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TEN ARRANGEMENTS AND TRANSCRIPTIONS OF MUSIC FOR SMALL WIND ENSEMBLES FOR USE IN TRAINING INSTRUMENTALISTS IN THE MUSIC PROGRAMS OF THE PUBLIC SCHOOLS

by

FOREST E. CORNWELL

B.M., University of Wyoming, 1956

Presented in Partial Fulfillment
of the Requirements for the Degree
Master of Music in Music Education

MONTANA STATE UNIVERSITY

1963

Approved by:

Gerald H. Doty
Chairman, Board of Examiners

James C. Carlson
Dean, Graduate School

AUG 23 1963
Date

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INTRODUCTION

Certainly one of the most rewarding experiences any musician can have is that of playing chamber music. One needs hardly to mention the great wealth of literature extant for small groups of instruments and the relish with which it is performed (by both polished professional players in the formal recital hall setting and enthusiastic amateurs via the intimate good humor of an impromptu living room musicale) to realize that chamber music or small ensemble music has its fascination.

It is the thesis of the compiler and arranger of this collection of ensemble literature that chamber music offers more than aesthetic and therapeutic values: in the eyes of the music educator, chamber music participation within the framework of the public schools music program can be an invaluable tool for developing sound musicianship and artistic sensitivity in the student instrumentalist.

Public school instrumental ensembles are normally composed of students of advanced musical development; too often these ensembles function for a period of only four or five weeks just prior to the spring music festival. The repertoire of these groups usually includes just one piece, the one to be played before the adjudicator at the aforementioned festival.

One must admit that a little is better than none at all, but with regard to the matter of small ensemble music, to settle for a little is depriving students (both the slow and the apt) of worthwhile learning activity and a good deal of the feeling of well-being that springs from knowing that an individual's contribution to a small group situation where there is much responsibility for carrying a part placed on the single player is both appreciated and respected.

One drawback to extensive chamber music activity in the public schools setting is, of course, a shortage of time in a school day that is committed to teaching large classes. Another is that, aside from the fact that there are large quantities of wind ensemble music available, much of it is too difficult for training work, or, of that which is at hand, most of it is for just the

standard chamber groups (woodwind quintet, saxophone quartet, brass sextet, and mixed clarinet quartet). Many schools, particularly the smaller ones, do not have such instruments as oboes, bassoons, French horns, or even bass clarinets; therefore, much of the literature of the standard ensemble combinations is of no use to them because parts for one instrument in a group are seldom, if ever, cross-cued for another. Too, cross-cueing is sometimes ill-advised for reasons of balance and blend.

The ten arrangements and transcriptions in this collection are organized so that every instrument in the band with the exception of the piccolo, the E^b clarinet, and the timpani can participate in the reading of at least one of the selections by virtue of first choice or by cross-cueing. Many instruments, such as the clarinet and trumpet, are used more than once. Parts for the music in this collection may be found in the envelope contained on the back cover of this volume.

The numbers in this collection were chosen with these points in mind:

1. They had to have musical merit.
2. They had to offer training possibilities and challenges to the students in such vital areas as phrasing, range, blend, intonation, technique, key and harmonic feeling, rhythm, dynamics, and tempo.
3. They had to have functional value both as study pieces and as pieces suitable for public performance. (Enthusiasm for ensemble playing in the public schools situation receives great impetus when groups are allowed to appear in public.)
4. They had to lend themselves well to the possibilities of at least limited cross-cueing.

The selections vary in grade of difficulty so that all members of an instrumental program might be challenged.

A recommended instrumentation is suggested (the first instrument in a series of alternates listed at the head of the part line is the preferred one.)

A list of instruments and the pieces in this volume in which they might be used appears in the appendix on page eighty.

It is hoped that the selections found in this collection will afford both practical and aesthetic value to student instrumentalists who happen to come in contact with them.

The parts in score are in the key of the preferred instrument. Transpositions appear in the parts contained in the envelope on the back cover of this volume.

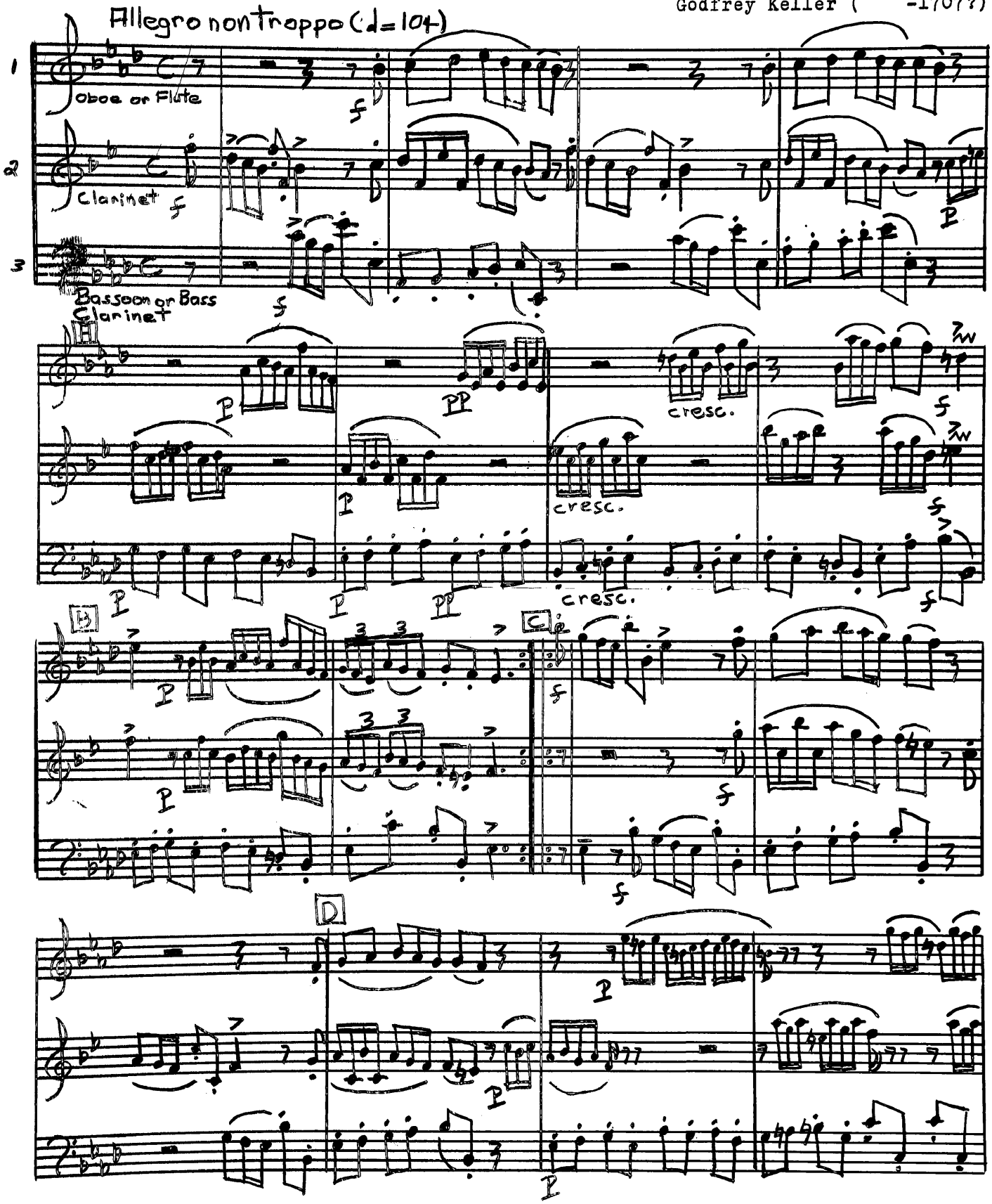
PREFACE TO ENSEMBLE SELECTION NUMBER ONE

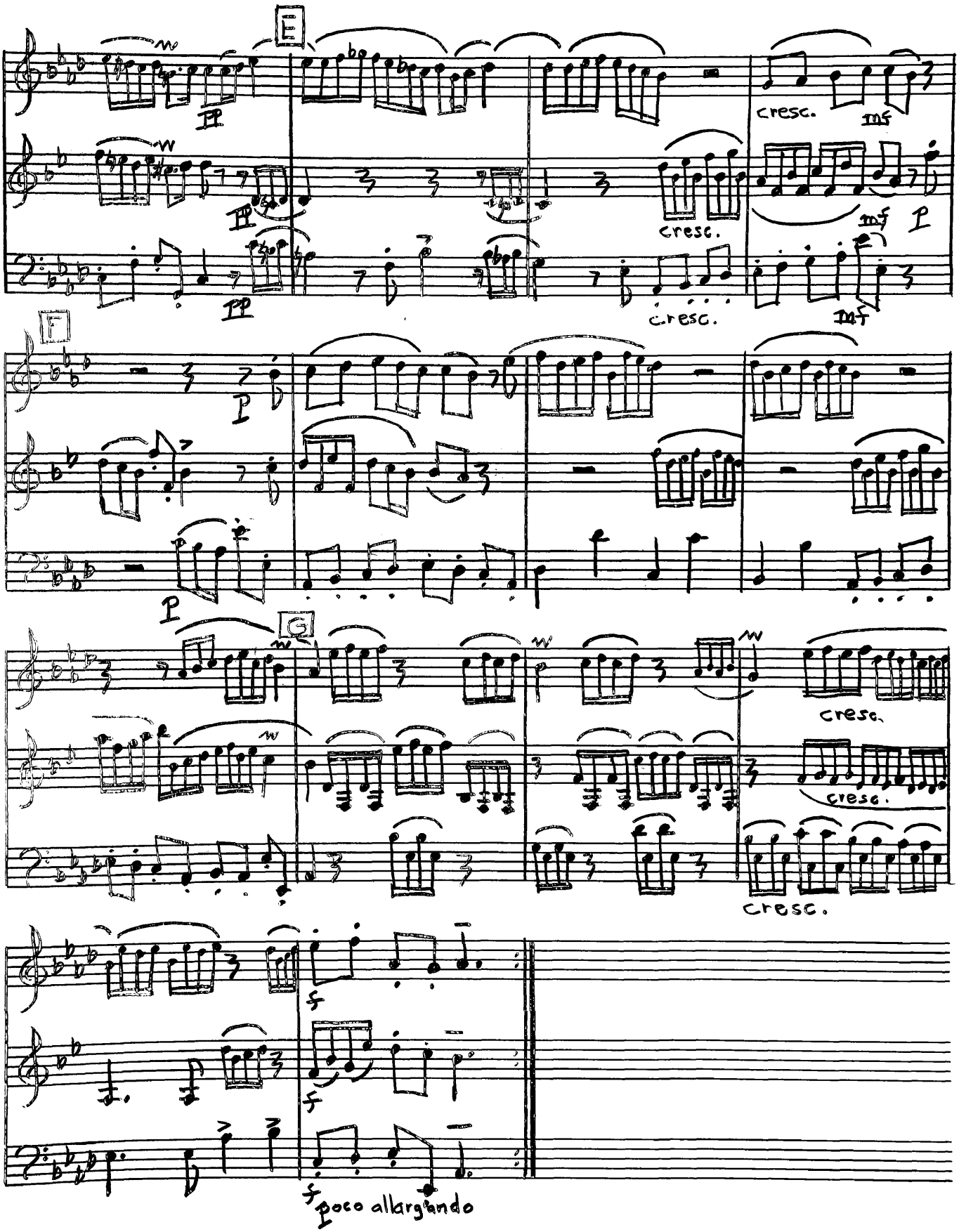
In the "Prelude" by Godfrey Keller, utmost attention should be paid by the performers to listening to the three voices involved so that an even line is maintained. This is a rather difficult piece because of technical problems--fingering patterns of complex nature, sudden dynamic shifts, and varied articulations.

It should be practiced slowly by the ensemble until technical facility is achieved.

1. Prelude

Godfrey Keller (-1707?)




E
pp
cresc.
mf
F
p
G
cresc.
f
poco allargando

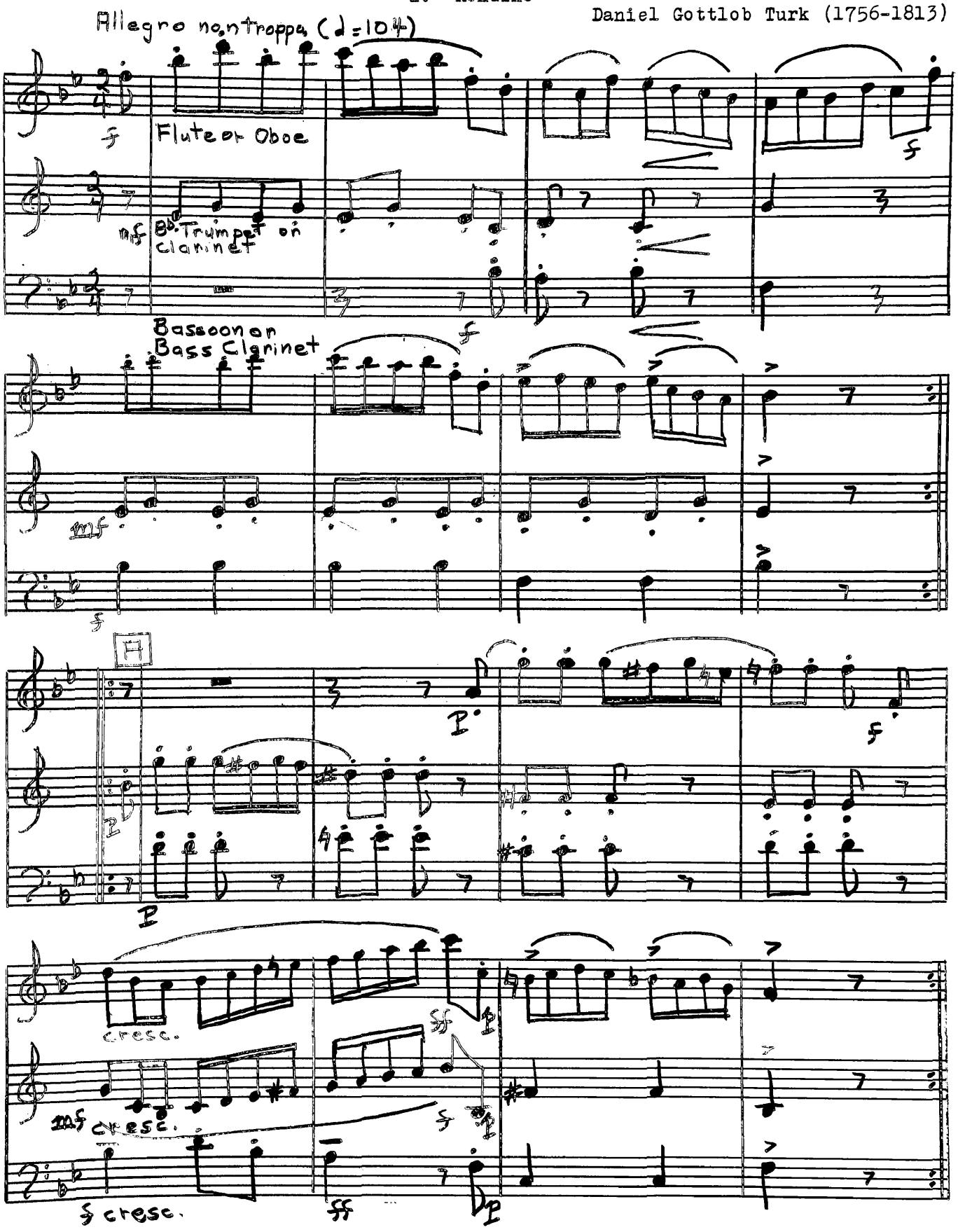
PREFACE TO ENSEMBLE SELECTION NUMBER TWO

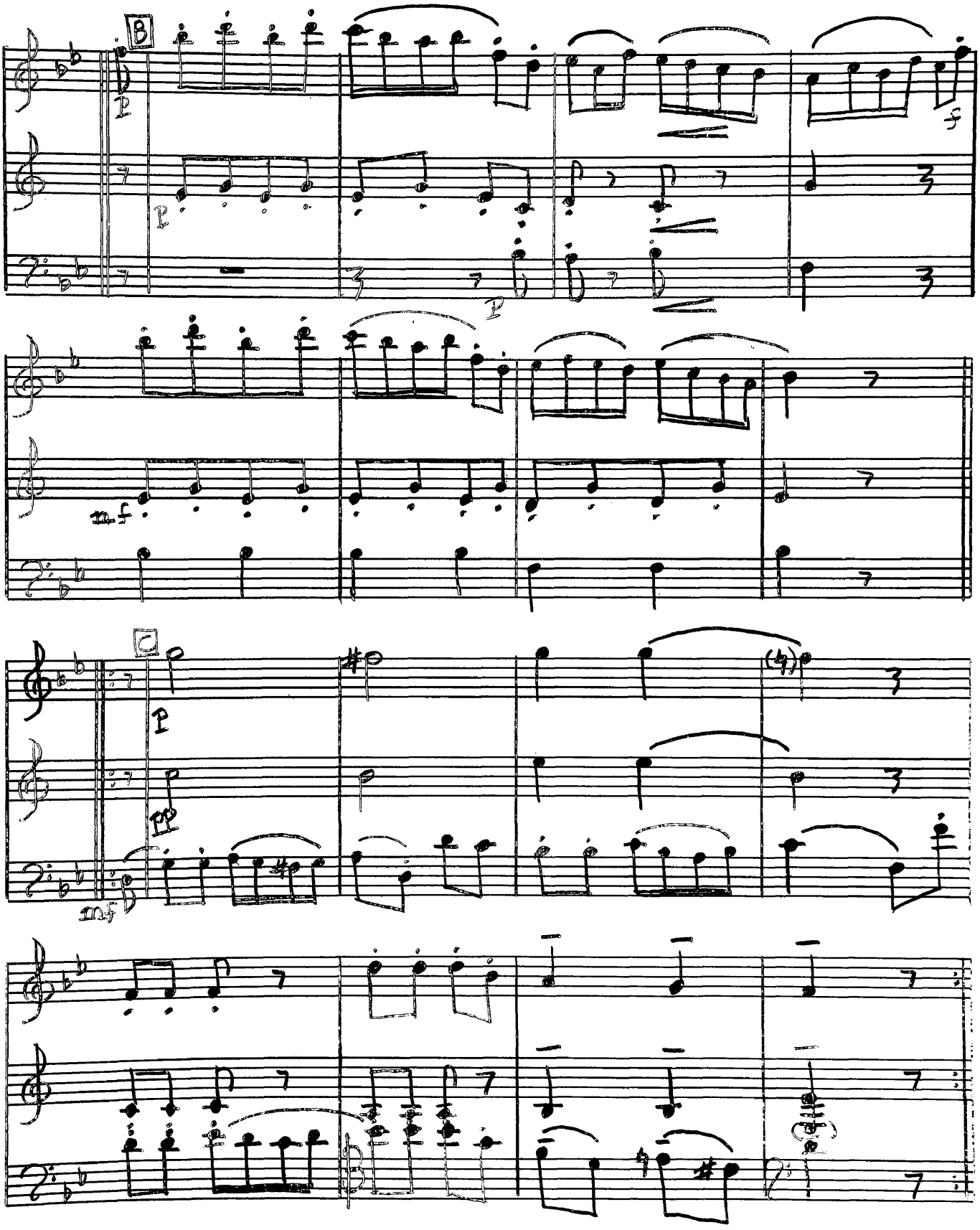
The "Rondino" by Daniel Gottlob Turk is of medium difficulty. The trumpet was called for in this group so that its player could get experience in controlling the dynamic level while playing with performers on woodwind instruments.

After letter C, the bassoon or the bass clarinet player has an opportunity to work out a passage in the high range of the instrument.

2. Rondino

Daniel Gottlob Turk (1756-1813)




B
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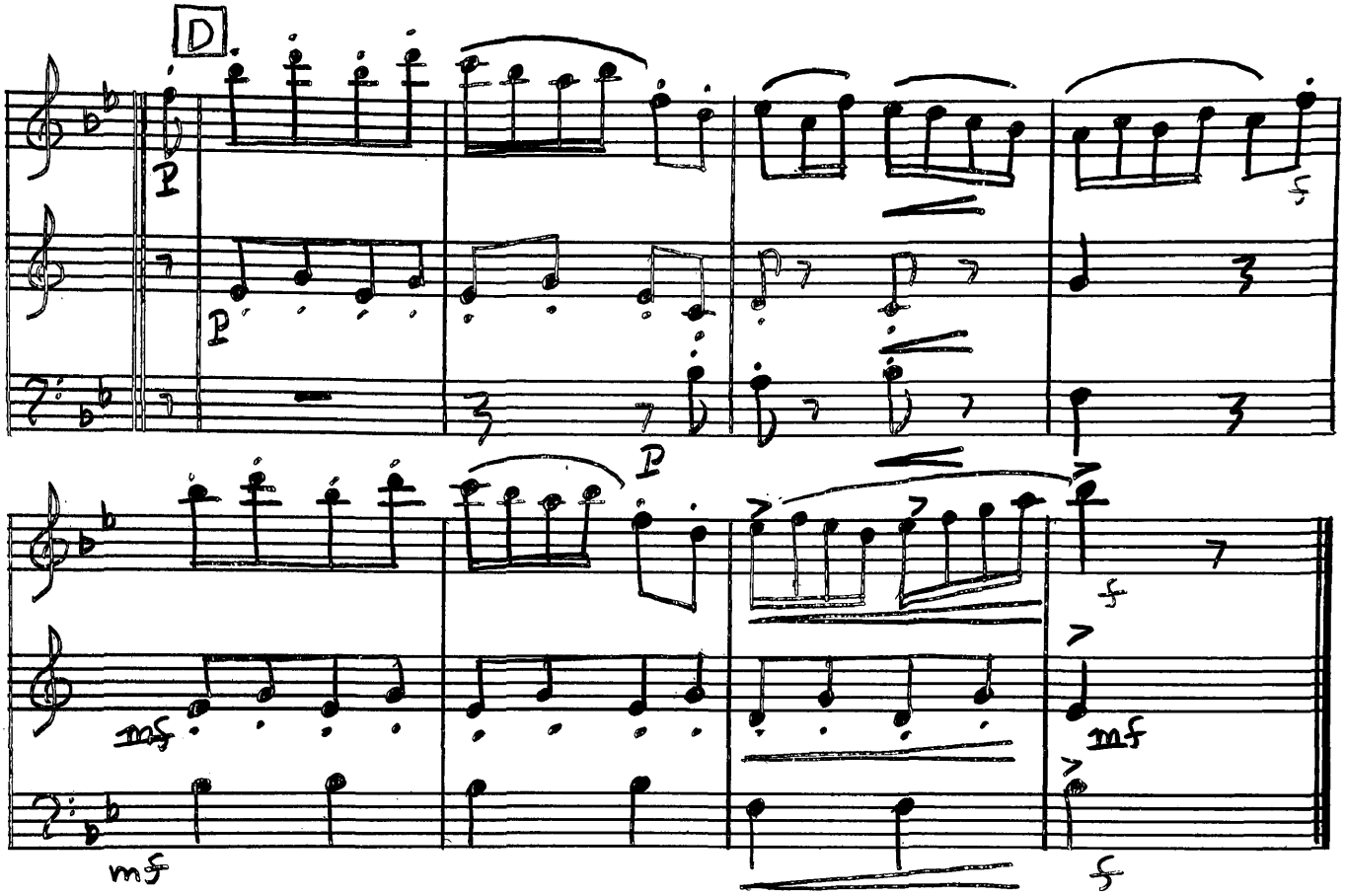
f
mf
C
pp
mf


D
p
p
f
p
f
mf
mf
mf
f

PREFACE TO ENSEMBLE SELECTION NUMBER THREE

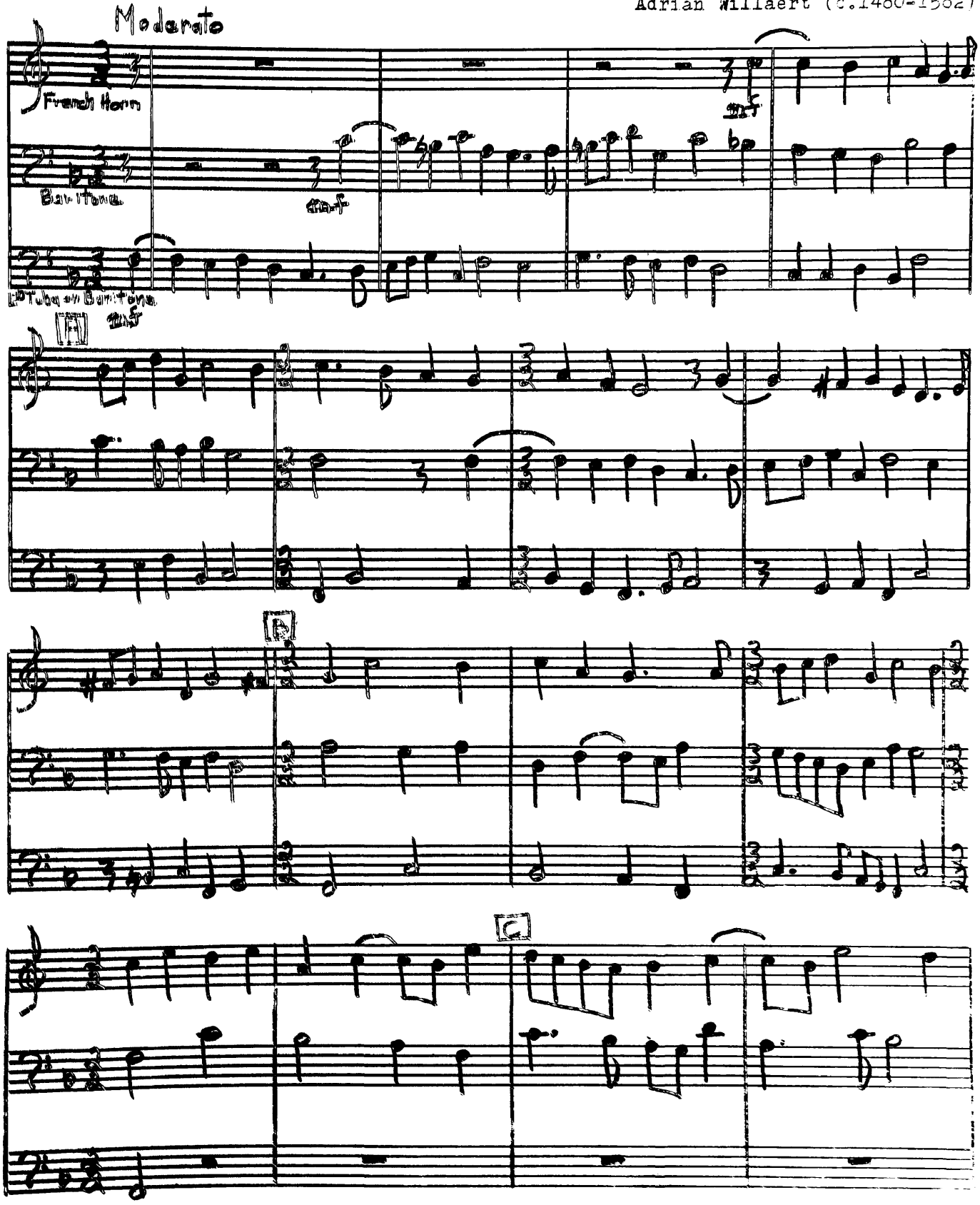
A ricercar is the forerunner of what we know today as the fugue. The ricercar, like the fugue, places heavy emphasis on independence of voice lines.

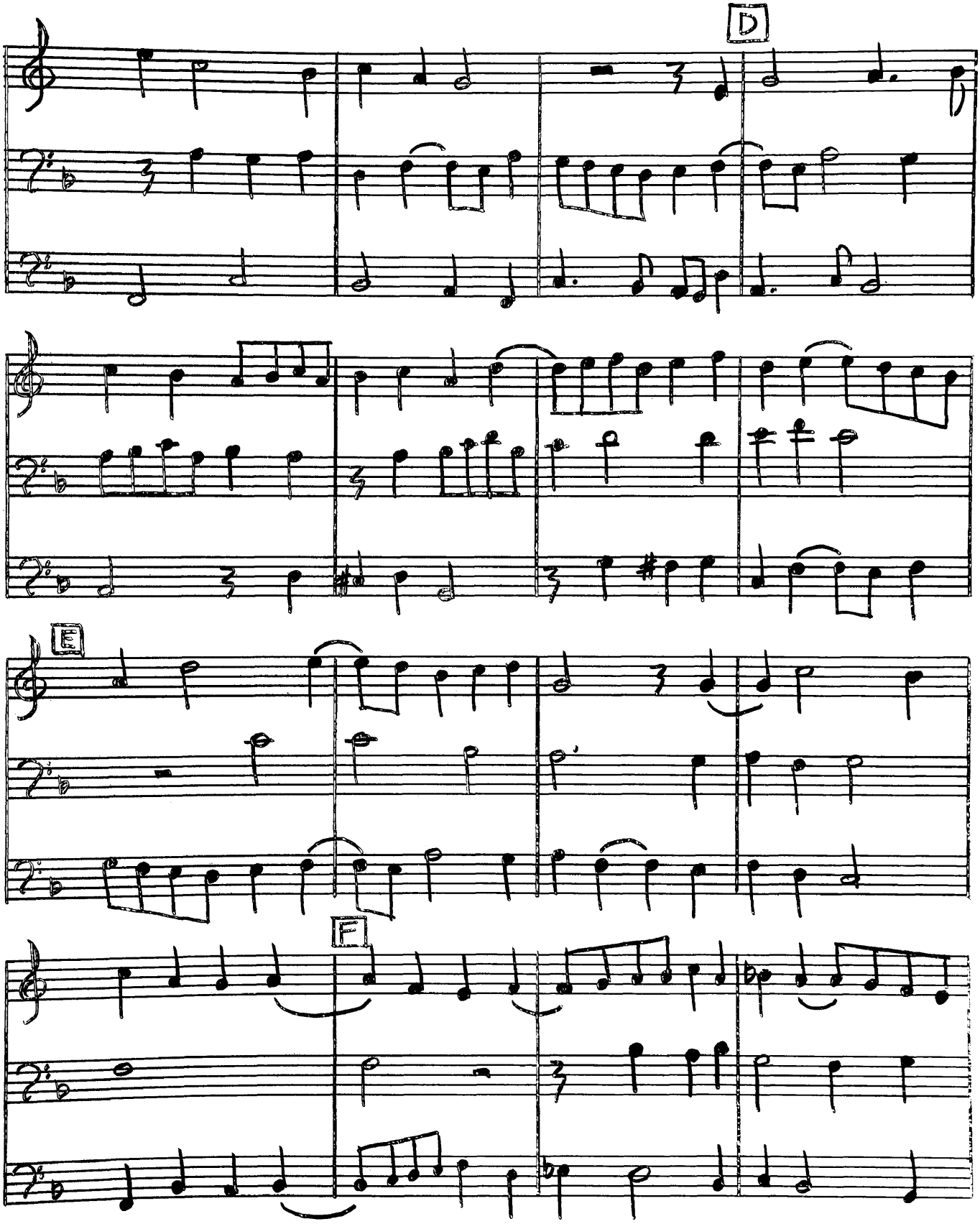
This selection, "Ricercar, Three Voices", by Adrian Willaert, is indeed a difficult piece of music because it places heavy rhythmic demands on its players. Multi-meters and syncopation will prove a challenge.

The player with the main thematic idea (all three have it in the first four measures of the piece) should as long as he carries it, play one dynamic level above the other parts.

3. Ricercar, Three Voices

Adrian Willaert (c.1480-1562)

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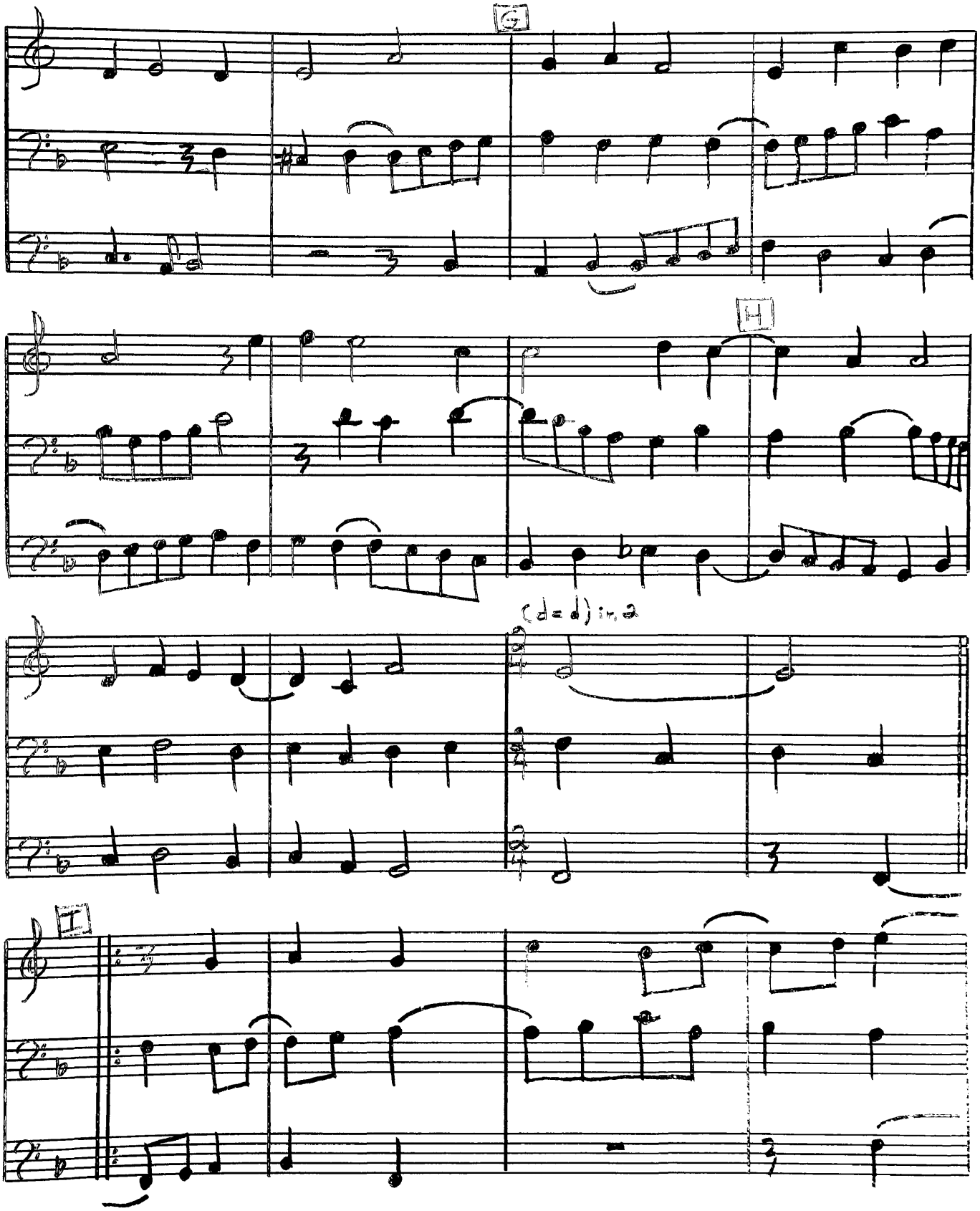
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H
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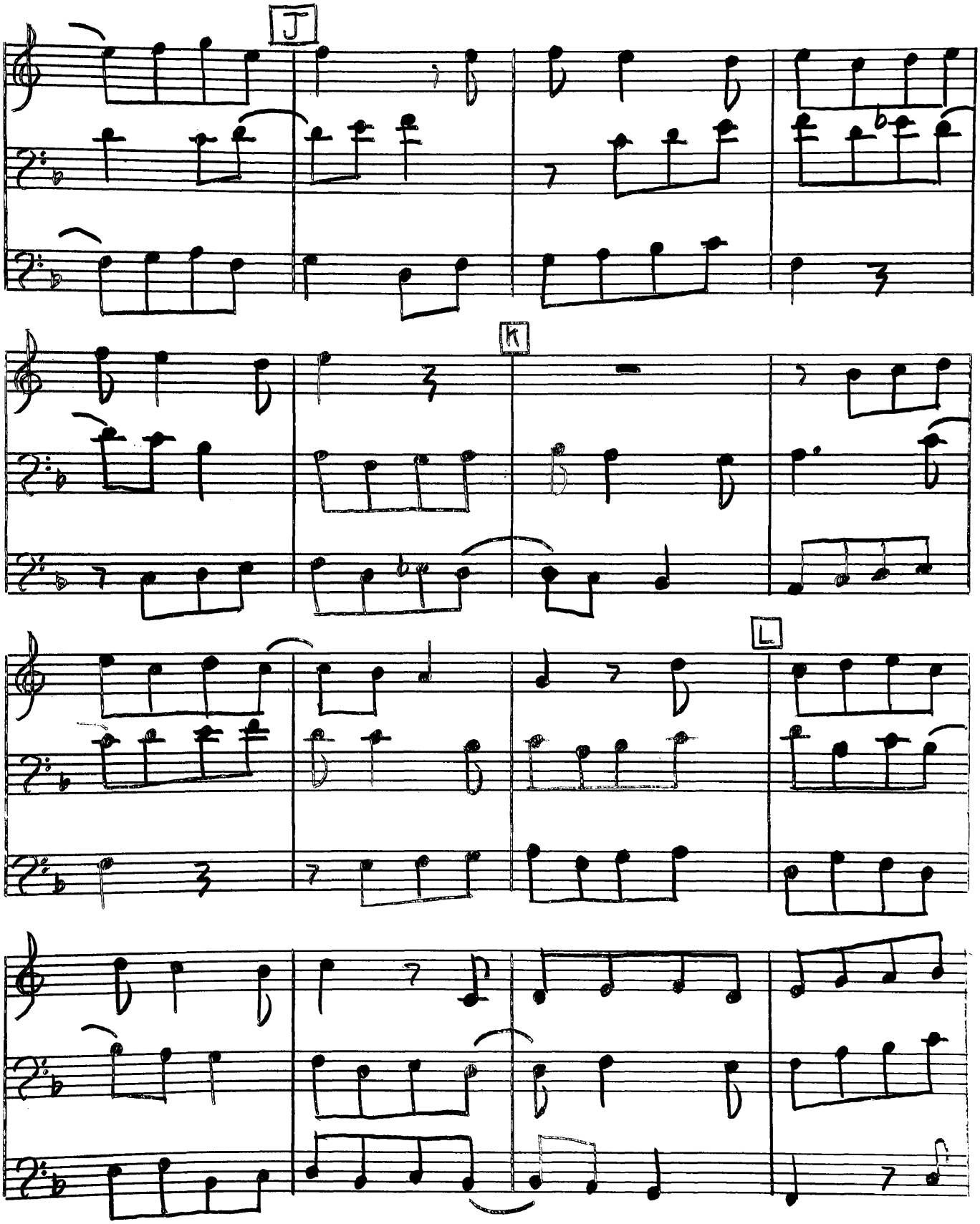
I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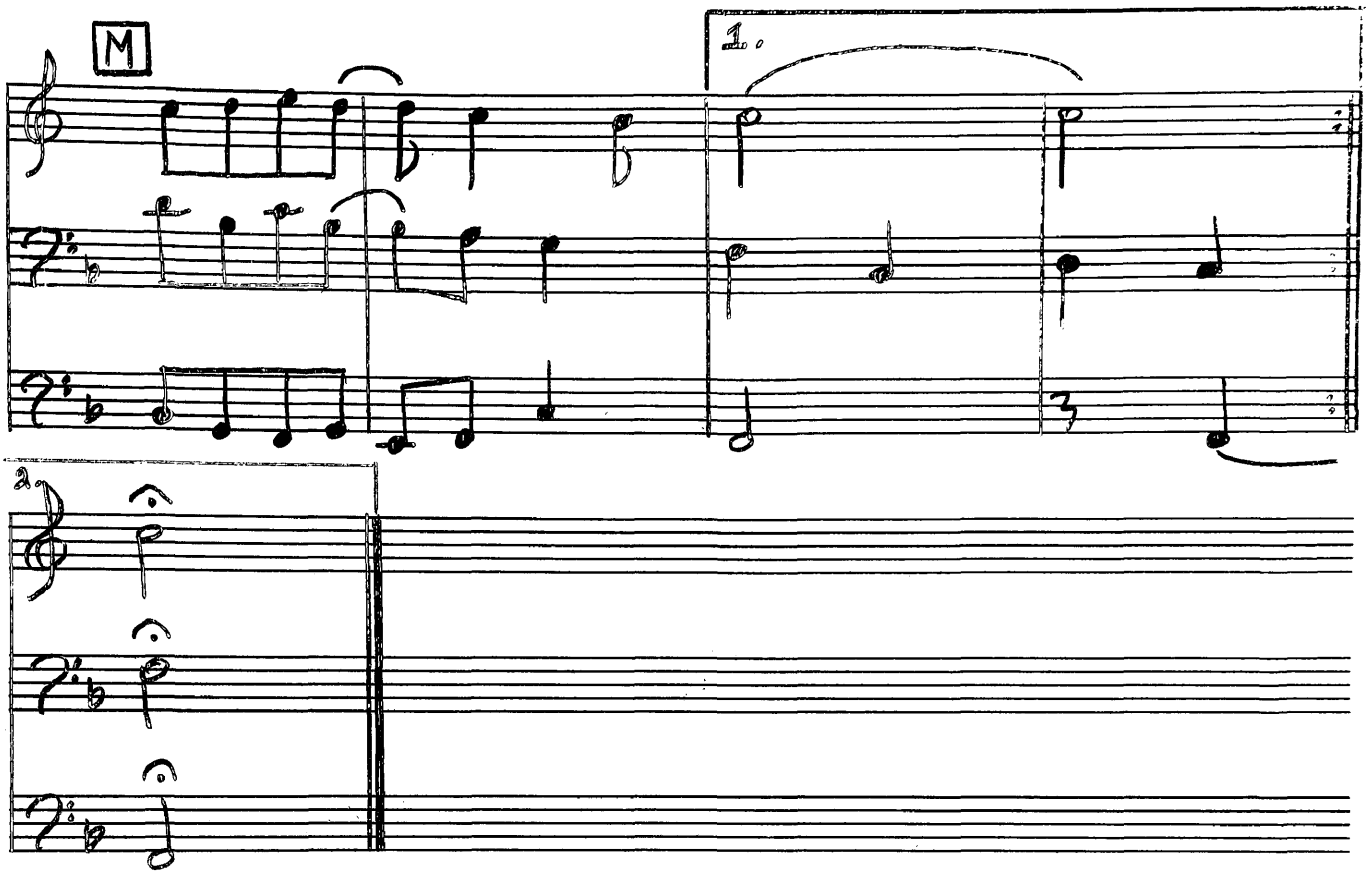
K
L


M
1.
2.

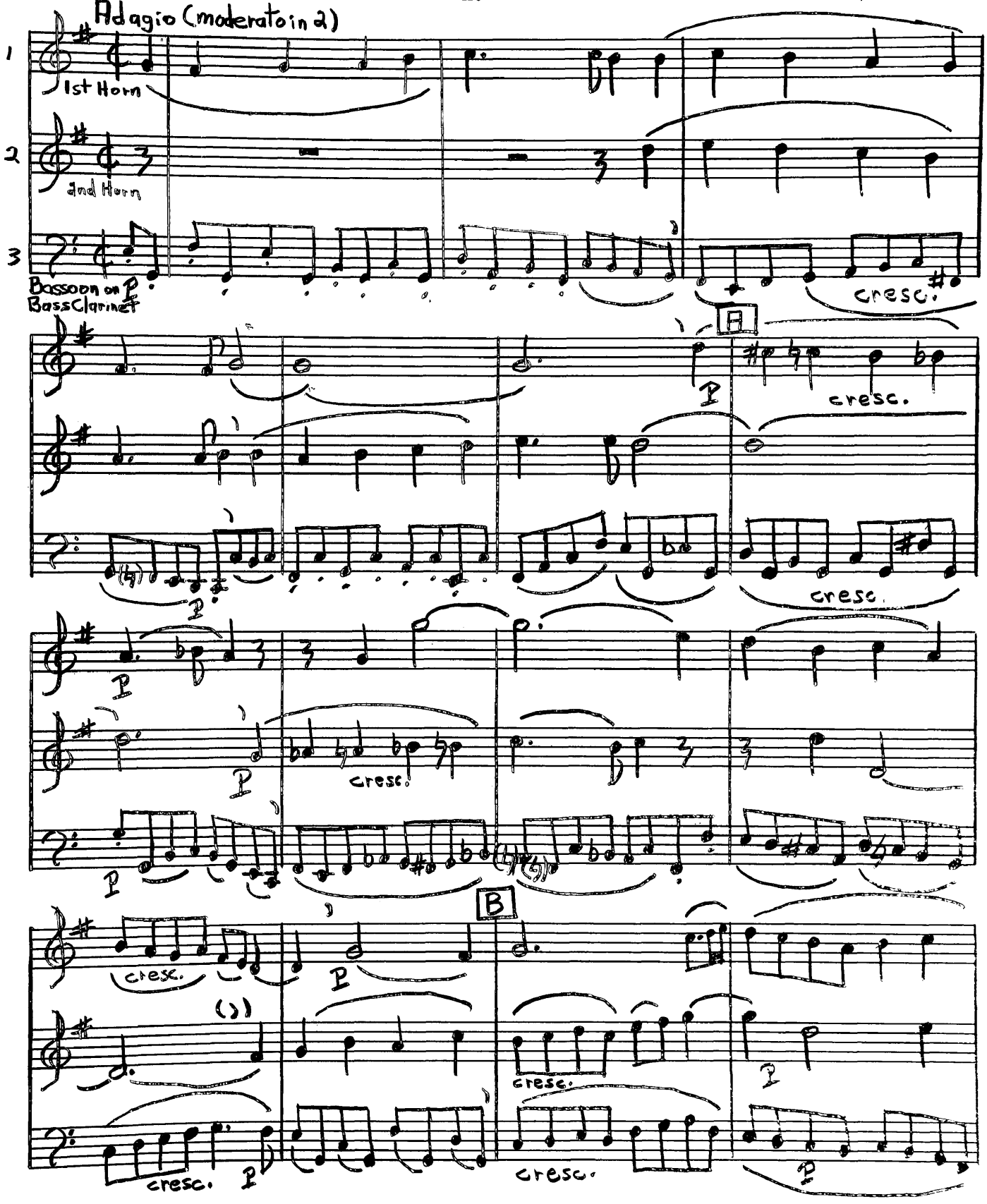
PREFACE TO ENSEMBLE SELECTION NUMBER FOUR

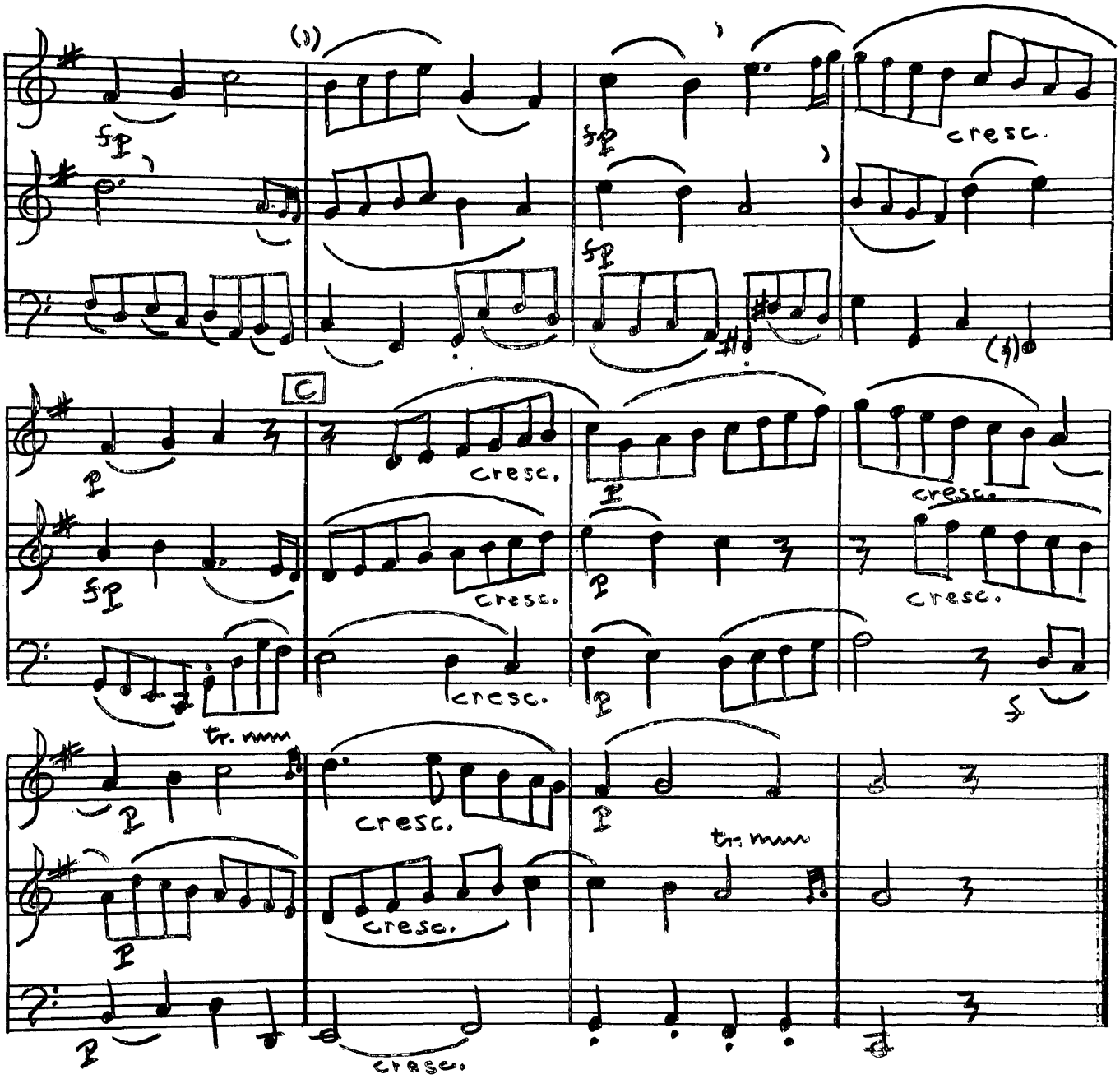
This "Adagio" by W. A. Mozart was originally written for two basset horns (the basset horn is the forerunner of our modern alto clarinet) and bassoon. The arranger transposed it from the key of F major to the key of C major, and scored it for two French horns and bassoon or bass clarinet.

The selection is somewhat "un-hornistic" in that the lines are long and sustained, but the piece will give advanced horn players good practice in breath control and phrasing. The dynamic changes should be carefully observed.

4. Adagio
K. 410

W. A. Mozart (1756-1791)




cresc.
C
tr.

PREFACE TO ENSEMBLE SELECTION NUMBER FIVE

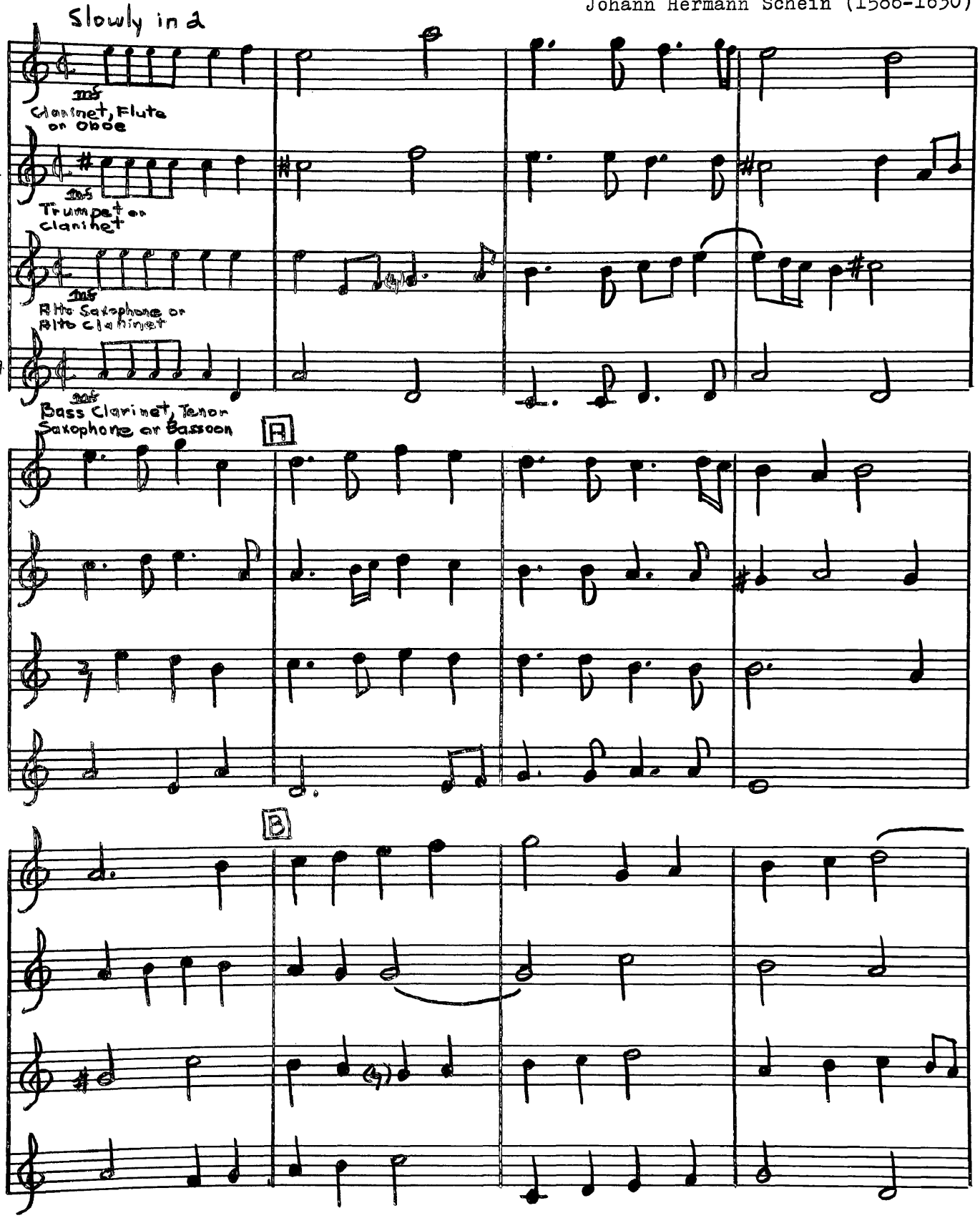
The "Intrada for Ensemble" by Johann Hermann Schein could be played, in addition to the setting as a quartet, by larger groups using doubles taken from the list of alternate instruments.

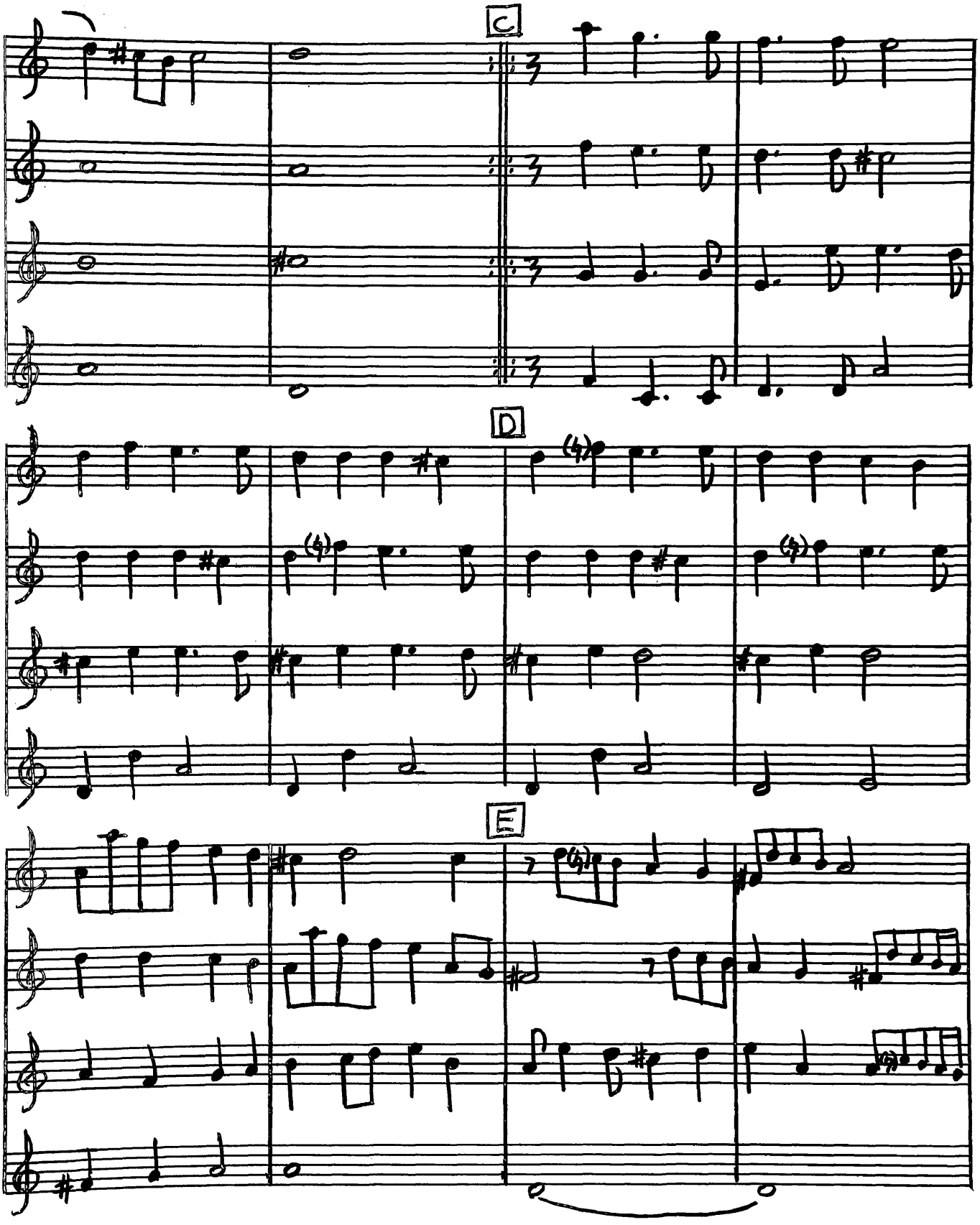
An intrada is a court entry piece. Playing it too fast will cause it to lose its stately nature.

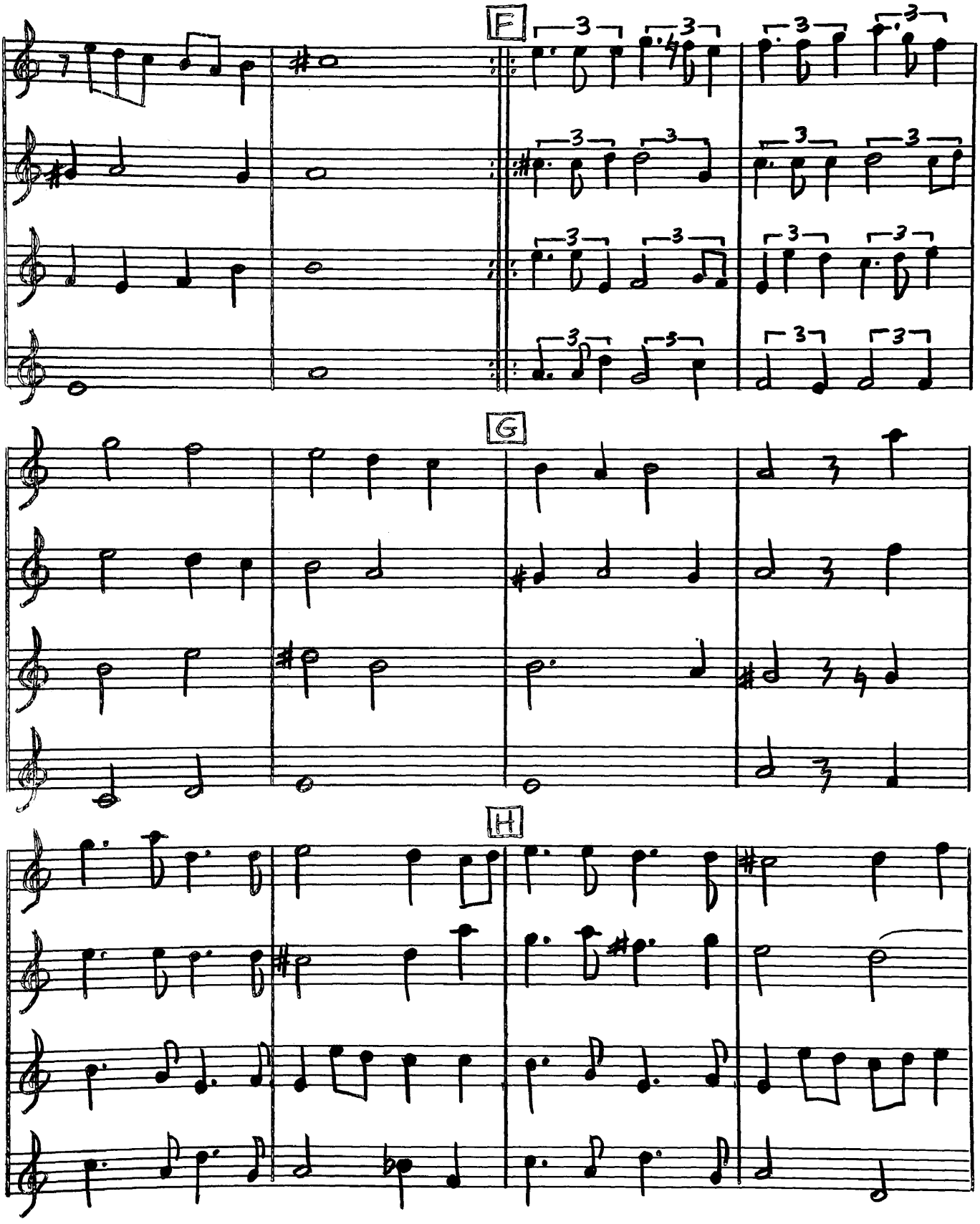
The piece is of medium difficulty. The triplet figures at letter F should not be allowed to lapse into a feeling of 3/8 or 6/8.

5. Intrada for Ensemble

Johann Hermann Schein (1586-1630)




C
D
E


F
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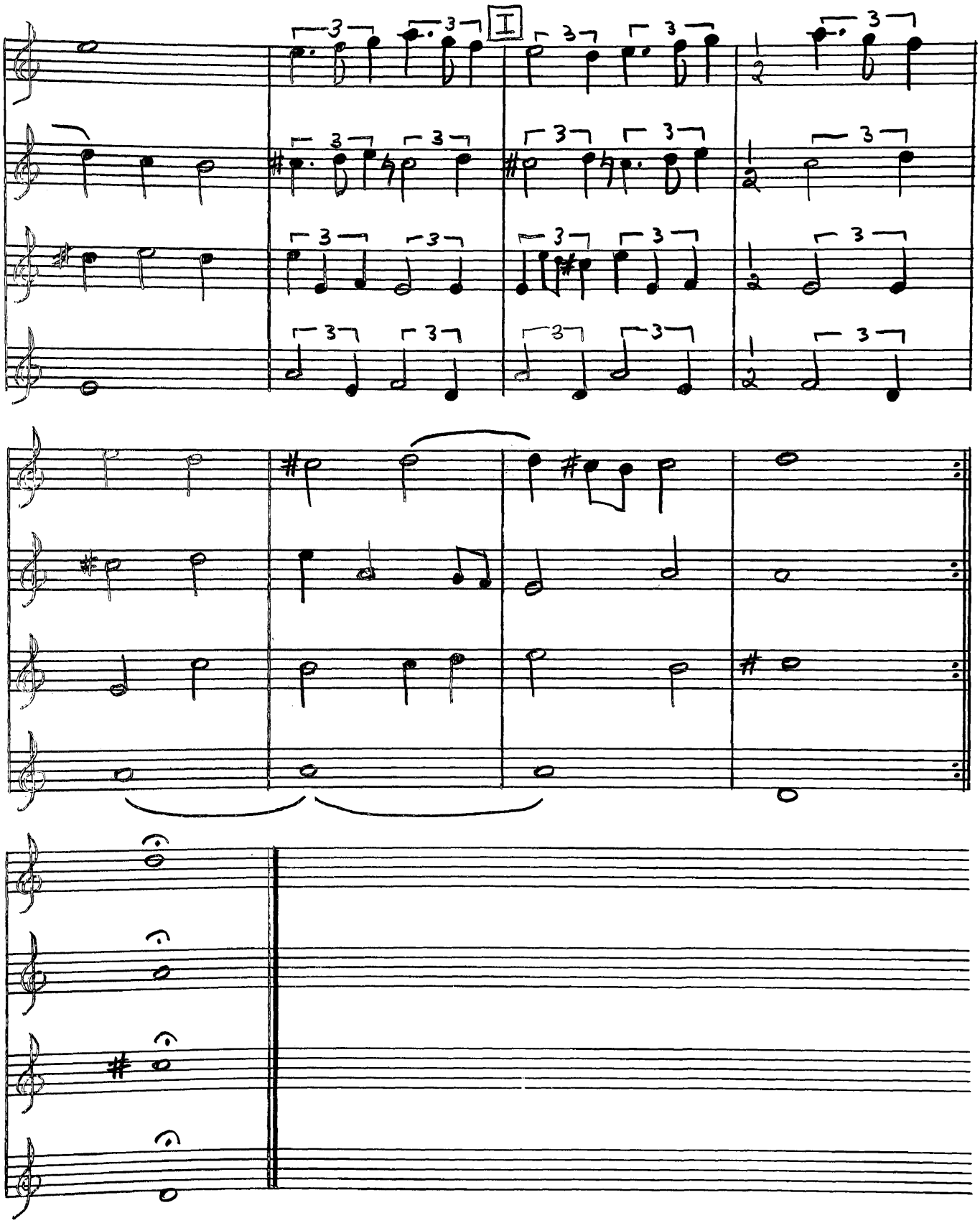

I

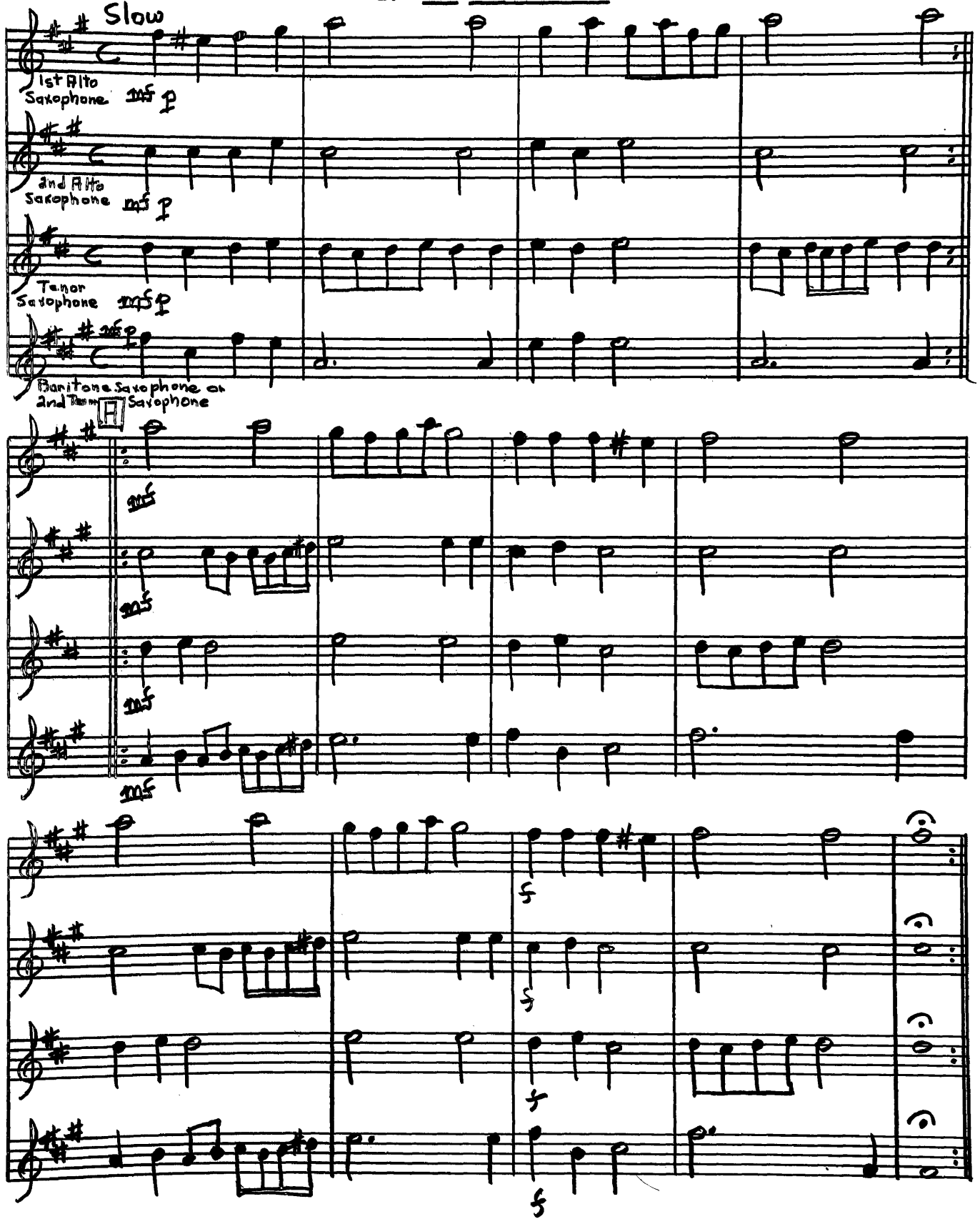
PREFACE TO ENSEMBLE SELECTION NUMBER SIX

The "Lute Dances c. 1550" is actually quite easy, but care should be taken that all dynamic contrasts are observed.

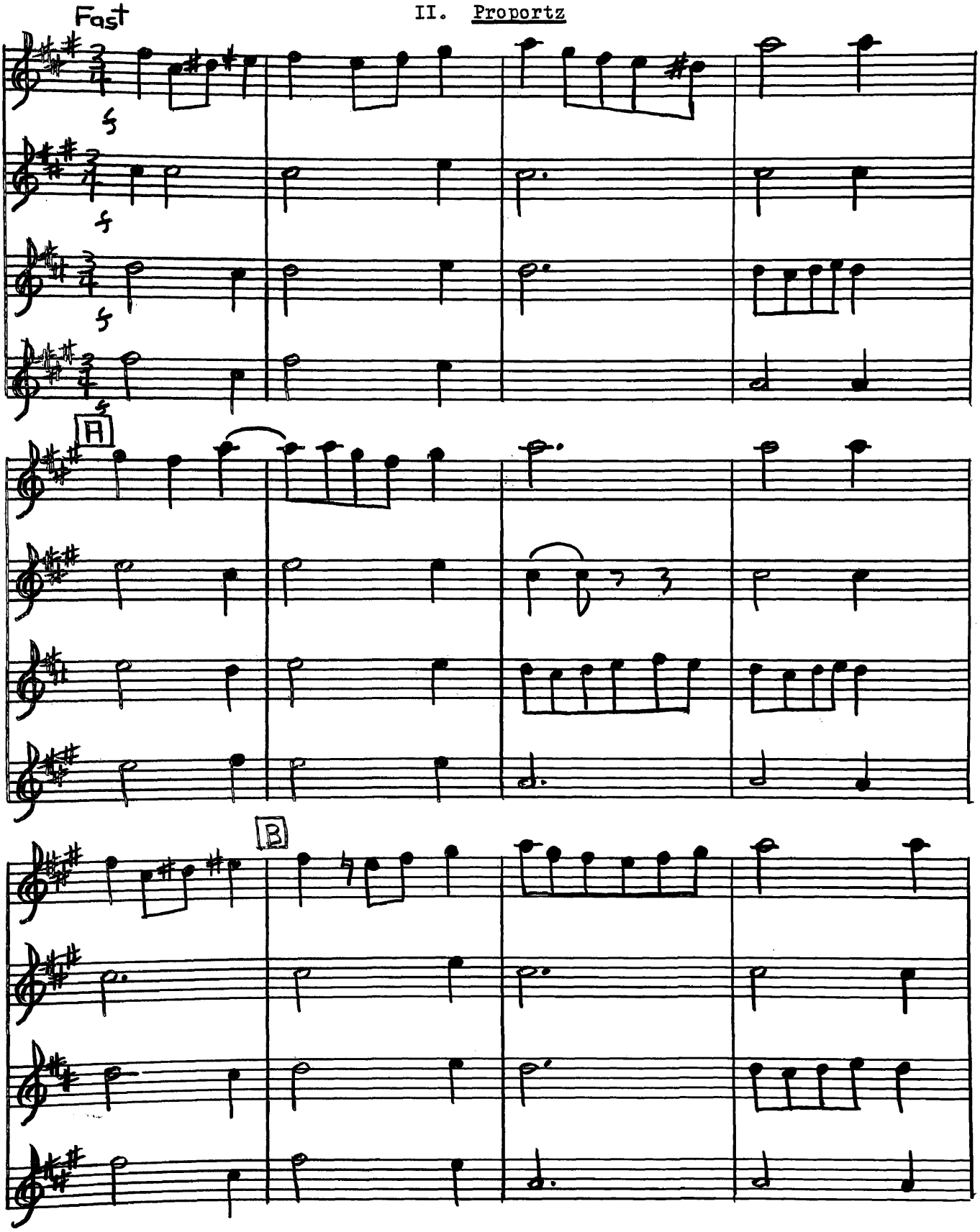
The second dance, "Proportz", might be taken one beat to a measure as the group gains some facility in playing it.

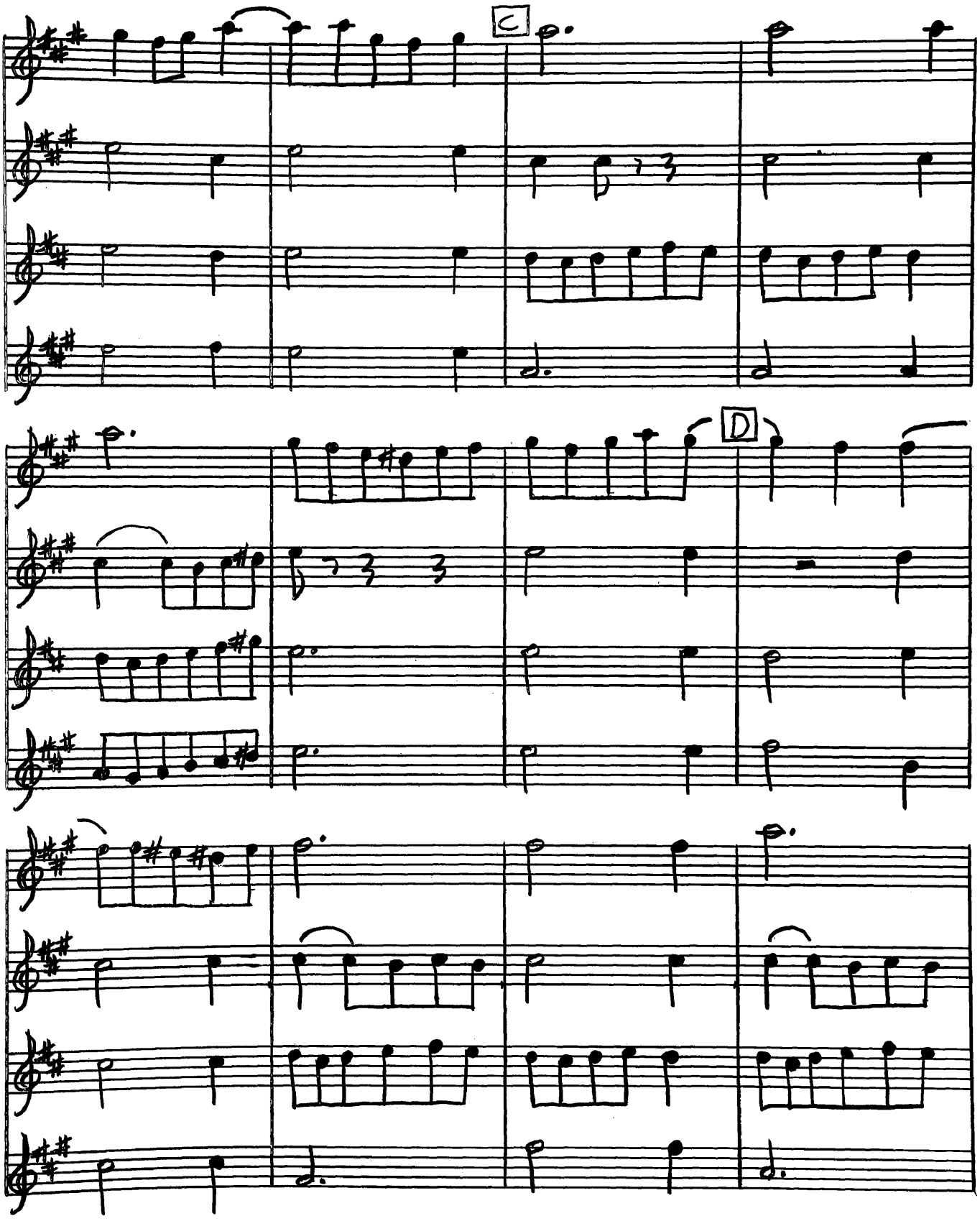
6. Lute Dances

I. Der Prinzen-Tanz (c.1550)



II. Proportz

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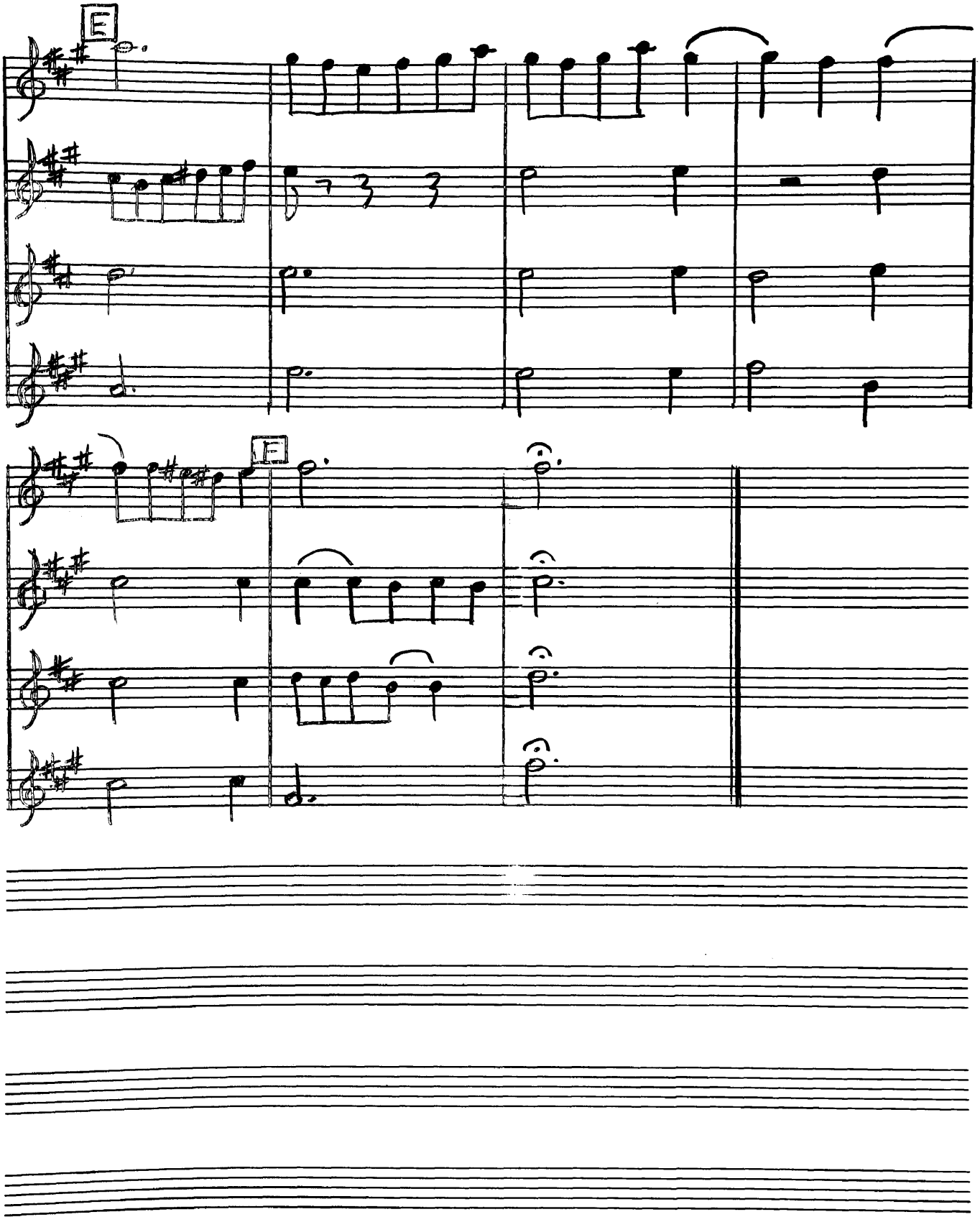

E
E

PREFACE TO ENSEMBLE SELECTION NUMBER SEVEN

This suite, "Three Pieces for Brass Quartet", by Heinrich Isaac, Adriano Banchieri, and Michael Praetorius, is of medium difficulty.

