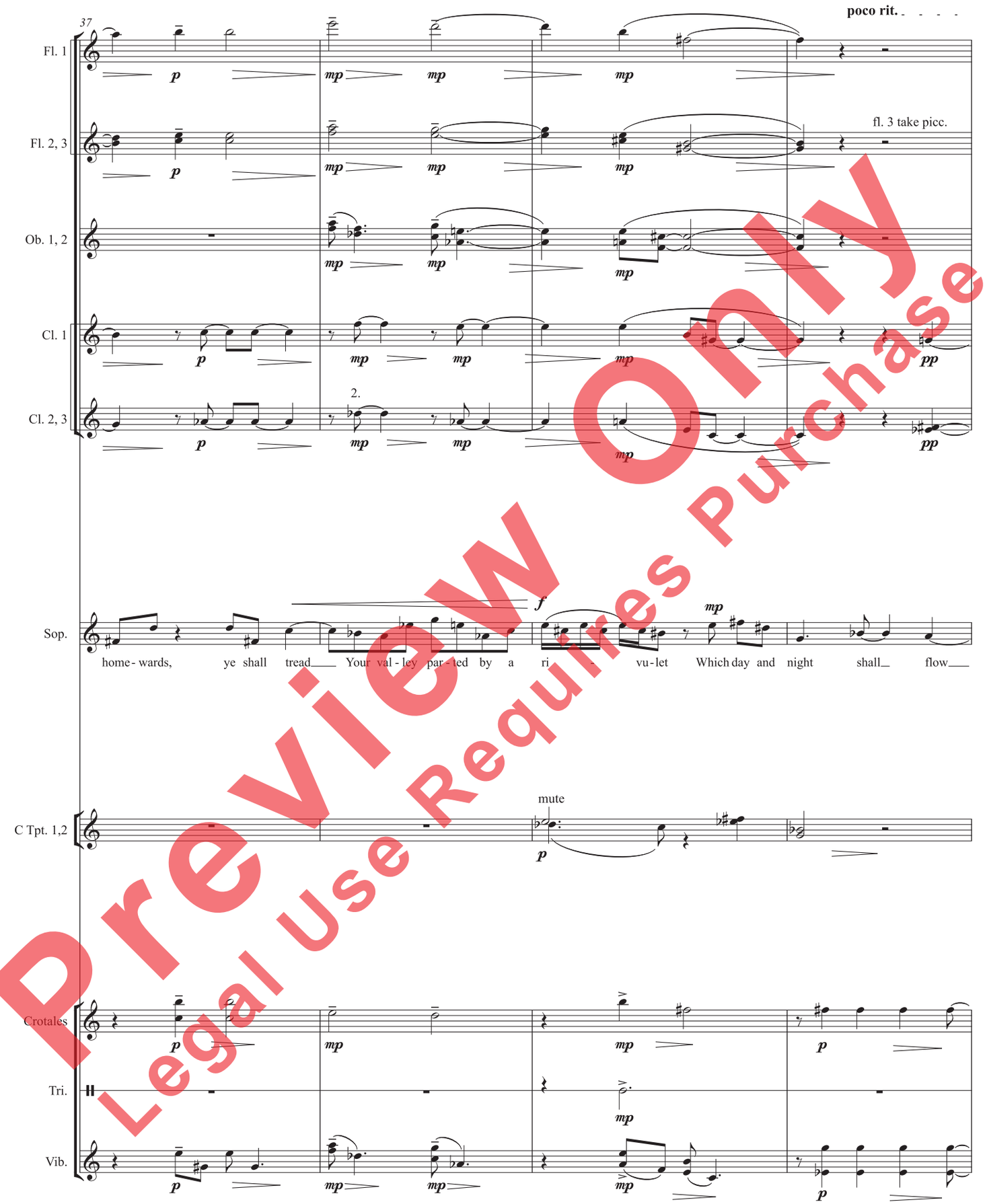

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Serene ♩ = c. 56

41

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Eng. Hn.

Cl. 1

Cl. 2, 3

Sop.

— se - date — and smooth.

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

(mute)

Tbn. 1, 2

1,2

Tba.

mute

Crotales

Vib.

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poco accel. - - - - A tempo ♩ = c. 63-66

46

Picc.
Fl. 1
Fl. 2
Ob. 1, 2
Eng. Hn.
Cl. 1
Cl. 2, 3
B. Cl.
Bsn. 1, 2
Sop.
Hn. 1, 2
Hn. 3, 4
C Tpt. 1
Tbn. 1, 2
Crotales
Mar.
Gongs
Vib.

There all through noon

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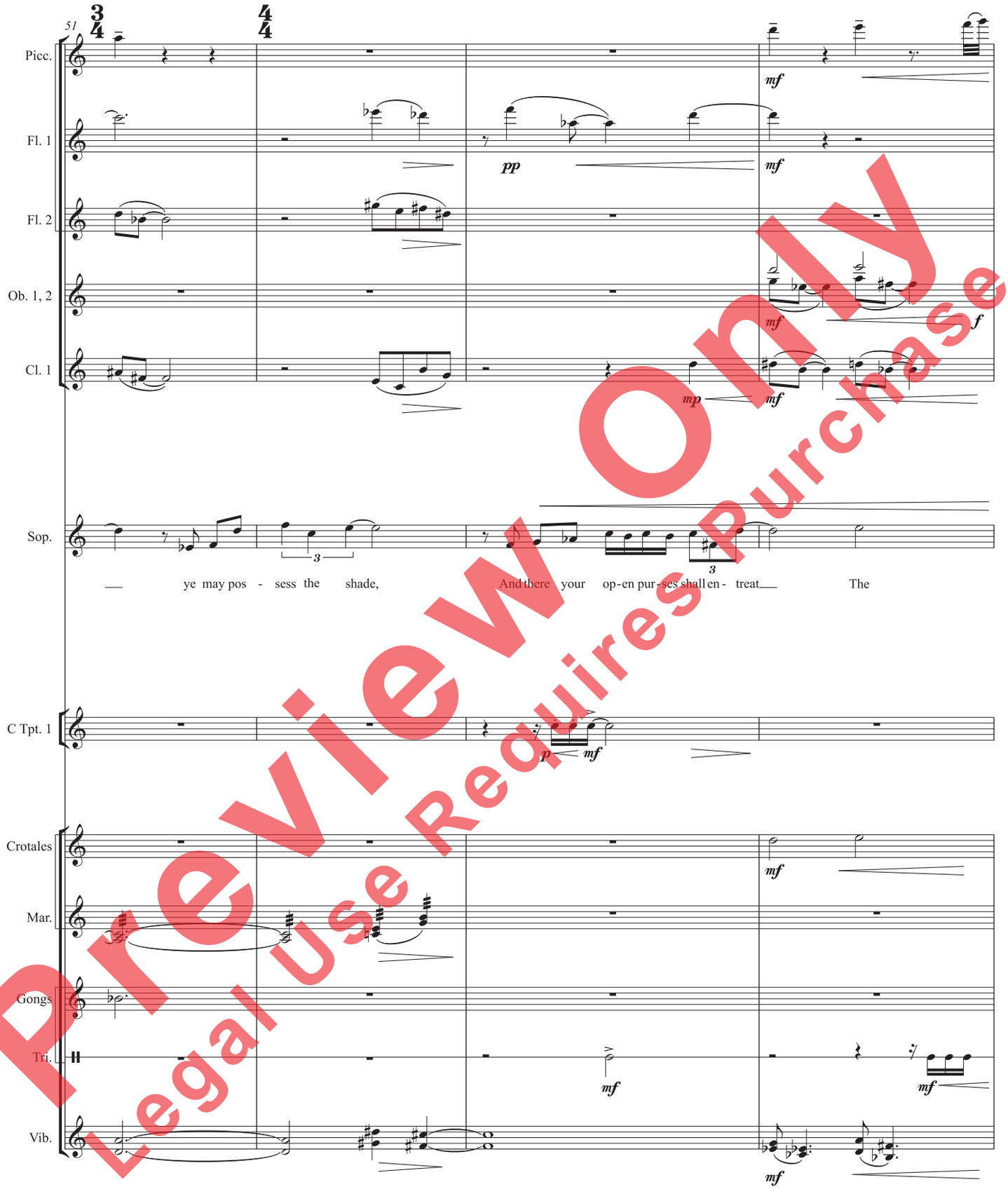

