

FOR WYNTON MARSALIS

# TWO IRISH FOLK MELODIES

I. 'TIS THE LAST ROSE OF SUMMER

II. BELIEVE ME, IF ALL THOSE ENDEARING YOUNG CHARMS

## TRADITIONAL IRISH FOLK MELODIES

ARRANGED BY

DONALD HUNSBERGER (ASCAP)

### INSTRUMENTATION

- |                                     |   |
|-------------------------------------|---|
| 1 – Full score                      | 2 – 1st B $\flat$ Trumpet                             |
| 1 – Solo B $\flat$ Cornet (Trumpet) | 2 – 2nd B $\flat$ Trumpet                             |
| 3 – 1st Flute                       | 2 – 3rd B $\flat$ Trumpet                             |
| 3 – 2nd Flute                       | 2 – 4th B $\flat$ Trumpet                             |
| 1 – Piccolo/3rd Flute               | 1 – 1st F Horn  |
| 1 – 1st Oboe                        | 1 – 2nd F Horn  |
| 1 – 2nd Oboe                        | 1 – 3rd F Horn  |
| 1 – English Horn                    | 1 – 4th F Horn  |
| 1 – 1st Bassoon                     | 2 – 1st Trombone                                      |
| 1 – 2nd Bassoon                     | 2 – 2nd Trombone                                      |
| 1 – Contrabassoon                   | 2 – 3rd Trombone                                      |
| 3 – 1st B $\flat$ Clarinet          | 2 – 4th Trombone                                      |
| 3 – 2nd B $\flat$ Clarinet          | 2 – Euphonium   |
| 3 – 3rd B $\flat$ Clarinet          | 4 – Tuba  |
| 2 – B $\flat$ Bass Clarinet         | 1 – String Bass                                       |
| 1 – B $\flat$ Contrabass Clarinet   | 1 – Harp  |
| 2 – 1st E $\flat$ Alto Saxophone    | 1 – Mallet Percussion 1<br>(Bells or Optional Chimes) |
| 2 – 2nd E $\flat$ Alto Saxophone    | 1 – Mallet Percussion 2<br>(Vibraphone)               |
| 1 – B $\flat$ Tenor Saxophone       | 1 – Percussion<br>(Suspended Cymbal)                  |
| 1 – E $\flat$ Baritone Saxophone    |   |

### SUPPLEMENTAL and WORLD PARTS

*Available for download from  
[www.alfred.com/worldparts](http://www.alfred.com/worldparts)*

Baritone Treble Clef  
1st Horn in E $\flat$   
2nd Horn in E $\flat$   
3rd Horn in E $\flat$   
4th Horn in E $\flat$   
1st Trombone in B $\flat$  Bass Clef  
2nd Trombone B $\flat$  Bass Clef  
3rd Trombone B $\flat$  Bass Clef  
4th Trombone B $\flat$  Bass Clef  
1st Trombone in B $\flat$  Treble Clef  
2nd Trombone B $\flat$  Treble Clef  
3rd Trombone B $\flat$  Treble Clef  
4th Trombone B $\flat$  Treble Clef  
Baritone in B $\flat$  Bass Clef  
Tuba in E $\flat$  Bass Clef  
Tuba in E $\flat$  Treble Clef  
Tuba in B $\flat$  Bass Clef  
Tuba in B $\flat$  Treble Clef

# CARNAVAL

## A 25<sup>TH</sup> ANNIVERSARY!

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

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

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

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

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



Ray Wright and Wynton

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

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

Wynton Marsalis  
New York City

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

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

—Donald Hunsberger  
Rochester, NY  
September, 2010



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

# TWO IRISH FOLK MELODIES

## I. 'TIS THE LAST ROSE OF SUMMER

## II. BELIEVE ME, IF ALL THOSE ENDEARING YOUNG CHARMS

Thomas Moore (1779–1852) is best known as Ireland's favorite poet, singer of ballads and entertainer. A friend of both Byron and Shelley, he was a prolific writer and supporter of national political causes, especially the United Irish Society.

He wrote a series of poems, which he set to folk music in collaboration with composer John Stevenson, that were published over a twenty-six year period beginning in 1808. The folk song collections were widely known as Moore's Irish Melodies and included such well known settings as *'Tis The Last Rose of Summer*; *Oft, In the Stilly Night*; *The Harp That Once Through Tara's Halls*; and *Believe Me, If All Those Endearing Young Charms*.