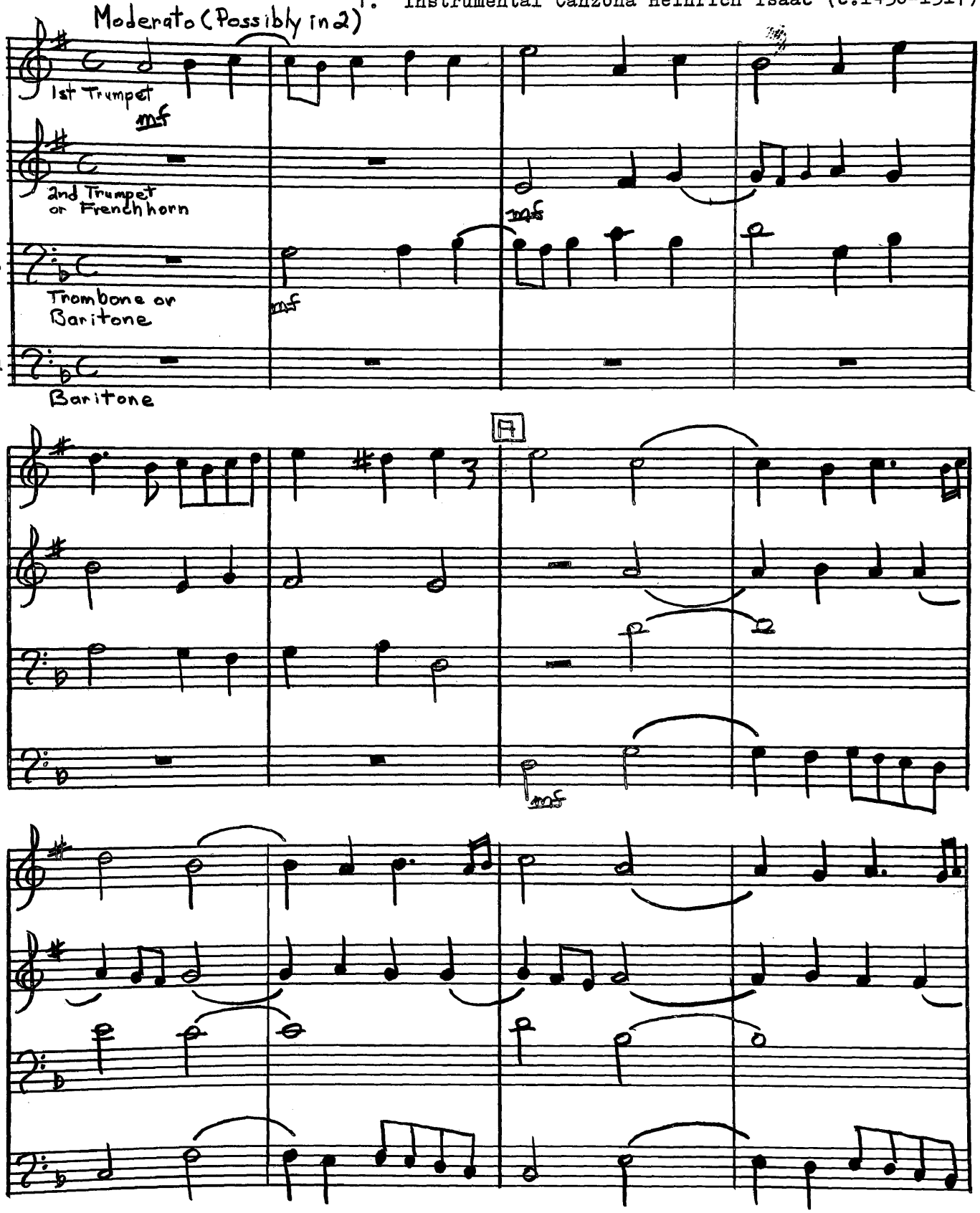
Independence of voice lines is essential in the first two numbers while a homophonic blend is important in the third selection.

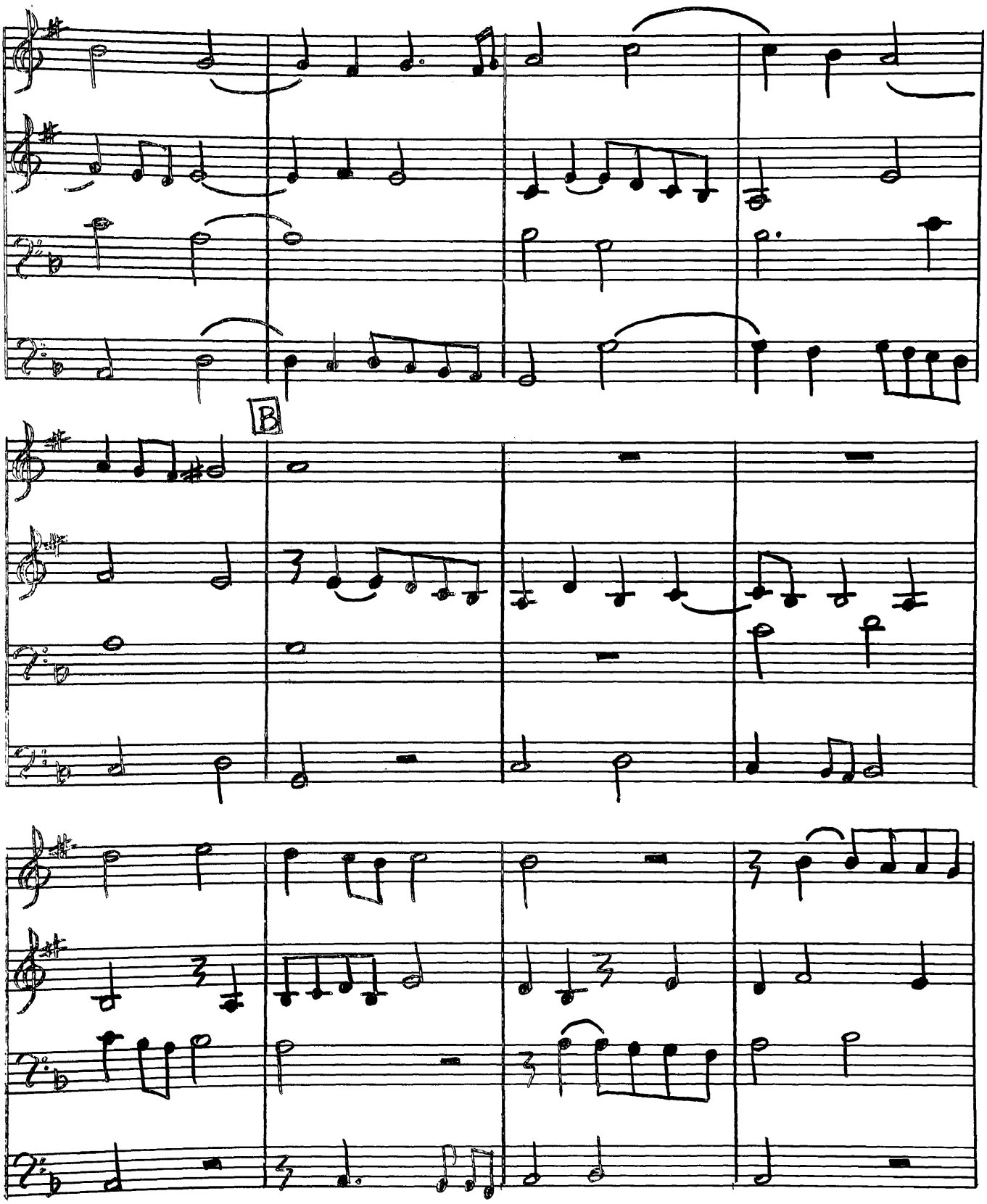
In the Banchieri "Sinfonia for Instruments without Voices", strict attention should be paid to giving the dotted half note at letter C the same time value as the half note in the preceding section.

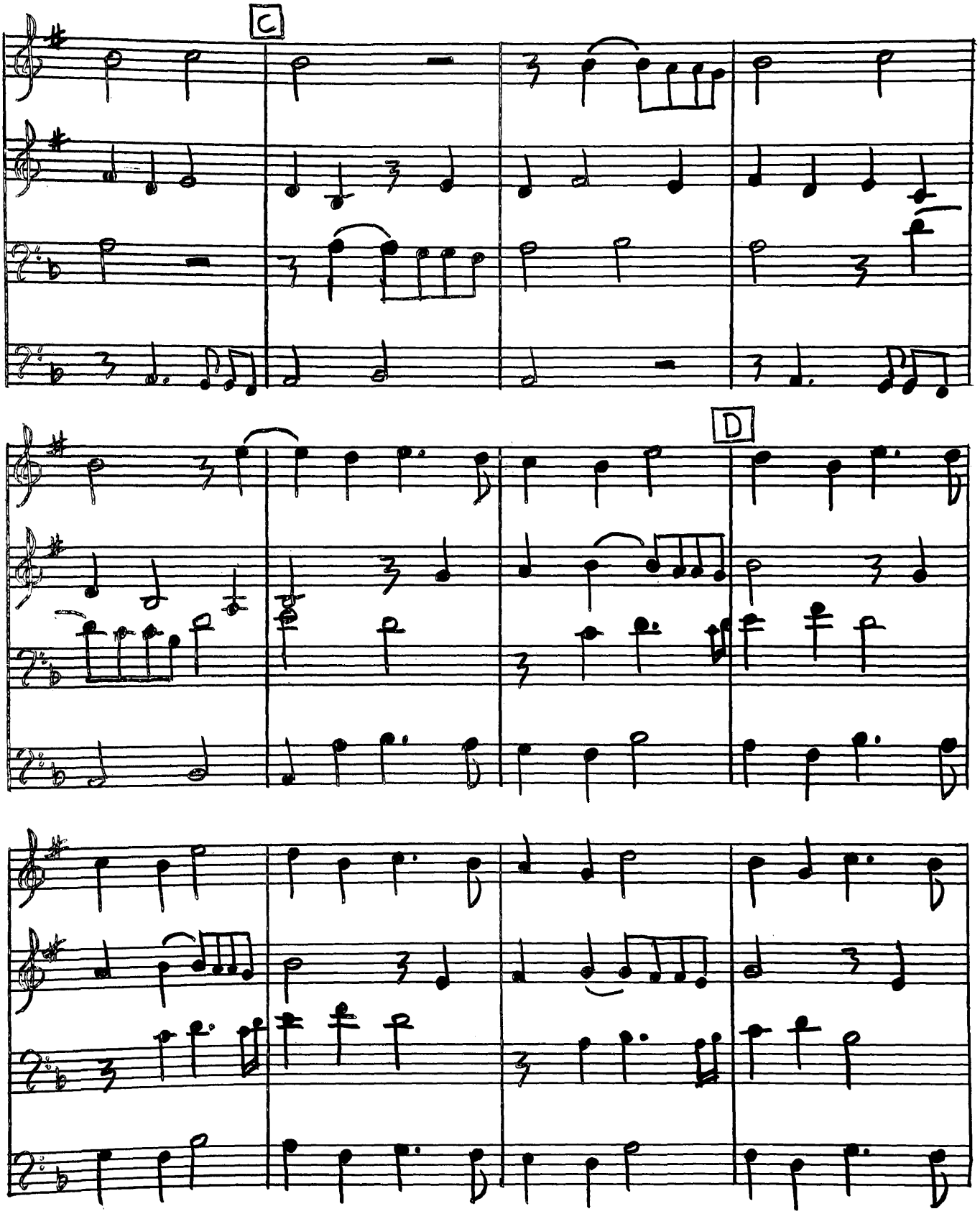
The natural law of dynamics (somewhat louder when the line ascends, somewhat softer when the line descends) should be observed in the first two selections of this suite.

7. Three Pieces for Brass Quartet

1. Instrumental Canzona Heinrich Isaac (c.1450-1517)




B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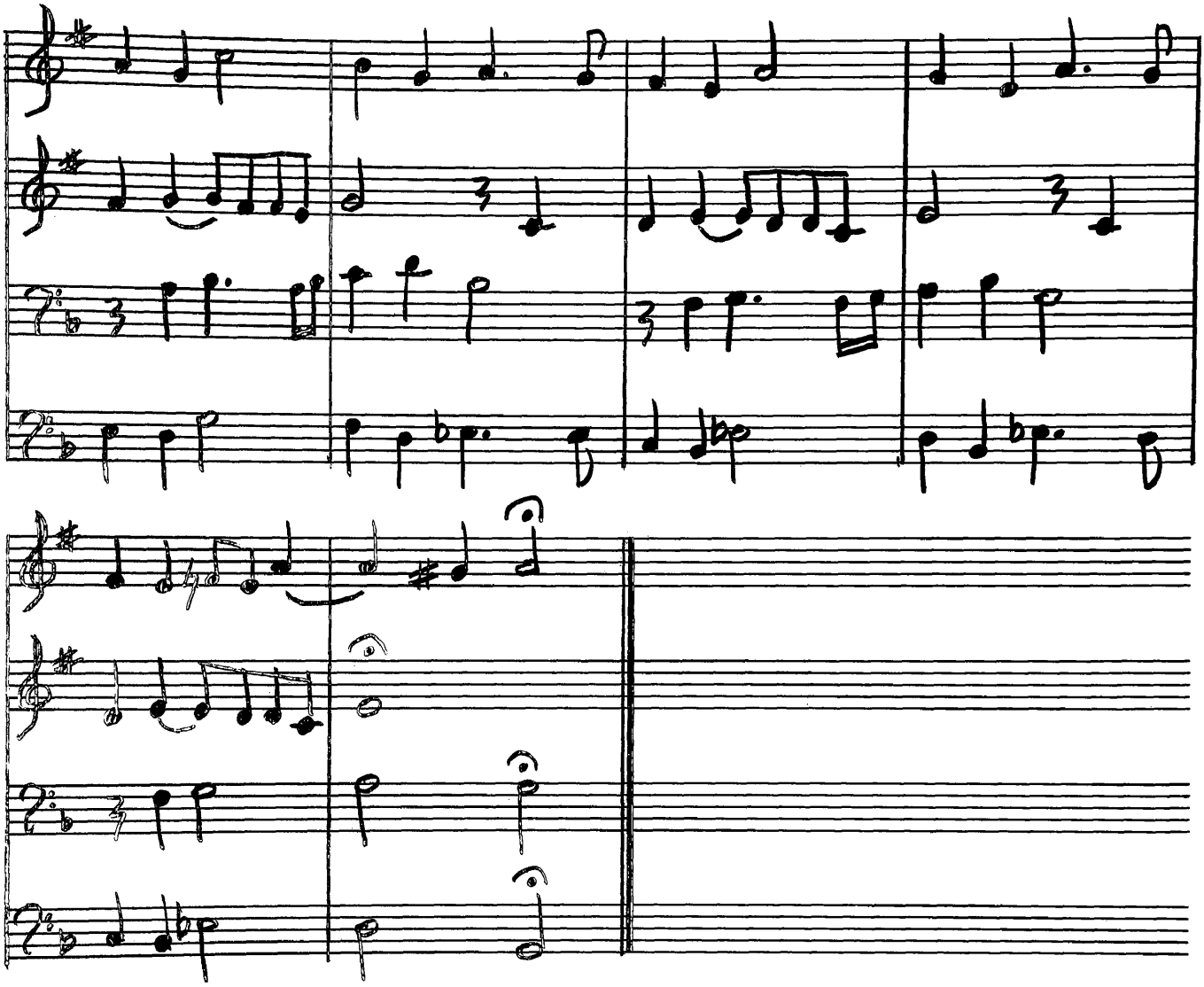
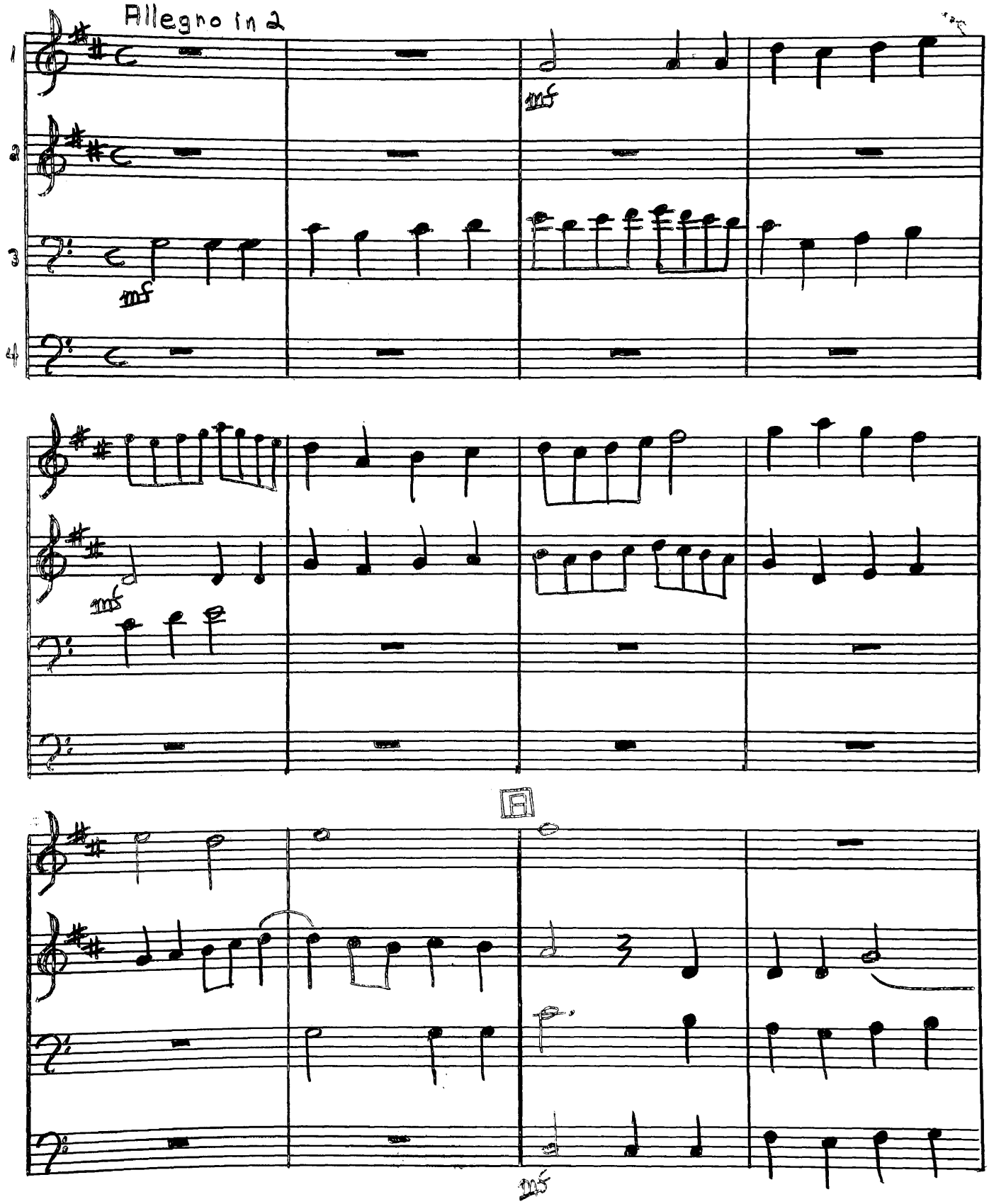
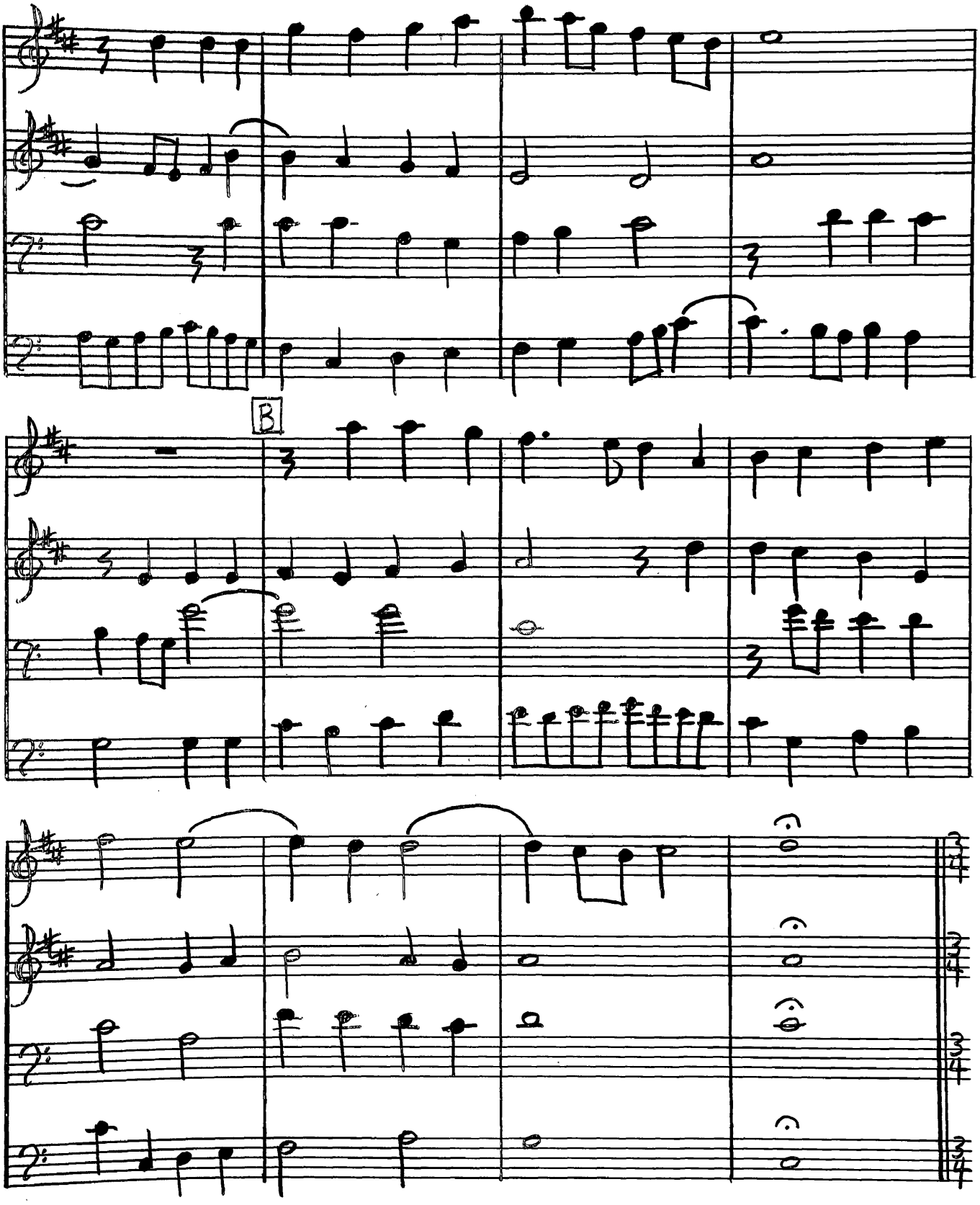
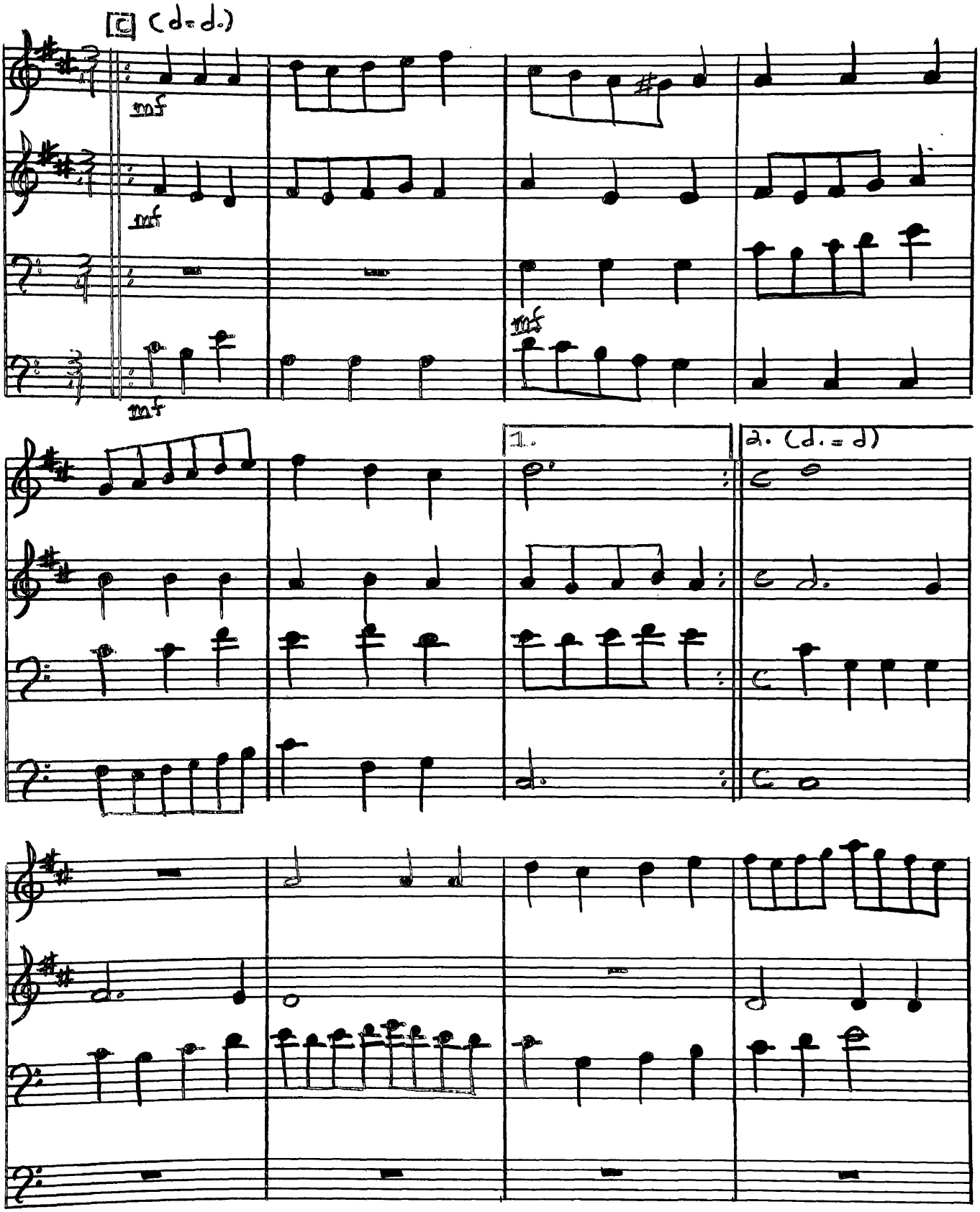
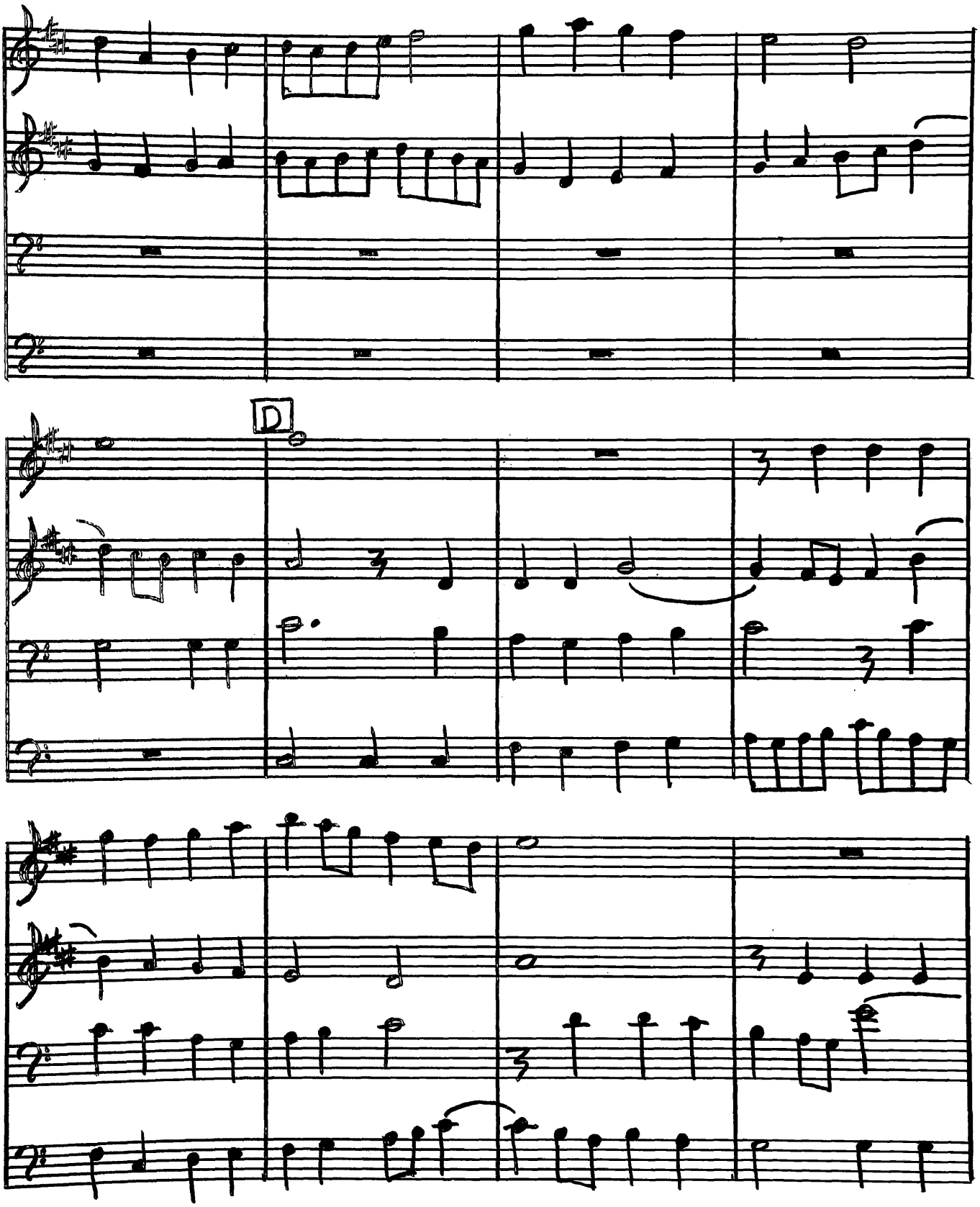


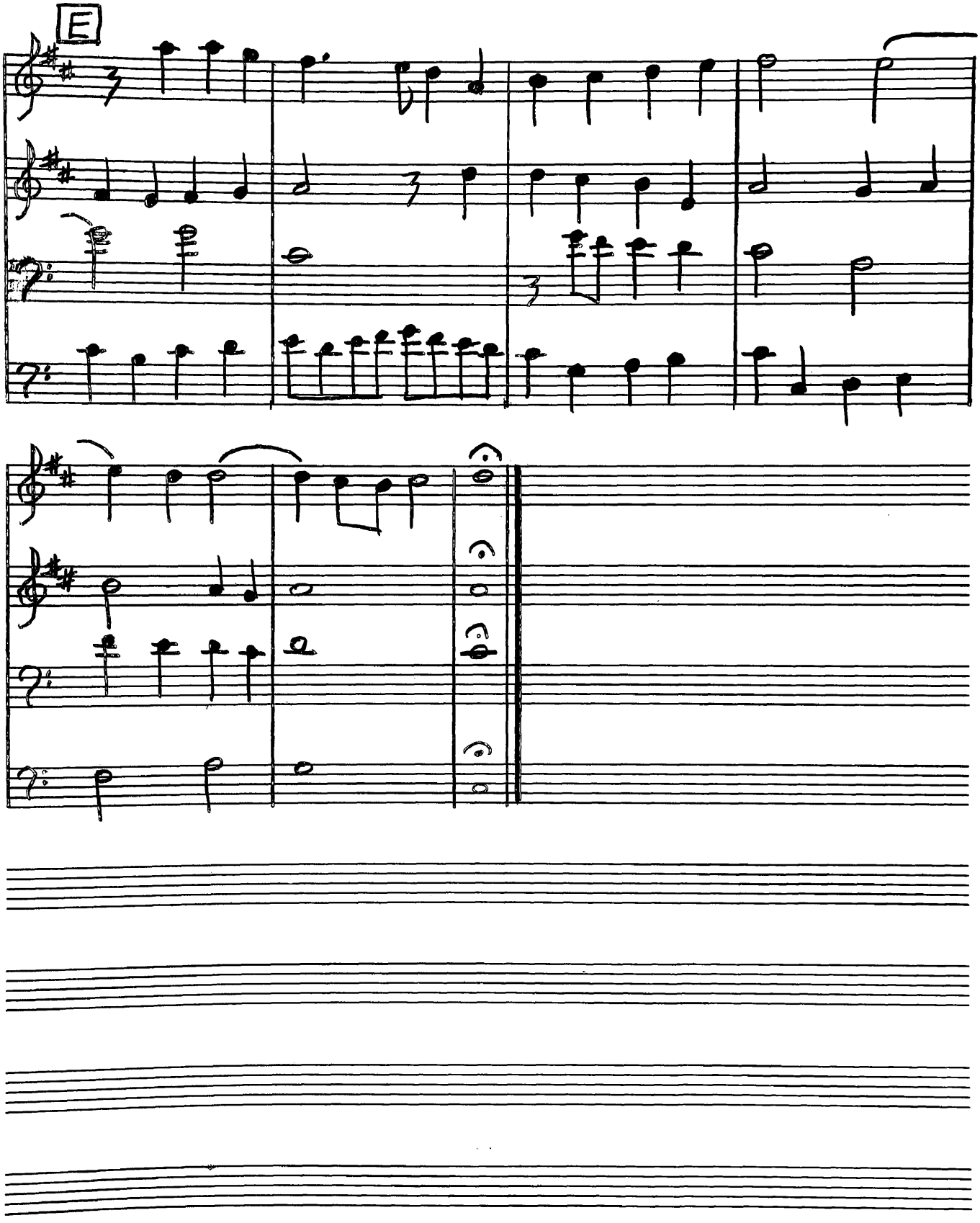
2. Sinfonia for Instruments without Voices — Adriano Banchieri (c.1565-1634)




B

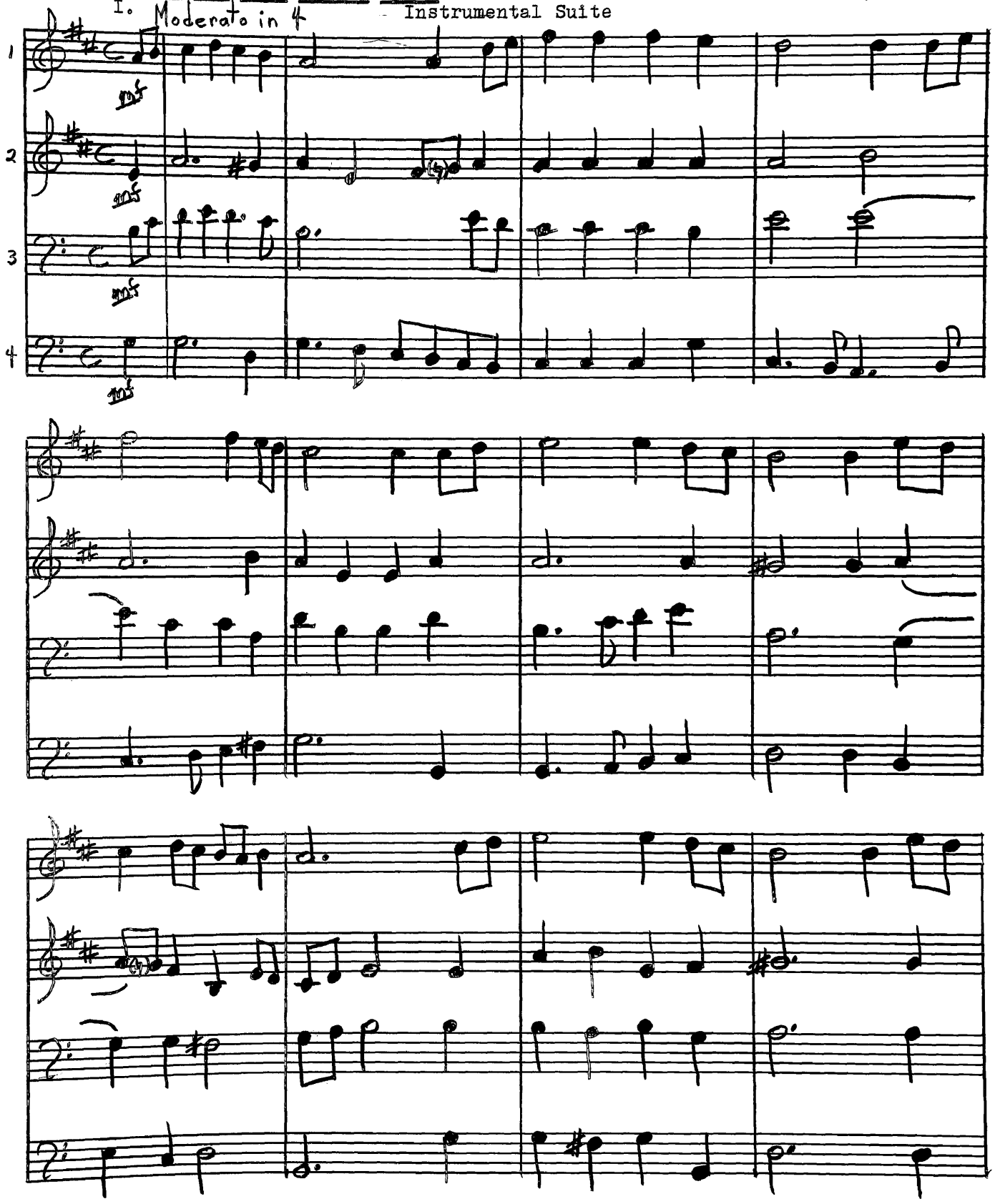

C (d=d.)
mf
mf
mf
mf
1.
2. (d.=d)


D


E

3. Ballet du Roy pour sonner après — Michael Praetorius (1571-1621)

I. Moderato in 4 — Instrumental Suite



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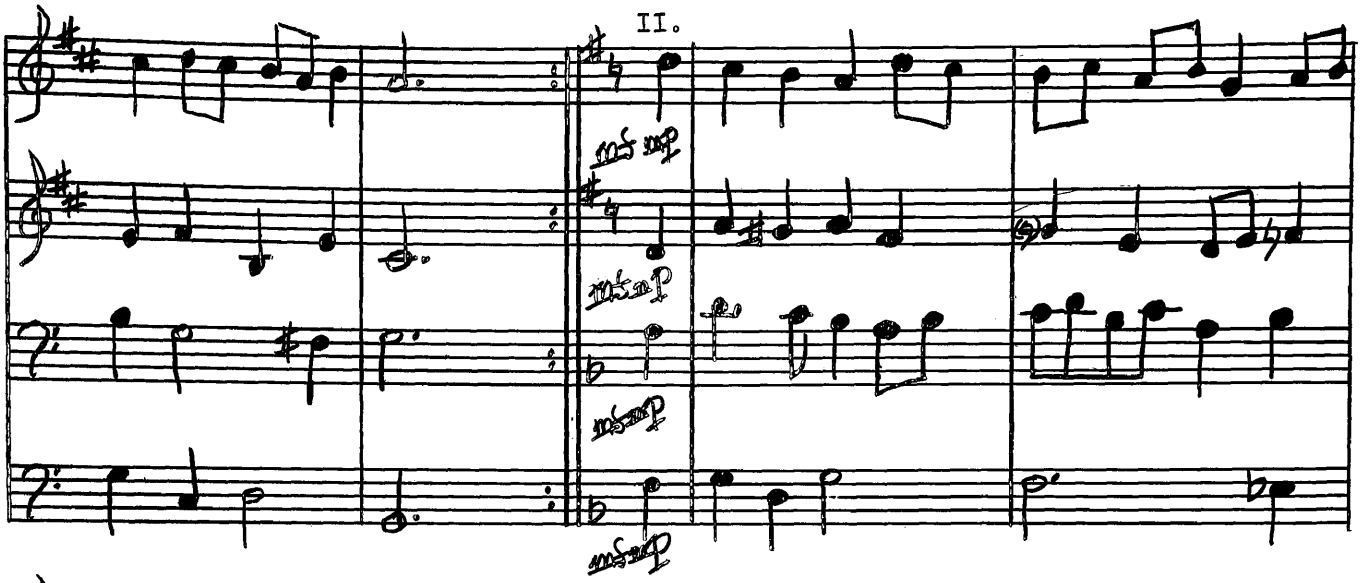
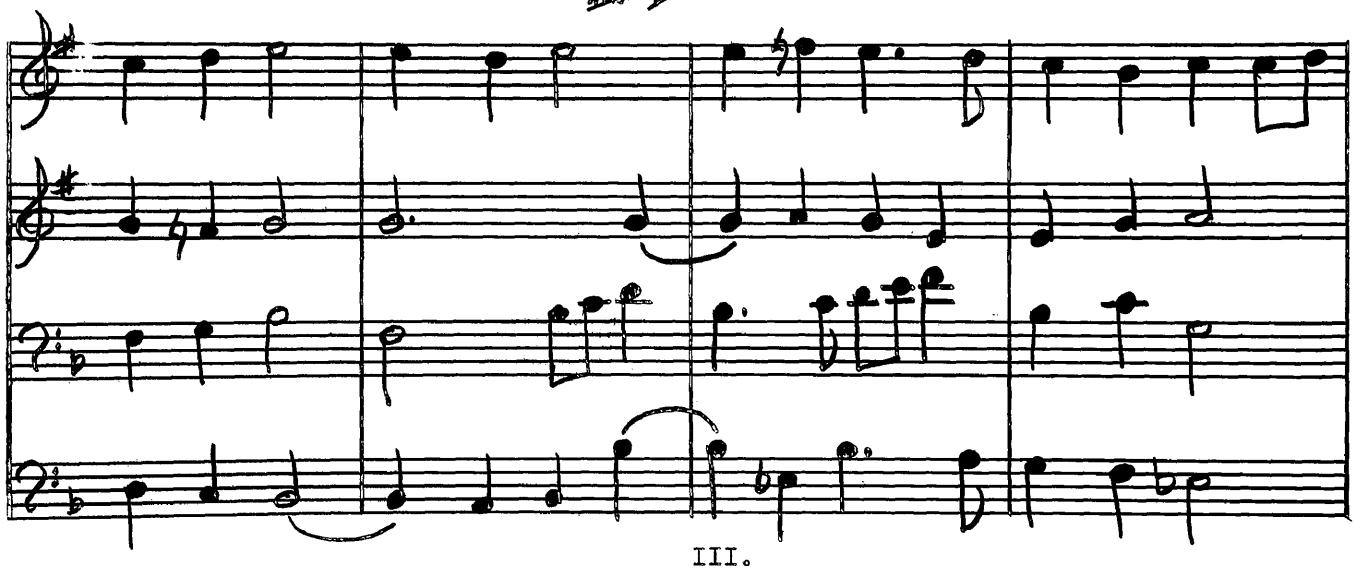
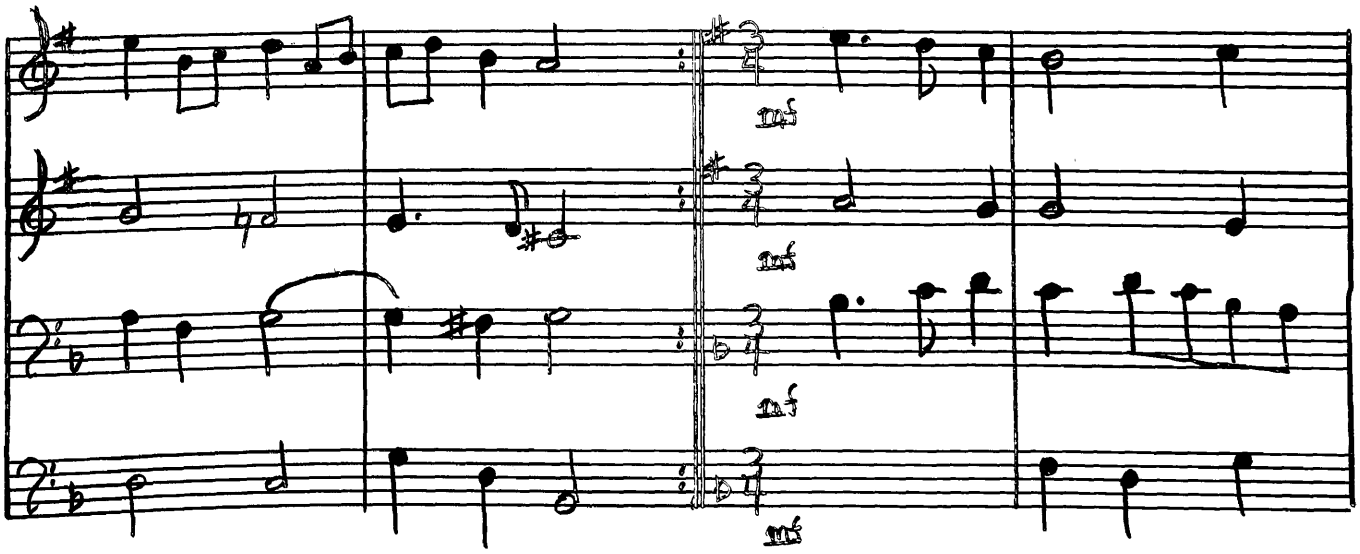
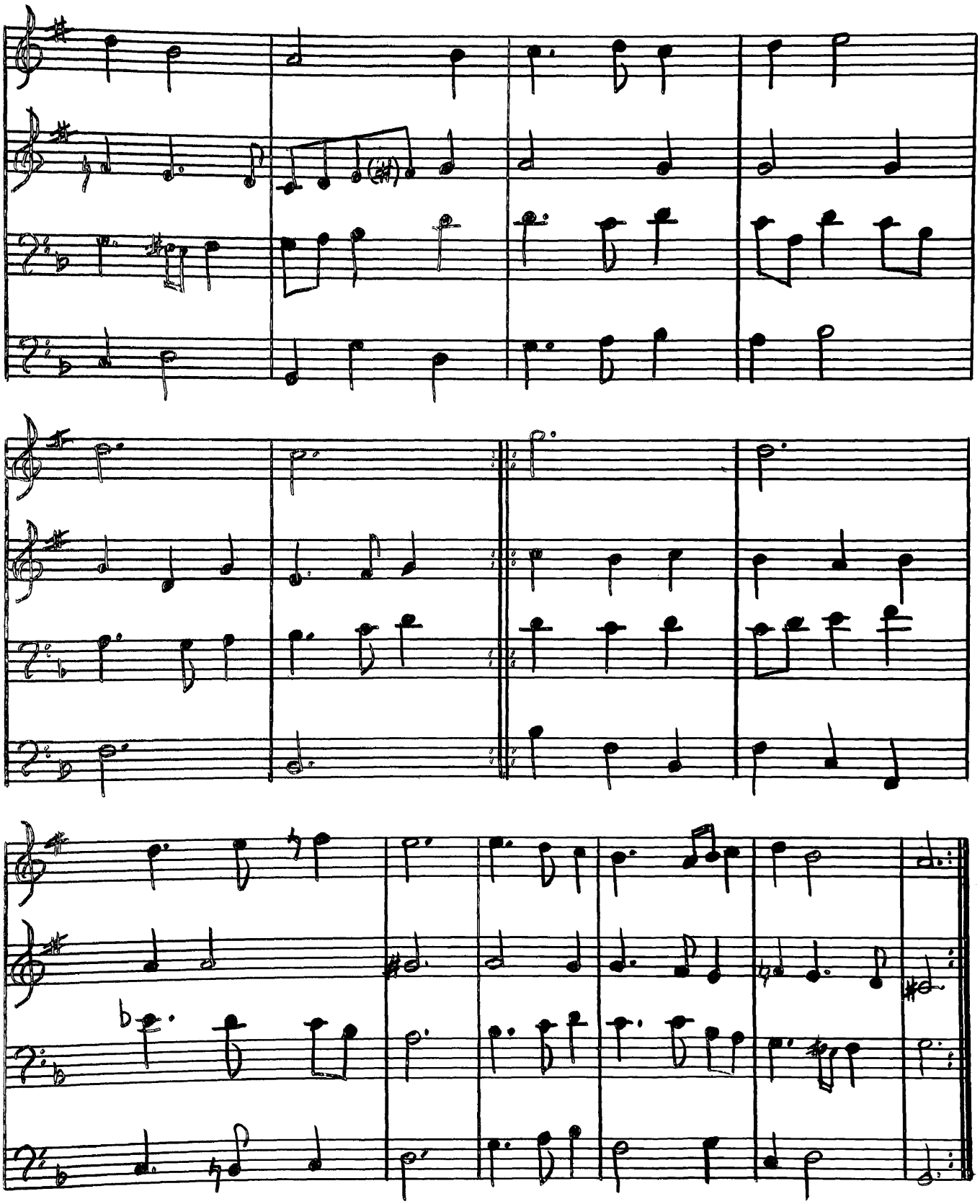




III.





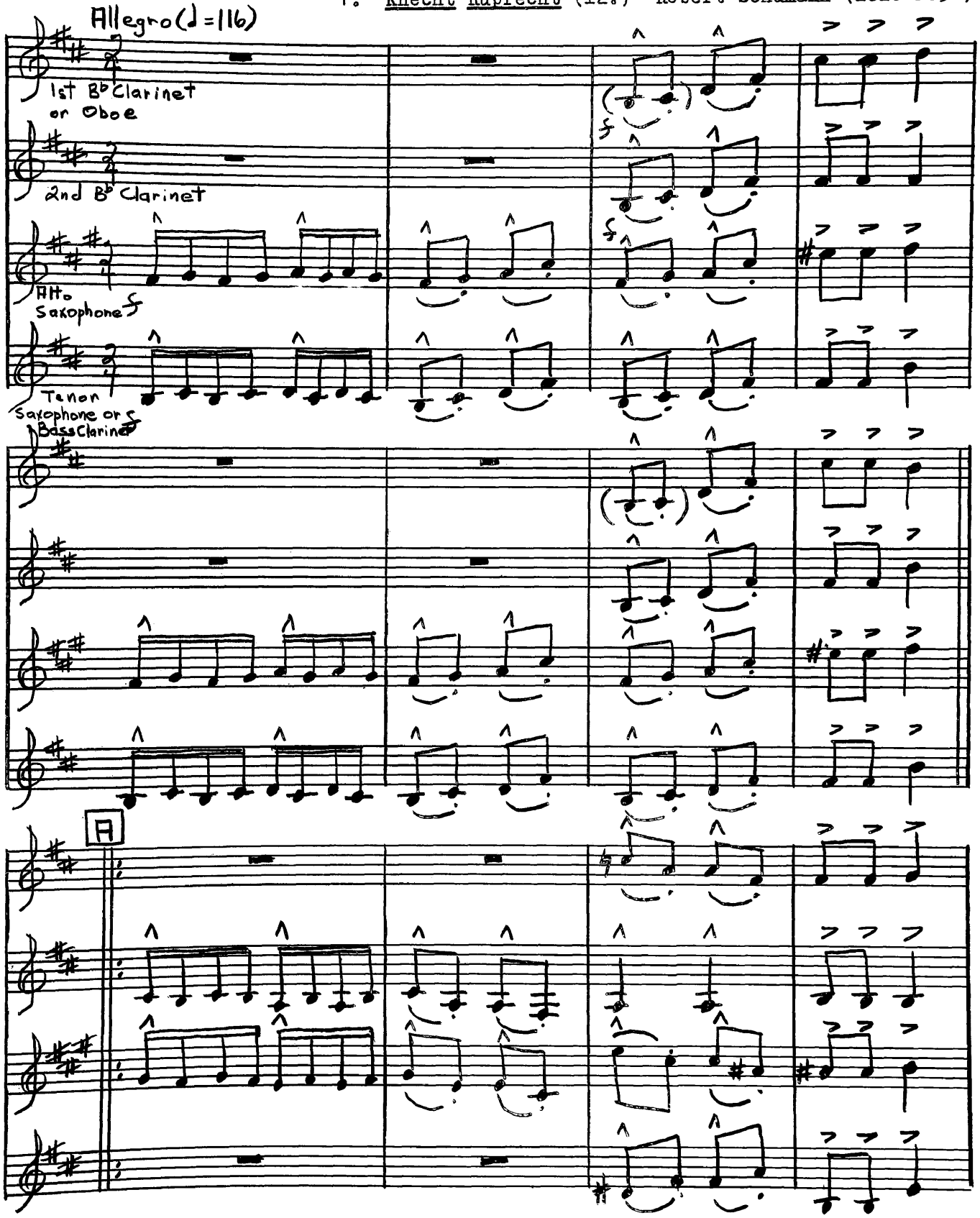
PREFACE TO ENSEMBLE SELECTION NUMBER EIGHT

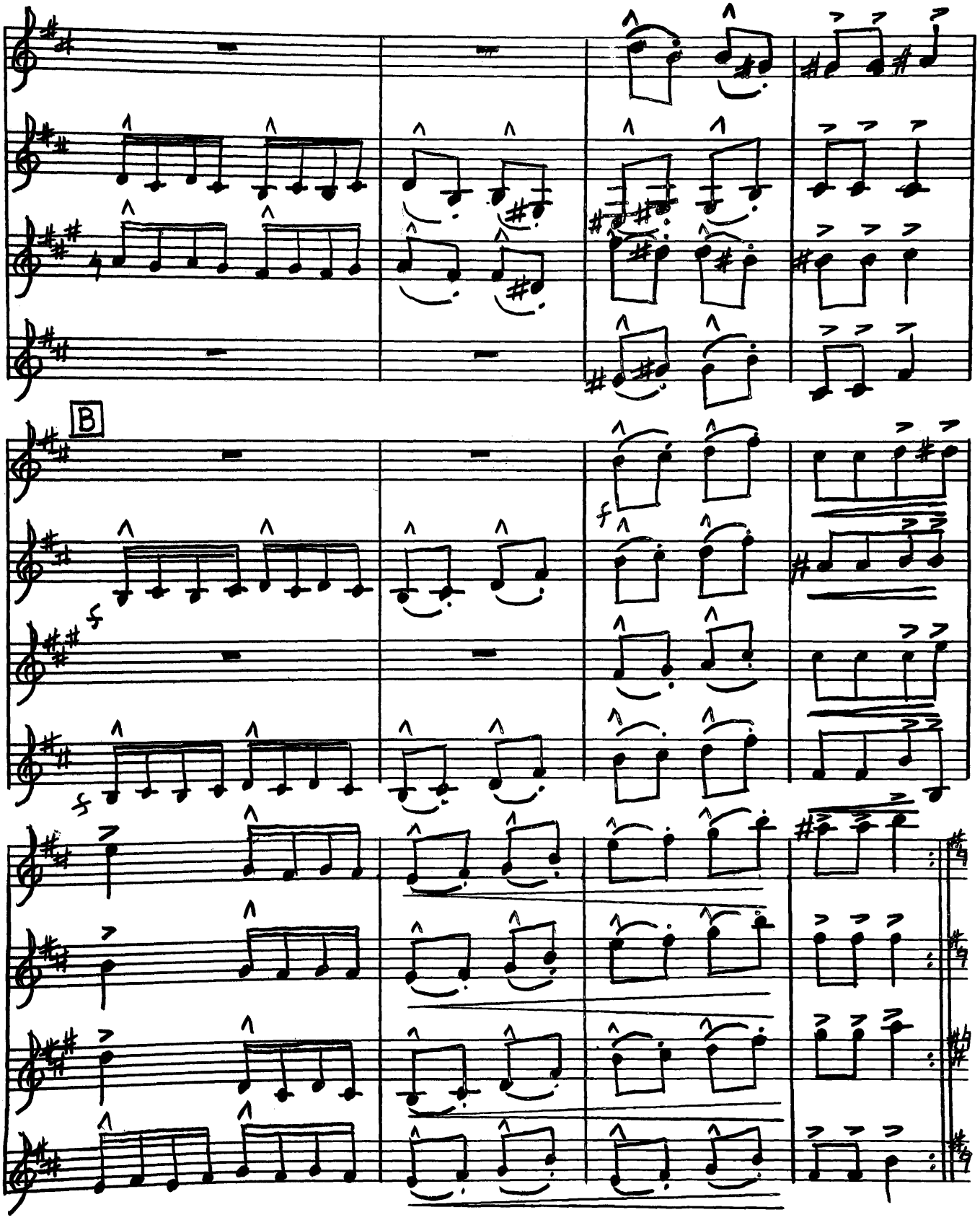
The "Three Pieces from Robert Schumann's Album for the Young" is intended to provide a challenge in playing in unfamiliar keys for both clarinets and saxophones and in using an extended range for saxophones.

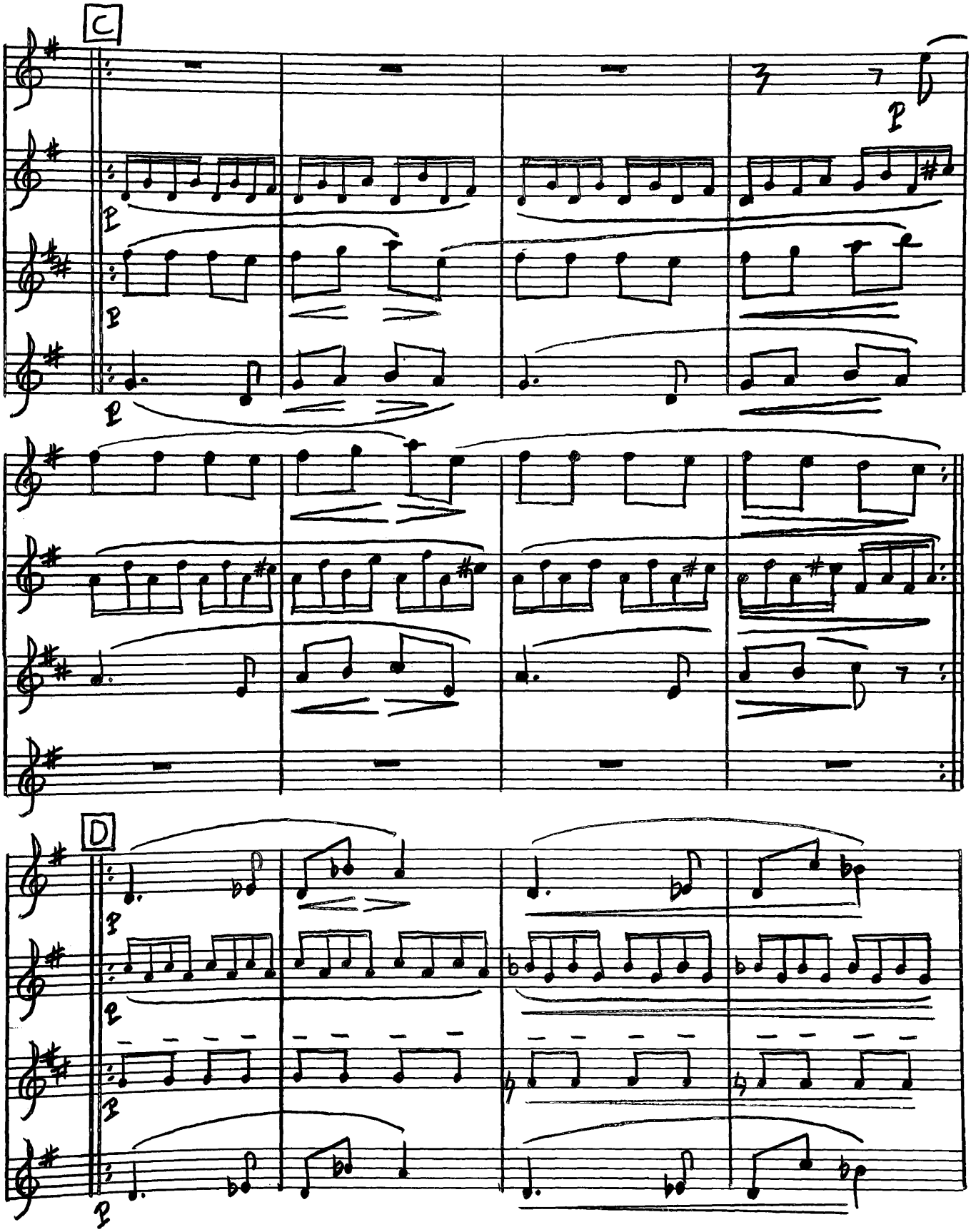
A musical performance of these pieces will demand the utmost in taste, control, and facility from all four players. Strict attention should be paid to dynamic markings.

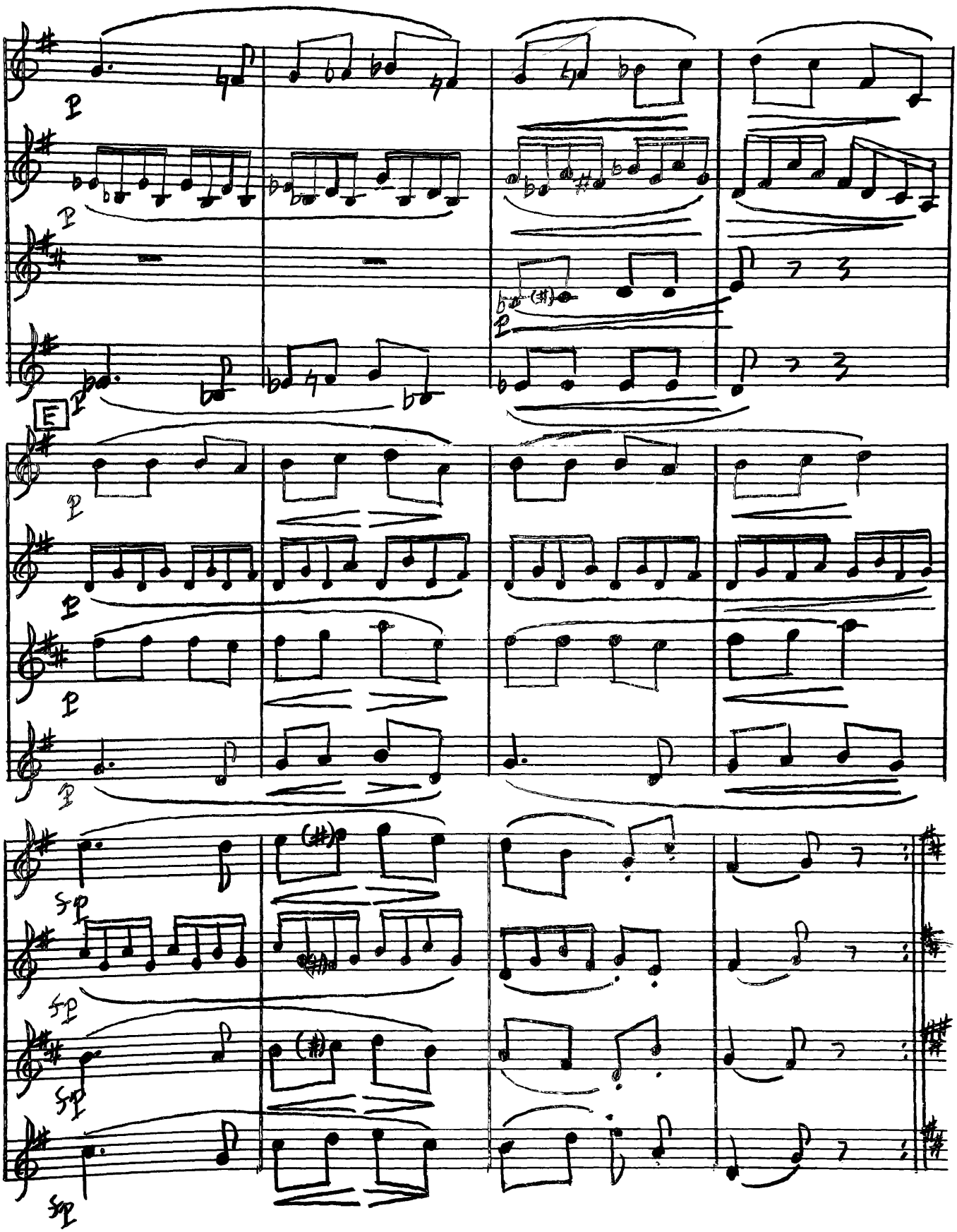
Letter C of the second piece should go slower if it cannot be played musically at the tempo indicated.

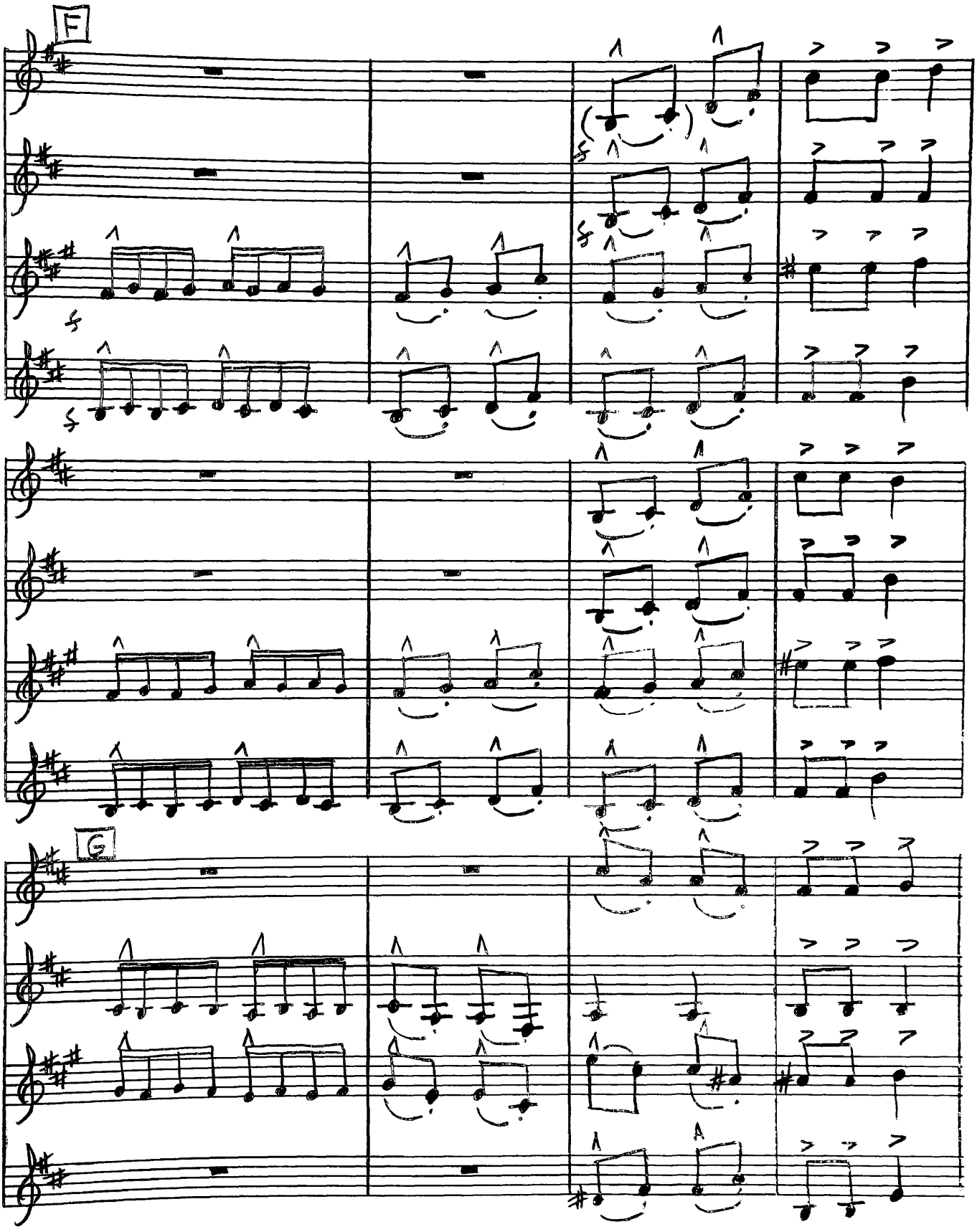
8. Three Pieces from Album for the Young, Op. 68.
1. Knecht Ruprecht (12.) Robert Schumann (1810-1856)