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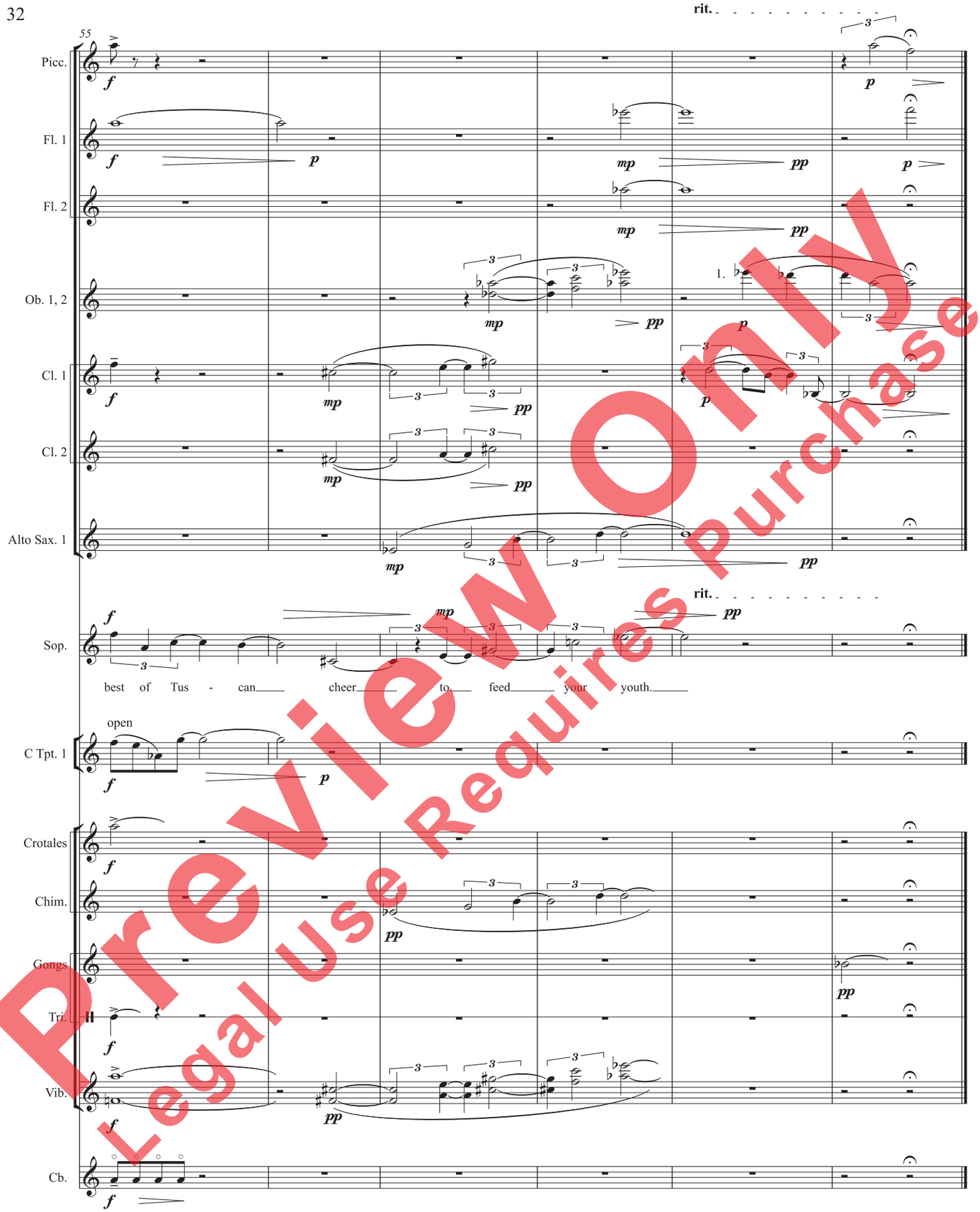

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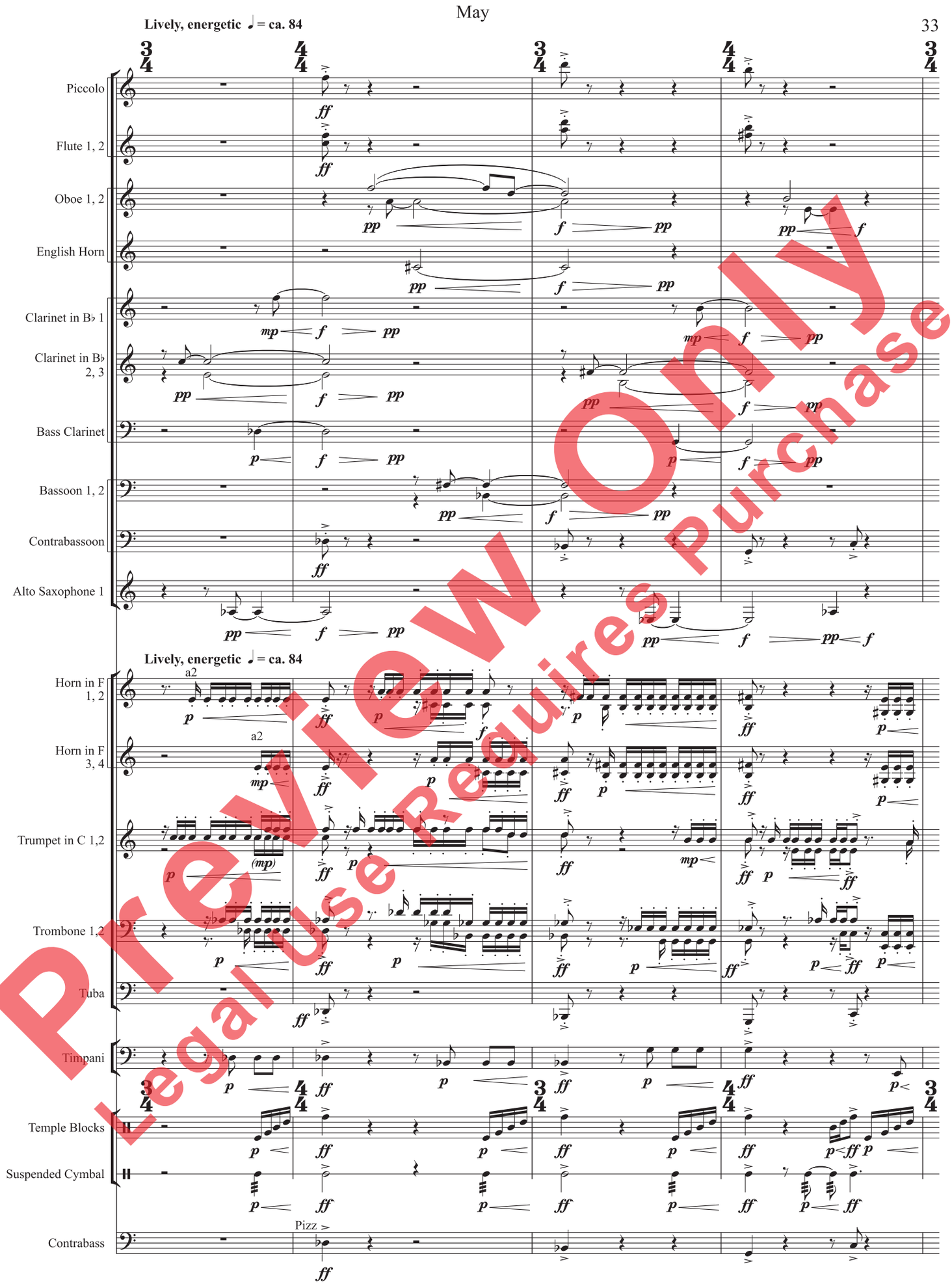

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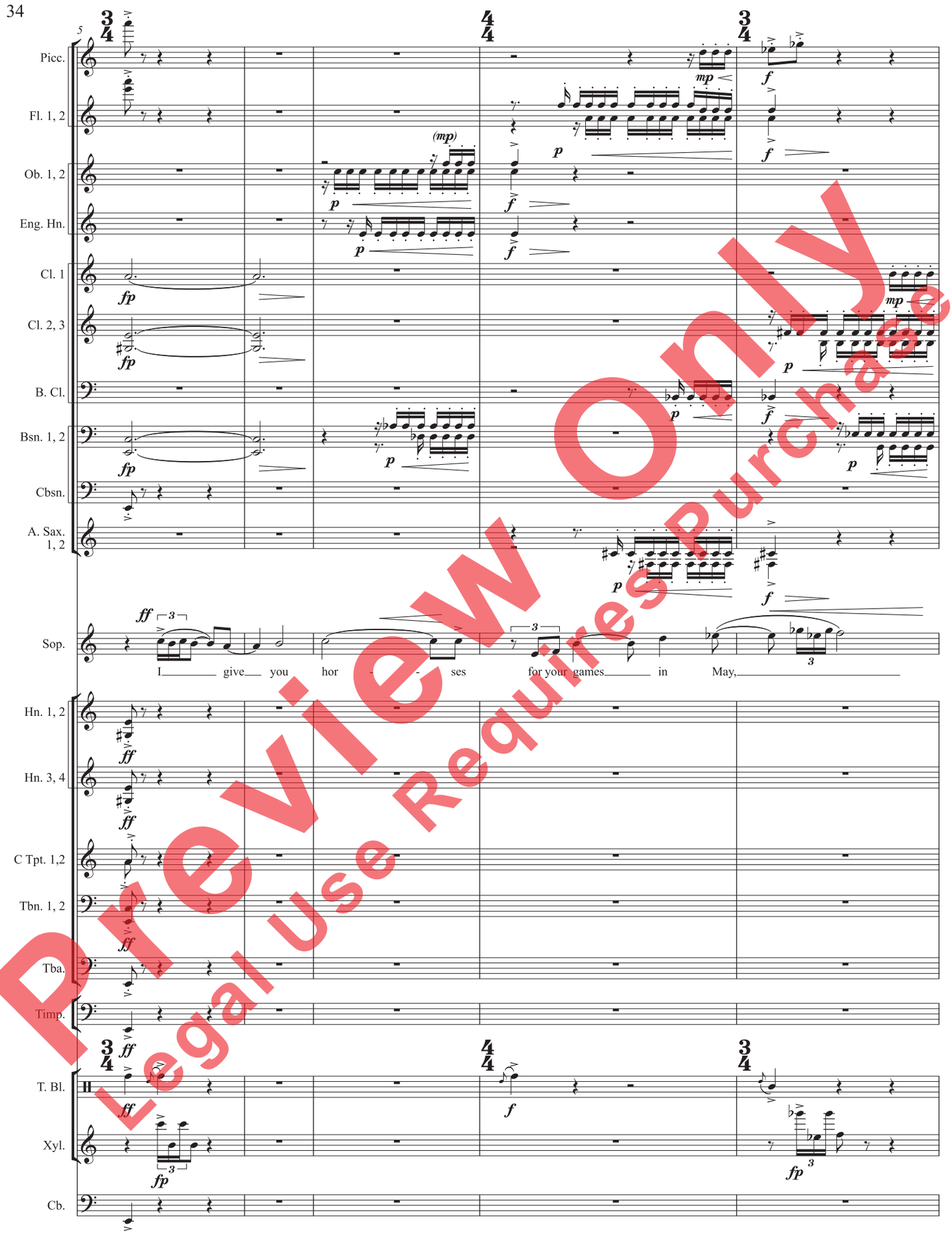

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10

Picc.

