

SUITE DE BALLET BY GUSTAV HOLST:

A TRANSCRIPTION FOR

WIND ORCHESTRA

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ABSTRACT

Suite de Ballet by Gustav Holst:
A Transcription for Wind Orchestra

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This document includes a wind band transcription of all four movements of Gustav Holst's orchestral work *Suite de Ballet, Op.10, H. 43*. An overview of the background of the work and a historical background of the composer is included. The defense of transcriptions, criteria for selection of pieces and problems associated with the transcription process are examined along with the techniques utilized in the solution of problems within the context of this transcription.

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CHAPTER 1

INTRODUCTION AND SCOPE

Transcriptions have fostered the development of the wind band since the initiation of large ensembles in the United States in the late 1800s. Patrick Gilmore, one of the first leaders of American community bands, borrowed significantly from the orchestral repertoire by including transcriptions in his band's numerous performances across the country. The repertoire has expanded through the use of transcriptions and the creation of original compositions for wind bands. Arranger Philip Lang states in his book, *Scoring for the Band*:

The band repertoire is largely composed of transcriptions of orchestral material. In the early growth of the ensemble, when it began its development from a purely marching unit to its present-day symphonic proportions, suitable literature for this new ensemble was not available. Then, as now, few composers of note wrote for the band. In an attempt to secure literature that would assist in its growth to a symphonic medium, the band turned to the literature of the orchestra.¹

Although there is a current trend to program original compositions for wind bands, transcriptions possess a critical asset as they present a performance opportunity for orchestral compositions and are integral staples of the wind band literature.

The study and performance of transcriptions can elicit focus on relatively obscure orchestral compositions and composers, expanding the breadth of the wind band repertoire. Performances of these compositions can create artistic goals for performers and entertain audiences alike. Orchestral transcriptions from the late nineteenth and twentieth centuries are more apt for wind bands because of the significant reliance on full woodwind and brass sections. Colonel John R. Bourgeois, a significant transcriber for wind bands, recommends the use of the

¹ Philip Lang, *Scoring for the Band* (Rockville Centre, NY: Mills Publishing, 1950), 7.

music from this era because of its ease of adaptability². Ultimately, transcriptions must be of exceptional quality and translate well to the instrumentation of wind bands.

There are four main processes in the selection of composition to be transcribed: repertoire selection, research, instrumentation selection, and transcription. Repertoire selection is the first step as the transcriber must consider the original instrumentation and its adaptability to the wind band medium. Study of the utilization of string instruments is required. The predominant use of strings, excessive use of harmonics, and extended techniques creates a difficult path for effective transcription. String instrument use in the original composition must be readily emulated by wind and percussion instruments in order to guarantee an effective transcription.

The transcriber must review the background of the composition, the composer, and the compositional style. Knowledge of these aspects will provide a basis for the structure of the selection and understanding of the favored genres of the composer. Studying the original/transcribed wind band works of the composer will aid in understanding the orchestrational/compositional techniques of the composer.

Instrumentation selection is a crucial factor to consider to ensure a high-degree of authenticity. The retention of many original and specific colors will help elucidate the integrity of the composition in the new medium. Specific instrumental colors that affect the musical character are to be reviewed. A transcriber must retain these foundational pillars either in their original state or assign them to a closely related instrumental timbre. As multiple orchestral string players are assigned to one part and only a few wind players perform that particular part, modifications must be made in the transcription to accommodate potential balance issues.

² Jeffrey Alan Malecki, "Colonel John R. Bourgeois: A Biography and Analysis of Transcription Style," (DMA diss., University of Las Vegas, Nevada, 2011) 50.

The act of rescoring the composition is an important issue as it will determine the quality of the transcription. The rescoring structure occurs in multiple steps: tutti sections, string-dominant passages, challenging orchestration excerpts, and remaining material³. This particular order and process will create a structure for the transcriber to reference throughout the process. It is the responsibility of the transcriber to identify and assign passages as this will assist in a fluid transcription procedure.

The aforementioned criteria elicited the selection of Gustav Holst's *Suite de Ballet*. This document will bring focus to this relatively obscure composition. Based upon Holst's string and wind writing, this composition is a prime example of a transcription for wind orchestra. Holst composed three significant wind band works: *First Suite in Eb for Military Band*, *Second Suite in F for Military Band*, *Hammersmith: Prelude and Scherzo*. *Suite de Ballet* contains four distinct movements with a variety of genres, moods, ensemble sizes, and compositional techniques that serve to propagate winds and percussion. This early work of Holst provides a glimpse into his developing skills as a composer at twenty-five years of age. The goal of this project is to provide a transcription to the wind band repertoire.

³ Timothy M. Shade, "A Process for Transcribing Orchestral Works for Wind Band: Andre Previn's Sallie Chisum Remembers Billy the Kid," (DMA diss., University of Miami, 2016) 70.

CHAPTER 2

BACKGROUND: GUSTAV HOLST

Gustav Holst emerged from a long line of musicians as many of his family members were pianists, teachers, and composers. He was born in Cheltenham, Gloucestershire, England and studied the violin, piano, and trombone in his adolescence. Although an accomplished pianist and organist, his performance capabilities were curtailed by neuritis in his right hand from an early age. In order to continue performing, he played trombone on the pier at Brighton, East Sussex.

In 1893, Holst gained admission to the Royal College of Music in which he studied composition and trombone. During his study at RCM, the composer made the acquaintance of Ralph Vaughan Williams, who became one of his closest friends and a profound influence. “Holst was an enigmatic composer, who found his own way without undue influence from others, and who has surprisingly little influence on succeeding composers, although Vaughan Williams learnt as much from him as he in turn gave to Holst”⁴.

Holst learnt his orchestral technique in the hard schools of theater pits and among the players of symphony orchestras, rather than textbooks⁵. As a result, the composer took into consideration the abilities of the players as well as his needs as a composer and that of the audience. Holst was able to synthesize the type of writing that was within the general breadth of technique for each instrument with music he thought would challenge the players⁶. As a result of

⁴ Colin Matthews "Holst, Gustav(us Theodore von)." Grove Music Online. 2001; Accessed January 21, 2024. <https://www-oxfordmusiconline-com.ezproxy.library.unlv.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000013252>.

⁵ Michael Short, *Gustav Holst: The Man and His Music* (New York: Oxford University Press, 1990), 421.

⁶ *Ibid.*, 422.

these attributes, Holst altered his music from performance experience and player comments. He accommodated depth and breadth to his compositions through the addition of parts for available instruments that were not specified in the original instrumentation of the scores.⁷

Holst possessed a pragmatic trait when composing and arranging music. He would alter notes in his music and those of other composers when the practicalities of a performance demanded it. Many of his scores contain specific instructions for smaller ensemble performance and optional instruments were cued in other parts. Holst's experience as a composer and performer dictated his attention to practicalities of the most minute details. Holst was always careful to ensure that everyone in the orchestra had something interesting to play, whether they be amateurs whose commitment must be encouraged, or professionals who are part to become jaded if not provided with an element of challenge.⁸

The instrumental forces within Holst's orchestral works are routinely available in the modern symphony orchestra. His large ensemble works specified triple woodwind, yet the possibility of performance by smaller forces was always accommodated by notation. Brass was proportional to the winds. Holst's scoring techniques were fairly conventional, making use of the usual octave doublings, harmonic thickening, figuration, and filler parts.⁹

Gustav Holst was a passionate educator. In order to meet financial commitments, Holst took a teaching appointment at James Allen's Girls' School in Dulwich, England in 1903. He also held similar posts as the music director at St. Paul's Girls' School, Hammersmith Morley College, the Mary Ward Centre, and Royal College of Music. Through twenty years of teaching, Holst acquired a great feeling for amateur music-making and encouraged students, regardless of

⁷ Short, *Gustav Holst: The Man and His Music*, 422.

⁸ *Ibid.*, 422.

⁹ *Ibid.*, 424.

ability, to play in the school orchestras. He was an outstanding teacher, but worked almost exclusively with children and amateurs, frequently devoting more time to them than to his own work.¹⁰ In directing an orchestra containing players of various levels of ability, Holst clearly saw himself in the same tradition as Purcell, who wrote music for a girls' school; Bach, who composed functional music according to the requirements of his employers; and Haydn, who was able to mould his music to take account of the technical abilities of his players.¹¹

¹⁰ Colin Matthews "Holst, Gustav(us Theodore von)." Grove Music Online. 2001; Accessed January 21, 2024. <https://www-oxfordmusiconline-com.ezproxy.library.unlv.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000013252>.

¹¹ Short, *Gustav Holst: The Man and His Music*, 105.

CHAPTER 3

BACKGROUND: *SUITE DE BALLET*

1898 demarcated the initiation of a new life chapter for Gustav Holst. Although offered an extension of his scholarship at the Royal College of Music the musician decided to join the Carl Rosa Opera Company as a trombonist and répétiteur¹². Elements of dance, although not particularly evident in Holst's more well-known works, appear during all compositional periods of his life. *Suite de Ballet*, Op. 10, H. 43, written in 1899, was not written for stage performance and there is no known background for the creation of the composition. This is music of its time, well organized, tuneful and well orchestrated but providing few clues as to the identity of its composer at this early date¹³. The four movements are titled *Danse Rustique*, *Valse*, *Scene de Nuit*, and *Carnival*.

Suite de Ballet was published in 1899 (revised in 1912), but was not performed until May 20, 1904 at the first Royal College of Music Patron's Fund concert.¹⁴ The fund had been established in the previous year by Samuel Palmer, director of a biscuit manufacturing company and member of the College Council. Mr. Palmer donated £20,000 to finance performances of works by younger British composers. The composition was the highlight of the program, according to a critic of *The Times*, a London-based newspaper:

“Mr. von Holst's orchestral suite in Eb, which has health and happiness written all over them, to our thinking, over the rest of the programme, and carried one a substantial step further in the conviction of the real abilities of these composers”.¹⁵

Michael Short, a biographer of Gustav Holst, describes the composition as such:

¹² Em Marshall-Luck, “About Gustav Holst,” *The Holst Society*, accessed January 23, 2024, <http://www.holstsociety.org/>.

¹³ Ibid.

¹⁴ Short, *Gustav Holst: The Man and His Music*, 52.

¹⁵ Ibid.

The Suite in particular is an attractive work, with well-contrasted movements and orchestration appropriate to the musical material: bright and janty in the livelier movements, and subtle and sensitive in the slower ones. Although the style is typical of late nineteenth-century ballet music, the chromaticism is not distasteful, and occasional touches such as a Ravellian lightness in the Valse and a repetitive scale figure in the barcarolle-like Scene de Nuit give the music an individual character.¹⁶

Suite de Ballet offers many enticing qualities as a transcription for wind band. The composition contains four movements of distinct musical genres and styles, which offer dramatic musical variety. The orchestration and treatment of strings provides a successful transference to winds. The work can be performed in its entirety in approximately eighteen minutes. Conversely, each movement can be performed individually as the musical mood is encapsulated within the confines of its boundaries. The strings-only third movement is easily transcribed for a Harmoniemusik ensemble (two oboes, two bassoons, two clarinets, two horns, and double bass) with a flute soloist, akin to Charles Gounod's *Petite Symphonie*. *Suite de Ballet* is an important introduction to musicians of all abilities and ages of Gustav Holst's skill as a composer.

¹⁶ Short, *Gustav Holst: The Man and His Music*, 38.

CHAPTER 4

THE TRANSCRIPTION PROCESS

The transcription process is a deliberate and delicate balance between authenticity to the original and the construction of the new product. It is the goal of the transcriber and the transcription itself to emulate the orchestral composition in a wind band setting in a highly regarded manner. Roger Hornig states that:

...it is not vital that the arrangements faithfully reproduce the orchestral sound. This is patently impossible. The vital consideration would seem to be whether or not the musical ideas inherent in the piece can be brought out with conviction and integrity using the band medium with its unique combinations of sounds and sonorities.¹⁷

A fundamental goal of a transcription is to retain as much of the original orchestral wind parts in order to maintain authenticity of the original. A transcriber must decide how best to address the change of instruments from orchestra to wind band and how to translate orchestrational techniques. The use of string orchestration is a paramount matter when considering the protocol of transferring all aspects of the composition from the orchestral to wind band setting. Based upon Holst's string and wind writing, *Suite de Ballet* is a prime example for a transcription for wind orchestra.

Much of the brass writing did not change in the transcription process. The original woodwind parts were significantly altered to accommodate the string instrument orchestration. The string parts were transcribed to the upper and middle woodwind instruments including flute, clarinet, bass clarinet, and a saxophone quartet in the majority of the transcription. There were many instances in which original flute, oboe, and clarinet lines were transferred to added wind

¹⁷ Roger Hornig, "How About Transcriptions?," *The Instrumentalist*, no. 27 (1972): 74.

instruments outside the realm of the original version for the string lines to be played by the aforementioned instruments. Wind instruments added to the transcription include English horn, third B-flat clarinet, E-flat contralto clarinet, bass clarinet, B-flat contrabass clarinet, contrabassoon, alto saxophone, tenor saxophone, baritone saxophone, and euphonium. These instruments were added to attempt to recreate the sonic expression of the string voices. Every note was critically assessed, to ensure that all voices were properly emulated in the wind band transcription according to the original score and the author's aural interpretation.

Several accommodations and alterations were made to create a vested authentication of the original version. Wind parts were added for strings that did not have a doubling. They were altered upward or downward in tessitura to emulate the range of the strings. To accommodate the imbalance of orchestral part assignment numbers in comparison to the wind band, many lines were doubled to create a thicker texture. String pizzicati was emulated by reducing the note value by fifty percent and not using staccati. Percussion instruments were transferred without any alteration. Wind parts were created and paired with existing wind orchestration to resolve balance issues.

The original instrumentation for *Suite de Ballet* is as follows:

Piccolo (fourth movement only)

2 Flutes (1 extra flute for third movement only)

2 B-flat Clarinets

2 Oboes

2 Bassoons

4 Horns

2 Cornets

2 Tenor Trombones

1 Bass Trombone

Tuba

Percussion:

Snare Drum

Bass Drum
Cymbals
Timpani
Harp
Glockenspiel
Strings:
 Violin 1
 Violin 2
 Viola
 Cello
 Double Bass

The instrumentation of the wind orchestra is as follows:

Piccolo
3 Flutes
2 Oboes
1 English horn
2 Bassoons
1 Contrabassoon
9 Clarinets
2 Bass Clarinets
1 Contralto Clarinet
1 Contrabass Clarinet
4 Horns
6 Trumpets
3 Tenor Trombones
1 Bass Trombone
2 Euphoniums
3 Tubas
Timpani
Triangle
Harp
Snare Drum
Bass Drum
Crash Cymbal
Glockenspiel
Percussion:
 Snare Drum

Bass Drum
Cymbals
Timpani
Harp
Glockenspiel

I. Danse Rustique

The full ensemble initiates the energetic opening movement. The orchestration quickly becomes thinner a few measures later. Most of the woodwind choir (second flute, oboes, clarinets, bassoons, alto saxophone, third trumpet, and tenor saxophone) are added to create density in the texture. Alto saxophones, third trumpet, and English horn are added to compensate for the alto voice throughout the entire work. Figure 1 and Figure 2, display how a similar measure is applied in measures thirty-five through forty-two in which first and second horns substitute the viola part.

Figure 1 - I. Danse Rustique - m. 35-42 - Orchestra (Holst)¹⁸



Figure 2 - I. Danse Rustique - m.35-42 - Wind Orchestra (Greggerson)¹⁹



Significant changes were made in measures nineteen and twenty. The second violin part did not have an original doubling. Therefore, the original second clarinet part was moved into the third clarinet part and the second violin was substituted into the first and second clarinet parts.

¹⁸ Gustav Holst, *Suite de Ballet in Eb* (London: Novello, 1914).

¹⁹ Charles Greggerson, *Suite de Ballet in Eb* (Las Vegas, University of Nevada, Las Vegas, 2024).

The tenor voice in measures twenty-one through thirty-four was carried by the cello and second bassoon. The tenor and bass voices of the wind ensemble - bass clarinet, contralto clarinet, contrabass clarinet, contrabassoon, and baritone saxophone - are used to replace the cello part.

Contralto clarinet, contrabass clarinet, and contrabassoon are used in the same manner from measures forty-three through fifty to accompany the single second horn doubling the cello line. In the same area, the original first flute part was transferred to the second flute in the transcription to allow the first flute to play the first violin voice.

Measures fifty-one through sixty-six contain a myriad of alterations and substitutions. The second violin and viola parts do not have any original wind doublings. A combination of oboes, clarinets, alto saxophones, horns were used in pairs to sonically replicate the inner string voices. In an effort to increase the density of the bass voices, low clarinets and contrabassoon were added in measures fifty-one through fifty-four and the tuba voice is doubled in bass trombone in measures fifty-five through fifty-seven. The entire low-voiced consort of the wind orchestra doubles the tuba part in measures fifty-nine through sixty-four. In measures sixty-five and sixty-six, the bass trombone is doubled in the bassoons and low clarinets. In order to promote the dynamic of the double bass, its notes were doubled in the tuba in the same measures.

English horn, bass clarinet, contralto clarinet, contrabass clarinet, bassoons, contrabassoon, alto saxophones, tenor saxophone, and baritone saxophone were added to compensate for the tenor and bass string voices in measures ninety-one through one-hundred-twelve. The low woodwind consort was added to the existing second bassoon line to add depth and breadth. The English horn, bass clarinet, alto saxophones, and tenor saxophone serve as the counterpart to the second violin and viola voices to measure one-hundred-two. First and second alto saxophones emulate the first and second violin parts in measure one-hundred-twelve.

Very few wind doublings were included in the original orchestration from measures one-hundred-thirteen through one-hundred-twenty-three. Similar wind counterparts were created in the new orchestration to replace these missing voices. Flutes and oboes replaced the first violin part. English horn and alto saxophones emulate the second violin part. The viola part, instead of being substituted by alto saxophones, is assigned tenor saxophone and bass clarinet. The contralto clarinet, contrabass clarinet, contrabassoon, baritone saxophone, first/second trombones, and euphonium play the cello line. In order to transfer the orchestral texture to a wind orchestra medium in measures one-hundred-twenty-one to one-hundred-twenty-three, several changes were made. The high woodwind quarter notes were deleted and replaced by the violin and viola parts. The woodwind parts were transferred to the trombone, euphonium, and tuba sections. The bassoon parts were doubled in the rest of the low woodwinds.