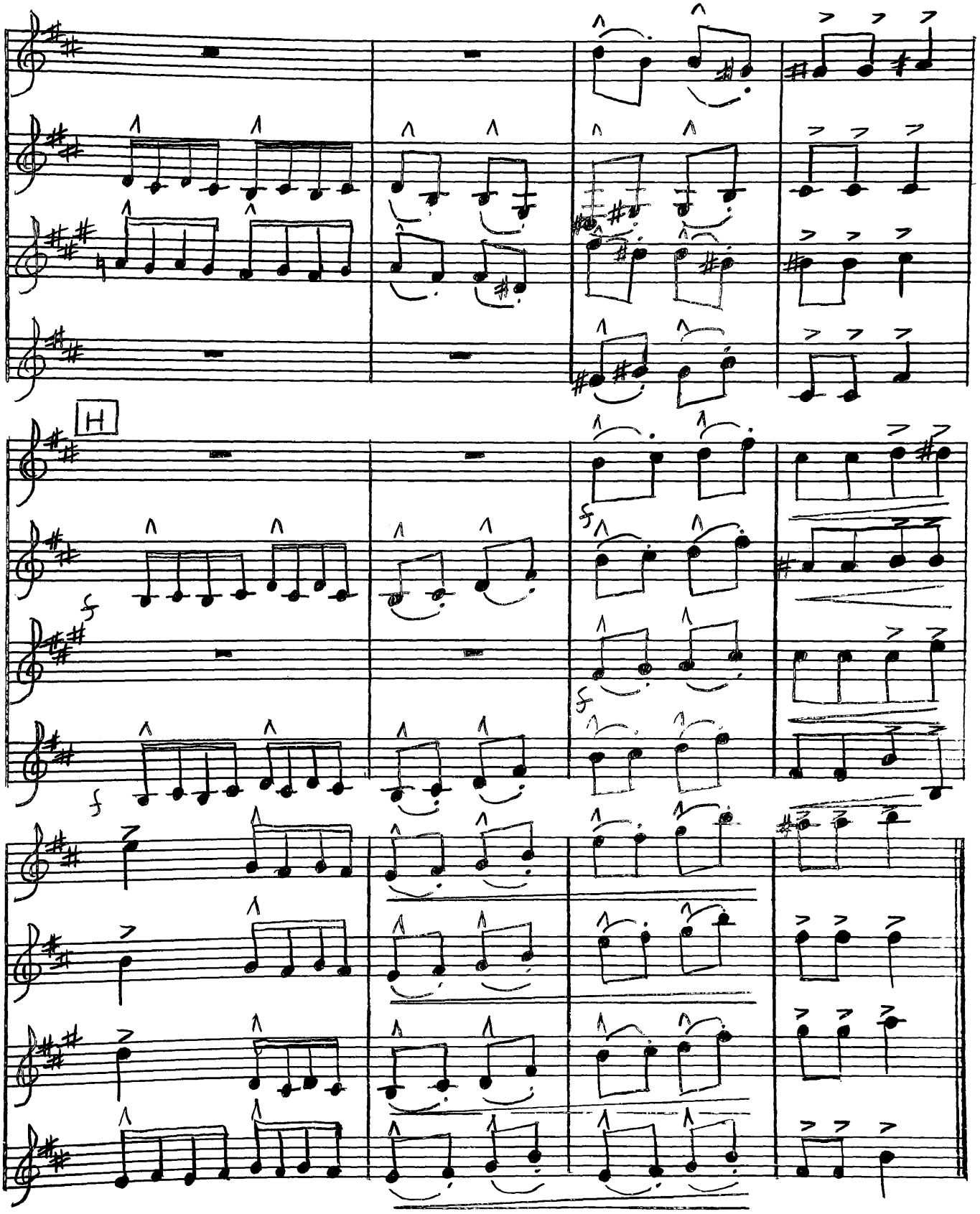


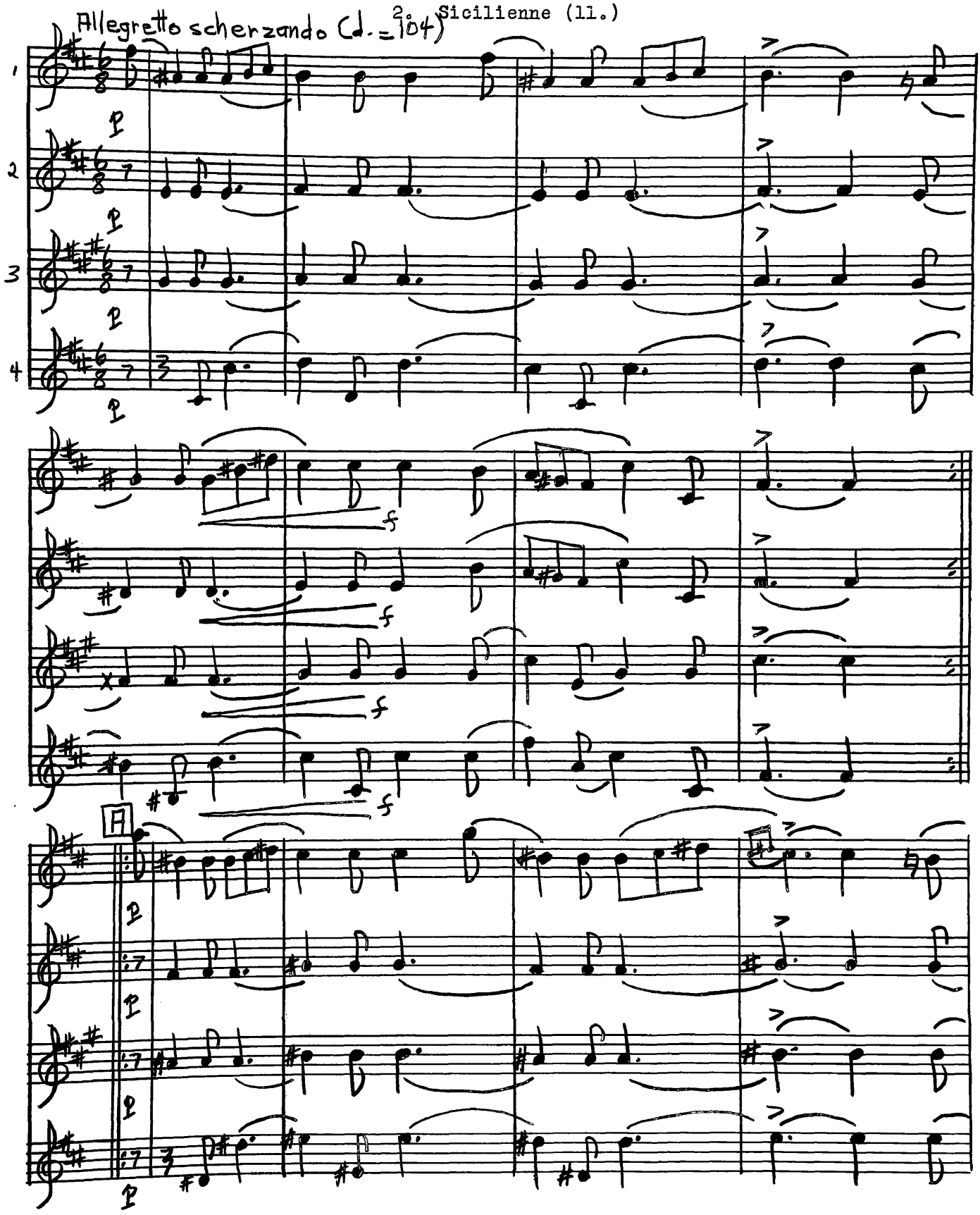

B
f
f

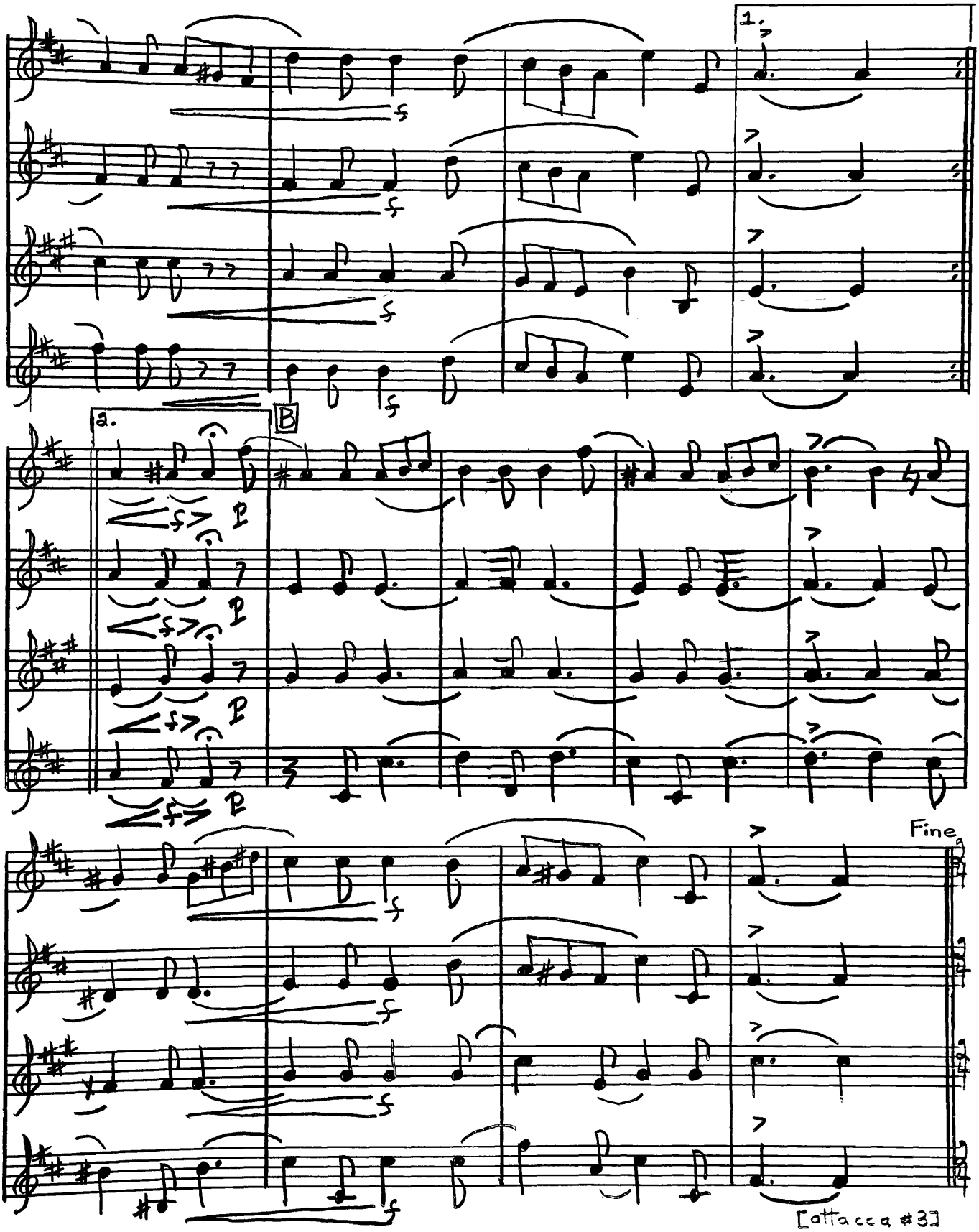

C
D

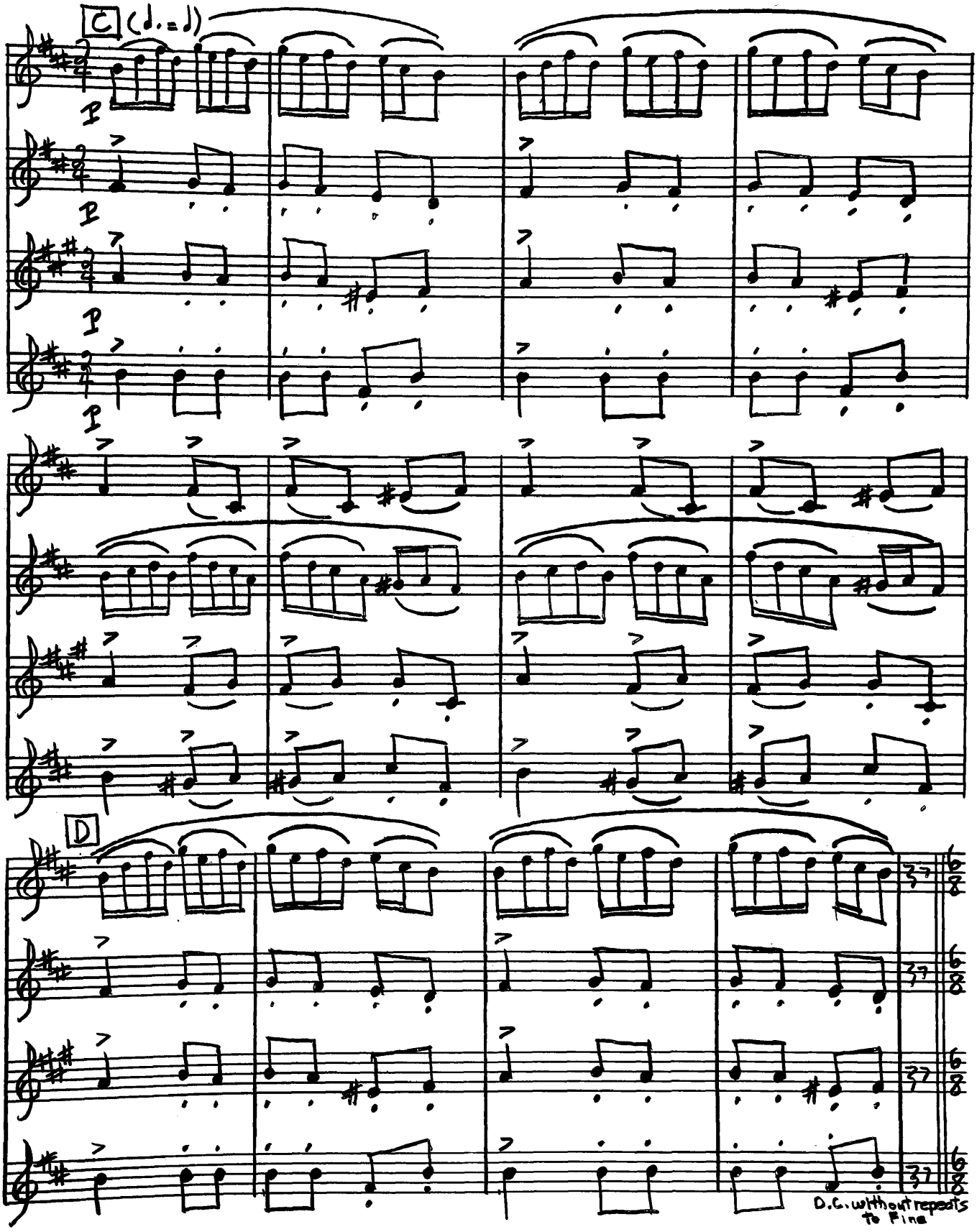

E


F
G

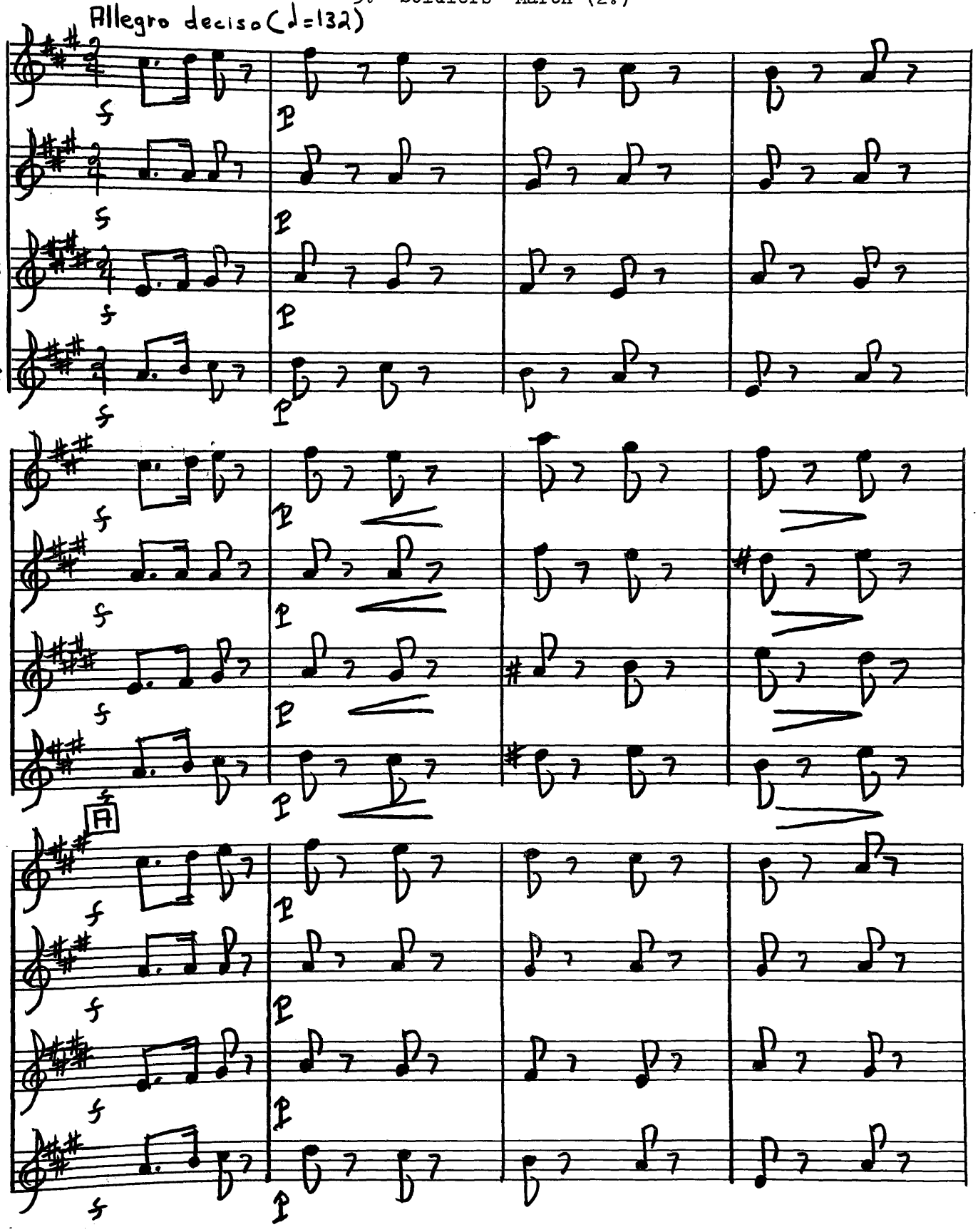

H

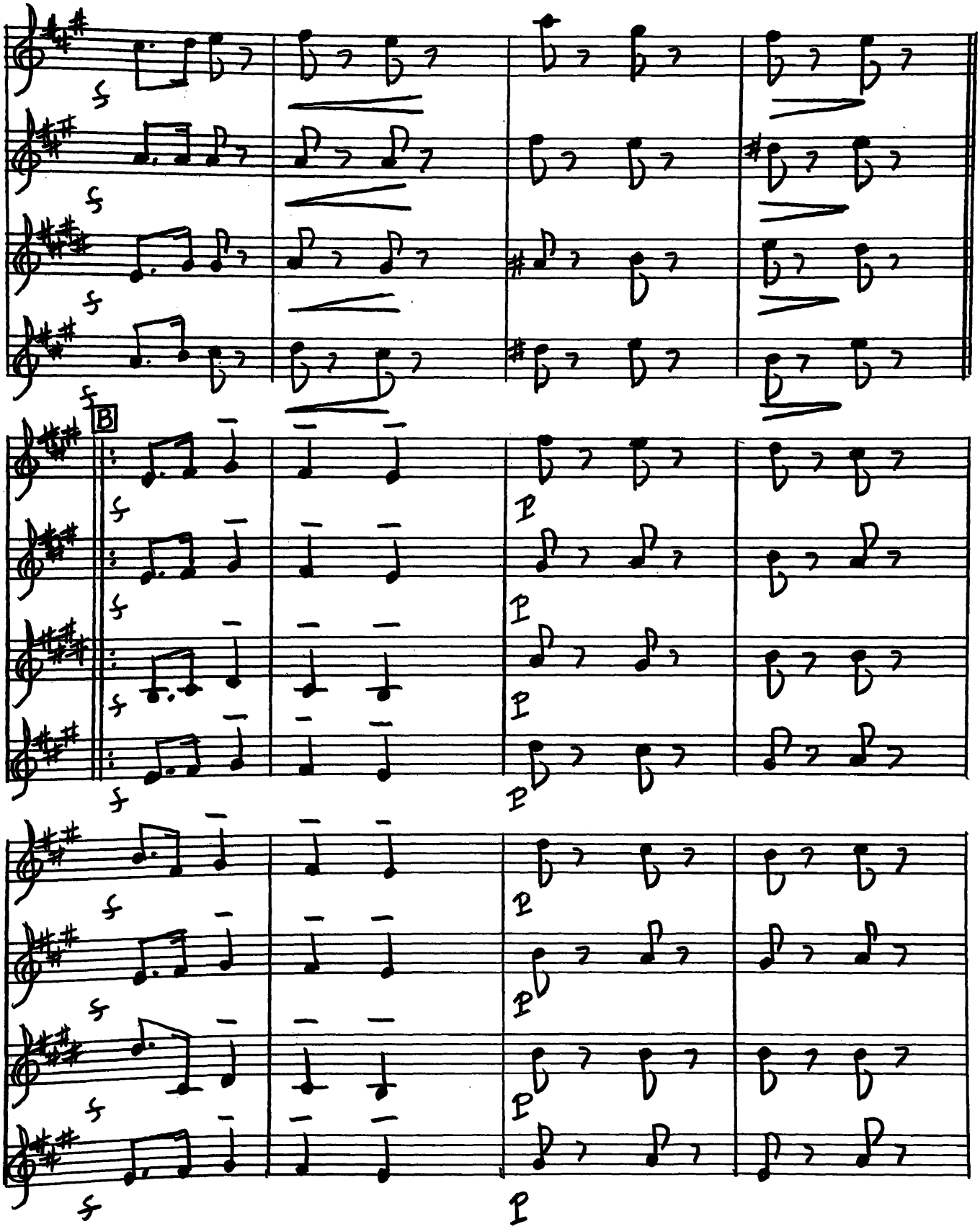

Allegretto scherzando (d. = 104)
Sicilienne (ll.)
1
2
3
4
p
f
A

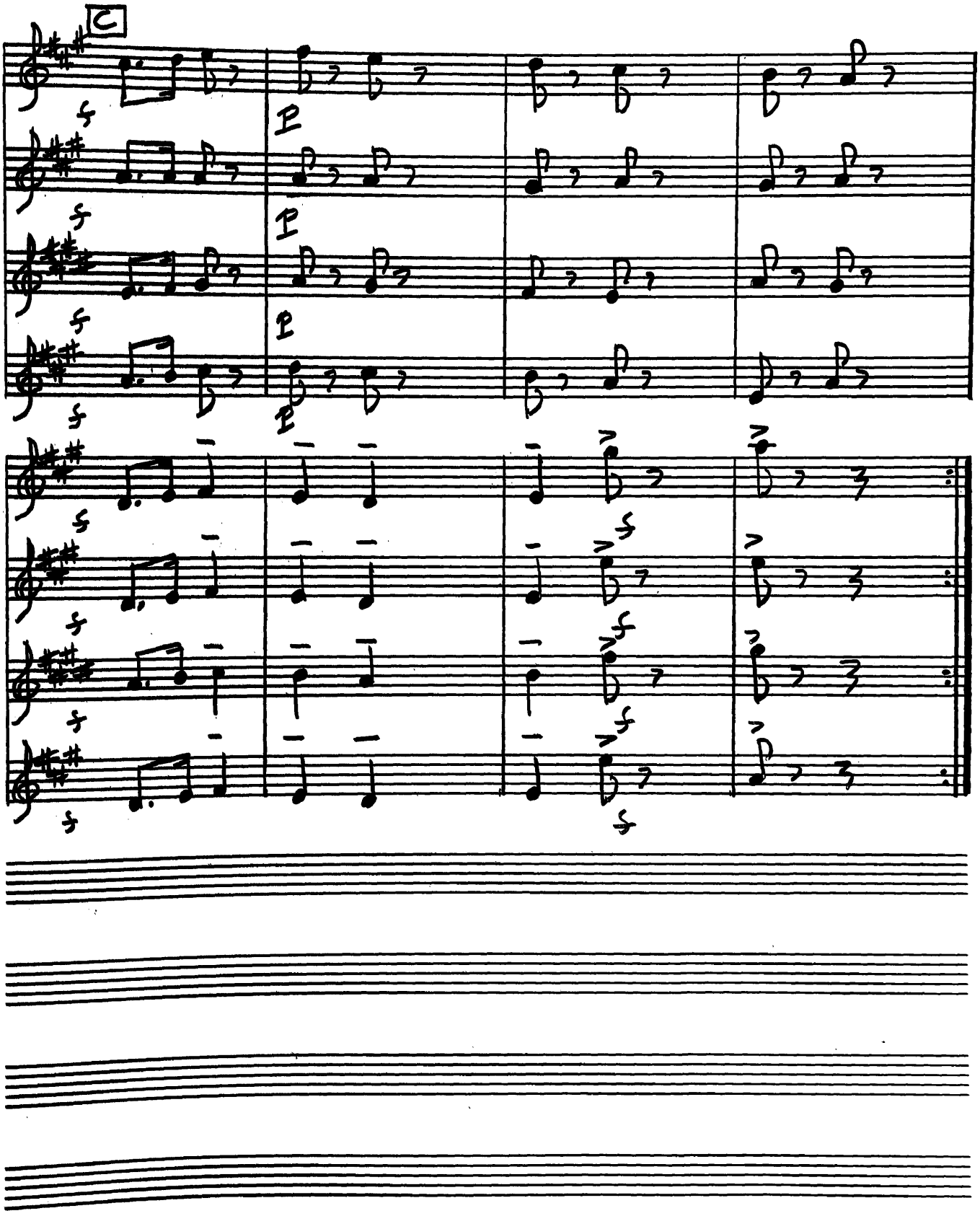

1.
a.
B
Fine
[attacca #3]


C (♩. = ♩)
P
P
P
P
D
37
37
37
37
D.C. without repeats to Fine

3. Soldiers' March (2.)




B


C
f
p
f
p
f
p
f
p
f
f
f
f
f
f
f
f

PREFACE TO ENSEMBLE SELECTION NUMBER NINE

The large ensemble,"Sonata for Instruments", by Giovanni Legrenzi, is of medium difficulty. It does, however, demand a firm command of each separate part from its players and a sound rhythmic sense.

It is highly imitative. The voices that introduce and immediately answer the thematic material should be a dynamic level above the rest of the ensemble.

Eighth notes should not be played too short but should be separated. The rhythmic feeling of the imitative sections (beginning, letter G, and letter K) should be that of recoil. The Adagios should be sustained but not overdone. At letter G, the three quarter notes compose a one beat pick-up to the next measure.

The apparent dissonances between voices are often cross-relations and typical of the period in which this music was written. Accidentals occur quite frequently in the parts.

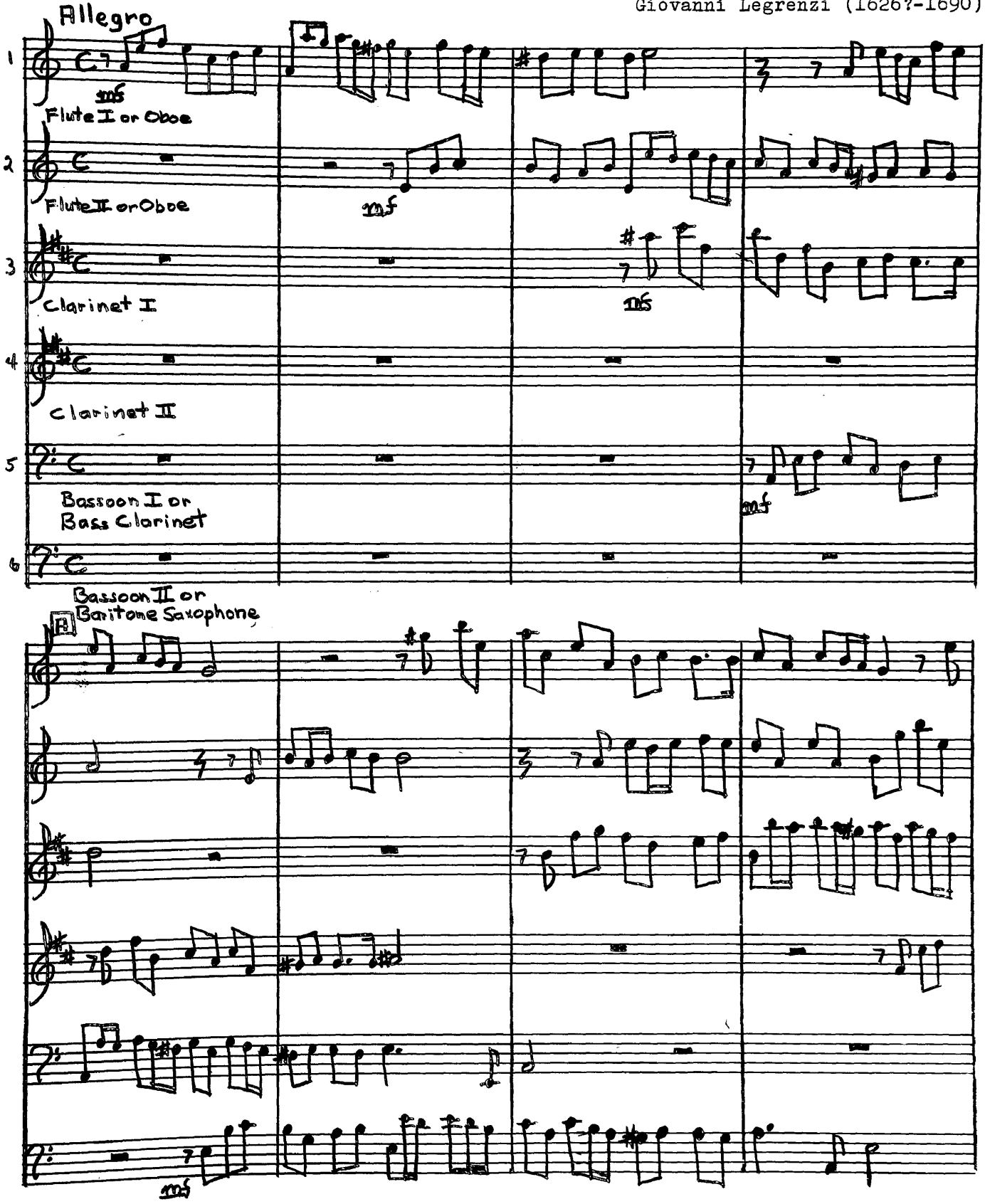
The performers should make just a slight ritard at the end. The general dynamic level is that of mezzo-forte. The adagios should be played a bit softer.

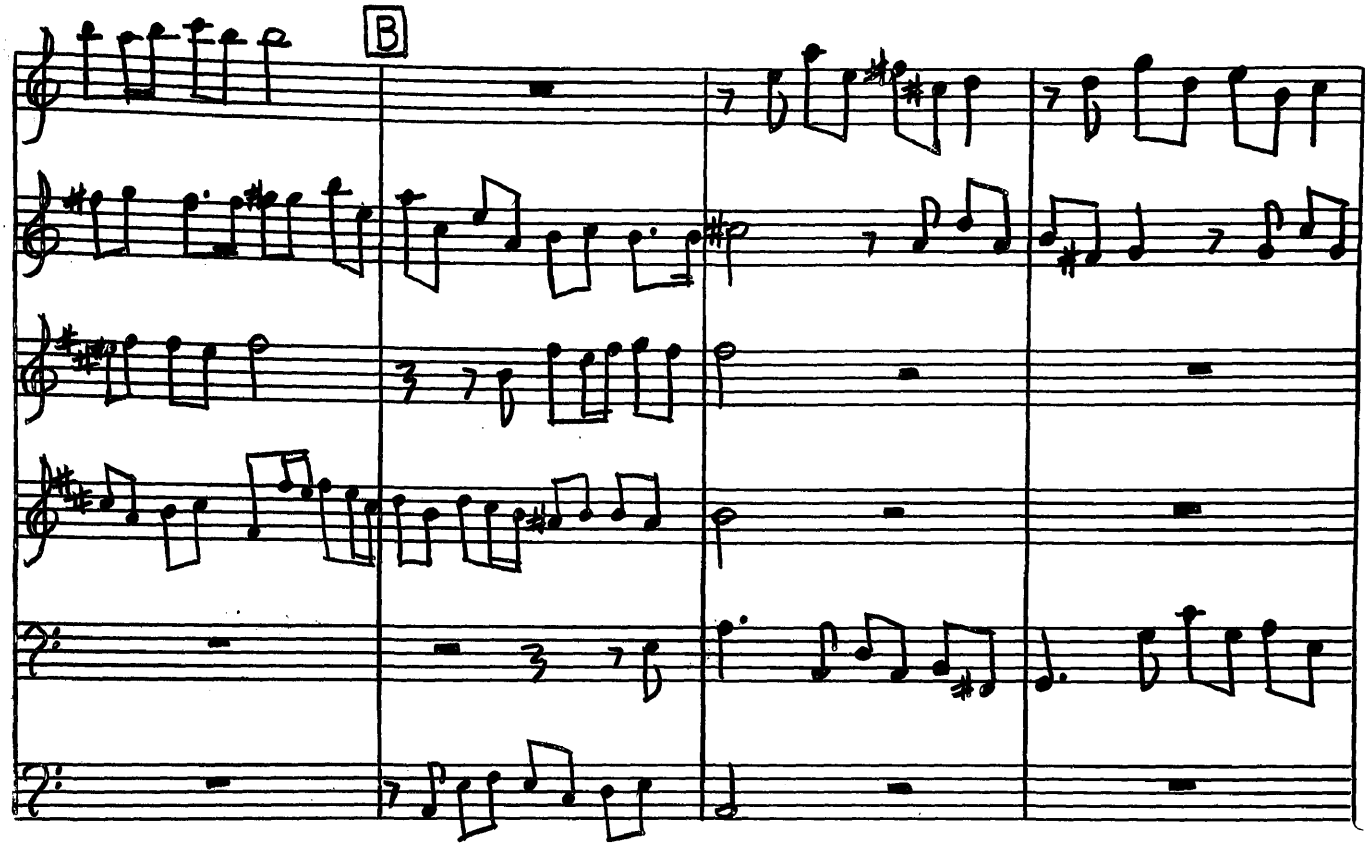
Since this ensemble has certain antiphonal characteristics, it is suggested that the group be seated in this order:

1. Flute I and Flute II with Bassoon I on one side
2. Clarinet I and Clarinet II with Bassoon II on the other side

The groups should be set a short distance apart from each other.

9. Sonata for Instruments, La Buscha
Giovanni Legrenzi (1626?-1690)

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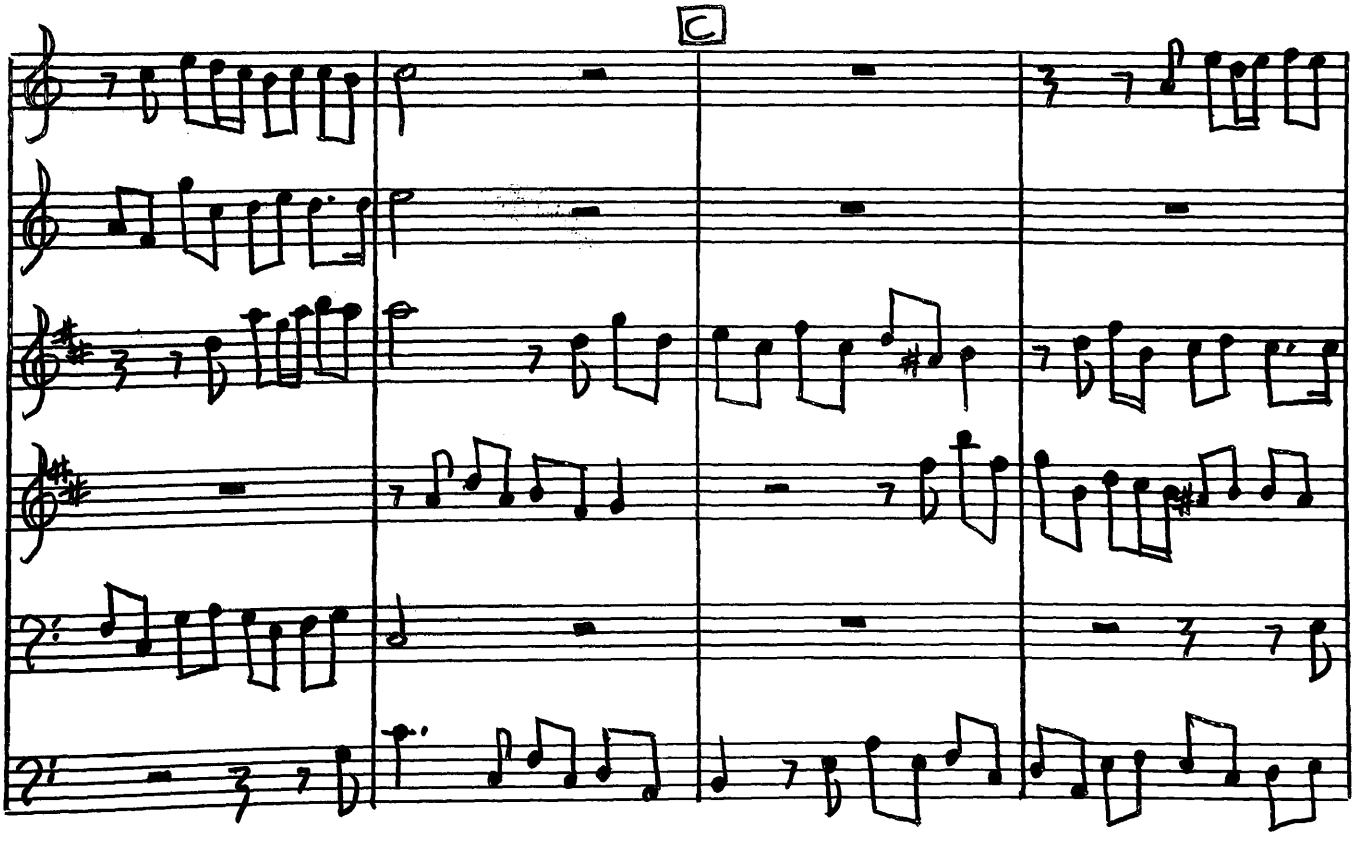
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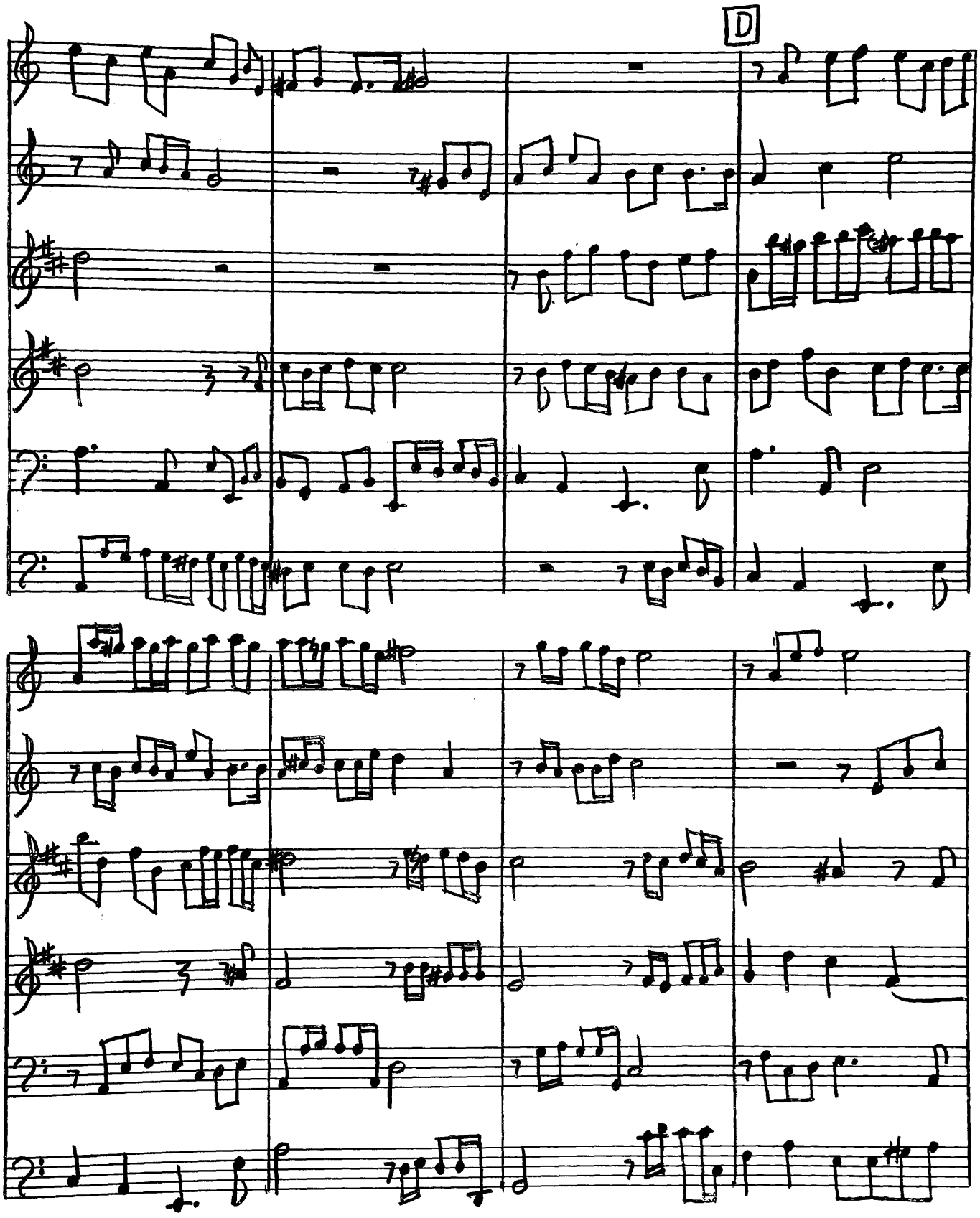
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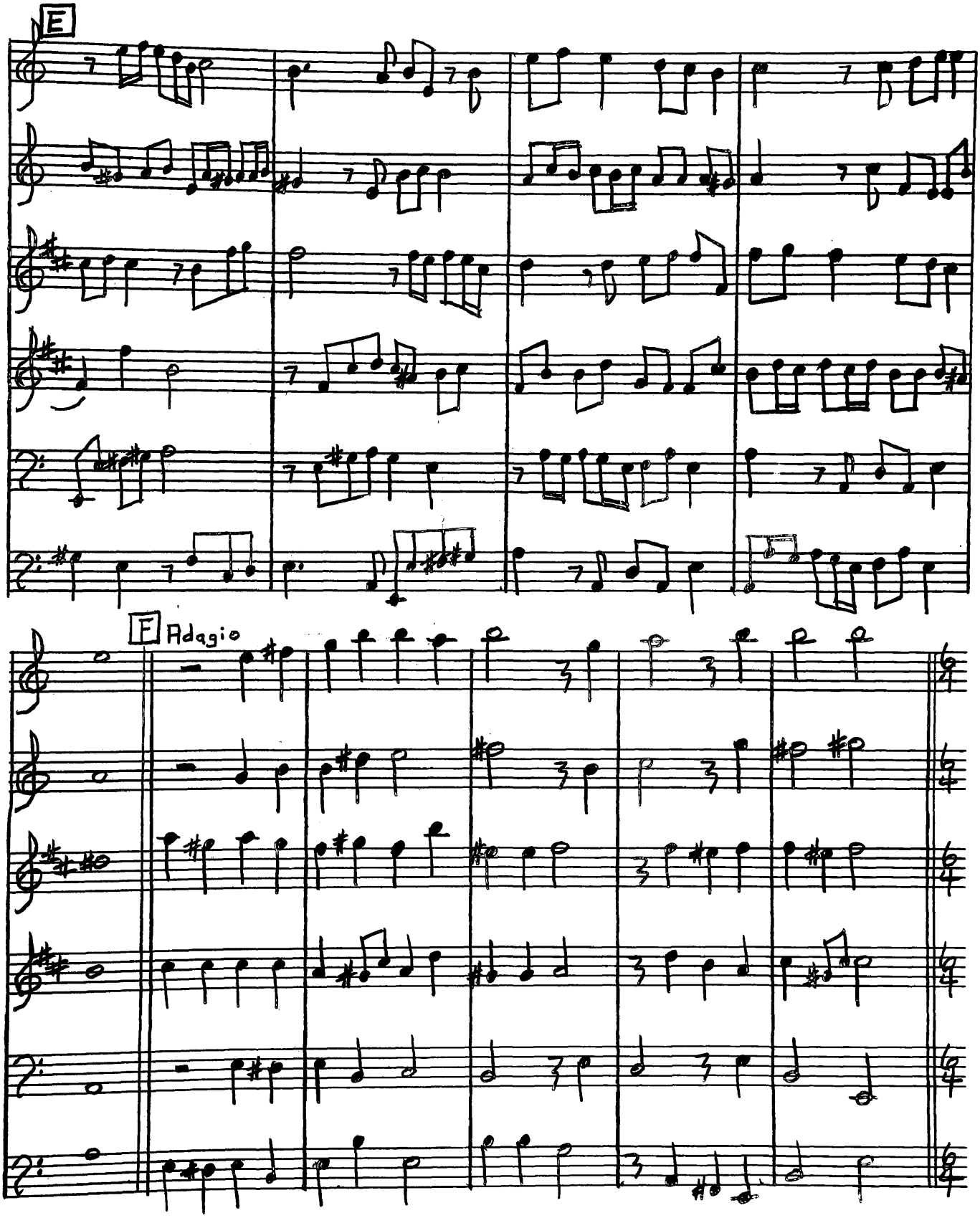
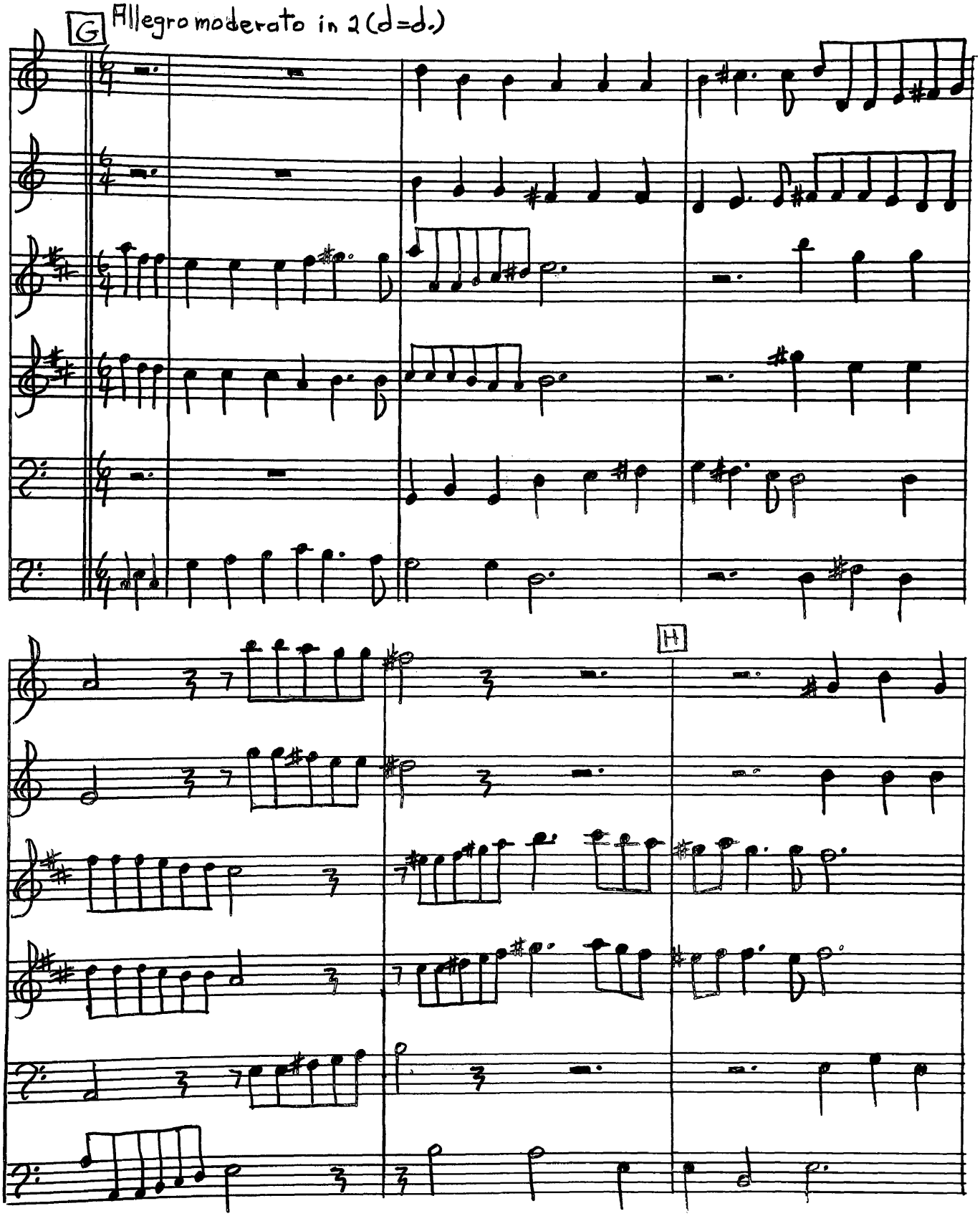
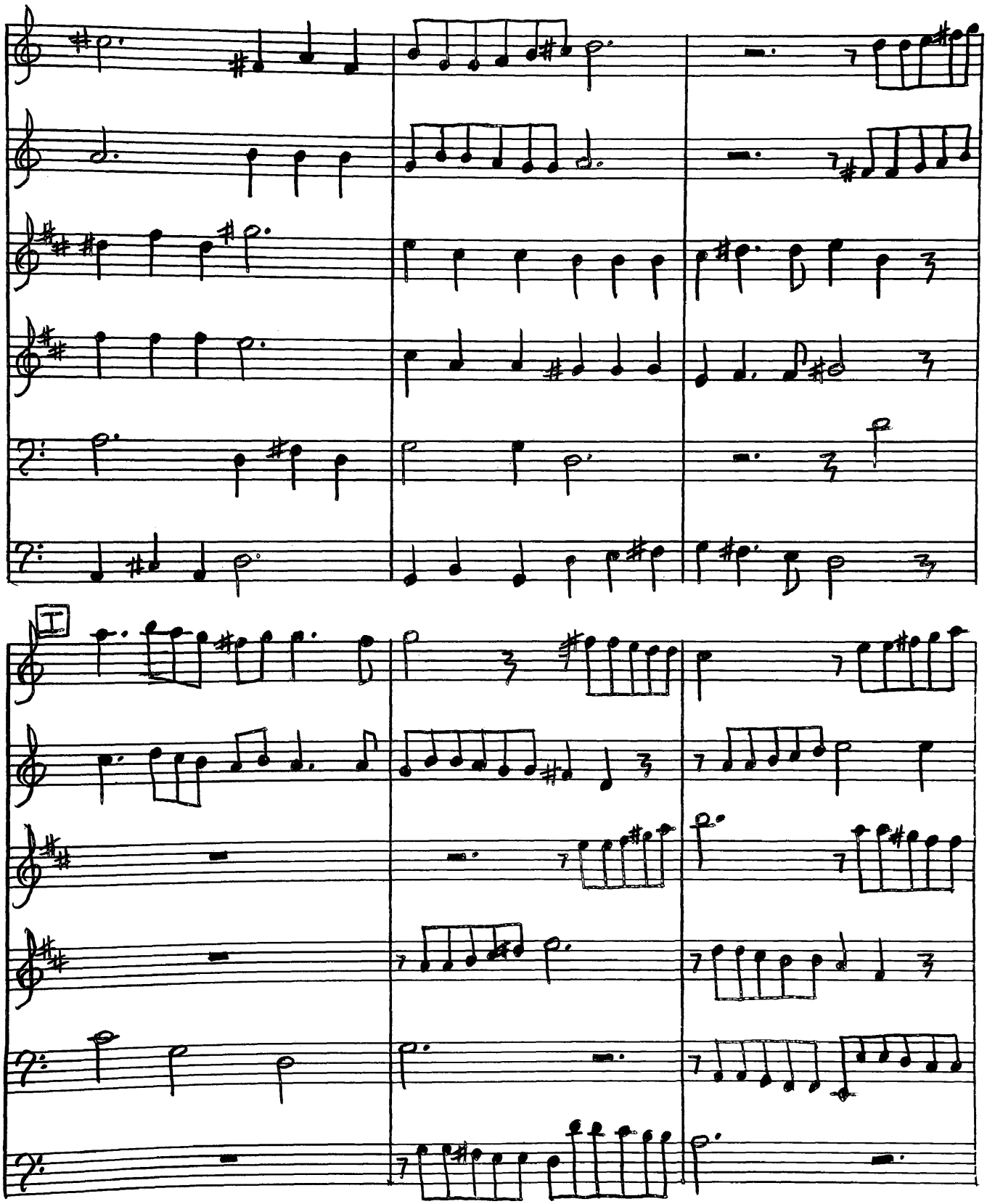
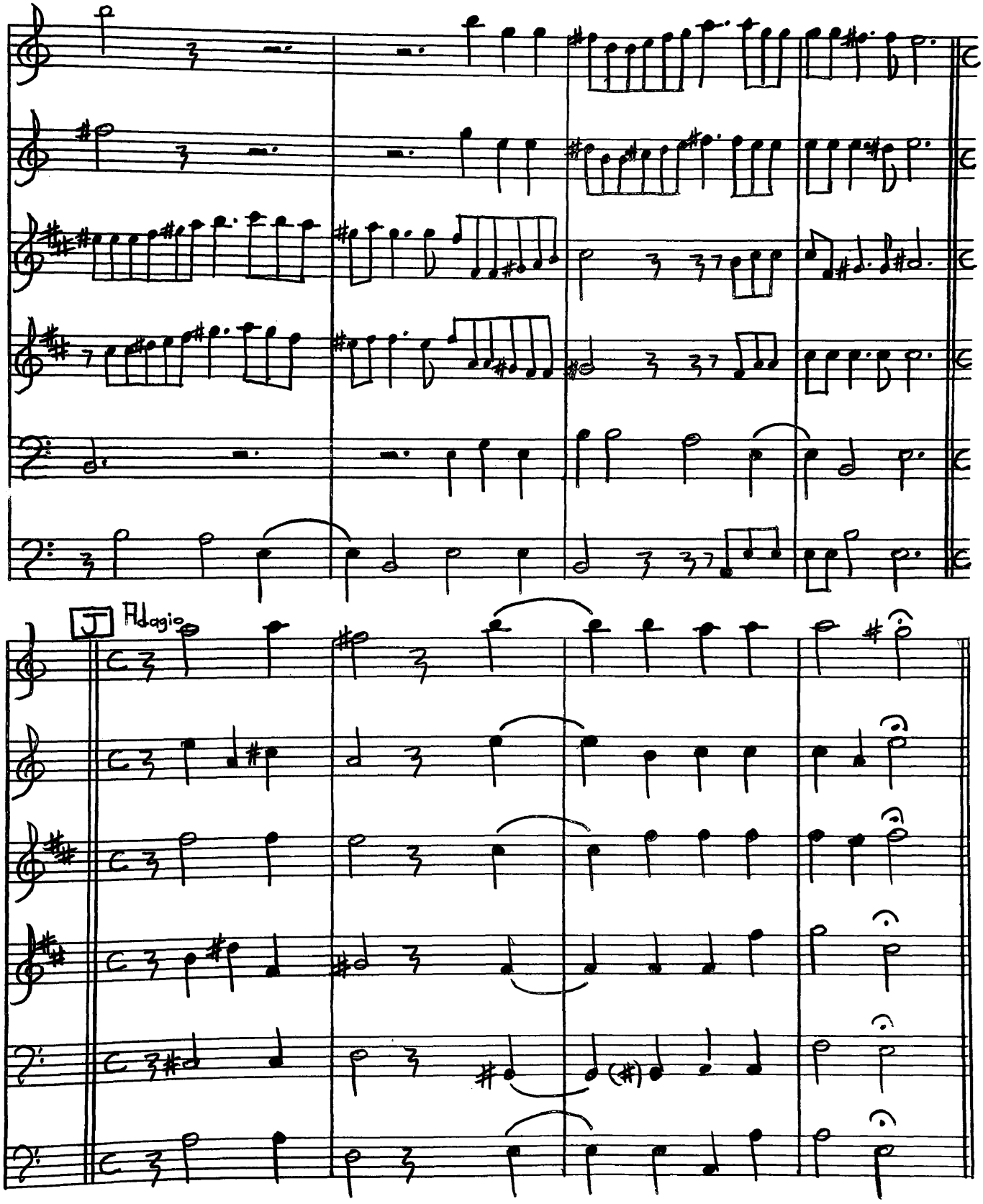
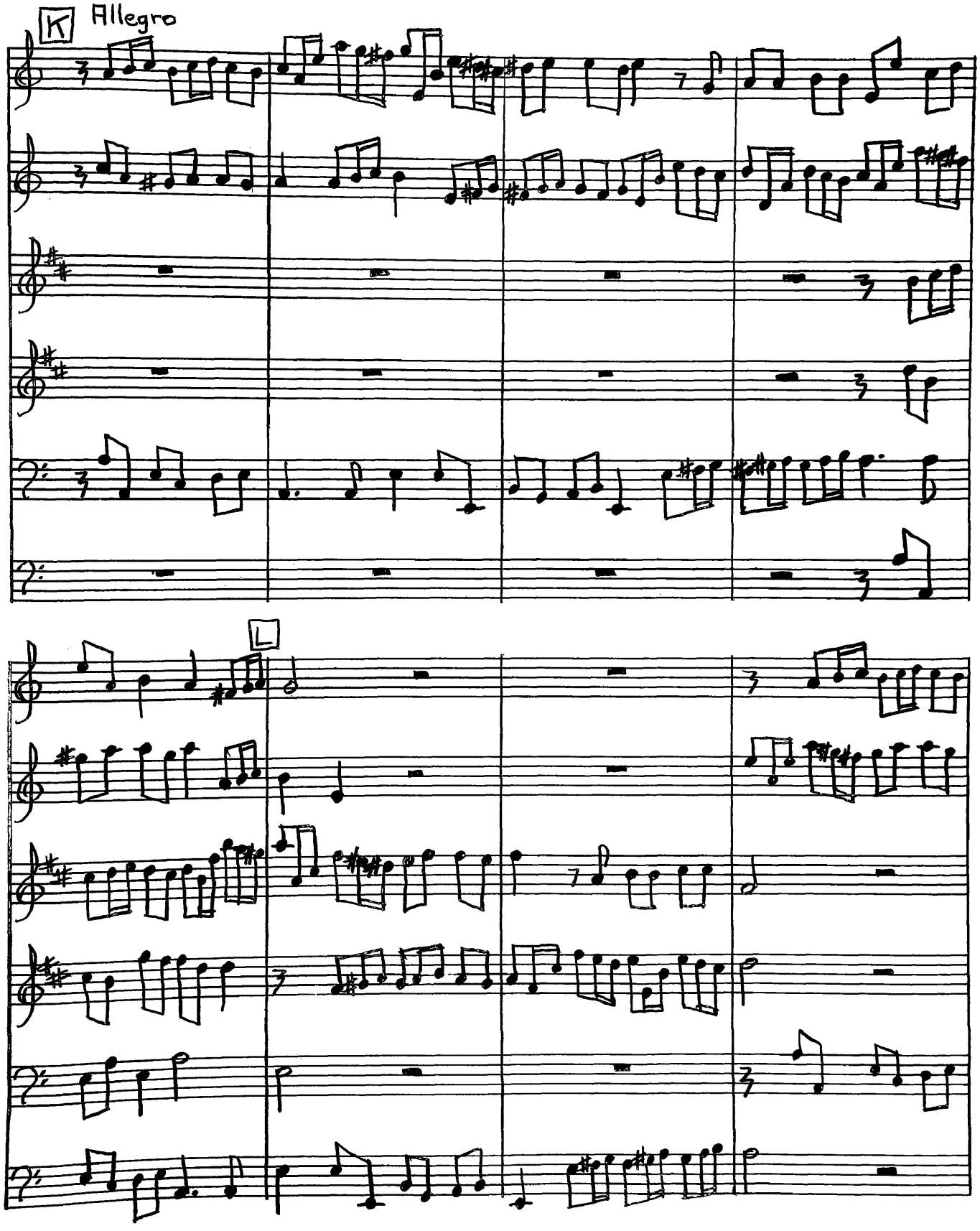
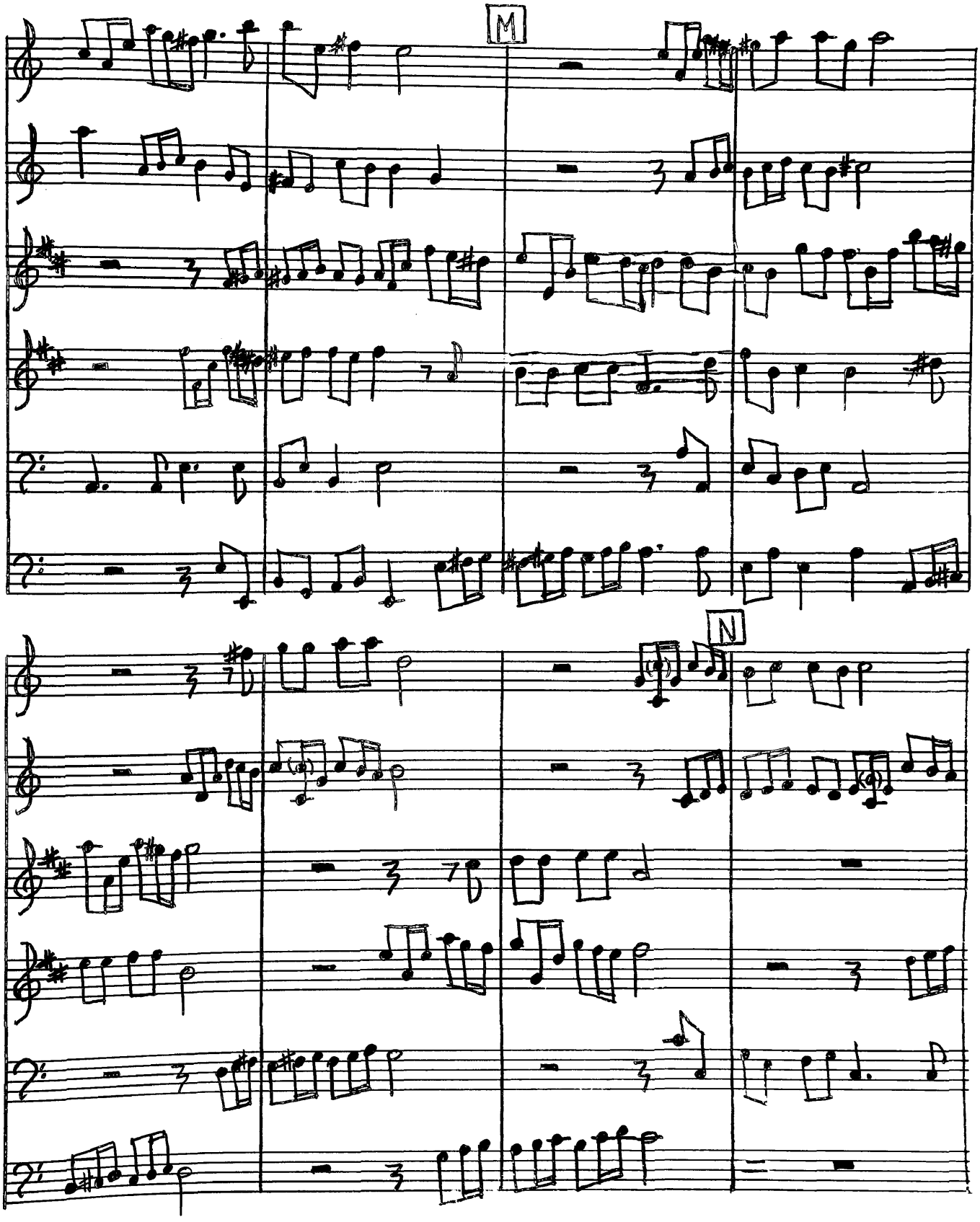

E
F
Adagio

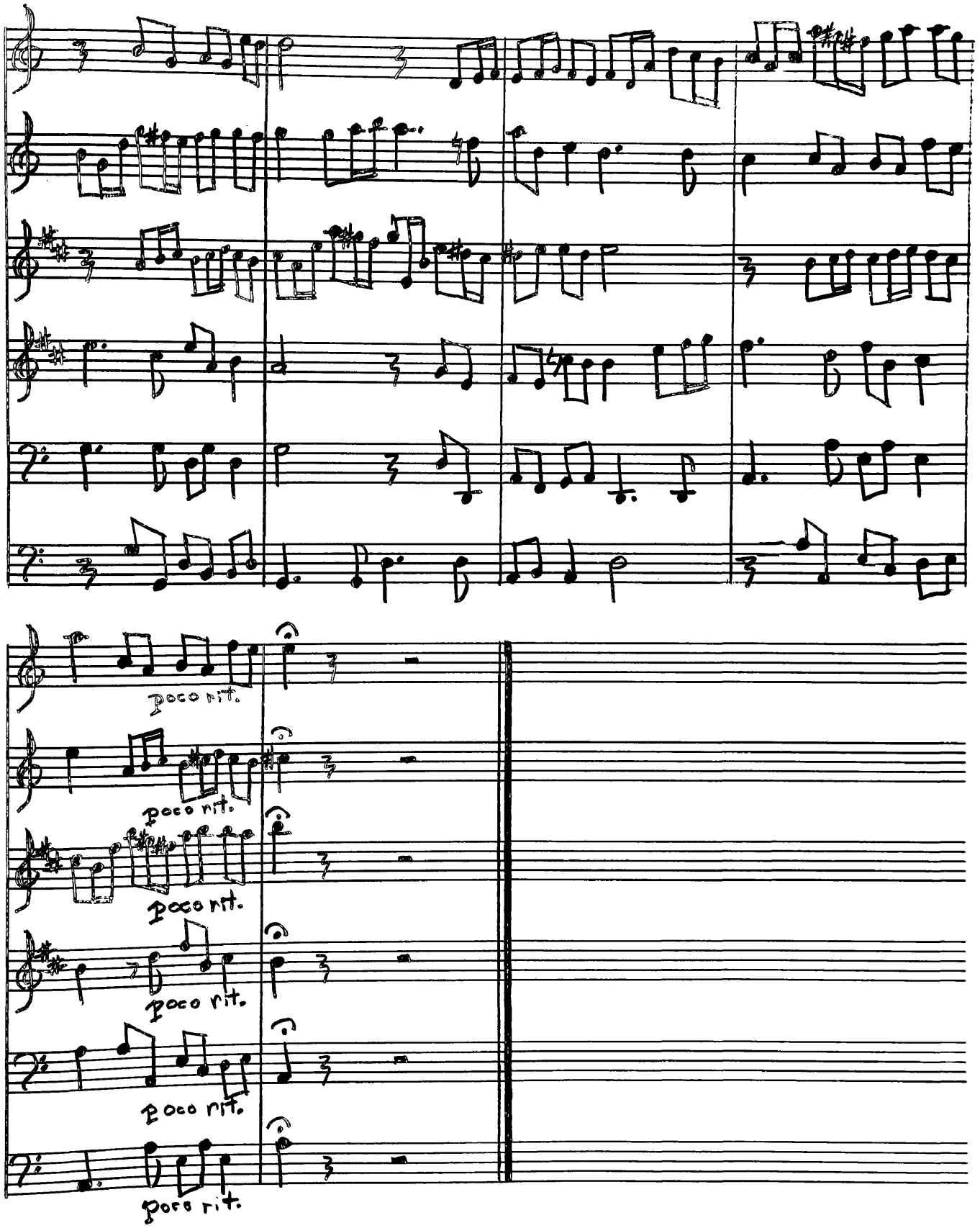

G
Allegro moderato in 2 (d=d.)
H


I


J
Adagio


K
Allegro
L


M
N


poco rit.
poco rit.
poco rit.
poco rit.
poco rit.
poco rit.

PREFACE TO ENSEMBLE SELECTION NUMBER TEN

The "Triumphant March" by Gaetano Donizetti is of the ceremonial type.

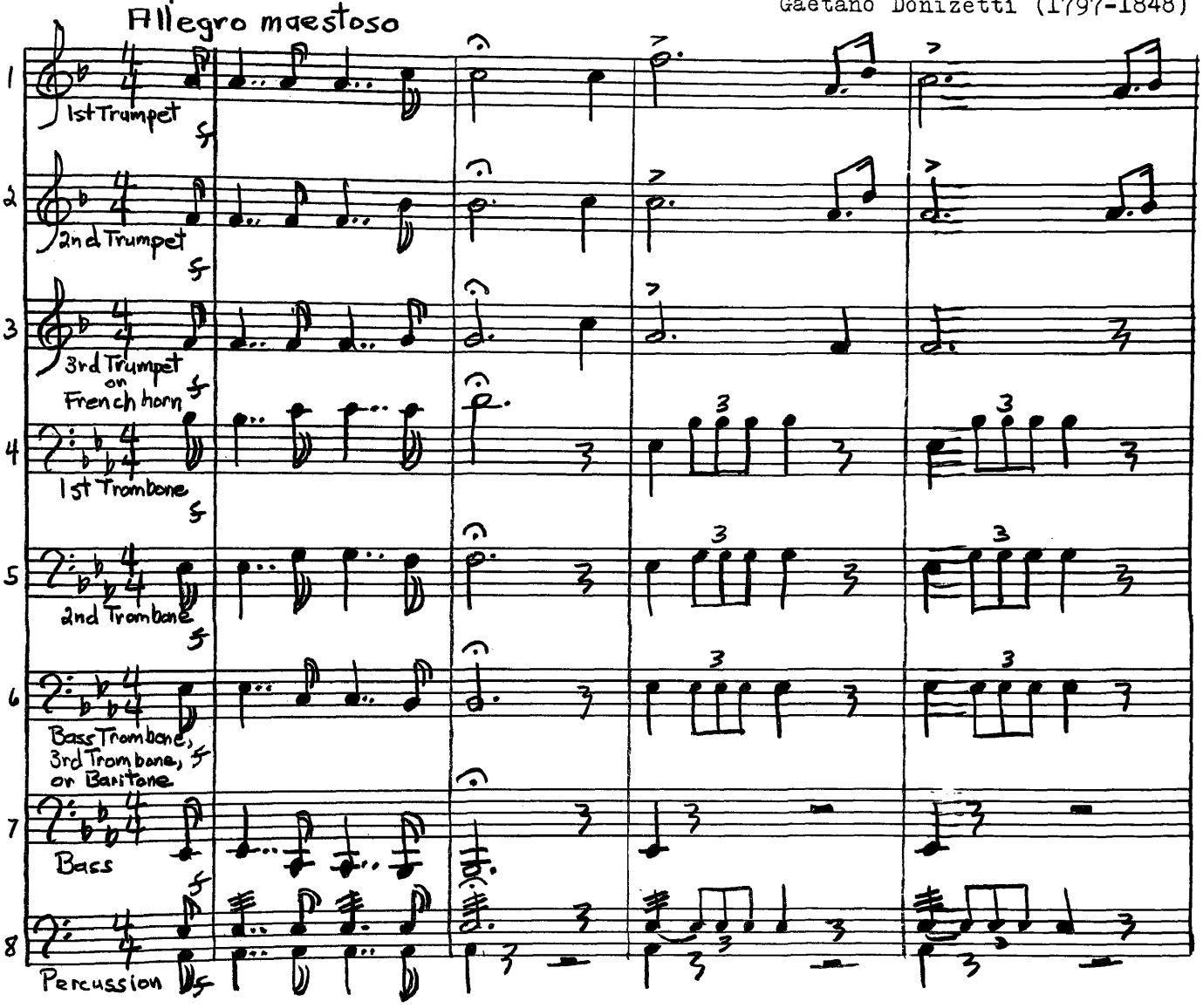
All sixteenth notes should be played very short; the dotted eighth and sixteenth note combinations should be spaced. The dotted note rhythms should not be rushed. The trombones should play the triplet correctly, as a triplet, not as an eighth note and two sixteenth notes bracketed together.

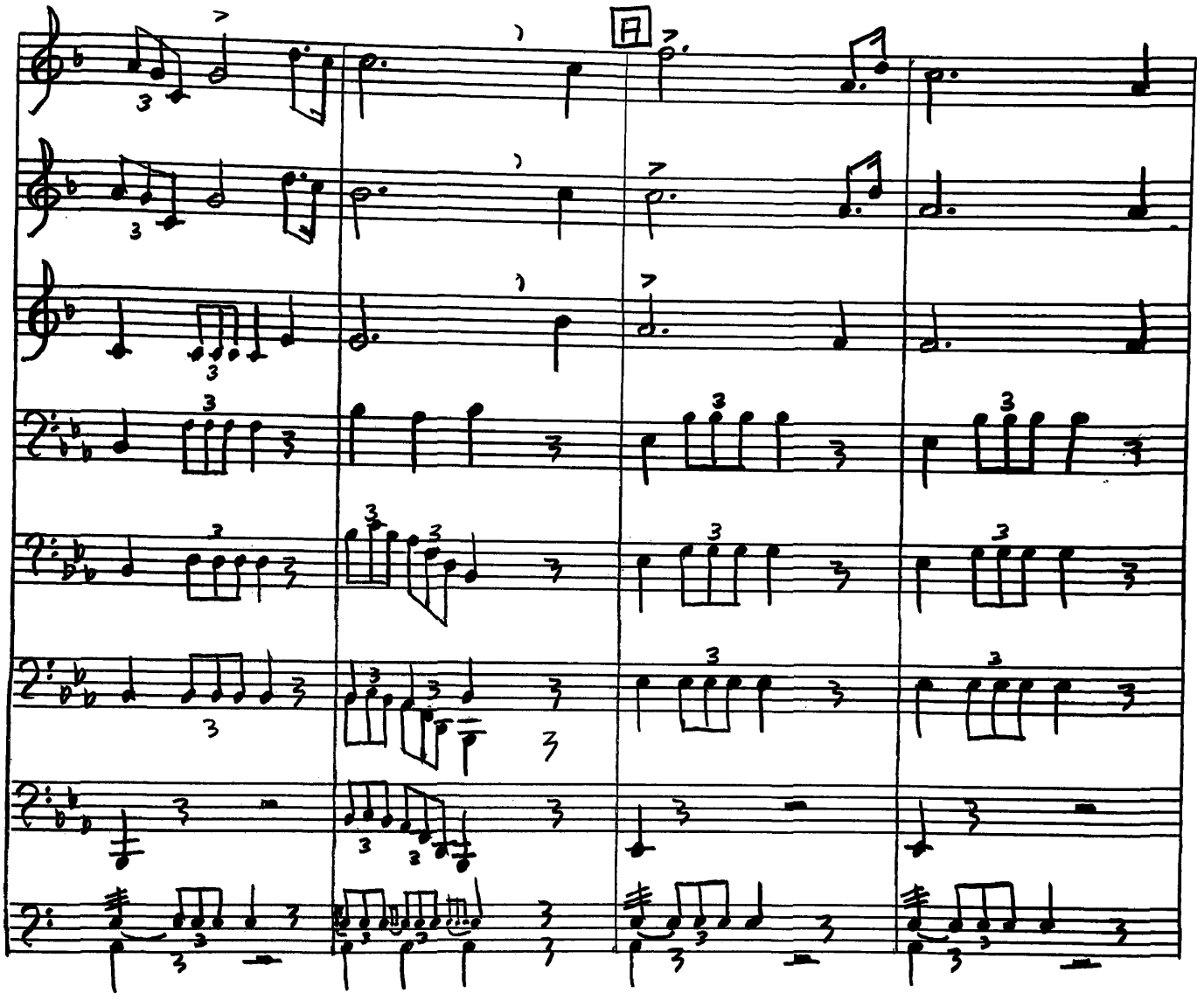
This selection is of medium difficulty. Its main challenge is the change of key at letter D.

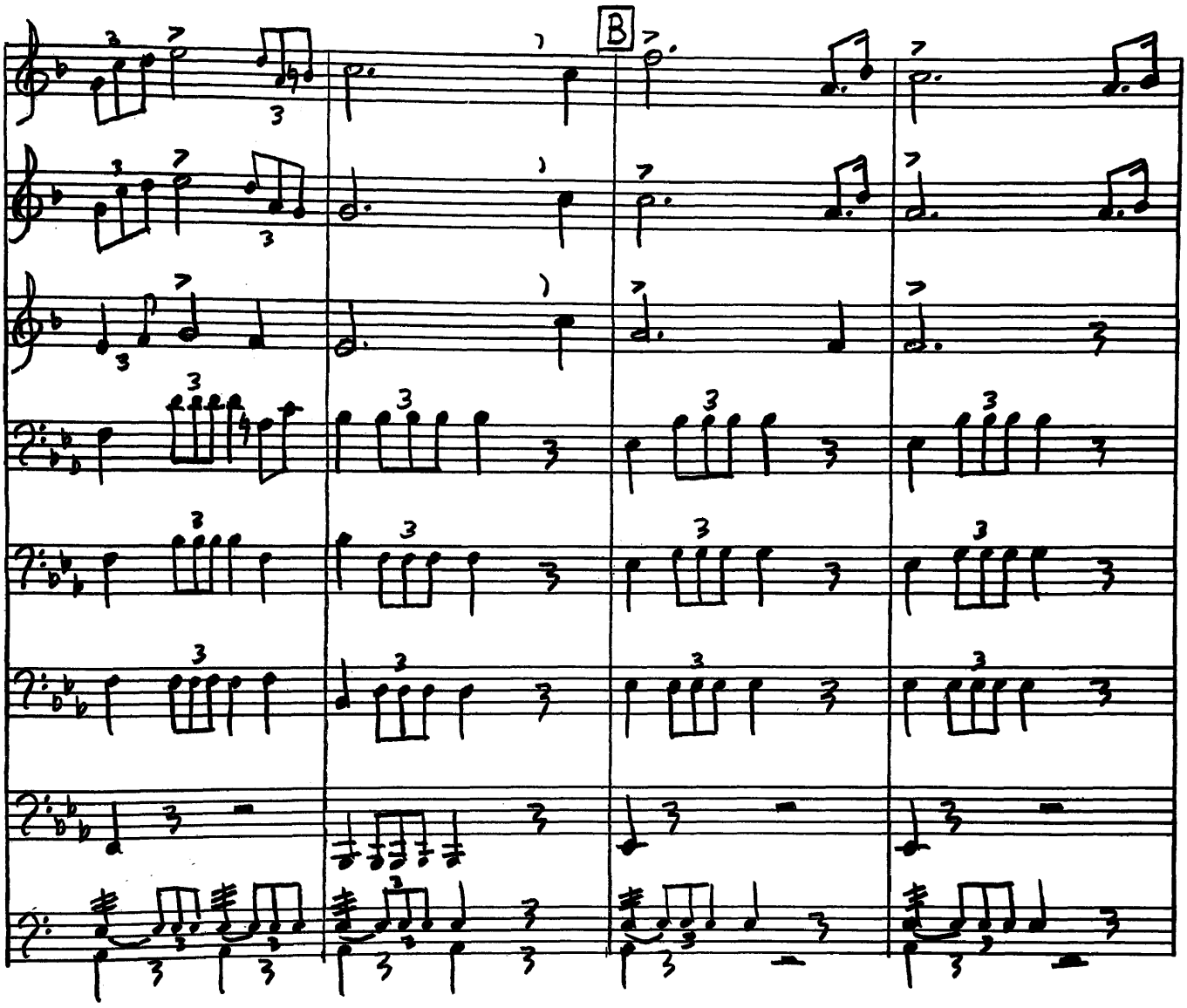
Band directors who are caught with a small band for commencement might use this march for a processional or recessional.