Fl. 1, 2

a2

Ob. 1, 2

Cl. 1

Cl. 2, 3

Bsn. 1, 2

A. Sax. 1, 2

Sop.

And all of them well trained un - to the course,

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

Tbn. 1

T. Bl.

Mar.

Xyl.

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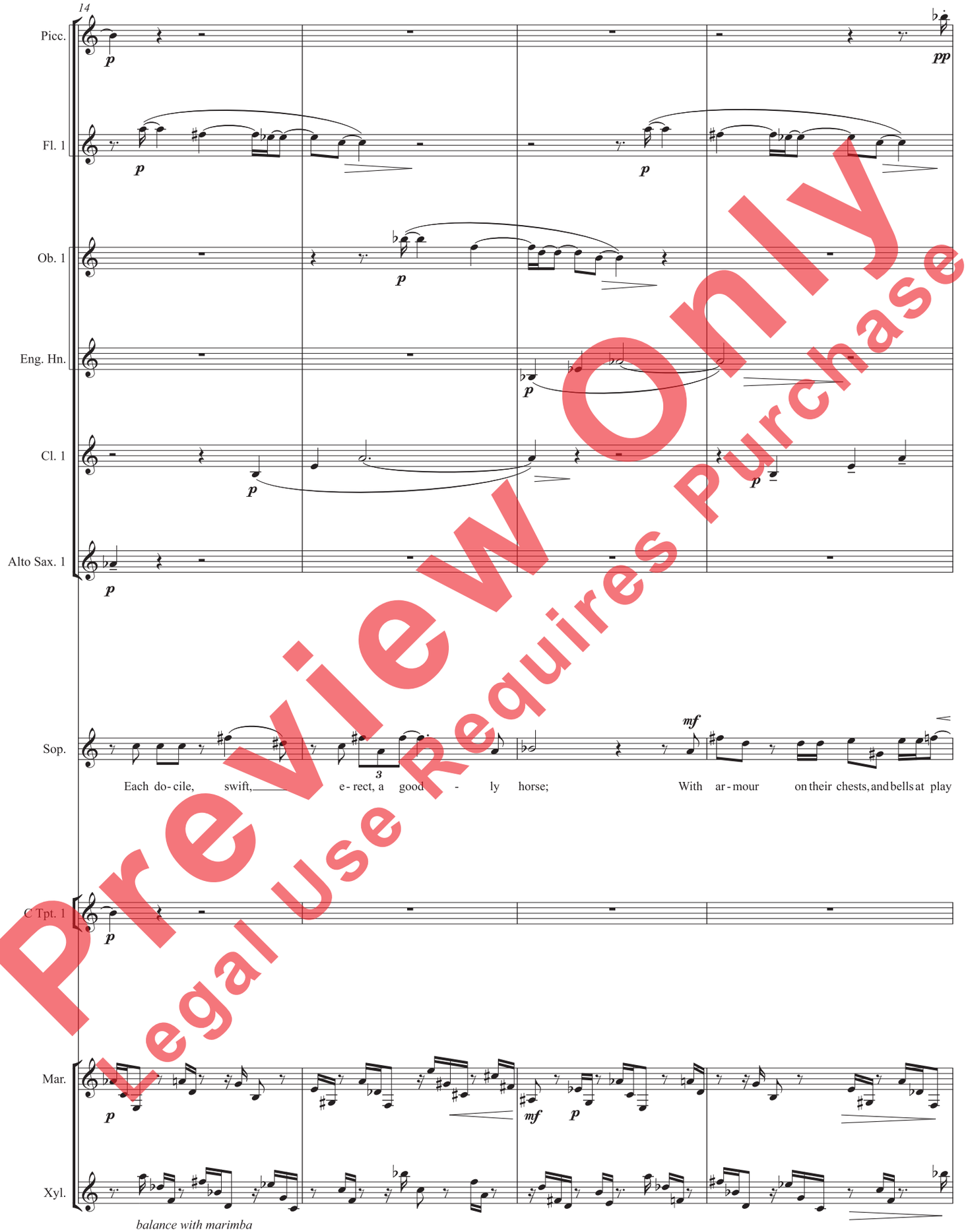

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18

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1

Cl. 2, 3

B. Cl.

A. Sax. 1, 2

Sop.

Be - tween their brows, and pen - nons fair and gay.

Hn. 1, 2

Hn. 3, 4

C Tpt. 1,2

Tbn. 1, 2

Timp.

T. Bl.

Cym.

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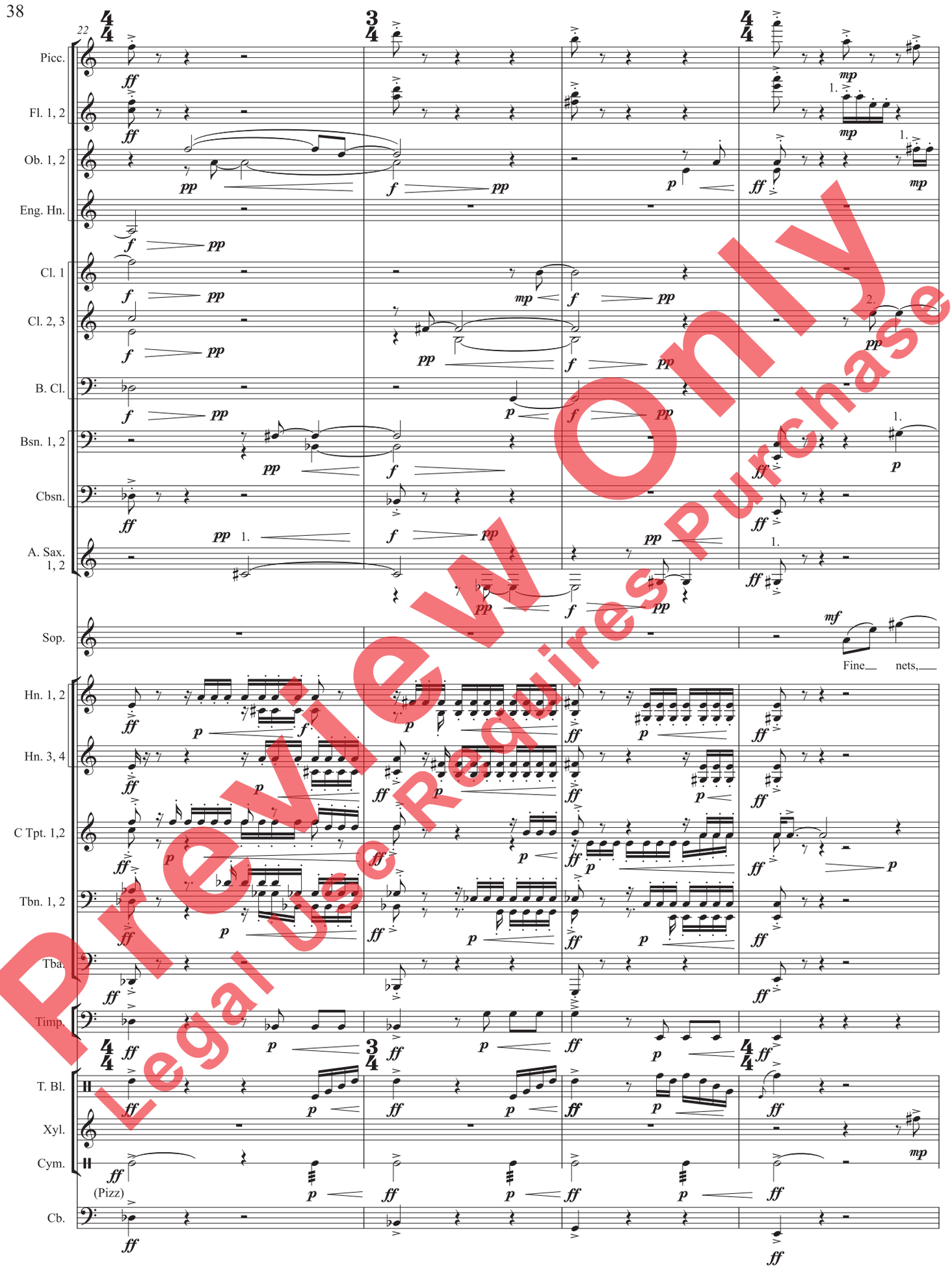

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26

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1

Cl. 2, 3

Bsn. 1, 2

(1,2)

Alto Sax. 1

Sop.

and hou - sings meet for war-ri-ors, Em - bla-zoned with the shields ye claim for your,

Mar.

Xyl.

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30

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1

Cl. 2, 3

B. Cl.

Bsn. 1, 2

Cbsn.

A. Sax. 1, 2

Sop.

Gules, ar - gent, or, all diz - zy at noon - day. And

C Tpt. 1

Tbn. 1, 2

Tba.

T. Bl.

Mar.

Xyl.

Lion's Roar

Cym.

Arco

Cb.

Preview Only
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34

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1

Cl. 2, 3

B. Cl.

Bsn. 1, 2

Cbsn.

A. Sax. 1, 2

Sop.

spears shall split, and fruit go fly-ing up In mer - ry

Hn. 1, 2

Hn. 3, 4

C Tpt. 1,2

Tbn. 1, 2

Tba.

Timp.

T. Bl.

Claves

Tam-tam

Cb.