II. Valse

Many of the same alterations in the previous movement are applicable to the *Valse*. However, there are many instances throughout which the strings have no wind doubling. As a result, many orchestrational decisions were made to sonically emulate the string voices and parts were created to fulfill the void. Wind instruments closely acoustically related to their string counterparts in tessitura were assigned. For performer accessibility, areas of the score written in tenor clef for bassoon and trombone were changed to bass clef.

Measures one through sixteen included many instances of wind parts being rewritten or created to cover string parts. Flute parts were transferred to and/or doubled in the oboes and first clarinet to emulate the first violin. Clarinet, horn, and trumpet parts were treated in a similar manner for the other string instruments. Measures twenty-five through thirty-two contained much of the same material and was treated as such. Pizzicato string notes were emulated by

halving the note value of the respective wind instrument counterpart. No staccati were added due to the author's musical preference. The use and emulation of staccati are shown in Figures 3 and 4.

Figure 3 - II. Valse - m. 25-32 - Orchestra (Holst)²⁰

Figure 4 - II. Valse - m. 25-32 - Wind Orchestra (Greggerson)²¹

Measures fifty-seven through seventy-two contain the most string-dominant passages of the movement. However, they are bolstered by the flutes, oboes, clarinets, bassoons, and horns. An orchestrational decision was made by the author to move the oboes and clarinets up an octave in this section to balance the texture and dynamics with the brass. Flutes are treated in the same

²⁰ Gustav Holst, *Suite de Ballet in Eb* (London: Novello, 1914).

²¹ Charles Greggerson, *Suite de Ballet in Eb* (Las Vegas, University of Nevada, Las Vegas, 2024).

manner in multiple areas throughout measures seventy-three through ninety-six. Again, many wind parts were created to cover absent string parts in this section.

The flute section, clarinet choir, and harp cover the musical material from measures ninety-seven through one-hundred-twelve. The flute solo from measures one-hundred-twenty-nine to one-hundred-forty-four, accompanied by strings in the original setting, is replaced with the entire clarinet choir. Measures one-hundred-forty-five through one-hundred-sixty are represented by the entire woodwind consort. Due to the original orchestration, very few changes were made throughout the rest of the movement.

III. Scene de Nuit

This movement, in the original orchestration, was written for only strings and solo violin. The author made the decision to transcribe the work for Harmoniemusik ensemble (two oboes, two bassoons, two clarinets, two horns, and double bass), in the same fashion as Charles Gounod's *Petite Symphonie*. An example of the instrument substitutions is shown in Figures 5 and 6. Horns substitute the first violin voice, oboes cover the second violins, and clarinets play the viola parts in the first third of the movement. An instrumentation change occurs in measures twenty-eight through thirty-five. Oboes, in octaves, cover the solo and first violin parts. Clarinets and horns emulate the second violins and violas. The solo violin is substituted by both oboes in measures forty-nine through fifty-six. The solo flute returns in measure sixty-one and remains in the soloistic capacity until the end of the movement. Oboes cover the first violins, the second violin part is substituted by clarinets, and horns play the viola line. The second bassoon plays an ostinato from measure sixty-one to the end. It is important to note that the bassoons play the cello part throughout the entire movement.

Figure 5 - III. Scene de Nuit - m. 1-5 - Orchestra (Holst)²²

Figure 6 - III. Scene de Nuit - m. 1-5 – Wind Orchestra (Greggerson)²³

IV. Carnival

This final movement is the longest movement of the suite and the most complex in terms of orchestration. The first twenty-two measures did not warrant any instrument additions, changes, or substitutions. The only modifications included the consolidation of the tuba line into bass trombone line in order for one player to perform the rhythmic line, rather than volleying

²² Gustav Holst, *Suite de Ballet in Eb* (London: Novello, 1914).

²³ Charles Greggerson, *Suite de Ballet in Eb* (Las Vegas, University of Nevada, Las Vegas, 2024).

between the two parts. The bass trombone voice was doubled in the tuba line in measures fifteen through twenty for additional density of the texture. Measures twenty-three through sixty-two required moderate modifications in frequency and instrument additions. Select members of the woodwind consort either supplemented the strings or originally existed in measures sixty-four through ninety.

The instrumentation of measures ninety-one through one-hundred-five were not changed as the soprano clarinets, horns, bassoons, and tubas created the same texture in the orchestral and wind band versions. No string doublings existed in the orchestral version of the score from measures one-hundred-six through one-hundred twelve. The clarinet choir, saxophone quartet, and English horn were the selected substitutions.

The same situation is applicable in measures one-hundred-thirty through one-hundred-fifty-six. Due to the orchestrational texture of the first few measures of this section, the second oboe and English horn were used to cover the non-existent second violin and viola parts. In the middle of this section, the original flute and clarinet parts were transferred to the oboes and alto saxophones in order for the flutes and clarinets to perform the first and second violin parts. The first and second violins were again covered by the flutes and clarinets at the end of this portion.

Most of the clarinet choir voices the four-part string harmony in measures one-hundred-sixty to one-hundred-seventy-two, as shown in Figures 7 and 8. Measures one-hundred-seventy-three through two-hundred-fifty-five are unaffected by the transcriptional process, as the string parts are doubled by numerous instruments. Wind instruments within these measures are doubled by other homogenous wind instruments in the wind orchestra version. Fewer than twenty-five measures in this section are slightly reorchestrated.

Figure 7 - IV. Carnival - m.160-172 – Orchestra (Holst)²⁴

The musical score for Figure 7 shows four parts: Violin I, Violin II, Viola, and Violoncello. Each part begins with a 'pizz.' (pizzicato) marking and a 'pp' (pianissimo) dynamic. The measures are numbered 160 through 172. The Violoncello part starts with a 'p' (piano) dynamic at the beginning of measure 160.

Figure 8 - IV. Carnival - m.160-172 – Wind Orchestra (Greggerson)²⁵

The musical score for Figure 8 shows four parts: Clarinet in Bb 1, Clarinet in Bb 2, Clarinet in Bb 3, and Bass Clarinet. Each part begins with a 'pp' (pianissimo) dynamic. The measures are numbered 160 through 172. The Bass Clarinet part starts with a 'p' (piano) dynamic at the beginning of measure 160.

The musical material from measures two-hundred-fifty-seven to two-hundred-eighty-three requires the creation of new parts and movement of original parts to accommodate for absent string parts. The English horn and alto saxophones are called upon to cover the viola part. The original flute and clarinet parts are relocated to the oboes and saxophones to allow for the first and second parts to be played by the flutes and oboes in the transcription. The middle section requires all the aforementioned instruments plus tenor saxophone and bass clarinet as no wind doublings exist in the original format. The thin texture of only two string parts, first and second violin or cello and bass, require the alternation of the two soprano/alto and tenor/bass voices of the woodwind consort.

²⁴ Gustav Holst, *Suite de Ballet in Eb* (London: Novello, 1914).

²⁵ Charles Greggerson, *Suite de Ballet in Eb* (Las Vegas, University of Nevada, Las Vegas, 2024).

The last section of the movement that requires significant alteration are measures two-hundred-ninety-eight through three-hundred-twenty-five. First violin, second violin, and viola parts are not continually represented in the early part of this section. Piccolo, flutes, alto saxophones and English horn are used to sonically replicate the strings. The clarinet section faces an acoustical anomaly as the original clarinet parts must be moved to the added third clarinet and bass clarinet parts as the first two clarinet parts must now play the second violin part. Only the English horn and alto saxophones are used to play the viola part from measures three-hundred-twelve through the end of the movement.

The transcription process, as exemplified through Gustav Holst's *Suite de Ballet*, demonstrates the intricate balance between authenticity and adaptation necessary for wind band transcriptions. A transcription must be based upon the orchestration elements of the original composition and its adaptability to be transferred to the new medium. Meticulous adjustments must be made during the transcription process to emulate the original texture. By carefully navigating the challenges posed by differences in instrumentation and timbre between ensembles, a transcription provides access to works that might otherwise remain inaccessible to wind orchestras. *Suite de Ballet* emerges as a shining example of how transcriptions can enrich the wind band repertoire, offering performers and audiences alike a glimpse into the diverse and vibrant world of orchestral music adapted for winds.

APPENDIX I

A WIND ORCHESTRA TRANSCRIPTION OF

SUITE DE BALLET

BY GUSTAV HOLST

SUITE DE BALLET

- I. DANSE RUSTIQUE
- II. VALSE
- III. SCENE DE NUIT
- IV. CARNIVAL

GUSTAV HOLST

TRANSCRIBED FOR
WIND ORCHESTRA

By

CHARLES S. GREGGERSON

Instrumentation

Piccolo

Flute 1

Flute 2

Flute 3

Oboe 1

Oboe 2

English Horn

Clarinet 1 in B-Flat

Clarinet 2 in B-Flat

Clarinet 3 in B-Flat

Bass Clarinet in B-Flat

Contralto Clarinet in E-Flat

Contrabass Clarinet in B-Flat

Bassoon 1

Bassoon 2

Contrabassoon

Alto Saxophone 1

Alto Saxophone 2

Tenor Saxophone

Baritone Saxophone

Horn 1

Horn 2

Horn 3

Horn 4

Trumpet 1 in B-Flat

Trumpet 2 in B-Flat

Trumpet 3 in B-Flat

Trombone 1

Trombone 2

Bass Trombone

Euphonium

Tuba

Timpani

Harp

Double Bass

Percussion

Snare Drum

Bass Drum

Crash Cymbals

Triangle

Glockenspiel

Suite de Ballet in E-Flat Major

I. Danse Rustique

Gustav Holst
Trans. Charles S. Greggerson

Allegretto con spirito $\text{♩} = 112$

2 3 4 5 6 7 8 9 10 11 12 13 14

2 3 4 5 6 7 8 9 10 11 12 13 14

I. Danse Rustique

15 16 17 18 19 20 21 22 23 24 25 26 27 28 29

Fl. 1 *cresc.* *mf cresc.* *f* *cresc.*

Fl. 2 *cresc.* *mf cresc.* *f* *cresc.*

Ob. 1 *mf cresc.* *f* *cresc.*

Ob. 2 *mf cresc.* *f* *cresc.*

Eng. Hn *mf cresc.* *f* *cresc.*

Cl. in Bb 1 *cresc.* *mf cresc.* *f* *cresc.*

Cl. in Bb 2 *cresc.* *mf cresc.* *f* *cresc.*

Cl. in Bb 3 *cresc.* *mf cresc.* *f* *cresc.*

B. Cl. *p cresc.* *mf cresc.* *f* *cresc.*

C. A. Cl. *p* *mf cresc.* *f* *cresc.*

Ch. Cl. *p* *mf cresc.* *f* *cresc.*

Bsn 1 *mf cresc.* *f* *cresc.*

Bsn 2 *mf cresc.* *f* *cresc.*

Cbsn *p* *mf cresc.* *f* *cresc.*

A. Sax. 1 *cresc.* *mf cresc.* *f* *cresc.*

A. Sax. 2 *cresc.* *mf cresc.* *f* *cresc.*

T. Sax. *mf cresc.* *f* *cresc.*

Bar. Sax. *p* *mf cresc.* *f* *cresc.*

Hn in F 1 *mf cresc.* *f* *cresc.*

Hn in F 2 *mf cresc.* *f* *cresc.*

Hn in F 3 *mf cresc.* *f*

Hn in F 4 *mf cresc.* *f*

Tpt in Bb 1 *mf* *cresc.* *f*

Tpt in Bb 2 *mf* *cresc.* *f*

Tpt in Bb 3 *mf* *cresc.* *f*

Tbn. 1 *p* *mf cresc.*

Tbn. 2 *p* *mf cresc.*

B. Tbn. *p*

Euph. *p*

Tba. *p*

Bass *p cresc.* *mf cresc.* *f* *cresc.*

Timp. *mf cresc.* *f*

Glock.

Tri. 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29

arco

I. Danse Rustique

This page contains the musical score for measures 30 through 44 of the piece "I. Danse Rustique". The score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments listed on the left are: Fl. 1, Fl. 2, Ob. 1, Ob. 2, Eng. Hn, Cl. in Bb 1, Cl. in Bb 2, Cl. in Bb 3, B. Cl., C. A. Cl., Cb. Cl., Bsn 1, Bsn 2, Cbsn, A. Sax. 1, A. Sax. 2, T. Sax., Bar. Sax., Hn in F 1, Hn in F 2, Hn in F 3, Hn in F 4, Tpt in Bb 1, Tpt in Bb 2, Tpt in Bb 3, Tbn. 1, Tbn. 2, B. Tbn., Euph., Tba., Bass, Timp., Glock., and Tri. The score includes various musical notations such as notes, rests, and dynamic markings. Dynamic markings include *ff* (fortissimo), *f* (forte), *cresc.* (crescendo), *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). Performance instructions like *pizz.* (pizzicato) and *tr.* (trill) are also present. Measure numbers 30 through 44 are indicated at the top and bottom of the page.

I. Danse Rustique

This page contains the musical score for measures 45 through 57 of the piece "I. Danse Rustique". The score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes dynamic markings such as *mp*, *f*, *p*, *mf cresc.*, and *f*. Performance instructions like *arco* and *tr* are also present. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, English Horn, Clarinets in Bb 1, 2, and 3, Bass Clarinet, Contrabass Clarinet, Bassoons 1 and 2, Contrabassoon, and Saxophones (Alto 1 and 2, Tenor, Baritone). The brass section includes Horns in F 1, 2, 3, and 4, Trumpets in Bb 1, 2, and 3, Trombones 1 and 2, Baritone, Euphonium, and Tuba. The percussion section includes Bass, Timpani, Glockenspiel, and Triangle. Measure numbers 45 through 57 are indicated at the bottom of the page.

I. Danse Rustique

This page contains the musical score for measures 58 through 69 of the piece "I. Danse Rustique". The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The instruments listed on the left are: Fl. 1 & 2, Ob. 1 & 2, Eng. Hn, Cl. in Bb 1, 2, & 3, B. Cl., C. A. Cl., Ch. Cl., Bsn 1 & 2, Cbsn, A. Sax. 1 & 2, T. Sax., Bar. Sax., Hn in F 1, 2, 3, & 4, Tpt in Bb 1, 2, & 3, Tbn. 1 & 2, B. Tbn., Euph., Tba., Bass, Timp., Glock., and Tri. The score includes various musical notations such as notes, rests, and dynamic markings. Key dynamics include *mf* (mezzo-forte), *cresc.* (crescendo), *f* (forte), and *ff* (fortissimo). The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. Measure numbers 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, and 69 are indicated at the bottom of the page.

I. Danse Rustique

This page contains the musical score for measures 70 through 83 of the piece "I. Danse Rustique". The score is arranged in a standard orchestral format with multiple staves for each instrument. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes dynamic markings such as *f* (forte), *p* (piano), *cresc.* (crescendo), and *pizz.* (pizzicato). The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, English Horn, Clarinets in Bb 1, 2, and 3, Bass Clarinet, Contrabass Clarinet, Bassoons 1 and 2, Contrabassoon, Alto Saxophones 1 and 2, Tenor Saxophone, and Baritone Saxophone. The brass section includes Horns in F 1, 2, 3, and 4, Trumpets in Bb 1, 2, and 3, Trombones 1 and 2, Baritone Trombone, Euphonium, and Tuba. The percussion section includes Bass Drum, Snare Drum, Cymbals, and Triangle. The string section includes Violins 1 and 2, Violas, Cellos, and Double Basses. The score is marked with measure numbers 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, and 83. The dynamic markings are: *f* at 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83; *cresc.* at 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83; *p* at 75, 76, 77, 78, 79, 80, 81, 82, 83; *mf* at 78, 79, 80, 81, 82, 83; and *pizz.* at 77.

I. Danse Rustique

84 85 86 87 88 89 90 91 92 93 94 95 96 97 98

Fl. 1 *mf cresc.* *f*

Fl. 2 *mf cresc.* *f*

Ob. 1 *mf cresc.* *f*

Ob. 2 *mf cresc.* *f*

Eng. Hn *mf cresc.* *f*

Cl. in Bb 1 *mf cresc.* *f*

Cl. in Bb 2 *mf cresc.* *f*

Cl. in Bb 3 *mf cresc.* *f*

B. Cl. *mf cresc.* *f*

C. A. Cl. *mf* *cresc.* *f*

Cb. Cl. *mf cresc.* *cresc.* *f*

Bsn 1 *mf cresc.* *f*

Bsn 2 *mf cresc.* *f*

Cbsn *mf* *cresc.* *f*

A. Sax. 1 *mf cresc.* *f*

A. Sax. 2 *mf cresc.* *f*

T. Sax. *mf* *cresc.* *f*

Bar. Sax. *mf* *cresc.* *f*

Hn in F 1 *mf* *cresc.* *f*

Hn in F 2 *mf* *cresc.* *f*

Hn in F 3 *mf* *cresc.* *f*

Hn in F 4 *mf* *cresc.* *f*

Tpt in Bb 1 *mf* *cresc.* *f*

Tpt in Bb 2 *mf* *cresc.* *f*

Tpt in Bb 3 *mf* *cresc.* *f*

Tbn. 1 *mf* *cresc.*

Tbn. 2 *mf* *cresc.*

B. Tbn. *mf*

Euph. *mf*

Tba. *mf*

Bass *mf arco* *p cresc.* *f*

Timp. *mf cresc.* *f*

Glock. *mf cresc.* *f*

Tri. *mf*

84 85 86 87 88 89 90 91 92 93 94 95 96 97 98

I. Danse Rustique

This page contains the musical score for measures 99 through 114 of the piece "I. Danse Rustique". The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Flute 1 and 2 (Fl. 1, Fl. 2), Oboe 1 and 2 (Ob. 1, Ob. 2), English Horn (Eng. Hn), Clarinet in Bb 1, 2, and 3 (Cl. in Bb 1, Cl. in Bb 2, Cl. in Bb 3), Bass Clarinet (B. Cl.), Contralto Clarinet (C. A. Cl.), Cor Anglais (Cb. Cl.), Bassoon 1 and 2 (Bsn 1, Bsn 2), Contrabassoon (Cbsn), Alto Saxophone 1 and 2 (A. Sax. 1, A. Sax. 2), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Horn in F 1, 2, 3, and 4 (Hn in F 1, Hn in F 2, Hn in F 3, Hn in F 4), Trumpet in Bb 1, 2, and 3 (Tpt in Bb 1, Tpt in Bb 2, Tpt in Bb 3), Trombone 1 and 2 (Tbn. 1, Tbn. 2), Bass Trombone (B. Tbn.), Euphonium (Euph.), Tuba (Tba.), Bass, Timpani (Timp.), Glockenspiel (Glock.), and Triangle (Tri.). The score includes various musical notations such as notes, rests, dynamics (e.g., *f*, *tr*), and articulation marks. Measure numbers 99 through 114 are indicated at the top and bottom of the page.