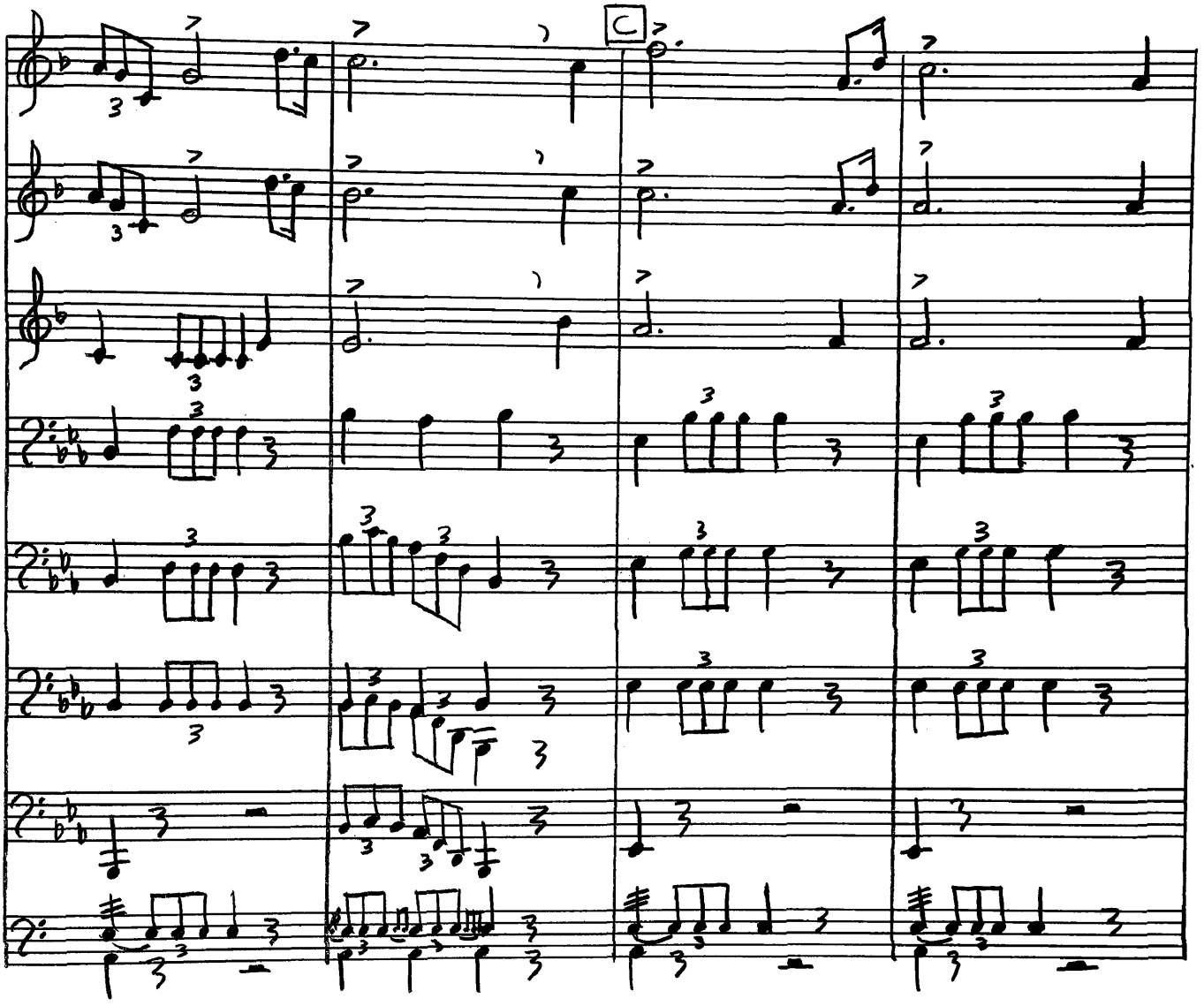
10. Triumphant March

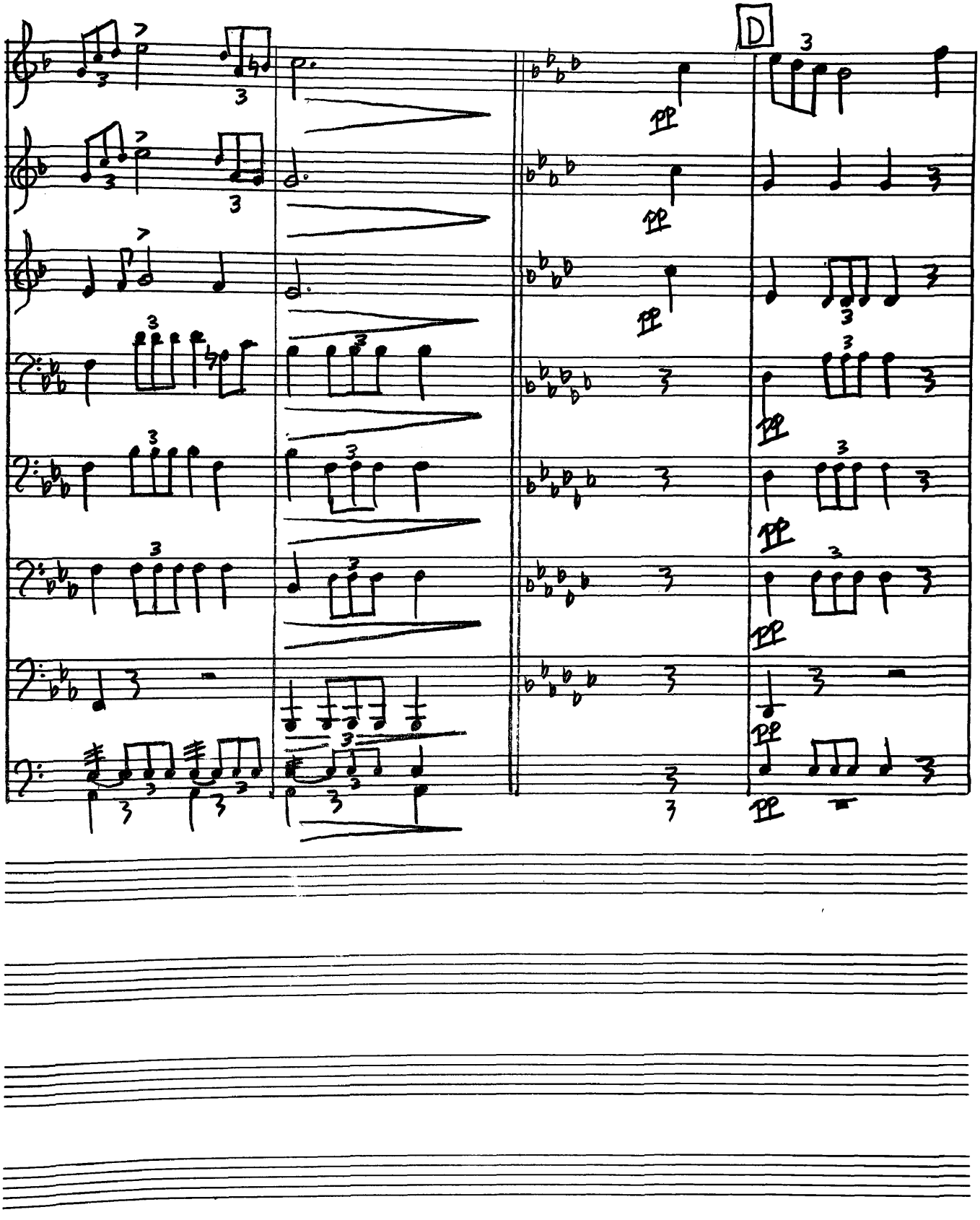
Gaetano Donizetti (1797-1848)

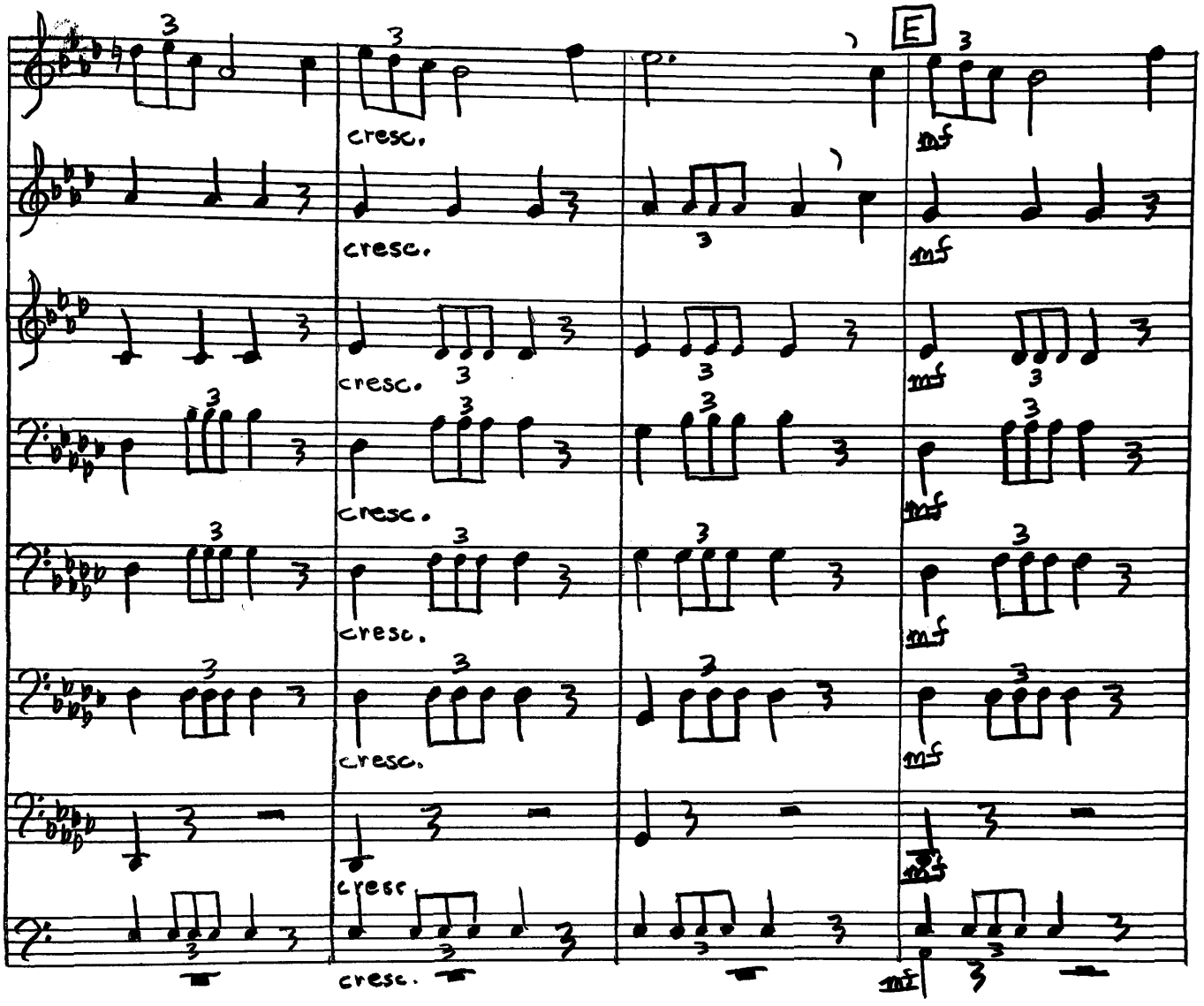


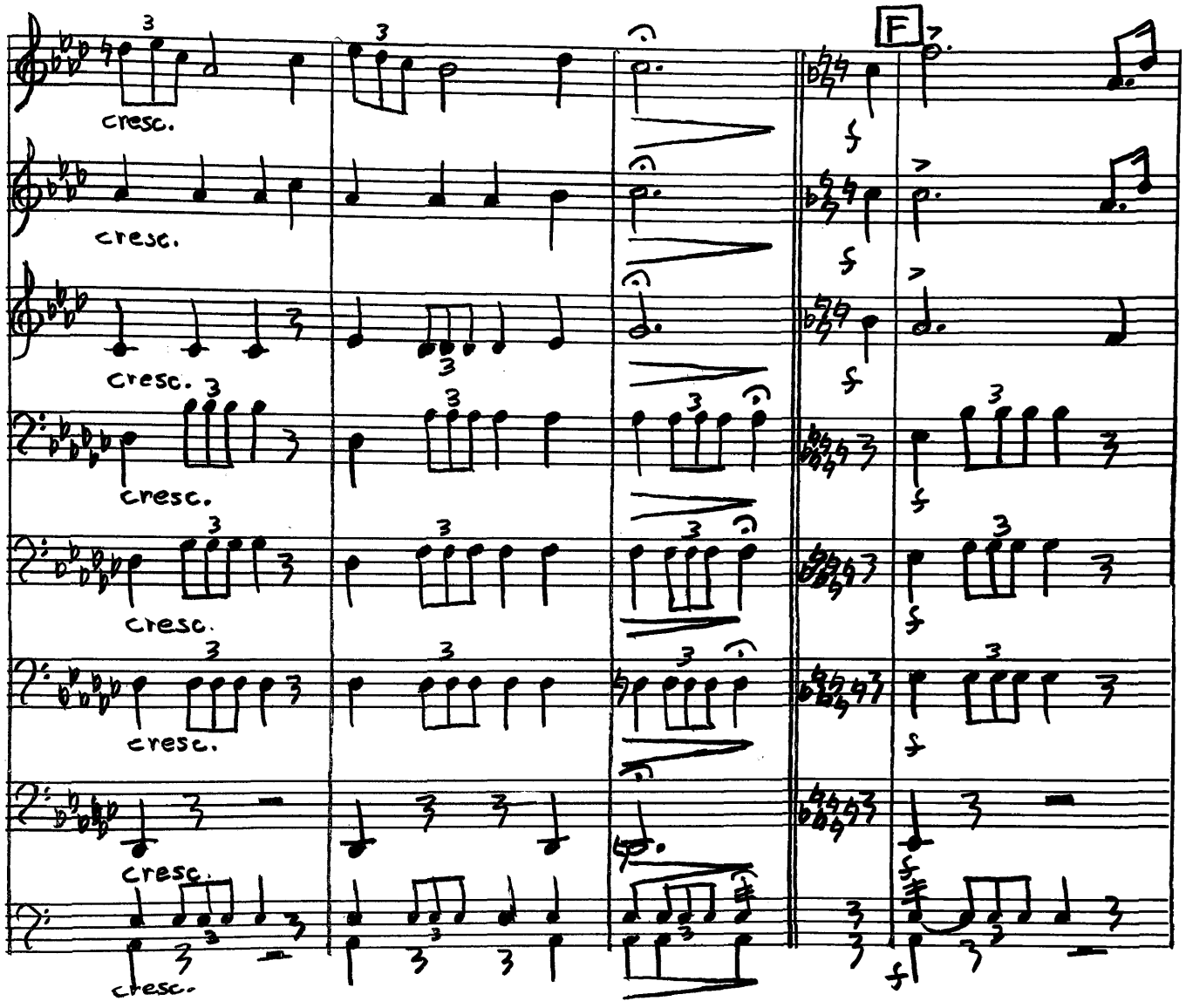

A


B




D
pp


E
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
mf
mf
mf
mf
mf
mf
mf


F
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
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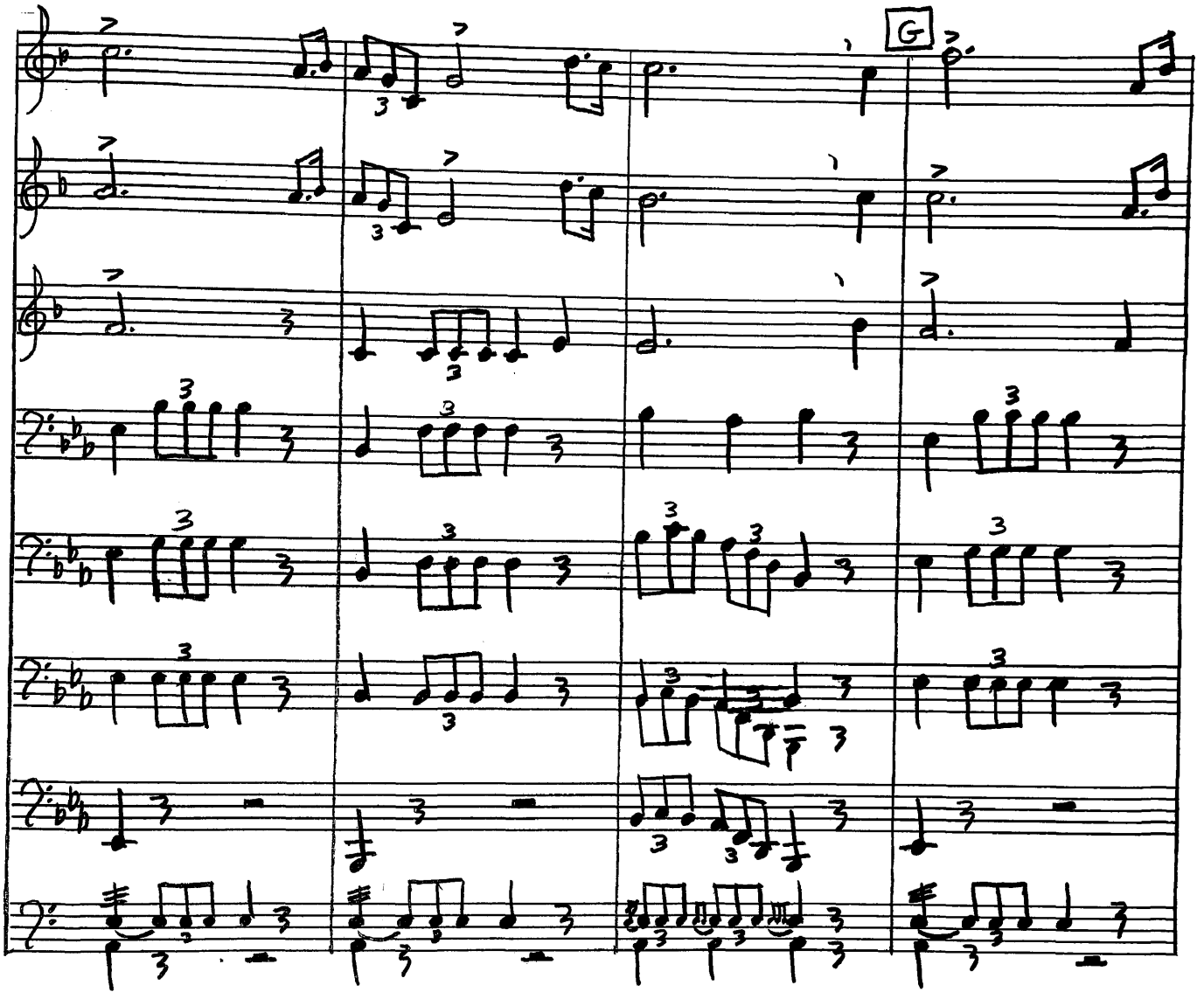
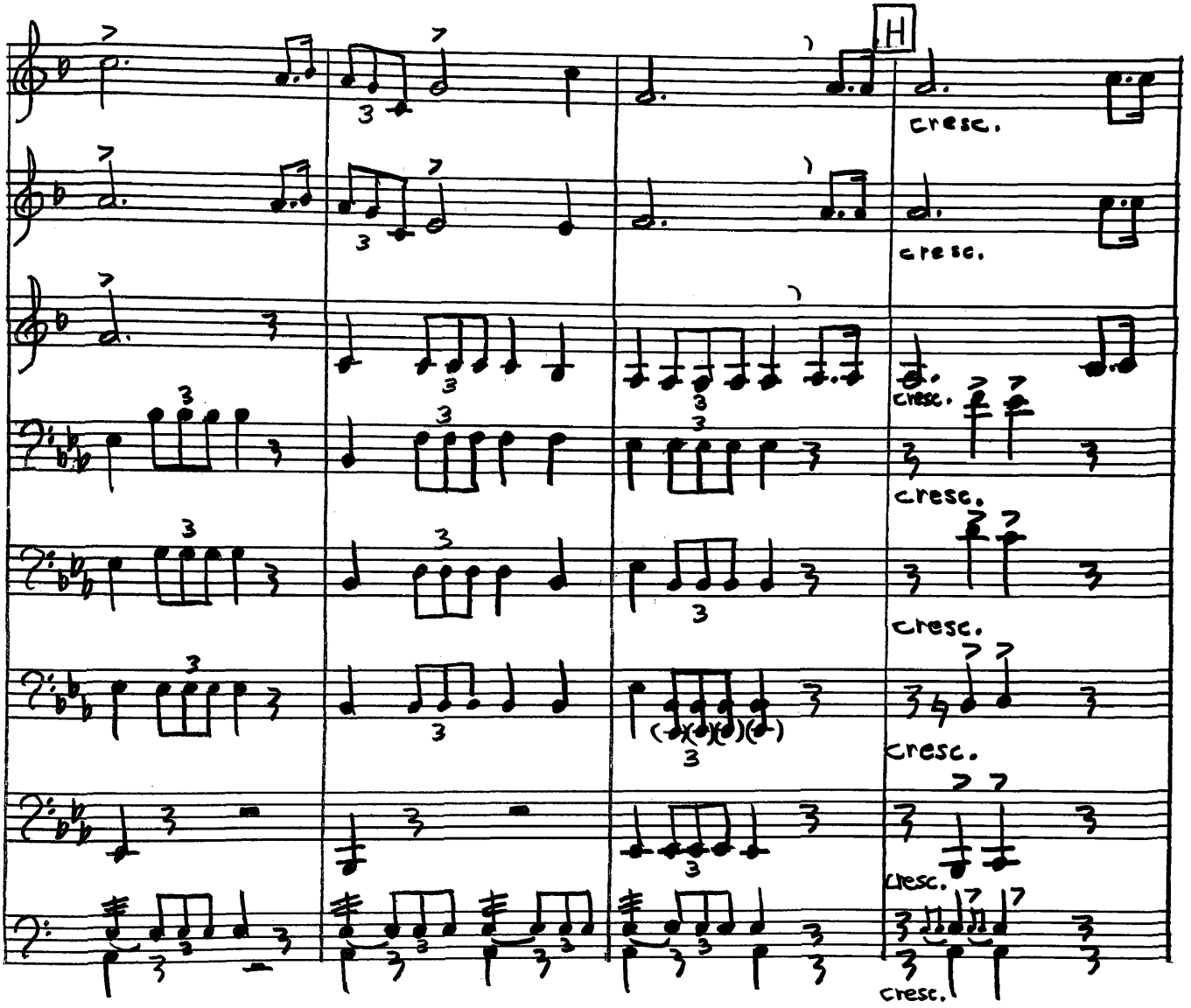
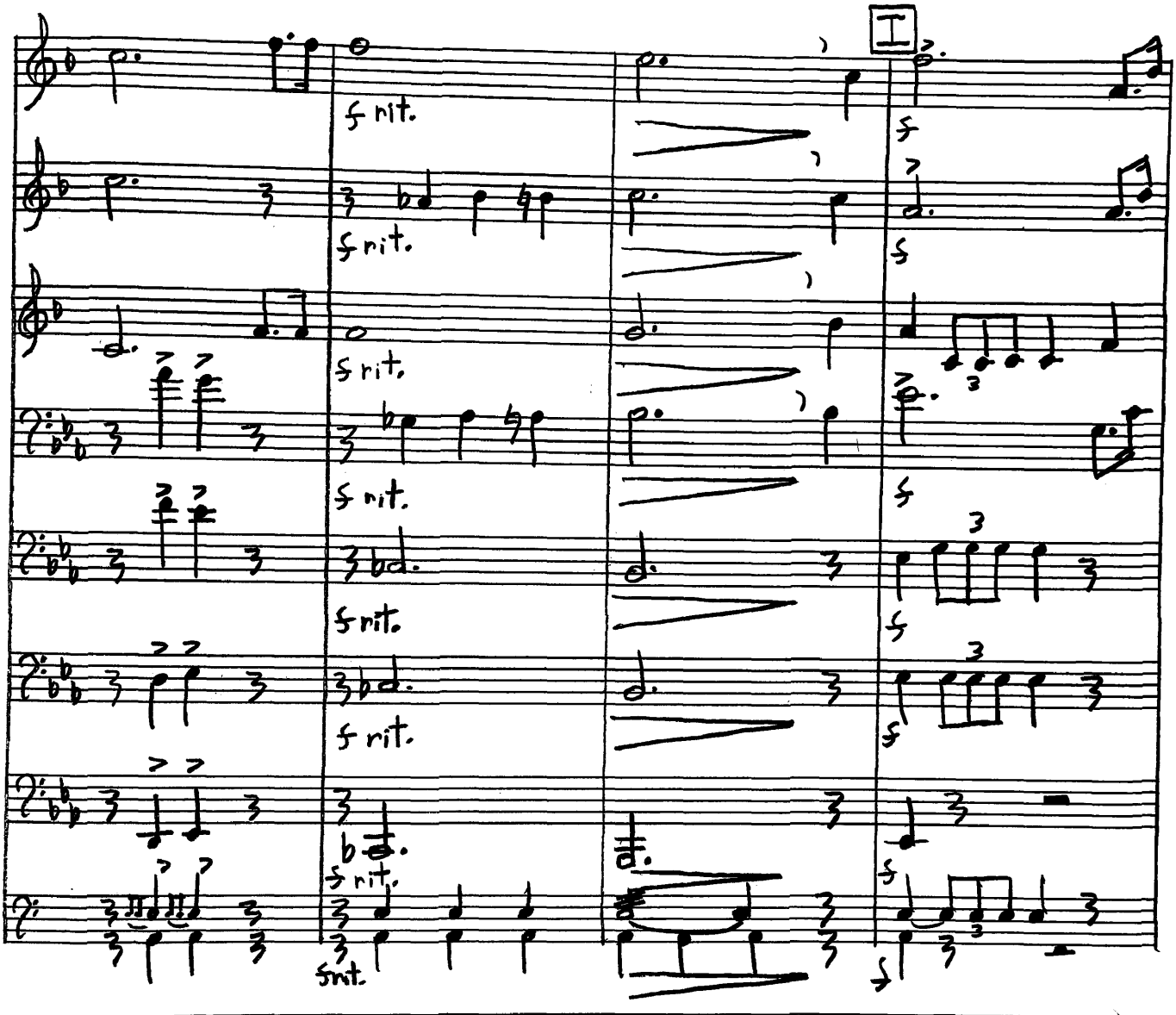
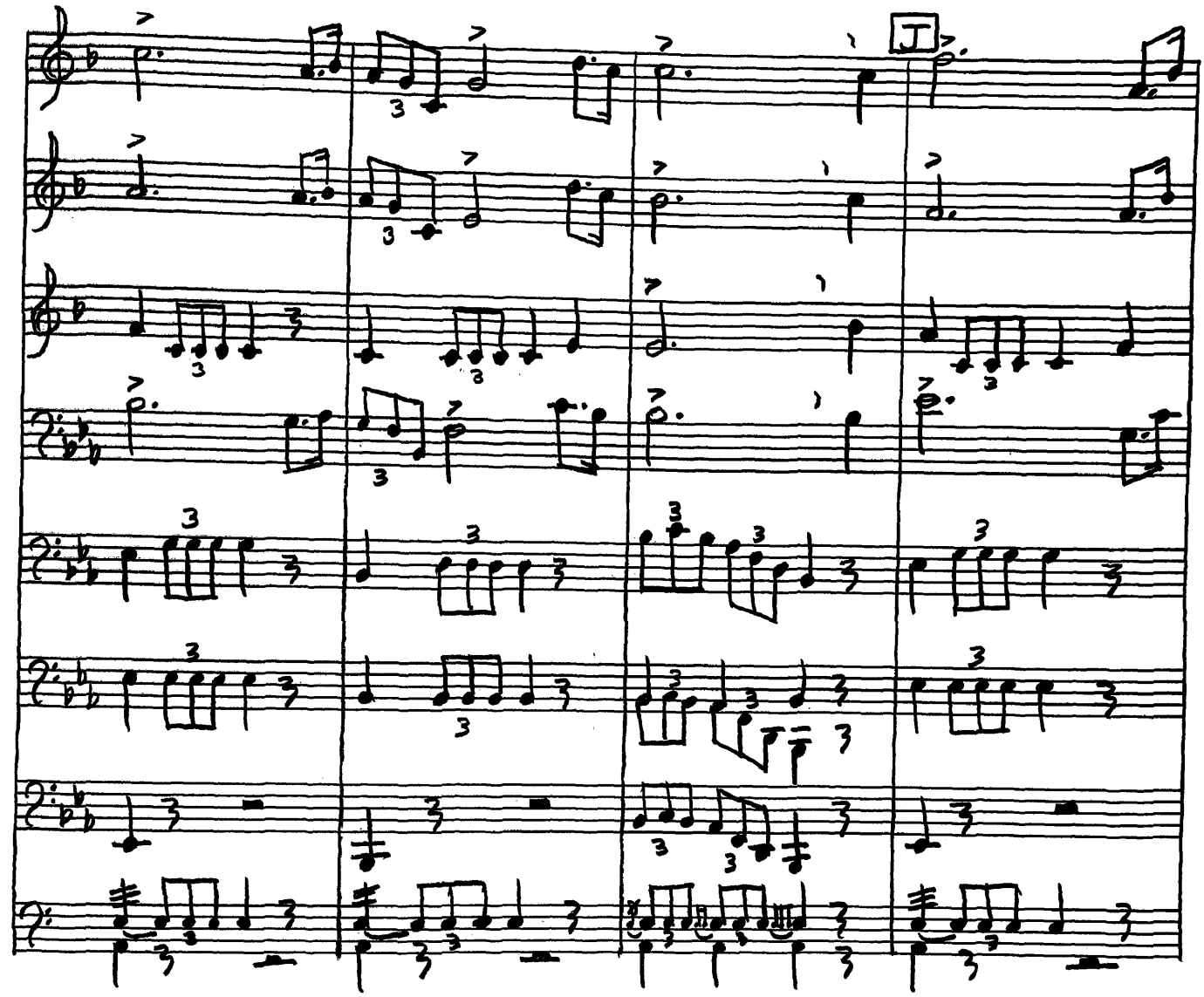
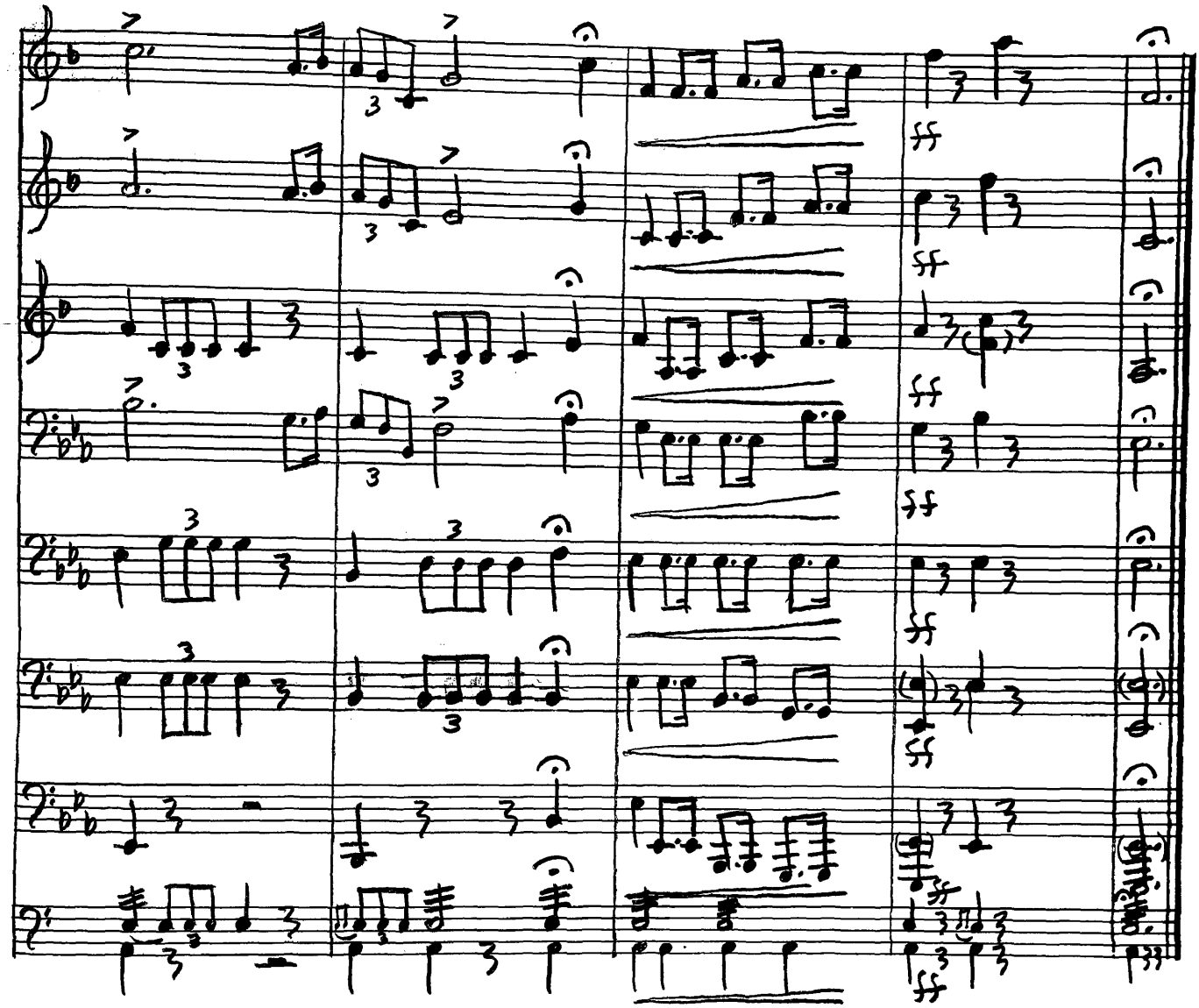
cresc.


G


H
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.


I
f rit.
f rit.
f rit.
f rit.
f rit.
f rit.
f rit.
f rit.
f





APPENDIX

INSTRUMENTATION LIST

Flute: Preferred, selections 2 and 9; alternate, selections 1 and 5.
Oboe: Preferred, selection 1; alternate, selections 2, 5, and 9.
Bassoon: Preferred, selections 1, 2, 4, and 9; alternate, selection 5.
B^{b} Clarinet: Preferred, selections 1, 5, 8, and 9; alternate, selections 2 and 5.
Alto Clarinet; Alternate, selection 5.
Bass Clarinet: Preferred, selections 4 and 5; alternate, selections 1, 2, 8, and 9.
E^{b} Alto Saxophone: Preferred, selections 5, 6, and 8.
B^{b} Tenor Saxophone: Preferred, selections 6, and 8; alternate, selections 5 and 6.
E^{b} Baritone Saxophone: Preferred, selection 6; alternate, selection 9.
Trumpet (Cornet): Preferred, selections 2, 5, 7, and 10.
French Horn: Preferred, selections 3, and 4; alternate, selections 7 and 10.
Trombone: Preferred, selections 7 and 10; alternate, selection 10.
Bass Trombone: Preferred, selection 10.
Baritone Horn (Euphonium): Preferred, selections 3, 4, and 7; alternate, selections 3, 7, and 10.
E^{b} Tuba: Preferred, selection 3.
BB^{b} Tuba (Sousaphone): Preferred, selection 10.
Percussion: Preferred, selection 10.

MT537
C821t
no.1
part_1
Oboe/Flute

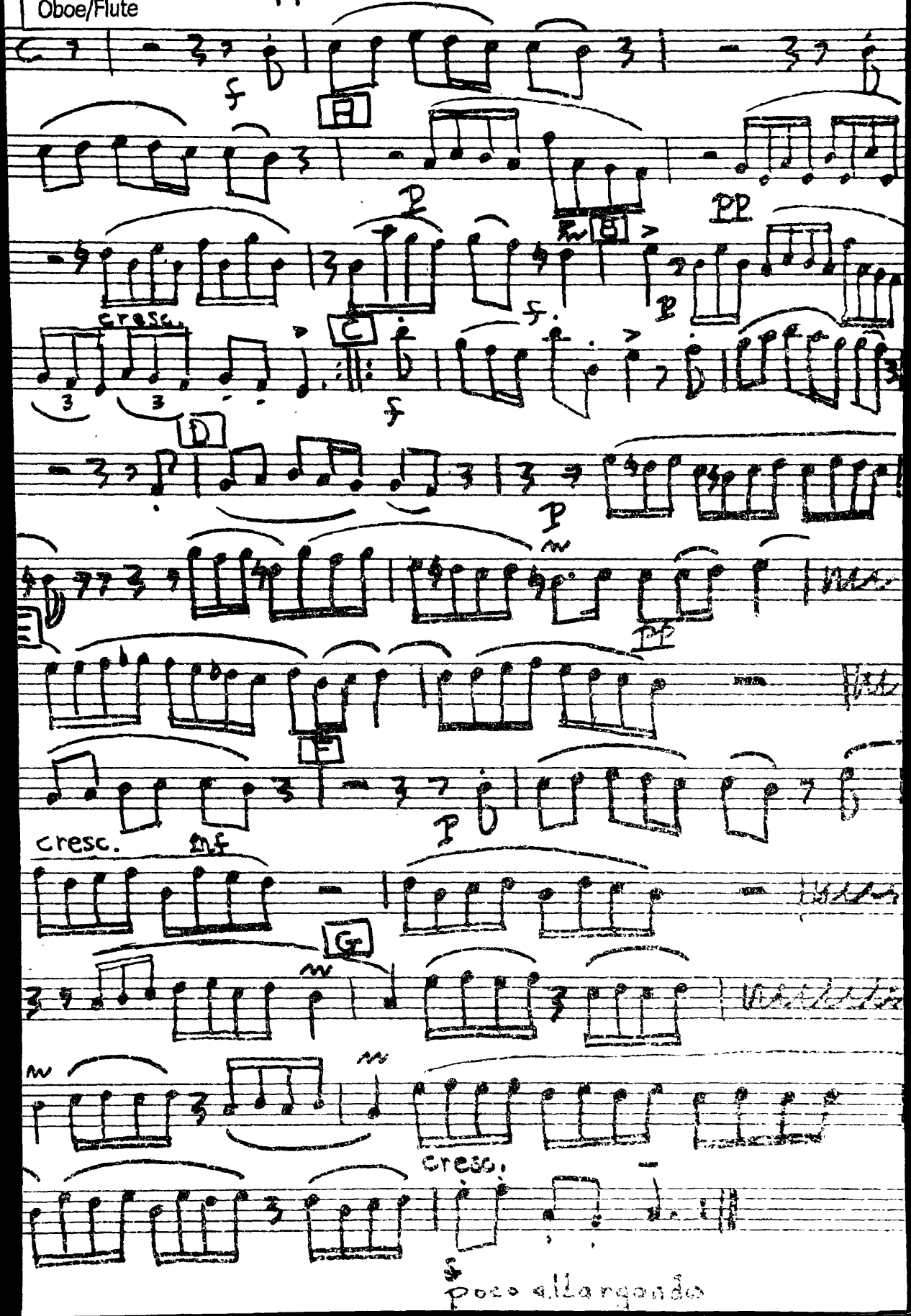
MT537
C821t
no.1
part_1
Oboe/Flute

Prelude

UNIVERSITY OF MONTANA LIBRARY

Godfrey Keller / Cornwe
(-1707?)

non troppo (d=104)



MT537
C821+
no.01
Part-1
Oboe/Flute

Prelude

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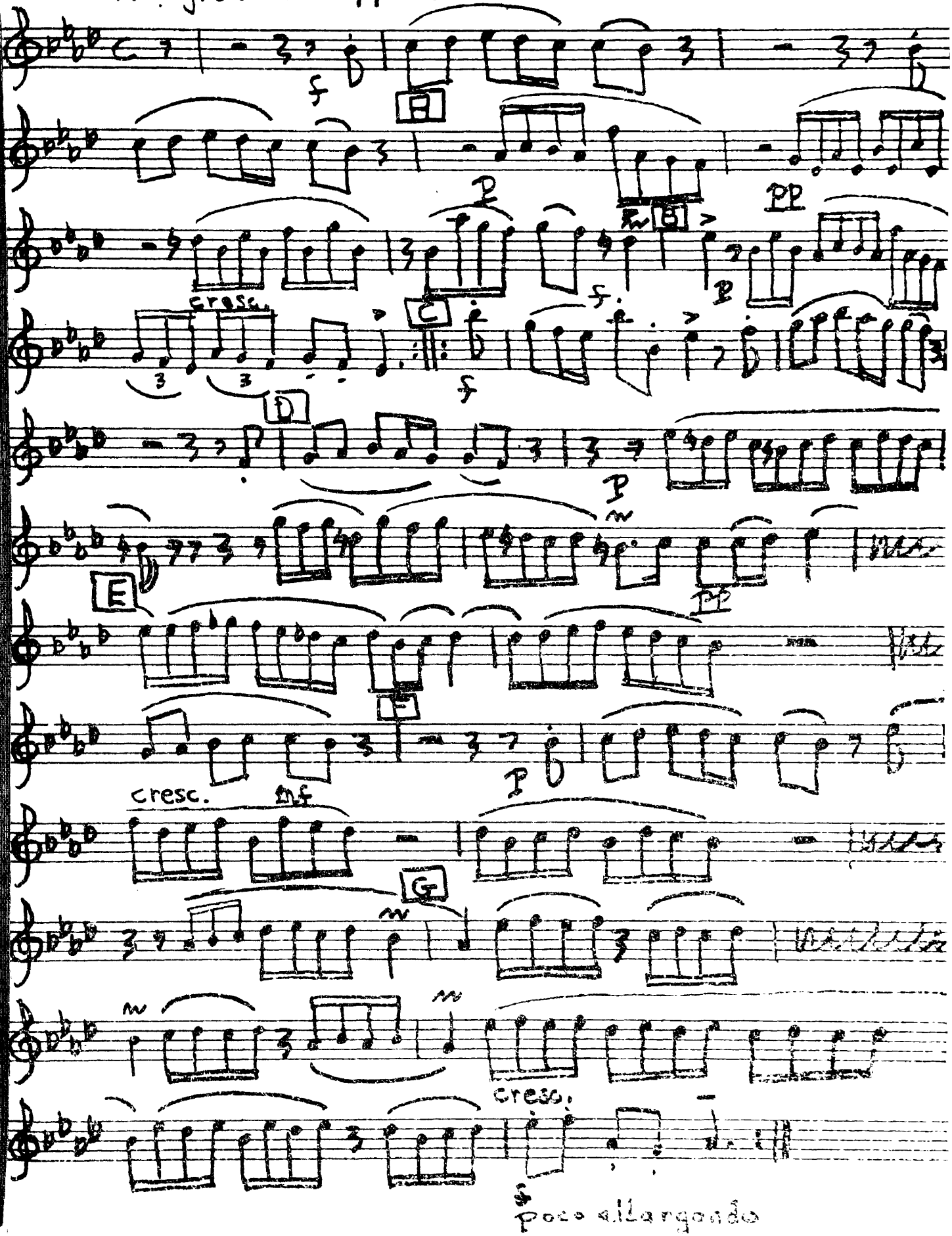
Part 1

Oboe or Flute

Godfrey Keller/Cornwe
(-1707?)

Allegro non troppo (d=104)



MT537
C821t
no.1
part_2
Clarinet

MT537
C 821t
no.01
part-2
Clarinet

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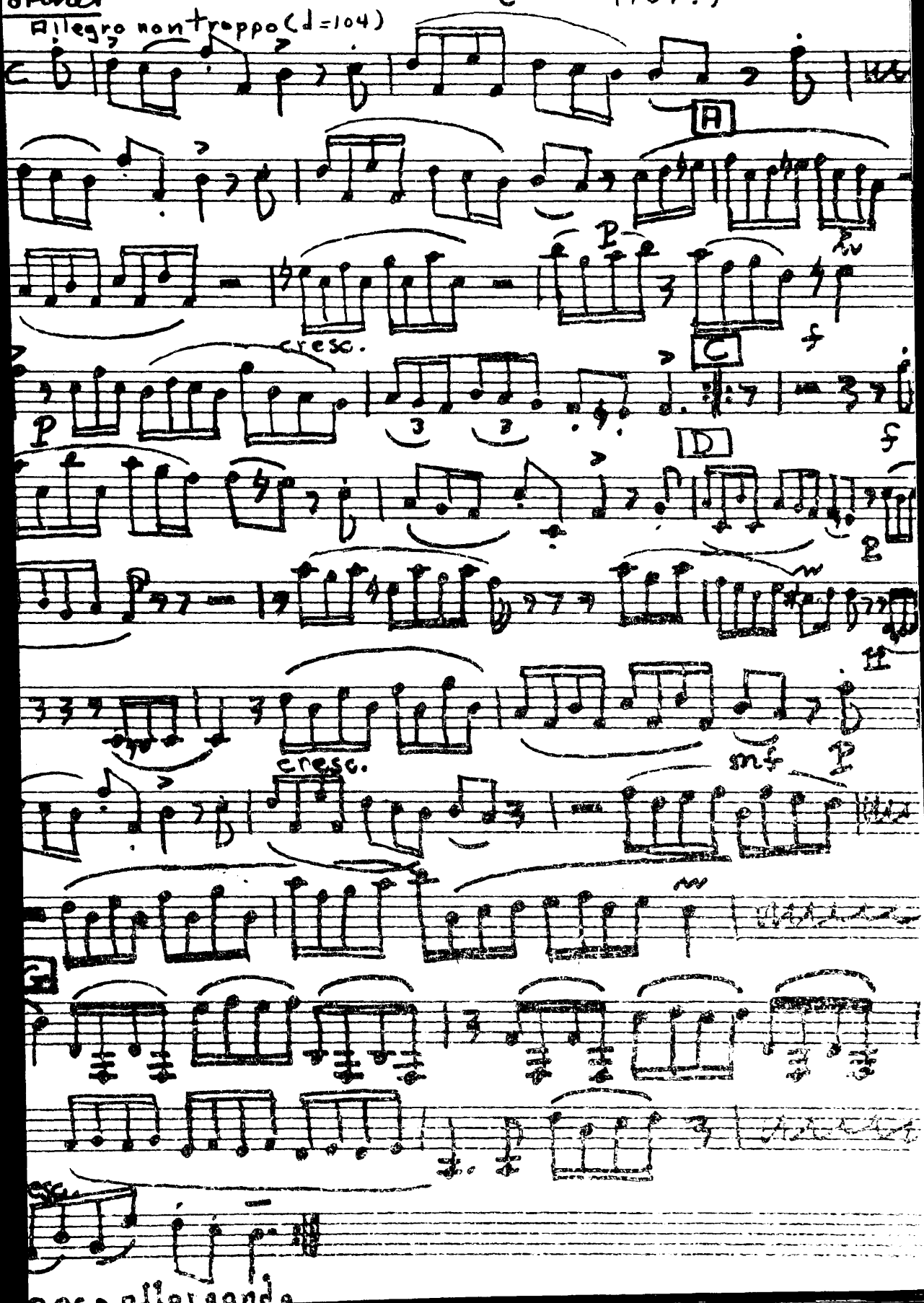
Prelude

Godfrey Keller / Cornwa
C -1707?)

Allegro non troppo (♩=104)



MT537
C821t
no.01
part-2
Clarinet
UNIVERSITY OF MONTANA LIBRARY

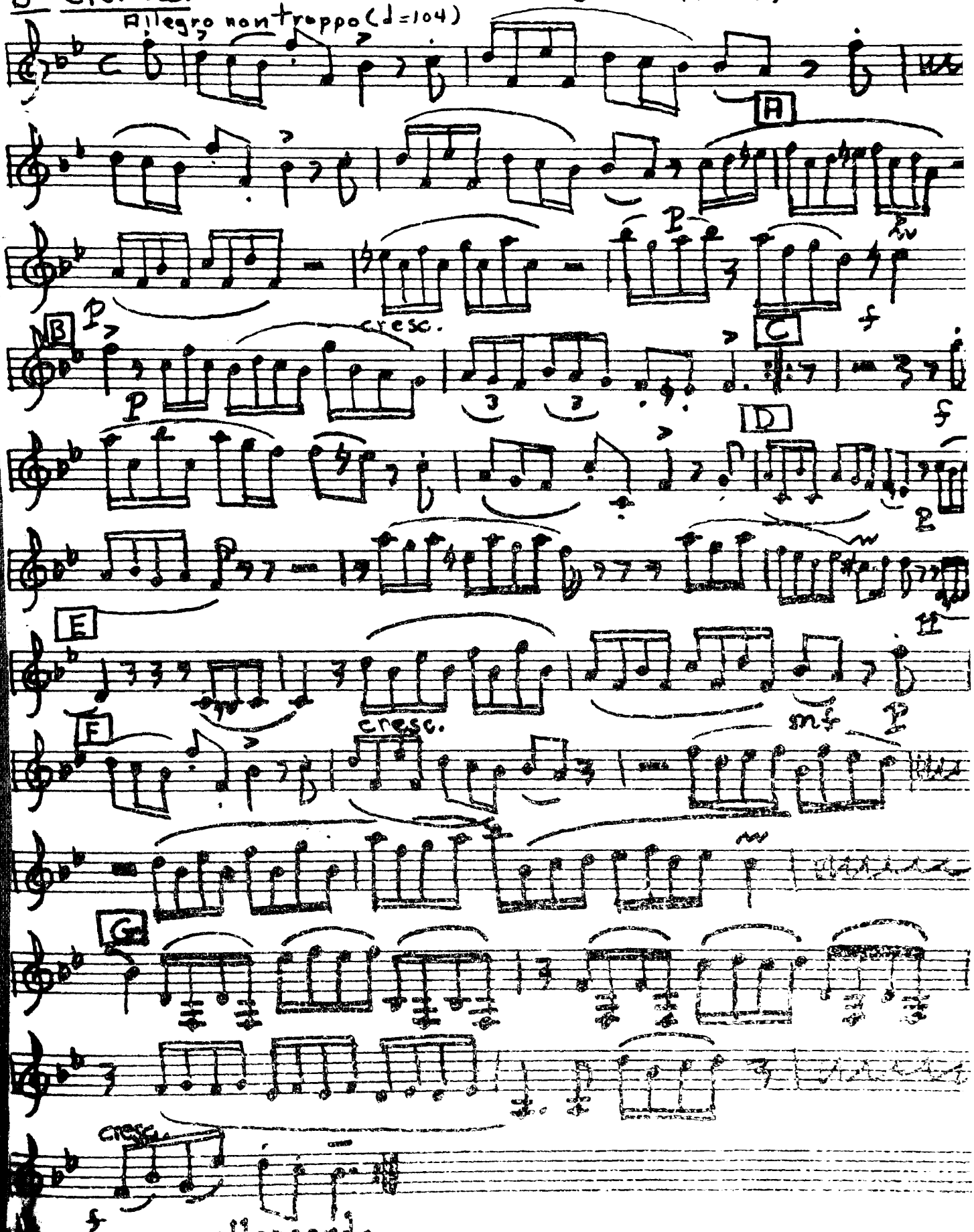
Prelude

Part 2

B♭ Clarinet

Godfrey Keller / Cornwe
C -1707?)

Allegro non troppo (♩=104)



MT537
C821t
no.1
part_3
Bassoon
T537
C821t
no.01
part-3
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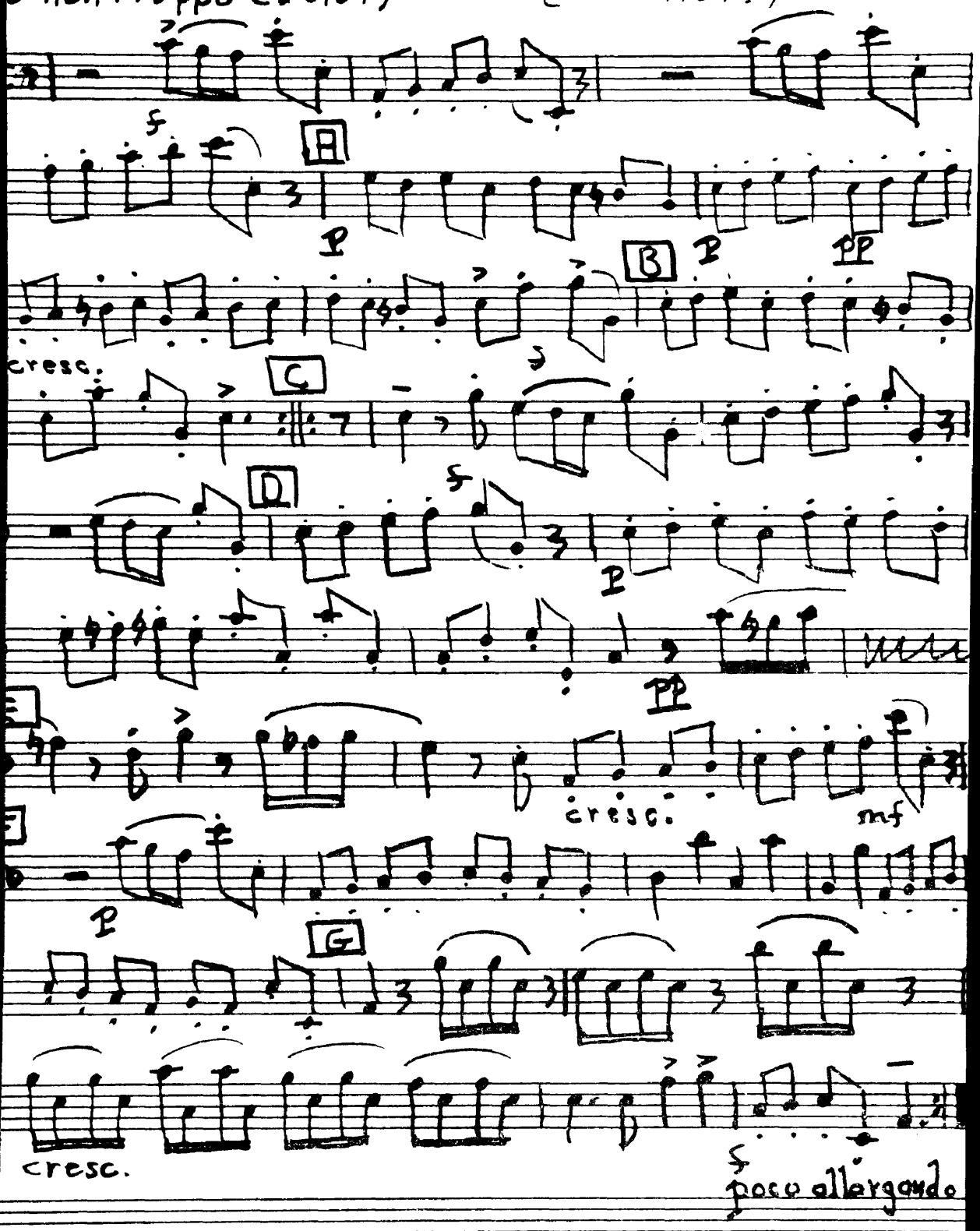
Prelude

Godfrey Keller/Cornwell
(- 1707?)

o nontroppo (♩ = 104)



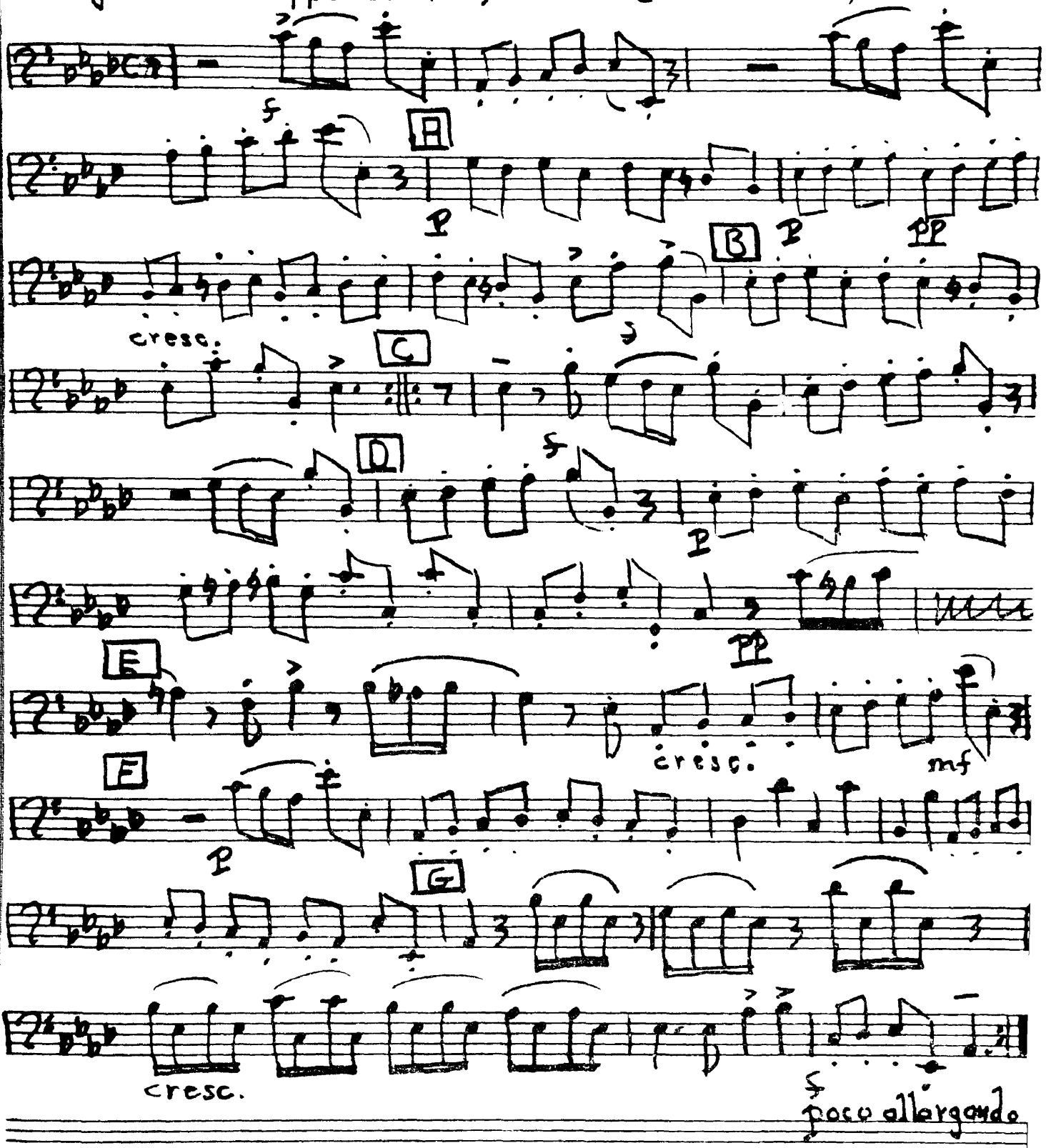
MT537
C821t
no.01
part-3
Bassoon
UNIVERSITY OF MONTANA LIBRARY

Part 3
Bassoon

Prelude

Godfrey Keller/Cornwell
(- 1707?)

Allegro non troppo (♩=104)



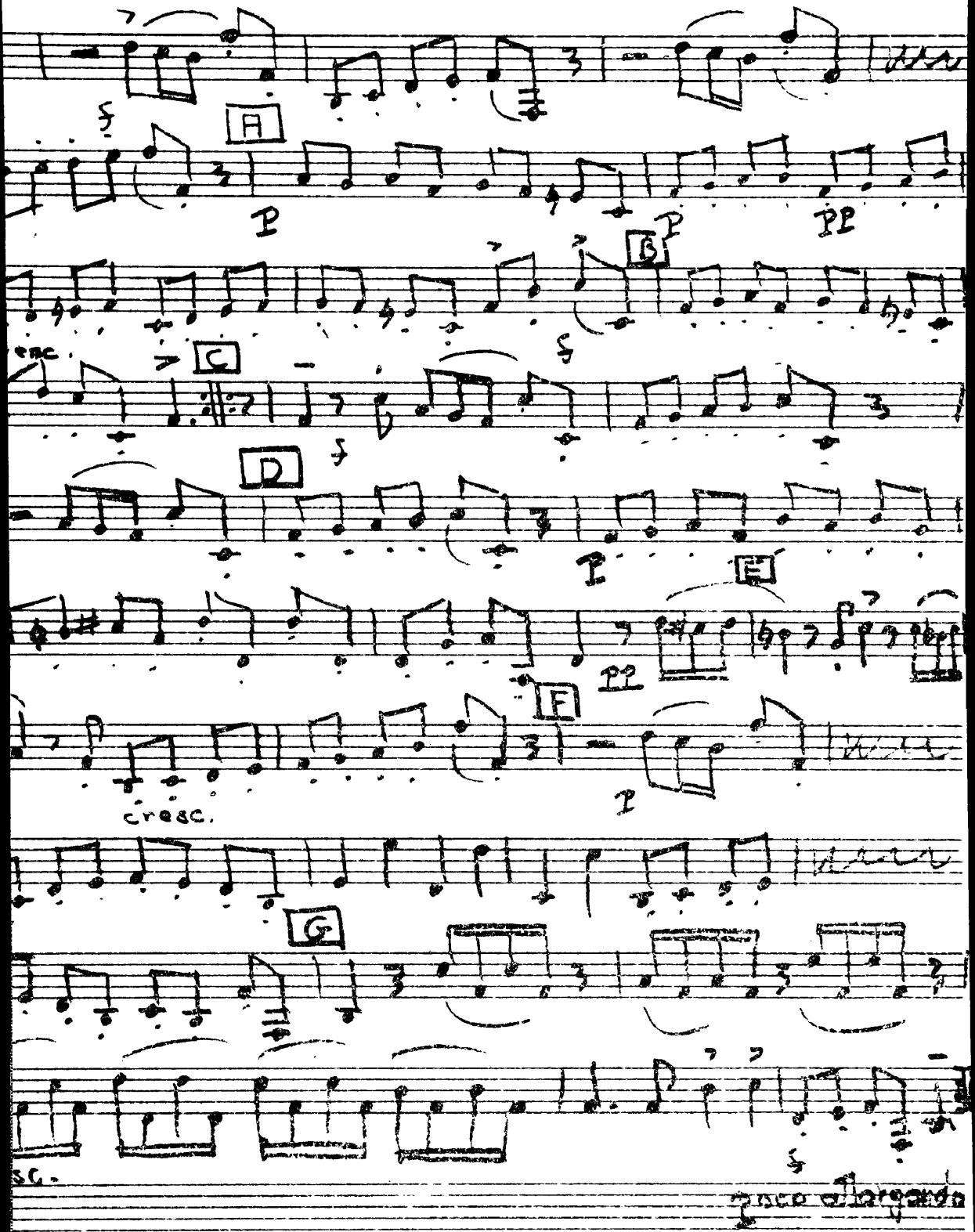
MT537
C821t
no.1
part_4
Bass_Clarinet

T537 UNIVERSITY OF MONTANA LIBRARY
821t
.01
art-4
ass-Clarinet

Prelude

(♩ = 104)

Godfrey Keller / Cornuel
(± 1707?)



MT537 UNIVERSITY OF MONTANA LIBRARY
C221t
no.01
part-4
Bass-Clarinet

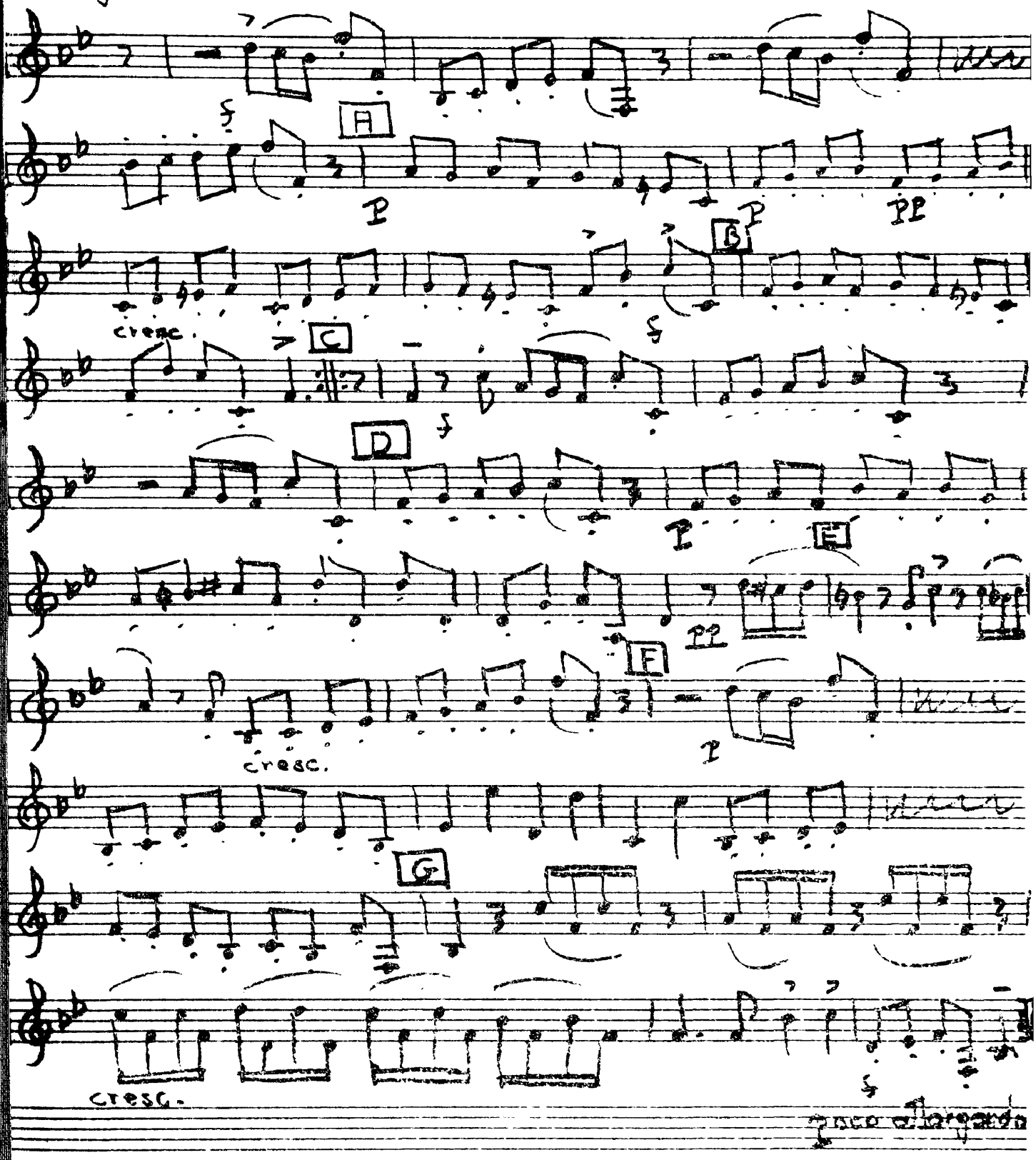
Part 3 [4]

Prelude

Bass Clarinet

Godfrey Keller / Cornuel
(– 1707?)

Allegro non troppo (♩ = 104)

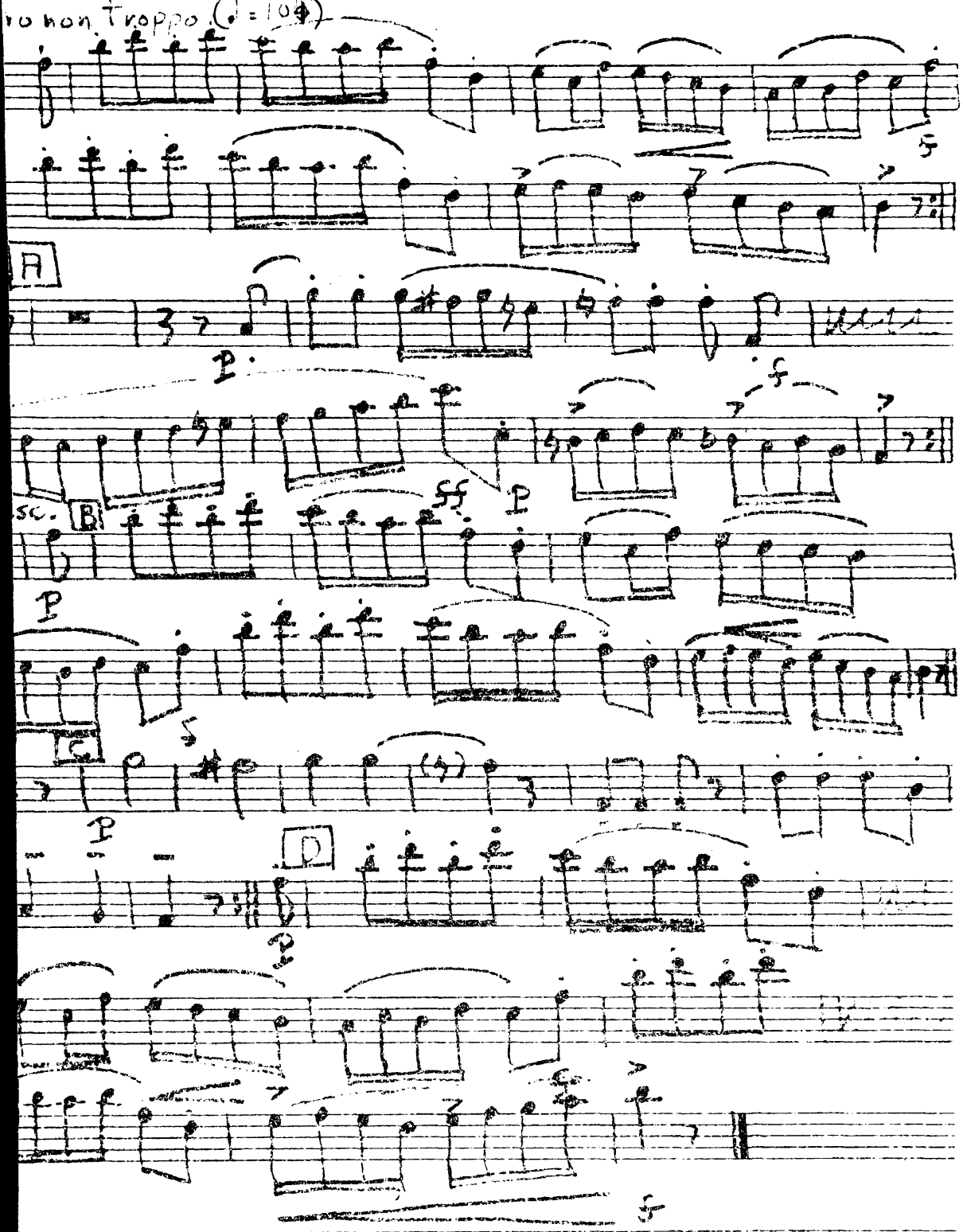


MT537
C821t
no.2
part_1
Flute/Oboe

537 UNIVERSITY OF MONTANA LIBRARY
21t
02
t_1
te/Oboe

Rondino

Daniel Gottlob Turk
(1756-1813)



MT 537
C 221 t
no. 02
part 1
Flute/Oboe
UNIVERSITY OF MONTANA LIBRARY

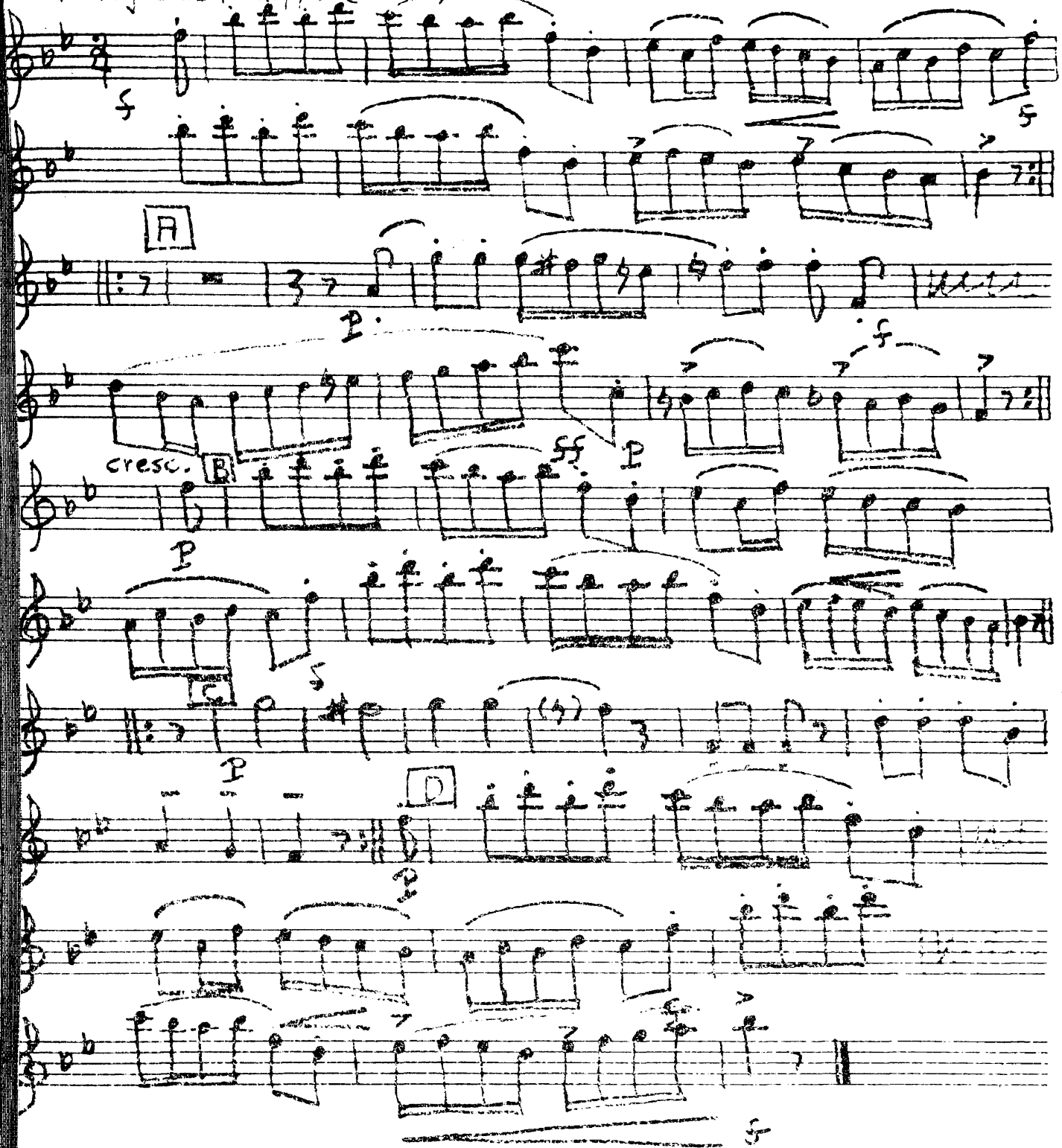
Part 1

Flute or Oboe

Rondino

Daniel Gottlob Turk
(1756-1813)

Allegro non troppo (♩ = 104)

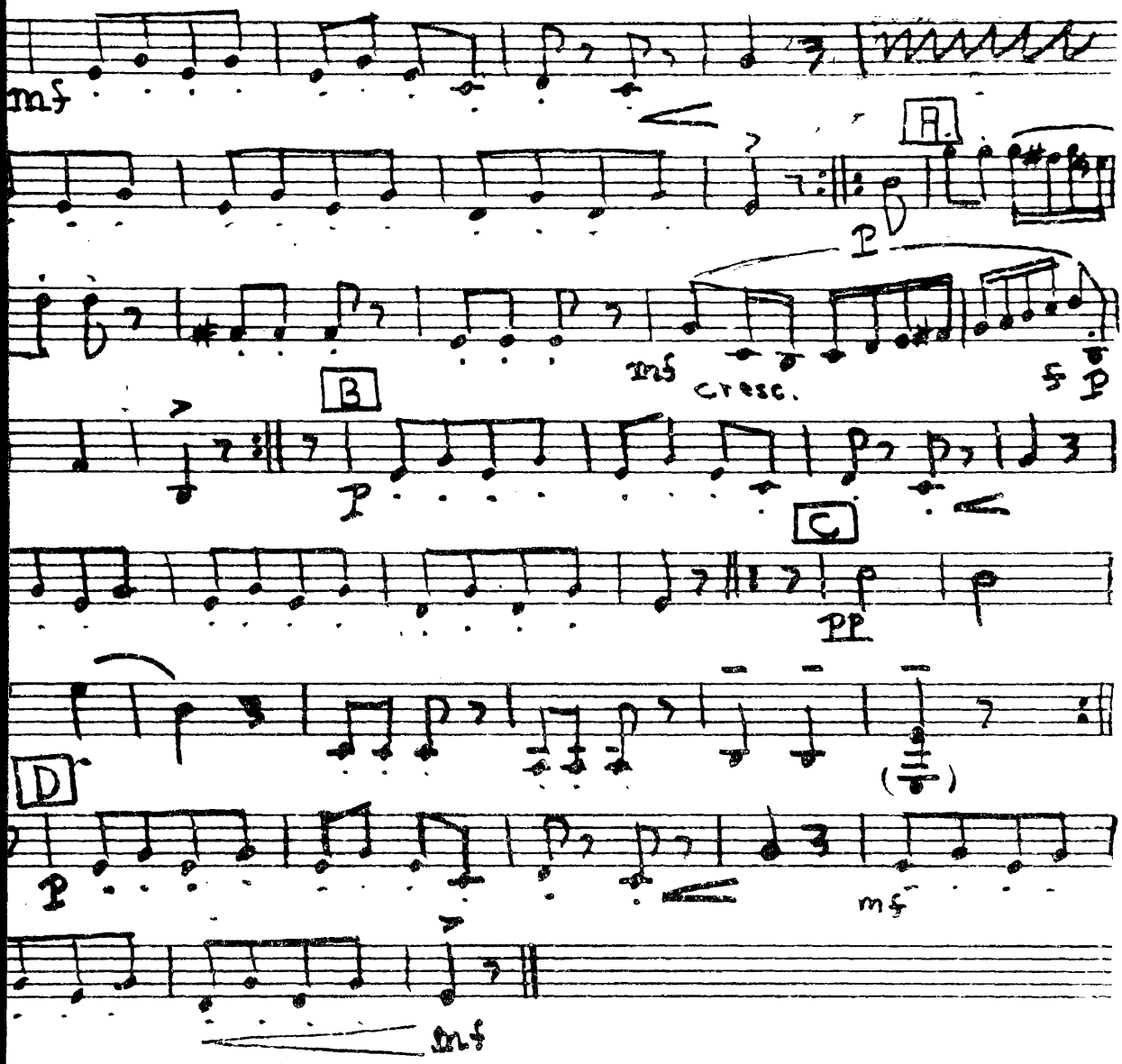


MT537
C821t
no.2
part_2
Trumpet/Clarinet
UNIVERSITY OF MONTANA LIBRARY

Rondino

Daniel Gottlob Turk
(1756-1813)

ro non troppo (♩= 104)



MT537
C821t
no.02
part 2
Trumpet/Clarinet
UNIVERSITY OF MONTANA LIBRARY

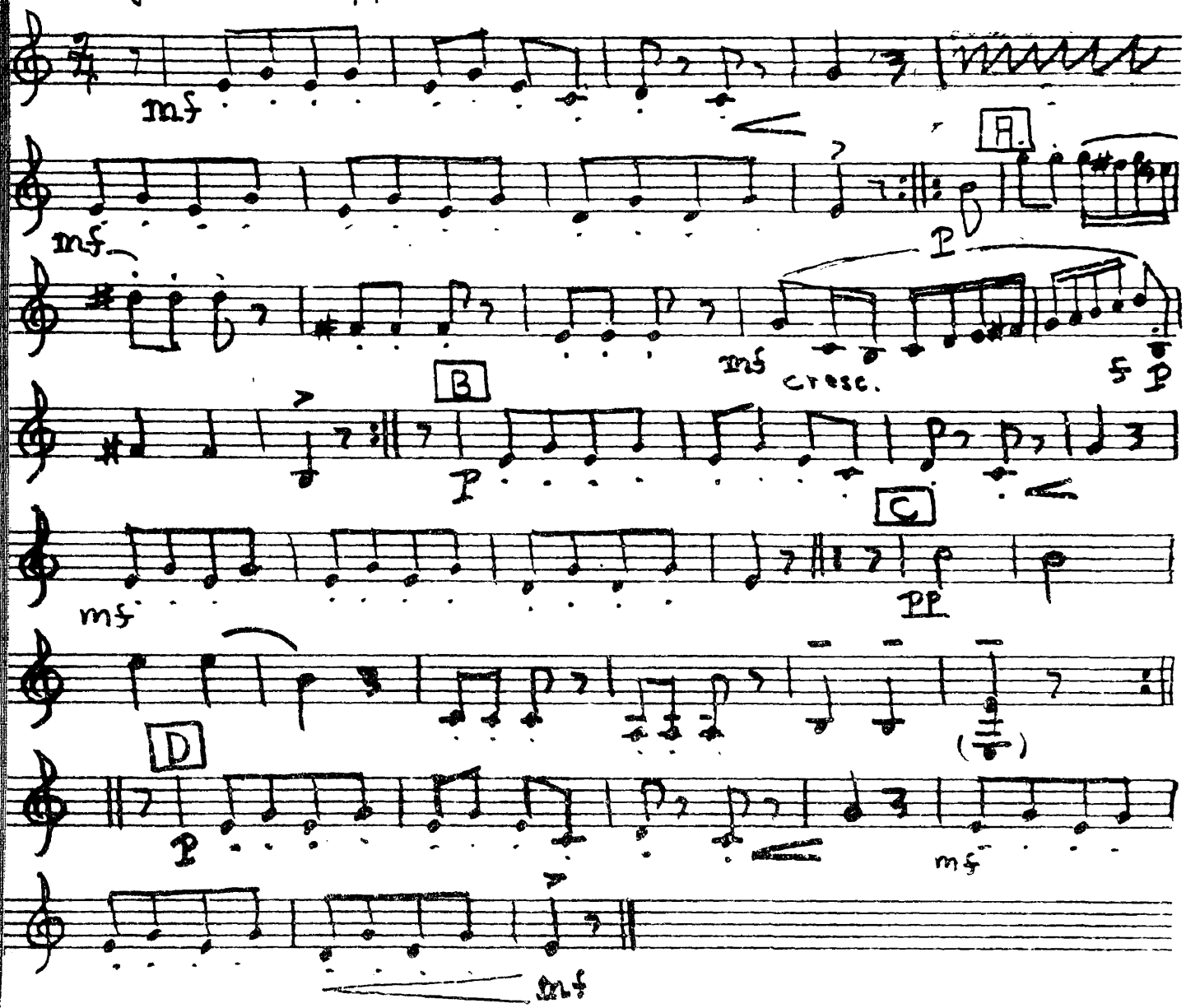
Part 2

Rondino

B♭ Trumpet or Clarinet

Daniel Gottlob Turk
(1756-1813)

Allegro non troppo (♩= 104)

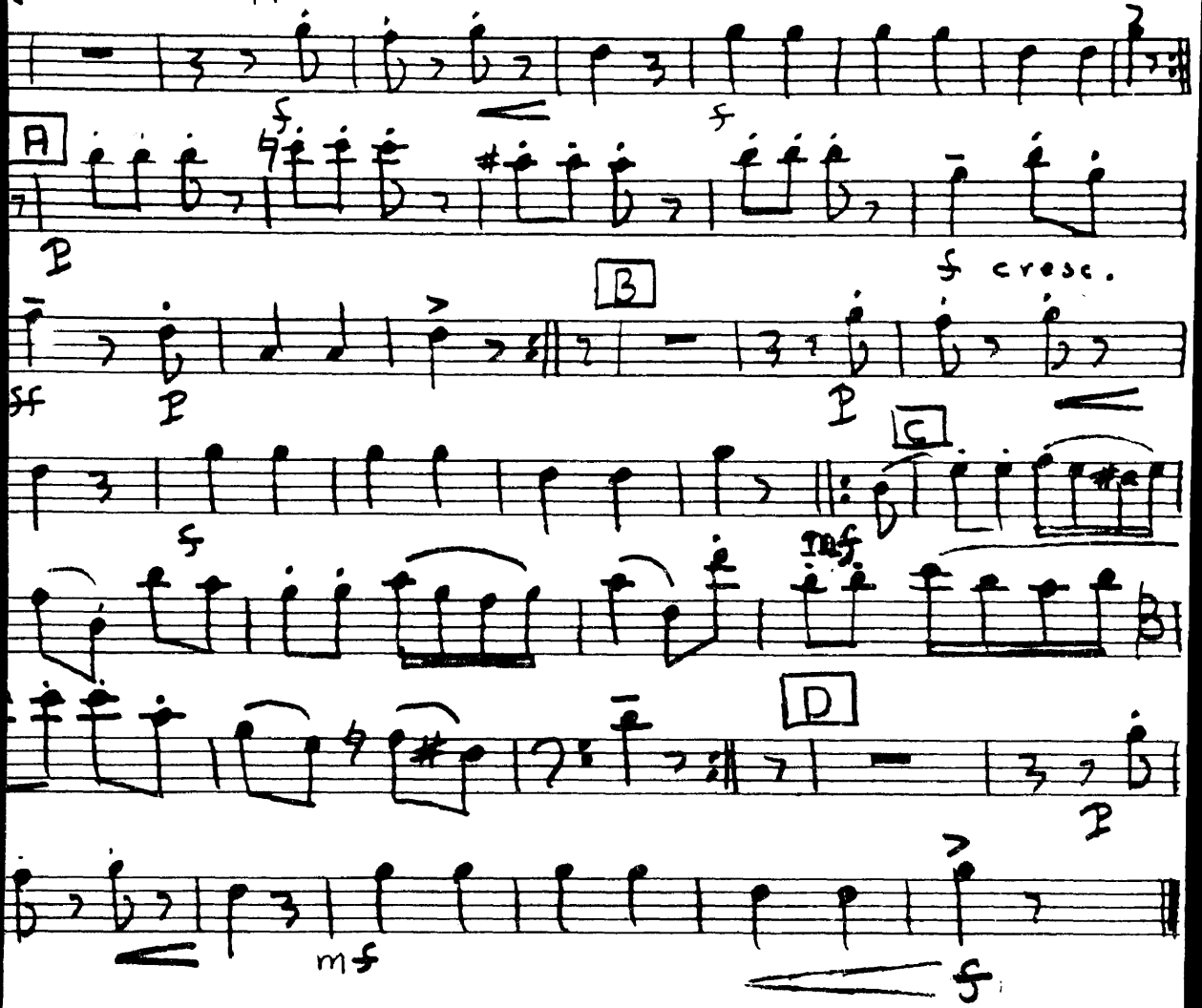


MT537
C821t
no.2
part_3
Bassoon
537
21t
02
t-3
UNIVERSITY OF MONTANA LIBRARIES

Rondino

Daniel Gottlob Turk
(1756 - 1813)

Allegro non troppo (d=104)



MT537
C821t
no.02
part-3
Bassoon

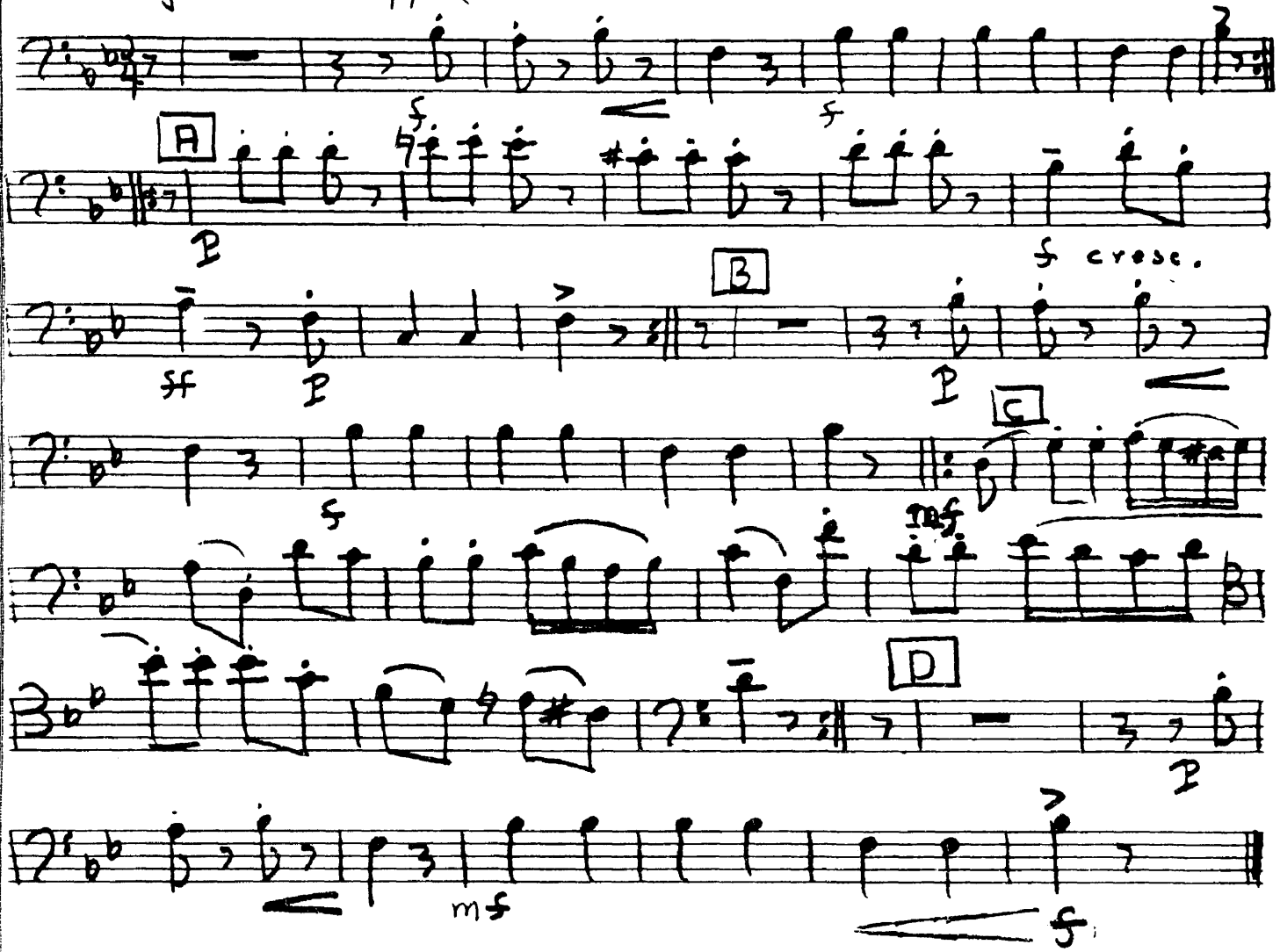
UNIVERSITY OF MONTANA LIBRARIES

Rondino

Part 3
Bassoon

Daniel Gottlob Turk
(1756 - 1813)