Pizz

Arco

Pizz

Preview Only
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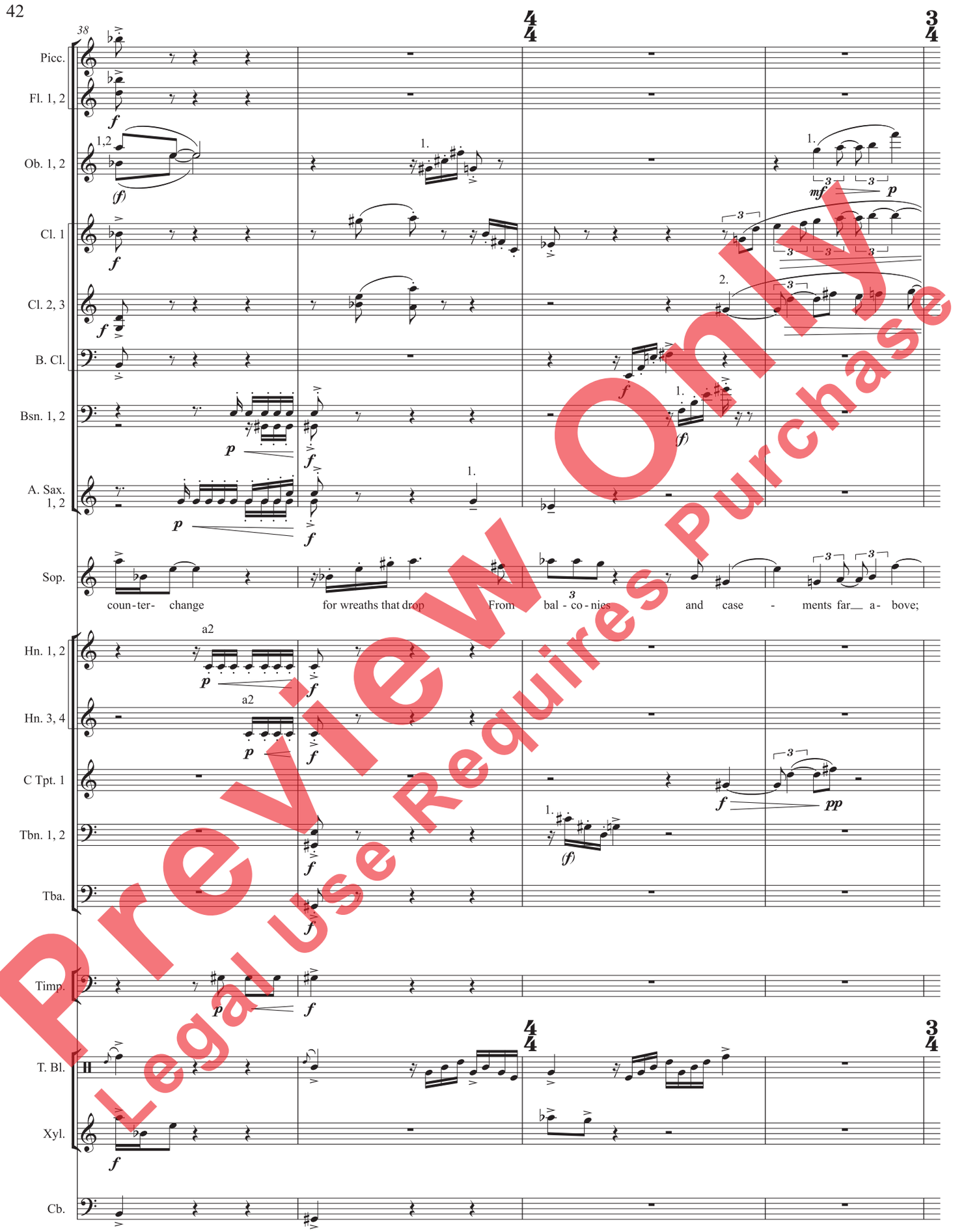

Preview Only
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42

Picc.

Fl. 1

Ob. 1

Eng. Hn.

Cl. 1

Cl. 2

A. Sax. 1, 2

Sop.

And ten - der dam - sels with young men and youths

C Tpt. 1

Mar.

Xyl.

Maracas

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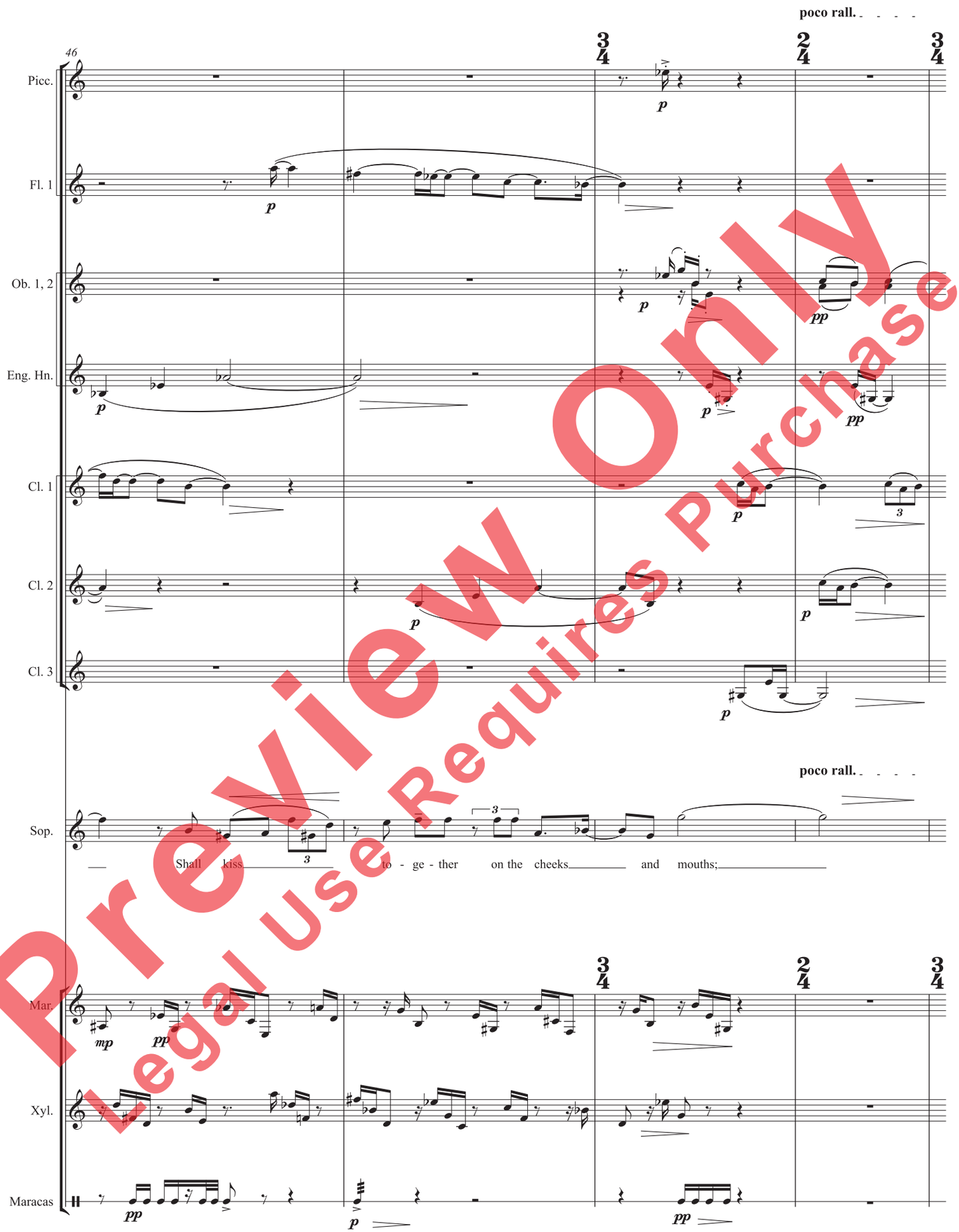

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♩ = c. 66

50

Picc.
Fl. 1, 2
Ob. 1, 2
Eng. Hn.
Cl. 1
Cl. 2, 3
B. Cl.
Bsn. 1, 2
A. Sax. 1, 2

♩ = c. 66

Sop.

And ev - ery day be glad with joy - - ful love.

Hn. 1, 2
Hn. 3, 4
C Tpt. 1
C Tpt. 2
Tbn. 1
Chim.
A. Cym.
Vib.
Ped.
Pizz
Cb.