Though set historically in a romantic era of two centuries ago, the verses—quaint as they may appear today—still project a pure desire and reasoning from the heart. The first stanzas of *Believe Me, If All Those Endearing Young Charms* and *'Tis The Last Rose of Summer* read:

### Believe Me If All Those Endearing Young Charms

Believe me, if all those endearing young charms,  
Which I gaze on so fondly today,  
Were to change by tomorrow and fleet in my arms,  
Like fairy-gifts fading away,  
Thou wouldst still be adored, as this moment thou are,  
Let thy loveliness fade as it will,  
And around the dear ruin each wish of my heart,  
Would entwine itself verdantly still.

### 'Tis The Last Rose Of Summer

'Tis the last rose of summer, left blooming alone,  
All her lovely companions are faded and gone,  
No flower of her kindred, no rosebud is nigh,  
To reflect back her blushes, to give sigh for sigh.



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

The current publication is from the *Carnaval* project, a CBS Masterworks/Sony recording undertaken twenty-five years ago featuring cornet soloist Wynton Marsalis accompanied by the Eastman Wind Ensemble. Conductor Donald Hunsberger wrote all the arrangements for Wynton Marsalis and included several encore type works including the above. These folk songs are intended to be performed separately and not necessarily as a pairing.

In addition to the original solo cornet part in B-flat, several additional transpositions have been provided to make these folk songs available for other solo instruments including flute, oboe, clarinet, soprano, alto or tenor saxophone, trombone and euphonium.

—D. H.



# WYNTON MARSALIS

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

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

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



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

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

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

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

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

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



Photo by Rob Waymen



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

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

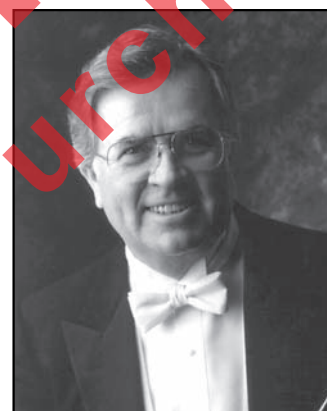
Wynton Marsalis has won nine Grammy Awards and honorary degrees have been conferred upon Wynton by thirty-one of America's leading academic institutions including Columbia, Harvard, Princeton, Howard and Yale. United Nations Secretary-General Kofi Annan appointed him a UN Messenger of Peace in 2001 and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

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

## DONALD HUNSBERGER

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

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



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

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

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

Hunsberger has been the recipient of numerous awards for research (Homespun America: the National Association for State and Local Historians), pedagogy (The Eastman Alumni teaching Award, The Herbert Eisenhart Award; Wiley Housewright Fellow, Florida State University, and the Max Rudolph Award from the Conductor's Guild) 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 Chair of the Board of the Society for Chamber Music in Rochester.

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

**Preview Only**  
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# Two Irish Folk Melodies

I. 'Tis the Last Rose of Summer II. Believe Me, If All Those Endearing Young Charms

## I. 'Tis the Last Rose of Summer

Traditional Irish Folk Melodies

Arranged by Donald Hunsberger (ASCAP)

Tempo ♩ = 72

3/4

**Legal Use Requires Purchase**

Solo B♭ Cornet (Trumpet)

Piccolo/Flute 3

Flutes 1 2

Oboes 1 2

English Horn

Bassoons 1 2

Contrabassoon

B♭ Clarinets 1 2 3

B♭ Bass Clarinet/  
B♭ Contrabass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Tempo ♩ = 72

B♭ Trumpets 1 2 3 4

F Horns 1 2 3 4

Trombones 1 2 3 4

Euphonium

Tuba

String Bass

Keyboard (Harp)

Percussion (Suspended Cymbal)

1 2 3 4

ad lib. slowly

11



pl. tacet

mf

mf



Solo Cor.

Picc./Fl. 3

Fls. 1 2

Obs. 1 2

E.H.

Bsns. 1 2

Cbsn.

Cls. 1 2 3

B. Cl./  
Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3 4

Hns. 1 2 3 4

Tbns. 1 2 3 4

Euph.

Tuba

Str. Bass

Keybd.  
(Harp)

Perc.

*mf*

*a2*

-Contrabass Cl.

*mf*

*mf*

Solo Cor.