Allegro non troppo (d=104)



MT537
C821t
no.2
part_4
Bass_Clarinet

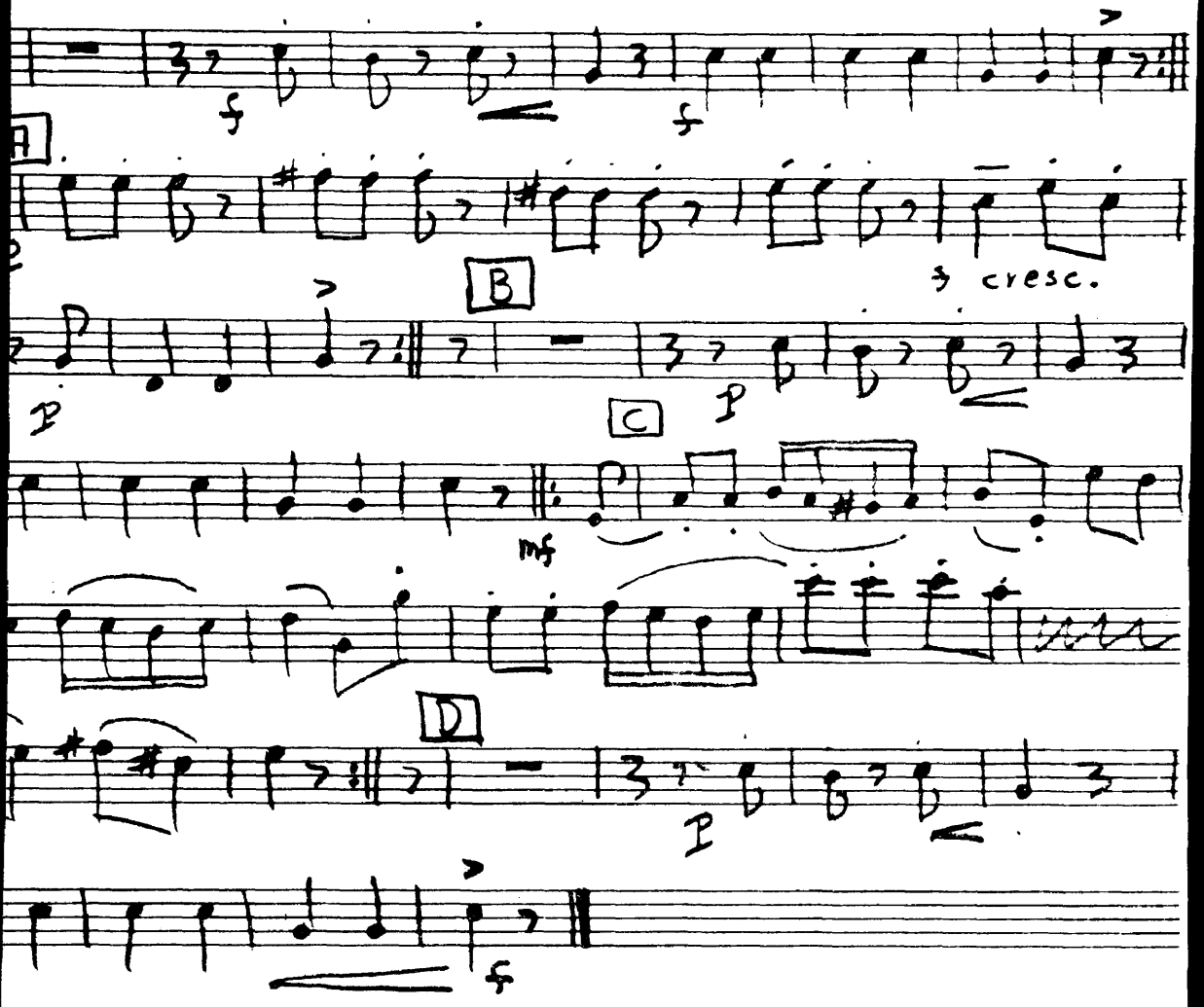
537
21t
02
t-4
s-Clarinet

UNIVERSITY OF MONTANA LIBRARIES

Rondino

Daniel Gottlob Turk
(1756-1813)

po (♩ = 104)



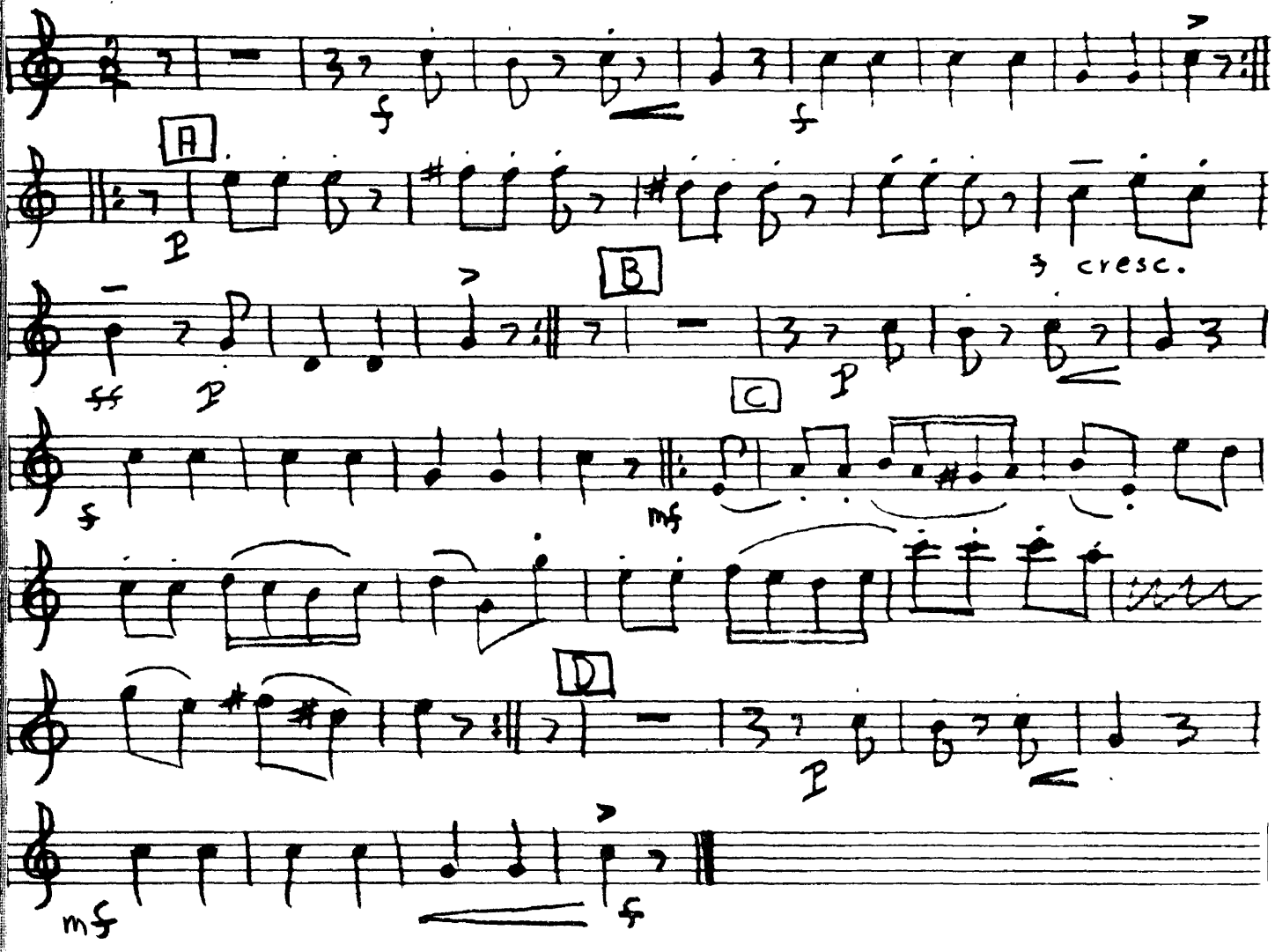
MT537
C821t
no.02
part-4
Bass_Clarinet
UNIVERSITY OF MONTANA LIBRARIES

Part 3 [4] Rondino

Bass Clarinet

Allegro non troppo (♩. = 104)

Daniel Gottlob Turk
(1756-1813)

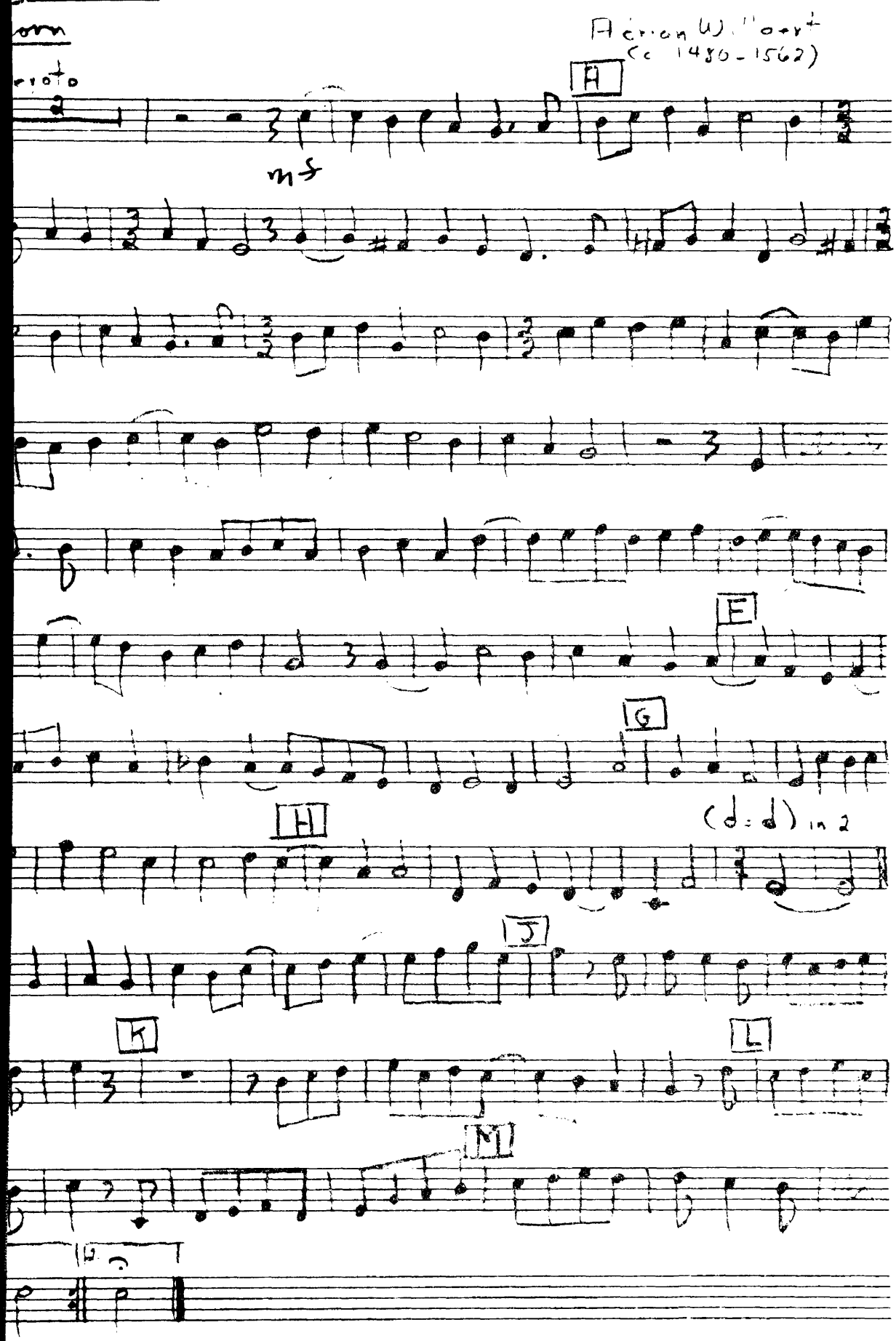


MT537
C821t
no.3
part_1
French_Horn

UNIVERSITY OF MONTANA LIBRARY

Recercar, Three Voices

Adrian Willaert
(c 1480-1562)



MT537
C821f
no.03
part-1
French Horn

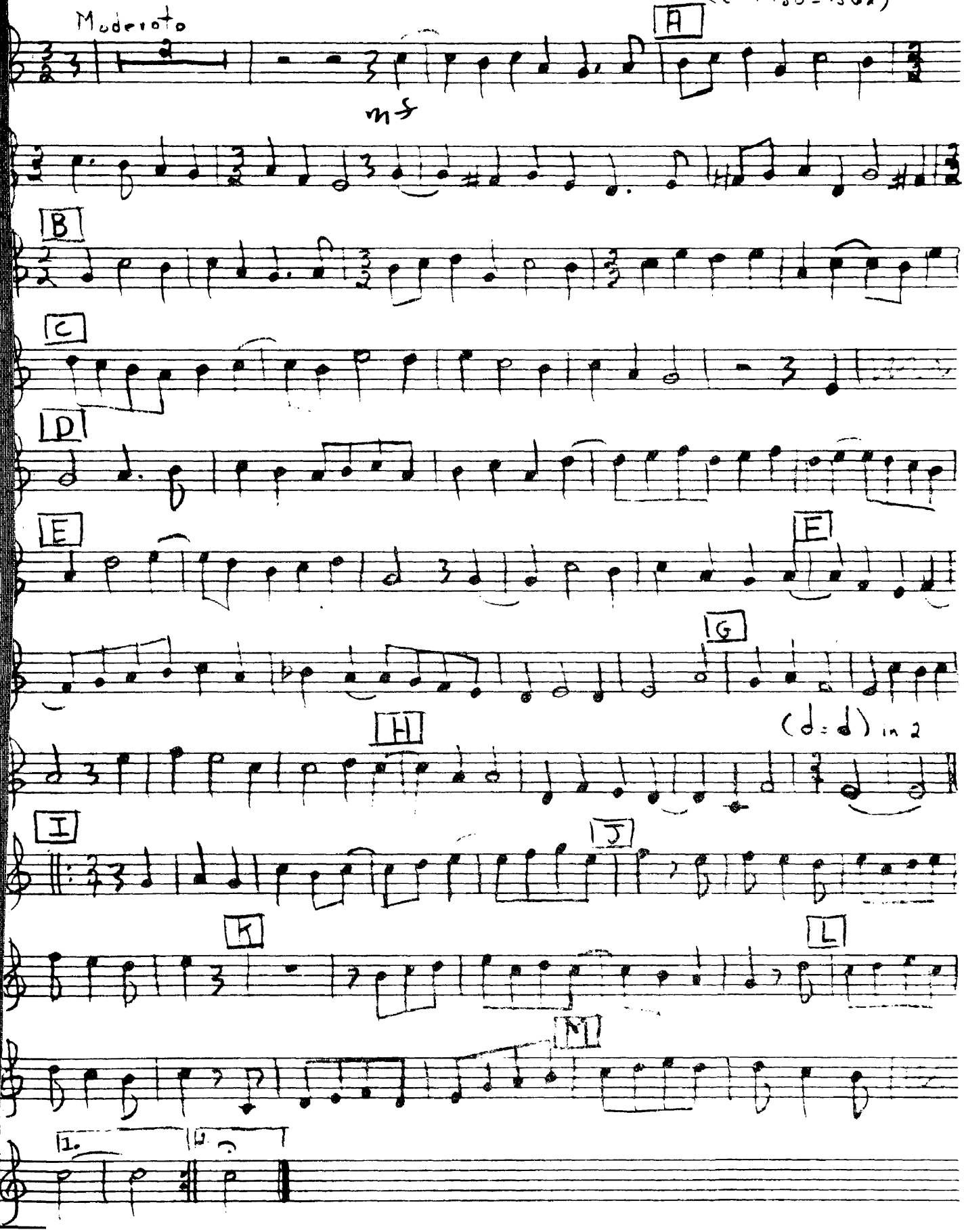
UNIVERSITY OF MONTANA LIBRARY

Ricercar, Three Voices

1st voice

French horn

Adrian Willaert
(c 1480-1562)



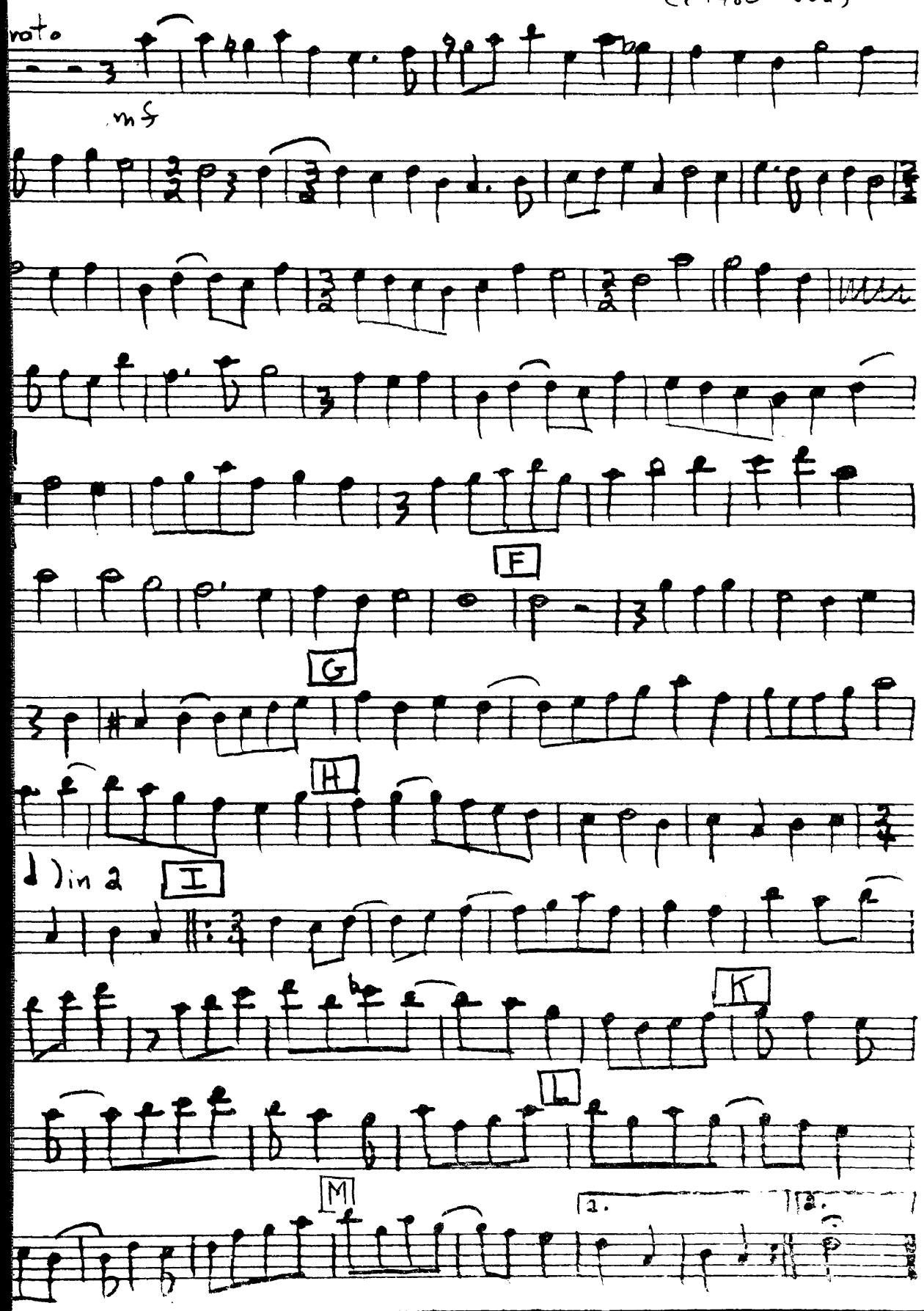
MT537
C821t
no.3
part_2
Baritone

537
1t
03
+_2
:itone

UNIVERSITY OF MONTANA LIBRARY

Ricercar, Three Voices

Adrian Willaert
(c. 1480-1562)



MT 537
C821t
no. 03
Part_2
Baritone

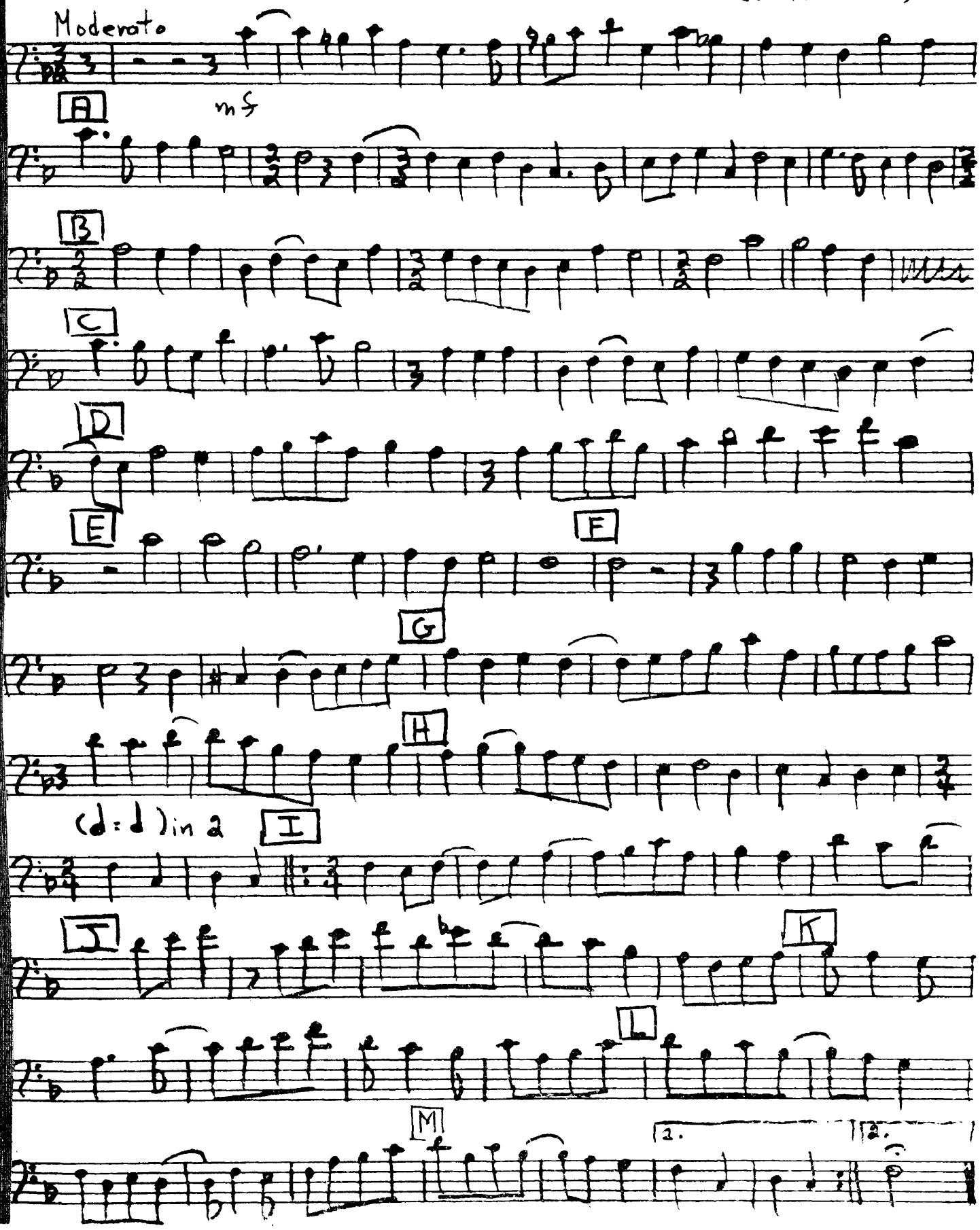
UNIVERSITY OF MONTANA LIBRARY

Ricercar, Three Voices

2nd voice

Baritone 7:

Adrion Willaert
(c. 1480-1562)



MT537
C821t
no.3
part_3
Baritone
Treble

T537
821t
10.03
or+3

Ricercar, Three Voices

Adrian Willaert
(c. 1490-1562)

mf

C

D

E

G

H

(d=d) in 2

I

J

L

M

12.

MT 537
C821t
no.03
part 3
Baritone-Treble

UNIVERSITY OF MONTANA LIBRARY

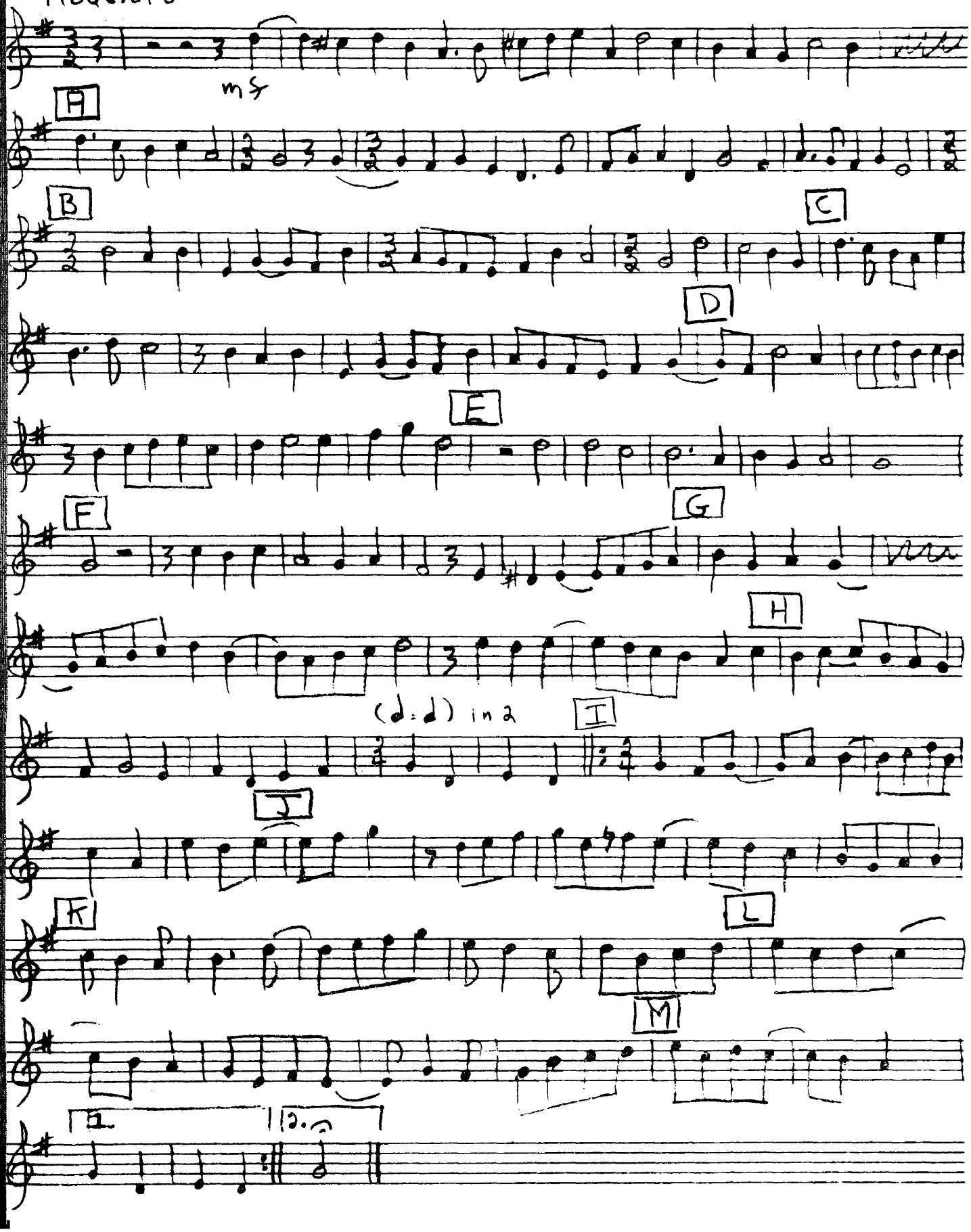
Ricercar, Three Voices

Adrian Willaert
(c. 1490-1562)

2nd voice [3]

Baritone

Moderato



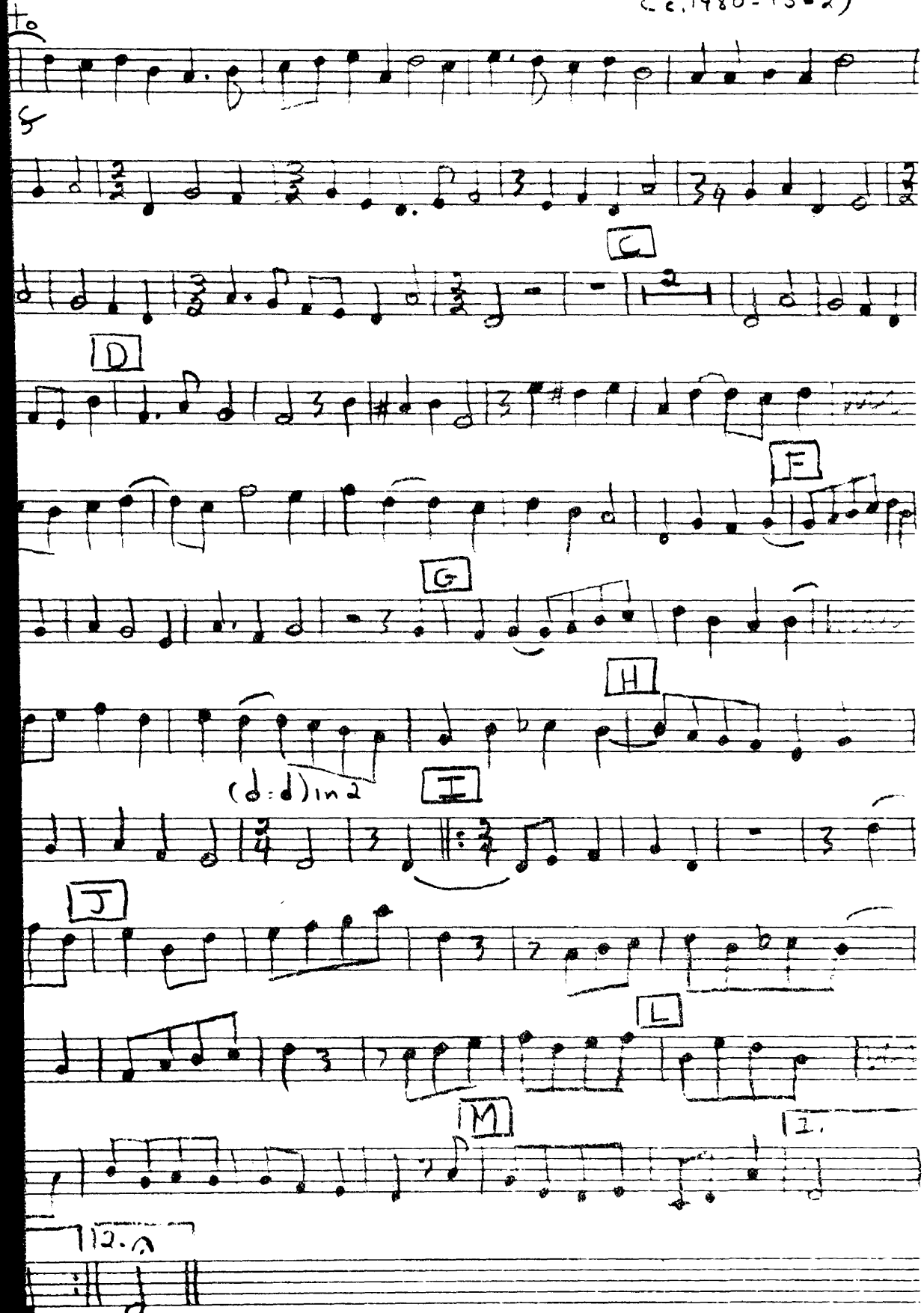
MT537
C821t
no.3
part_4
Tuba/Baritone

UNIVERSITY OF MONTANA LIBRARY

Baritone Ricercar, Three Voices

7.

Adrian Willaert
(c.1480-1562)



MT537
C821t
no.03
part-4

UNIVERSITY OF MONTANA LIBRARIES

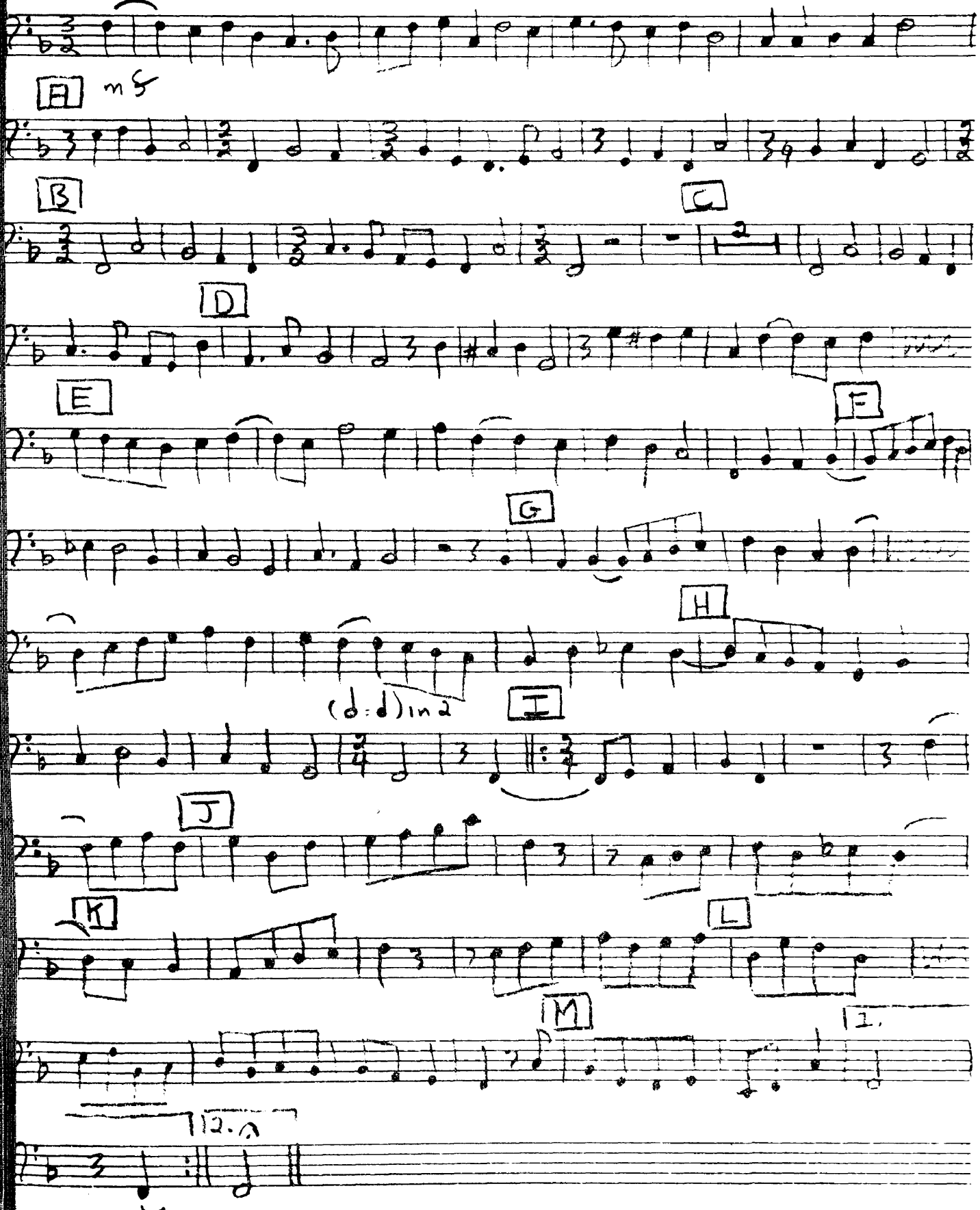
rd voice [4] Tuba/Baritone

Ricercar, Three Voices

b Tuba or Baritone ?

Adrian Willaert
(c.1480-1562)

Moderato

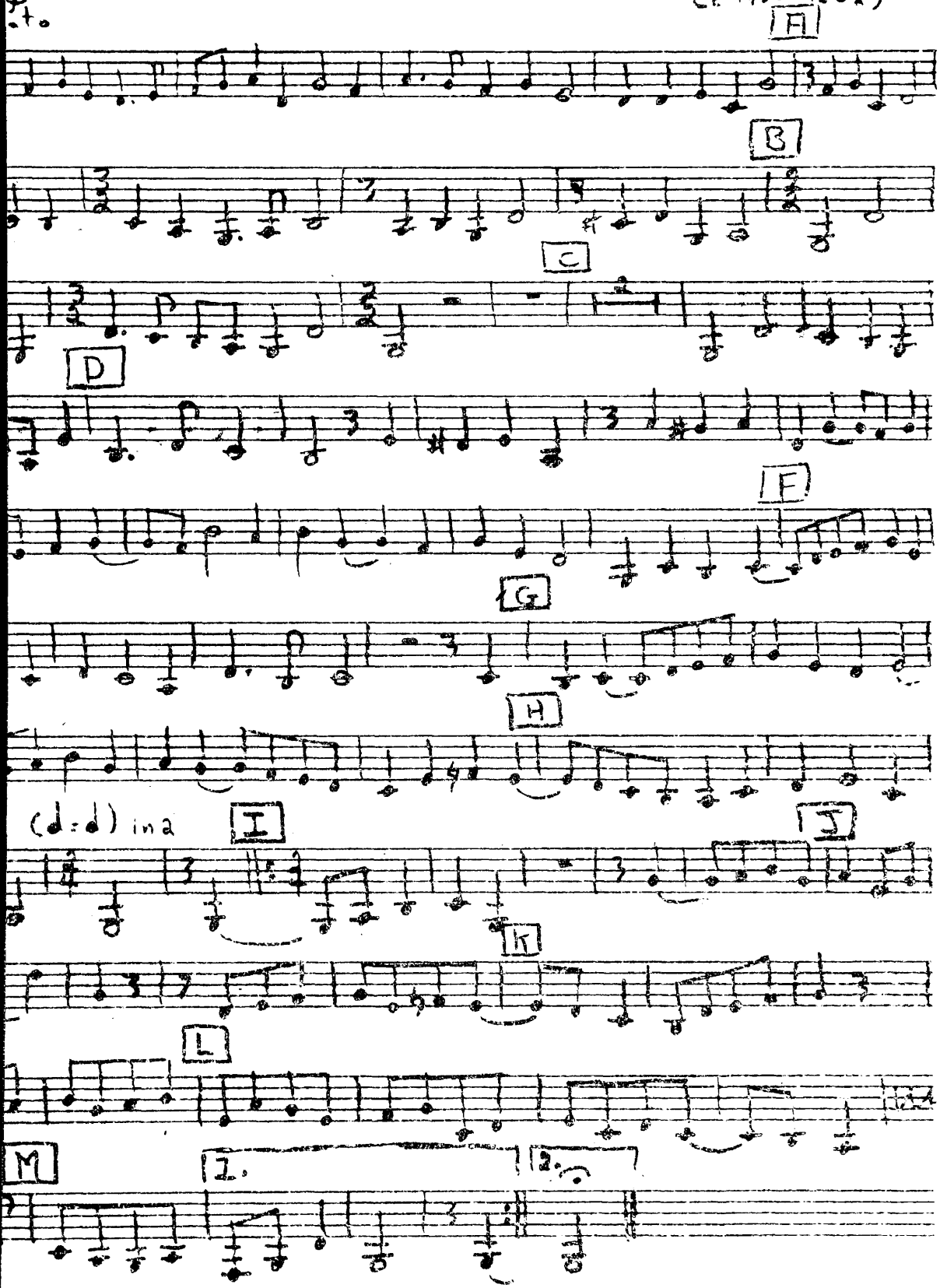


MT537
C821t
no.3
part_5
Baritone
Treble

UM MANSFIELD LIBRARY

Ricercar, Three Voices

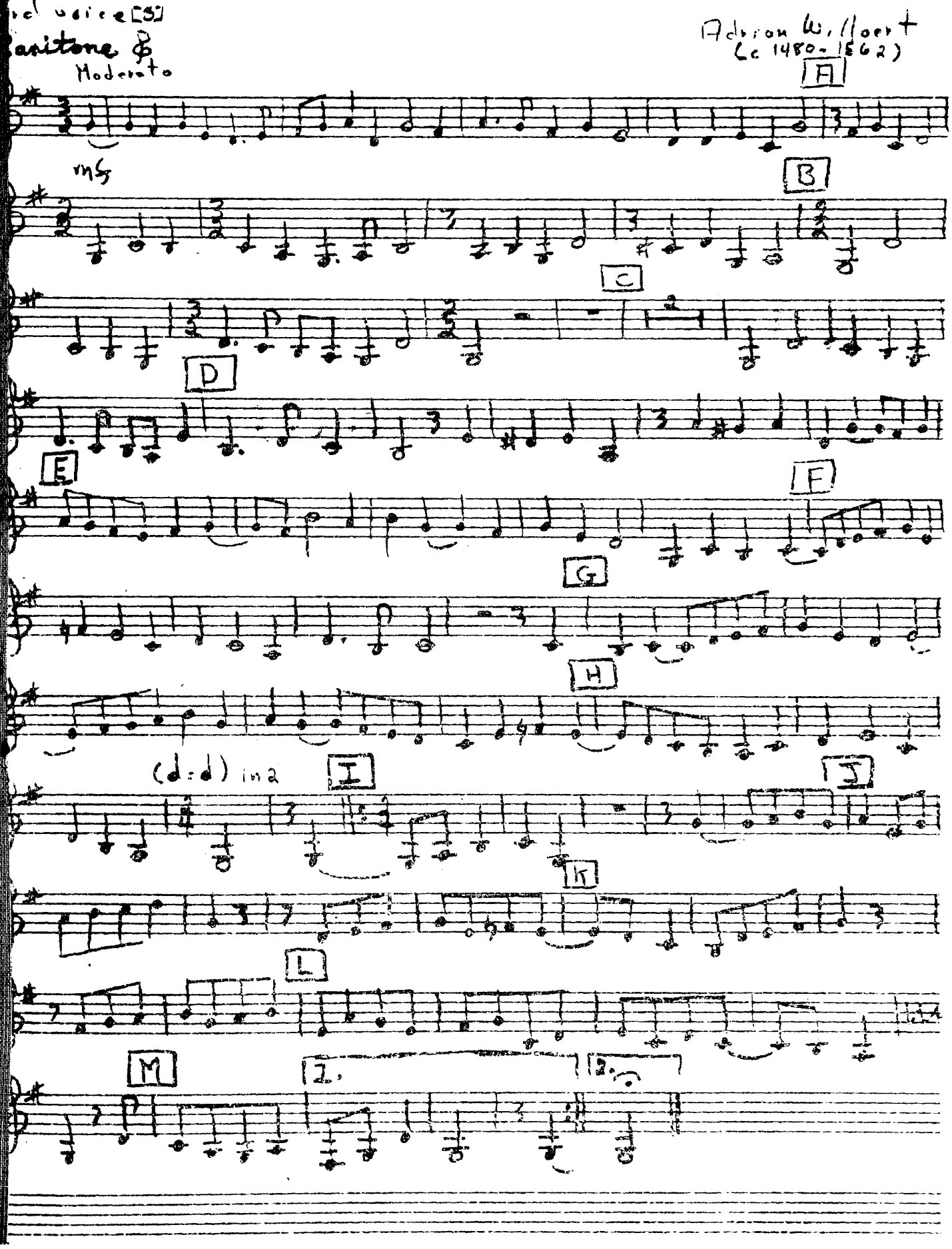
Adrian Willaert
(c. 1480-1562)



MT537
C821t
no. 03
part-5
Baritone-Treble

UM MANSFIELD LIBRARY

Ricercar, Three Voices



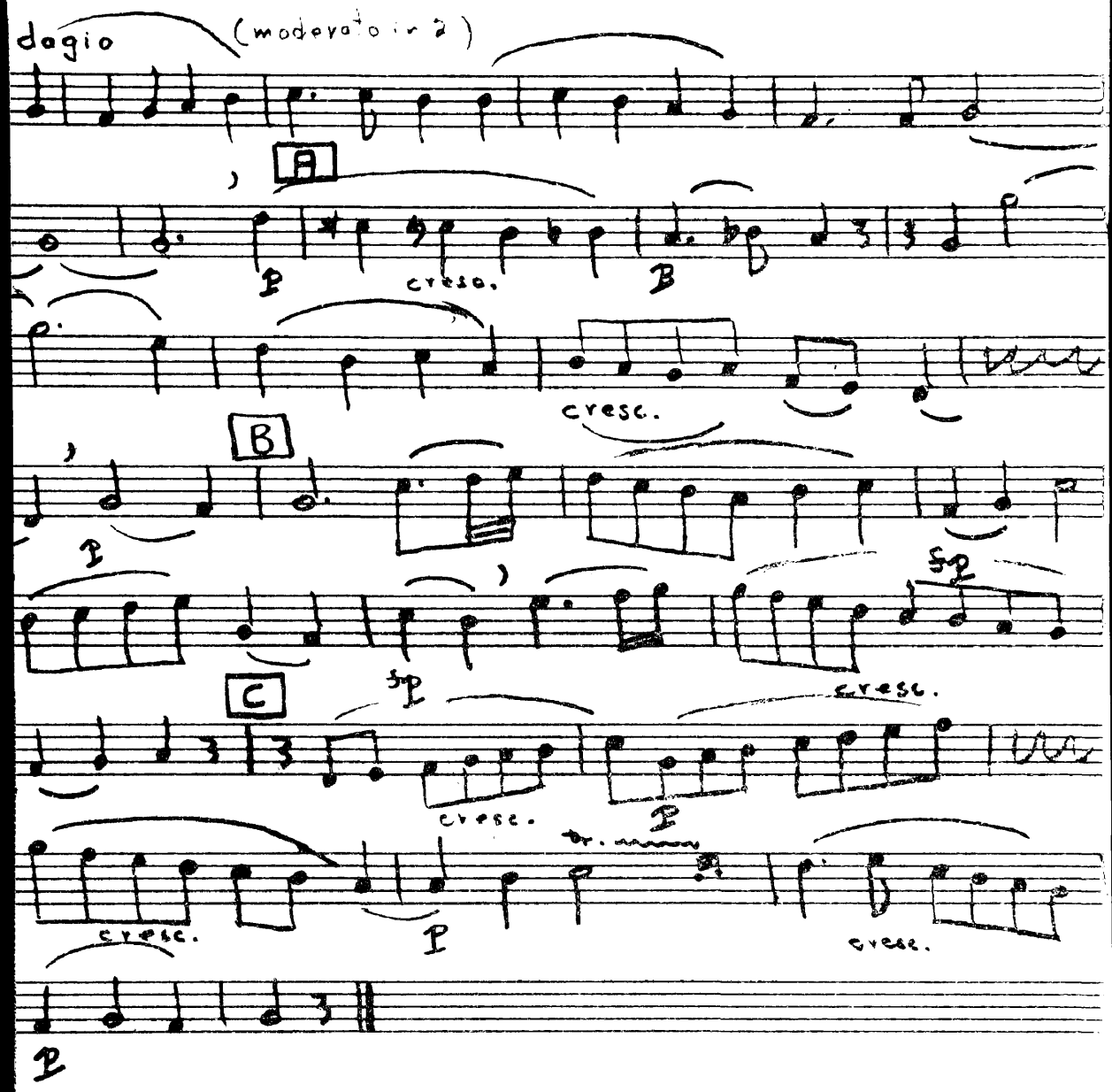
MT537
C821t
no.4
part_1
French_Horn_I

UM MANSFIELD LIBRARY

II Adagio

W. A. Mozart (1756 – 1791)

Adagio (moderato in 2)



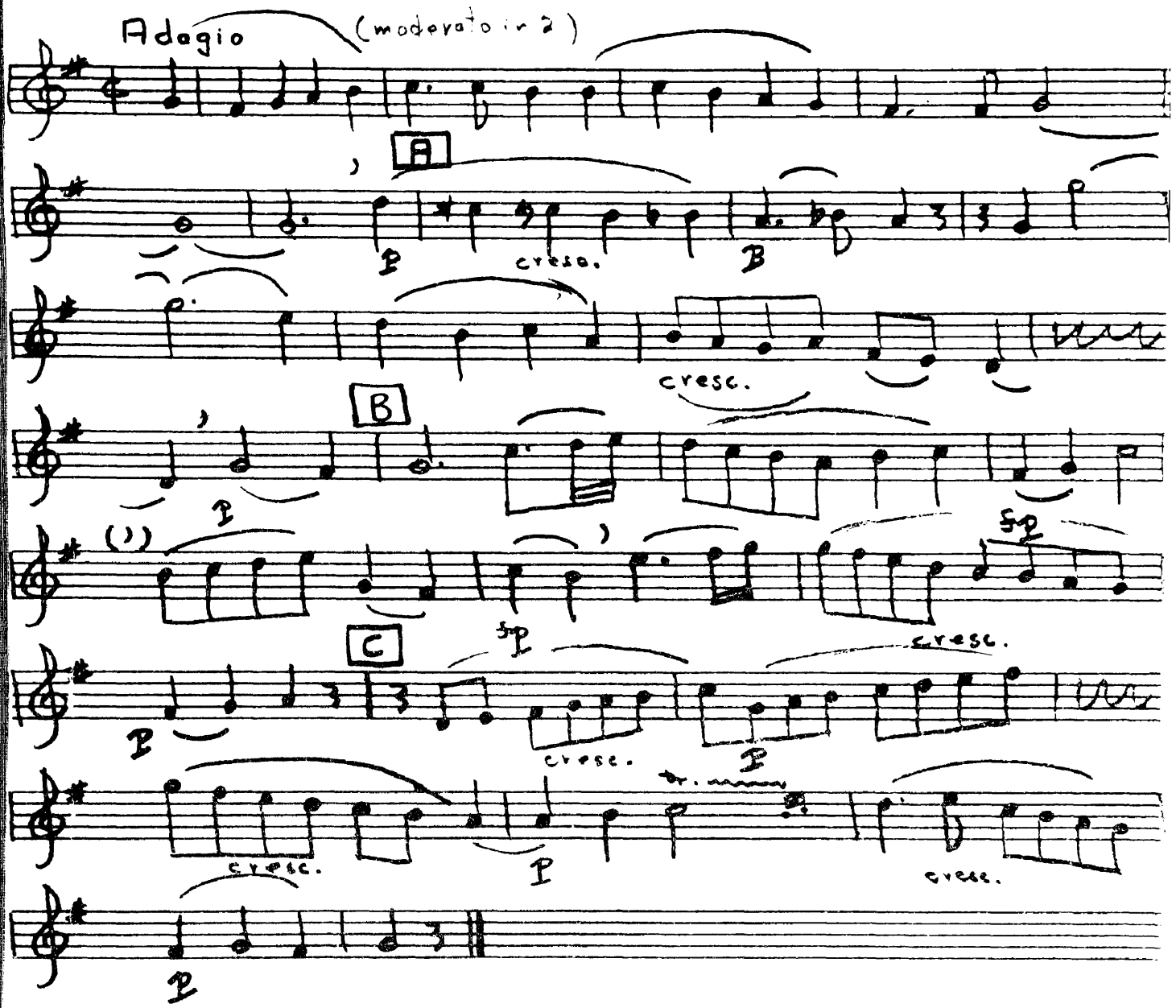
MT537
C821t
no.04
part_1
French_Horn_IA dagio

UM MANSFIELD LIBRARY

Part 1

1st French horn

W. A. Mozart (1756 – 1791)



MT537
C821t
no.4
part_2
French_Horn_II

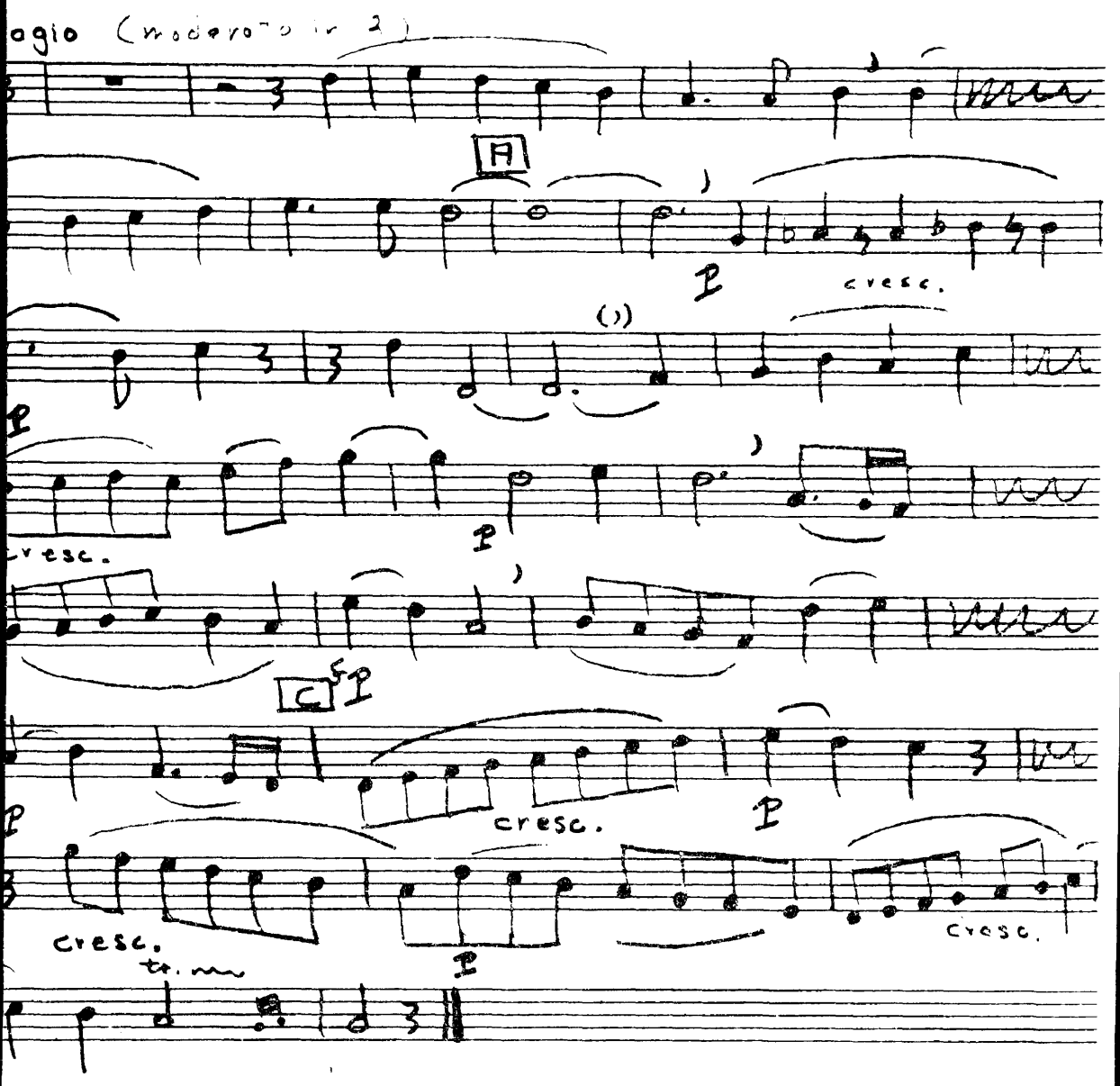
UM MANSFIELD LIBRARY

7-II Adagio

nch horn

W. A. Mozart (1756 – 1791)

agio (moderato in 2)



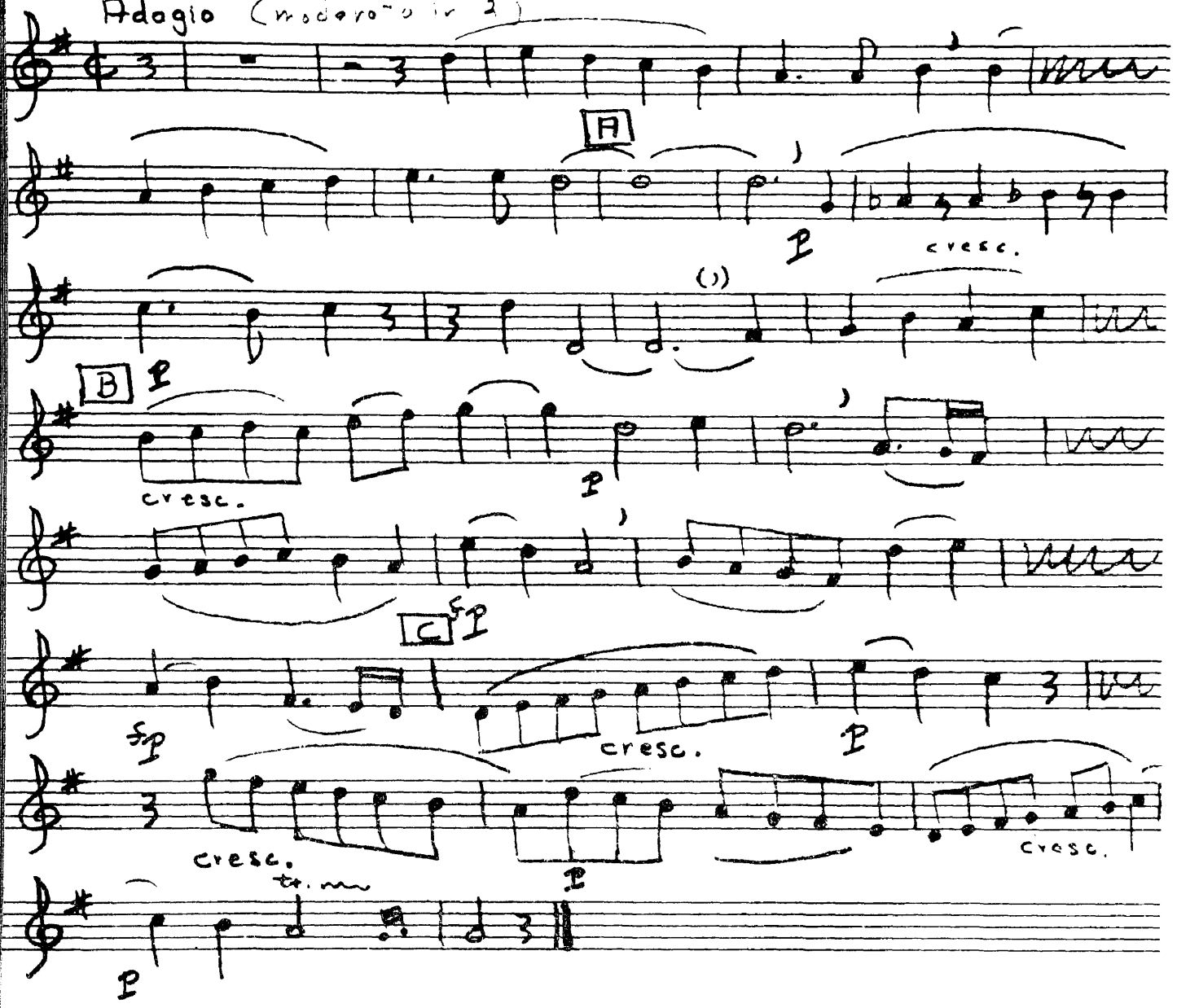
MT537
C821t
no.04
part_2
French_Horn_II

UM MANSFIELD LIBRARY

Part 2 Adagio

2nd French horn

W. A. Mozart (1756 – 1791)

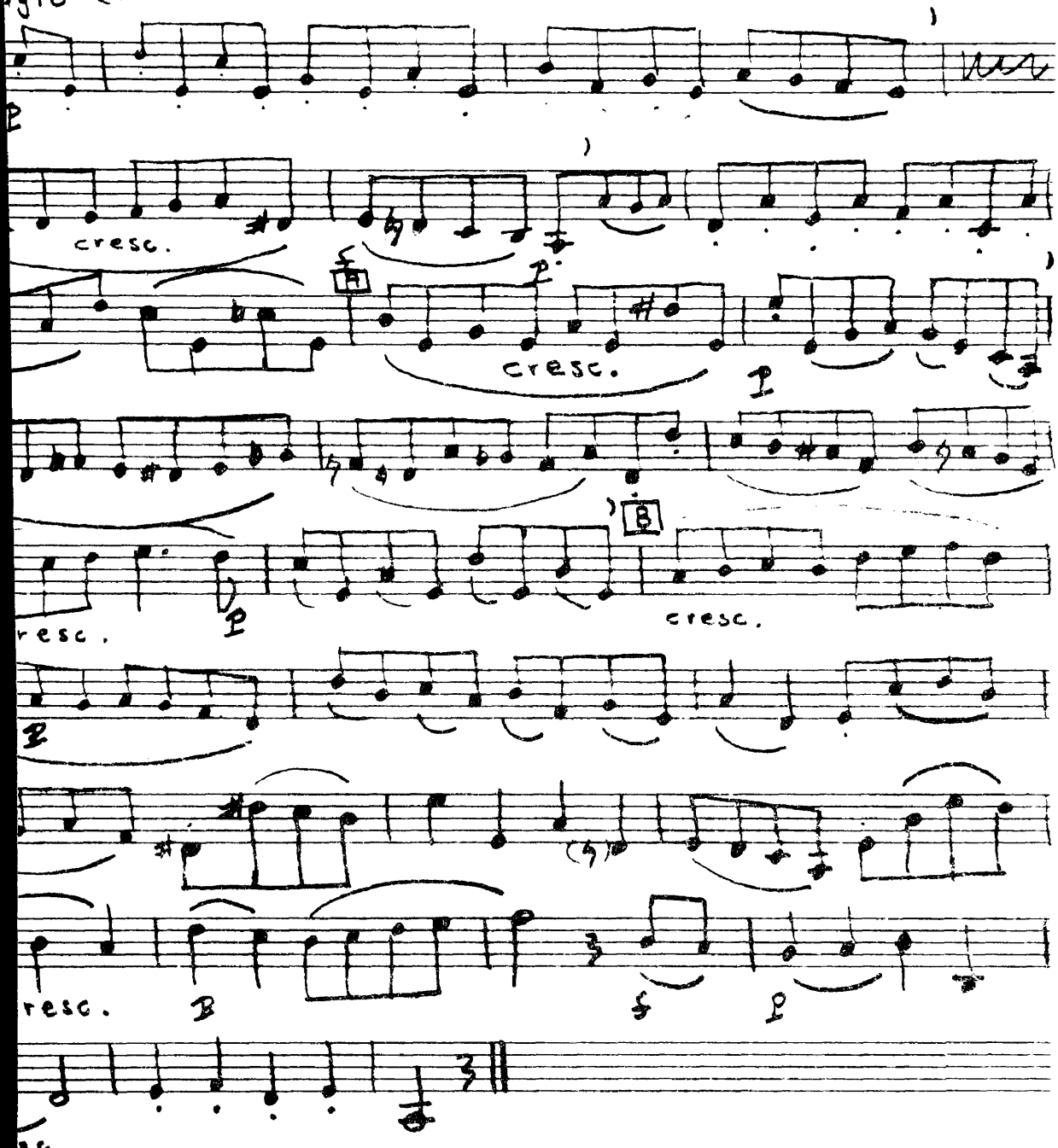


MT537
C821t
no.4
part_3
Bassoon

UM MANSFIELD LIBRARY

Adagio

W. A. Mozart (1756 – 1791)



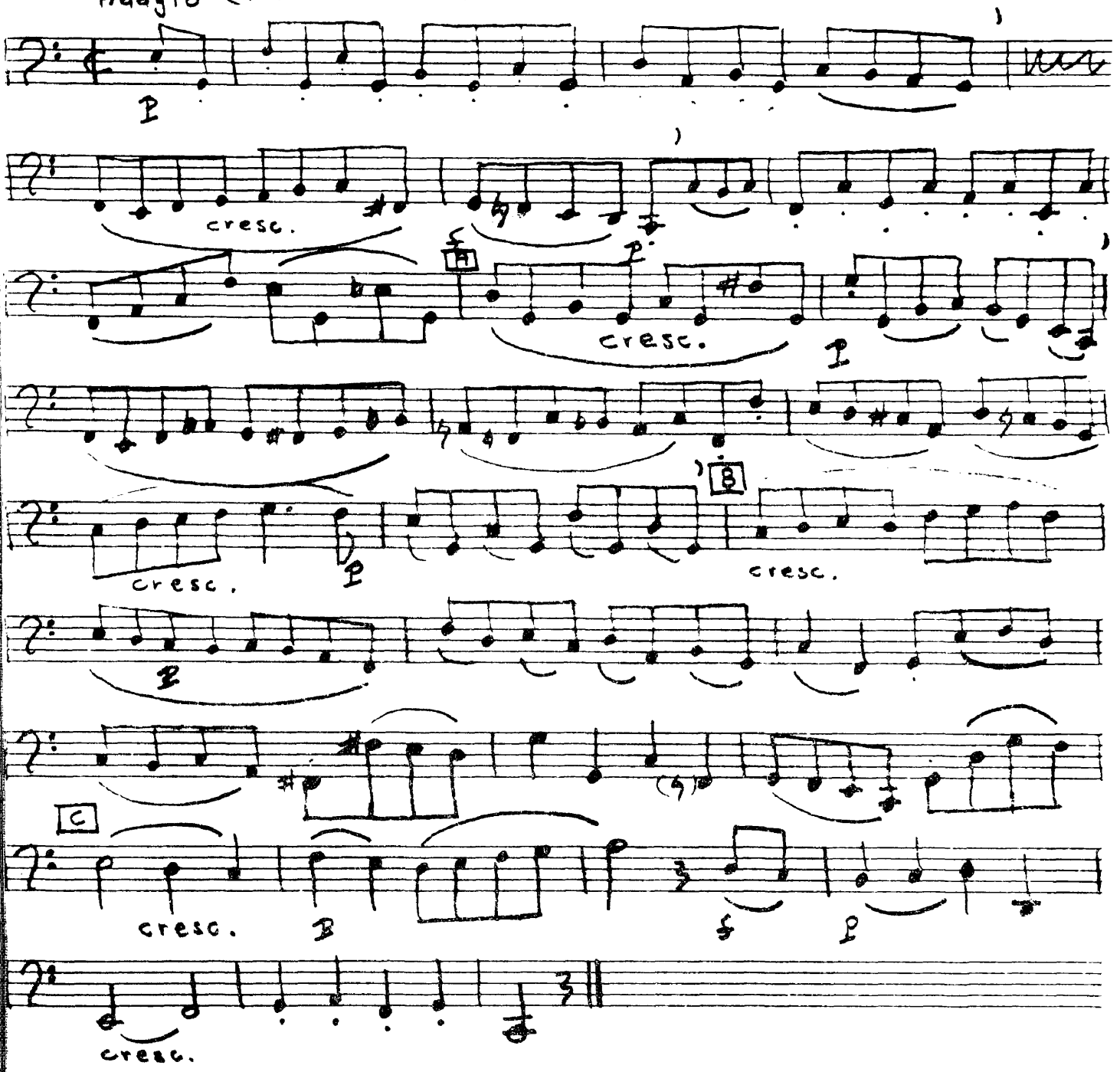
MT537
C821t
no.04
pt_3
Bassoon
UM MANSFIELD LIBRARY

Part 3

Bassoon

Adagio

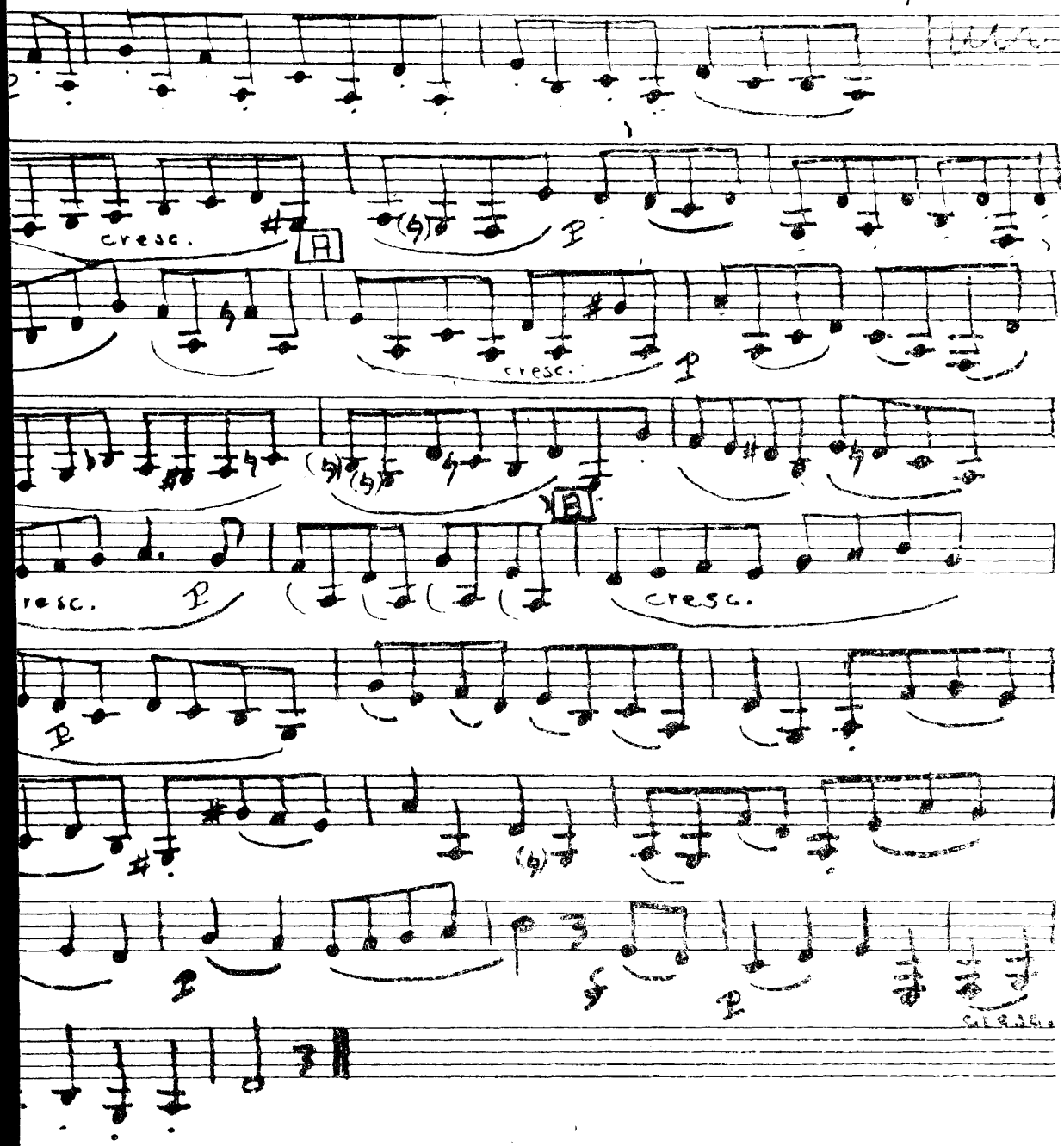
W. A. Mozart (1756 – 1791)



MT537
C821t
no.4
part_4
Bass_Clarinet

UM MANSFIELD LIBRARY

Adagio



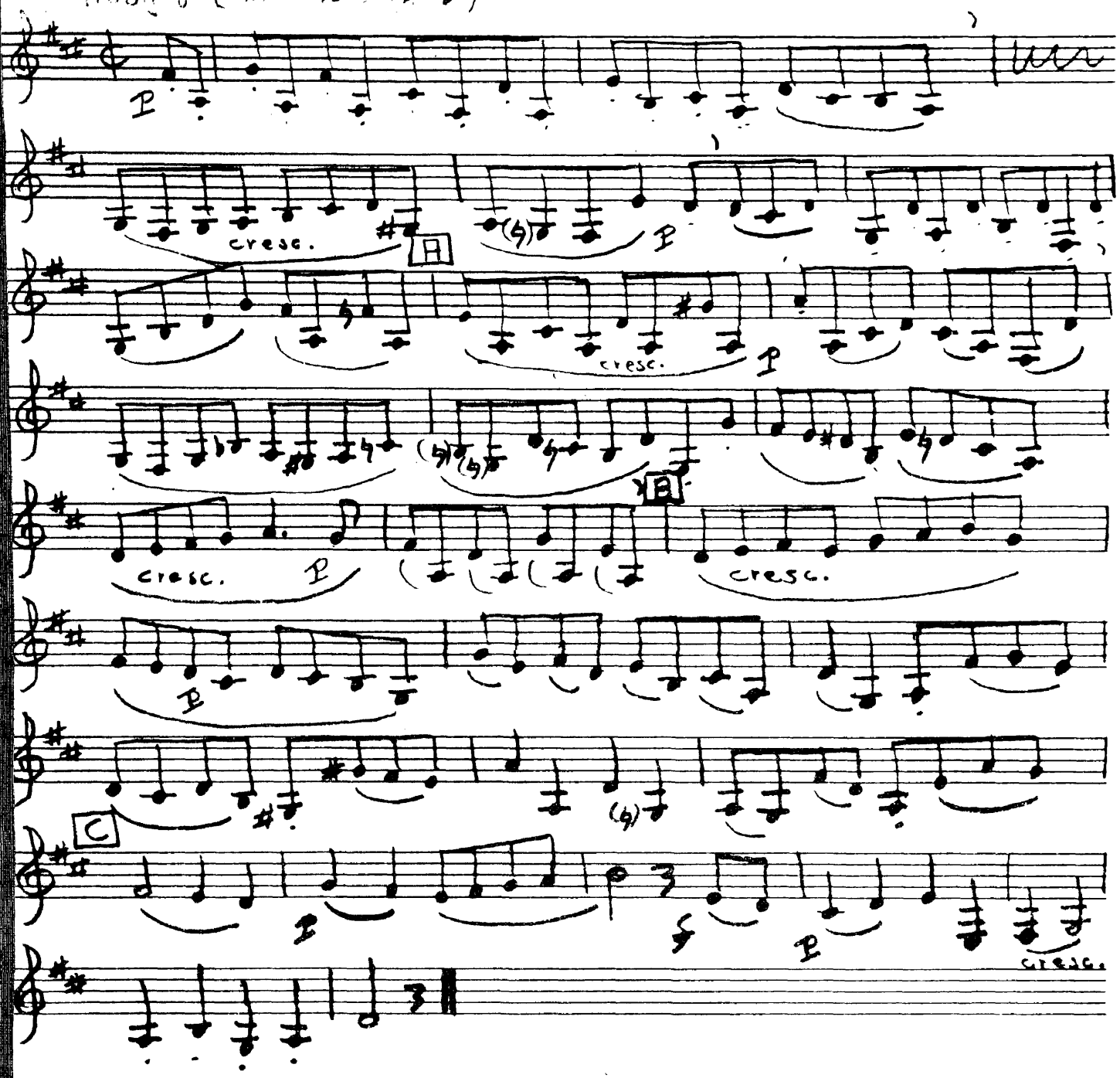
MT537
C821t
no.04
part-4
Bass_Clarinet
UM MANSFIELD LIBRARY

Part 3 [4]
ass Clarinet

Adagio

W A. Mozart (1756 - 1791)

Adagio (moderat, in 2)



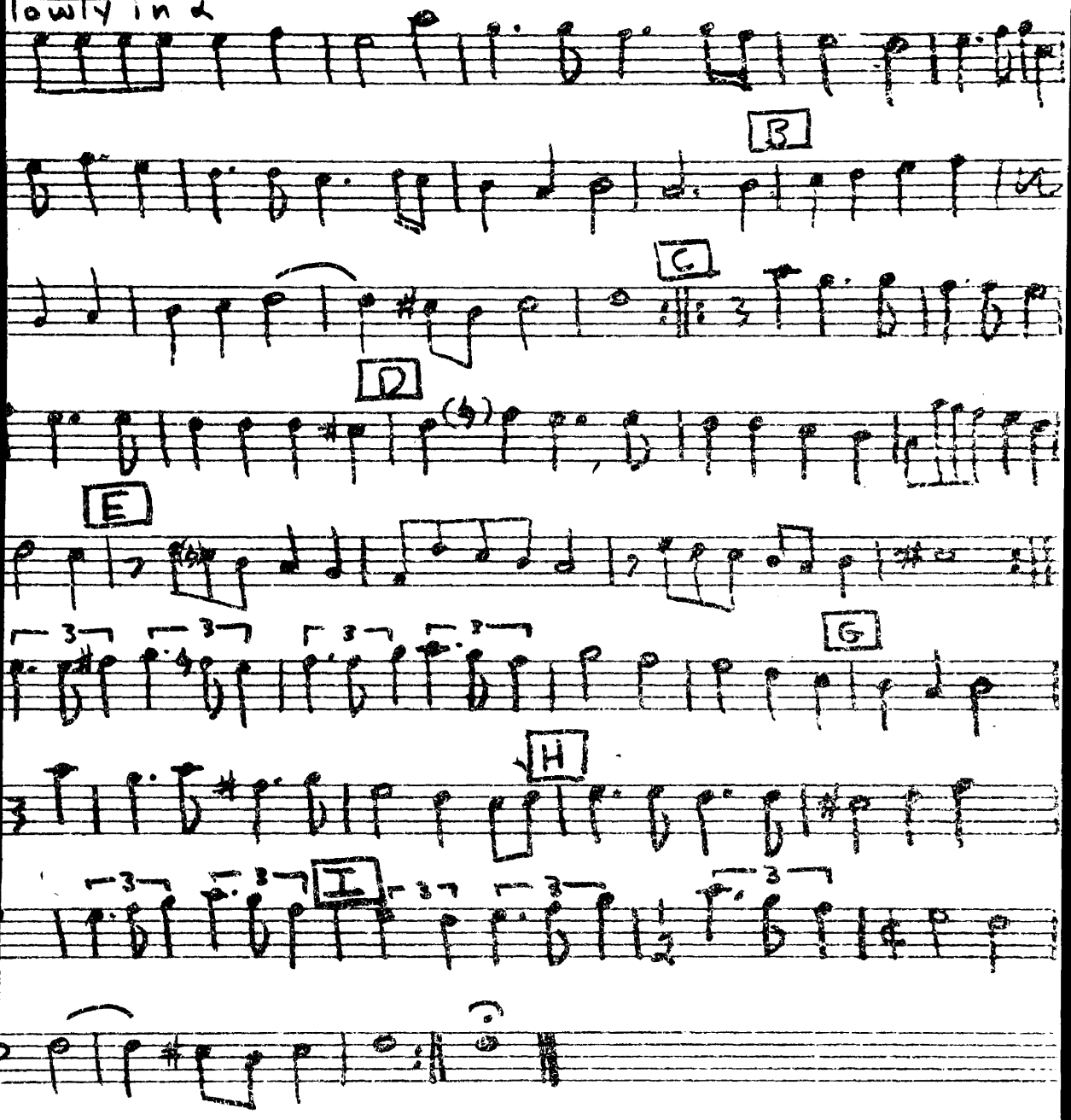
MT537
C821t
no.5
part_1
Clarinet

UNIVERSITY OF MONTANA LIBRARIES

Intrada for Ensemble

Johann Herman Schein
(1586-1630)