Preview Only
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poco accel. - - - - - - A tempo ♩ = c. 84

54

Picc.
Fl. 1, 2
Ob. 1, 2
Eng. Hn.
Cl. 1
Cl. 2, 3
B. Cl.
Bsn. 1, 2
A. Sax. 1, 2

f *p* *pp* a2

poco accel. - - - - - - A tempo ♩ = c. 84

Sop.
Hn. 1, 2
Hn. 3, 4
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Chim
A. Cym.
Vib.
Cb.

fff a2

Preview Only
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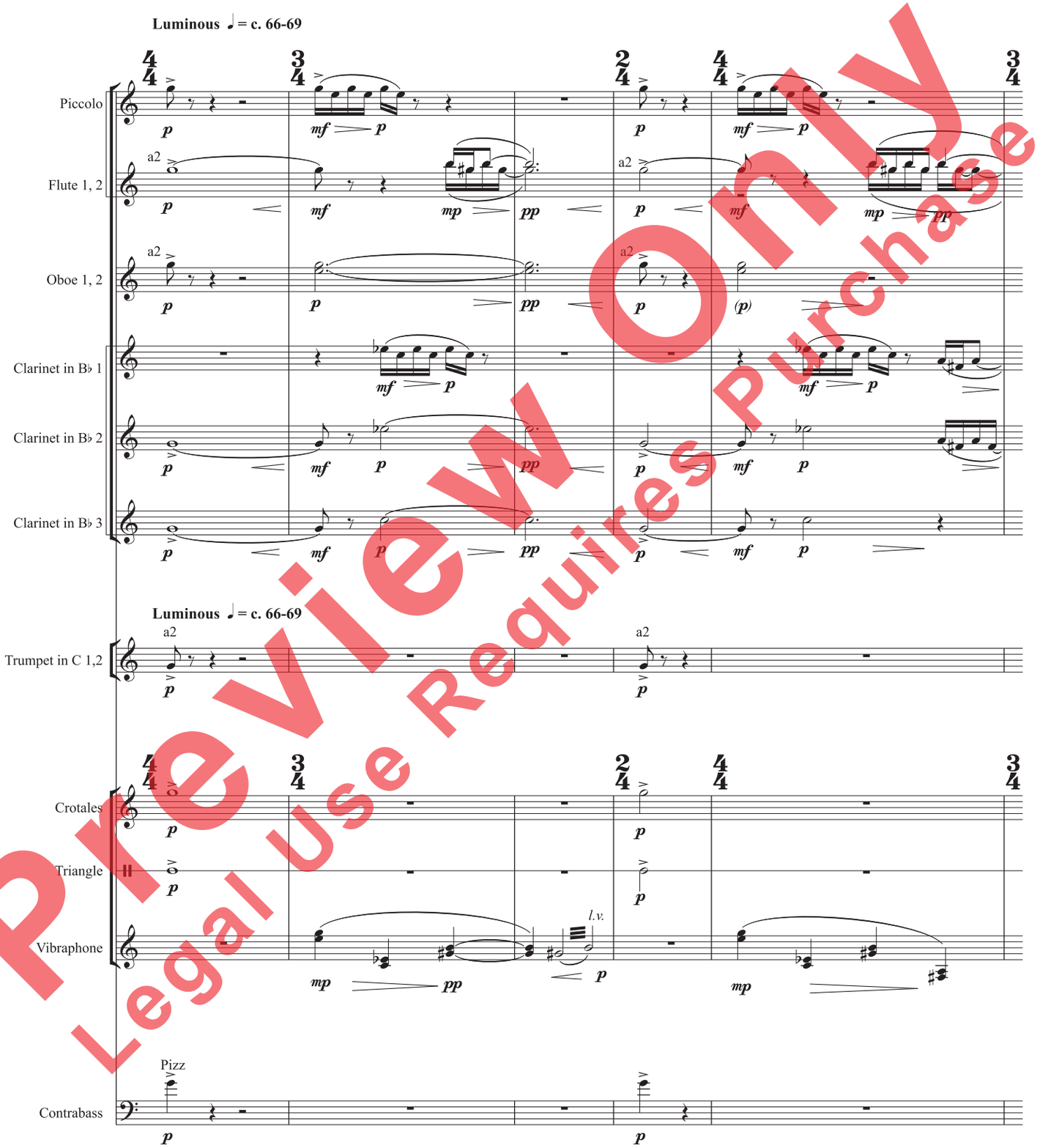
- in memoriam John Thow -

December



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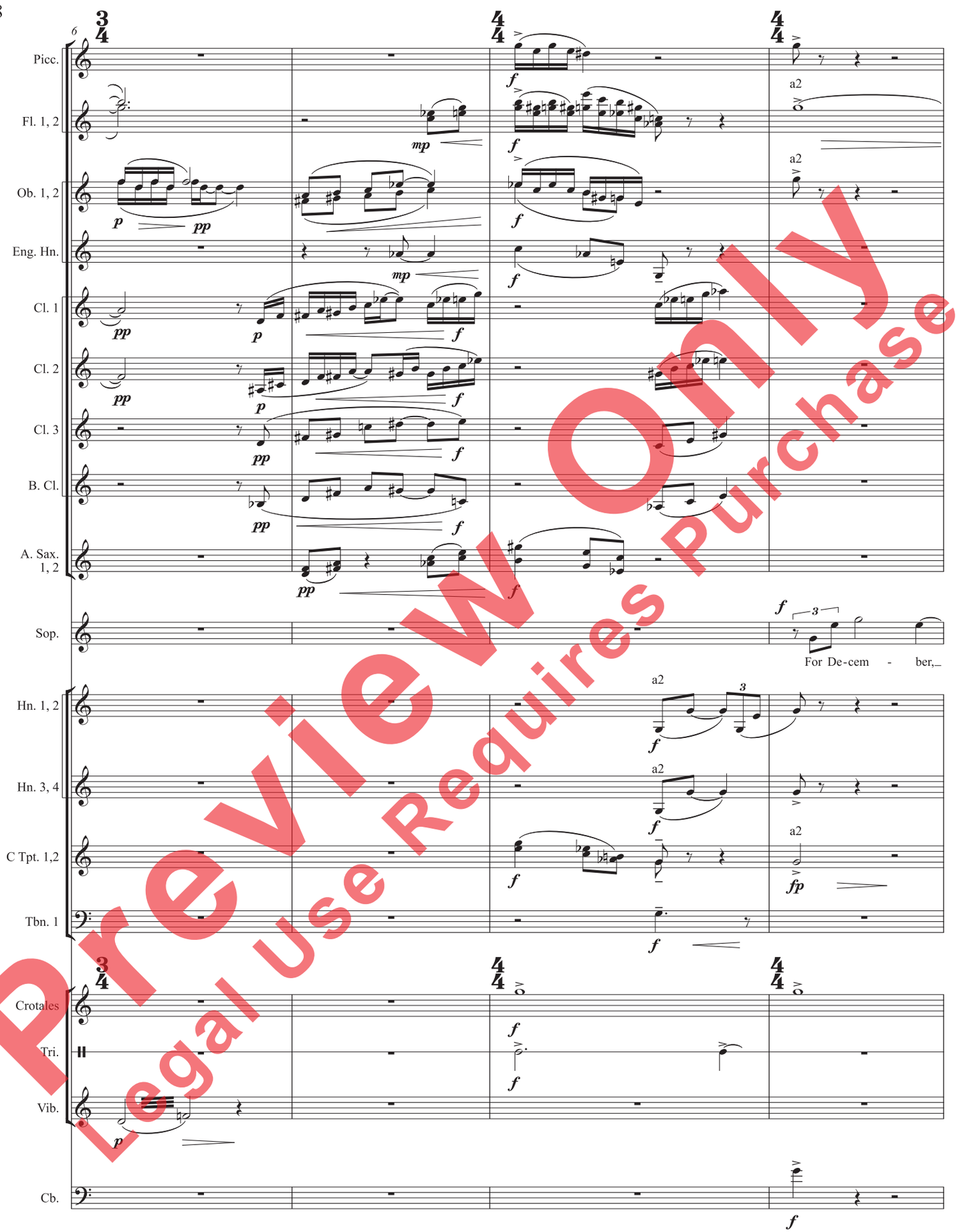

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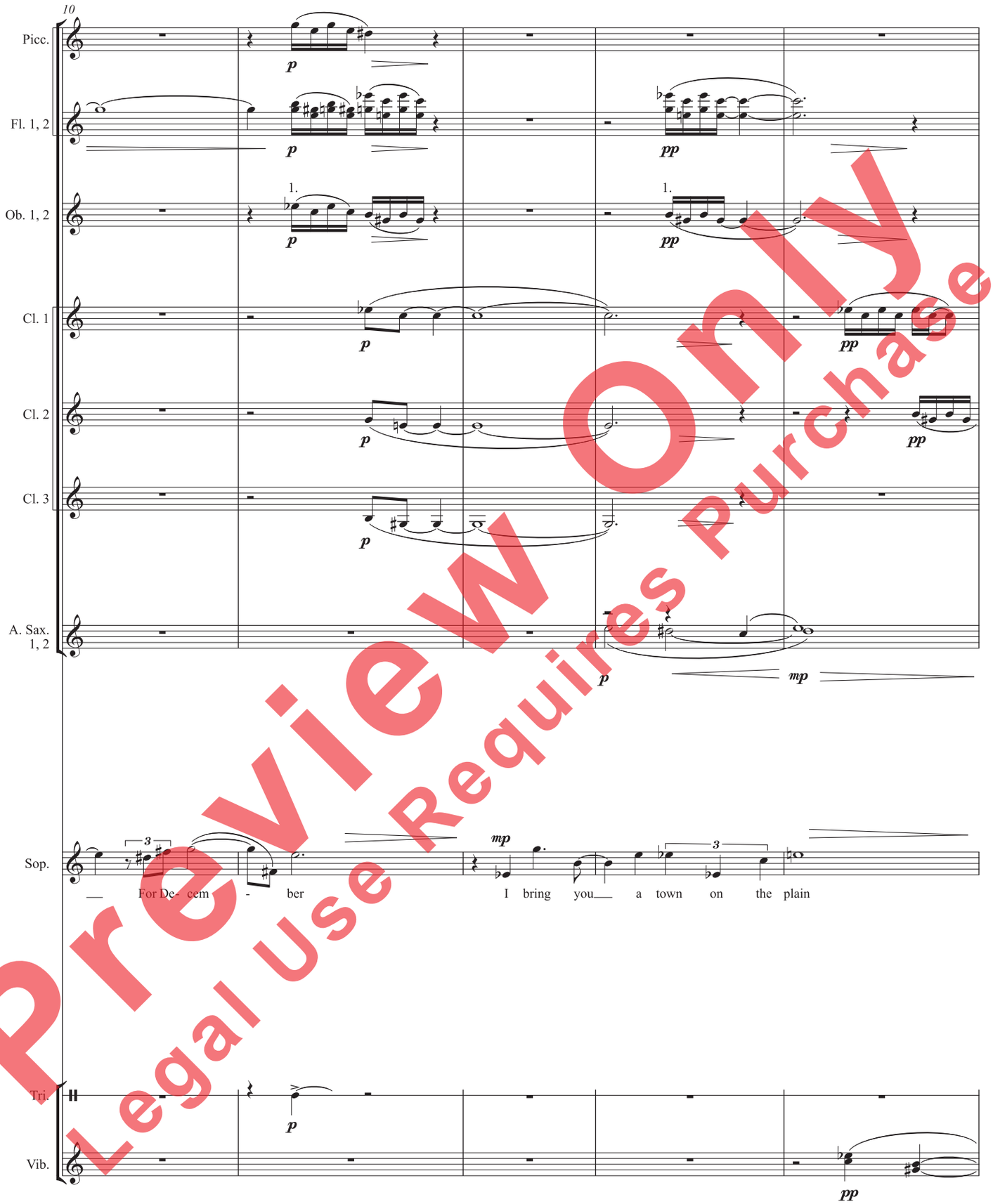