Picc./Fl. 3

Fls. 1 2

Obs. 1 2

E.H.

Bsns. 1 2

Cbsn.

Cls. 1 2 3

B. Cl./ Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3 4

Hns. 1 2 3 4

Tbns. 1 2 3 4

Euph.

Tuba

Str. Bass

Keybd. (Harp)

Perc.

**Solo Cor.**

**Picc./Fl. 3**

**Fls.** 1 2

**Obs.** 1 2

**E.H.**

**Bsns.** 1 2

**Cbsn.**

**Cls.** 1 2 3

**B. Cl/ Cb. Cl.**

**A. Saxes.** 1 2

**T. Sax.**

**Bar. Sax.**

**Tpts.** 1 2 3 4

**Hns.** 1 2 3 4

**Tbns.** 1 2 3 4

**Euph.**

**Tuba**

**Str. Bass**

**Keybd. (Harp)**

**Perc.**

Slowly

Solo Cor.

Picc./Fl. 3

Fls. 1 2

Obs. 1 2

E.H.

Bsns. 1 2

Cbsn.

Cls. 1 2 3

B. Cl/ Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3 4

Hns. 1 2 3 4

Tbns. 1 2 3 4

Euph.

Tuba

Str. Bass

Keybd. (Harp)

Perc.

Susp. Cym.

*p* *f* *mf* *ten.* *ens.* *opt. tacet* *pp*



Solo Cor.

Picc./Fl. 3

Fls. 1 2

Obs. 1 2

E.H.

Bsns. 1 2

Cbsn. *mf*

Cls. 1 2 3

B. Cl./ Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3 4 *mf* *mf*

Hns. 1 2 3 4

Tbns. 1 2 3 4

Euph.

Tuba

Str. Bass *pizz.*

Keybd. (Harp)

Perc.

3/4

3<sup>0</sup>  
f - Picc.  
a2  
f  
1.  
(-2.)  
f  
f  
a2  
f  
mf  
a2  
mf  
1.  
(-2.)  
f  
f  
a2  
mf  
mf  
Slowly (♩ = 78)  
3/4  
1.  
(-2.)  
mf  
mf  
mf  
mf  
Bells (Optional Chimes, Meas. 64)  
Vibraphone

6

Solo Cor. *ten. ten. f*

Picc./Fl. 3

Fls. 1 2

Obs. 1 2

E.H.

Bsns. 1 2 *p*

Cbsn. *p*

Cls. 1 2 3 *p*

B. Cl./Cb. Cl. *p*

A. Saxes. 1 2 *opt. tacet p*

T. Sax. *p*

Bar. Sax. *p*

6

Tpts. 1 2 3 4

Hns. 1 2 3 4 *p*

Tbns. 1 2 3 4 *p*

Euph.

Tuba *p*

Str. Bass *arco mf p*

Keybd. (Harp) *p*

Mlt. Perc. 1

Mlt. Perc. 2

Perc.

42232S

5 6 7 8

Solo Cor.

Picc./Fl. 3

Fls. 1 2

Obs. 1 2

E.H. Solo (w/Wynton) *f*

Bsns. 1 2

Cbsn.

Cl. 1 2 3

B. Cl./ Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3 4

Hns. 1 2 3 4 *a2 f*

Tbns. 1 2 3 4

Euph.

Tuba

Str. Bass

Keybd. (Harp)

Mlt. Perc. 1

Mlt. Perc. 2

Perc.

9 10 11 12



Solo Cor.

Picc./Fl. 3

Fls. 1 2

Obs. 1 2

E.H.

Bsns. 1 2

Cbsn.

Cls. 1 2 3

B. Cl./Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3 4

Hns. 1 2 3 4

Tbns. 1 2 3 4

Euph.

Tuba

Str. Bass

Keybd. (Harp)

Mlt. Perc. 1

Mlt. Perc. 2

Perc.

42232S

13 14 15 16

mf

mf

mf

1. (-2.) a2 +2.

a2

solotone or hat

p

solotone or hat

p

poss. tacet

A3

**rubato**  
(ad lib.)

Solo Cor.

Picc./Fl. 3

Fls. 1 2

Obs. 1 2

E.H.

Bsns. 1 2

Cbsn.

Cls. 1 2 3

B. Cl/  
Cb. Cl.

A. Saxs. 1 2

T. Sax.

Bar. Sax.