Slowly in 2



MT537
C821t
no.05
part_1

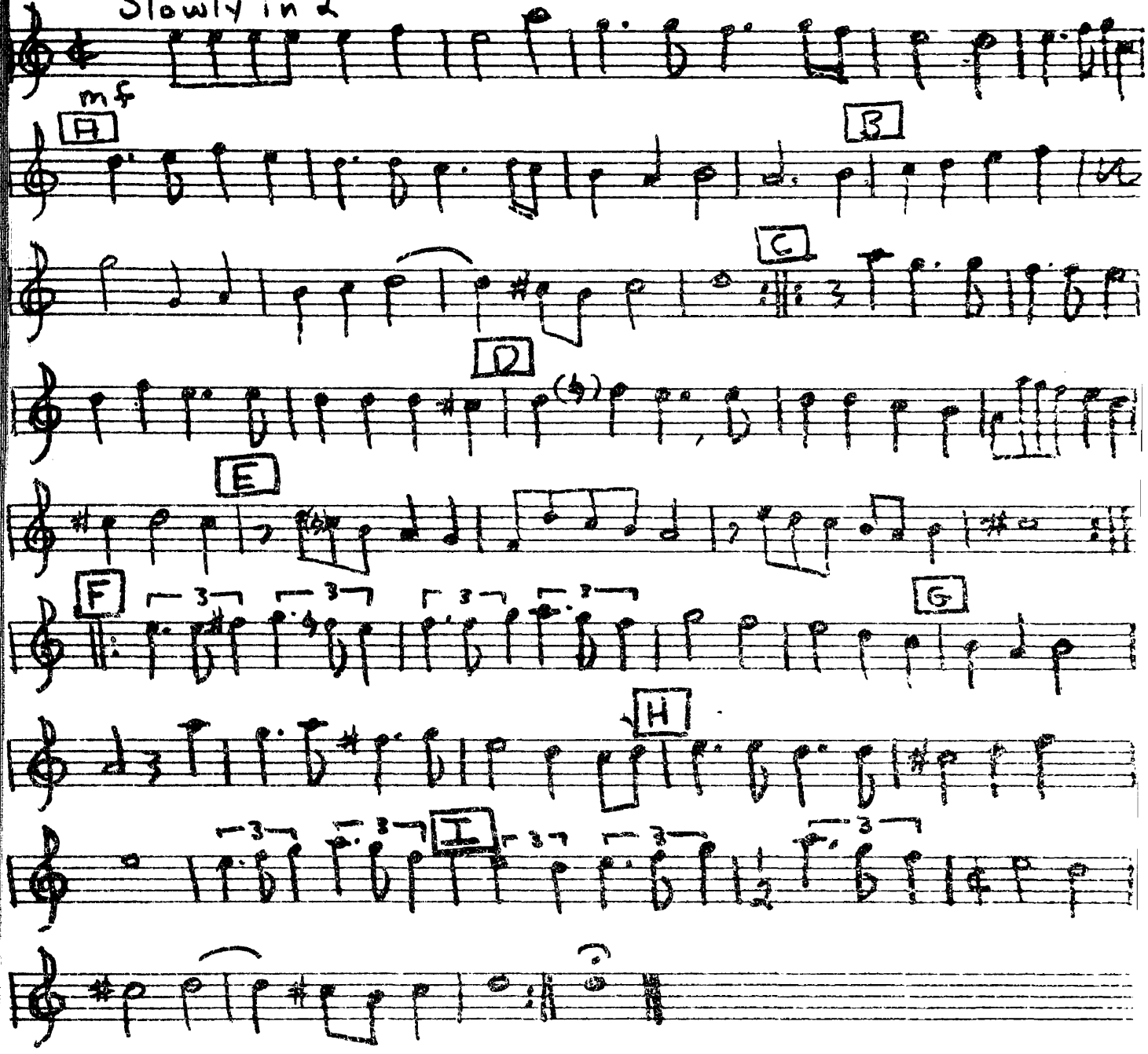
UNIVERSITY OF MONTANA LIBRARY

Intrada for Ensemble

Part 1
B♭ Clarinet
Clarinet

Johann Herman Schein
(1586-1630)

Slowly in 2



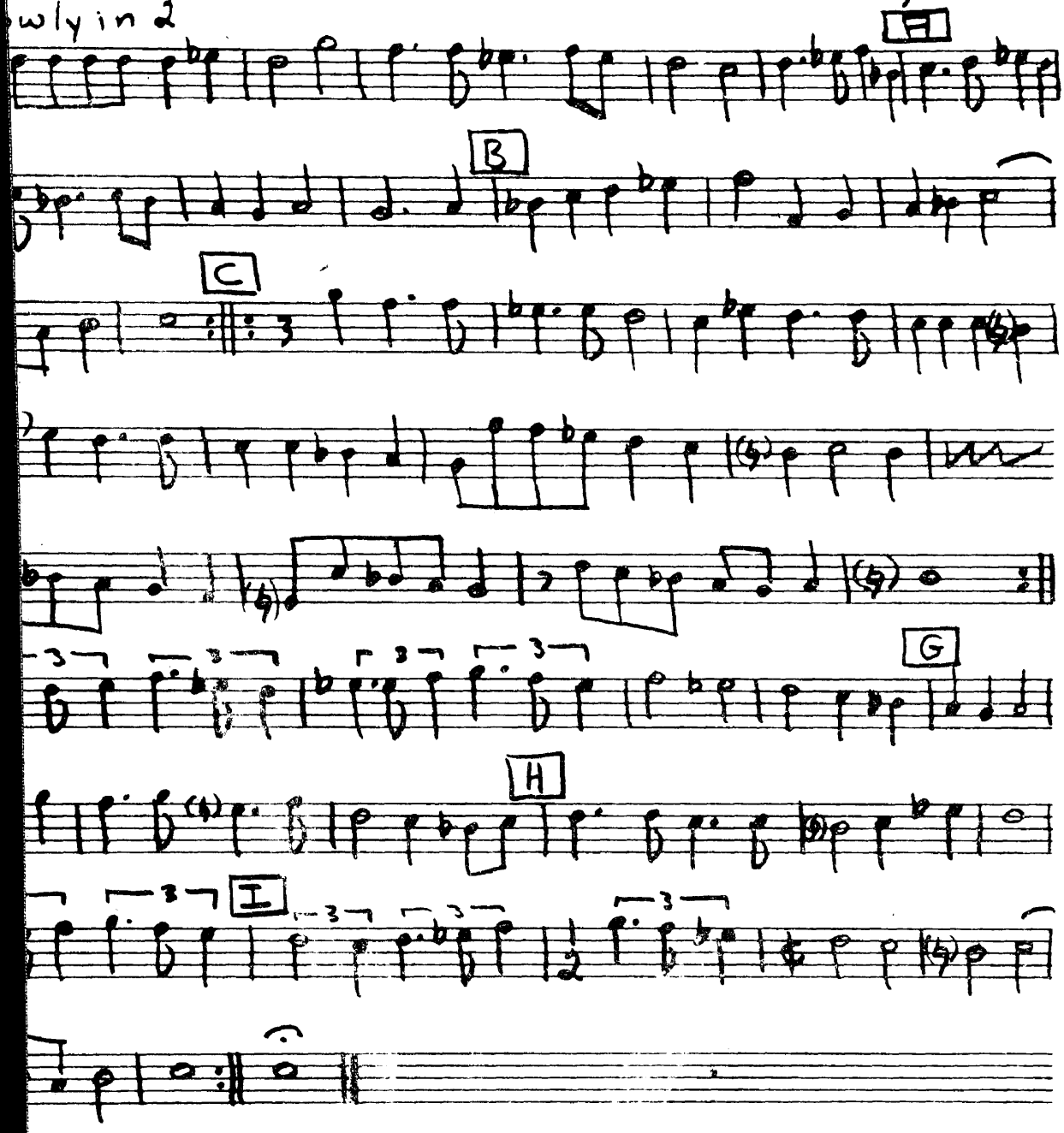
MT537
C821t
no.5
part_2
Flute/Oboe

UNIVERSITY OF MONTANA LIBRARY

Intrada for Ensemble

Johann Herman Schein
(1586-1680)

Oboe
wly in 2



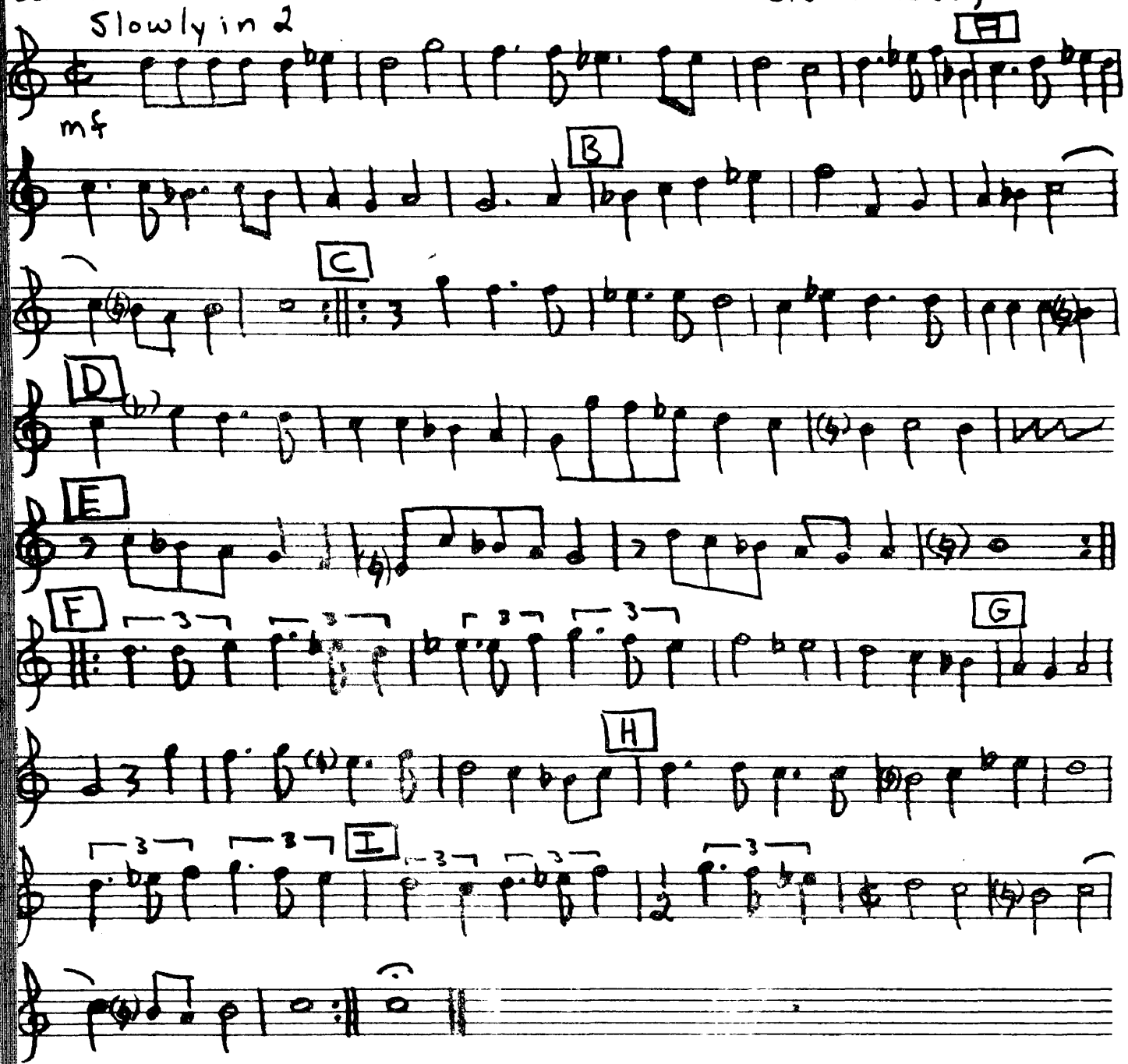
MT537
C821t
no.05
part2
Flute/Oboe

UNIVERSITY OF MONTANA LIBRARY

Intrada for Ensemble

Johann Herman Schein
(1586-1630)

Part 1 [2]
Flute or Oboe



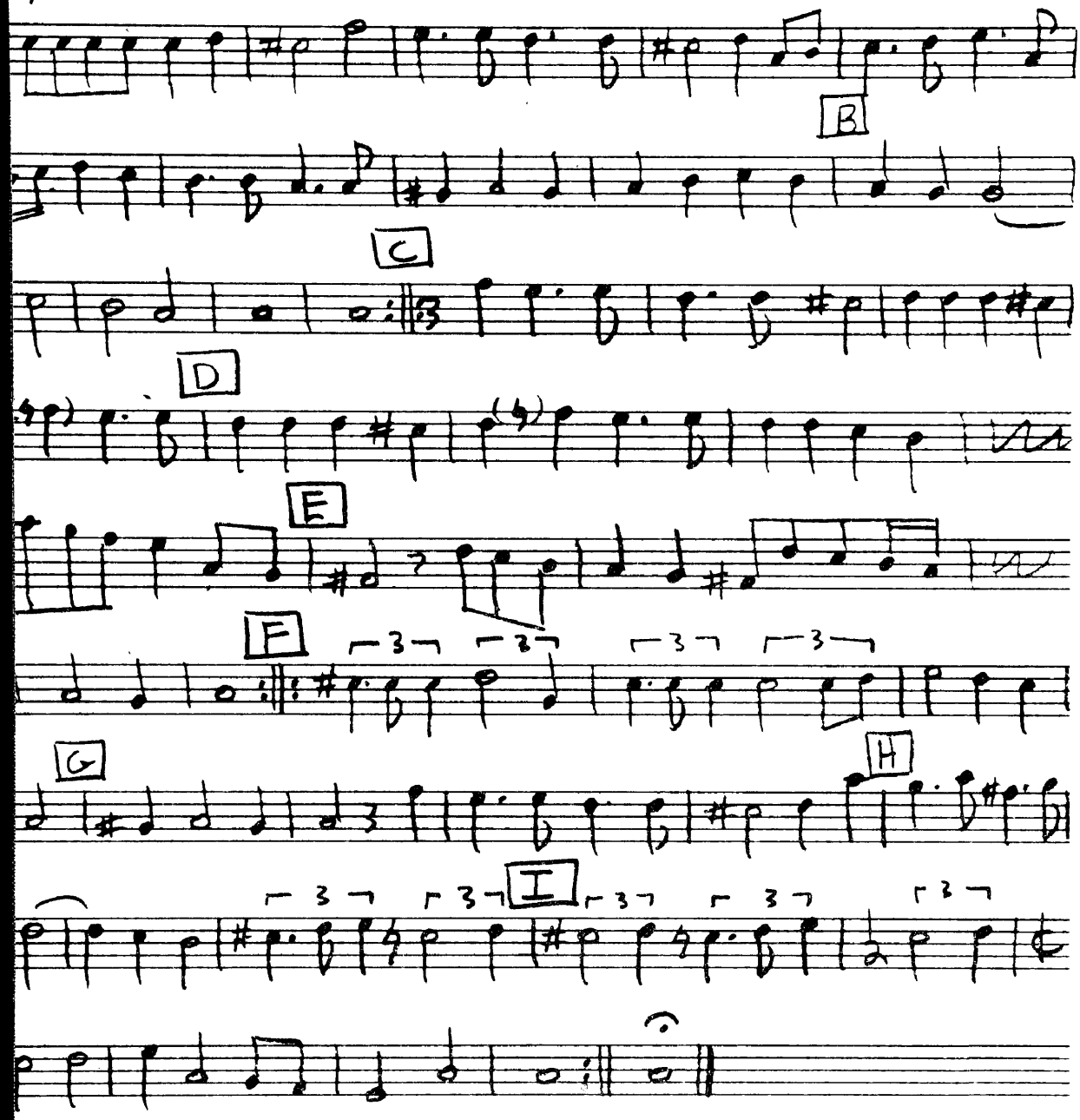
MT537
C821t
no.5
part_3
Trumpet/Clarinet

UNIVERSITY OF MONTANA LIBRARIES

ntrada for Ensemble

Johann Herman Schein
(1586-1630)

ly in 2

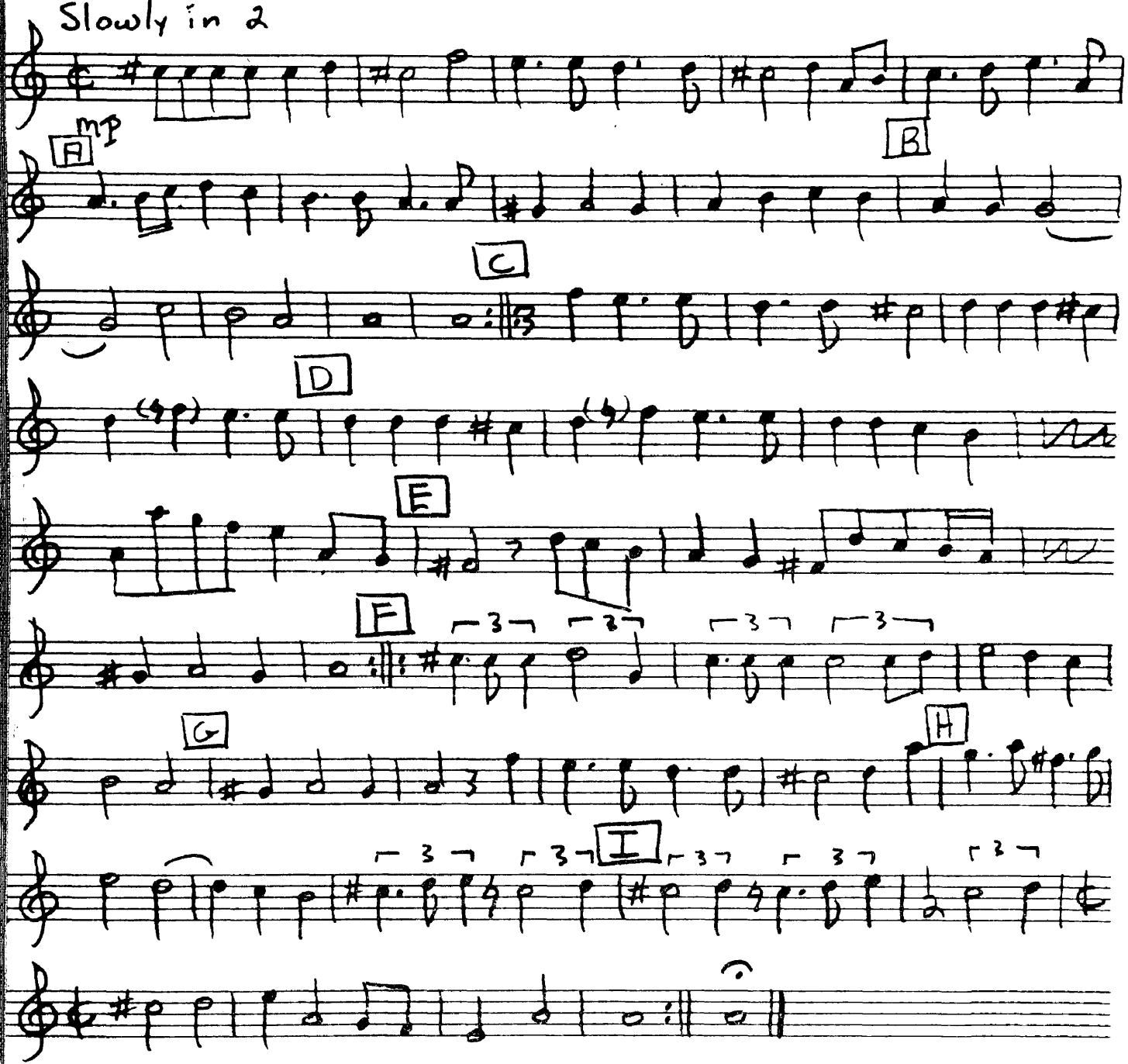


MT537
C821t
no.05
part-3
Trumpet/clarinet
UNIVERSITY OF MONTANA LIBRARY

Intrada for Ensemble

Part 2 [3]
Trumpet or clarinet

Johann Herman Schein
(1586-1630)



MT537
C821t
no.5
part_4
Alto_Sax

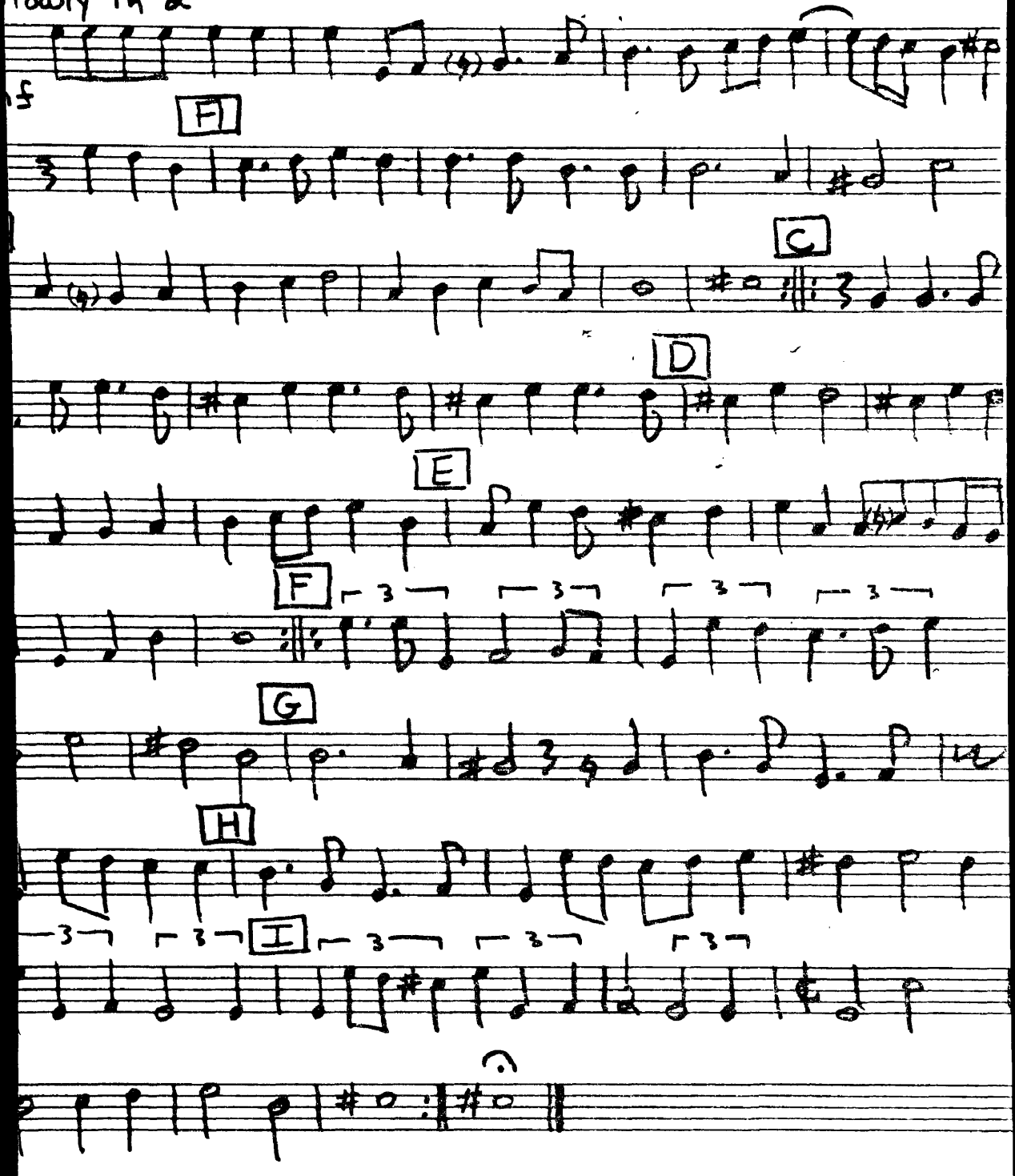
UNIVERSITY OF MONTANA LIBRARY

Intrada for Ensemble

Saxophone or Alto Clarinet

Johann Herman Sch
(1586-1630)

Slowly in 2



MT537
C821t
no.05
part 4
Alto Sax

UNIVERSITY OF MONTANA LIBRARY

Intrada for Ensemble

Part 3[4]

Alto Saxophone or Alto Clarinet

Johann Herman Sch
(1586-1630)

Slowly in 2

mf

A

B

C

D

E

F

G

H

I

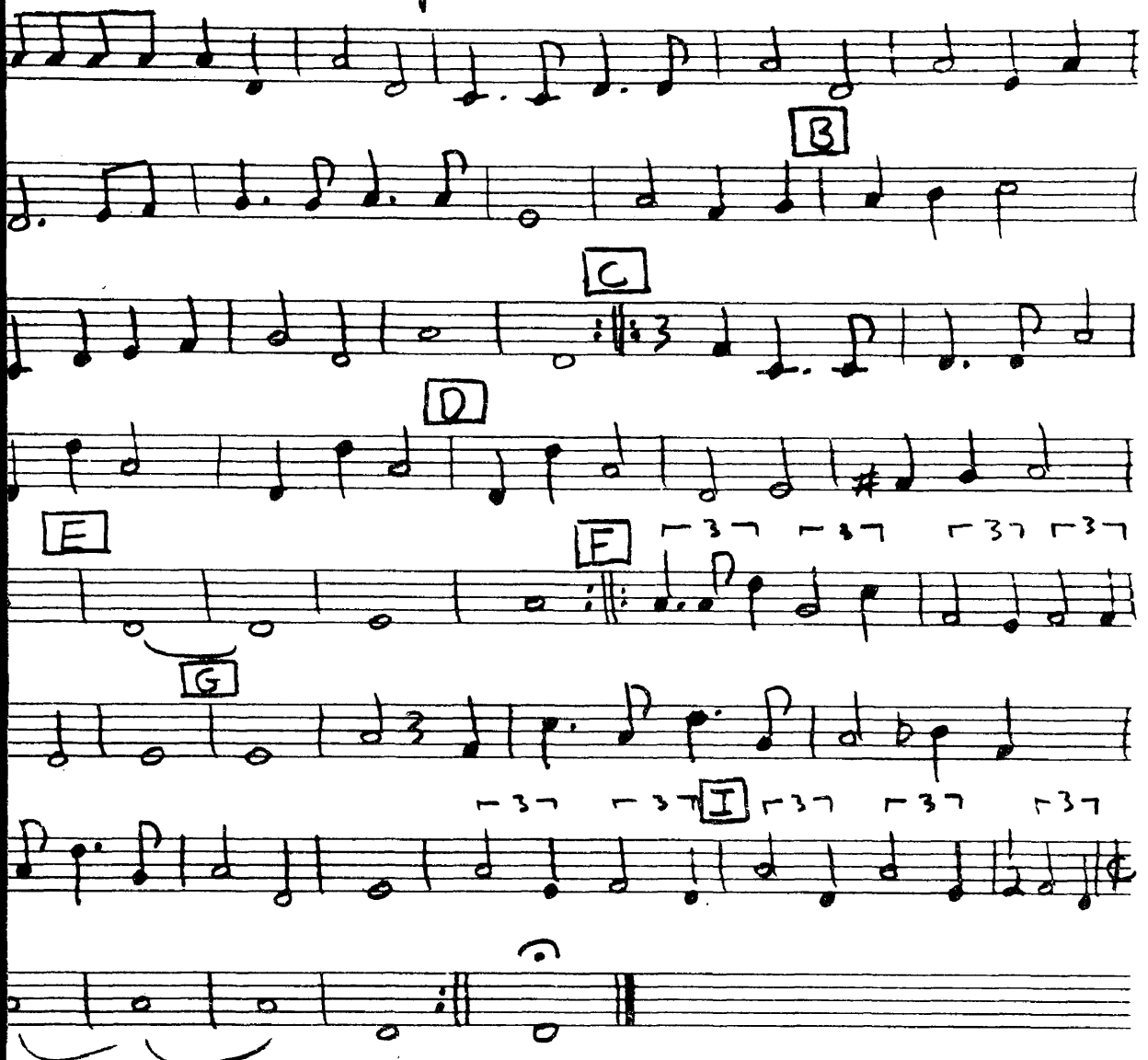
MT537
C821t
no.5
part_5
Bass_Clarinet/
Tenor_Sax

UNIVERSITY OF MONTANA LIBRARY

Entrada for Ensemble

Johann Herman Schein
(1586-1630)

arranged for Tenor Saxophone



MT537
C821t
no.05
part_5
Bass_Clarinet/
Tenor_sax

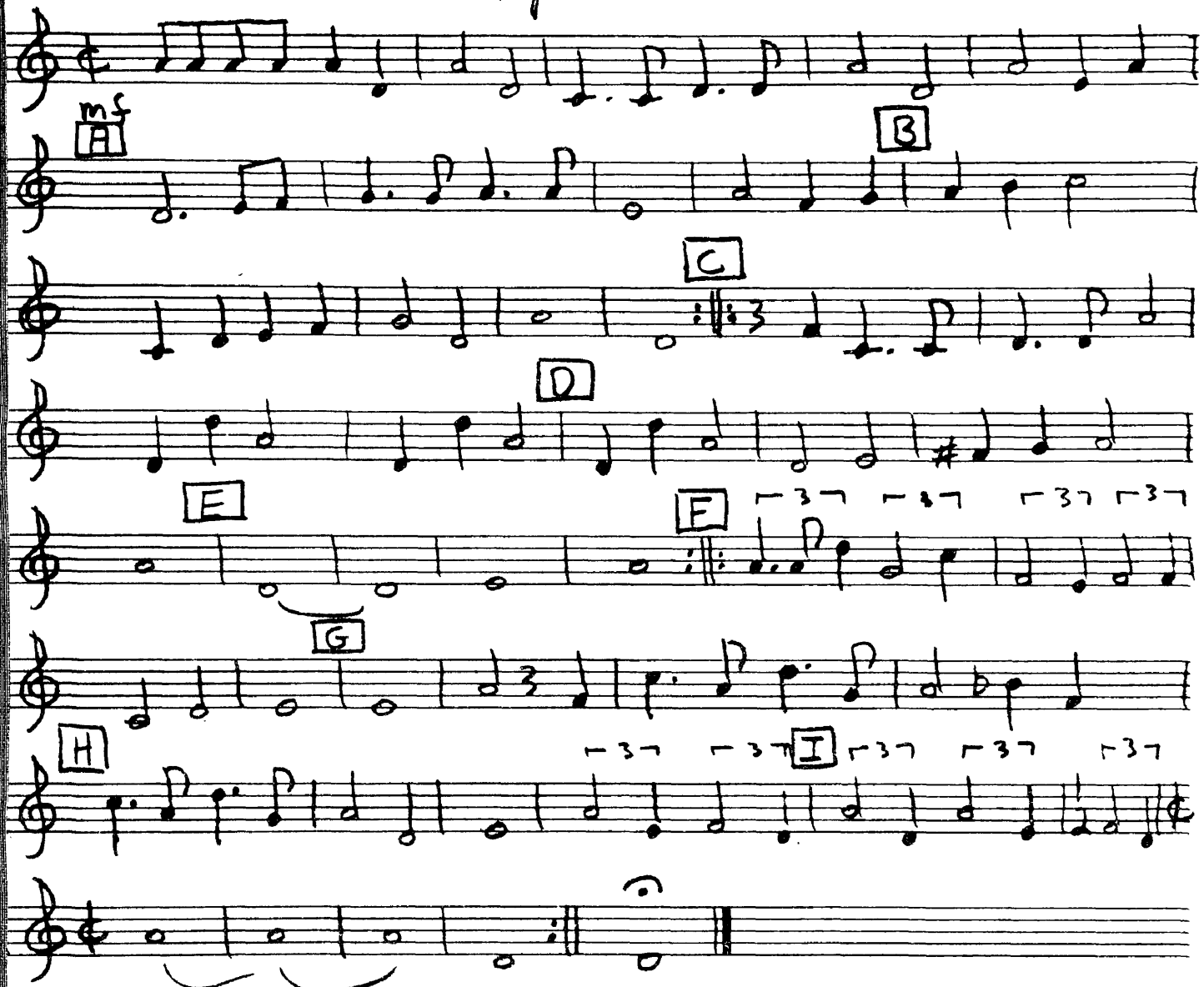
UNIVERSITY OF MONTANA LIBRARY

Intrada for Ensemble

Part 4 [5]

Bass Clarinet or Tenor Saxophone

Johann Herman Schein
(1586-1630)



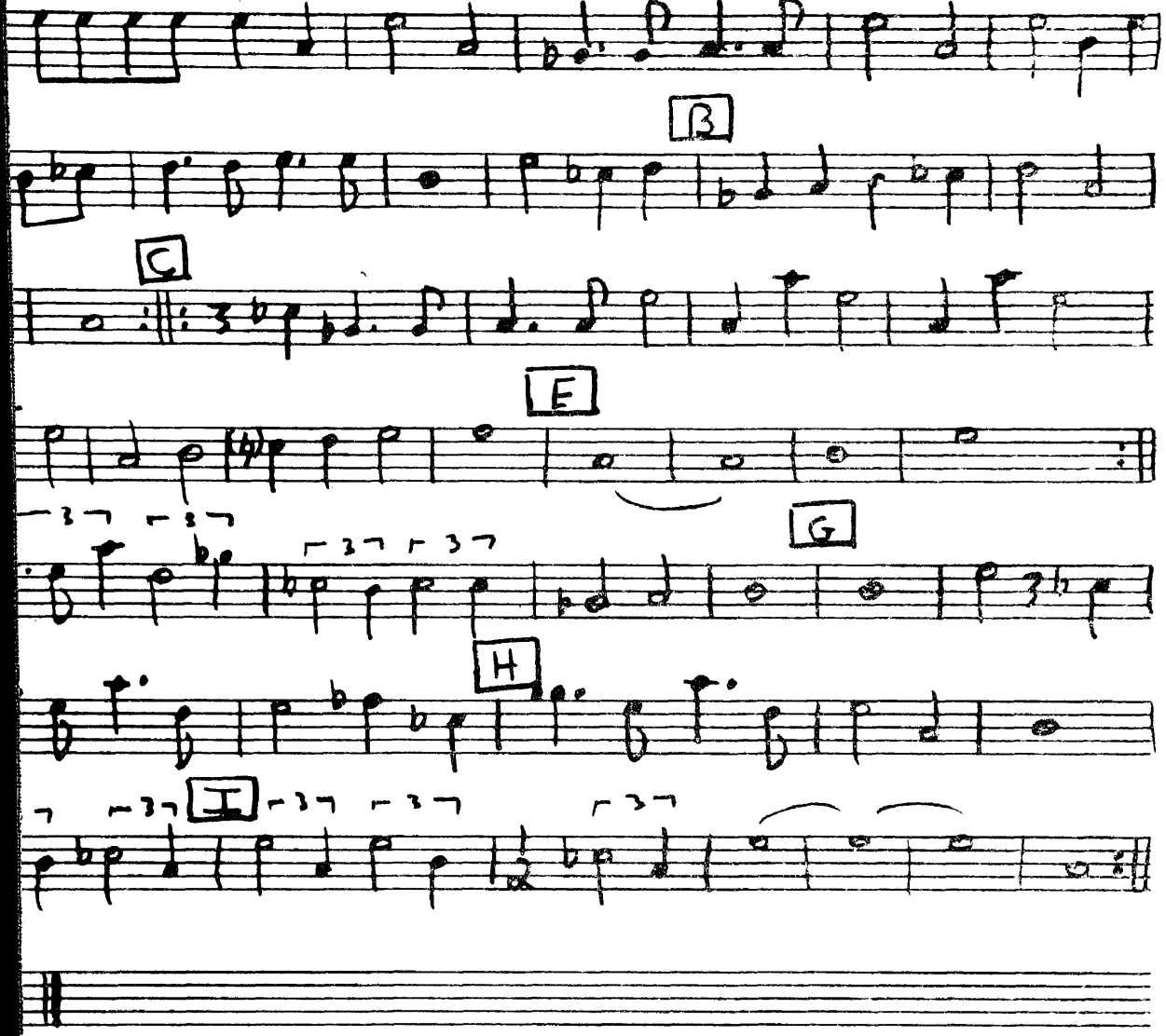
MT537
C821t
no.5
part_6
Bassoon

UNIVERSITY OF MONTANA LIBRARY

Intrada for Ensemble

Johann Herman Schein
(1586 - 1630)

wly in 2



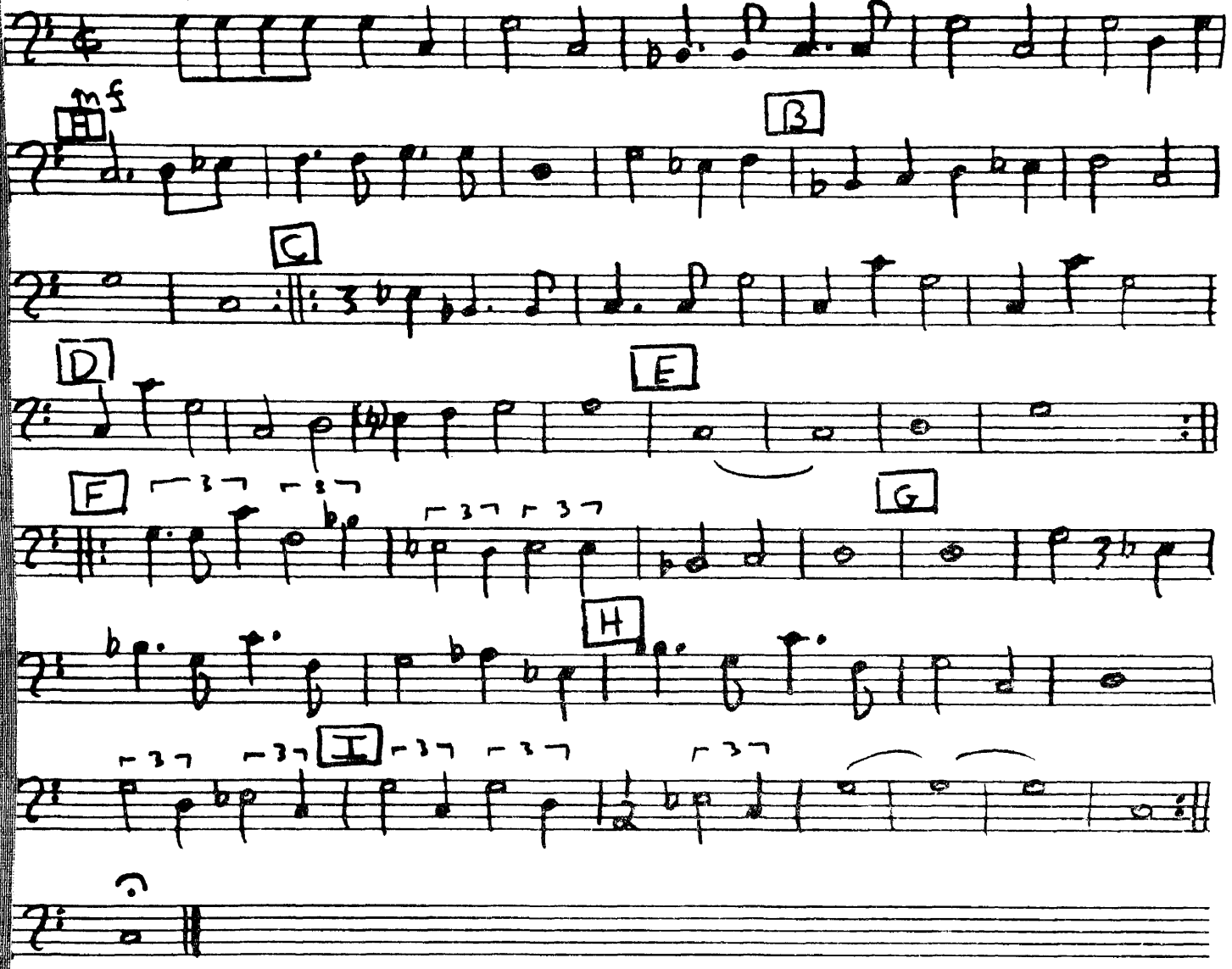
MT537
C821t
no.05
part-6
Bassoon

UNIVERSITY OF MONTANA LIBRARY

Intrada for Ensemble

Part 4 [6]
Bassoon
Slowly in 2

Johann Herman Schein
(1586-1630)



MT537
C821t
no.6
part_1
Alto_Sax_I

537
21t
06
t_1
Sax_I

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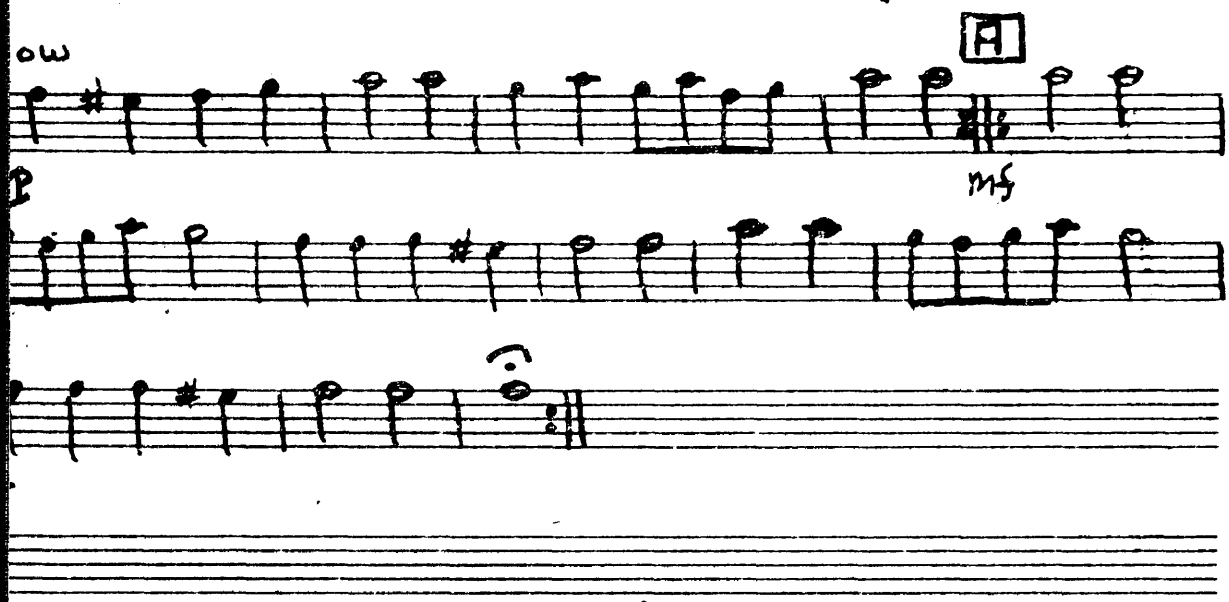
Lute Dances

I. Der Prinzen-Tanz (c. 1550)



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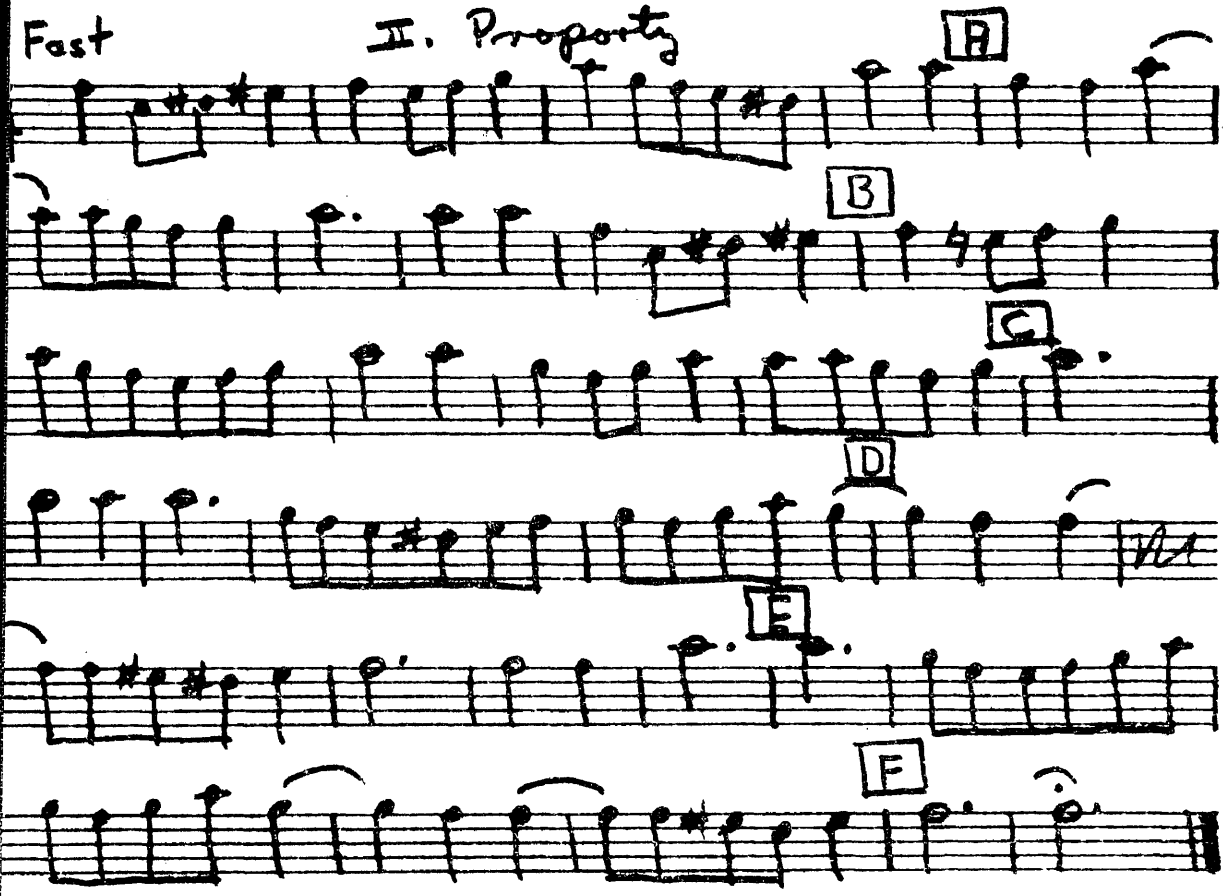

MT537
C821t
no.06
part_1
AHa Sax_I

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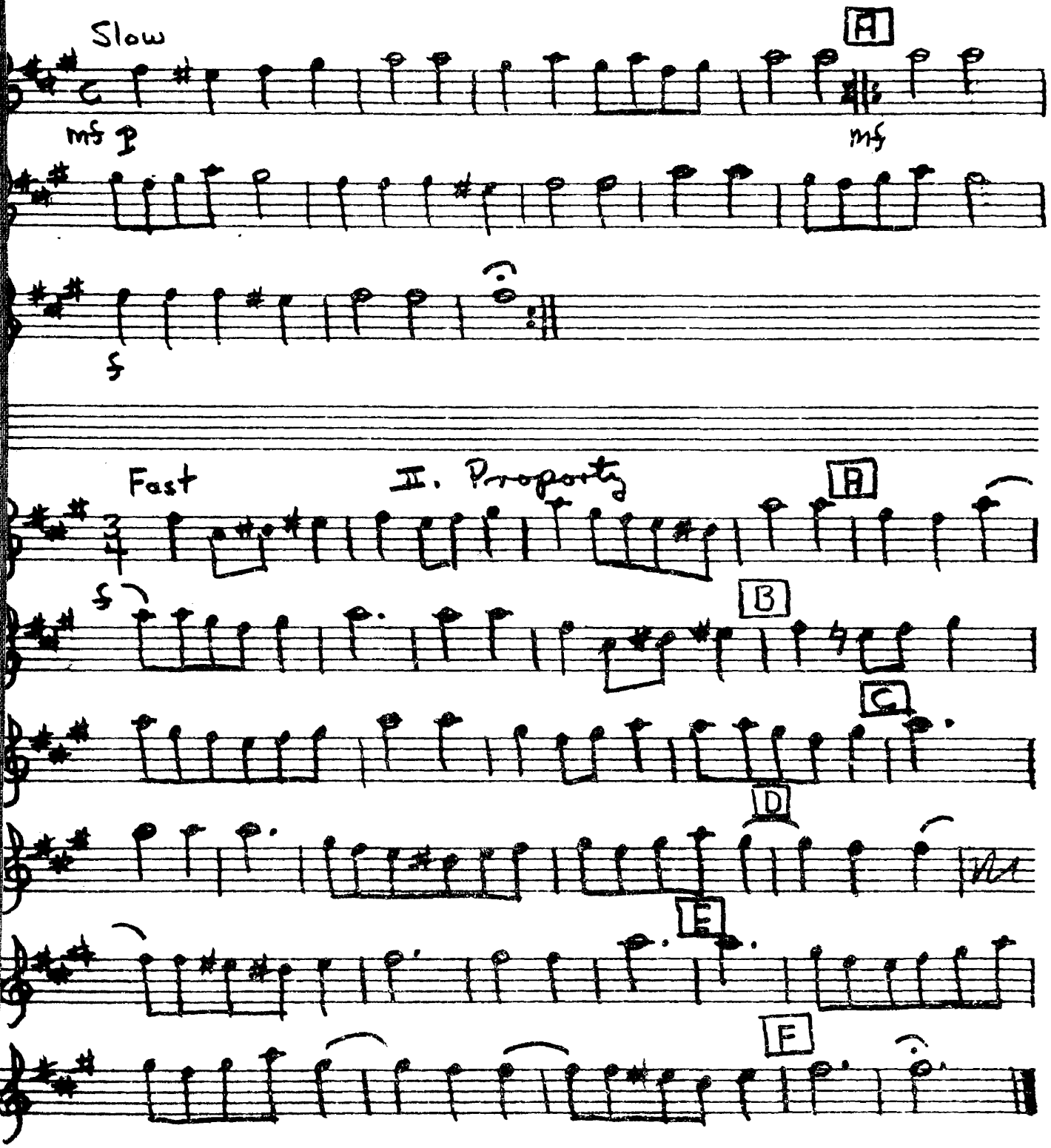
Part 1

1st Alto Saxophone

Suite Dances

I. Der Prinzen-Tanz (c. 1550)



MT537
C821t
no.6
part_2
Alto Sax II

Jute Dances

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I. Der Prinzen-Tanz (c. 1550)

Slow

A

mf p

mf

II. Property

Fast

A

f

B

C

D

E

MT537
C821t
no.06
part-2
Alto_Sax_II

Part 2
nd Alto Saxophone

Jute Dances

I. Der Prinzen-Tanz (c. 1550)

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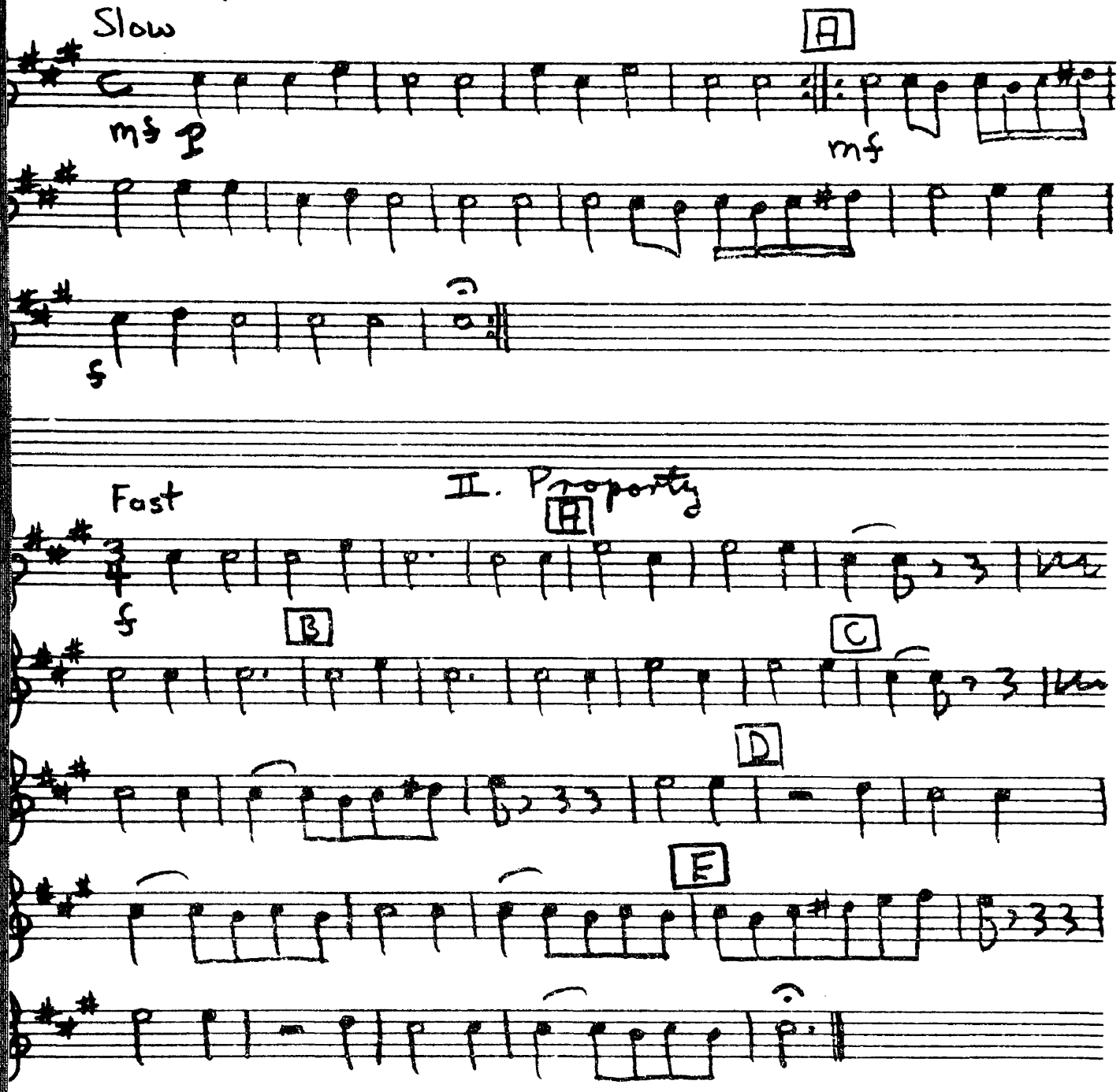
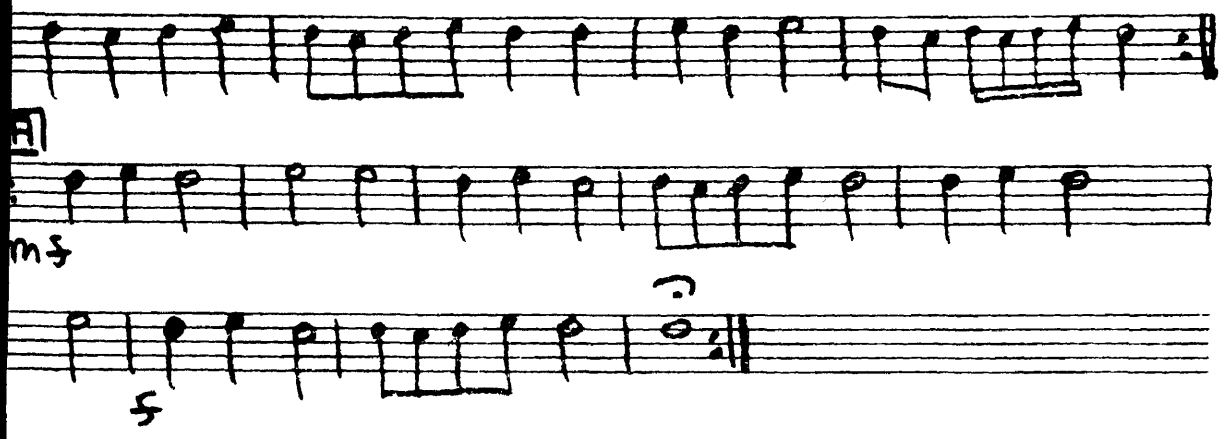


MT537
C821t
no.6
part_3
Tenor_Sax_I

UNIVERSITY OF MONTANA LIBRARY

Suite Dances

I. Der Prunzen-Tanz (c 1550)



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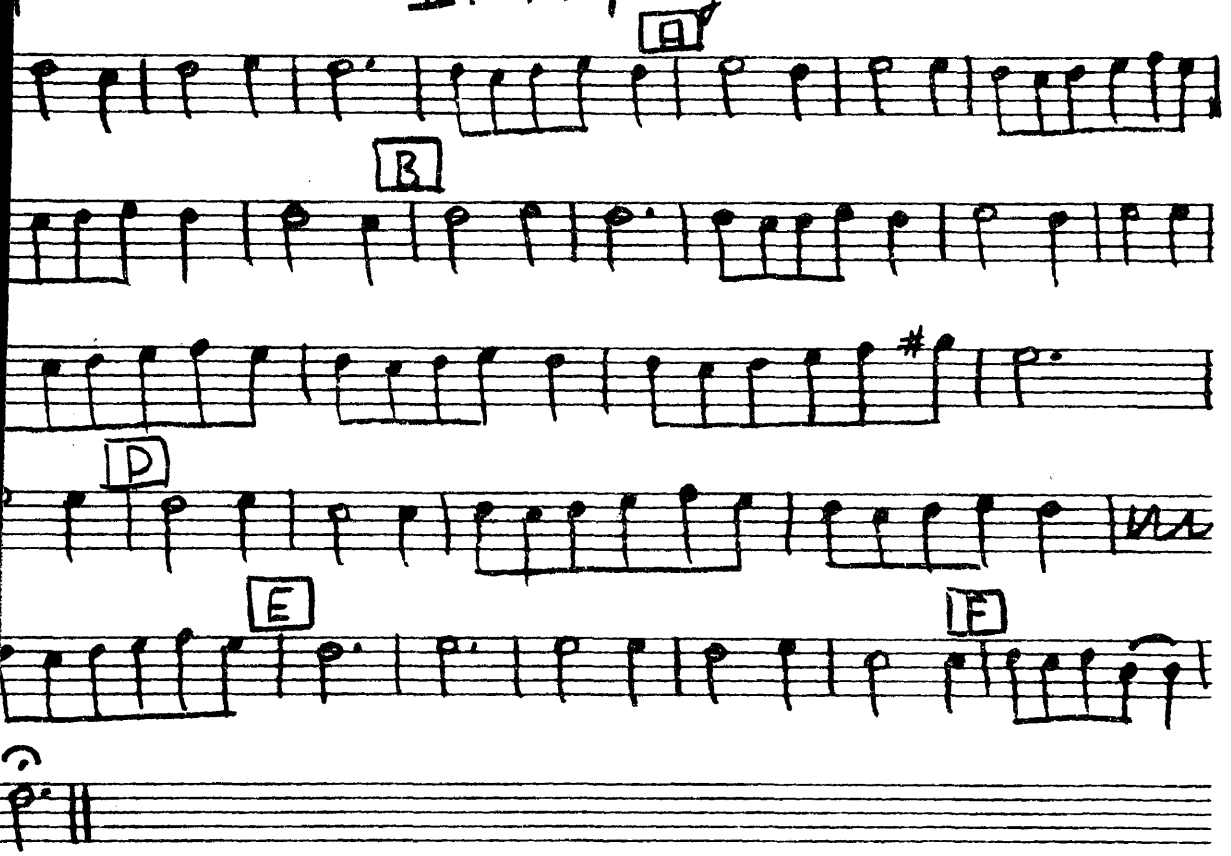


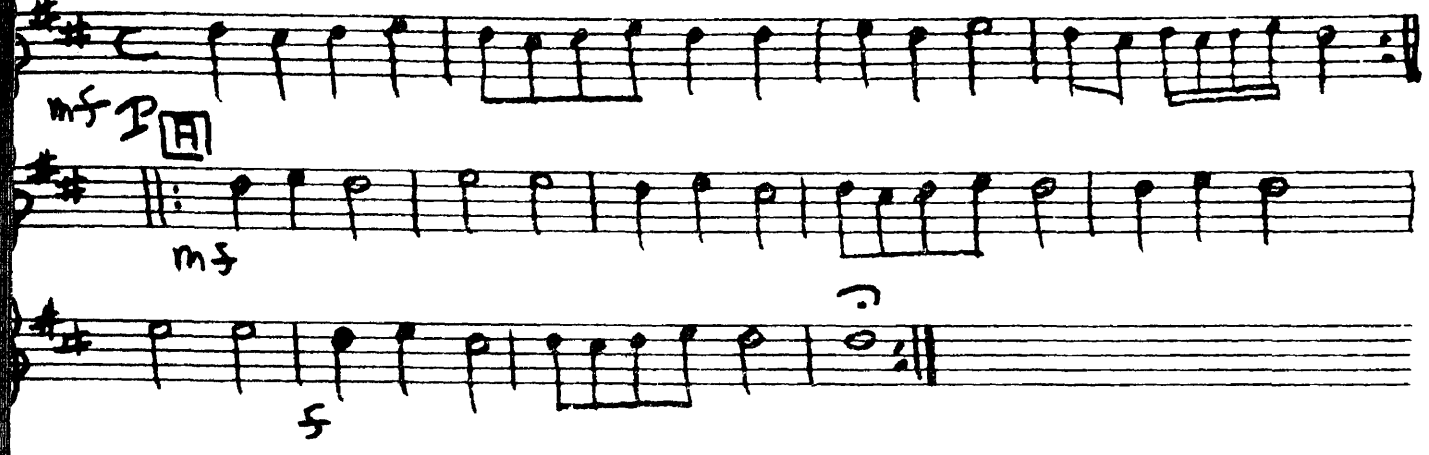
MT537
C821t
no.06
part_3
Tenor_Sax-I

rt 3 Suite Dances

UNIVERSITY OF MONTANA LIBRARY

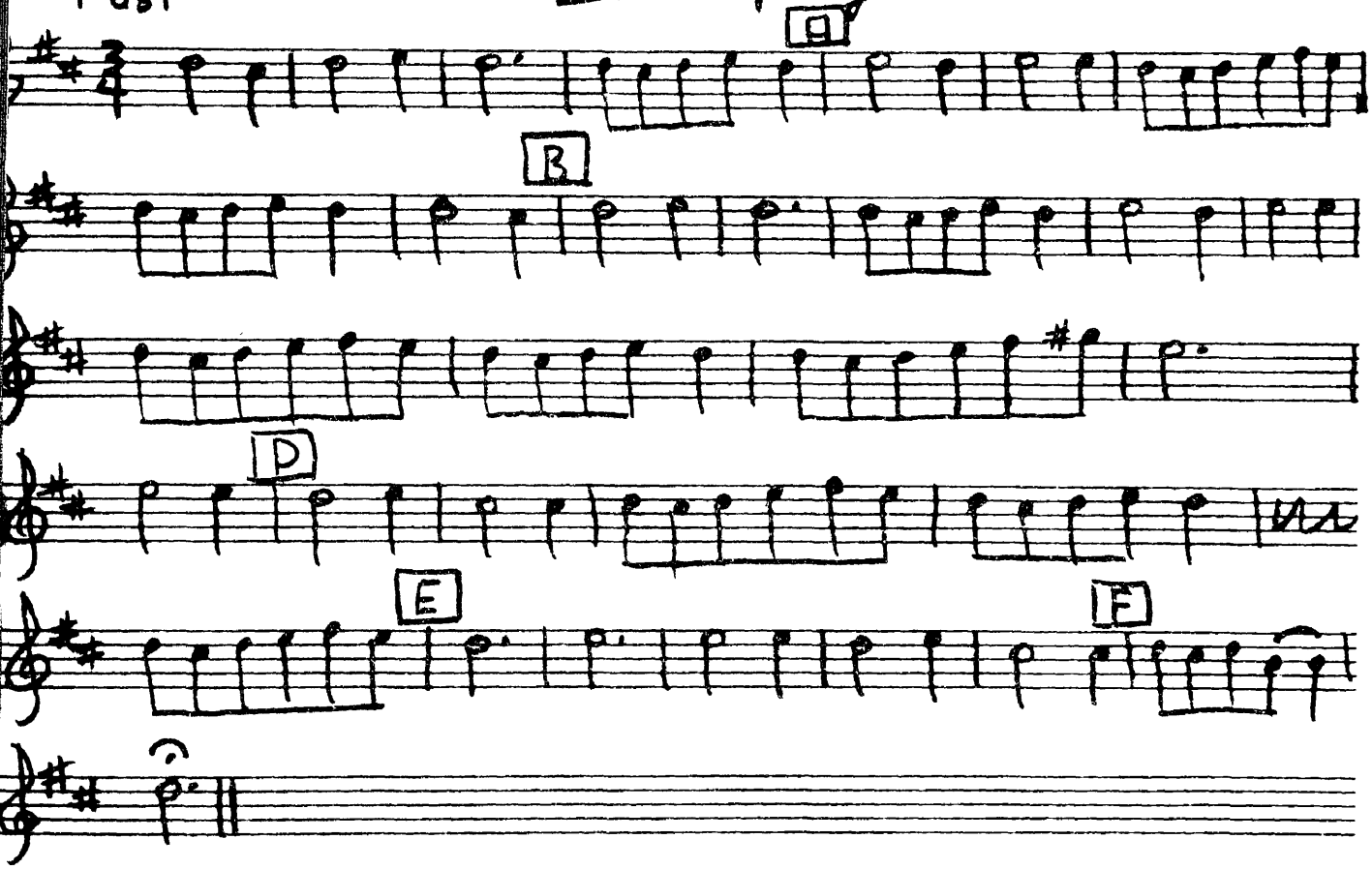
nor Saxophone I. Dar Prunyen-Jany (c 1550)

Slow



Fast

II. Property



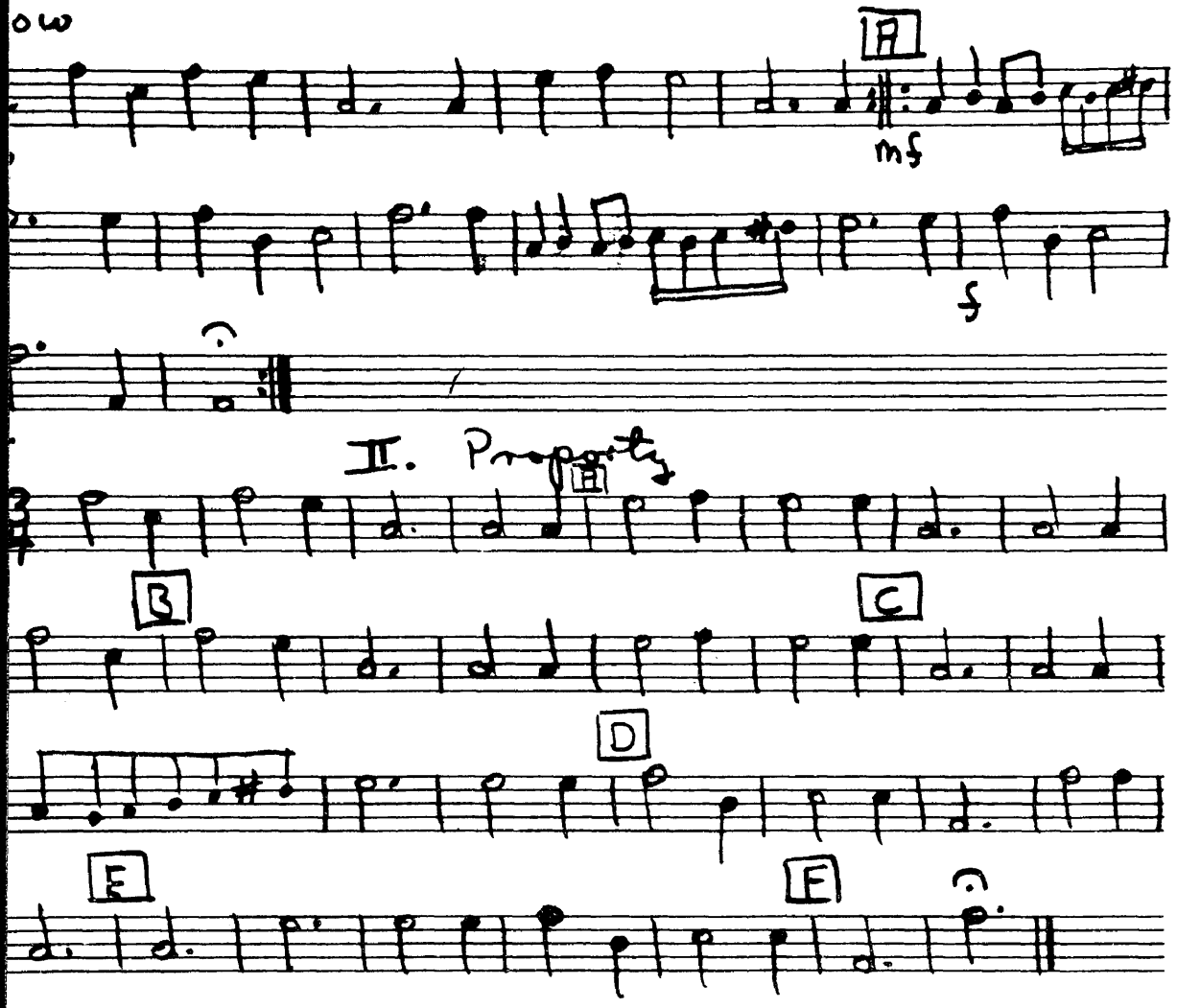
MT537
C821t
no.6
part_4
Baritone_Sax

MT537
C821t
no.06
part_4
Baritone_Sax

UNIVERSITY OF MONTANA LIBRARY

Lute Dances

I Prinzen-Tanz (c. 1550)



II. Proportz

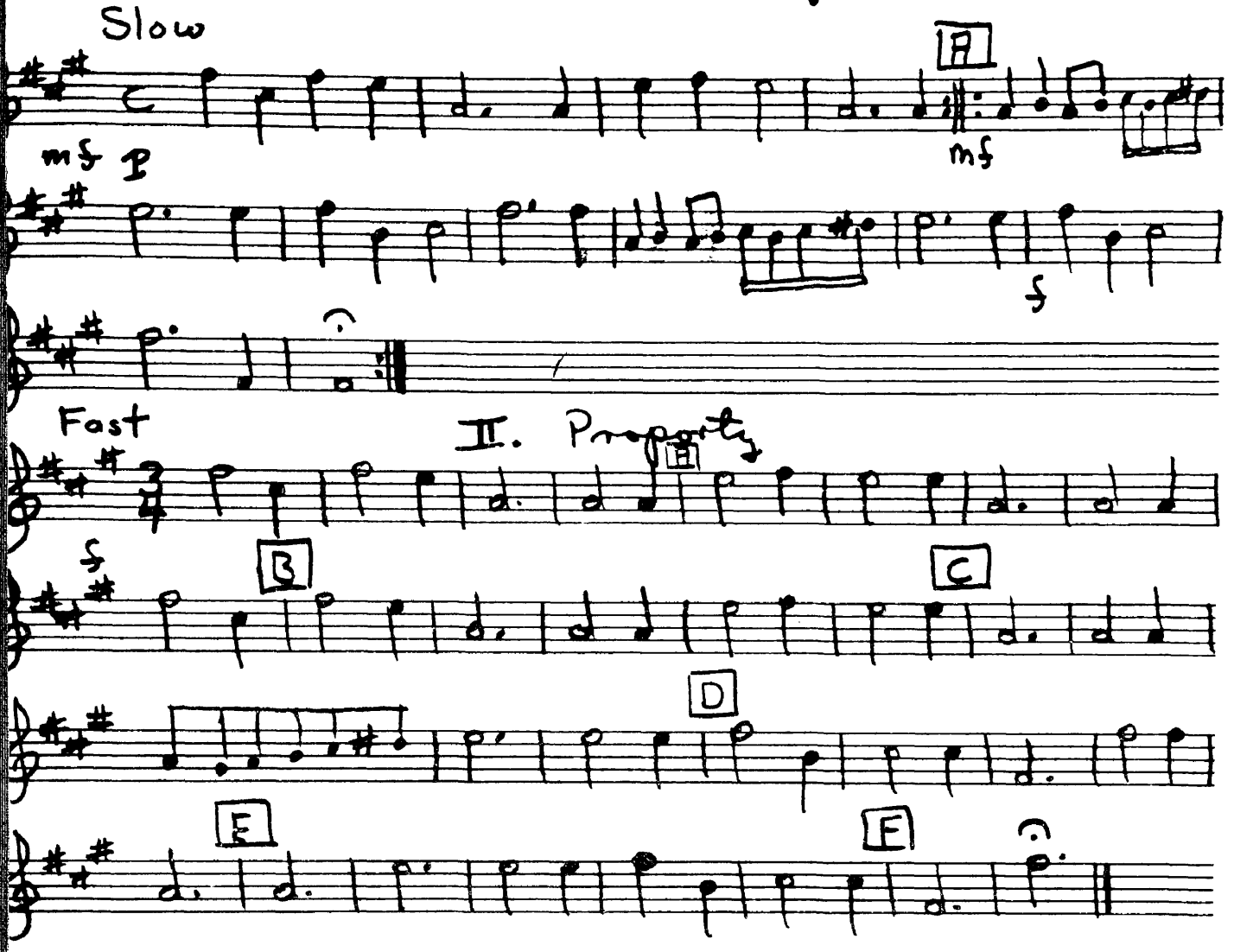
MT537
C821t
no.06
part_4
Baritone_Sax
UNIVERSITY OF MONTANA LIBRARY

rt 4

aritone Saxophone

Lute Dances

I Pringen-Tanz (c. 1550)



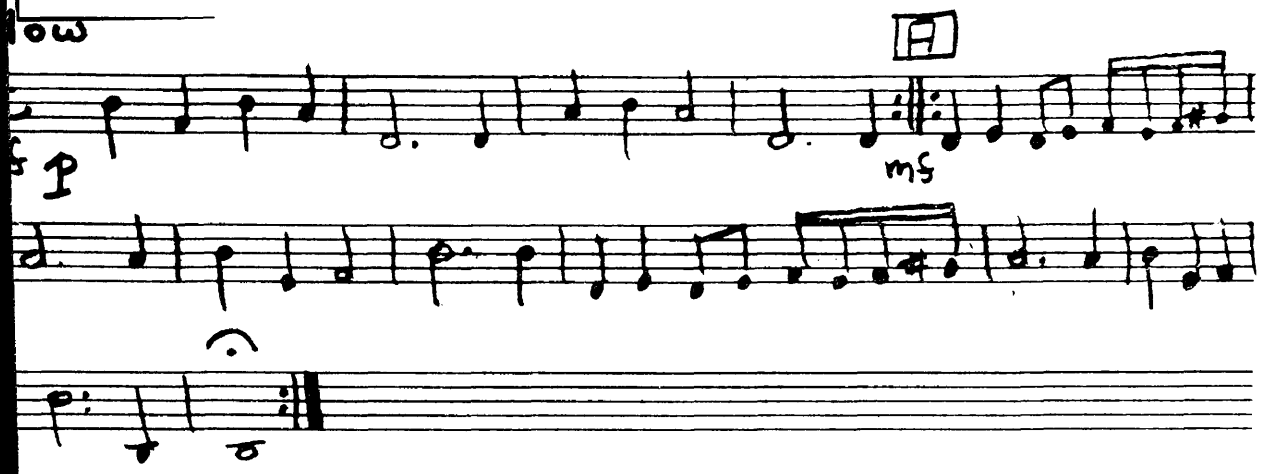
MT537
C821t
no.6
part_5
Tenor_Sax_II

MT537
C821t
no.06
part_5
Tenor_Sax_II

UNIVERSITY OF MONTANA LIBRARY

Lute Dances

hone I Der Prinzen-Tanz (c 1550)



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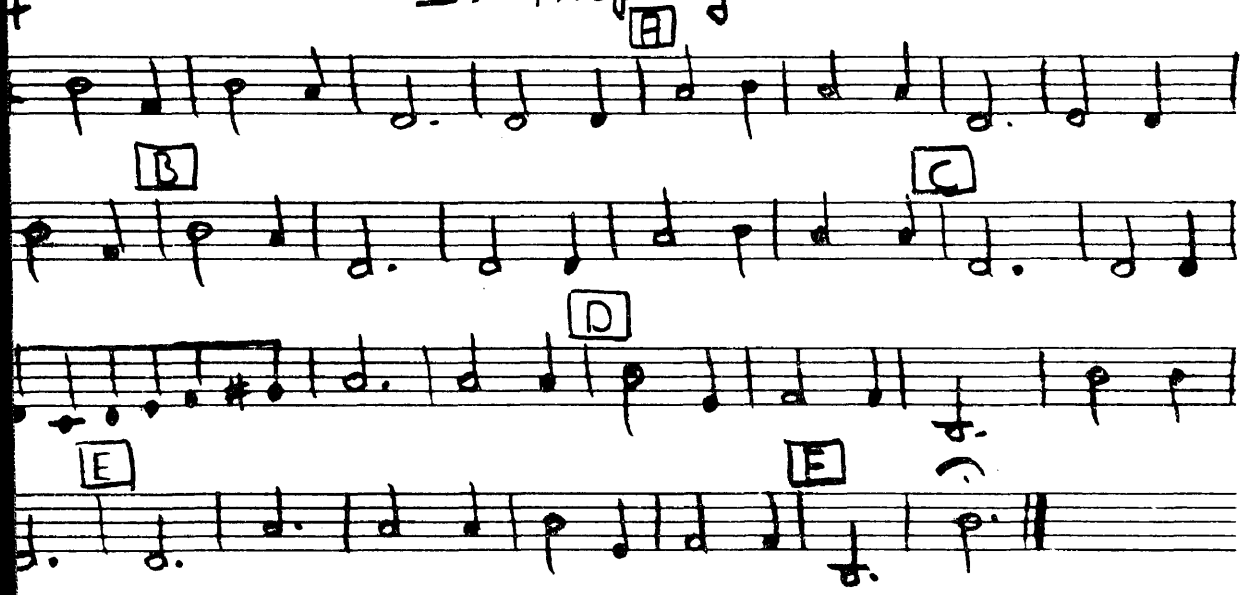
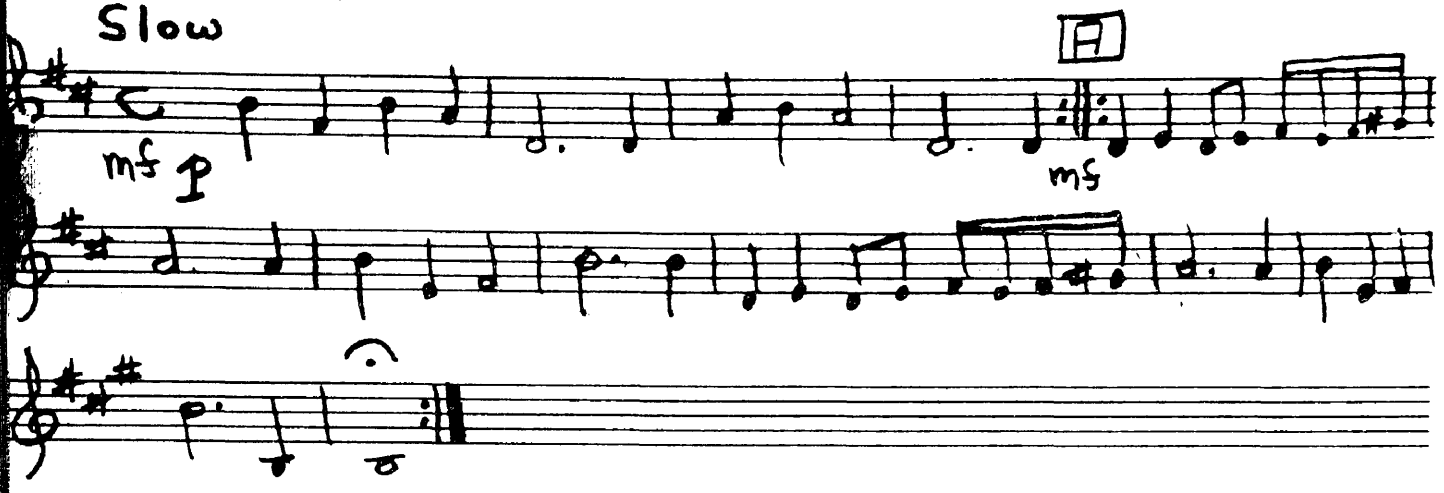