I. Danse Rustique

115 116 117 118 119 120 121 122 123 124 125 126 127 128 129

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Eng. Hn *ff*

Cl. in Bb 1 *ff*

Cl. in Bb 2 *ff*

Cl. in Bb 3 *ff*

B. Cl. *ff*

C. A. Cl. *ff*

Cb. Cl. *ff*

Bsn 1 *ff*

Bsn 2 *ff*

Cbsn *ff*

A. Sax. 1 *ff*

A. Sax. 2 *ff*

T. Sax. *ff*

Bar. Sax. *ff*

Hn in F 1 *f* *ff*

Hn in F 2 *f* *ff*

Hn in F 3 *f* *ff*

Hn in F 4 *f* *ff*

Tpt in Bb 1 *ff*

Tpt in Bb 2 *ff*

Tpt in Bb 3 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Euph. *ff*

Tba. *ff*

Bass *ff*

Timp.

Glock. *ff*

Tri.

II. Valse

Tempo di Valse ♩ = 170

This musical score is for the second movement, 'II. Valse', in 3/4 time with a tempo of 170 beats per minute. The score is arranged for a full orchestra and woodwind section. The woodwind section includes three flutes, two oboes, an English horn, three clarinets in Bb, a bass clarinet, a contra alto clarinet, a contrabass clarinet, two bassoons, a contrabassoon, two alto saxophones, a tenor saxophone, and a baritone saxophone. The brass section consists of four horns in F, three trumpets in Bb, two trombones, a bass trombone, an euphonium, and a tuba. The percussion section includes a double bass, timpani, harp, triangle, and clash cymbal. The score is marked with dynamics such as *f* (forte), *ff* (fortissimo), and *mf* (mezzo-forte). The key signature is two flats (Bb and Eb). The score is divided into measures, with measure numbers 2 through 13 indicated at the bottom.

II. Valse

Meno mosso
Solo

14 15 16 17 18 19 20 21 22 23 24 25 = 170 26

Fl. 1 *mf* Solo *p* *p*

Fl. 2 *mf* Solo *p* *p*

Fl. 3 *mf* *p* *p*

Ob. 1 *p* *p*

Ob. 2 *p* *p*

Eng. Hn *p* Solo *p*

Cl. in Bb 1 *p* Solo *p*

Cl. in Bb 2 *p* Solo *p*

Cl. in Bb 3 *p* Solo *p*

B. Cl. *p*

C. A. Cl. *p*

Cb. Cl. *p*

Bsn 1 *p* Solo *p*

Bsn 2 *p*

Cbsn *p*

A. Sax. 1 *p*

A. Sax. 2 *p*

T. Sax. *p*

Bar. Sax. *p*

Hn in F 1 *p* colla parte

Hn in F 2 *p* colla parte

Hn in F 3 *p* colla parte

Hn in F 4 *p* colla parte

Tpt in Bb 1

Tpt in Bb 2

Tpt in Bb 3

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Euph. *f*

Tba. *f*

D. B. *mp* *pizz.* *mp*

Timp. *f* *pp* *mp*

Hp *p*

Tri.

Cl. Cym. *ff*

14 15 16 17 18 19 20 21 22 23 24 25 26

II. Valse

Musical score for 'II. Valse'. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The key signature is three flats (E-flat major/C minor) and the time signature is 3/4. The score includes various musical notations such as notes, rests, dynamics (p, cresc.), and articulation marks. The piece features a tempo change from 'rit.....' at measure 29 to 'a tempo' at measure 30. The score is numbered by measure from 27 to 39. The instruments listed are: Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, Eng. Hn, Cl. in Bb 1, Cl. in Bb 2, Cl. in Bb 3, B. Cl., C. A. Cl., Cb. Cl., Bsn 1, Bsn 2, Cbsn, A. Sax. 1, A. Sax. 2, T. Sax., Bar. Sax., Hn in F 1, Hn in F 2, Hn in F 3, Hn in F 4, Tpt in Bb 1, Tpt in Bb 2, Tpt in Bb 3, Tbn. 1, Tbn. 2, B. Tbn., Euph., Tba., D. B., Timp., Hp, Tri., and Cl. Cym.

II. Valse

40 41 Più mosso 42 43 44 45 46 47 48 49 50 51 52 53

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn
Cl. in B♭ 1
Cl. in B♭ 2
Cl. in B♭ 3
B. Cl.
C. A. Cl.
Cb. Cl.
Bsn 1
Bsn 2
Cbsn
A. Sax. 1
A. Sax. 2
T. Sax.
Bar. Sax.
Hn in F 1
Hn in F 2
Hn in F 3
Hn in F 4
Tpt in B♭ 1
Tpt in B♭ 2
Tpt in B♭ 3
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.
D. B.
Timp.
Hp
Tri.
Cl. Cym.

40 41 42 43 44 45 46 47 48 49 50 51 52 53

II. Valse

54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn
Cl. in Bb 1
Cl. in Bb 2
Cl. in Bb 3
B. Cl.
C. A. Cl.
Cb. Cl.
Bsn 1
Bsn 2
Cbsn
A. Sax. 1
A. Sax. 2
T. Sax.
Bar. Sax.
Hn in F 1
Hn in F 2
Hn in F 3
Hn in F 4
Tpt in Bb 1
Tpt in Bb 2
Tpt in Bb 3
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.
D. B.
Timp.
Hp
Tri.
Cl. Cym.

cresc.
ff
f

II. Valse

70 71 rit..... 72 a tempo 73 74 75 76 rit..... 77 a tempo 78 79 80 81 82

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn
Cl. in B♭ 1
Cl. in B♭ 2
Cl. in B♭ 3
B. Cl.
C. A. Cl.
Cb. Cl.
Bsn 1
Bsn 2
Cban
A. Sax. 1
A. Sax. 2
T. Sax.
Bar. Sax.
Hn in F 1
Hn in F 2
Hn in F 3
Hn in F 4
Tpt in B♭ 1
Tpt in B♭ 2
Tpt in B♭ 3
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.
D. B.
Timp.
Hp
Tri.
Cl. Cym.

p *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

mf *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

mp *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

pizz. *mp*

p

70 71 72 73 74 75 76 77 78 79 80 81 82

II. Valse

83 84 85 86 87 88 89 90 91 92 93 94 95 96

Fl. 1 *mp*

Fl. 2 *mp*

Fl. 3 *p*

Ob. 1 *p*

Ob. 2 *p*

Eng. Hn

Cl. in Bb 1 *mp*

Cl. in Bb 2 *p*

Cl. in Bb 3 *p*

B. Cl. *p*

C. A. Cl.

Cb. Cl. *p*

Bsn 1

Bsn 2

Cban *p*

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Hn in F 1 *p* Soli *dim.* *pp*

Hn in F 2 *p* Soli *dim.* *pp*

Hn in F 3

Hn in F 4

Tpt in Bb 1

Tpt in Bb 2

Tpt in Bb 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

D. B. *mp*

Timp.

Hp *p*

Tri.

Cl. Cym.

II. Valse

97
a tempo
Solo

Fl. 1 *mf* Soli *cresc.*

Fl. 2 *mf* Soli *cresc.*

Fl. 3 *mf* *cresc.*

Ob. 1

Ob. 2

Eng. Hn

Cl. in Bb 1 *mf*

Cl. in Bb 2 *mf*

Cl. in Bb 3 *mf*

B. Cl. *mf*

C. A. Cl. *mf*

Cb. Cl. *mf*

Bsn 1

Bsn 2

Cbsn

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Hn in F 1

Hn in F 2

Hn in F 3

Hn in F 4

Tpt in Bb 1

Tpt in Bb 2

Tpt in Bb 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba

D. B.

Timp.

Hp *p* *cresc.*

Tri.

Cl. Cym.

97 98 99 100 101 102 103 104 105 106 107 108 109

II. Valse

110 111 112 113 114 115 116 117 118 119 120 121 122 123 124

Fl. 1 *pp* *mp*

Fl. 2 *pp* *mp*

Fl. 3 *pp* *mp*

Ob. 1 *mp* *cresc.*

Ob. 2 *mp* *cresc.*

Eng. Hn

Cl. in Bb 1 *pp* *mp*

Cl. in Bb 2 *pp* *mp*

Cl. in Bb 3 *pp* *mp*

B. Cl. *pp* *mp*

C. A. Cl. *pp* *mp*

Cb. Cl. *pp* *mp*

Bsn 1 *mp*

Bsn 2 *mp*

Cbsn *mp*

A. Sax. 1

A. Sax. 2

T. Sax. *mp*

Bar. Sax.

Hn in F 1 *p* *cresc.*

Hn in F 2 *p* *cresc.*

Hn in F 3 *p cresc.*

Hn in F 4 *p cresc.*

Tpt in Bb 1 *p* *p cresc.*

Tpt in Bb 2 *p cresc.*

Tpt in Bb 3 *p cresc.*

Tbn. 1

Tbn. 2

B. Tbn. *p*

Euph. *mp*

Tba

D. B. *arco* *mp* *cresc.*

Timp.

Hp *p*

Tri. *p*

Cl. Cym.

110 111 112 113 114 115 116 117 118 119 120 121 122 123 124

II. Valse

Musical score for II. Valse, measures 125-137. The score includes parts for Flutes 1-3, Oboes 1-2, English Horn, Clarinets in Bb 1-3, Bass Clarinet, Contralto Clarinet, Cor Anglais, Bassoons 1-2, Contrabassoon, Saxophones (Alto, Tenor, Baritone), Horns in F 1-4, Trumpets in Bb 1-3, Trombones 1-3, Euphonium, Tuba, Double Bass, Timpani, Harp, Triangle, and Cymbals. The score features various dynamics such as mp, mf, p, and pp, and includes a 'Solo' section starting at measure 129. Measure numbers 125 through 137 are indicated at the bottom of the page.

II. Valse

138 139 140 141 142 143 144 145 146 147 148 149

II. Valse

150 151 152 153 154 155 156 157 158 159 160 161 **Maestoso**

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn
Cl. in Bb 1
Cl. in Bb 2
Cl. in Bb 3
B. Cl.
C. A. Cl.
Cb. Cl.
Bsn 1
Bsn 2
Cban
A. Sax. 1
A. Sax. 2
T. Sax.
Bar. Sax.
Hn in F 1
Hn in F 2
Hn in F 3
Hn in F 4
Tpt in Bb 1
Tpt in Bb 2
Tpt in Bb 3
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.
D. B.
Timp.
Hp
Tri.
Cl. Cym.

150 151 152 153 154 155 156 157 158 159 160 **ff** 161

II. Valse

162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn
Cl. in Bb 1
Cl. in Bb 2
Cl. in Bb 3
B. Cl.
C. A. Cl.
Cb. Cl.
Bsn 1
Bsn 2
Cbsn
A. Sax. 1
A. Sax. 2
T. Sax.
Bar. Sax.
Hn in F 1
Hn in F 2
Hn in F 3
Hn in F 4
Tpt in Bb 1
Tpt in Bb 2
Tpt in Bb 3
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.
D. B.
Timp.
Hp
Tri.
Cl. Cym.

ff

Più mosso

II. Valse

178 179 180 181 182 183 184 185 186 187 188 189 190

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn
Cl. in Bb 1
Cl. in Bb 2
Cl. in Bb 3
B. Cl.
C. A. Cl.
Cb. Cl.
Bsn 1
Bsn 2
Cbsn
A. Sax. 1
A. Sax. 2
T. Sax.
Bar. Sax.
Hn in F 1
Hn in F 2
Hn in F 3
Hn in F 4
Tpt in Bb 1
Tpt in Bb 2
Tpt in Bb 3
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.
D. B.
Timp.
Hp
Tri.
Cl. Cym.

178 *f* 179 180 181 182 183 184 185 186 187 188 189 190

II. Valse

191 192 193 194 195 196 197 198 199

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn
Cl. in Bb 1
Cl. in Bb 2
Cl. in Bb 3
B. Cl.
C. A. Cl.
Cb. Cl.
Bsn 1
Bsn 2
Cbsn
A. Sax. 1
A. Sax. 2
T. Sax.
Bar. Sax.
Hn in F 1
Hn in F 2
Hn in F 3
Hn in F 4
Tpt in Bb 1
Tpt in Bb 2
Tpt in Bb 3
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.
D. B.
Timp.
Hp
Tri.
Cl. Cym.

191 192 193 194 195 196 197 198 199

III. Scene de Nuit

Andante con molto ♩ = 64

2

Dolce

3

4

5

Flute

Oboe 1

Oboe 2

Clarinet in Bb 1

Clarinet in Bb 2

Bassoon 1

Bassoon 2

Horn in F 1

Horn in F 2

Double Bass

mf

mp

p

pp

pizz.

2

3

4

5

6

7

8

9

10

Fl.

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Bsn 1

Bsn 2

Hn in F 1

Hn in F 2

D. B.

6

7

8

9

10

III. Scene de Nuit

Musical score for measures 11 through 15. The score includes parts for Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet in Bb 1 (Cl. in Bb 1), Clarinet in Bb 2 (Cl. in Bb 2), Bassoon 1 (Bsn 1), Bassoon 2 (Bsn 2), Horn in F 1 (Hn in F 1), Horn in F 2 (Hn in F 2), and Double Bass (D. B.). The key signature is one sharp (F#) and the time signature is 4/4. Measure numbers 11, 12, 13, 14, and 15 are indicated below the staves. The Flute part features melodic lines with slurs and accents. The Oboe parts play sustained notes. The Clarinet and Bassoon parts play rhythmic patterns. The Horns play sustained notes. The Double Bass part has a rest in measure 15 with the instruction "arco" below it.

Musical score for measures 16 through 20. The score includes parts for Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet in Bb 1 (Cl. in Bb 1), Clarinet in Bb 2 (Cl. in Bb 2), Bassoon 1 (Bsn 1), Bassoon 2 (Bsn 2), Horn in F 1 (Hn in F 1), Horn in F 2 (Hn in F 2), and Double Bass (D. B.). The key signature is one sharp (F#) and the time signature is 4/4. Measure numbers 16, 17, 18, 19, and 20 are indicated below the staves. The Flute part has a trill in measure 17 and a melodic line in measure 18. The Oboe parts play sustained notes. The Clarinet and Bassoon parts play rhythmic patterns. The Horns play sustained notes. The Double Bass part has a rest in measure 19 with the instruction "pizz." below it.

III. Scene de Nuit

Musical score for measures 21-25. The score is for a woodwind and brass ensemble. The instruments are: Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet in Bb 1 (Cl. in Bb 1), Clarinet in Bb 2 (Cl. in Bb 2), Bassoon 1 (Bsn 1), Bassoon 2 (Bsn 2), Horn in F 1 (Hn in F 1), Horn in F 2 (Hn in F 2), and Double Bass (D. B.). The key signature is one sharp (F#) and the time signature is 4/4. Measures 21-25 show a melodic line in the flute and a rhythmic accompaniment in the bassoons and horns. The flute part has slurs over measures 21-22 and 23-24, with measure numbers 21, 22, 23, 24, and 25 indicated above the staff.

Musical score for measures 26-29. The score continues from the previous page. The instruments are the same as in the previous page. Measures 26-29 show a more complex texture with multiple melodic lines and dynamic markings. The flute part has a trill (tr) in measure 26 and a fermata in measure 27. The oboe parts have trills (tr) in measures 27 and 29. The clarinet parts have trills (tr) in measure 29. The bassoon parts have a forte (f) dynamic marking in measure 27. The horn parts have a forte (f) dynamic marking in measure 27 and a second ending (2) in measure 28. The double bass part has an arco marking in measure 28. The key signature changes to two sharps (F# and C#) in measure 27. Measure numbers 26, 27, 28, and 29 are indicated below the staff.

III. Scene de Nuit

Musical score for measures 30-33. The score includes parts for Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet in Bb 1 (Cl. in Bb 1), Clarinet in Bb 2 (Cl. in Bb 2), Bassoon 1 (Bsn 1), Bassoon 2 (Bsn 2), Horn in F 1 (Hn in F 1), Horn in F 2 (Hn in F 2), and Double Bass (D. B.). The key signature is one sharp (F#) and the time signature is 3/4. Measure 30 shows the beginning of the section. Measures 31 and 32 feature woodwind entries with trills (tr) and slurs. Measure 33 continues the woodwind patterns.

Musical score for measures 34-38. The score includes parts for Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet in Bb 1 (Cl. in Bb 1), Clarinet in Bb 2 (Cl. in Bb 2), Bassoon 1 (Bsn 1), Bassoon 2 (Bsn 2), Horn in F 1 (Hn in F 1), Horn in F 2 (Hn in F 2), and Double Bass (D. B.). The key signature is one sharp (F#) and the time signature is 3/4. Measure 34 shows the continuation of the woodwind patterns. Measure 35 features a dynamic marking of *mp*. Measure 36 features a dynamic marking of *f*. Measure 37 features a dynamic marking of *mf*. Measure 38 features a dynamic marking of *f* and a *cresc.* marking.

III. Scene de Nuit

Musical score for measures 39-43. The score includes parts for Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet in Bb 1 (Cl. in Bb 1), Clarinet in Bb 2 (Cl. in Bb 2), Bassoon 1 (Bsn 1), Bassoon 2 (Bsn 2), Horn in F 1 (Hn in F 1), Horn in F 2 (Hn in F 2), and Double Bass (D. B.).

Measure 39: Flute (Fl.) begins with a melodic line. Bassoon 1 (Bsn 1) and Horn in F 1 (Hn in F 1) have a *cresc. poco a poco* marking. Clarinet in Bb 2 (Cl. in Bb 2) has a *mf* marking.