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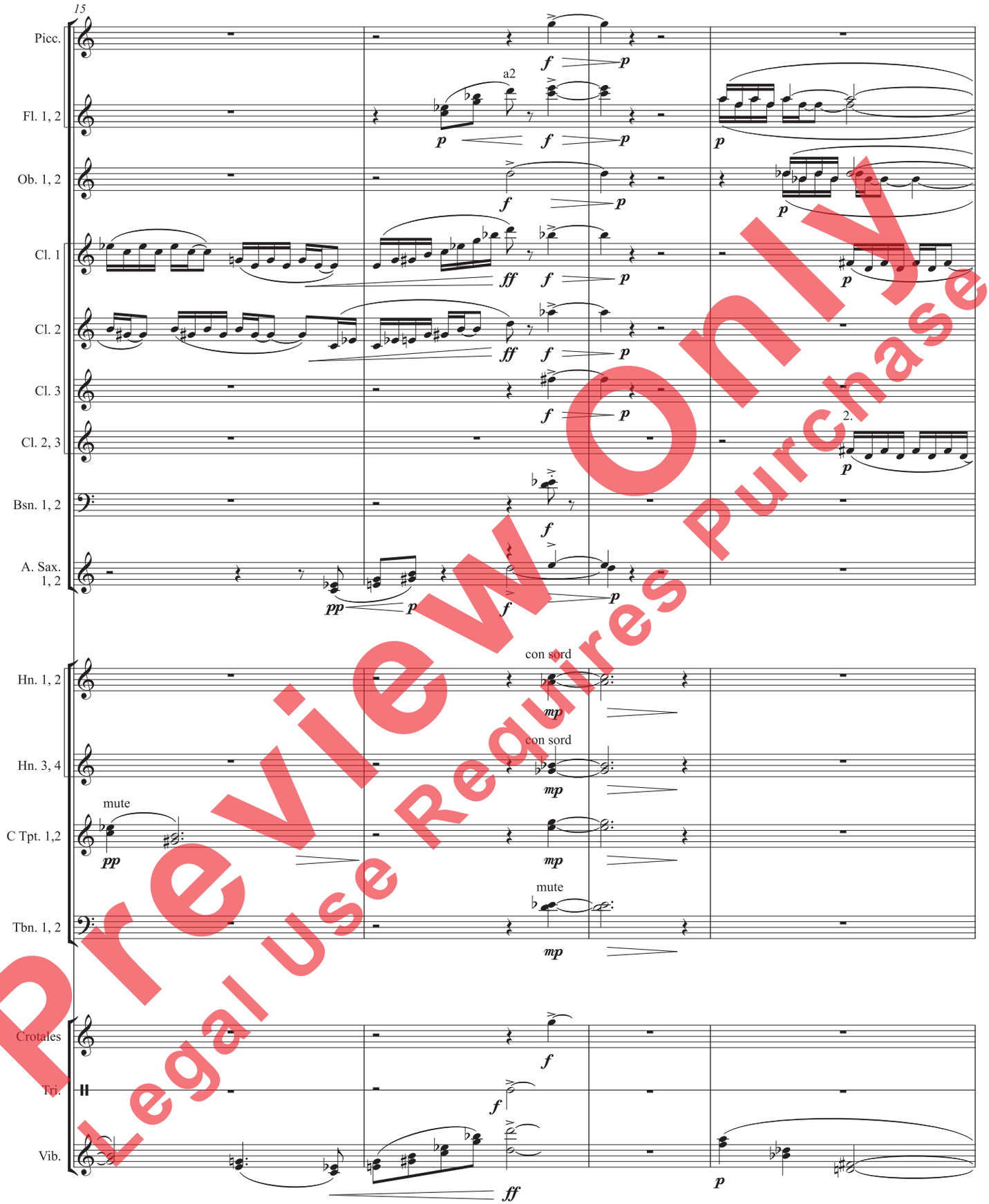

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19

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1

Cl. 2, 3

Alto Sax. 1

Sop.

With rooms lit by large fi - re pla - ces Warm, with fine

Bamboo W.C.

Gongs

Vib.

Preview Only
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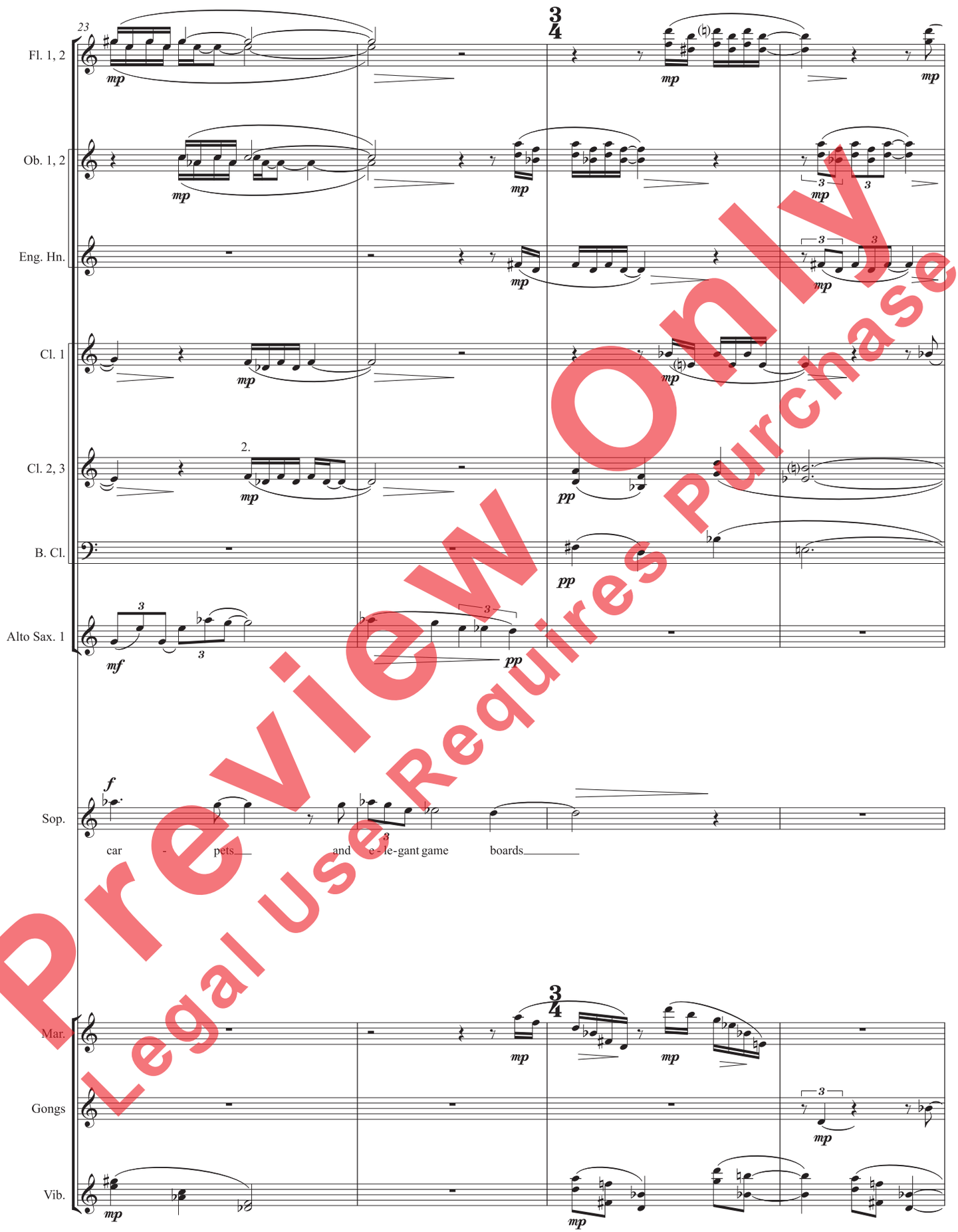

Preview Only
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27

Più mosso ♩ = c. 72

Picc.
Fl. 1, 2
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2, 3
B. Cl.
Bsn. 1, 2
Cbsn.
A. Sax. 1, 2

Più mosso ♩ = c. 72

Sop.