**rubato**  
(ad lib.)

Tpts. 1 2 3 4

Hns. 1 2 3 4

Tbns. 1 2 3 4

Euph.

Tuba

Str. Bass

Keybd.  
(Harp)

Mlt. Perc. 1

Mlt. Perc. 2

Perc.

Solo Cor.

Picc./Fl. 3

Fls. 1 2

Obs. 1 2

E.H.

Bsns. 1 2

Cbsn.

Cls. 1 2 3

B. Cl/  
Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3 4

Hns. 1 2 3 4

Tbns. 1 2 3 4

Euph.

Tuba

Str. Bass

Keybd.  
(Harp)

Mlt. Perc. 1

Mlt. Perc. 2

Perc.

42232S

21 22 23 24

Solo Cor.

Picc./Fl. 3

Fls. 1 2

Obs. 1 2

E.H.

Bsns. 1 2

Cbsn.

Cls. 1 2 3

B. Cl./Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3 4

Hns. 1 2 3 4

Tbns. 1 2 3 4

Euph. *opt. tacet*

Tuba

Str. Bass

Keybd. (Harp)

Mlt. Perc. 1

Mlt. Perc. 2

Perc.

Motor on

*p*

*a2*

*p*





Slower

Solo Cor.

Picc./Fl. 3

Fls. 1/2

Obs. 1/2

E.H.

Bsns. 1/2

Cbsn.

Cls. 1/2/3

B. Cl./Cb. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3/4

Hns. 1/2/3/4

Tbns. 1/2/3/4

Euph.

Tuba

Str. Bass

Keybd. (Harp)

Mlt. Perc. 1

Mlt. Perc. 2

Perc.

*div.*

*optional tacet*

*(w/harp)*

*az*

*Slower*



Solo Cor.

Picc./Fl. 3

Fls. 1 2

Obs. 1 2

E.H.

Bsns. 1 2

Cbsn.

Cls. 1 2 3

B. Cl./Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3 4

Hns. 1 2 3 4

Tbns. 1 2 3 4

Euph.

Tuba

Str. Bass

Keybd. (Harp)

Mlt. Perc. 1

Mlt. Perc. 2

Perc.

ten.

unison

Solo

Susp. Cym.

*p*

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**48 Rubato (♩ = 80-92)**

[illegible]

**Solo Cor.**

Picc./Fl. 3

Fls. 1  
2

Obs. 1  
2

E.H.

Bsns. 1  
2

Cbsn.

Cls. 1  
2  
3

B. Cl/  
Cb. Cl.

A. Saxes. 1  
2

T. Sax.

Bar. Sax.

Tpts. 1  
2  
3  
4

Hns. 1  
2  
3  
4

Tbns. 1  
2  
3  
4

Euph.

Tuba

Str. Bass

Keybd.  
(Harp)

Mlt. Perc. 1

Mlt. Perc. 2

Perc.

(Chromatic) 6

56 a tempo

56 a tempo

Solo f

pizz.



Solo Cor.

Picc./Fl. 3

Fls. 1 2

Obs. 1 2

E.H.

Bsns. 1 2

Cbsn.

Cls. 1 2 3

B. Cl/  
Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3 4

Hns. 1 2 3 4

Tbns. 1 2 3 4

Euph.

Tuba

Str. Bass

Keybd.  
(Harp)

Mlt. Perc. 1

Mlt. Perc. 2

Perc.

42232S

60

60

cup

cup

1<sup>o</sup> Solo

arco

B $\flat$

D $\flat$  E $\flat$  G $\flat$  A $\flat$  B $\flat$  C $\flat$

mf

p

Solo Cor.

Picc./Fl. 3

Fls. 1 2

Obs. 1 2

E.H.

Bsns. 1 2

Cbsn.

Cls. 1 2 3

B. Cl./Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3 4

Hns. 1 2 3 4

Tbns. 1 2 3 4

Euph.

Tuba

Str. Bass

Keybd. (Harp)

Mlt. Perc. 1

Mlt. Perc. 2

Perc.

42232S

61 62 63 64

Bells or Chimes

(Vibes)

Preview Only  
Legal Use Requires Purchase

Obs. 1 2

E.H.

Bsns. 1 2

Cbsn.

Cls. 1 2 3

B. Cl./ Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3 4

Hns. 1 2 3 4

Tbns. 1 2 3 4

Euph.

Tuba

Str. Bass

Slowly (♩ = 72)