Measure 40: Flute (Fl.) has a *f* marking. Clarinet in Bb 1 (Cl. in Bb 1) has a *mf cresc. poco a poco* marking.

Measure 41: Flute (Fl.) has a *f* marking. Bassoon 1 (Bsn 1) has a *cresc. poco a poco* marking. Horn in F 1 (Hn in F 1) has a *cresc. poco a poco* marking.

Measure 42: Flute (Fl.) has a *f* marking. Clarinet in Bb 1 (Cl. in Bb 1) has a *ff* marking. Bassoon 1 (Bsn 1) has a *mf* marking. Horn in F 1 (Hn in F 1) has a *mf* marking.

Measure 43: Flute (Fl.) has a *ff* marking. Clarinet in Bb 1 (Cl. in Bb 1) has a *ff* marking. Bassoon 1 (Bsn 1) has a *mf* marking. Horn in F 1 (Hn in F 1) has a *mf* marking. Horn in F 2 (Hn in F 2) has a *mf* marking.

Musical score for measures 44-48. The score includes parts for Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet in Bb 1 (Cl. in Bb 1), Clarinet in Bb 2 (Cl. in Bb 2), Bassoon 1 (Bsn 1), Bassoon 2 (Bsn 2), Horn in F 1 (Hn in F 1), Horn in F 2 (Hn in F 2), and Double Bass (D. B.).

Measure 44: Flute (Fl.) has a *f* marking. Bassoon 1 (Bsn 1) has a *mf* marking. Horn in F 1 (Hn in F 1) has a *f* marking. Double Bass (D. B.) has a *mf* marking.

Measure 45: Flute (Fl.) has a *f* marking. Bassoon 1 (Bsn 1) has a *f* marking. Horn in F 1 (Hn in F 1) has a *f* marking. Double Bass (D. B.) has a *f* marking.

Measure 46: Flute (Fl.) has a *tr* marking. Bassoon 1 (Bsn 1) has a *f* marking. Horn in F 1 (Hn in F 1) has a *f* marking. Double Bass (D. B.) has a *f* marking.

Measure 47: Flute (Fl.) has a *tr* marking. Bassoon 1 (Bsn 1) has a *f* marking. Horn in F 1 (Hn in F 1) has a *f* marking. Double Bass (D. B.) has a *f* marking.

Measure 48: Flute (Fl.) has a *mp* marking. Oboe 1 (Ob. 1) has a *mp* marking. Oboe 2 (Ob. 2) has a *mp* marking. Clarinet in Bb 1 (Cl. in Bb 1) has a *mp* marking. Clarinet in Bb 2 (Cl. in Bb 2) has a *mp* marking. Bassoon 1 (Bsn 1) has a *mp* marking. Bassoon 2 (Bsn 2) has a *mp* marking. Horn in F 1 (Hn in F 1) has a *mf* marking. Horn in F 2 (Hn in F 2) has a *mf* marking. Double Bass (D. B.) has a *mf* marking.

III. Scene de Nuit

Musical score for measures 49-52. The score includes parts for Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet in Bb 1 (Cl. in Bb 1), Clarinet in Bb 2 (Cl. in Bb 2), Bassoon 1 (Bsn 1), Bassoon 2 (Bsn 2), Horn in F 1 (Hn in F 1), Horn in F 2 (Hn in F 2), and Double Bass (D. B.). Measures 49 and 50 feature woodwinds with trills (tr) and sustained notes. Measures 51 and 52 show a change in dynamics to *mf* for the horns and a more active bass line.

Musical score for measures 53-59. The score includes parts for Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet in Bb 1 (Cl. in Bb 1), Clarinet in Bb 2 (Cl. in Bb 2), Bassoon 1 (Bsn 1), Bassoon 2 (Bsn 2), Horn in F 1 (Hn in F 1), Horn in F 2 (Hn in F 2), and Double Bass (D. B.). Measures 53-56 show a gradual decrease in volume with *dim.* markings. Measure 57 is marked *ritardando* and *mp*. Measures 58 and 59 feature *pp* dynamics for the woodwinds and horns, with sustained notes.

III. Scene de Nuit

60 *Andante con molto* $\text{♩} = 66$ 61 62 63

Fl. *f*

Ob. 1 *pp* *mp*

Ob. 2 *pp* *mp*

Cl. in Bb 1 *mp*

Cl. in Bb 2 *mp*

Bsn 1 *mp*

Bsn 2 *mp*

Hn in F 1 *mp*

Hn in F 2 *mp*

D. B. *pizz.* *p*

60 *p* 61 62 63

Detailed description: This block contains the first system of a musical score for measures 60 through 63. The tempo is 'Andante con molto' with a metronome marking of quarter note = 66. The key signature has two sharps (F# and C#). The instruments are Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet in Bb 1 (Cl. in Bb 1), Clarinet in Bb 2 (Cl. in Bb 2), Bassoon 1 (Bsn 1), Bassoon 2 (Bsn 2), Horn in F 1 (Hn in F 1), Horn in F 2 (Hn in F 2), and Double Bass (D. B.). Measure 60 shows the flute playing a melodic line with a forte (f) dynamic. The woodwinds enter in measure 61 with a mezzo-piano (mp) dynamic. The double bass plays a pizzicato (pizz.) line starting in measure 61 with a piano (p) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

64 65 66

Fl. *f*

Ob. 1 *pp* *mp*

Ob. 2 *pp* *mp*

Cl. in Bb 1 *mp*

Cl. in Bb 2 *mp*

Bsn 1 *mp*

Bsn 2 *mp*

Hn in F 1 *mp*

Hn in F 2 *mp*

D. B. *pizz.* *p*

64 65 66

Detailed description: This block contains the second system of a musical score for measures 64 through 66. The tempo and key signature remain the same as in the previous system. The instruments are the same. Measure 64 continues the flute's melodic line. The woodwinds continue their accompaniment. The double bass continues its pizzicato line. The score includes various musical notations such as slurs, ties, and dynamic markings.

III. Scene de Nuit

Musical score for measures 67-69. The score is for a woodwind ensemble and includes parts for Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet in Bb 1 (Cl. in Bb 1), Clarinet in Bb 2 (Cl. in Bb 2), Bassoon 1 (Bsn 1), Bassoon 2 (Bsn 2), Horn in F 1 (Hn in F 1), Horn in F 2 (Hn in F 2), and Double Bass (D. B.). The key signature is one sharp (F#) and the time signature is 3/4. Measure 67 features a melodic line in the flute and a rhythmic pattern in the oboes and clarinets. Measure 68 continues the melodic development in the flute and the rhythmic accompaniment. Measure 69 shows a continuation of the melodic and rhythmic themes.

Musical score for measures 70-72. The score is for a woodwind ensemble and includes parts for Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet in Bb 1 (Cl. in Bb 1), Clarinet in Bb 2 (Cl. in Bb 2), Bassoon 1 (Bsn 1), Bassoon 2 (Bsn 2), Horn in F 1 (Hn in F 1), Horn in F 2 (Hn in F 2), and Double Bass (D. B.). The key signature is one sharp (F#) and the time signature is 3/4. Measure 70 features a melodic line in the flute and a rhythmic pattern in the oboes and clarinets. Measure 71 continues the melodic development in the flute and the rhythmic accompaniment. Measure 72 shows a continuation of the melodic and rhythmic themes.

III. Scene de Nuit

Musical score for measures 73-75. The score includes parts for Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet in Bb 1 (Cl. in Bb 1), Clarinet in Bb 2 (Cl. in Bb 2), Bassoon 1 (Bsn 1), Bassoon 2 (Bsn 2), Horn in F 1 (Hn in F 1), Horn in F 2 (Hn in F 2), and Double Bass (D. B.). Measure 73 features a flute melody with a second ending bracketed and a dynamic marking of *f*. Measures 74 and 75 continue the orchestral texture with various woodwind and string parts.

Musical score for measures 76-78. The score includes parts for Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet in Bb 1 (Cl. in Bb 1), Clarinet in Bb 2 (Cl. in Bb 2), Bassoon 1 (Bsn 1), Bassoon 2 (Bsn 2), Horn in F 1 (Hn in F 1), Horn in F 2 (Hn in F 2), and Double Bass (D. B.). Measure 76 features a flute melody with a dynamic marking of *f*. Measure 77 features a flute melody with a dynamic marking of *f*. Measure 78 features a flute melody with a dynamic marking of *f* and a double bass part with a dynamic marking of *pizz.*

III. Scene de Nuit

Musical score for measures 79-81. The score is for a woodwind ensemble and includes parts for Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet in Bb 1 (Cl. in Bb 1), Clarinet in Bb 2 (Cl. in Bb 2), Bassoon 1 (Bsn 1), Bassoon 2 (Bsn 2), Horn in F 1 (Hn in F 1), Horn in F 2 (Hn in F 2), and Double Bass (D. B.). The key signature is one sharp (F#) and the time signature is 3/4. Measure 79 features a melodic line in the flute and a rhythmic pattern in the oboes and bassoons. Measure 80 continues the melodic development in the flute and the rhythmic pattern in the woodwinds. Measure 81 shows a continuation of the melodic line in the flute and the rhythmic pattern in the woodwinds.

Musical score for measures 82-84. The score is for a woodwind ensemble and includes parts for Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet in Bb 1 (Cl. in Bb 1), Clarinet in Bb 2 (Cl. in Bb 2), Bassoon 1 (Bsn 1), Bassoon 2 (Bsn 2), Horn in F 1 (Hn in F 1), Horn in F 2 (Hn in F 2), and Double Bass (D. B.). The key signature is one sharp (F#) and the time signature is 3/4. Measure 82 features a melodic line in the flute and a rhythmic pattern in the oboes and bassoons. Measure 83 continues the melodic development in the flute and the rhythmic pattern in the woodwinds. Measure 84 shows a continuation of the melodic line in the flute and the rhythmic pattern in the woodwinds, with a trill (tr) in the flute.

III. Scene de Nuit

Musical score for measures 85-87. The score is for a woodwind ensemble and includes parts for Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet in Bb 1 (Cl. in Bb 1), Clarinet in Bb 2 (Cl. in Bb 2), Bassoon 1 (Bsn 1), Bassoon 2 (Bsn 2), Horn in F 1 (Hn in F 1), Horn in F 2 (Hn in F 2), and Double Bass (D. B.). The key signature is one sharp (F#) and the time signature is 3/4. Measures 85, 86, and 87 are indicated at the bottom of the score.

Musical score for measures 88-90. The score is for a woodwind ensemble and includes parts for Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet in Bb 1 (Cl. in Bb 1), Clarinet in Bb 2 (Cl. in Bb 2), Bassoon 1 (Bsn 1), Bassoon 2 (Bsn 2), Horn in F 1 (Hn in F 1), Horn in F 2 (Hn in F 2), and Double Bass (D. B.). The key signature is one sharp (F#) and the time signature is 3/4. Measures 88, 89, and 90 are indicated at the bottom of the score.

III. Scene de Nuit

rall. 92 Andante ♩ = 60 93

Musical score for measures 91-93. The score includes parts for Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet in Bb 1 (Cl. in Bb 1), Clarinet in Bb 2 (Cl. in Bb 2), Bassoon 1 (Bsn 1), Bassoon 2 (Bsn 2), Horn in F 1 (Hn in F 1), Horn in F 2 (Hn in F 2), and Double Bass (D. B.). The key signature is one sharp (F#). Measure 91 features a flute melody with a fermata. Measures 92-93 are marked 'Andante' with a tempo of ♩ = 60. The woodwinds play rhythmic patterns, and the brass instruments provide harmonic support.

Musical score for measures 94-98. The score includes parts for Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet in Bb 1 (Cl. in Bb 1), Clarinet in Bb 2 (Cl. in Bb 2), Bassoon 1 (Bsn 1), Bassoon 2 (Bsn 2), Horn in F 1 (Hn in F 1), Horn in F 2 (Hn in F 2), and Double Bass (D. B.). The key signature is one sharp (F#). Measure 94 features a flute melody with a fermata. Measures 95-98 are marked 'mp' (mezzo-piano). The woodwinds play rhythmic patterns, and the brass instruments provide harmonic support.

IV. Carnival

Allegro moderato $\text{♩} = 120$

ff **Largamente** **poco accel.** **rall.**

2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21

Piccolo
Flute 1
Flute 2
Oboe 1
Oboe 2
English Horn
Clarinet in B♭ 1
Clarinet in B♭ 2
Clarinet in B♭ 3
Bass Clarinet
Contra Alto Clarinet
Contrabass Clarinet
Bassoon 1
Bassoon 2
Contrabassoon
Alto Saxophone 1
Alto Saxophone 2
Tenor Saxophone
Baritone Saxophone
Horn in F 1
Horn in F 2
Horn in F 3
Horn in F 4
Trumpet in B♭ 1
Trumpet in B♭ 2
Trumpet in B♭ 3
Trombone 1
Trombone 2
Euphonium
Bass Trombone
Tuba
Double Bass
Timpani
Glockenspiel
Triangle
Clash Cymbal
Snare Drum
Bass Drum

mf

IV. Carnival

The musical score is arranged in a standard orchestral format with 32 measures per system. The instruments are listed on the left side of the page. The score includes various musical notations such as notes, rests, dynamics (e.g., *mp*, *ff*, *f*, *mf*, *pp*), and performance instructions like *a tempo* and *cresc.*. The key signature is B-flat major, and the time signature is 4/4. The score is divided into systems, with measures 22 through 38 shown. The instruments are: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Eng. Hn, Cl. in Bb 1, Cl. in Bb 2, Cl. in Bb 3, B. Cl., C. A. Cl., Ch. Cl., Ban 1, Bsn 2, Cbsn, A. Sax. 1, A. Sax. 2, T. Sax., Bar. Sax., Hn in F 1, Hn in F 2, Hn in F 3, Hn in F 4, Tpt in Bb 1, Tpt in Bb 2, Tpt in Bb 3, Tbn. 1, Tbn. 2, Euph., B. Tbn., Tba., D. B., Timp., Glock., Tri., Cl. Cym., Sn. Dr., and B. Dr.

IV. Carnival

The score is a comprehensive orchestral arrangement for 'IV. Carnival'. It features a wide array of instruments, including woodwinds (Piccolo, Flutes, Oboes, English Horn, Clarinets, Bass Clarinet, Contrabass Clarinet, Bassoons, Saxophones), brass (Bassoons, Horns, Trumpets, Trombones, Euphonium, Baritone Trombone, Tuba), strings (Double Bass), and percussion (Timpani, Glockenspiel, Triangle, Cymbals, Snare Drum, Bass Drum). The score is divided into measures 39 through 55. Key performance instructions include dynamics (p, mp, ff, mf), crescendos, and specific techniques like 'pizz.' and 'arco' for the Double Bass. The woodwinds and strings play a prominent role in the texture, with various articulations and dynamic shifts throughout the piece.

IV. Carnival

This musical score is for the piece "IV. Carnival". It is a full orchestral score with 120 measures, numbered 56 to 69. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The instruments included are:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- Eng. Hn
- Cl. in Bb 1
- Cl. in Bb 2
- Cl. in Bb 3
- B. Cl.
- C. A. Cl.
- Ch. Cl.
- Ban 1
- Bsn 2
- Cbsn
- A. Sax. 1
- A. Sax. 2
- T. Sax.
- Bar. Sax.
- Hn in F 1
- Hn in F 2
- Hn in F 3
- Hn in F 4
- Tpt in Bb 1
- Tpt in Bb 2
- Tpt in Bb 3
- Tbn. 1
- Tbn. 2
- Euph.
- B. Tbn.
- Tba.
- D. B.
- Timp.
- Glock.
- Tri.
- Cl. Cym.
- Sn. Dr.
- B. Dr.

The score includes various musical notations such as notes, rests, dynamics (e.g., *mp*, *f*, *mf*), and articulation marks (e.g., *pizz.*). The key signature is B-flat major, and the time signature is 4/4. The page number 63 is centered at the bottom.