The host is a tip - sy Ca - ta - lan

Who serves up the most de-

Hn. 1, 2
Hn. 3, 4
C Tpt. 1,2
Tbn. 1, 2
Tba.
Timp.
T. Bl.
Claves
Vib.
Cb.

senza sord

open

(pizz)

Preview Only
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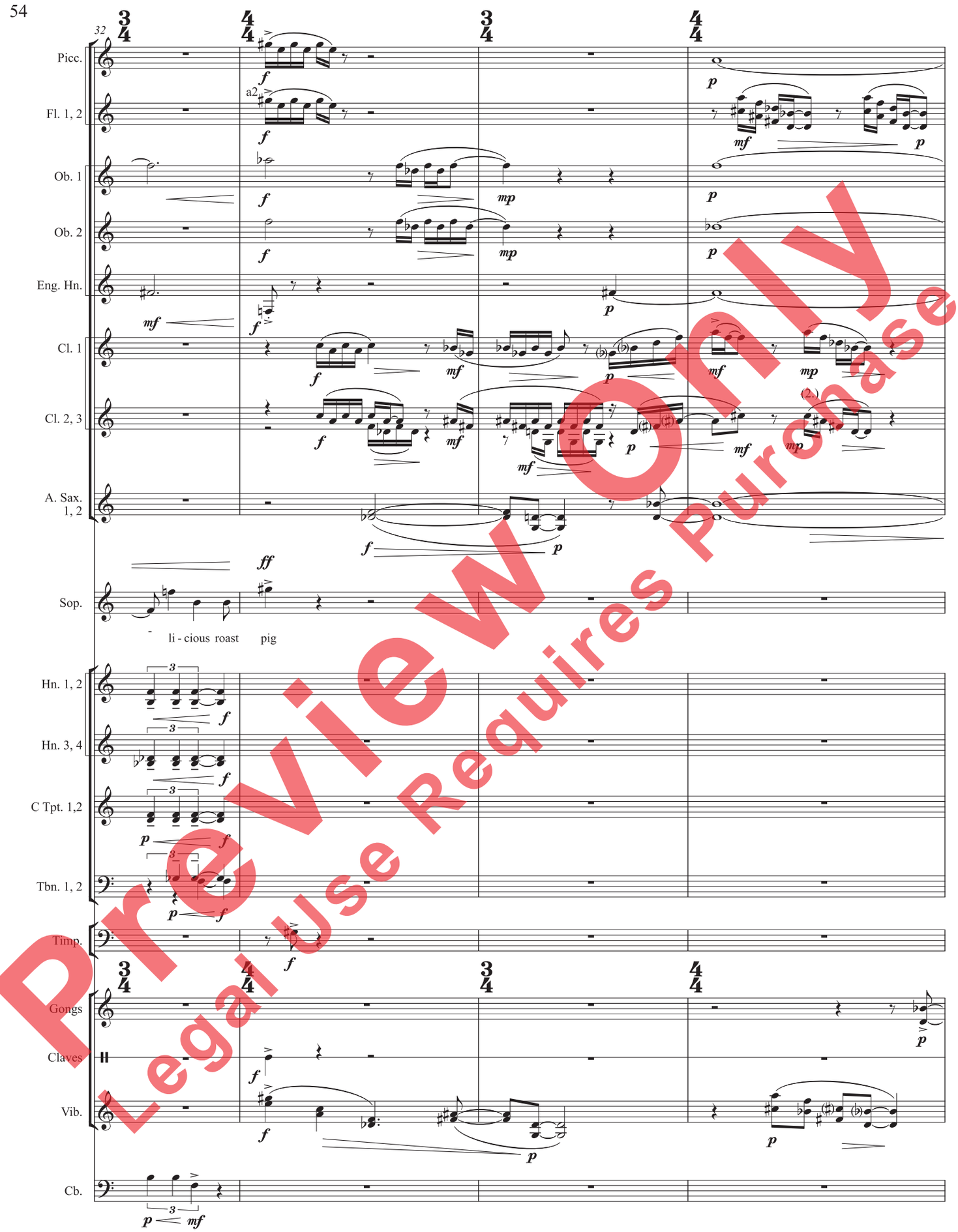

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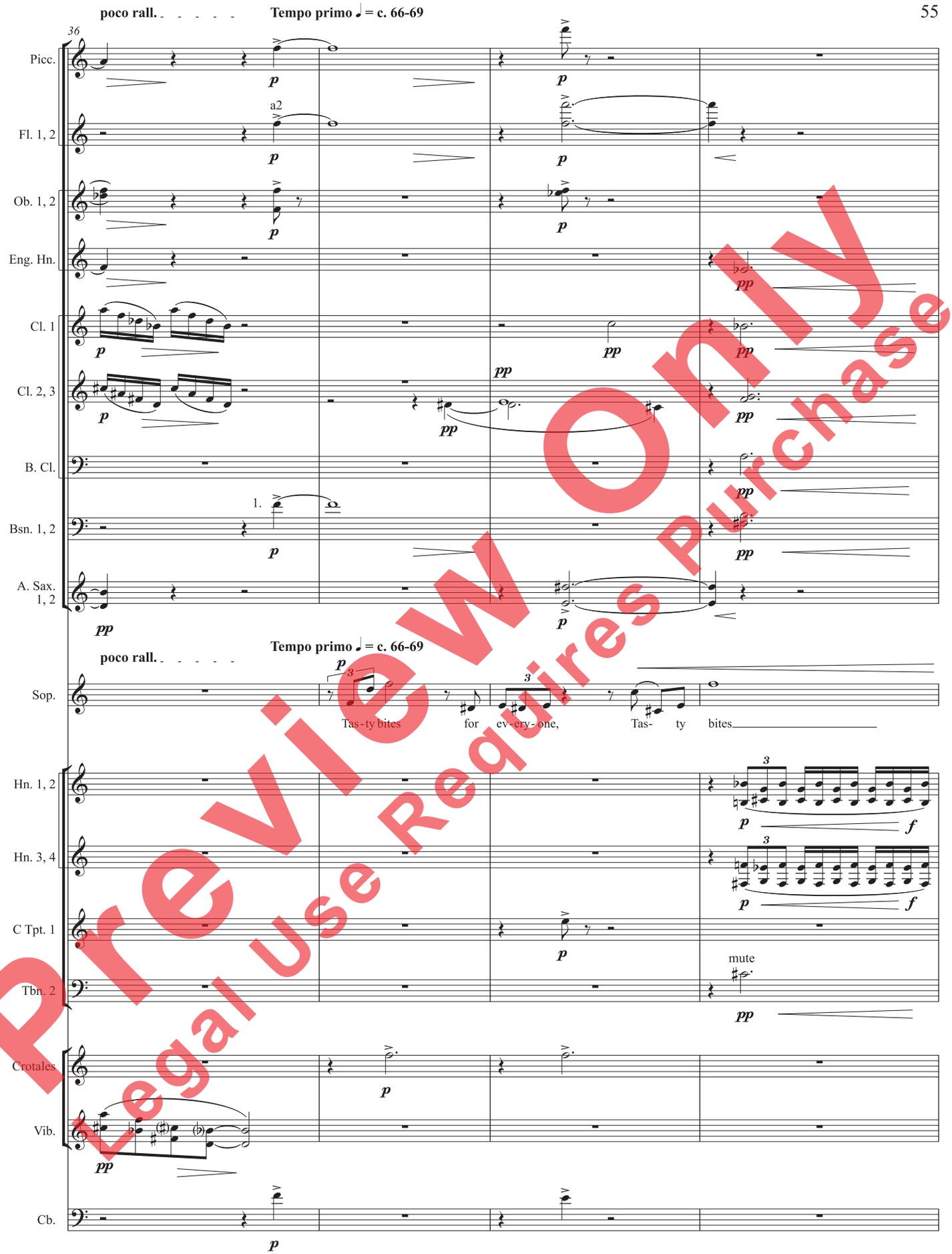

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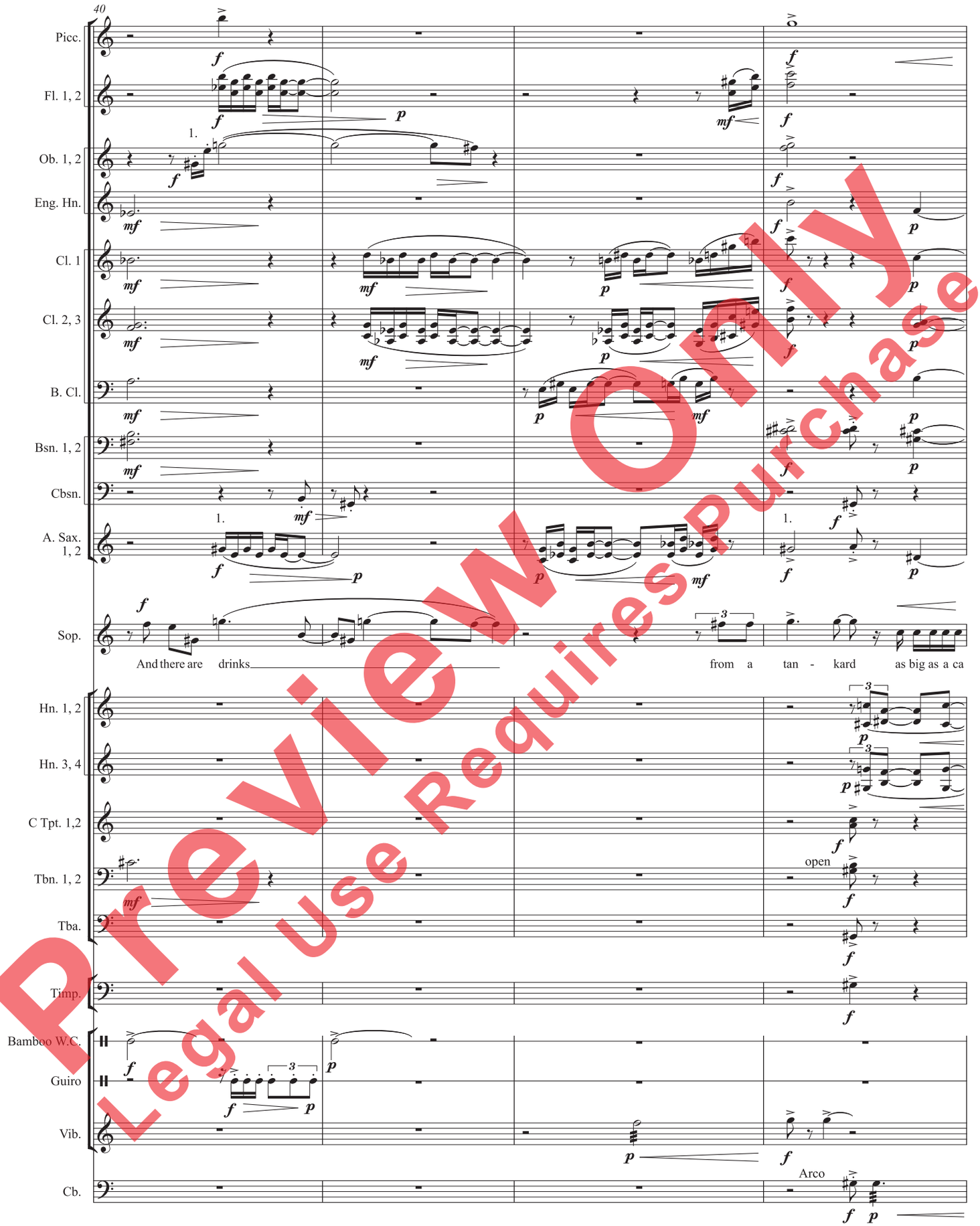