MT537
C821t
no.06
part_5
Tenor_Sax_I
UNIVERSITY OF MONTANA LIBRARY

Part 4[5] Suite Dances

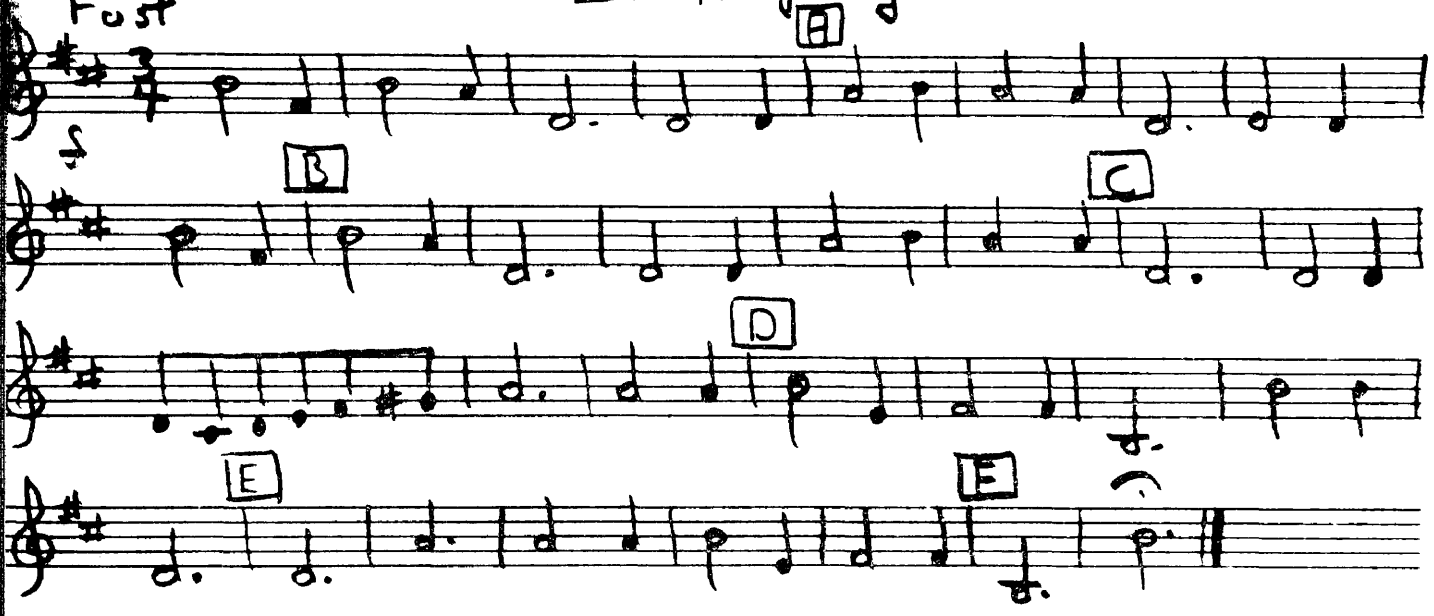
nd Tenor Saxophone I Der Prinzen-Tanz (c 1550)

Slow



II. Property

Fast



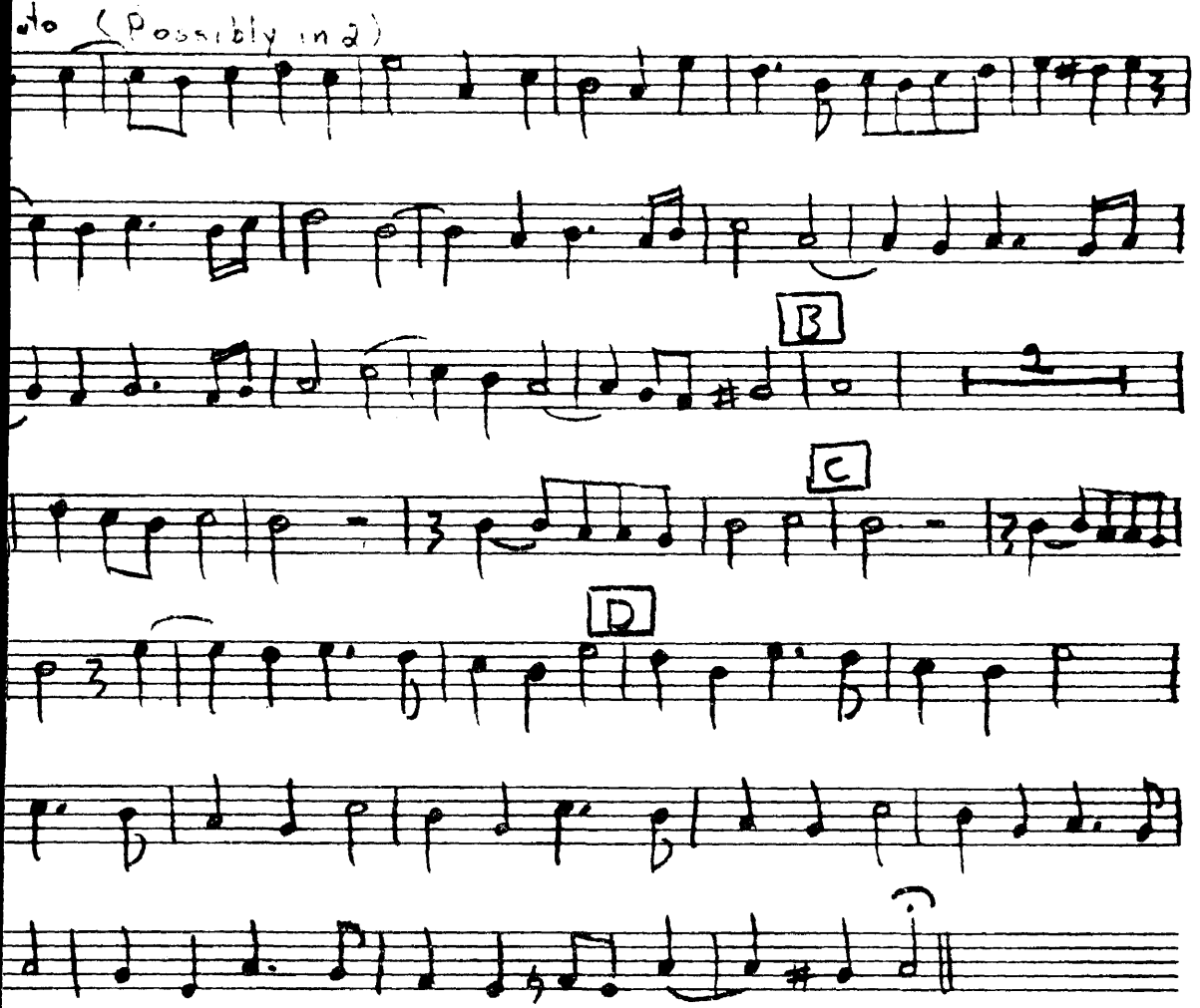
MT537
C821t
no.7
part_1
Trumpet_I

UNIVERSITY OF MONTANA LIBRARY

Three Pieces for Brass Quartet

1. Instrumental Canzona

Heinrich Isaac (c. 1540-1517)



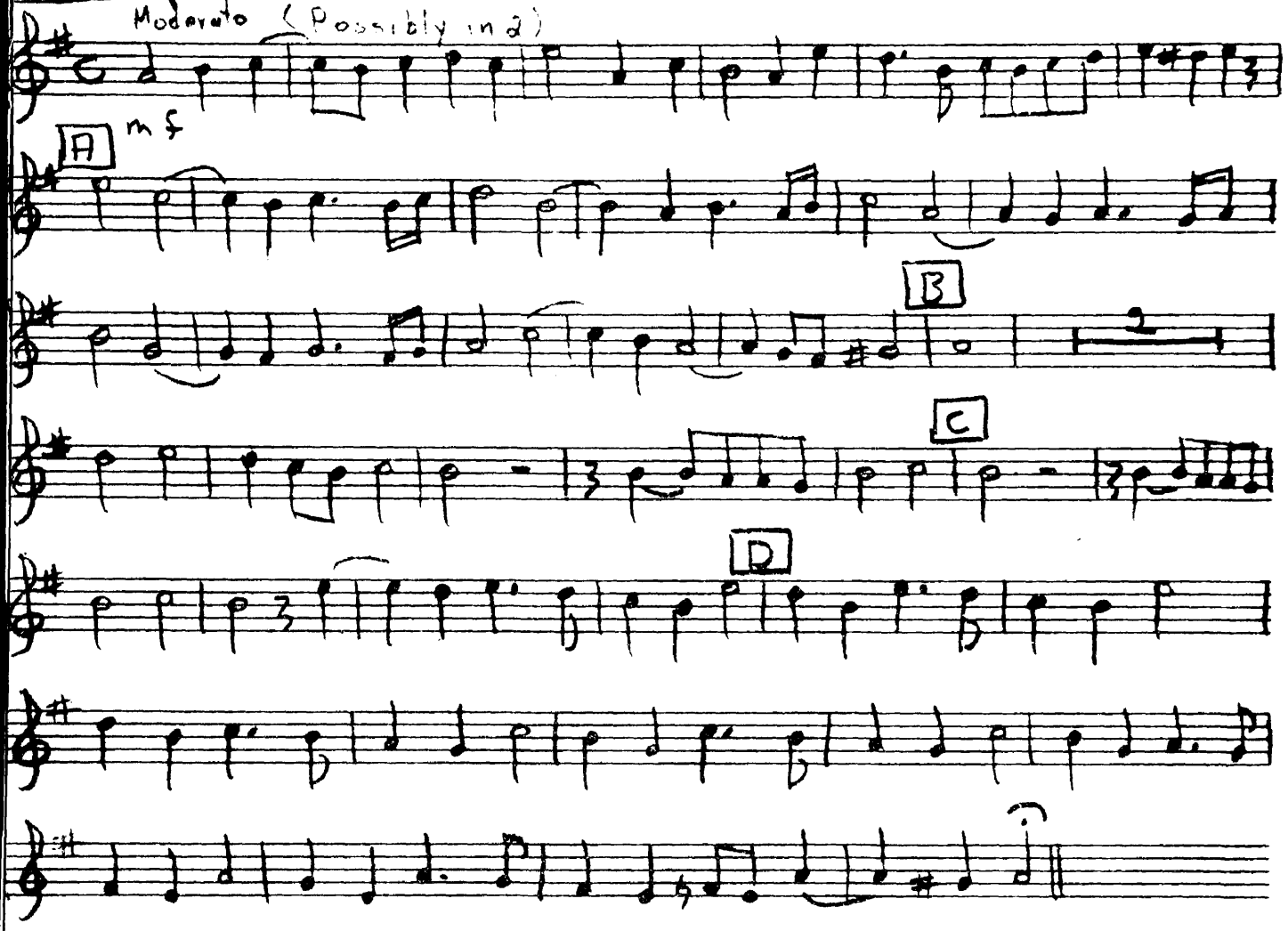
MT537
C821t
no. 07
part_1
Trumpet_I

UNIVERSITY OF MONTANA LIBRARY

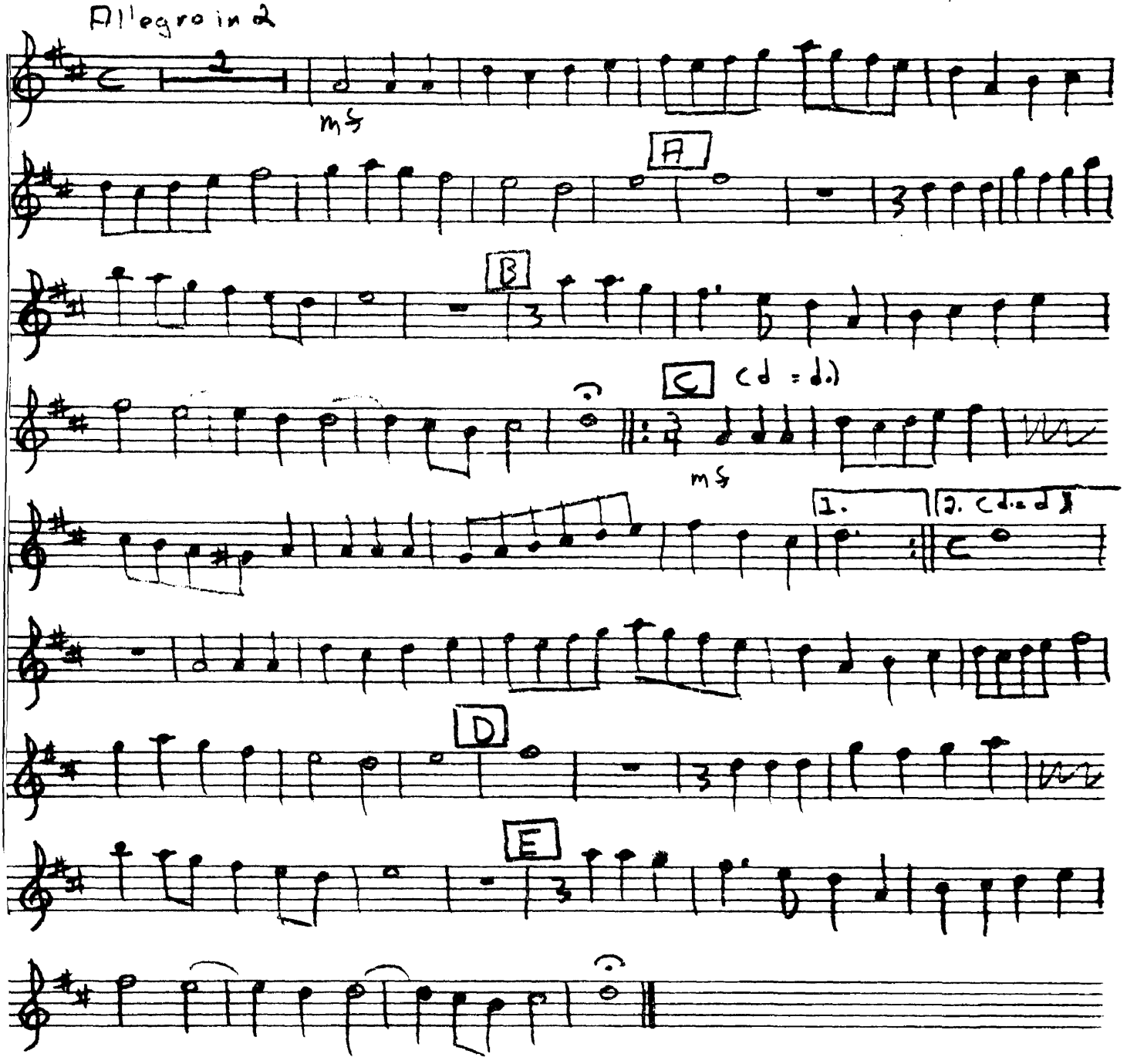
Three Pieces for Brass Quartet

1. Instrumental Canzona
Heinrich Isaac (c. 1540-1517)

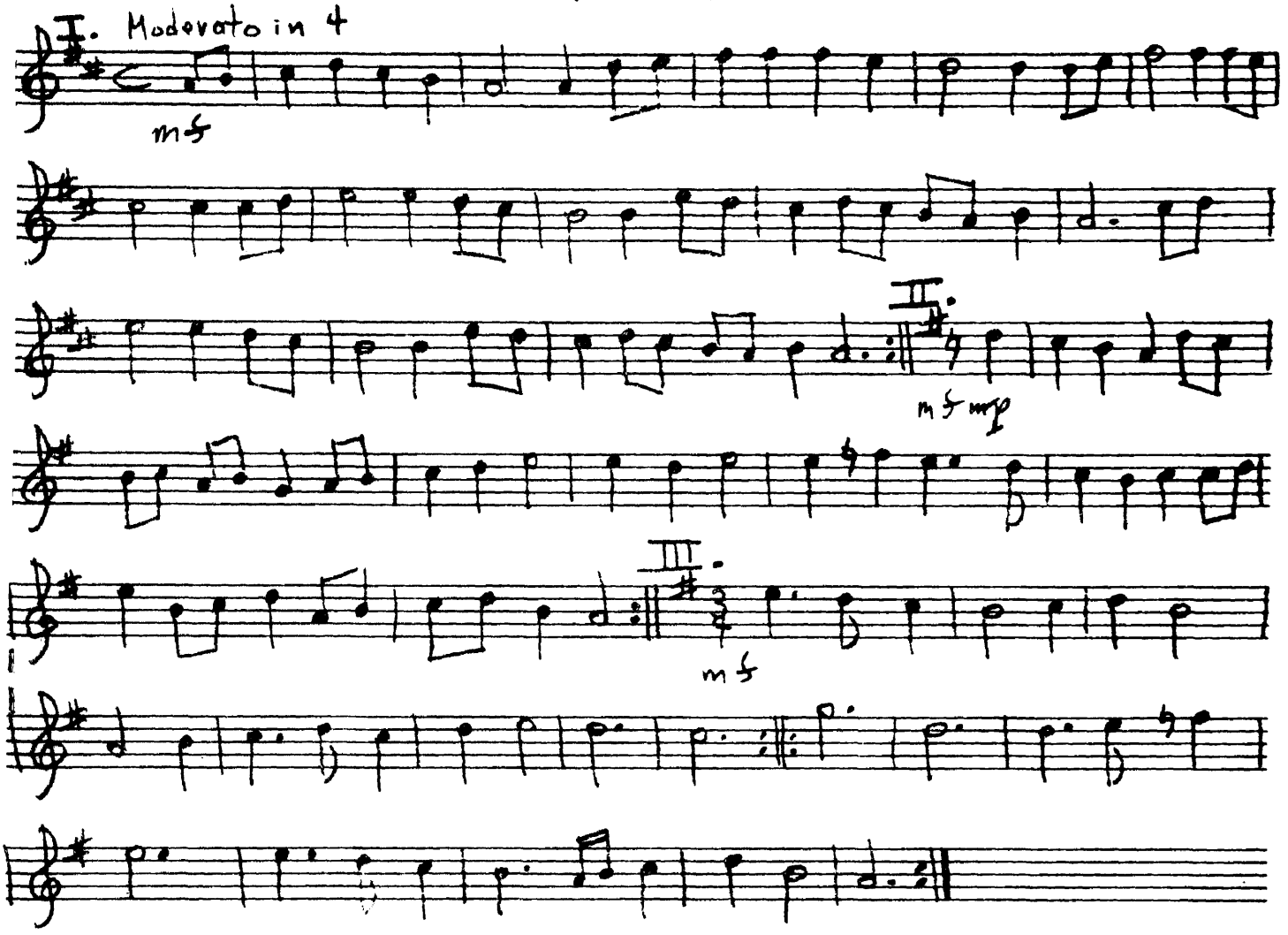
Part 1
1st Trumpet



2. Sinfonia for Instruments without Voices
Adriano Banchieri (c 1565-1634)



3. Ballet du Roy pour sonner après
Instrumental Suite
Michael Praetorius (1571-1621)



MT537
C821t
no.7
part_2
Trumpet_II

Part 2

2nd Trumpet

Part 2

2nd Trumpet

MT537
C221f
no.27
part 2
Trumpet II

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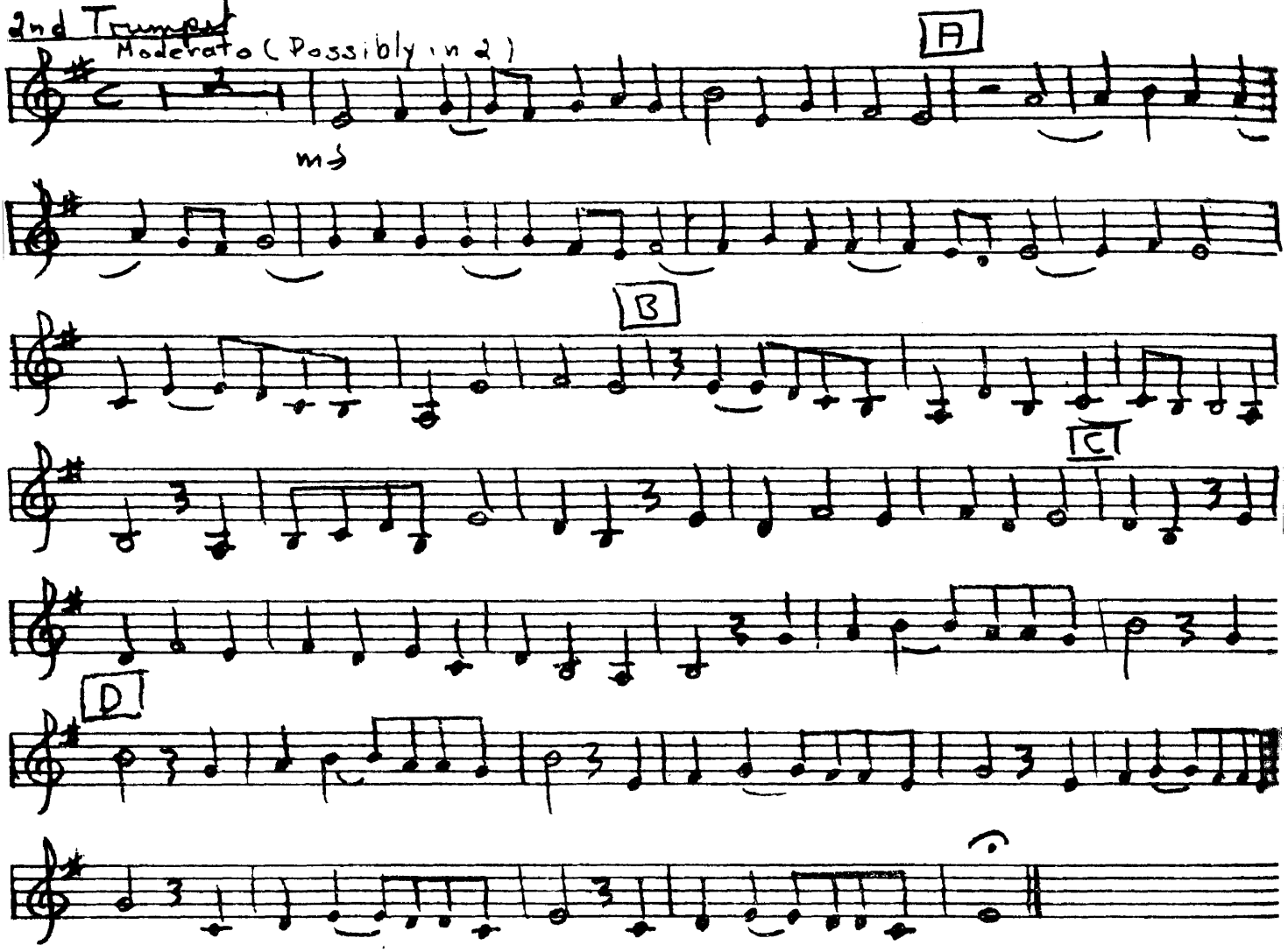
Three Pieces for Brass Quartet

1 Instrumental Canzona
Heinrich Isaac (c.1540-1517)

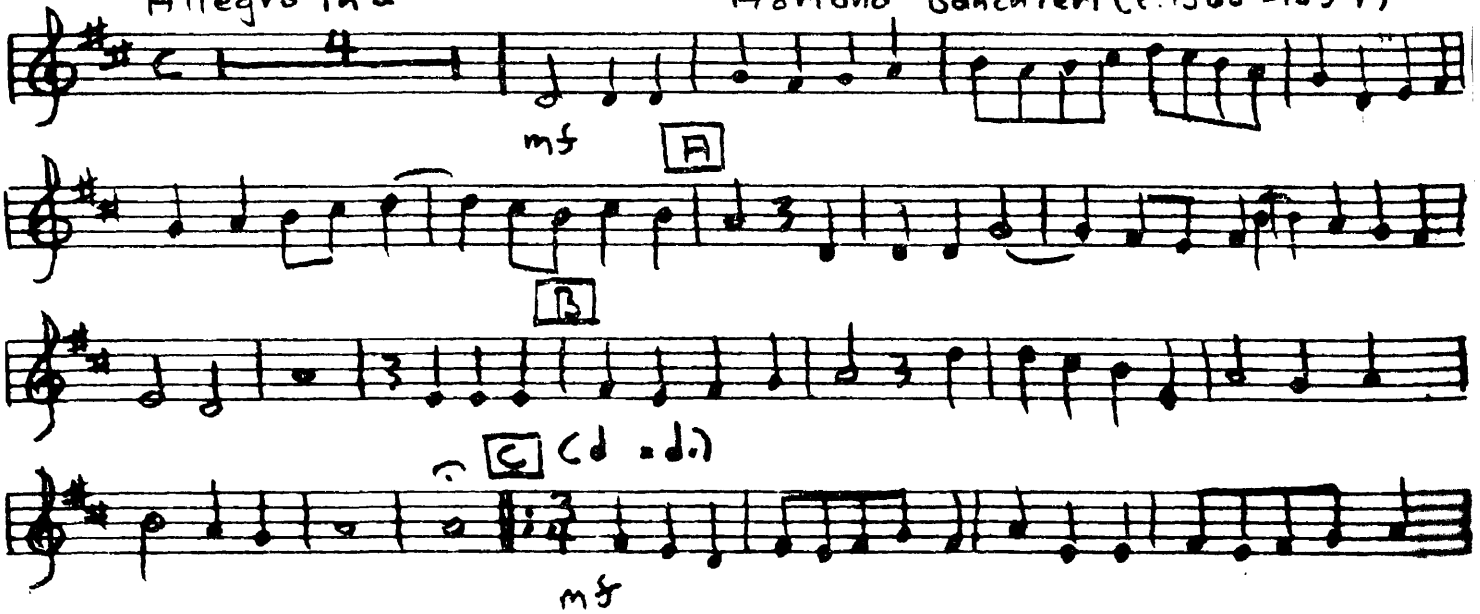
Part 2
2nd Trumpet

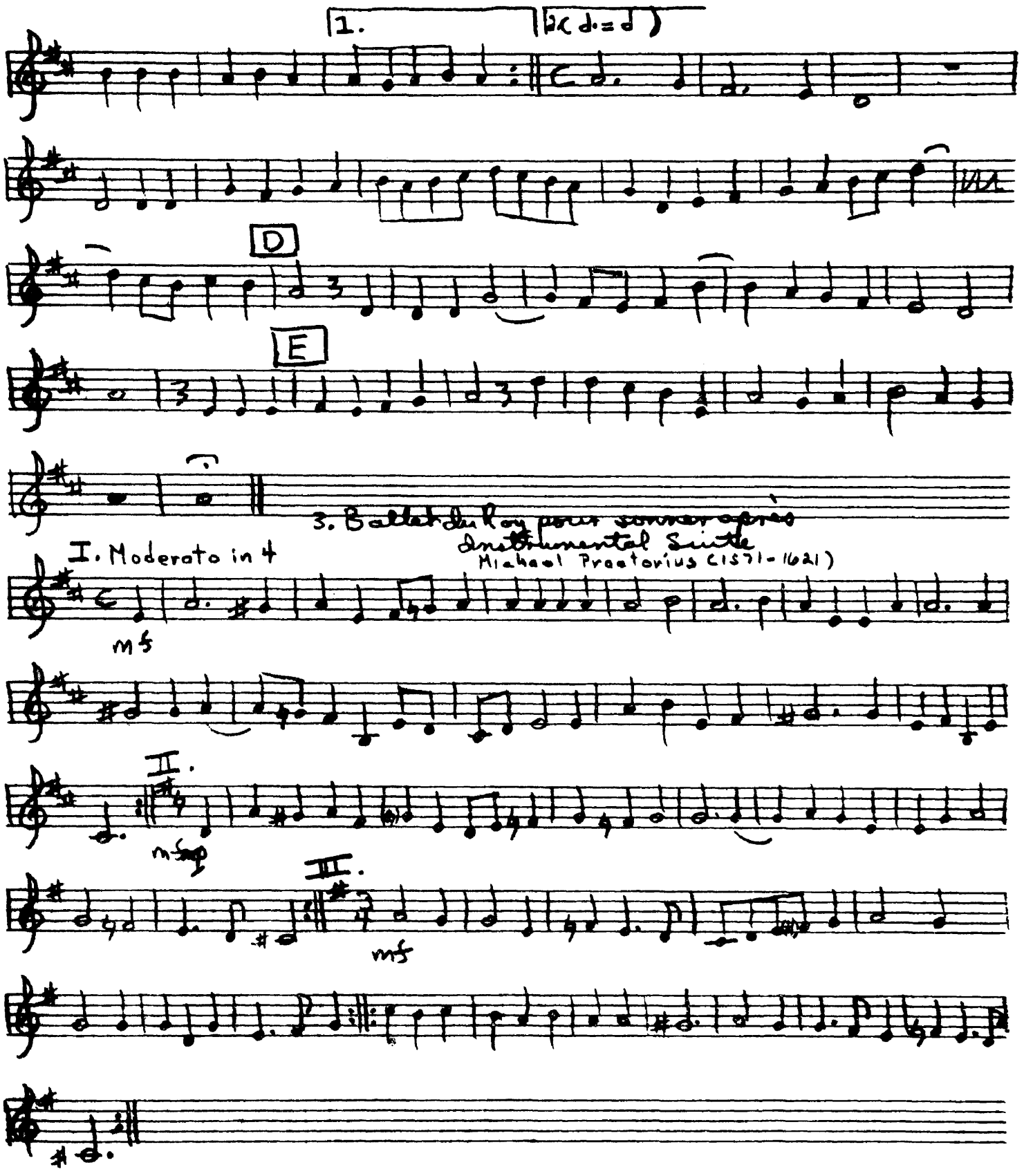
Moderato (Possibly in 2)



2. Sinfonia for Instruments without Voices
Adriano Banchieri (c.1565-1634)

Allegro in 2




1.
D
E
3. Ballet du Roy pour sonner après
Instrumental Suite
Michael Praetorius (1571-1621)
I. Moderato in 4
mf
II.
III.
mf

MT537
C821t
no.7
part_3
French_Horn

Part 2
French Horn

Part 2

French Horn

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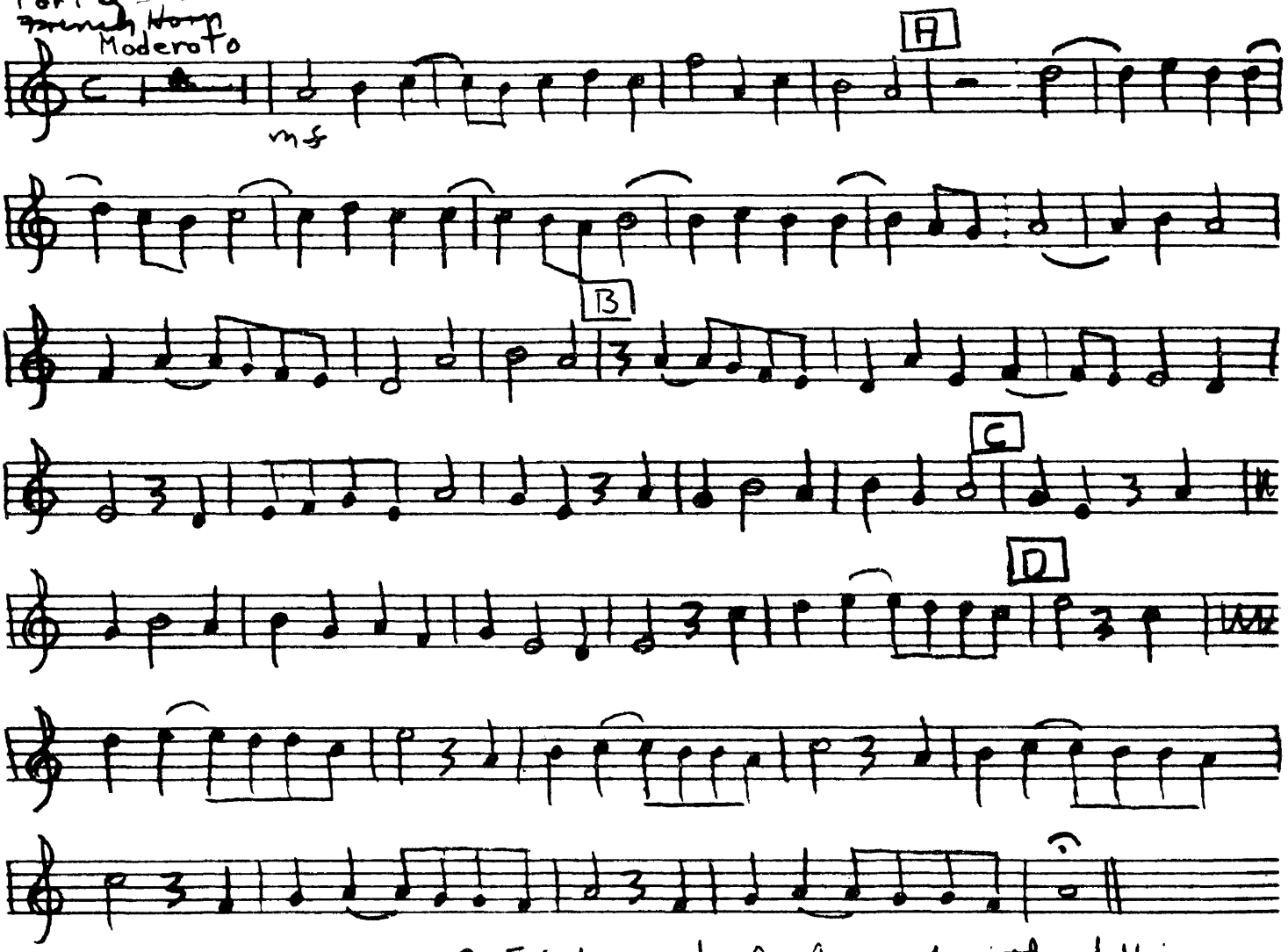
Three Pieces for Brass Quartet

1. Instrumental Canzona
Heinrich Isaac

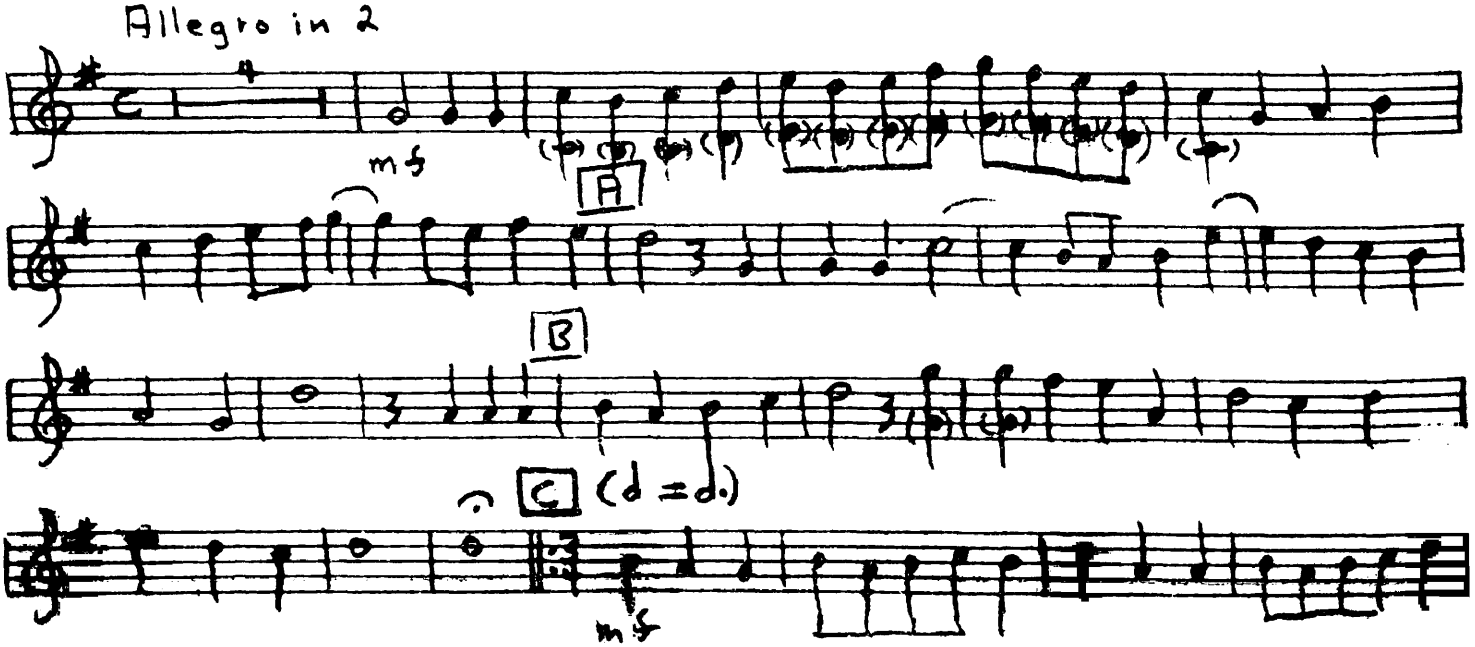
Part 2 French Horn

Moderato



2. Sinfonia for Instruments without Voices
Adriano Banchieri (c 1565–1634)

Allegro in 2



1. 2. (d. d)

D

E

3. Ballet du Roy pour sonner après
~~Instrumental Suite~~
Michael Praetorius (1571-1621)

I. Moderato in 4

mf

II.

mf mp

III.

mf

MT537
C821t
no.7
part_4
Baritone
Treble

Part 3

Baritone 𝄞

Part 3 [4]

Baritone 𝄞

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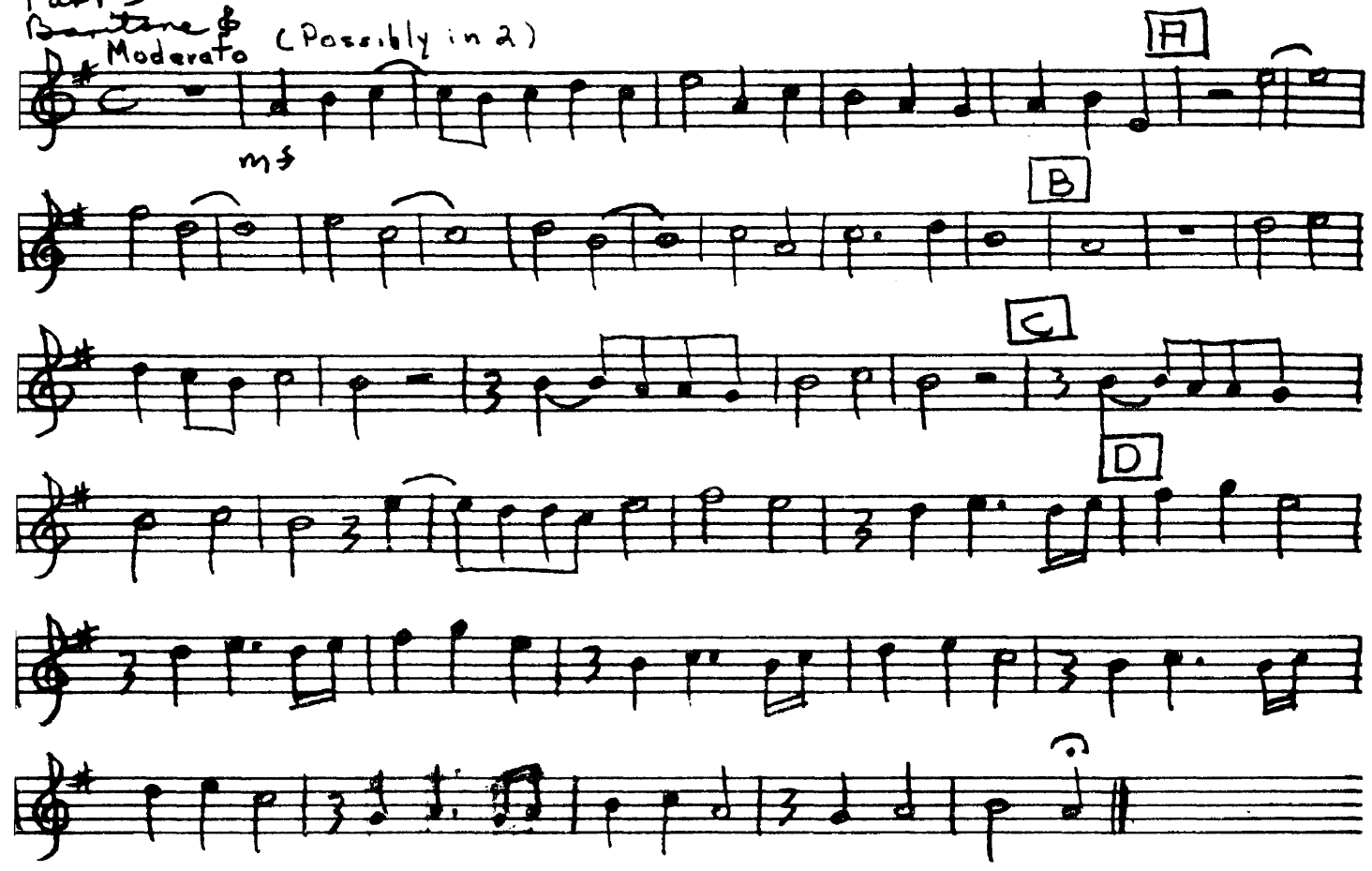
Three Pieces for Brass Quartet

1. Instrumental Canzona

Heinrich Isaac (c. 1450-1517)

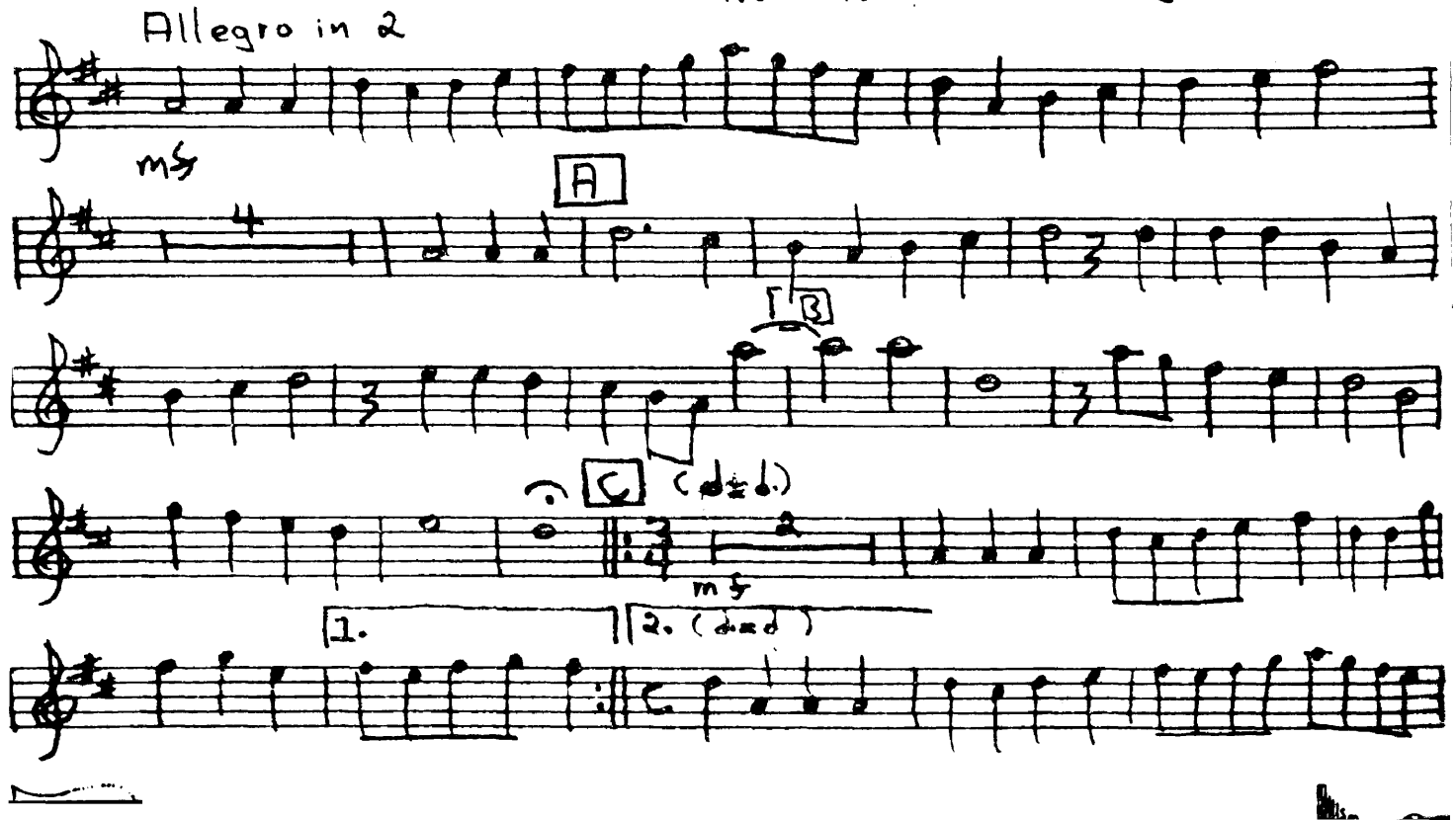
Part 3

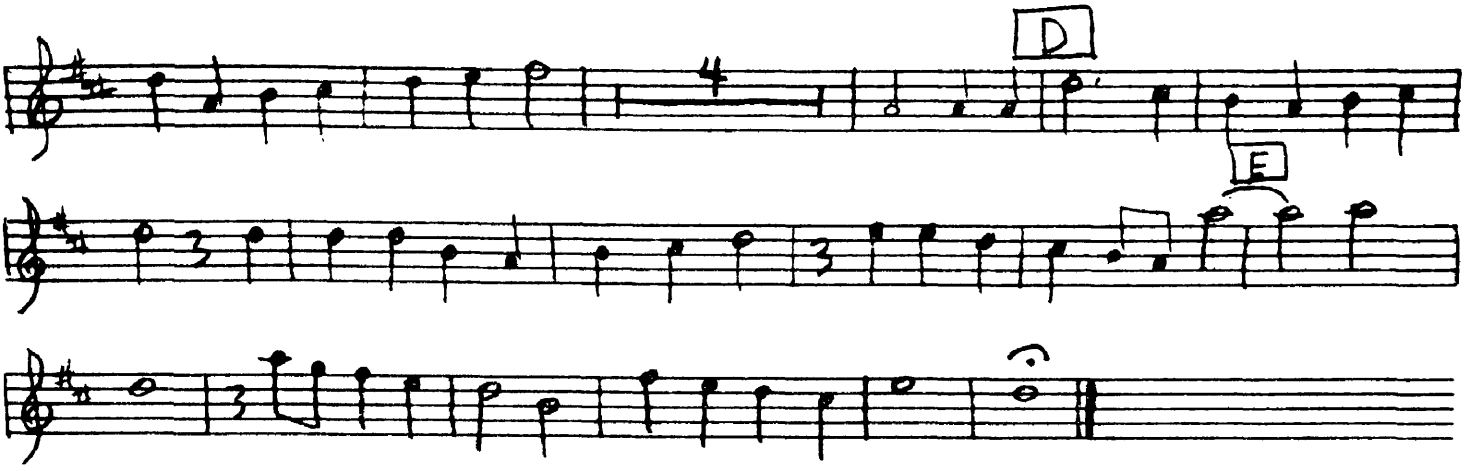
Baritone & Moderato (Possibly in 2)



2. Sinfonia for Instruments without Voices

Adriano Banchieri (c. 1565-1634)



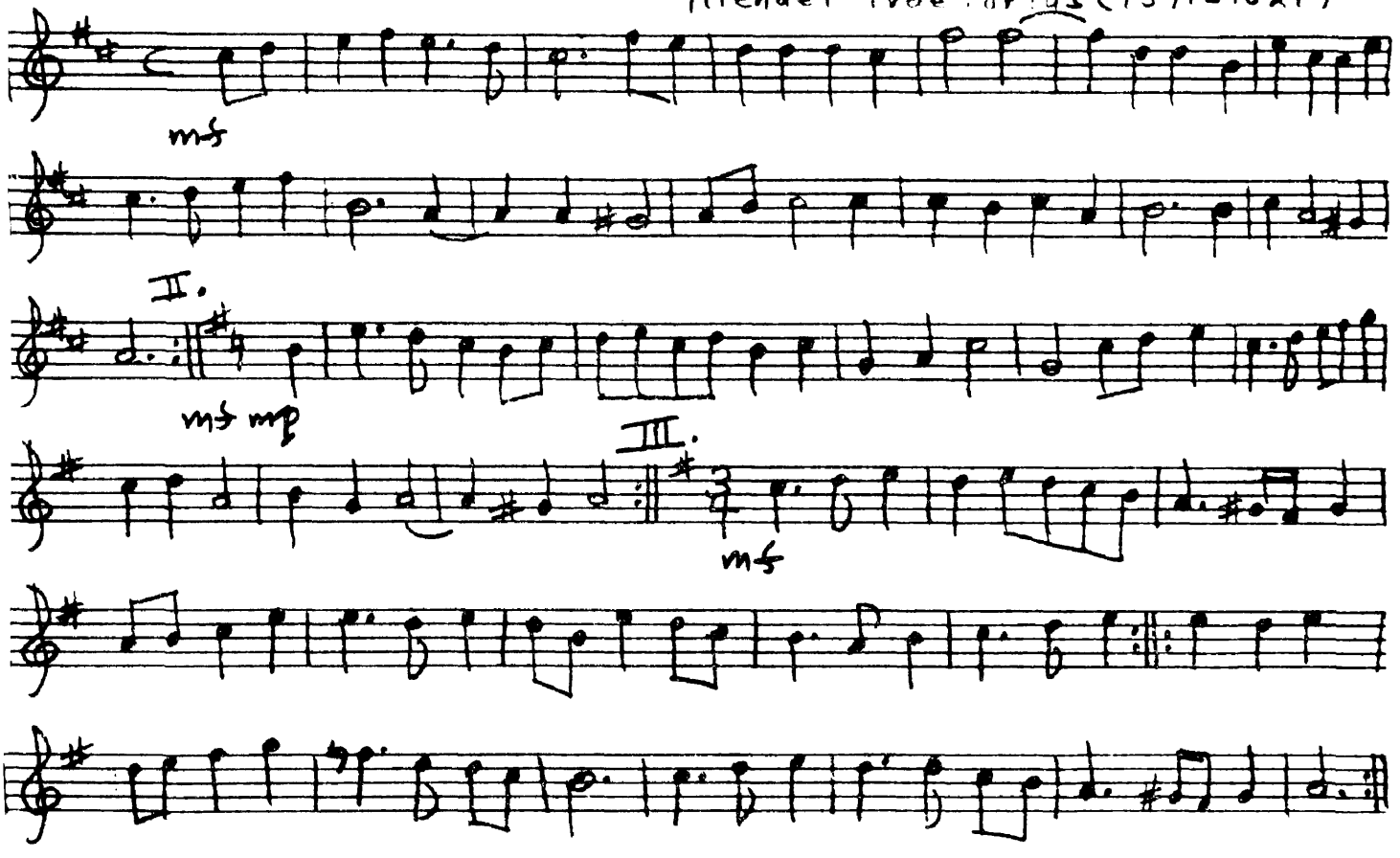


3. Ballet du Roy pour sommer après

I. Moderato in 4

Instrumental Suite

Michael Praetorius (1571-1621)



MT537
C821t
no.7
part_5
Trombone/
Baritone

Part 3

Trombone or Baritone ?:

Part 3

Trombone or Baritone ♪:

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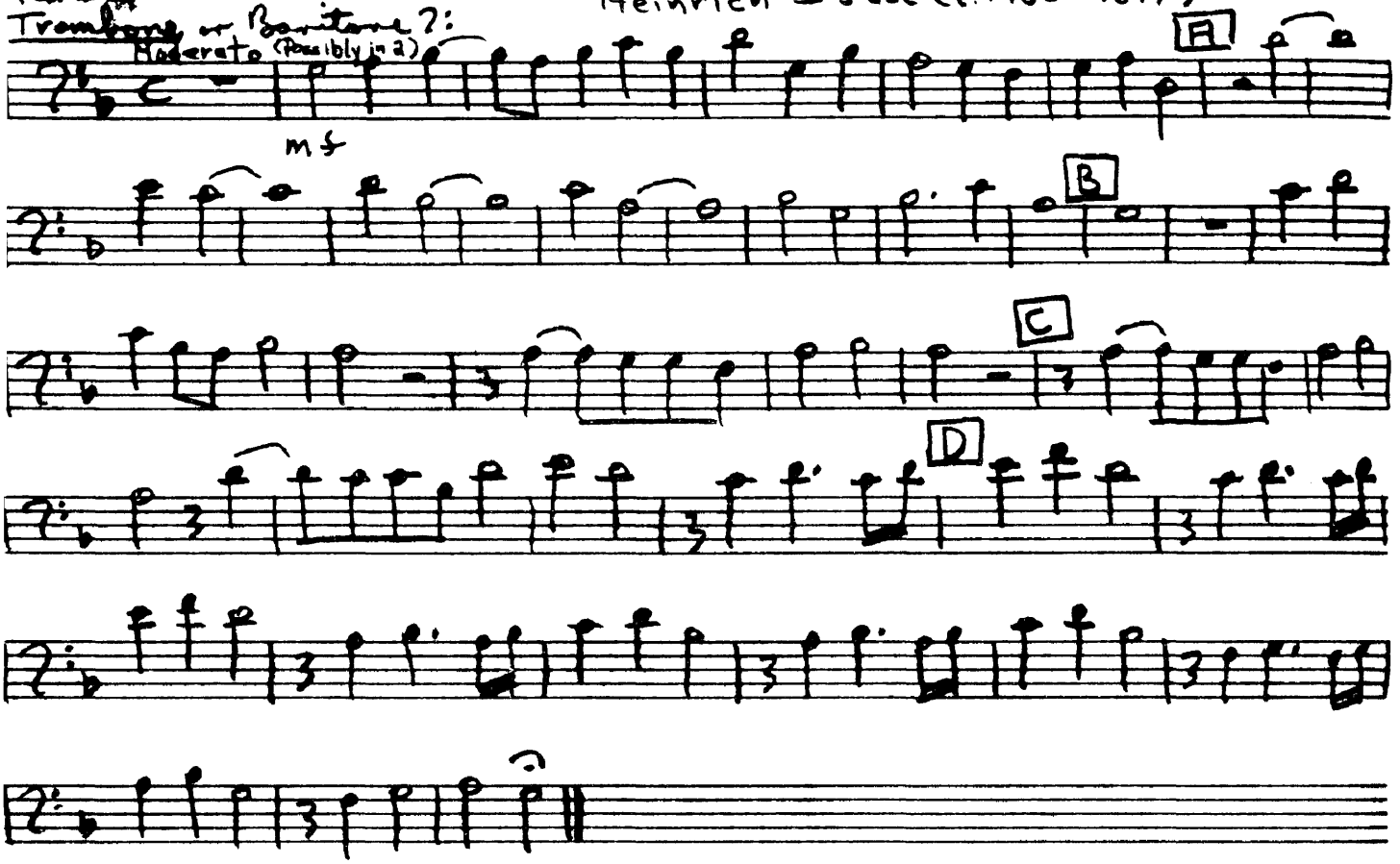
Three Pieces for Brass Quartet

Part 3

Trombone or Baritone ?:

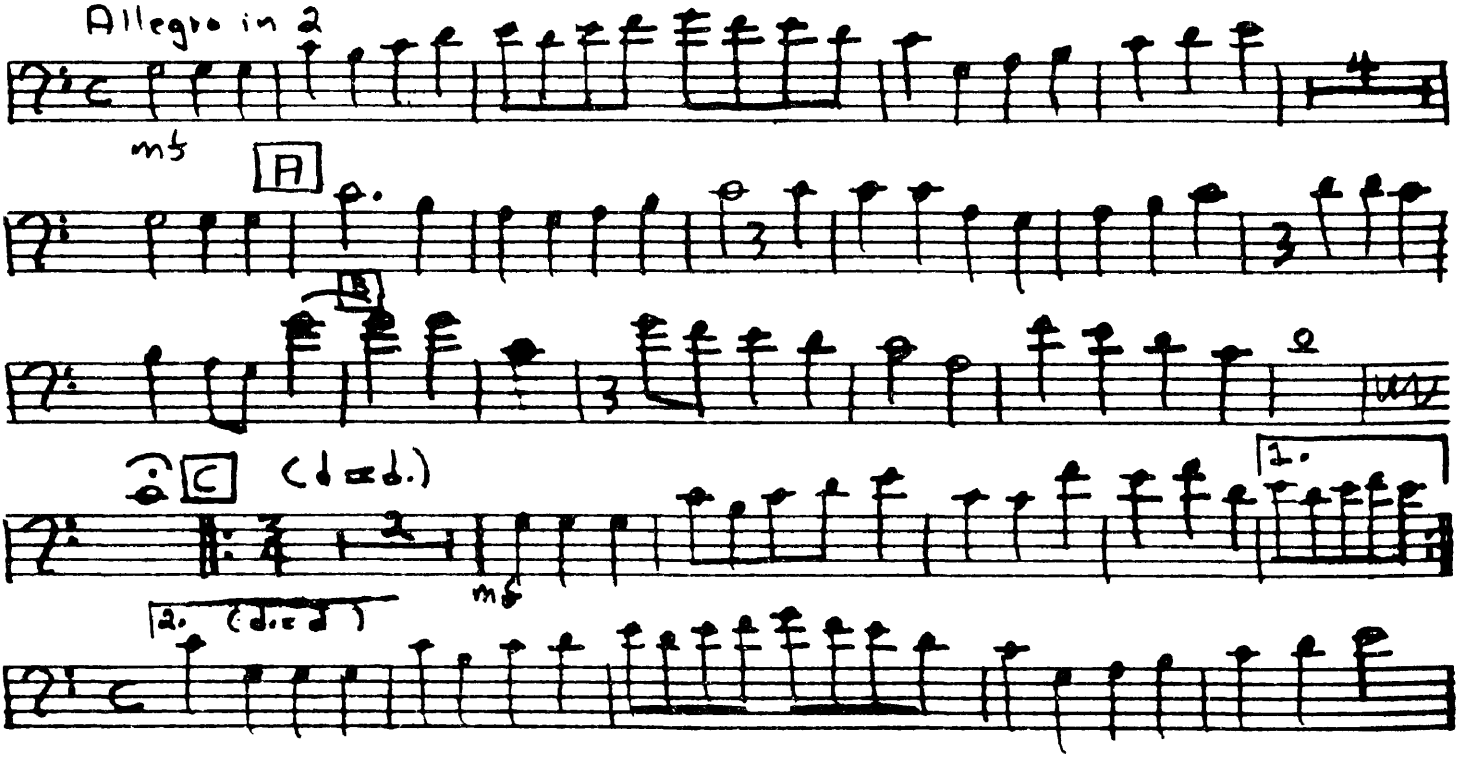
1. Instrumental Canzona

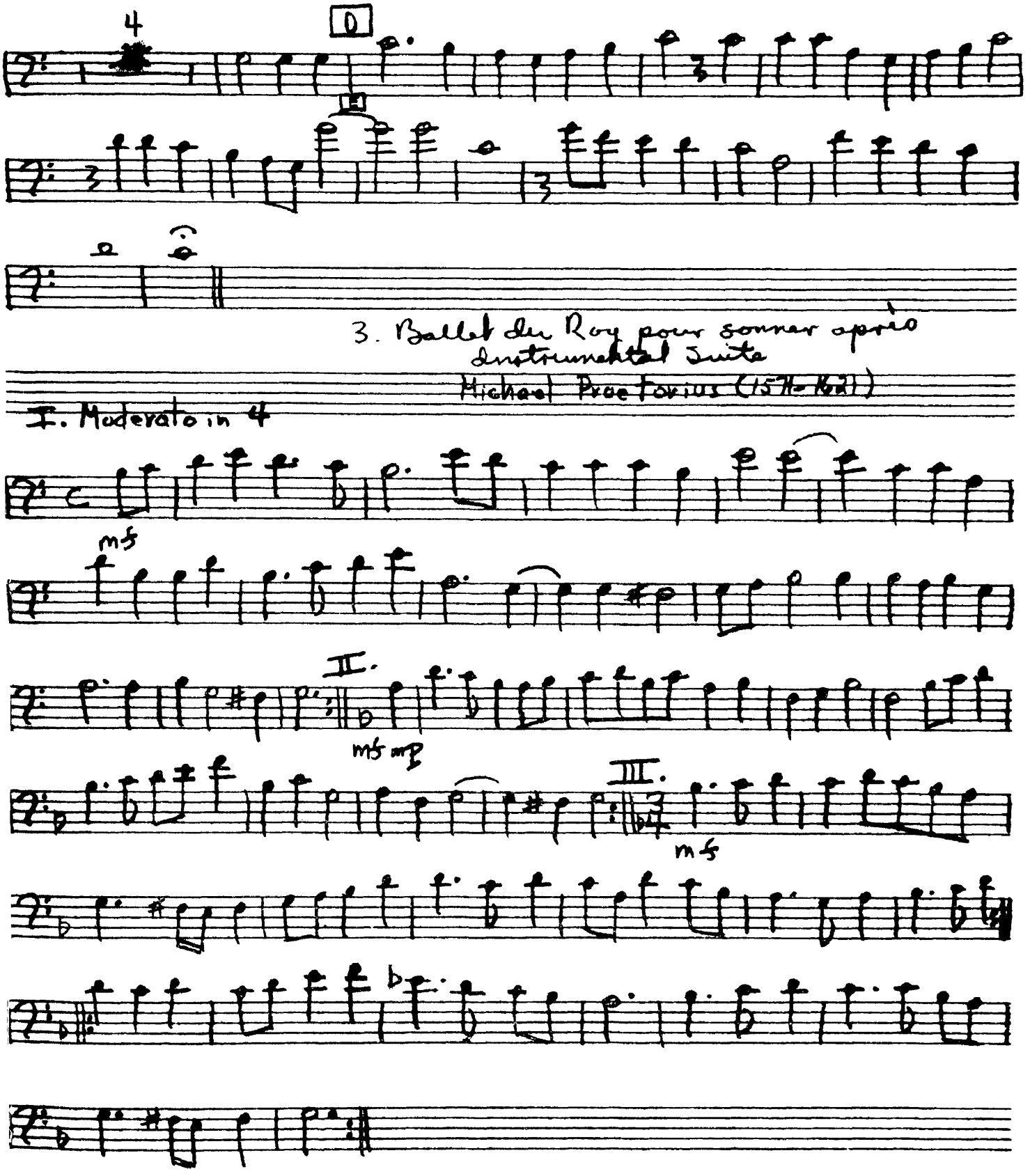
Heinrich Isaac (c. 1450 - 1517)



2. Sinfonia for Instruments without Voices

Adriano Banchieri (c. 1565 - 1634)




4
D
3. Ballet du Roy pour sonner après
Instrumental Suite
Michael Praetorius (1571-1621)
I. Moderato in 4
mf
II.
mf mp
III.
mf

MT537
C821t
no.7
part_6
Baritone

Part 4

Baritone ?:

Part 4

Baritone 2:

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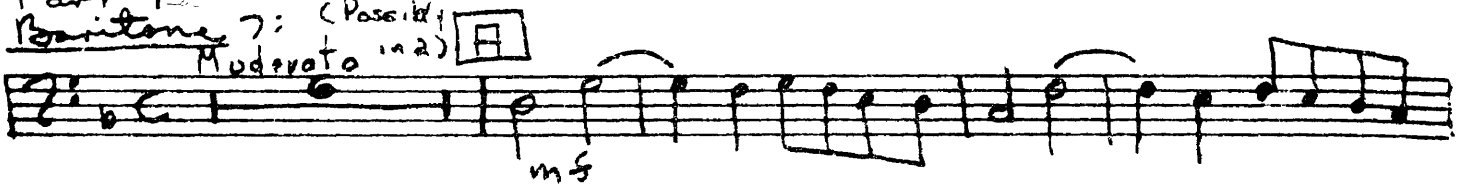
Three Pieces for Brass Quartet

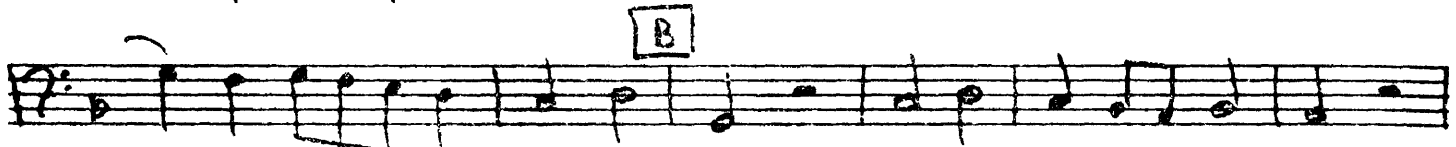
1. Instrumental Canzona

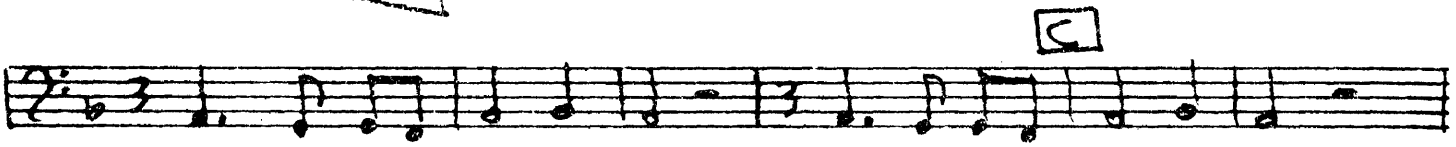
Heinrich Isaac (c. 1450-1517)

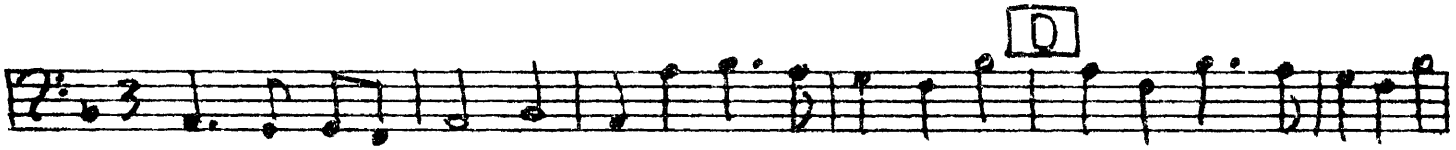
Part 4
Baritone T.C. (Possibly in 2)

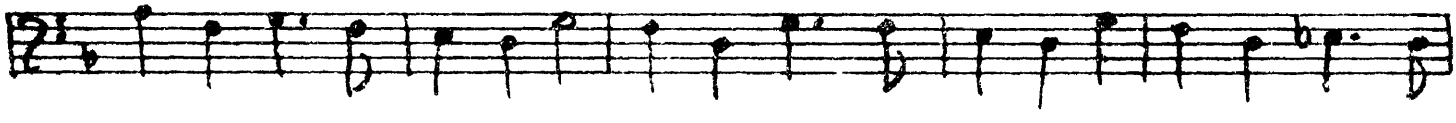
Moderato







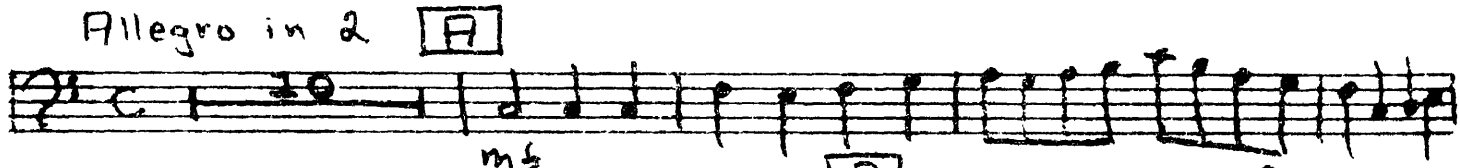


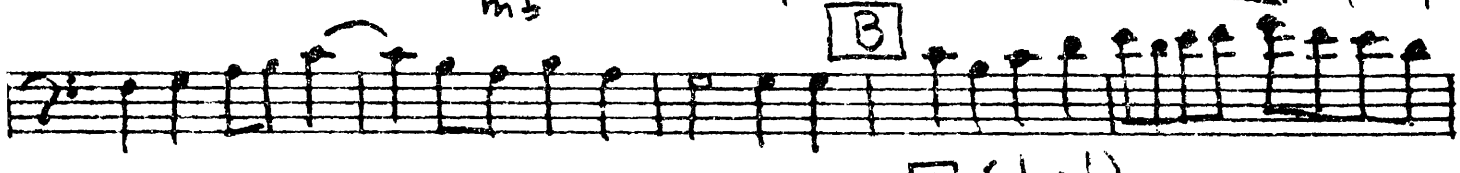


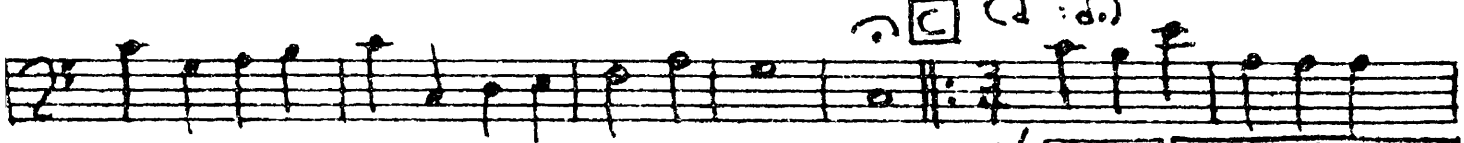
2. Sinfonia for Instruments without Voices

Adriano Banchieri (c. 1565-1634)

Allegro in 2







D

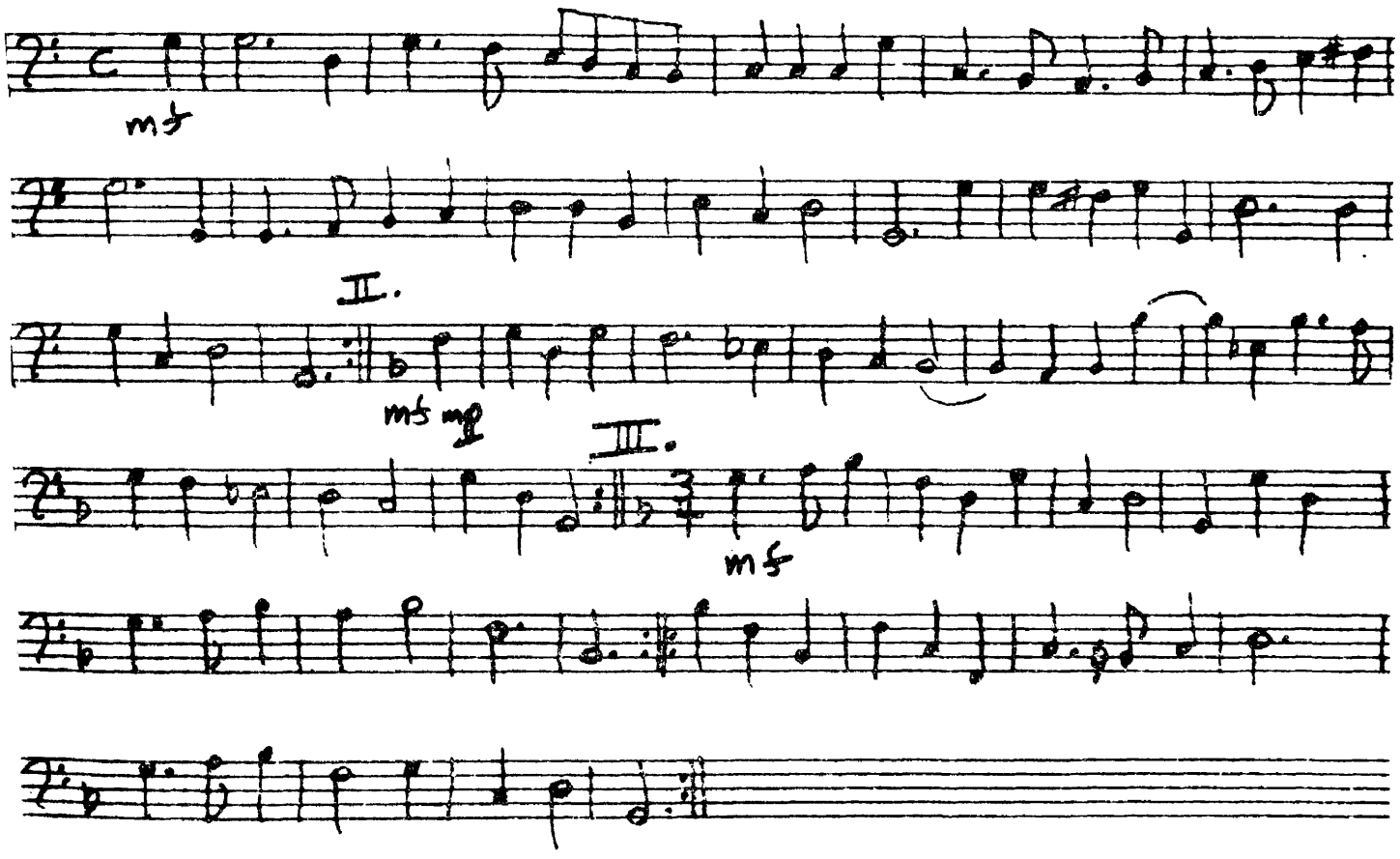
9

3. Ballet du Roy pour soupper après

~~Instrumental Suite~~

Michael Praetorius (1571-1621)

I. Moderato in 4



MT537
C821t
no.7
part_7
Baritone
Treble

Part 4 [5]

Baritone 𝄢

Part 4 [5]

Baritone 𝄢

MT53
C821f
no.07
part.7
Baritone Trom.
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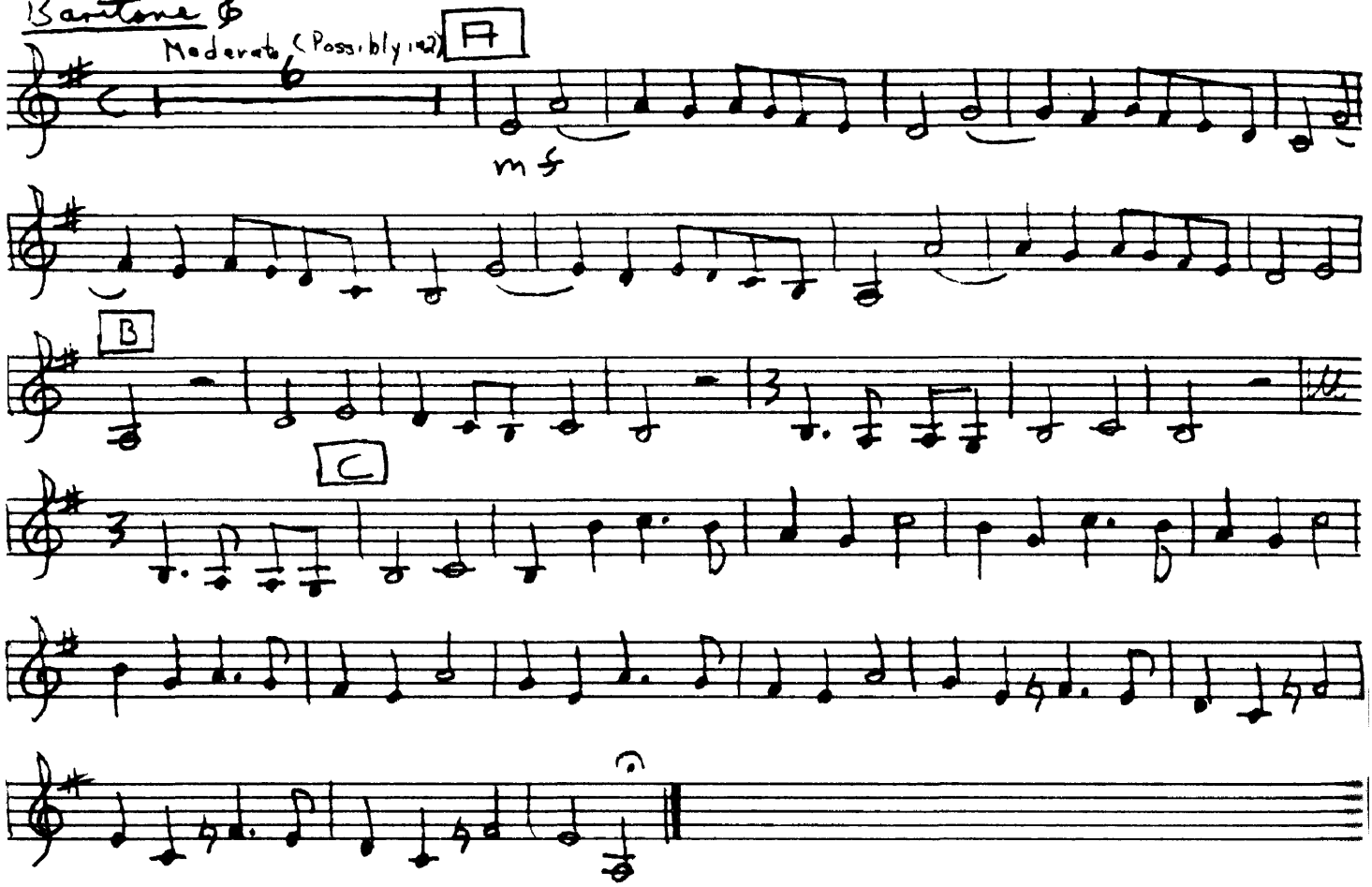
Three Pieces for Brass Quartet

1. Instrumental Canyona

Heinrich Isaac (c.1450-1517)

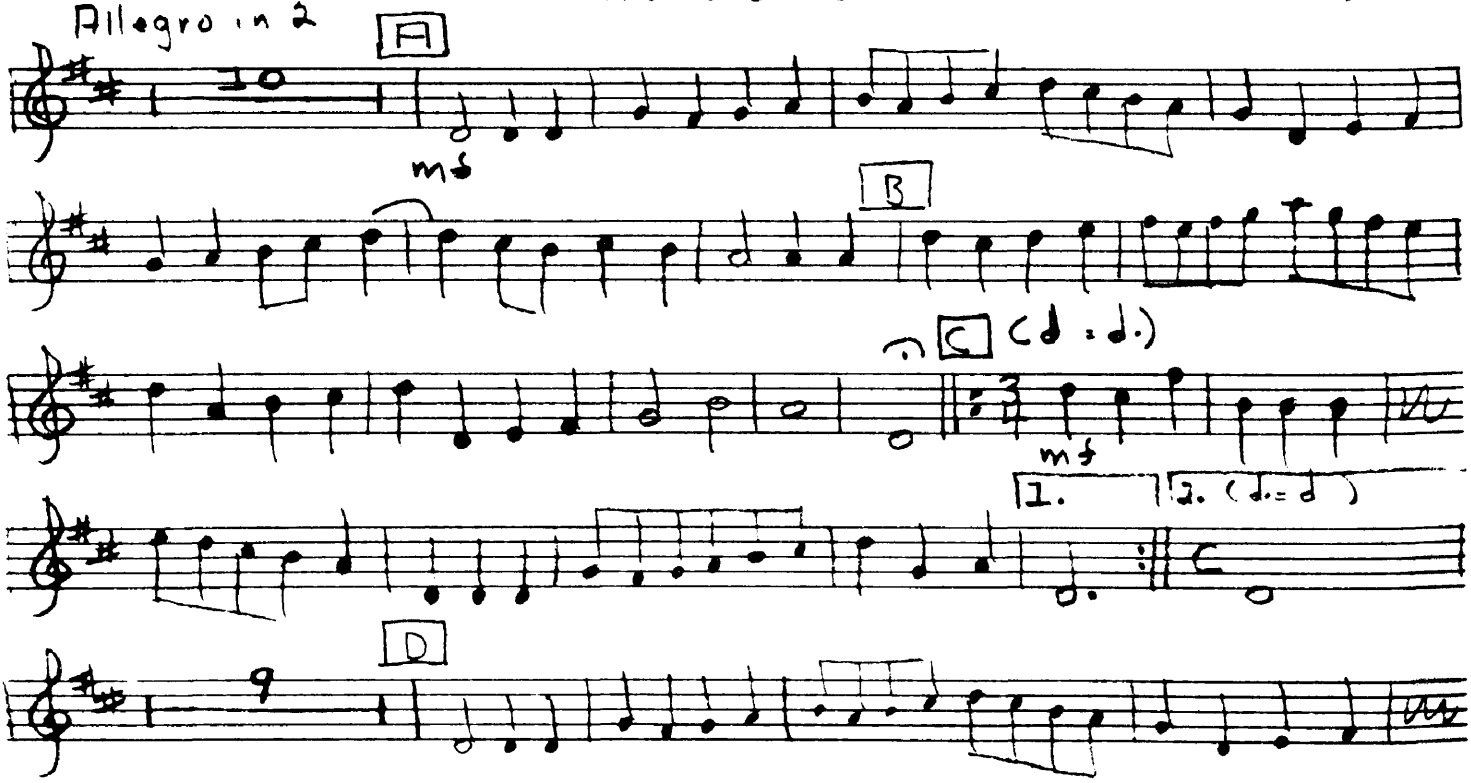
Part 4 [7]

Baritone



2. Sinfonia for Instruments without Voices

Adriano Banchieri (c 1565-1634)

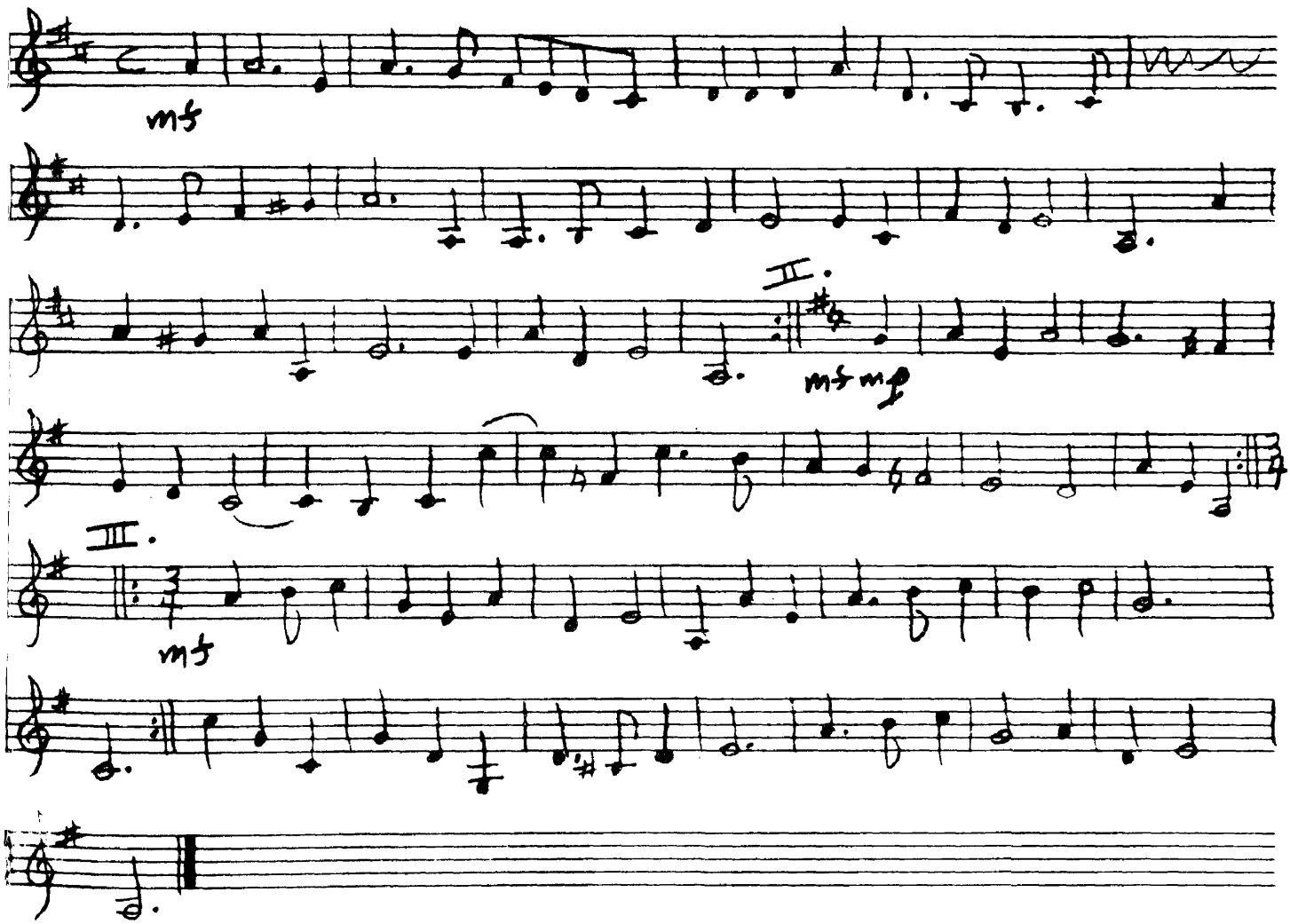


E

3. Ballet du Roy pour pouvoir après
Instrumental Suite

Michael Praetorius (1571 - 1621)

I - Moderato in 4

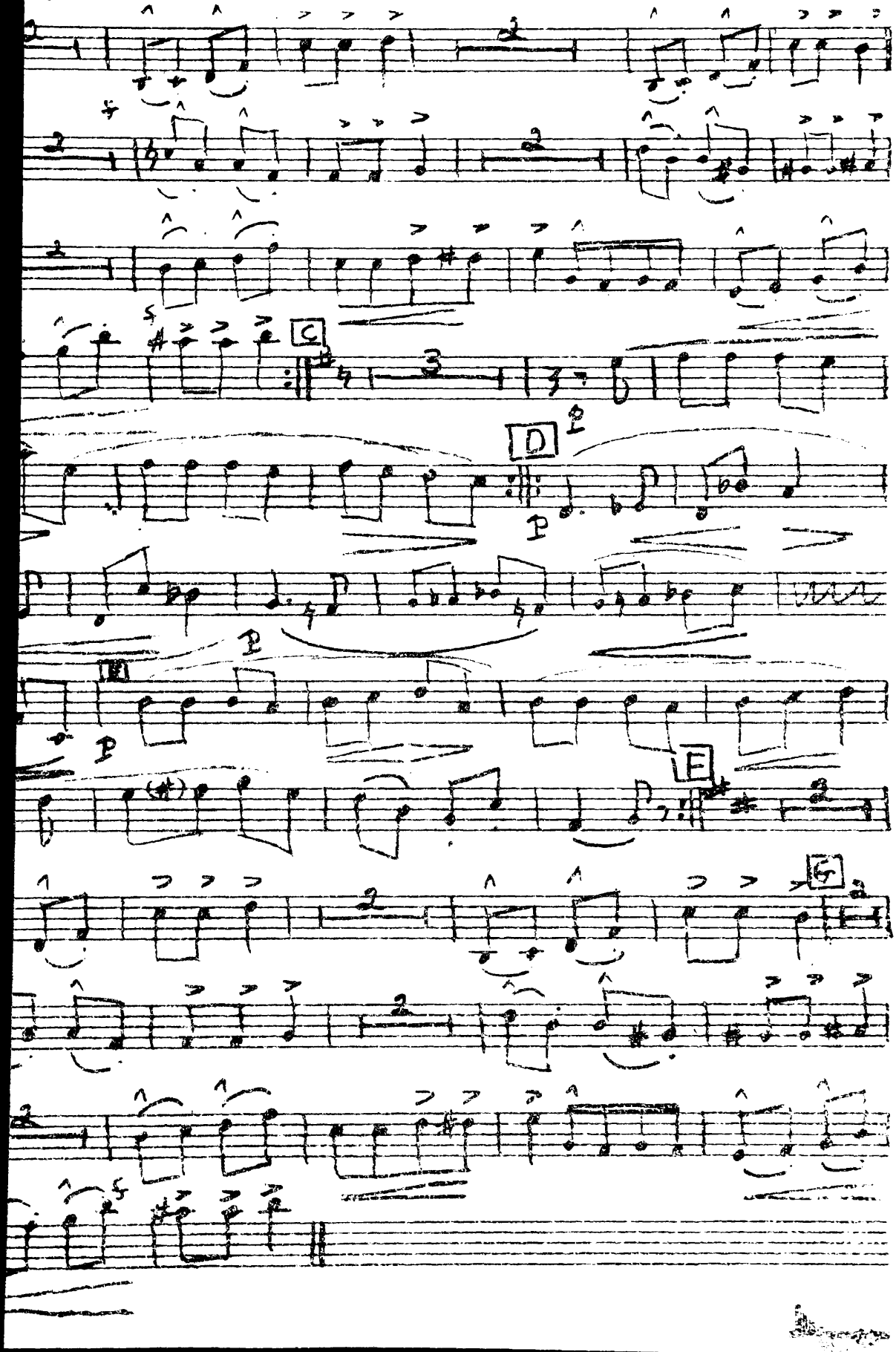


MT537
C821t
no.8
part_1
Clarinet_I

UNIVERSITY OF MONTANA LIBRARY

Three Pieces from Robert Schumann
Album for the Young, Op 68, for Mixed
Woodwind Quartet
1. Knecht Ruprecht (12.)