IV. Carnival

70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85

77 *rall.* 78 *a tempo*

Picc. *mp* 70 71 72 73 74 75 76 77 *ff* 78 79 80 81 *sfz* 82 83 84 85

Fl. 1 70 71 72 73 74 75 76 77 *ff* 78 79 80 81 *sfz* 82 83 84 85

Fl. 2 70 71 72 73 74 *p* 75 *cresc.* 76 *ff* 77 78 79 80 81 *sfz* 82 83 84 85

Ob. 1 70 71 72 73 74 75 76 77 *ff* 78 79 80 81 *ff* 82 83 84 85

Ob. 2 70 71 72 73 74 75 76 77 *ff* 78 79 80 81 *ff* 82 83 84 85

Eng. Hn. 70 71 72 73 74 75 76 77 *ff* 78 79 80 81 *ff* 82 83 84 85

Cl. in Bb 1 70 71 72 73 74 75 76 77 *ff* 78 79 80 81 *ff* 82 83 84 85

Cl. in Bb 2 70 71 72 73 74 75 76 77 *ff* 78 79 80 81 *ff* 82 83 84 85

Cl. in Bb 3 70 71 72 73 74 75 76 77 *ff* 78 79 80 81 *ff* 82 83 84 85

B. Cl. 70 71 72 73 74 75 76 77 *ff* 78 79 80 81 *ff* 82 83 84 85

C. A. Cl. 70 71 72 73 74 75 76 77 *ff* 78 79 80 81 *ff* 82 83 84 85

Ch. Cl. 70 71 72 73 74 75 76 77 *ff* 78 79 80 81 *ff* 82 83 84 85

Ban. 1 70 71 72 73 74 75 76 77 *ff* 78 79 80 81 *ff* 82 83 84 85

Ban. 2 70 71 72 73 74 75 76 77 *ff* 78 79 80 81 *ff* 82 83 84 85

Chsn. 70 71 72 73 74 75 76 77 *ff* 78 79 80 81 *ff* 82 83 84 85

A. Sax. 1 70 71 72 73 74 75 76 77 *ff* 78 79 80 81 *ff* 82 83 84 85

A. Sax. 2 70 71 72 73 74 75 76 77 *ff* 78 79 80 81 *ff* 82 83 84 85

T. Sax. 70 71 72 73 74 75 76 77 *ff* 78 79 80 81 *ff* 82 83 84 85

Bar. Sax. 70 71 72 73 74 75 76 77 *ff* 78 79 80 81 *ff* 82 83 84 85

Hn. in F 1 70 71 72 73 74 75 76 77 *ff* 78 79 80 81 *ff* 82 83 84 85

Hn. in F 2 70 71 72 73 74 75 76 77 *ff* 78 79 80 81 *ff* 82 83 84 85

Hn. in F 3 70 71 72 73 74 75 76 77 *ff* 78 79 80 81 *ff* 82 83 84 85

Hn. in F 4 70 71 72 73 74 75 76 77 *ff* 78 79 80 81 *ff* 82 83 84 85

Tpt. in Bb 1 70 71 72 73 74 75 76 77 *ff* 78 79 80 81 *ff* 82 83 84 85

Tpt. in Bb 2 70 71 72 73 74 75 76 77 *ff* 78 79 80 81 *ff* 82 83 84 85

Tpt. in Bb 3 70 71 72 73 74 75 76 77 *ff* 78 79 80 81 *ff* 82 83 84 85

Tbn. 1 70 71 72 73 74 75 76 77 *ff* 78 79 80 81 *ff* 82 83 84 85

Tbn. 2 70 71 72 73 74 75 76 77 *ff* 78 79 80 81 *ff* 82 83 84 85

Euph. 70 71 72 73 74 75 76 77 *ff* 78 79 80 81 *ff* 82 83 84 85

B. Tbn. 70 71 72 73 74 75 76 77 *ff* 78 79 80 81 *ff* 82 83 84 85

Tba. 70 71 72 73 74 75 76 77 *ff* 78 79 80 81 *ff* 82 83 84 85

D. B. 70 71 72 73 74 75 76 77 *ff* 78 79 80 81 *ff* 82 83 84 85

Timp. 70 71 72 73 74 75 76 77 *ff* 78 79 80 81 *ff* 82 83 84 85

Glock. 70 71 72 73 74 75 76 77 *ff* 78 79 80 81 *ff* 82 83 84 85

Tri. 70 71 72 73 74 75 76 77 *ff* 78 79 80 81 *ff* 82 83 84 85

Cl. Cym. 70 71 72 73 74 75 76 77 *ff* 78 79 80 81 *ff* 82 83 84 85

Sn. Dr. 70 71 72 73 74 75 76 77 *ff* 78 79 80 81 *ff* 82 83 84 85

B. Dr. 70 71 72 73 74 75 76 77 *ff* 78 79 80 81 *ff* 82 83 84 85

IV. Carnival

88
Molto maestoso

86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102

Picc. 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102

Fl. 1 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102

Fl. 2 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102

Ob. 1 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102

Ob. 2 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102

Eng. Hn 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102

Cl. in Bb 1 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102

Cl. in Bb 2 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102

Cl. in Bb 3 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102

B. Cl. 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102

C. A. Cl. 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102

Ch. Cl. 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102

Ban 1 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102

Ban 2 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102

Chsn 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102

A. Sax. 1 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102

A. Sax. 2 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102

T. Sax. 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102

Bar. Sax. 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102

Hn in F 1 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102

Hn in F 2 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102

Hn in F 3 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102

Hn in F 4 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102

Tpt in Bb 1 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102

Tpt in Bb 2 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102

Tpt in Bb 3 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102

Tbn. 1 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102

Tbn. 2 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102

Euph. 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102

B. Tbn. 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102

Tba. 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102

D. B. 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102

Timp. 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102

Glock. 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102

Tri. 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102

Cl. Cym. 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102

Sn. Dr. 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102

B. Dr. 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102

IV. Carnival

This page contains the musical score for the section 'IV. Carnival', measures 103 to 120. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Eng. Hn, Cl. in Bb 1, Cl. in Bb 2, Cl. in Bb 3, B. Cl., C. A. Cl., Ch. Cl., Ban 1, Ban 2, Cbsn, A. Sax. 1, A. Sax. 2, T. Sax., Bar. Sax., Hn in F 1, Hn in F 2, Hn in F 3, Hn in F 4, Tpt in Bb 1, Tpt in Bb 2, Tpt in Bb 3, Tbn. 1, Tbn. 2, Euph., B. Tbn., Tba., D. B., Timp., Glock., Tri., Cl. Cym., Sn. Dr., and B. Dr. The score includes various musical notations such as notes, rests, dynamics (e.g., *mp*, *p*, *mf*, *pp*), articulation (e.g., *pizz.*, *arco*), and performance instructions. Measure numbers 103 through 120 are clearly marked above each staff. The key signature is B-flat major, and the time signature is 4/4.

IV. Carnival

This page contains the musical score for the section 'IV. Carnival'. The score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments listed on the left include Piccolo, Flute 1 and 2, Oboe 1 and 2, English Horn, Clarinet in Bb 1 and 2, Clarinet in Bb 3, Bass Clarinet, Contralto Clarinet, Chorus Clarinet, Bassoon 1 and 2, Contrabassoon, Alto Saxophone 1 and 2, Tenor Saxophone, Baritone Saxophone, Horn in F 1, 2, 3, and 4, Trumpet in Bb 1, 2, and 3, Trombone 1 and 2, Euphonium, Baritone, Tuba, Double Bass, Timpani, Glockenspiel, Triangle, Cymbals, Snare Drum, and Bass Drum. The score spans measures 121 to 139. Key performance instructions include 'Solo' for Oboe 1 at measure 130, 'dolce' for Clarinets 1, 2, and 3, and 'tenuto' for the Trombone section starting at measure 138. Dynamic markings such as *mp*, *p*, and *f* are used throughout the score.

IV. Carnival

This page contains the musical score for the section 'IV. Carnival', spanning measures 140 to 157. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The instruments listed on the left include Piccolo, Flute 1 and 2, Oboe 1 and 2, English Horn, Clarinet in Bb 1, 2, and 3, Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Bassoon 1 and 2, Contrabassoon, Alto Saxophone 1 and 2, Tenor Saxophone, Baritone Saxophone, Horn in F 1, 2, 3, and 4, Trumpet in Bb 1, 2, and 3, Trombone 1 and 2, Euphonium, Baritone Trombone, Tuba, Double Bass, Snare Drum, and various Percussion instruments (Timp., Glock., Tri., Cl. Cym., Sn. Dr., B. Dr.).

The score includes various musical notations such as dynamics (e.g., *mf*, *mp*, *pp*, *mp cresc.*), articulation (e.g., *legato*, *pizz.*, *arco*), and performance instructions (e.g., *Solo*). Measure numbers are indicated above each staff, and the page number '68' is centered at the bottom.

IV. Carnival

This page contains the musical score for the section 'IV. Carnival', spanning measures 158 to 177. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left include Piccolo, Flute 1 and 2, Oboe 1 and 2, English Horn, Clarinet in Bb 1 and 2, Clarinet in Bb 3, Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Bassoon 1 and 2, Cbassoon, Alto Saxophone 1 and 2, Tenor Saxophone, Baritone Saxophone, Horn in F 1, 2, 3, and 4, Trumpet in Bb 1, 2, and 3, Trombone 1 and 2, Euphonium, Baritone Trombone, Tuba, Double Bass, Timpani, Glockenspiel, Triangle, Cymbal, Snare Drum, and Bass Drum.

The score includes various musical notations such as dynamics (e.g., *pp*, *mp*, *mf*, *f*, *cresc.*), articulation (e.g., *acc.*, *stacc.*), and performance instructions (e.g., *Soli*, *con sordino*, *arco*, *pizz.*). Measure numbers are indicated at the top of each staff and above the notes. The key signature is B-flat major, and the time signature is 4/4.

IV. Carnival

This is a page from a musical score for the piece "IV. Carnival". The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left include Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), English Horn (Eng. Hn.), Clarinet in Bb 1 (Cl. in Bb 1), Clarinet in Bb 2 (Cl. in Bb 2), Clarinet in Bb 3 (Cl. in Bb 3), Bass Clarinet (B. Cl.), Contralto Clarinet (C. A. Cl.), Contralto Saxophone (Cb. Cl.), Bassoon 1 (Ban 1), Bassoon 2 (Ban 2), Contrabassoon (Cbsn.), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Horn in F 1 (Hn in F 1), Horn in F 2 (Hn in F 2), Horn in F 3 (Hn in F 3), Horn in F 4 (Hn in F 4), Trumpet in Bb 1 (Tpt in Bb 1), Trumpet in Bb 2 (Tpt in Bb 2), Trumpet in Bb 3 (Tpt in Bb 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Euphonium (Euph.), Baritone (B. Tbn.), Tuba (Tba.), Double Bass (D. B.), Timpani (Timp.), Glockenspiel (Glock.), Triangle (Tri.), Cymbals (Cl. Cym.), Snare Drum (Sn. Dr.), and Bass Drum (B. Dr.).

The score spans measures 178 to 196. Key performance instructions include *f cresc.* (measures 178-179), *ff* (measures 180-184), *poco accel.* (measures 185-186), and *rall.* (measures 195-196). The key signature is B-flat major (two flats). The score is densely written with various musical notations such as slurs, accents, and dynamic markings.

IV. Carnival

This page contains a detailed musical score for the section 'IV. Carnival'. The score is arranged in a standard orchestral format with multiple staves for each instrument. The woodwind section includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, Clarinets in Bb 1, 2, and 3, Bass Clarinet, Contralto Clarinet, Cor Anglais, Bassoons 1 and 2, Contrabassoon, Saxophones 1 and 2, Tenor Saxophone, Baritone Saxophone, Horns in F 1, 2, 3, and 4, Trumpets in Bb 1, 2, and 3, Trombones 1 and 2, Euphonium, Baritone Trombone, and Tuba. The percussion section includes Drum Bass, Snare Drum, and Cymbals. The score begins at measure 197 with a tempo marking of 'a tempo'. It features various dynamic markings such as *mp*, *cresc.*, *f*, *ff*, and *p*. Measure numbers are indicated at the top of each staff, ranging from 197 to 213. The notation includes complex rhythmic patterns, slurs, and articulation marks.

IV. Carnival

This page of a musical score for 'IV. Carnival' contains 17 staves of music. The instruments listed on the left are: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Eng. Hn., Cl. in Bb 1, Cl. in Bb 2, Cl. in Bb 3, B. Cl., C. A. Cl., Ch. Cl., Ban. 1, Ban. 2, Cbsn., A. Sax. 1, A. Sax. 2, T. Sax., Bar. Sax., Hn. in F 1, Hn. in F 2, Hn. in F 3, Hn. in F 4, Tpt. in Bb 1, Tpt. in Bb 2, Tpt. in Bb 3, Tbn. 1, Tbn. 2, Euph., B. Tbn., Tba., D. B., Timp., Glock., Tri., Cl. Cym., Sn. Dr., and B. Dr. The score covers measures 214 to 226. Key features include:

- Measures 214-216: Piccolo and Flutes 1 & 2 play a rhythmic pattern of eighth notes.
- Measures 217-221: Clarinets, Bassoons, and Saxophones play a melodic line with a '7' marking above the notes.
- Measures 222-226: Horns, Trumpets, and Trombones play a melodic line with a 'pizz.' marking above the notes.
- Dynamic markings: *mp* (mezzo-piano) is used in measures 222-226 for several instruments. *mf* (mezzo-forte) is used in measure 218 for the Double Bass. *p* (piano) is used in measure 222 for the Triangle.
- Tempo/Performance markings: 'F to Eb' is written above the Double Bass staff in measure 220.

IV. Carnival

This page of the musical score for 'IV. Carnival' contains 15 measures, numbered 227 to 241. The score is arranged in a standard orchestral format with the following instruments and parts:

- Picc.**: Piccolo
- Fl. 1, 2**: Flutes
- Ob. 1, 2**: Oboes
- Eng. Hn**: English Horn
- Cl. in Bb 1, 2, 3**: Clarinets in B-flat
- B. Cl.**: Bass Clarinet
- C. A. Cl.**: Contrabass Clarinet
- Ch. Cl.**: Bassoon
- Ban 1, 2**: Bassoons
- Cbsn**: Bassoon
- A. Sax. 1, 2**: Alto Saxophones
- T. Sax.**: Tenor Saxophone
- Bar. Sax.**: Baritone Saxophone
- Hn in F 1, 2, 3, 4**: Horns in F
- Tpt in Bb 1, 2, 3**: Trumpets in B-flat
- Tbn. 1, 2**: Trombones
- Euph.**: Euphonium
- R. Tbn.**: Baritone Trombone
- Tbn.**: Tuba
- D. B.**: Double Bass
- Timp.**: Timpani
- Glock.**: Glockenspiel
- Tri.**: Triangle
- Cl. Cym.**: Cymbals
- Sn. Dr.**: Snare Drum
- B. Dr.**: Bass Drum

Key performance markings and dynamics include *mp* (mezzo-piano), *f* (forte), *cresc.* (crescendo), *pesante* (heavy), and *Soli* (solo). The score features complex rhythmic patterns and melodic lines across all instruments, with some parts marked *arco* (arco) for the double bass.

IV. Carnival

242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

B. Cl.

C. A. Cl.

Ch. Cl.

Ban 1

Ban 2

Cbsn

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Hn in F 1

Hn in F 2

Hn in F 3

Hn in F 4

Tpt in Bb 1

Tpt in Bb 2

Tpt in Bb 3

Tbn. 1

Tbn. 2

Euph.

B. Tbn.

Tba

D. B.

Timp.

Glock.

Tri.

Cl. Cym.

Sn. Dr.

B. Dr.

ff

dim.

pesante

cresc. poco a poco

Soli

IV. Carnival

This page of a musical score, titled "IV. Carnival", contains 17 staves of music. The instruments listed on the left are: Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), English Horn (Eng. Hn), Clarinet in Bb 1 (Cl. in Bb 1), Clarinet in Bb 2 (Cl. in Bb 2), Clarinet in Bb 3 (Cl. in Bb 3), Bass Clarinet (B. Cl.), Contralto Clarinet (C. A. Cl.), Clarinet in C (Cb. Cl.), Bassoon 1 (Bsn 1), Bassoon 2 (Bsn 2), Contrabassoon (Cbsn), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Horn in F 1 (Hn in F 1), Horn in F 2 (Hn in F 2), Horn in F 3 (Hn in F 3), Horn in F 4 (Hn in F 4), Trumpet in Bb 1 (Tpt in Bb 1), Trumpet in Bb 2 (Tpt in Bb 2), Trumpet in Bb 3 (Tpt in Bb 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Euphonium (Euph.), Baritone (B. Tbn.), Tuba (Tba.), Double Bass (D. B.), Tom-tom (Timp.), Glockenspiel (Glock.), Triangle (Tri.), Cymbals (Cl. Cym.), Snare Drum (Sn. Dr.), and Bass Drum (B. Dr.).

The score covers measures 260 to 276. Key performance markings include dynamics such as *mp*, *p*, *mf*, and *pp*. Specific instructions include "Solo" for the Horn in F 1 at measure 275 and "p <" for the Horn in F 1 at measure 276. The music features various melodic lines, some with slurs and accents, and rests for several instruments.

IV. Carnival

277 278 279 280 281 282 283 *accelerando...* 284 285 286 287 288 289 290 291 292 293 294

Picc. *p cresc.* 287 288 289 290 291 *mf cresc.* 292 293 294

Fl. 1 *p cresc.* 287 288 289 290 291 *mf cresc.* 292 293 294

Fl. 2 *p cresc.* 287 288 289 290 291 *mf cresc.* 292 293 294

Ob. 1 *p cresc.* 287 288 289 290 291 *mf cresc.* 292 293 294

Ob. 2 *p cresc.* 287 288 289 290 291 *mf cresc.* 292 293 294

Eng. Hn *p cresc.* 287 288 289 290 291 *mf cresc.* 292 293 294

Cl. in Bb 1 *p cresc.* 287 288 289 290 291 *mf cresc.* 292 293 294

Cl. in Bb 2 *mp* 280 281 282 283 284 285 286 287 288 289 290 291 *mf cresc.* 292 293 294

Cl. in Bb 3 *pp* 290 291 *mf cresc.* 292 293 294

B. Cl. *pp* 290 291 *mf cresc.* 292 293 294

C. A. Cl. *mp* 280 281 282 283 284 285 286 287 288 289 290 291 *mf cresc.* 292 293 294

Ch. Cl. *mp* 280 281 282 283 284 285 286 287 288 289 290 291 *mf cresc.* 292 293 294

Bsn 1 *mf cresc.* 283 284 285 286 287 288 289 290 291 *cresc.* 292 293 294

Bsn 2 *mf cresc.* 283 284 285 286 287 288 289 290 291 *cresc.* 292 293 294

Cbsn *mf cresc.* 283 284 285 286 287 288 289 290 291 *cresc.* 292 293 294

A. Sax. 1 *mp* 280 281 282 283 284 285 286 287 288 289 290 291 *mf cresc.* 292 293 294

A. Sax. 2 *mp* 280 281 282 283 284 285 286 287 288 289 290 291 *mf cresc.* 292 293 294

T. Sax. *mp* 280 281 282 283 284 285 286 287 288 289 290 291 *mf cresc.* 292 293 294

Bar. Sax. *mp* 280 281 282 283 284 285 286 287 288 289 290 291 *mf cresc.* 292 293 294

Hn in F 1 *cresc.* 283 284 285 286 287 288 289 290 291 *mf* 292 293 294

Hn in F 2 *cresc.* 283 284 285 286 287 288 289 290 291 *mf* 292 293 294

Hn in F 3 *cresc.* 283 284 285 286 287 288 289 290 291 *mf* 292 293 294

Hn in F 4 *mp cresc.* 287 288 289 290 291 *mf* 292 293 294

Tpt in Bb 1 *mp cresc.* 287 288 289 290 291 *mf* 292 293 294

Tpt in Bb 2 *p cresc.* 290 291 *cresc.* 292 293 294

Tpt in Bb 3 *p cresc.* 290 291 *cresc.* 292 293 294

Tbn. 1 *pp cresc.* 290 291 292 293 294

Tbn. 2 *pp* 290 291 292 293 294

Euph. *pp* 290 291 292 293 294

B. Tbn. *pp* 290 291 292 293 294

Tba. *pp cresc.* 290 291 292 293 294

D. B. *pizz.* 283 284 285 286 *arco* 287 288 289 290 291 292 293 294

Timp. *tr* 287 288 289 290 291 292 293 294

Glock. *pp cresc.* 287 288 289 290 291 *f cresc.* 292 293 294

Tri. *pp* 287 288 289 290 291 292 293 294

Cl. Cym. *pp* 287 288 289 290 291 292 293 294

Sn. Dr. *pp* 287 288 289 290 291 292 293 294

B. Dr. *pp* 287 288 289 290 291 292 293 294

IV. Carnival

Presto $\text{♩} = 172$

295 296 297 298 299 300 301 302 303 304 305 306 307

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Eng. Hn. *ff*

Cl. in Bb 1 *ff*

Cl. in Bb 2 *ff*

Cl. in Bb 3 *ff*

B. Cl. *mf*

C. A. Cl. *ff*

Ch. Cl. *ff*

Ban. 1 *ff*

Ban. 2 *ff*

Cbsn. *ff*

A. Sax. 1 *ff*

A. Sax. 2 *ff*

T. Sax. *ff*

Bar. Sax. *ff*

Hn. in F 1 *ff*

Hn. in F 2 *ff*

Hn. in F 3 *ff*

Hn. in F 4 *ff*

Tpt. in Bb 1 *ff*

Tpt. in Bb 2 *ff*

Tpt. in Bb 3 *ff*

Tbn. 1 *ff* *Soli*

Tbn. 2 *ff* *Soli*

Euph. *ff* *Soli*

B. Tbn. *ff* *Soli*

Tba. *ff* *Soli*

D. B. *ff* *Soli*

Timp. *tr* *ff*

Glock. *ff*

Tri. *ff*

Cl. Cym. *ff*

Sn. Dr. *ff*

B. Dr. *ff*

IV. Carnival

This is a page from a musical score for 'IV. Carnival'. It contains 28 staves for various instruments and percussion. The staves are labeled on the left as follows: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Eng. Hn., Cl. in Bb 1, Cl. in Bb 2, Cl. in Bb 3, B. Cl., C. A. Cl., Ch. Cl., Bsn 1, Bsn 2, Cbsn., A. Sax. 1, A. Sax. 2, T. Sax., Bar. Sax., Hn in F 1, Hn in F 2, Hn in F 3, Hn in F 4, Tpt in Bb 1, Tpt in Bb 2, Tpt in Bb 3, Tbn. 1, Tbn. 2, Euph., B. Tbn., Tba., D. B., Timp., Glock., Tri., Cl. Cym., Sn. Dr., and B. Dr.