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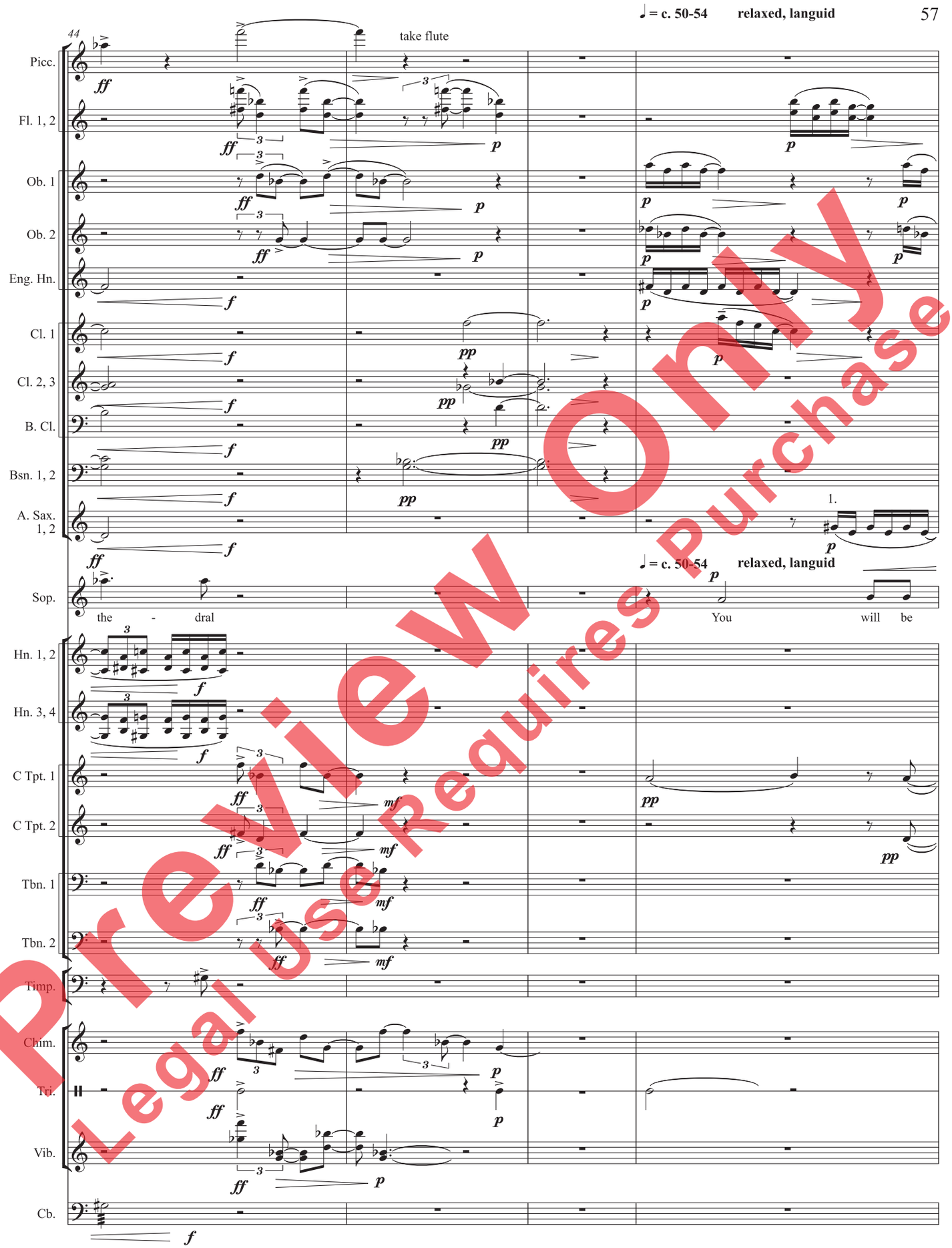

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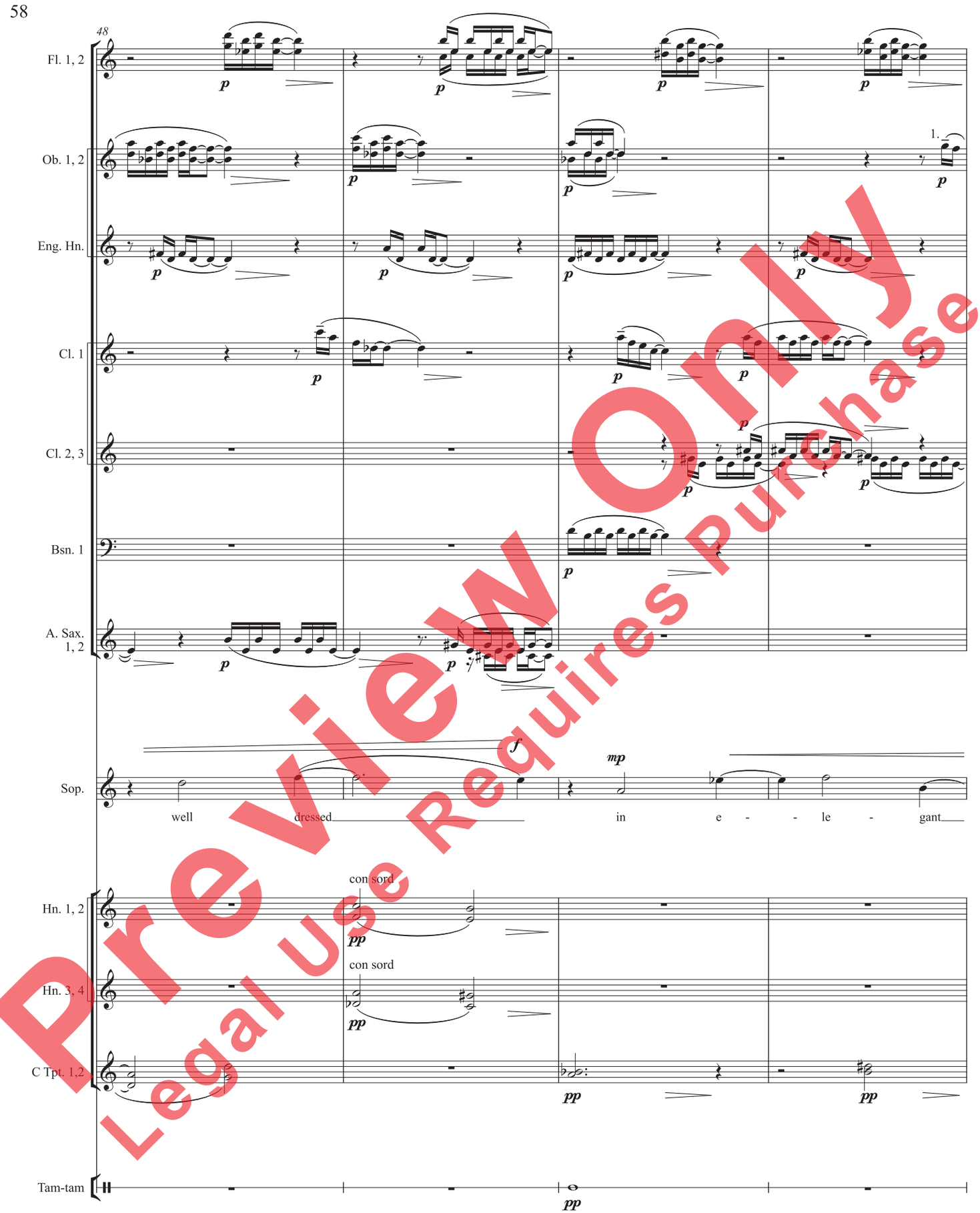

Preview Only
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52

Fl. 1

Fl. 2, 3

2.

(2,3)

Ob. 1, 2

Eng. Hn.

Cl. 1

sotto voce

Cl. 2, 3

sotto voce

Sop.

clothes

Ma-king light

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Crotales

Glock.

Preview Only
Legal Use Requires Purchase

56

Fl. 1

Fl. 2, 3

Ob. 1, 2

Eng. Hn.

Cl. 1

Cl. 2, 3

Sop.

of those mis - for - tunes Now ba - nished

Crotales

Glock.

Vib.

(sustain tones with pedal)

61

Fl. 1

Fl. 2, 3

rit.

rit.

Sop.

from your eyes.

Gongs

Vib.

Preview Only
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