The score spans measures 308 to 321. Above the first few measures, the numbers 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, and 321 are written. Dynamic markings such as *ff* and *fff* are present throughout the score. A 'Soli' marking appears above the Horn in F 1 staff at measure 319. The score is written in a key signature of one flat (Bb) and a common time signature (C).

IV. Carnival

This page contains the musical score for the section 'IV. Carnival'. It is a full orchestral score with the following instruments and parts:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- Eng. Hn
- Cl. in Bb 1
- Cl. in Bb 2
- Cl. in Bb 3
- B. Cl.
- C. A. Cl.
- Ch. Cl.
- Bsn 1
- Bsn 2
- Cbsn
- A. Sax. 1
- A. Sax. 2
- T. Sax.
- Bar. Sax.
- Hn in F 1
- Hn in F 2
- Hn in F 3
- Hn in F 4
- Tpt in Bb 1
- Tpt in Bb 2
- Tpt in Bb 3
- Tbn. 1
- Tbn. 2
- Euph.
- B. Tbn.
- Tba.
- D. B.
- Timp.
- Glock.
- Tri.
- Cl. Cym.
- Sn. Dr.
- B. Dr.

The score includes various musical notations such as notes, rests, and dynamics. Performance instructions include *pesante*, *sostenuto*, *Soli*, *ff*, *p*, and *mf*. Measure numbers 322 through 335 are indicated at the top of the page.

APPENDIX II

TRANSCRIPTION EQUIVALENCY CHART

This chart outlines the wind orchestra reassignments and doublings used to emulate or recreate the specific orchestral timbres as accurately as possible.

I. Danse Rustique			
Measure	Orchestral Strings	Orchestral Wind Doubling	Wind Orchestra Doubling
1	Violin 1	Oboe 1, Oboe 2	No Doubling
	Violin 2	Clarinet 1	No Doubling
	Viola	Clarinet 2	No Doubling
	Cello	Bassoon 1	No Doubling
2-4	Tacet	Tacet	Tacet
5-10	Violin 1	Flute 1	Flute 2, Oboe 1, Oboe 2, Clarinet 1
	Violin 2	Trumpet 1	Clarinet 2, Clarinet 3
	Viola	Trumpet 2, Horn 3	English Horn, Alto Saxophone 1, Alto Saxophone 2, Trumpet 3
	Cello	Horn 4	Bassoon 1, Bassoon 2, Tenor Saxophone
11-18	Violin 1	Flute 1	Flute 2, Oboe 1, Oboe 2, Clarinet 1
	Violin 2	Trumpet 1	Clarinet 2, Clarinet 3
	Viola	Trumpet 2, Horn 3	English Horn, Alto Saxophone 1, Alto Saxophone 2, Trumpet 3
	Cello	Horn 4	Bassoon 1, Bassoon 2, Tenor Saxophone
19-20	Violin 1	Flute 1	Flute 2
	Violin 2	No Doubling	Clarinet 1, Clarinet 2, Clarinet 3
	Viola	No Doubling	Alto Saxophone 1, Alto Saxophone 2

	Cello	Horn 1, Horn 2	Bassoon 1, Bassoon 2, Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Tenor Saxophone, Baritone Saxophone
21-34	Violin 1	Flute 2, Clarinet 2	No Doubling
	Violin 2	Flute 2, Oboe 1	No Doubling
	Viola	Oboe 2, Bassoon 1, Clarinet 1	English Horn, Alto Saxophone 1
	Cello	Bassoon 2	Alto Saxophone 2, Tenor Saxophone
35-42	Violin 1	Oboe 1, Clarinet 1, Clarinet 2	Oboe 2, Clarinet 3, English Horn
	Violin 2	Oboe 1, Clarinet 1, Clarinet 2	Oboe 2, Clarinet 3, English Horn
	Viola	No Doubling	Horn 1, Horn 2
	Cello	Bassoon 1	Bass Clarinet
43-50	Violin 1	No Doubling	Flute 1
	Violin 2	Horn 1	No Doubling
	Viola	No Doubling	Alto Saxophone 1, Tenor Saxophone
	Cello	Horn 2	No Doubling
51-58	Violin 1	Oboe 1, Oboe 2	Flute 1, Flute 2
	Violin 2	No Doubling	Oboe 1, Clarinet 1, Horn 1,
	Viola	No Doubling	Oboe 2, Clarinet 2, Clarinet 3, Horn 2
	Cello	Bassoon 1, Bassoon 2	Bass Clarinet, Trombone 1, Trombone 2, Euphonium
59-66	Violin 1	Flute 1, Clarinet 1	Clarinet 1
	Violin 2	Flute 2, Clarinet 2	Clarinet 2
	Viola	Oboe 1, Oboe 2	English Horn, Alto Saxophone 1, Alto Saxophone 2
	Cello	Bassoon 1, Bassoon 2	Tenor Saxophone
67-74	Violin 1	Flute 2, Oboe 1, Clarinet 2	Clarinet 3

	Violin 2	No Doubling	English Horn, Alto Saxophone 1, Alto Saxophone 2
	Viola	No Doubling	English Horn, Alto Saxophone 1, Alto Saxophone 2
	Cello	Bassoon 1, Bassoon 2, Bass Trombone, Tuba	Bass Clarinet, Tenor Saxophone
75	Violin 1	Oboe 1, Oboe 2	No Doubling
	Violin 2	Clarinet 1	No Doubling
	Viola	Clarinet 2	No Doubling
	Cello	Bassoon 1	No Doubling
76-90	Violin 1	Flute 1	Flute 2, Oboe 1, Oboe 2, Clarinet 1
	Violin 2	Trumpet 1, Trumpet 2	English Horn, Clarinet 2, Clarinet 3
	Viola	Horn 3	Alto Saxophone 1, Alto Saxophone 2
	Cello	Horn 4	Bass Clarinet, Bassoon 1, Bassoon 2, Tenor Saxophone
91-102	Violin 1	Flute 1, Oboe 1	Flute 2, Oboe 1, Oboe 2
	Violin 2	Oboe 2, Clarinet 1, Clarinet 2	English Horn, Clarinet 3, Bass Clarinet, Alto Saxophone 1
	Viola	Bassoon 1, Horn 1	Bass Clarinet, Bassoon 1, Bassoon 2, Alto Saxophone 2, Tenor Saxophone
	Cello	Bassoon 2, Horn 2	Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Baritone Saxophone
103-112	Violin 1	Flute, Flute 2, Glockenspiel	Alto Saxophone 1
	Violin 2	Flute, Flute 2, Glockenspiel	Alto Saxophone 2
	Viola	Oboe 2, Clarinet 2	English Horn, Bass Clarinet, Tenor Saxophone
	Cello	Trombone 1, Trombone 2, Bass Trombone, Tuba	Contrabassoon, Contralto Clarinet, Contrabass Clarinet, Baritone Saxophone
113-120	Violin 1	No Doubling	Flute 1, Flute 2, Oboe 1, Oboe 2

	Violin 2	No Doubling	English Horn, Alto Saxophone 1, Alto Saxophone 2
	Viola	No Doubling	Bass Clarinet, Tenor Saxophone
	Cello	No Doubling	Contrabassoon, Contralto Clarinet, Contrabass Clarinet, Baritone Saxophone
121-123	Violin 1	Flute 1, Flute 2, Oboe 1, Oboe 2, English Horn, Clarinet 1, Clarinet 2, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone	No Doubling
	Violin 2	Flute 1, Flute 2, Oboe 1, Oboe 2, English Horn, Clarinet 1, Clarinet 2, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone	No Doubling
	Viola	Tacet	Tacet
	Cello	Tacet	Tacet
124-129	Violin 1	Flute 1, Flute 2	Alto Saxophone 1
	Violin 2	Oboe 1, Oboe 2, Clarinet 1, Clarinet 2	English Horn, Alto Saxophone 2, Horn 3, Horn 4
	Viola	Horn 1, Horn 2, Horn 3, Horn 4, Trumpet 1, Trumpet 2	Bass Clarinet, Tenor Saxophone
	Cello	Bassoon 1, Bassoon 2, Trombone 2, Bass Trombone	Contrabassoon, Contralto Clarinet, Contrabass Clarinet, Baritone Saxophone

II. Valse			
Measure	Orchestral Strings	Orchestral Wind Doubling	Wind Orchestra Doubling
1-8	Violin 1	Oboe 1	Flute 1
	Violin 2	Oboe 1	Flute 2, Flute 3
	Viola	No Doubling	English Horn, Alto Saxophone 1, Alto Saxophone 2

	Cello	No Doubling	Bass Clarinet, Bassoon 1, Bassoon 2
9-16	Violin 1	No Doubling	Flute 1, Flute 2, Flute 3, Clarinet 1
	Violin 2	No Doubling	Oboe 1, Oboe 2
	Viola	No Doubling	English Horn, Alto Saxophone 1, Alto Saxophone 2
	Cello	No Doubling	Bass Clarinet, Tenor Saxophone
17-24	Violin 1	Tacet	Tacet
	Violin 2	Tacet	Tacet
	Viola	Tacet	Tacet
	Cello	Tacet	Tacet
25-32	Violin 1	Oboe 1	Flute 1, Flute 2, Flute 3, Oboe 2
	Violin 2	No Doubling	English Horn, Alto Saxophone 1, Alto Saxophone 2
	Viola	No Doubling	English Horn, Alto Saxophone 1, Alto Saxophone 2
	Cello	No Doubling	Bass Clarinet
33-40	Violin 1	Oboe 1	Oboe 2
	Violin 2	No Doubling	English Horn, Clarinet 3, Alto Saxophone 1, Alto Saxophone 2
	Viola	No Doubling	Tenor Saxophone
	Cello	No Doubling	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Baritone Saxophone
41-44	Violin 1	Flute 1, Flute 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2	Clarinet 3
	Violin 2	Flute 1, Flute 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2	Clarinet 3
	Viola	Flute 1, Flute 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2	Clarinet 3, Alto Saxophone 1, Alto Saxophone 2
	Cello	Flute 1, Flute 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2	Bass Clarinet

45-48	Violin 1	Oboe 1	Flute 1, Flute 2, Flute 3
	Violin 2	Oboe 1	Flute 1, Flute 2, Flute 3
	Viola	No Doubling	English Horn, Alto Saxophone 1, Alto Saxophone 2
	Cello	No Doubling	Bass Clarinet, Tenor Saxophone
49-52	Violin 1	Flute 1, Flute 2, Clarinet 1, Clarinet 2	Flute 3, Clarinet 3
	Violin 2	Flute 1, Flute 2, Clarinet 1, Clarinet 2	Flute 3, Clarinet 3
	Viola	Flute 1, Flute 2, Clarinet 1, Clarinet 2	Flute 3, Clarinet 3
	Cello	Flute 1, Flute 2, Clarinet 1, Clarinet 2	Flute 3, Clarinet 3
53-56	Violin 1	Flute 1, Flute 2, Flute 3, Clarinet 1, Clarinet 2	Clarinet 3
	Violin 2	Clarinet 2, Horn 2	Clarinet 3
	Viola	Horn 3	English Horn, Alto Saxophone 1, Alto Saxophone 2
	Cello	Bassoon 1, Bassoon 2, Horn 4	Bass Clarinet, Tenor Saxophone
57-64	Violin 1	Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Horn 1, Horn 3	English Horn, Clarinet 3, Alto Saxophone 1, Alto Saxophone 2
	Violin 2	Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Horn 1, Horn 3	English Horn, Clarinet 3, Alto Saxophone 1, Alto Saxophone 2
	Viola	Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Horn 1, Horn 3	English Horn, Clarinet 3, Alto Saxophone 1, Alto Saxophone 2
	Cello	Bassoon 1, Horn 2, Horn 4	No Doubling
65-72	Violin 1	Flute 1, Flute 2, Flute 3, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Horn 1, Horn 2	Clarinet 3, English Horn, Alto Saxophone 1, Alto Saxophone 2
	Violin 2	Flute 1, Flute 2, Flute 3, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Horn 1, Horn 2	Clarinet 3, English Horn, Alto Saxophone 1, Alto Saxophone 2
	Viola	Bassoon 1, Trombone 2	No Doubling
	Cello	Bassoon 2, Bass Trombone, Tuba	No Doubling

73-80	Violin 1	Oboe 1	No Doubling
	Violin 2	Oboe 2	No Doubling
	Viola	No Doubling	Alto Saxophone 1, Alto Saxophone 2
	Cello	No Doubling	English Horn, Bass Clarinet, Tenor Saxophone, Euphonium
81-88	Violin 1	Oboe 1	No Doubling
	Violin 2	Oboe 2	Alto Saxophone 1
	Viola	No Doubling	Alto Saxophone 2
	Cello	No Doubling	English Horn, Bass Clarinet, Tenor Saxophone, Euphonium
89-96	Violin 1	No Doubling	Flute 1
	Violin 2	No Doubling	Flute 2, Clarinet 1
	Viola	Tacet	Tacet
	Cello	Tacet	Tacet
97-112	Violin 1	No Doubling	Clarinet 1
	Violin 2	No Doubling	Clarinet 2
	Viola	No Doubling	Clarinet 3
	Cello	No Doubling	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet
113-114	Violin 1	Tacet	Tacet
	Violin 2	Tacet	Tacet
	Viola	Tacet	Tacet
	Cello	Bassoon 2	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Bassoon 1, Contrabassoon, Tenor Saxophone, Euphonium
115-117	Violin 1	No Doubling	Flute 1, Clarinet 1
	Violin 2	No Doubling	Clarinet 2, Clarinet 3
	Viola	Tacet	Tacet

	Cello	No Doubling	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Bassoon 1, Contrabassoon, Tenor Saxophone, Euphonium
118-120	Violin 1	No Doubling	Flute 1, Clarinet 1
	Violin 2	No Doubling	Clarinet 2, Clarinet 3
	Viola	No Doubling	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Euphonium
	Cello	No Doubling	Bassoon 1, Bassoon 2, Tenor Saxophone
121-122	Violin 1	Tacet	Tacet
	Violin 2	Tacet	Tacet
	Viola	Tacet	Tacet
	Cello	Bassoon 2	Bass Clarinet, Bassoon 1, Tenor Saxophone, Euphonium
123-125	Violin 1	Oboe 1	Oboe 2
	Violin 2	Horn 3, Horn 4	No Doubling
	Viola	Horn 1, Horn 2	Tenor Saxophone
	Cello	Bassoon 2, Bass Trombone	Bass Clarinet, Bassoon 1, Euphonium
126-128	Violin 1	Flute 1, Flute 2, Oboe 1, Clarinet 1	No Doubling
	Violin 2	Oboe 2, Clarinet 2	No Doubling
	Viola	Bassoon 1, Bassoon 2, Horn 1, Horn 2, Horn 3, Horn 4	Tenor Saxophone
	Cello	Bassoon 1, Bassoon 2, Horn 1, Horn 2, Horn 3, Horn 4	Bass Clarinet, Euphonium
129-144	Violin 1	Flute 1 Solo	No Doubling
	Violin 2	No Doubling	Clarinet 1
	Viola	No Doubling	Clarinet 2, Clarinet 3

	Cello	No Doubling	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet
145-156	Violin 1	Oboe 1	Flute 1, Flute 2, Flute 3, Oboe 2, English Horn
	Violin 2	No Doubling	Alto Saxophone 1
	Viola	No Doubling	Alto Saxophone 2
	Cello	None	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Tenor Saxophone, Baritone Saxophone
157-160	Violin 1	Flute 1, Flute 2	Flute 3, Alto Saxophone 1, Alto Saxophone 2 Horn 1, Horn 2
	Violin 2	Flute 1, Flute 2	English Horn, Horn 3, Horn 4
	Viola	No Doubling	English Horn, Horn 3, Horn 4
	Cello	No Doubling	Bass Clarinet, Bassoon 1, Bassoon 2, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Tenor Saxophone, Baritone Saxophone
161-168	Violin 1	Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Horn 1, Horn 2	Clarinet 3
	Violin 2	Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Horn 1, Horn 2	Clarinet 3
	Viola	No Doubling	English Horn, Alto Saxophone 1, Alto Saxophone 2
	Cello	Bassoon 1	Tenor Saxophone, Euphonium
169-176	Violin 1	Flute 1, Flute 2, Clarinet 1	Flute 3
	Violin 2	Oboe 1, Oboe 2, Clarinet 2	Clarinet 3
	Viola	No Doubling	English Horn, Alto Saxophone 1, Alto Saxophone 2
	Cello	Bassoon 1, Bassoon 2, Bass Trombone, Tuba	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Bassoon 1, Tenor, Saxophone, Baritone Saxophone, Euphonium
177-184	Violin 1	Flute 1, Flute 2	Flute 2, Flute 3

	Violin 2	Oboe 1, Clarinet 1	Alto Saxophone 1, Tenor Saxophone
	Viola	Bassoon 1, Bassoon 2, Horn 1, Horn 2, Horn 3, Horn 4	Alto Saxophone 2
	Cello	Bass Trombone, Tuba	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Baritone Saxophone, Euphonium
185-188	Violin 1	Flute 1, Flute 2, Flute 3	Clarinet 1
	Violin 2	Flute 1, Flute 2, Flute 3	Clarinet 1
	Viola	Oboe 2, Clarinet 1, Bassoon 1, Bassoon 2, Horn 2, Horn 3	Alto Saxophone 1, Tenor Saxophone
	Cello	Bass Trombone, Tuba	Bassoon 2, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Baritone Saxophone
189-190	Violin 1	Flute 1, Flute 2, Flute 3	No Doubling
	Violin 2	Flute 1, Flute 2, Flute 3	No Doubling
	Viola	Oboe 2, Clarinet 1, Horn 1, Horn 2, Horn 3, Horn 4	No Doubling
	Cello	Bassoon 1, Bassoon 2, Trombone 1, Trombone 2, Bass Trombone, Tuba	No Doubling
191-192	Violin 1	No Doubling	Flute 1, Flute 2, Clarinet 1, Clarinet 2, Clarinet 3, Bass Clarinet, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone
	Violin 2	No Doubling	Flute 1, Flute 2, Clarinet 1, Clarinet 2, Clarinet 3, Bass Clarinet, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone
	Viola	No Doubling	Flute 1, Flute 2, Clarinet 1, Clarinet 2, Clarinet 3, Bass Clarinet, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone

	Cello	No Doubling	Flute 1, Flute 2, Clarinet 1, Clarinet 2, Clarinet 3, Bass Clarinet, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone
193-196	Violin 1	Oboe, Oboe 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Horn 3, Horn 4, Trumpet 1, Trumpet 2, Trombone 1, Trombone 2, Bass Trombone, Tuba	English Horn, Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Baritone Saxophone, Trumpet 3, Euphonium
	Violin 2	Oboe, Oboe 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Horn 3, Horn 4, Trumpet 1, Trumpet 2, Trombone 1, Trombone 2, Bass Trombone, Tuba	English Horn, Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Baritone Saxophone, Trumpet 3, Euphonium
	Viola	Oboe, Oboe 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Horn 3, Horn 4, Trumpet 1, Trumpet 2, Trombone 1, Trombone 2, Bass Trombone, Tuba	English Horn, Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Baritone Saxophone, Trumpet 3, Euphonium
	Cello	Oboe, Oboe 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Horn 3, Horn 4, Trumpet 1, Trumpet 2, Trombone 1, Trombone 2, Bass Trombone, Tuba	English Horn, Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Baritone Saxophone, Trumpet 3, Euphonium
197-199	Violin 1	Flute 1, Flute 2, Flute 3, Oboe, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Horn 3, Horn 4, Trumpet 1, Trumpet 2, Trombone 1,	Clarinet 3, English Horn, Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Alto Saxophone 1, Alto Saxophone 2, Tenor

		Trombone 2, Bass Trombone, Tuba	Saxophone, Baritone Saxophone, Trumpet 3, Euphonium
	Violin 2	Flute 1, Flute 2, Flute 3, Oboe, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Horn 3, Horn 4, Trumpet 1, Trumpet 2, Trombone 1, Trombone 2, Bass Trombone, Tuba	Clarinet 3, English Horn, Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Baritone Saxophone, Trumpet 3, Euphonium
	Viola	Flute 1, Flute 2, Flute 3, Oboe, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Horn 3, Horn 4, Trumpet 1, Trumpet 2, Trombone 1, Trombone 2, Bass Trombone, Tuba	Clarinet 3, English Horn, Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Baritone Saxophone, Trumpet 3, Euphonium
	Cello	Flute 1, Flute 2, Flute 3, Oboe, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Horn 3, Horn 4, Trumpet 1, Trumpet 2, Trombone 1, Trombone 2, Bass Trombone, Tuba	Clarinet 3, English Horn, Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Baritone Saxophone, Trumpet 3, Euphonium

III. Scene de Nuit		
Measure	Orchestral Strings	Wind Orchestra Doubling
1-27	Solo Violin	Tacet
	Violin 1	Horn 1, Horn 2
	Violin 2	Oboe 1, Oboe 2
	Viola	Clarinet 1, Clarinet 2
	Cello	Bassoon 1, Bassoon 2
28-35	Solo Violin	Oboe 1

	Violin 1	Oboe 2
	Violin 2	Clarinet, Clarinet 2
	Viola	Horn 1, Horn 2
	Cello	Bassoon 1, Bassoon 2
36-37	Solo Violin	Clarinet 2
	Violin 1	Clarinet 1
	Violin 2	Tacet
	Viola	Horn 1
	Cello	Bassoon 1
38-39	Solo Violin	Clarinet 2
	Violin 1	Flute
	Violin 2	Tacet
	Viola	Horn 1
	Cello	Bassoon 1
40	Solo Violin	Flute
	Violin 1	Clarinet 1
	Violin 2	Clarinet 2
	Viola	Horn 1
	Cello	Bassoon 1
41	Solo Violin	Tacet
	Violin 1	Clarinet 1
	Violin 2	Clarinet 2
	Viola	Horn 1
	Cello	Bassoon 1
42	Solo Violin	Tacet
	Violin 1	Flute
	Violin 2	Clarinet 2
	Viola	Horn 1
	Cello	Bassoon 1

43	Solo Violin	Flute
	Violin 1	Clarinet 1
	Violin 2	Clarinet 2
	Viola	Horn 1
	Cello	Bassoon 1
44-46	Solo Violin	Flute
	Violin 1	Clarinet 1
	Violin 2	Oboe 1 (Top Divisi), Clarinet 2 (Bottom Divisi)
	Viola	Horn 1, Horn 2
	Cello	Bassoon 1, Bassoon 2
47	Solo Violin	Flute
	Violin 1	Oboe 1
	Violin 2	Oboe 2
	Viola	Clarinet 1
	Cello	Bassoon 1, Bassoon 2
48	Solo Violin	Tacet
	Violin 1	Clarinet 1, Clarinet 2
	Violin 2	Oboe 1, Oboe 2
	Viola	Horn 1, Horn 2
	Cello	Bassoon 1, Bassoon 2
49-55	Solo Violin	Oboe 1
	Violin 1	Clarinet 1, Clarinet 2
	Violin 2	Oboe 2
	Viola	Horn 1, Horn 2
	Cello	Bassoon 1, Bassoon 2
56	Solo Violin	Oboe 1
	Violin 1	Clarinet 1, Clarinet 2
	Violin 2	Tacet

	Viola	Horn 1, Horn 2
	Cello	Bassoon 1, Bassoon 2
57	Solo Violin	Solo Flute
	Violin 1	Tacet
	Violin 2	Tacet
	Viola	Tacet
	Cello	Tacet
58-59	Solo Violin	Flute
	Violin 1	Tacet
	Violin 2	Clarinet 1, Clarinet 2
	Viola	Tacet
	Cello	Tacet
60	Solo Violin	Flute
	Violin 1	Clarinet 1, Clarinet 2
	Violin 2	Oboe 1, Oboe 2
	Viola	Tacet
	Cello	Tacet
61-75	Solo Violin	Flute
	Violin 1	Oboe 1, Oboe 2 (Top Divisi), Bassoon 2 (Bottom Divisi)
	Violin 2	Clarinet 1, Clarinet 2
	Viola	Horn 1, Horn 2
	Cello	Bassoon 1
76	Solo Violin	Flute, Horn 1
	Violin 1	Oboe 1, Oboe 2 (Top Divisi), Bassoon 2 (Bottom Divisi)
	Violin 2	Clarinet 1, Clarinet 2
	Viola	Horn 2
	Cello	Bassoon 1
77	Solo Violin	Horn 1

	Violin 1	Oboe 1, Oboe 2 (Top Divisi), Bassoon 2 (Bottom Divisi)
	Violin 2	Clarinet 1, Clarinet 2
	Viola	Horn 2
	Cello	Bassoon 1
78-93	Solo Violin	Flute
	Violin 1	Oboe 1, Oboe 2 (Top Divisi), Bassoon 2 (Bottom Divisi)
	Violin 2	Clarinet 1, Clarinet 2
	Viola	Horn 1, Horn 2
	Cello	Bassoon 1
94	Solo Violin	Flute, Oboe 1, Oboe 2
	Violin 1	Bassoon 1, Bassoon 2
	Violin 2	Clarinet 1, Clarinet 2
	Viola	Horn 1
	Cello	Horn 2
95	Solo Violin	Flute, Oboe 1, Oboe 2
	Violin 1	Oboe 1, Oboe 2, Bassoon 1, Bassoon 2
	Violin 2	Clarinet 1, Clarinet 2
	Viola	Horn 1, Horn 2
	Cello	Tacet
96	Solo Violin	Flute
	Violin 1	Oboe 1, Oboe 2
	Violin 2	Clarinet 1, Clarinet 2
	Viola	Bassoon 1, Bassoon 2, Horn 1, Horn 2
	Cello	Tacet
97-98	Solo Violin	Flute
	Violin 1	Oboe 1, Oboe 2
	Violin 2	Clarinet 1, Clarinet 2

	Viola	Horn 1, Horn 2
	Cello	Bassoon 1, Bassoon 2

IV. Carnival			
Measure	Orchestral Strings	Orchestral Wind Doubling	Wind Orchestra Doubling
1-13	Violin 1	Oboe 1, Oboe 2, Clarinet 1, Clarinet 2	Piccolo, Flute 1, Flute 2, English Horn, Clarinet 3
	Violin 2	Oboe 1, Oboe 2, Clarinet 1, Clarinet 2	Piccolo, Flute 1, Flute 2, English Horn, Clarinet 3
	Viola	Oboe 1, Oboe 2, Clarinet 1, Clarinet 2	Piccolo, Flute 1, Flute 2, English Horn, Clarinet 3
	Cello	Bassoon 1, Bassoon 2, Horn 3, Horn 4, Bass Trombone, Tuba	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Baritone Saxophone, Horn 1, Horn 2
14	Violin 1	Flute 1, Flute 2, Clarinet 1, Clarinet 2	Piccolo, Oboe 1, Oboe 2, English Horn, Clarinet 3
	Violin 2	Flute 1, Flute 2, Clarinet 1, Clarinet 2	Piccolo, Oboe 1, Oboe 2, English Horn, Clarinet 3
	Viola	Flute 1, Flute 2, Clarinet 1, Clarinet 2	Piccolo, Oboe 1, Oboe 2, English Horn, Clarinet 3
	Cello	Bassoon 1, Bassoon 2, Trombone 1, Bass Trombone	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Baritone Saxophone, Trombone 2, Euphonium, Tuba
15	Violin 1	Flute 1, Flute 2, Clarinet 1, Clarinet 2	Piccolo, Oboe 1, Oboe 2, English Horn, Clarinet 3, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone
	Violin 2	Flute 1, Flute 2, Clarinet 1, Clarinet 2	Piccolo, Oboe 1, Oboe 2, English Horn, Clarinet 3, Alto Saxophone

			1, Alto Saxophone 2, Tenor Saxophone
	Viola	Flute 1, Flute 2, Clarinet 1, Clarinet 2	Piccolo, Oboe 1, Oboe 2, English Horn, Clarinet 3, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone
	Cello	Bassoon 1, Bassoon 2, Trombone 1, Bass Trombone	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Baritone Saxophone, Trombone 2, Euphonium, Tuba
16-20	Violin 1	Flute 1, Flute 2, Clarinet 1, Clarinet 2	Oboe 1, Oboe 2, English Horn, Clarinet 3, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone
	Violin 2	Flute 1, Flute 2, Clarinet 1, Clarinet 2	Oboe 1, Oboe 2, English Horn, Clarinet 3, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone
	Viola	Flute 1, Flute 2, Clarinet 1, Clarinet 2	Oboe 1, Oboe 2, English Horn, Clarinet 3, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone
	Cello	Bassoon 1, Bassoon 2, Trombone 1, Bass Trombone	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Baritone Saxophone, Trombone 2, Euphonium, Tuba
21	Violin 1	Piccolo, Flute 1	Flute 2, English Horn, Clarinet 1, Clarinet 3, English Horn, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone
	Violin 2	Piccolo, Flute 1	Flute 2, English Horn, Clarinet 1, Clarinet 3, English Horn, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone

	Viola	Oboe 1, Oboe 2, Clarinet 2	Flute 2, English Horn, Clarinet 1, Clarinet 3, English Horn, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone
	Cello	Bassoon 1, Bassoon 2, Bass Trombone, Tuba	Bass Clarinet, Contralto Clarinet, Contrabassoon Clarinet, Contrabassoon, Baritone Saxophone
22-27	Violin 1	Piccolo, Flute 1, Flute 2, Clarinet 1	No Doubling
	Violin 2	Oboe 1, Oboe 2, Clarinet 2, Horn 1	Clarinet 1, Clarinet 2, Clarinet 3
	Viola	Horn 3	English Horn, Alto Saxophone 1, Alto Saxophone 2
	Cello	Bass Trombone, Tuba	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Bassoon 1, Bassoon 2, Tenor Saxophone, Baritone Saxophone, Bass Trombone
28-31	Violin 1	Flute 1, Flute 2, Clarinet 1, Clarinet 2	No Doubling
	Violin 2	No Doubling	Oboe 1, Clarinet 1, Alto Saxophone 1
	Viola	No Doubling	Oboe 2, Clarinet 2, Clarinet 3, Alto Saxophone 2, Tenor Saxophone
	Cello	No Doubling	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Baritone Saxophone
32-39	Violin 1	Oboe 1, Oboe 2, Clarinet 1	Clarinet 2
	Violin 2	Oboe 1, Oboe 2, Clarinet 1	Clarinet 2
	Viola	Horn 1, Horn 2, Trumpet 1	No Doubling

	Cello	Clarinet 2, Bassoon 1, Bassoon 2, Trumpet 2, Tuba	Clarinet 3, Bass Clarinet, Horn 3, Horn 4
40	Violin 1	Piccolo, Flute 1, Flute 2	No Doubling
	Violin 2	Glockenspiel	No Doubling
	Viola	Horn 1, Horn 2	No Doubling
	Cello	Horn 4	No Doubling
41-44	Violin 1	Tacet	Tacet
	Violin 2	Glockenspiel	No Doubling
	Viola	Tacet	Tacet
	Cello	Tacet	Tacet
45-46	Violin 1	Tacet	Tacet
	Violin 2	Tacet	Tacet
	Viola	Tacet	Tacet
	Cello	Tacet	Tacet
47-51	Violin 1	Piccolo, Flute 1	No Doubling
	Violin 2	Oboe 1, Oboe 2, Clarinet 2	Clarinet 3
	Viola	Horn 3	English Horn, Alto Saxophone 1, Alto Saxophone 2
	Cello	Bassoon 1, Bassoon 2, Bass Trombone, Tuba	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Tenor Saxophone, Baritone Saxophone
52-53	Violin 1	Piccolo, Flute 1, Flute 2	No Doubling
	Violin 2	Horn 2	Horn 1, English Horn, Alto Saxophone 1, Alto Saxophone 2
	Viola	Bassoon 1	English Horn, Bassoon 2, Alto Saxophone 1, Alto Saxophone 2
	Cello	Horn 4	Horn 3, Bass Clarinet, Tenor Saxophone
54-58	Violin 1	Piccolo, Flute 1, Oboe 1, Oboe 2, Clarinet 1	Flute 2, Clarinet 2

	Violin 2	Piccolo, Flute 1, Oboe 1, Oboe 2, Clarinet 1	Flute 2, Clarinet 2
	Viola	Tacet	Tacet
	Cello	Tacet	Tacet
59-62	Violin 1	Piccolo, Flute 1	Flute 2, Oboe 1, Oboe 2
	Violin 2	Tacet	Tacet
	Viola	Tacet	Tacet
	Cello	Tacet	Tacet
63-68	Violin 1	No Doubling	Piccolo
	Violin 2	No Doubling	Piccolo
	Viola	No Doubling	English Horn, Alto Saxophone 1, Alto Saxophone 2
	Cello	No Doubling	Bass Clarinet, Tenor Saxophone
69-76	Violin 1	Clarinet 1	Clarinet 1, Clarinet 2
	Violin 2	Oboe 1	Oboe 2
	Viola	No Doubling	English Horn, Alto Saxophone 1, Alto Saxophone 2
	Cello	Bassoon 1	Bass Clarinet, Bassoon 2, Tenor Saxophone
77-80	Violin 1	Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2	No Doubling
	Violin 2	Oboe 1, Oboe 2	No Doubling
	Viola	Horn 1, Horn 2, Horn 3, Horn 4	Clarinet 3, English Horn, Alto Saxophone 1, Alto Saxophone 2
	Cello	Bassoon 1, Bassoon 2, Bass Trombone, Tuba	Bass Clarinet, Tenor Saxophone
81-87	Violin 1	Piccolo, Flute 1, Flute 2	No Doubling
	Violin 2	Oboe 1, Oboe 2, Clarinet 2	No Doubling
	Viola	Horn 1, Horn 2	English Horn, Alto Saxophone 1, Alto Saxophone 2

	Cello	Bassoon 1, Bassoon 2, Trombone 1, Trombone 2, Bass Trombone, Tuba	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Baritone Saxophone
88-90	Violin 1	Clarinet 1, Clarinet 2, Horn 1, Horn 3	No Doubling
	Violin 2	Horn 2, Horn 4	Euphonium
	Viola	Horn 2, Horn 4	Euphonium
	Cello	Bassoon 1, Bassoon 2, Tuba	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon
91-105	Violin 1	Clarinet 1, Horn 1, Horn 3	Clarinet 3
	Violin 2	Clarinet 2, Horn 2, Horn 4	Euphonium
	Viola	Clarinet 2, Horn 2, Horn 4	Euphonium
	Cello	Clarinet 1, Horn 1, Horn 3	Clarinet 3
106-112	Violin 1	No Doubling	Clarinet 2
	Violin 2	No Doubling	Clarinet 3
	Viola	No Doubling	English Horn, Alto Saxophone 1
	Cello	No Doubling	Bass Clarinet, Tenor Saxophone
113-121	Violin 1	Piccolo, Clarinet 1	No Doubling
	Violin 2	Clarinet 2	No Doubling
	Viola	Horn 1, Horn 3	English Horn, Clarinet 3
	Cello	Tuba	Bass Clarinet, Bassoon 1, Bassoon 2
122-129	Violin 1	Clarinet 1, Clarinet 2	No Doubling
	Violin 2	No Doubling	Oboe 1, Oboe 2, English Horn, Clarinet 3
	Viola	No Doubling	Alto Saxophone 1, Alto Saxophone 2
	Cello	Clarinet 1, Clarinet 2	Bass Clarinet, Tenor Saxophone
130-137	Violin 1	Oboe 1 Solo	No Doubling

	Violin 2	No Doubling	Oboe 2
	Viola	No Doubling	English Horn
	Cello	No Doubling	Bass Clarinet
138-145	Violin 1	No Doubling	Flute 1, Flute 2
	Violin 2	No Doubling	English Horn, Clarinet 1, Clarinet 2, Clarinet 3
	Viola	No Doubling	Tenor Saxophone
	Cello	No Doubling	Bass Clarinet, Bassoon 1, Bassoon 2
146-152	Violin 1	No Doubling	Flute 1, Flute 2
	Violin 2	No Doubling	Clarinet 1, Clarinet 2, Clarinet 3
	Viola	Clarinet 1	English Horn, Tenor Saxophone
	Cello	Tacet	Tacet
153	Violin 1	Tacet	Tacet
	Violin 2	Tacet	Tacet
	Viola	Tacet	Tacet
	Cello	Tacet	Tacet
154-158	Violin 1	Tacet	Tacet
	Violin 2	Tacet	Tacet
	Viola	No Doubling	Clarinet 1, Clarinet 2, Clarinet 3
	Cello	Tacet	Tacet
159	Violin 1	Tacet	Tacet
	Violin 2	Tacet	Tacet
	Viola	Tacet	Tacet
	Cello	Tacet	Tacet
160-172	Violin 1	No Doubling	Clarinet 1
	Violin 2	No Doubling	Clarinet 2
	Viola	No Doubling	Clarinet 3
	Cello	No Doubling	Bass Clarinet

173-175	Violin 1	Trumpet 1, Trumpet 2	No Doubling
	Violin 2	Trumpet 1, Trumpet 2	No Doubling
	Viola	Tacet	Tacet
	Cello	Bassoon 1	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon
176-177	Violin 1	Horn 1, Horn 2, Horn 3, Horn 4	No Doubling
	Violin 2	Horn 1, Horn 2, Horn 3, Horn 4	No Doubling
	Viola	Tacet	Tacet
	Cello	Bassoon 1	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon
178-179	Violin 1	Tacet	Tacet
	Violin 2	Tacet	Tacet
	Viola	Tacet	Tacet
	Cello	Tacet	Tacet
180-183	Violin 1	Oboe 1, Oboe 2, Clarinet 1, Clarinet 2	Piccolo, Flute 1, Flute 2, English Horn, Clarinet 3
	Violin 2	Oboe 1, Oboe 2, Clarinet 1, Clarinet 2	Piccolo, Flute 1, Flute 2, English Horn, Clarinet 3
	Viola	Oboe 1, Oboe 2, Clarinet 1, Clarinet 2	Piccolo, Flute 1, Flute 2, English Horn, Clarinet 3
	Cello	Bassoon 1, Bassoon 2, Horn 3, Horn 4, Bass Trombone, Tuba	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Baritone Saxophone
184	Violin 1	Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2	Piccolo, English Horn, Clarinet 3
	Violin 2	Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2	Piccolo, English Horn, Clarinet 3
	Viola	Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2	Piccolo, English Horn, Clarinet 3

	Cello	Bassoon 1, Bassoon 2, Trumpet 1, Trumpet 2, Trombone 1, Trombone 2, Bass Trombone, Tuba	Horn 1, Horn 2, Horn 3, Horn 4, Trumpet 3, Euphonium
185-188	Violin 1	Oboe 1, Oboe 2, Clarinet 1, Clarinet 2	Piccolo, Flute 1, Flute 2, English Horn, Clarinet 3
	Violin 2	Oboe 1, Oboe 2, Clarinet 1, Clarinet 2	Piccolo, Flute 1, Flute 2, English Horn, Clarinet 3
	Viola	Oboe 1, Oboe 2, Clarinet 1, Clarinet 2	Piccolo, Flute 1, Flute 2, English Horn, Clarinet 3
	Cello	Bassoon 1, Bassoon 2, Bass Trombone, Tuba	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Baritone Saxophone
189	Violin 1	Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2	English Horn
	Violin 2	Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2	English Horn
	Viola	Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2	English Horn
	Cello	Bassoon 1, Bassoon 2, Trombone 1, Bass Trombone, Tuba	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Baritone Saxophone, Trombone 2, Euphonium
190-196	Violin 1	Flute 1, Flute 2, Clarinet 1, Clarinet 2	Oboe 1, Oboe 2, English Horn
	Violin 2	Flute 1, Flute 2, Clarinet 1, Clarinet 2	Oboe 1, Oboe 2, English Horn
	Viola	Flute 1, Flute 2, Clarinet 1, Clarinet 2	Oboe 1, Oboe 2, English Horn
	Cello	Bassoon 1, Bassoon 2, Trombone 1, Bass Trombone, Tuba	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Baritone Saxophone, Trombone 2, Euphonium

197-198	Violin 1	Piccolo, Flute 1, Flute 2	No Doubling
	Violin 2	Oboe 1	No Doubling
	Viola	Clarinet 2, Horn 3	Horn 2, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone
	Cello	Bass Trombone, Tuba	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Baritone Saxophone
199	Violin 1	Oboe 1	No Doubling
	Violin 2	No Doubling	Clarinet 1, Clarinet 2, Clarinet 3
	Viola	No Doubling	English Horn, Alto Saxophone 1, Alto Saxophone 2
	Cello	No Doubling	Bass Clarinet, Bassoon 1, Bassoon 2, Tenor Saxophone
200-202	Violin 1	Piccolo, Flute 1, Flute 2	No Doubling
	Violin 2	Oboe 1, Oboe 2, Clarinet 2	Clarinet 3
	Viola	Oboe 1, Oboe 2, Clarinet 2, Horn 2, Horn 3	Clarinet 3
	Cello	Bassoon 1, Bassoon 2, Bass Trombone, Tuba	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Baritone Saxophone
203-206	Violin 1	Oboe 1, Clarinet 1, Clarinet 2, Bassoon 1	Flute 1, Flute 2
	Violin 2	None	Oboe 2
	Viola	None	English Horn, Alto Saxophone 1, Alto Saxophone 2
	Cello	None	Bass Clarinet, Bassoon 1, Bassoon 2, Tenor Saxophone
207	Violin 1	Oboe 1, Oboe 2, Clarinet 1	Piccolo, Flute 1, Flute 2, Clarinet 2
	Violin 2	Oboe 1, Oboe 2, Clarinet 1	Piccolo, Flute 1, Flute 2, Clarinet 2

	Viola	No Doubling	Bass Clarinet
	Cello	No Doubling	Bass Clarinet
208-209	Violin 1	Oboe 1, Oboe 2, Clarinet 1	Piccolo, Flute 1, Flute 2, Clarinet 2
	Violin 2	Oboe 1, Oboe 2, Clarinet 1	Piccolo, Flute 1, Flute 2, Clarinet 2
	Viola	Tacet	Tacet
	Cello	Tacet	Tacet
210	Violin 1	Piccolo, Flute 1, Oboe 1, Oboe 2, Clarinet 1	Flute 2, Clarinet 2
	Violin 2	Piccolo, Flute 1, Oboe 1, Oboe 2, Clarinet 1	Flute 2, Clarinet 2
	Viola	Tacet	Tacet
	Cello	Tacet	Tacet
211-215	Violin 1	Piccolo, Flute 1	Flute 2, Oboe 1, Oboe 2
	Violin 2	Piccolo Flute 1	Flute 2, Oboe 1, Oboe 2
	Viola	Tacet	Tacet
	Cello	Tacet	Tacet
216-221	Violin 1	No Doubling	Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2
	Violin 2	No Doubling	Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2
	Viola	No Doubling	English Horn, Alto Saxophone 1, Alto Saxophone 2
	Cello	No Doubling	Bass Clarinet, Tenor Saxophone
222	Violin 1	Tacet	Tacet
	Violin 2	No Doubling	Oboe 2, Clarinet 2
	Viola	No Doubling	English Horn, Alto Saxophone 1, Alto Saxophone 2
	Cello	No Doubling	Bass Clarinet, Tenor Saxophone
223	Violin 1	No Doubling	Oboe 1, Clarinet 1, Clarinet 2

	Violin 2	No Doubling	Oboe 1, Clarinet 1, Clarinet 2
	Viola	Tacet	Tacet
	Cello	Bassoon 1	No Doubling
224-225	Violin 1	Clarinet 1	No Doubling
	Violin 2	No Doubling	Oboe 2, Clarinet 2
	Viola	No Doubling	English Horn, Alto Saxophone 1, Alto Saxophone 2
	Cello	Bassoon 1	Bass Clarinet
226-228	Violin 1	Clarinet 1	No Doubling
	Violin 2	Oboe 1	No Doubling
	Viola	No Doubling	English Horn, Alto Saxophone 1, Alto Saxophone 2
	Cello	No Doubling	Clarinet 3, Bass Clarinet
229-232	Violin 1	Clarinet 1	Flute 1, Flute 2
	Violin 2	Oboe 1, Clarinet 2	Oboe 2, Clarinet 3
	Viola	Oboe 1, Clarinet 2	English Horn, Alto Saxophone 1, Alto Saxophone 2
	Cello	No Doubling	Bass Clarinet
233-236	Violin 1	Flute 1	Oboe 1, Piccolo
	Violin 2	Flute 2	Oboe 2, Piccolo
	Viola	Flute 1	Oboe 1, Piccolo
	Cello	Bassoon 1, Bassoon 2	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Tenor Saxophone, Baritone Saxophone
237-243	Violin 1	Flute 1, Oboe 1, Clarinet 1, Horn 1, Horn 3	No Doubling
	Violin 2	Flute 2, Oboe 2, Clarinet 2, Horn 2, Horn 4	Clarinet 3
	Viola	Trumpet 1, Trumpet 2	English Horn, Alto Saxophone 1, Alto Saxophone 2

	Cello	Bassoon 1, Bassoon 2	Bass Clarinet, Contrabassoon
244-245	Violin 1	Oboe 1, Trumpet 1	Trumpet 3
	Violin 2	Oboe 2, Trumpet 2	No Doubling
	Viola	No Doubling	English Horn, Alto Saxophone 1, Alto Saxophone 2
	Cello	Bassoon 1, Bassoon 2, Bass Trombone, Tuba	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Tenor Saxophone, Baritone Saxophone
246-248	Violin 1	Flute 1, Clarinet 1	No Doubling
	Violin 2	Flute 2, Clarinet 2	Clarinet 3
	Viola	No Doubling	English Horn, Alto Saxophone 1, Alto Saxophone 2
	Cello	Bassoon 1, Bassoon 2, Bass Trombone, Tuba	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Tenor Saxophone, Baritone Saxophone
249-256	Violin 1	Flute 1, Oboe 1, Clarinet 1, Horn 1, Horn 3	No Doubling
	Violin 2	Flute 2, Oboe 2, Clarinet 2, Horn 2, Horn 4	Clarinet 3
	Viola	Trombone 1, Trombone 2	No Doubling
	Cello	Bassoon 1, Bassoon 2, Bass Trombone, Tuba	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Tenor Saxophone, Baritone Saxophone
257-260	Violin 1	No Doubling	Flute 1, Flute 2
	Violin 2	No Doubling	Oboe 1, Oboe 2
	Viola	No Doubling	English Horn, Alto Saxophone 1, Alto Saxophone 2
	Cello	Bassoon 1, Bassoon 2, Tuba	Bass Clarinet
261-268	Violin 1	No Doubling	Flute 1, Clarinet 1

	Violin 2	No Doubling	Flute 2, Clarinet 2, Clarinet 3
	Viola	No Doubling	English Horn, Tenor Saxophone
	Cello	No Doubling	Bass Clarinet
269-274	Violin 1	No Doubling	Piccolo, Flute 1
	Violin 2	No Doubling	Flute 2, Oboe 1, Oboe 2
	Viola	Tacet	Tacet
	Cello	Tacet	Tacet
275-276	Violin 1	No Doubling	Flute 1, Flute 2, Clarinet 1
	Violin 2	No Doubling	Oboe 1, Oboe 2, Clarinet 2, Clarinet 3
	Viola	No Doubling	English Horn, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone
	Cello	No Doubling	Contralto Clairnet, Contrabass Clarinet
277-282	Violin 1	Tacet	Tacet
	Violin 2	Tacet	Tacet
	Viola	No Doubling	English Horn, Bass Clarinet, Alto Saxophone 1, Tenor Saxophone
	Cello	No Doubling	Contralto Clairnet, Contrabass Clarinet
283-286	Violin 1	Tacet	Tacet
	Violin 2	Tacet	Tacet
	Viola	Bassoon 1	No Doubling
	Cello	Bassoon 2	No Doubling
287-289	Violin 1	Oboe 1	No Doubling
	Violin 2	Oboe 1	No Doubling
	Viola	Tacet	Tacet
	Cello	Tacet	Tacet
290-291	Violin 1	Piccolo, Flute 1	No Doubling

	Violin 2	Clarinet 1	No Doubling
	Viola	Oboe, Trumpet 1, Trumpet 2, Glockenspiel	Trumpet 3
	Cello	Bassoon 1, Tuba	Bassoon 2
292-295	Violin 1	Piccolo	No Doubling
	Violin 2	Piccolo	No Doubling
	Viola	Oboe 1, Oboe 2, Trumpet 1, Trumpet 2, Horn 1, Horn 2, Horn 3, Horn 4	No Doubling
	Cello	Tuba	No Doubling
296-299	Violin 1	No Doubling	Piccolo, Flute 1, Flute 2, Clarinet 1
	Violin 2	No Doubling	Clarinet 2, Clarinet 3
	Viola	No Doubling	English Horn, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone
	Cello	Trombone 2, Tuba	Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Baritone Saxophone, Trombone 1, Euphonium, Bass Trombone
300-305	Violin 1	No Doubling	Piccolo, Flute 1
	Violin 2	No Doubling	Flute 2
	Viola	No Doubling	English Horn
	Cello	Trombone 2, Tuba	No Doubling
306-310	Violin 1	Clarinet 1	No Doubling
	Violin 2	Clarinet 2	No Doubling
	Viola	No Doubling	Clarinet 3
	Cello	Trombone 2, Tuba	No Doubling
311-314	Violin 1	Oboe 1	Piccolo, Flute 1
	Violin 2	Oboe 2	Flute 2
	Viola	No Doubling	English Horn, Clarinet 3

	Cello	Tuba	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Baritone Saxophone
315-318	Violin 1	Flute 1, Clarinet 1	No Doubling
	Violin 2	Flute 2, Clarinet 2	No Doubling
	Viola	No Doubling	Clarinet 3
	Cello	Bassoon 1, Bassoon 2, Tuba	Contralto Clarinet, Contrabass Clarinet, Contrabassoon
319-322	Violin 1	Piccolo, Flute 1, Clarinet 1	Flute 1, Clarinet 1
	Violin 2	Flute 2, Clarinet 2	Clarinet 3
	Viola	No Doubling	English Horn, Alto Saxophone 1, Alto Saxophone 2
	Cello	Bassoon 1, Bassoon 2, Trombone 1, Trombone 2, Bass Trombone, Tuba	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Tenor Saxophone, Baritone Saxophone
323-326	Violin 1	Piccolo, Flute 1, Oboe 1, Clarinet 1, Horn 1, Horn 3	No Doubling
	Violin 2	Flute 2, Oboe 2, Clarinet 2, Horn 2, Horn 4	Clarinet 3
	Viola	No Doubling	English Horn, Alto Saxophone 1, Alto Saxophone 2
	Cello	Bassoon 1, Bassoon 2, Tuba	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Baritone Saxophone
327-330	Violin 1	Piccolo, Oboe 1, Clarinet 1, Horn 1, Horn 3	No Doubling
	Violin 2	Oboe 1, Clarinet 1, Horn 2, Trombone 1	No Doubling
	Viola	Oboe 2, Clarinet 2, Horn 4, Trombone 2	English Horn, Clarinet 3, Alto Saxophone 1, Alto Saxophone 2
	Cello	Bassoon 1, Bassoon 2, Bass Trombone, Tuba	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet,

			Contrabassoon, Baritone Saxophone
331-332	Violin 1	Flute 1, Oboe 1, Clarinet 1	No Doubling
	Violin 2	Flute 1, Oboe 1, Clarinet 1	No Doubling
	Viola	Flute 2, Oboe 2, Clarinet 2	English Horn, Alto Saxophone 1, Alto Saxophone 2
	Cello	Bassoon 1, Bassoon 2, Bass Trombone, Tuba	No Doubling
333-335	Violin 1	Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2	English Horn, Clarinet 3, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone
	Violin 2	Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2	English Horn, Clarinet 3, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone
	Viola	Trumpet 1, Trumpet 2, Horn 1, Horn 2, Horn 3, Horn 4	English Horn, Clarinet 3, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone
	Cello	Bassoon 1, Bassoon 2, Trombone 1, Trombone 2, Bass Trombone, Tuba	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Baritone Saxophone, Euphonium

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