(♩ = 116)



MT537
C821t
no.08
part-1
Clarinet I

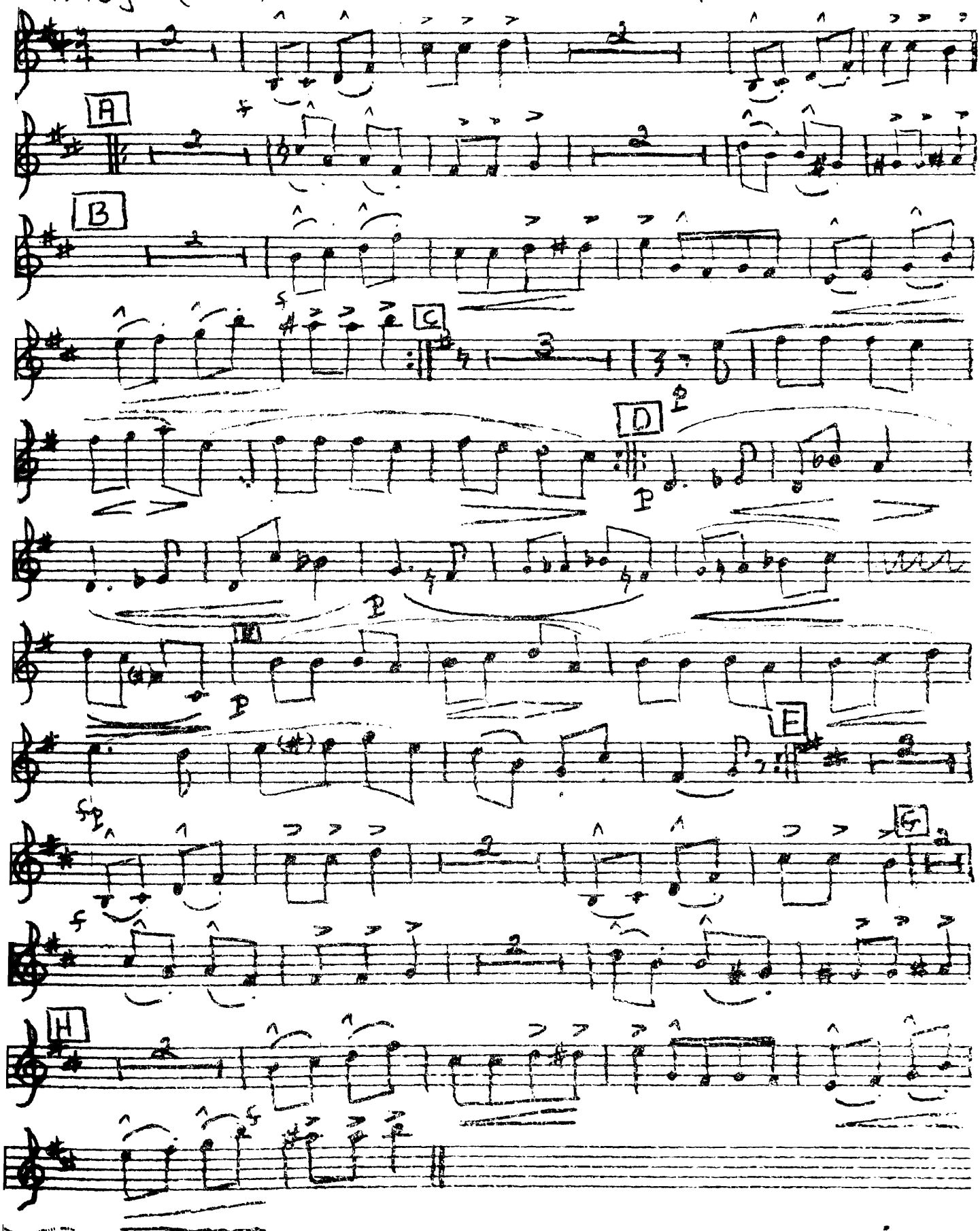
UNIVERSITY OF MONTANA LIBRARY

Three Pieces from Robert Schumanns
Album for the Young, Op 68, for Mixed
Woodwind Quartet

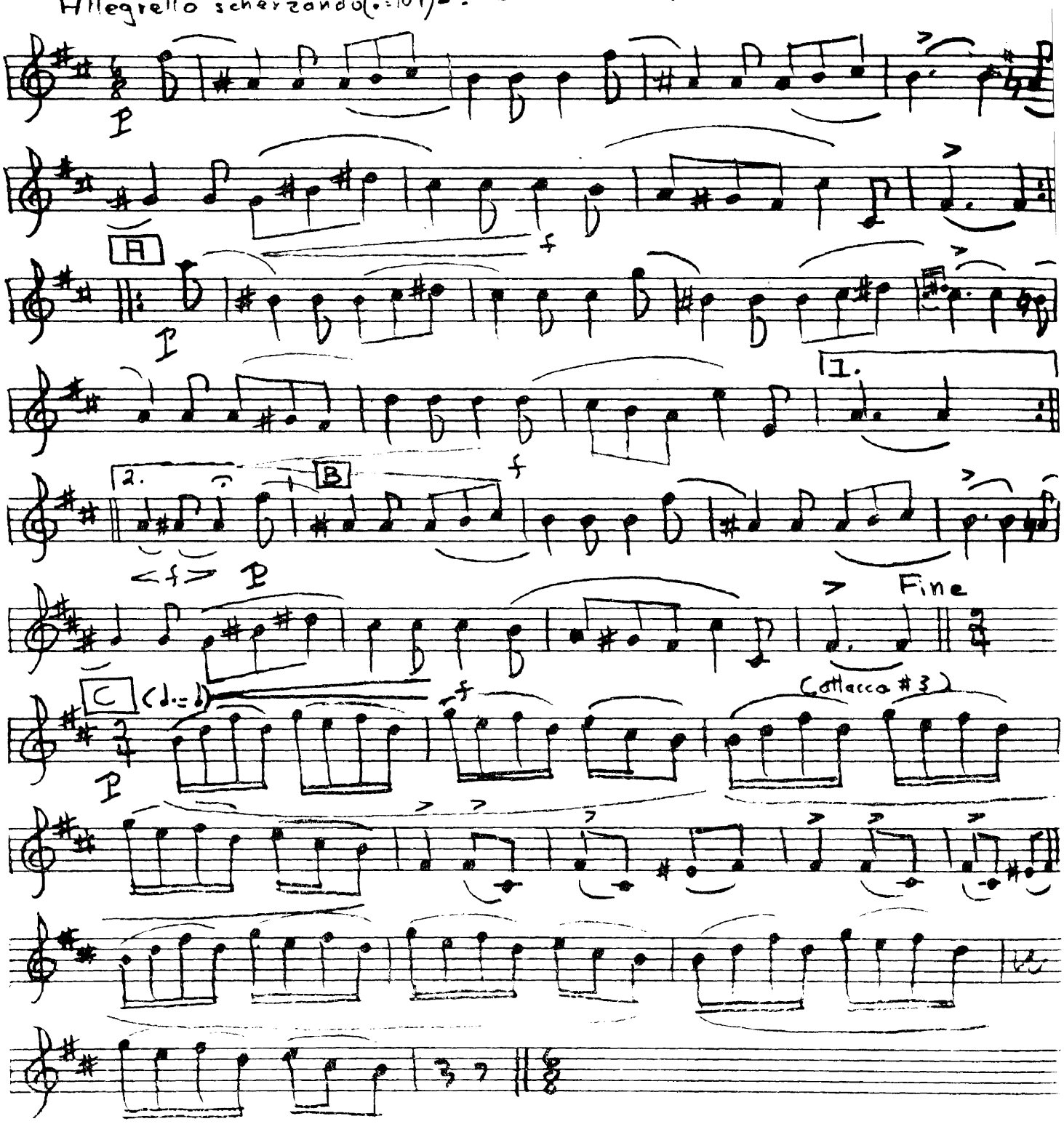
1. Knecht Ruprecht (12.)

Pt 1
B♭ clarinet

Allegro (♩ = 116)



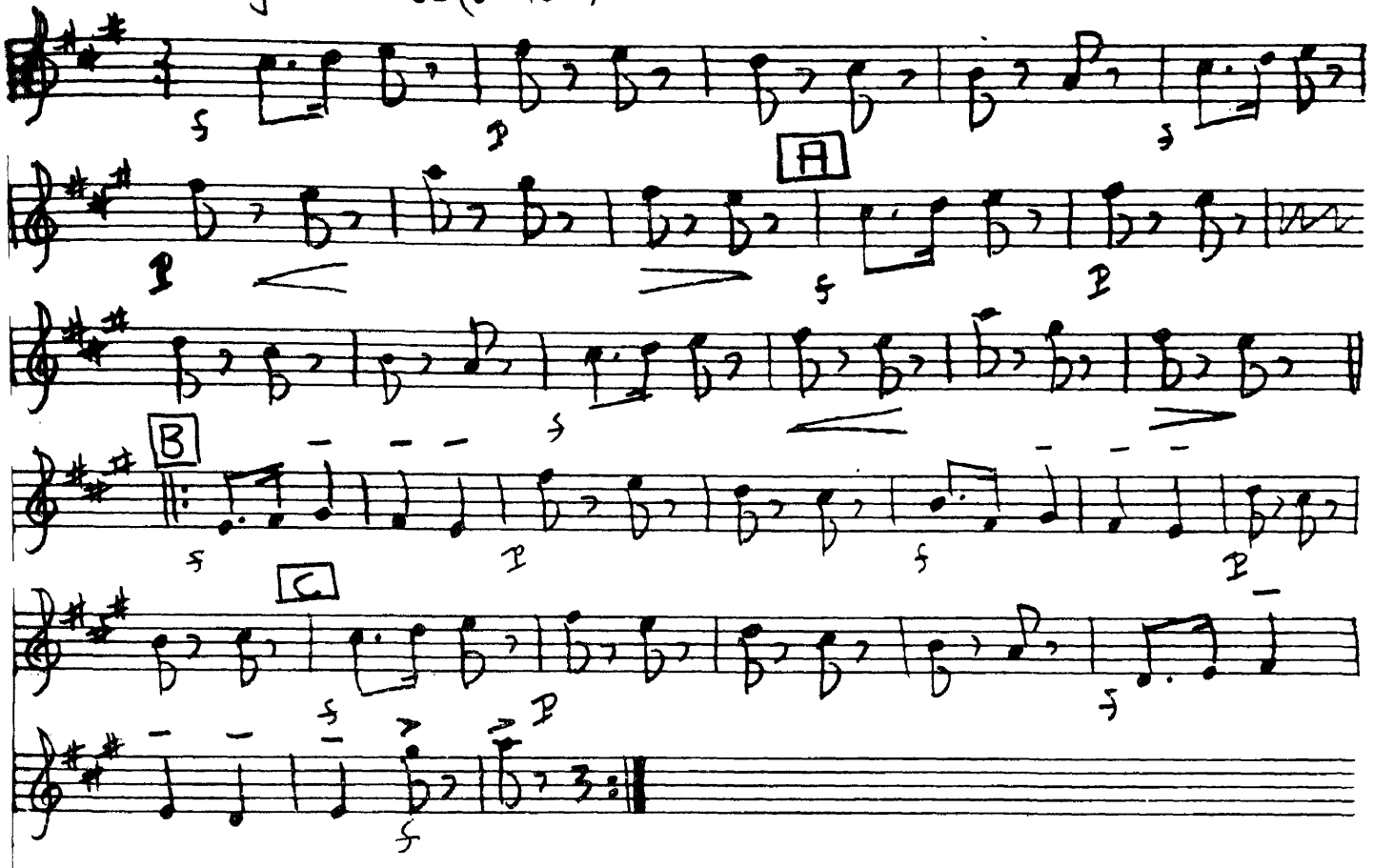
Allegretto scherzando (♩.=104) 2. Sicilienne (11)



D.C. without repeats to Fine

3. Soldiers' March (J.)

Allegro deciso (♩. = 132)

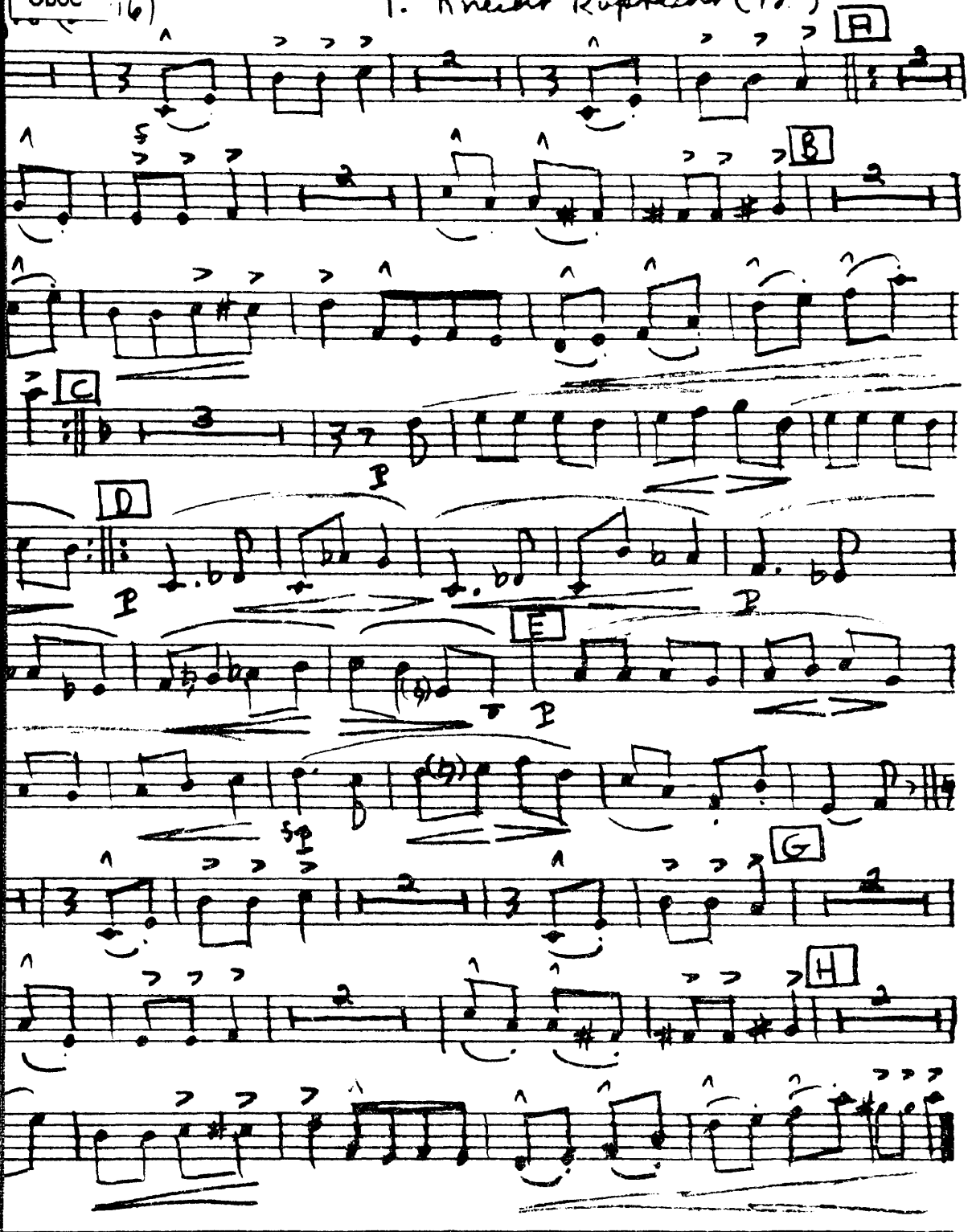


MT537
C821t
no.8
part_2
Oboe

UNIVERSITY OF MONTANA LIBRARIES

Three Pieces from Robert Schumann's
Album for the Young, Op. 68, for Mixed
Woodwind Quartet

1. Knecht Ruprecht (12)



MT537
C821e
no.08
parts2
Oboe

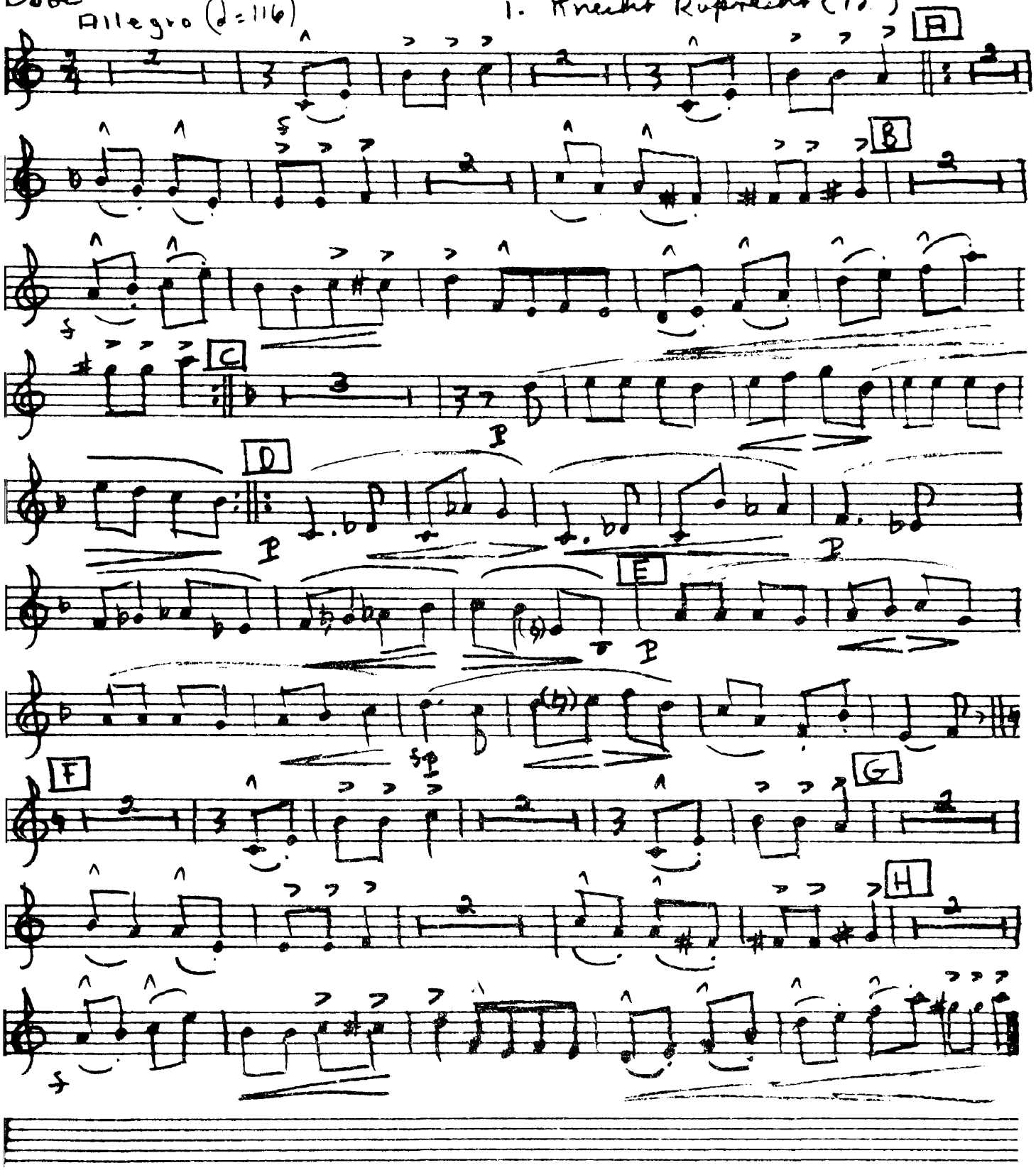
UNIVERSITY OF MONTANA LIBRARIES

Three Pieces from Robert Schumann's Album for the Young, Op. 68, for Mixed Woodwind Quartet

Part I [2]

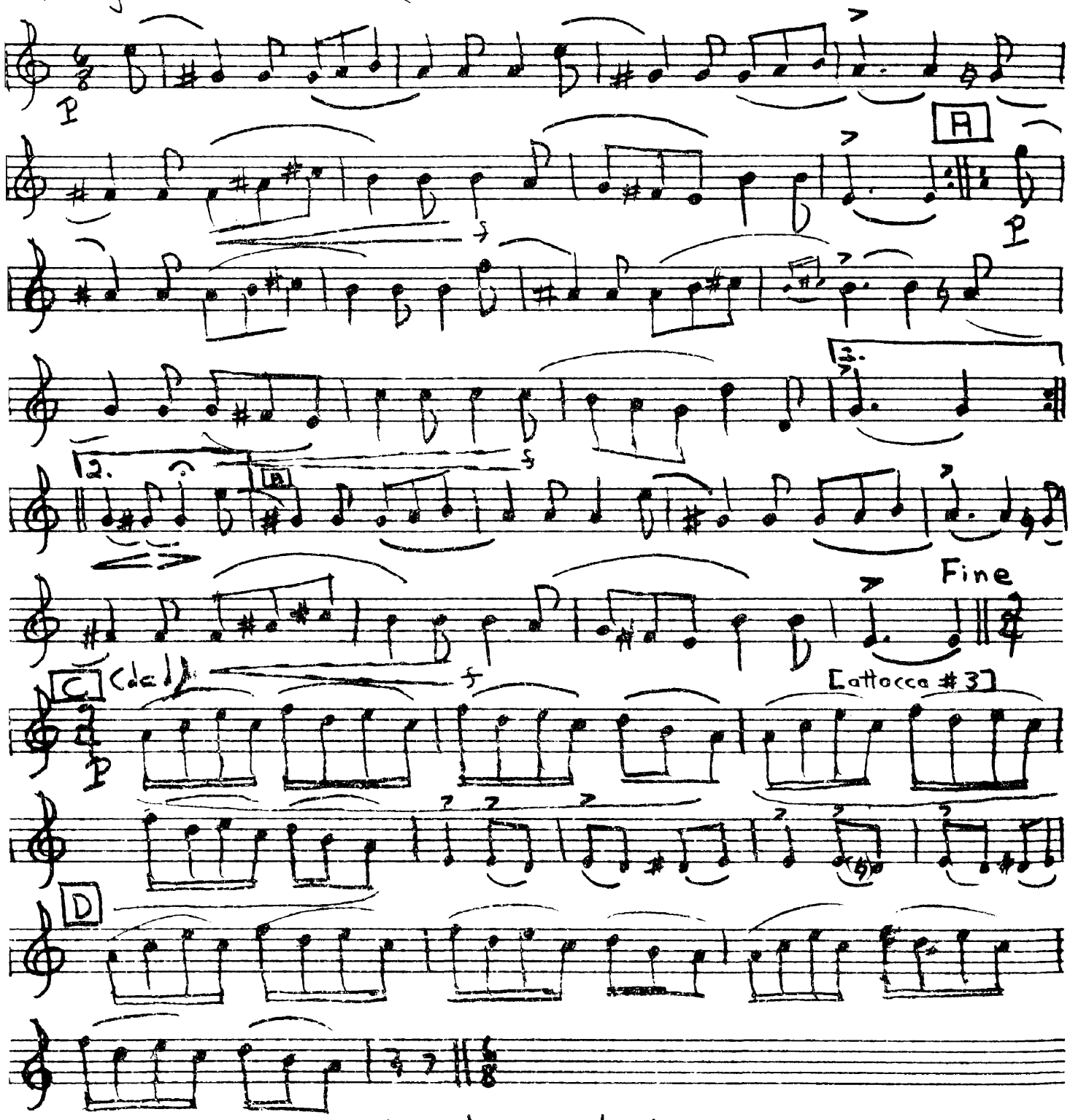
Oboe

1. Knecht Rupprecht (1)



2. Sicilienne (II)

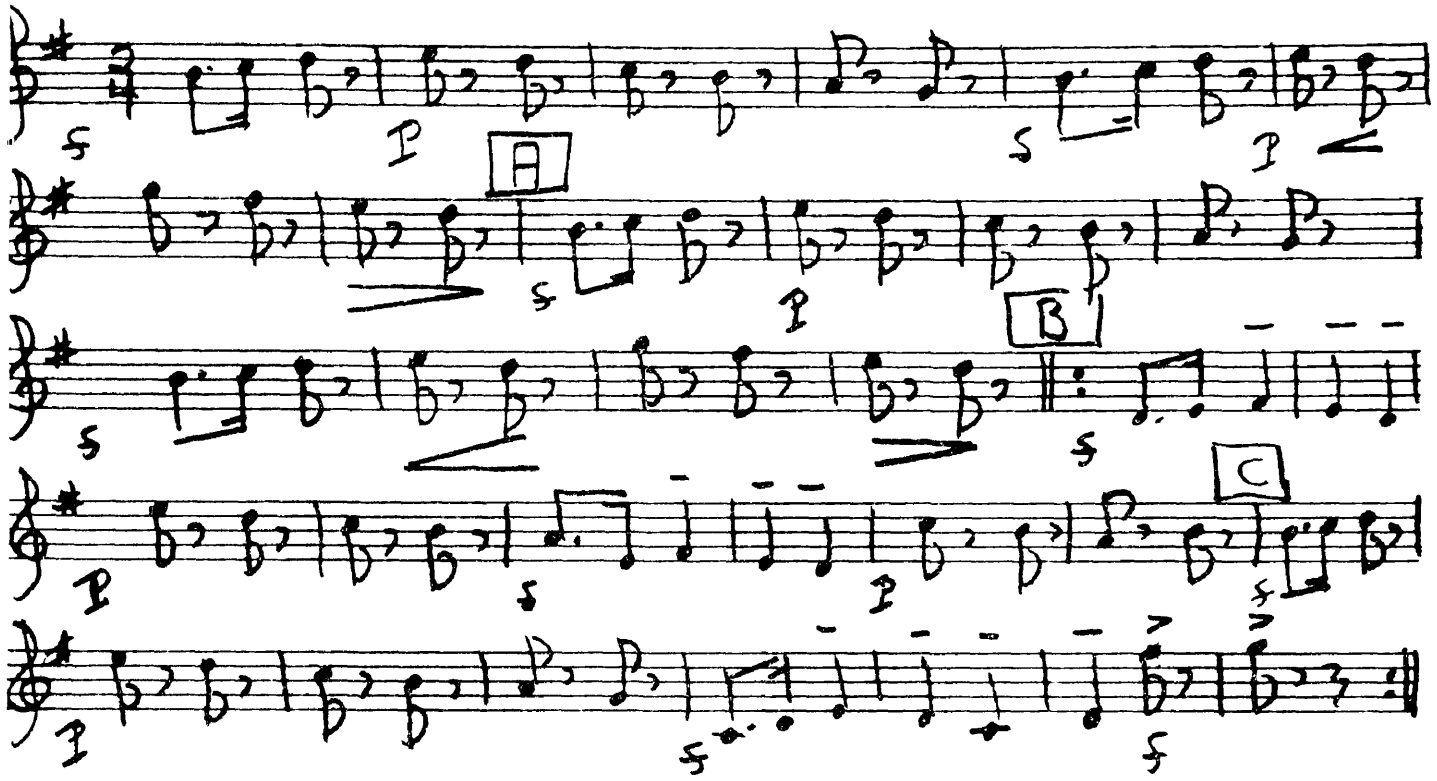
Allegretto scherzando (♩ = 104)



D.C. without repeats to Fine

3. Soldiers' March (J.)

Allegro deciso (♩ = 132)

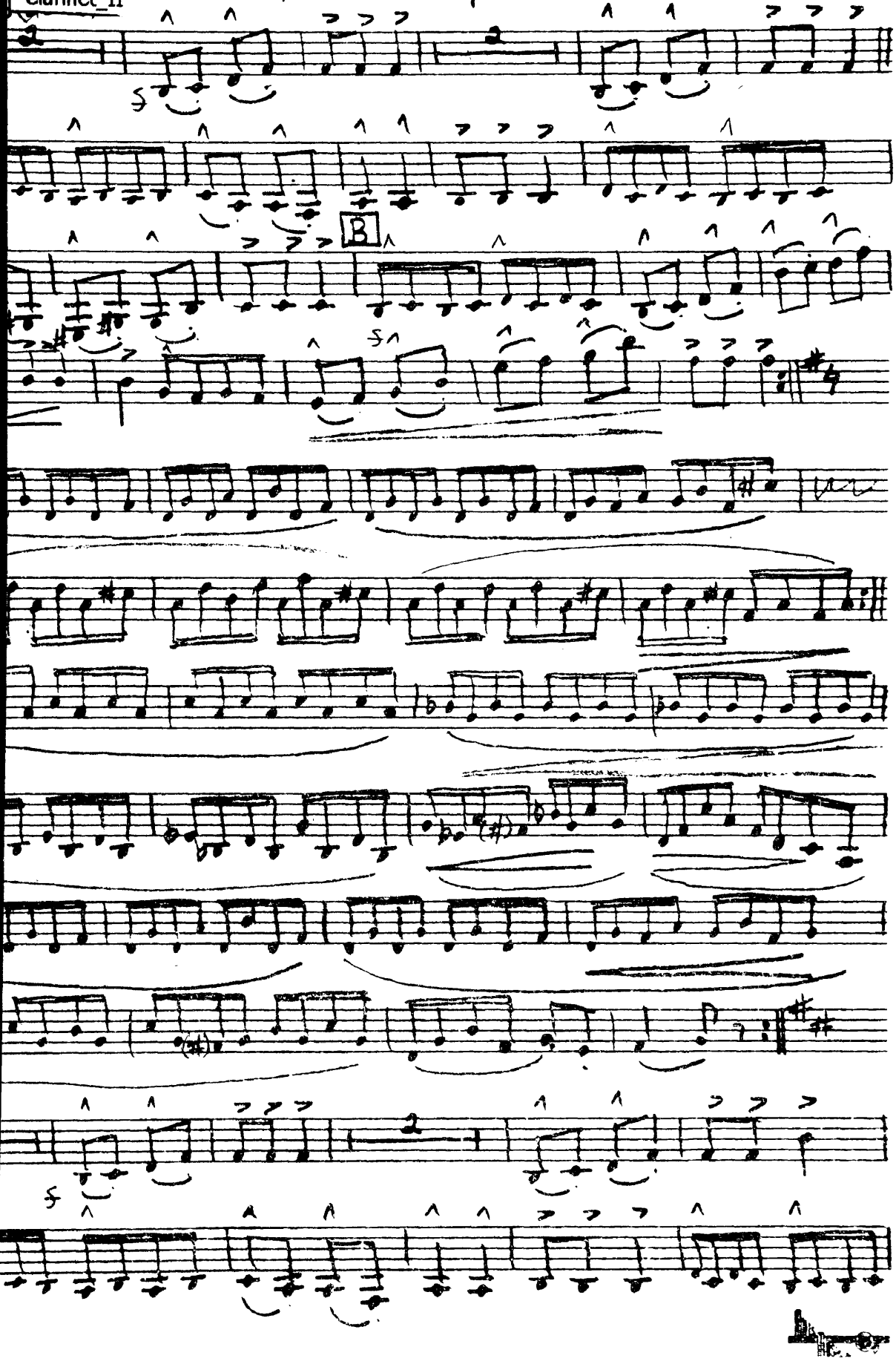


MT537
C821t
no.8
part_3
Clarinet_II

Three Pieces from Robert Schumann's
Album for the Young, Op. 68, for Mixed
Woodwind Quartet.

1. Knecht Ruprecht

UNIVERSITY OF MONTANA LIBRARY

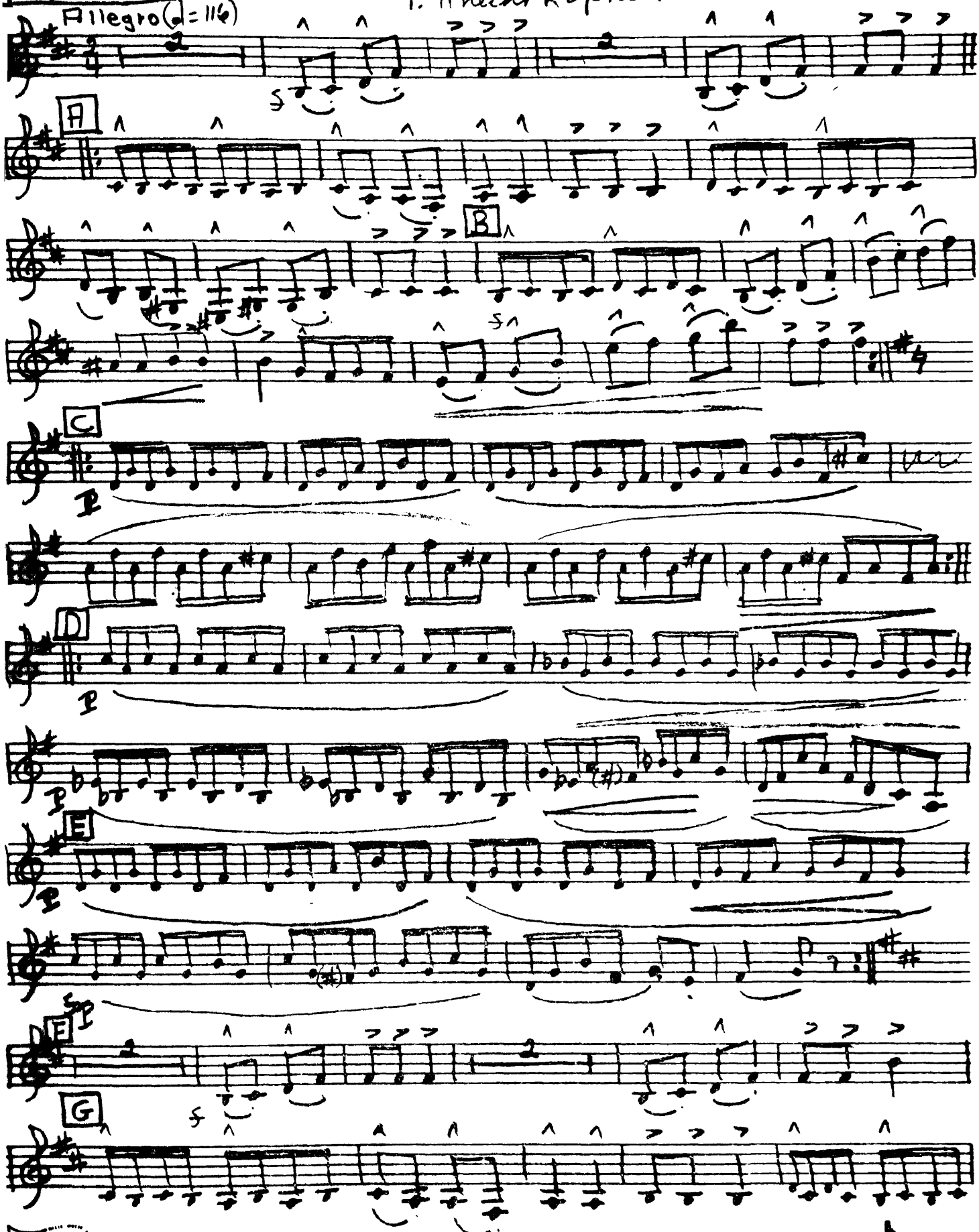


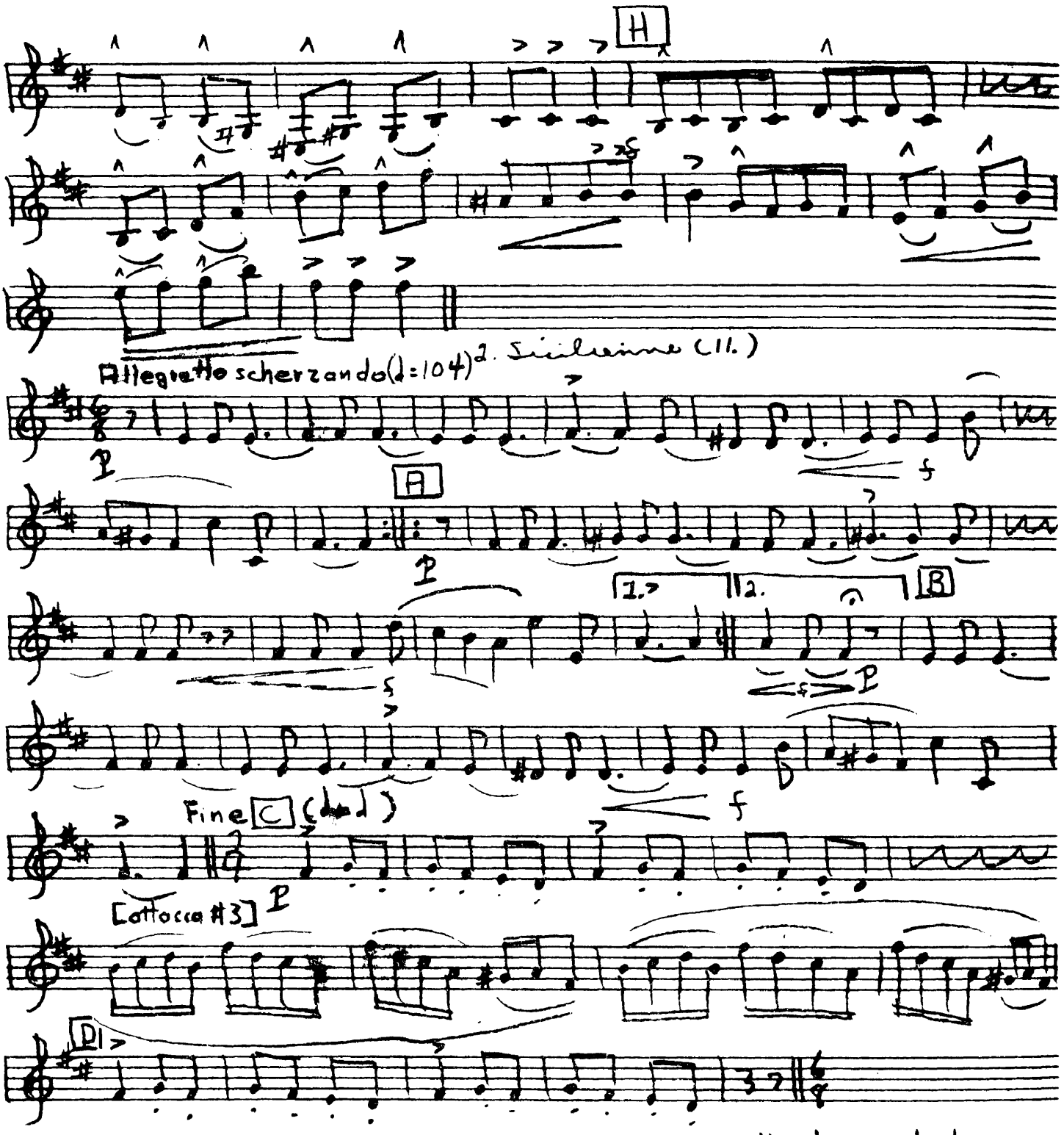
MT537
C821z
no.08
part_3
Clarinet II

Part 2 [3]
and B♭ clarinet

Three Pieces from Robert Schumann's
Album for the Young, Op. 68, for Mixed
Woodwind Quartet.
1. Knecht Rupprecht

UNIVERSITY OF MONTANA LIBRARY

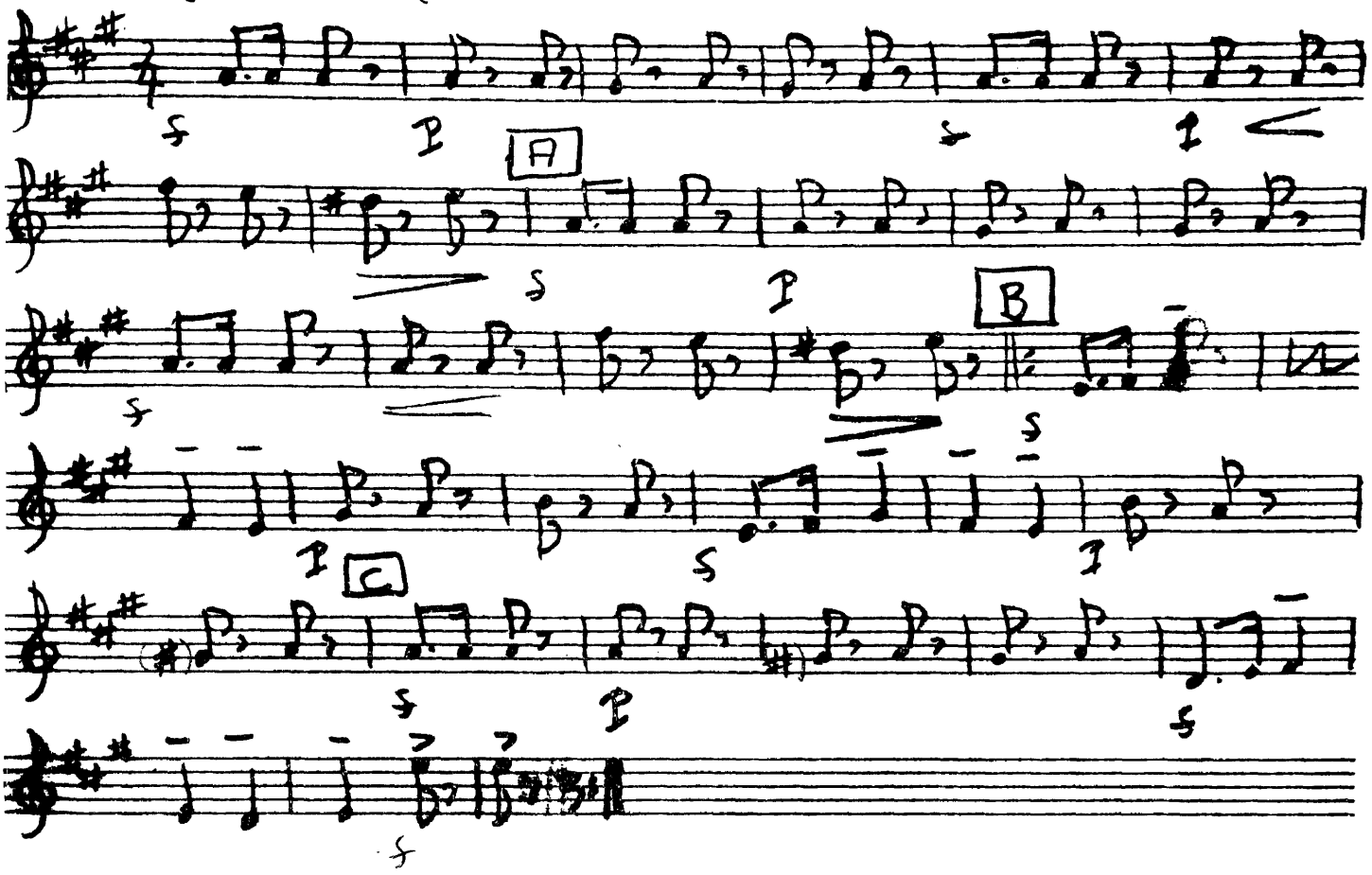




D.C. without repeats to Fine

3. Soldiers' March (2.)

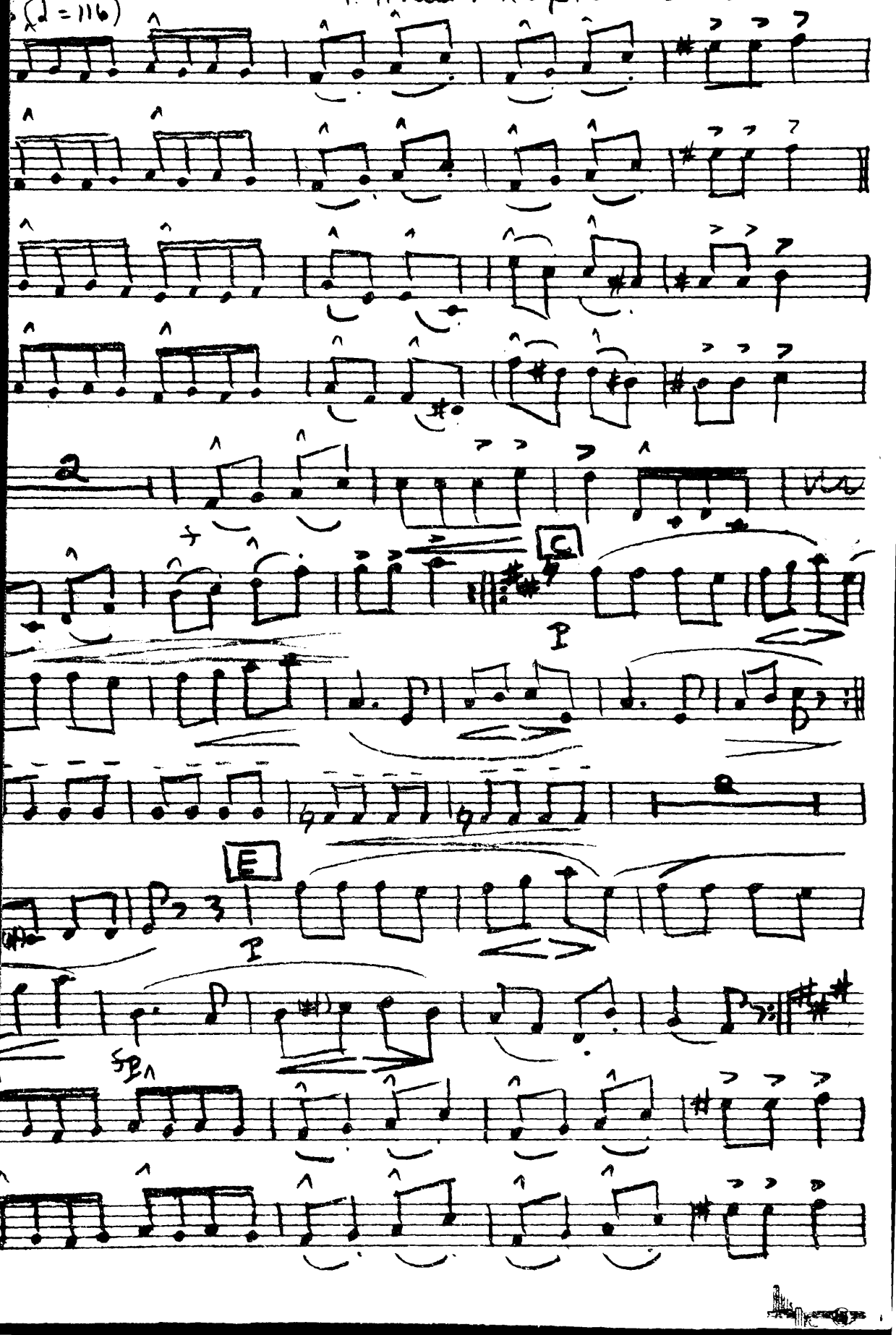
Allegro deciso (d=132)



MT537
C821t
no.8
part_4
Alto_Sax

Three Pieces from Robert Schumann's
Album for the Young, Op. 68, for Mixed
Woodwind Quartet.

1. Knight Rupprecht (12.)



UNIVERSITY OF [illegible]

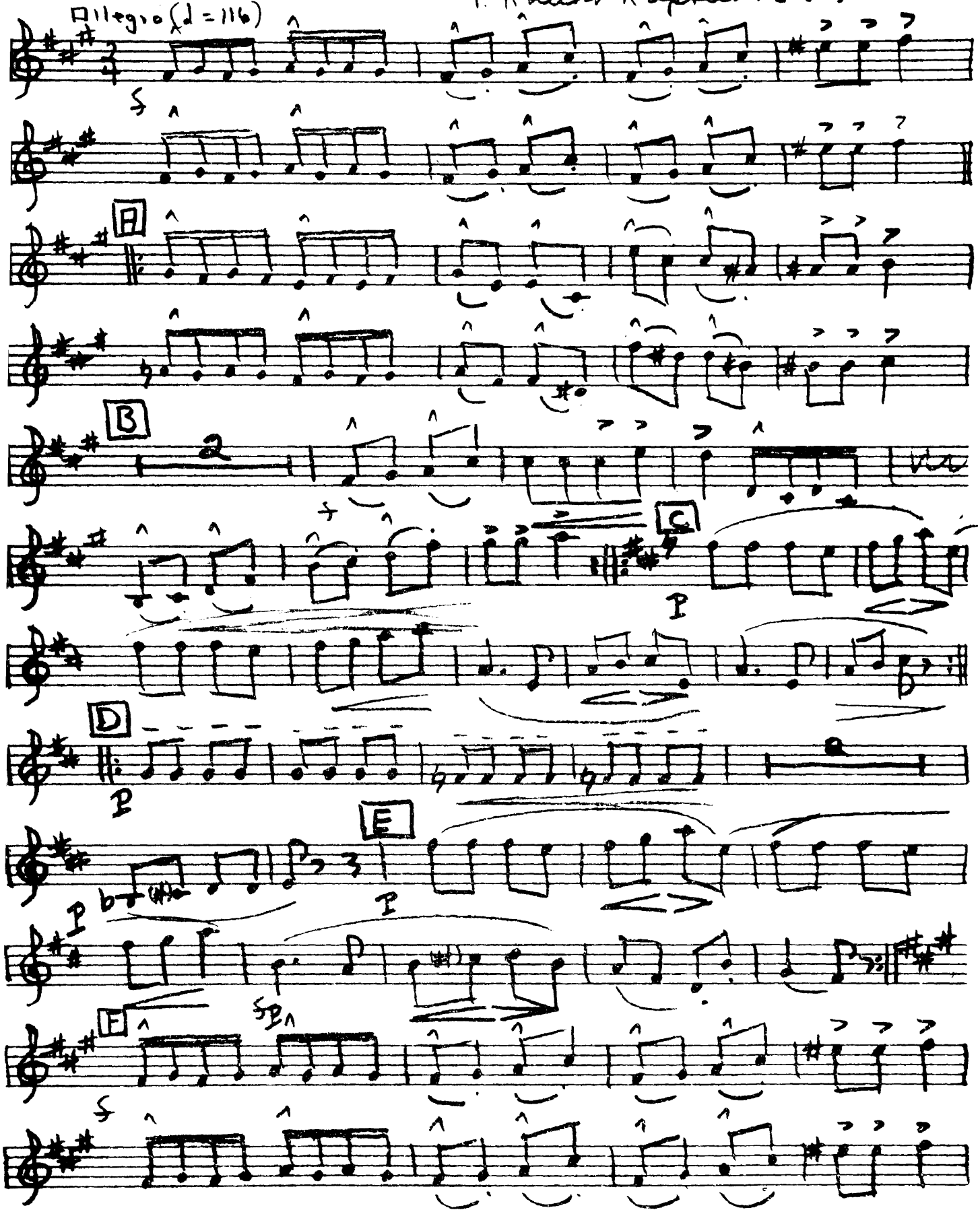
MT 537
C821c
no.08
part-4
Alto_Sax

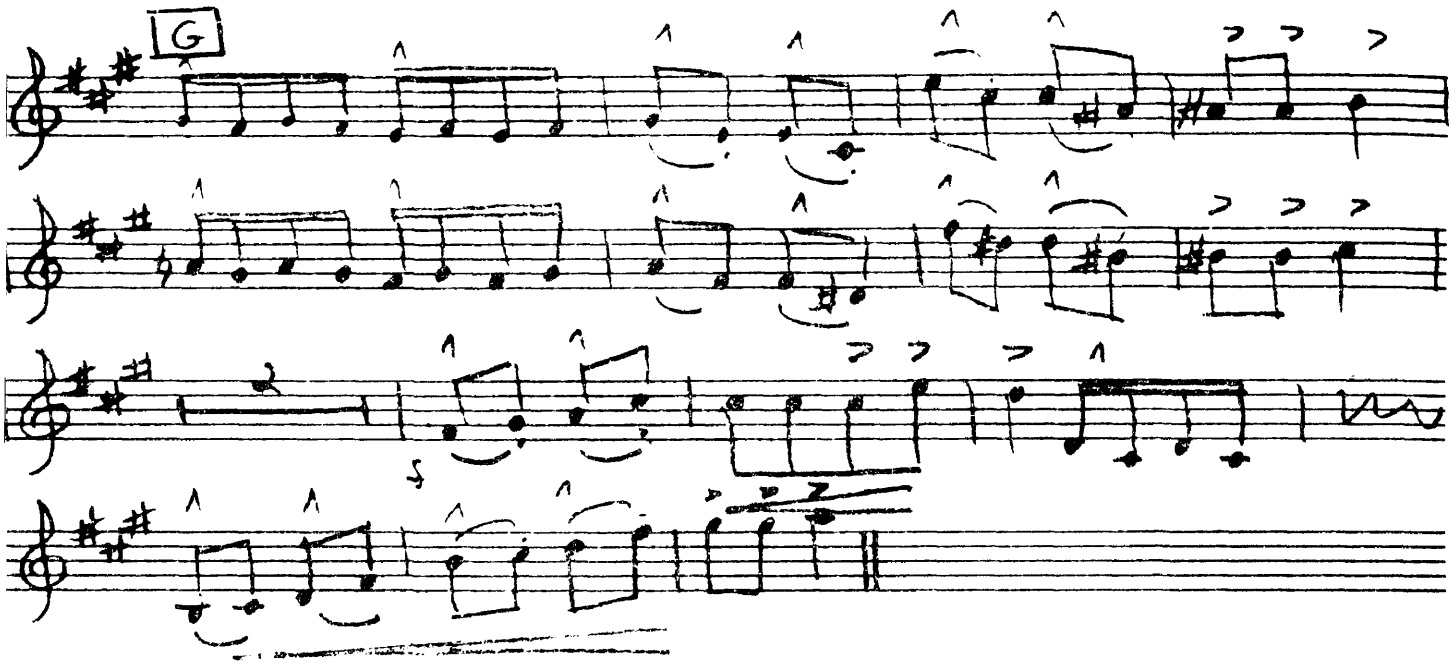
Part 3[4]

Eb Alto Saxophone

Three Pieces from Robert Schumann's Album for the Young, Op 68. for Mixed Woodwind Quartet.

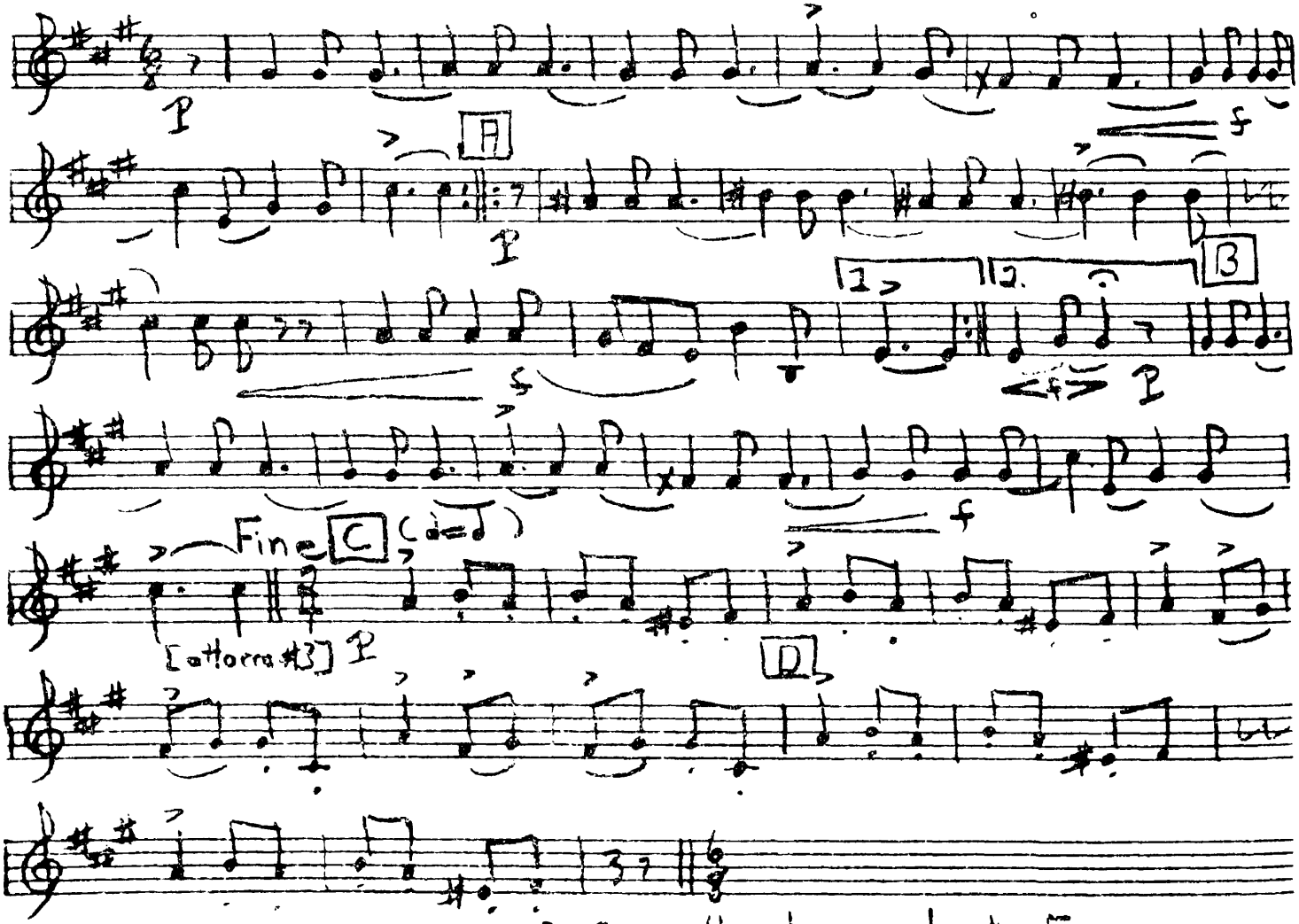
1. Knight Rupprecht (12.)





2 Sinfonie (H.)

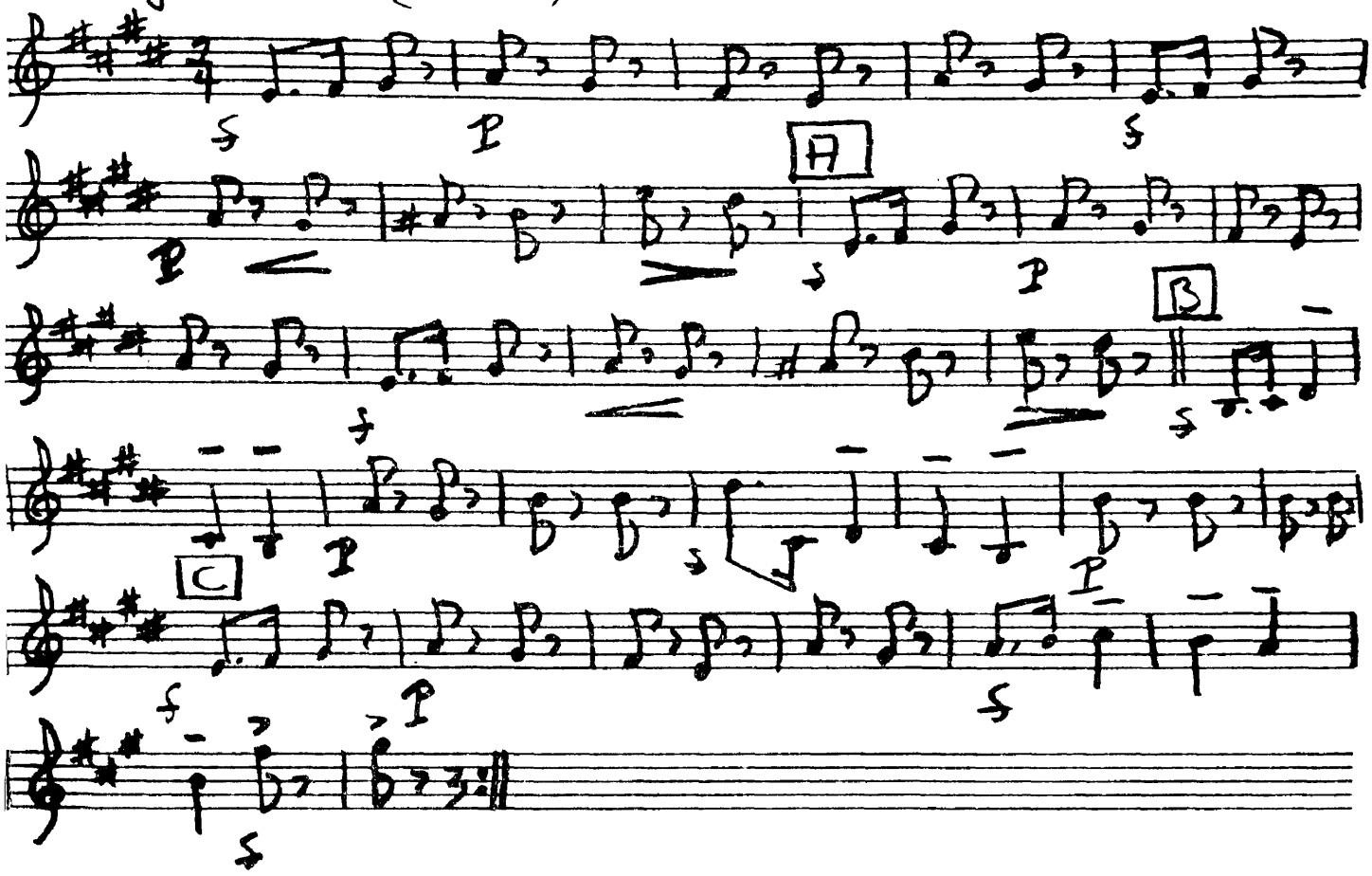
Allegretto scherzando (♩. = 104)



UNIVERSITY OF MONTANA LIBRARIES

3. Soldiers' March

Allegro deciso (♩ = 132)

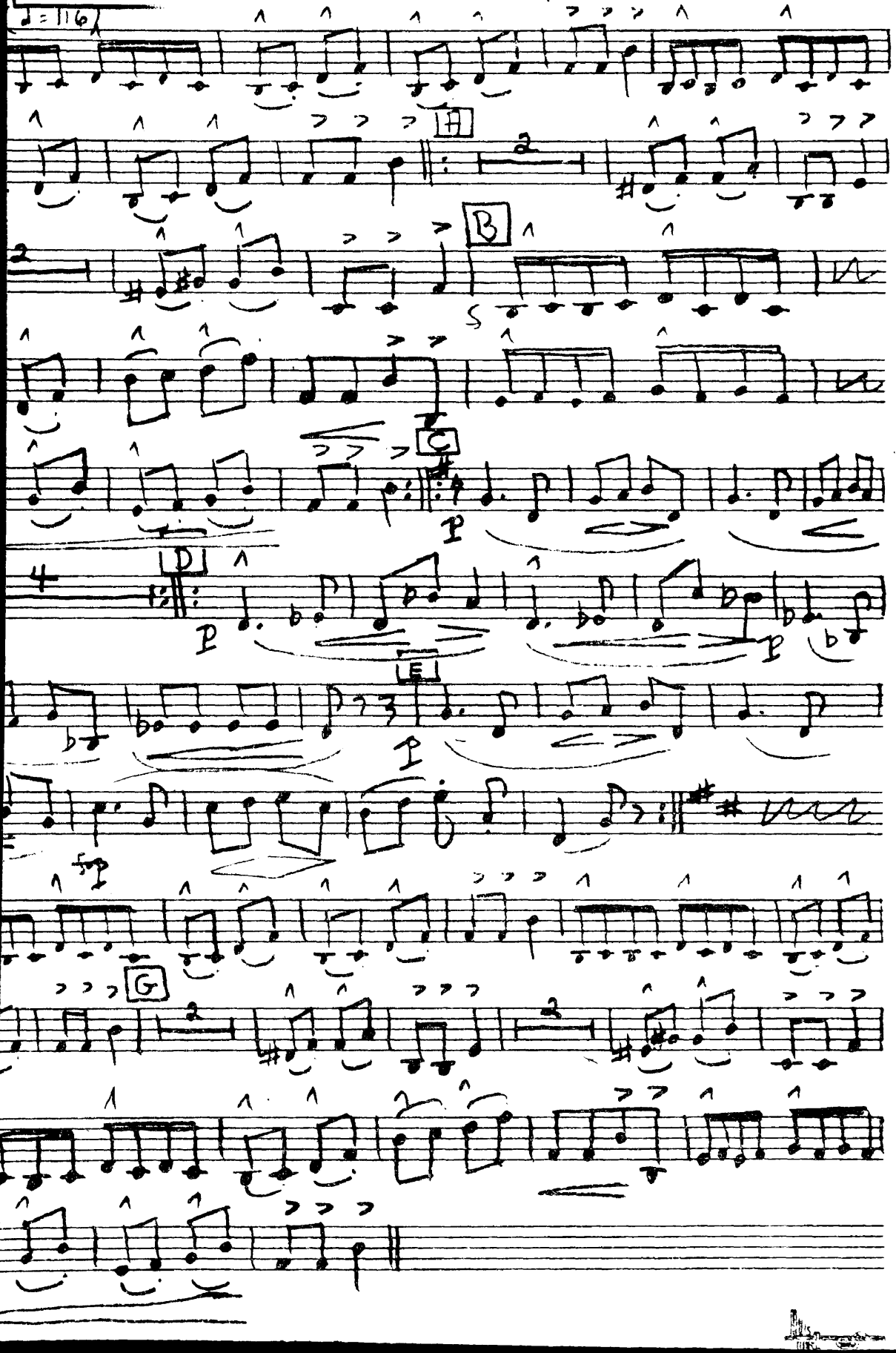


MT537
C821t
no.8
part_5
Tenor_Sax/
Bass_Clinet

UNIVERSITY OF MONTANA LIBRARY

... Pieces from Robert Schumann's Album for the Young, Op 68, for Mixed ... d Quartet

1. Knecht Rupprecht (17.)



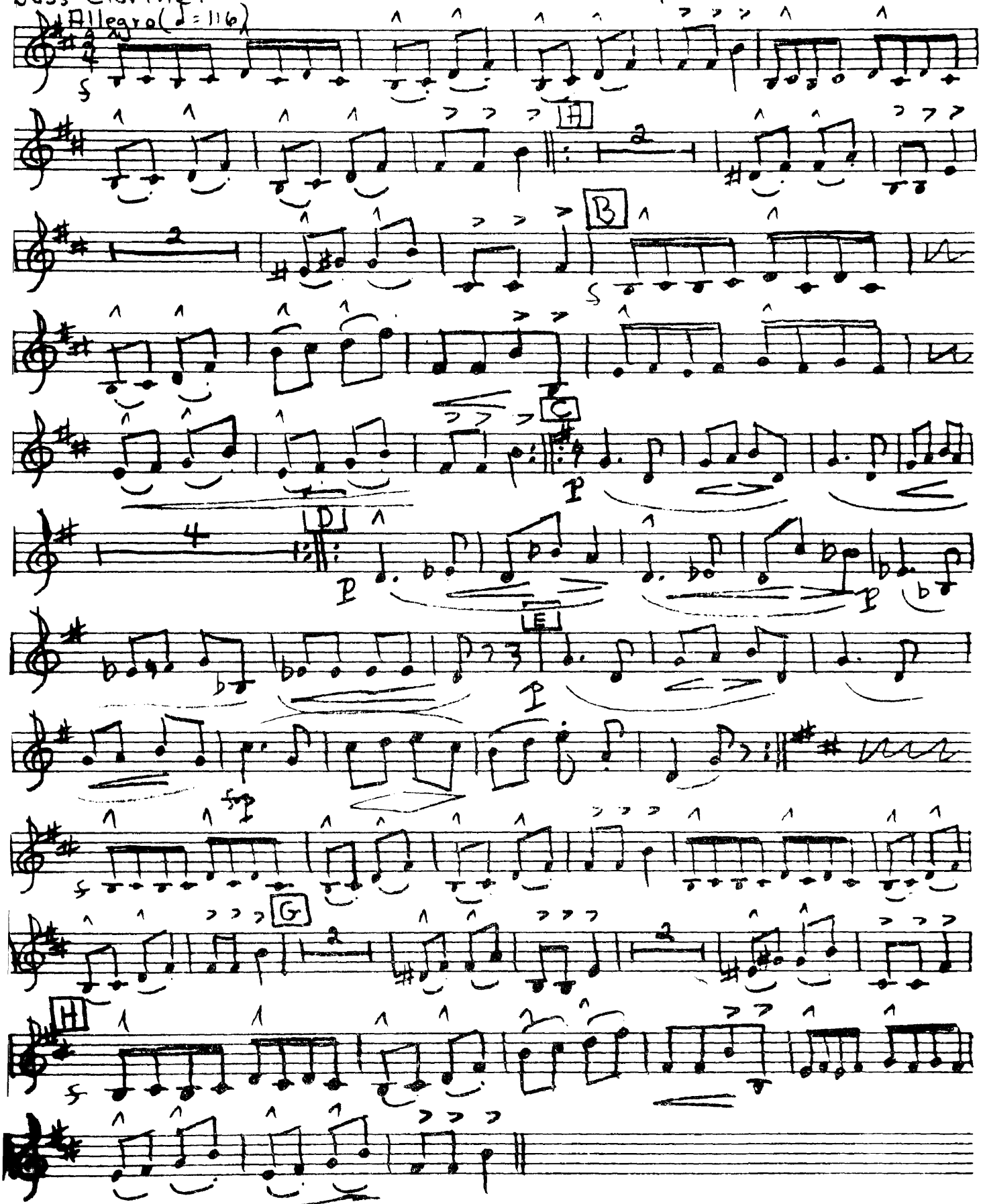
MT537
C821t
no.08
part-5
Tenor Sax/
Bass Clarinet

UNIVERSITY OF MONTANA LIBRARY

Three Pieces from Robert Schumann's Album for the Young, Op 68, for Mixed Woodwind Quartet

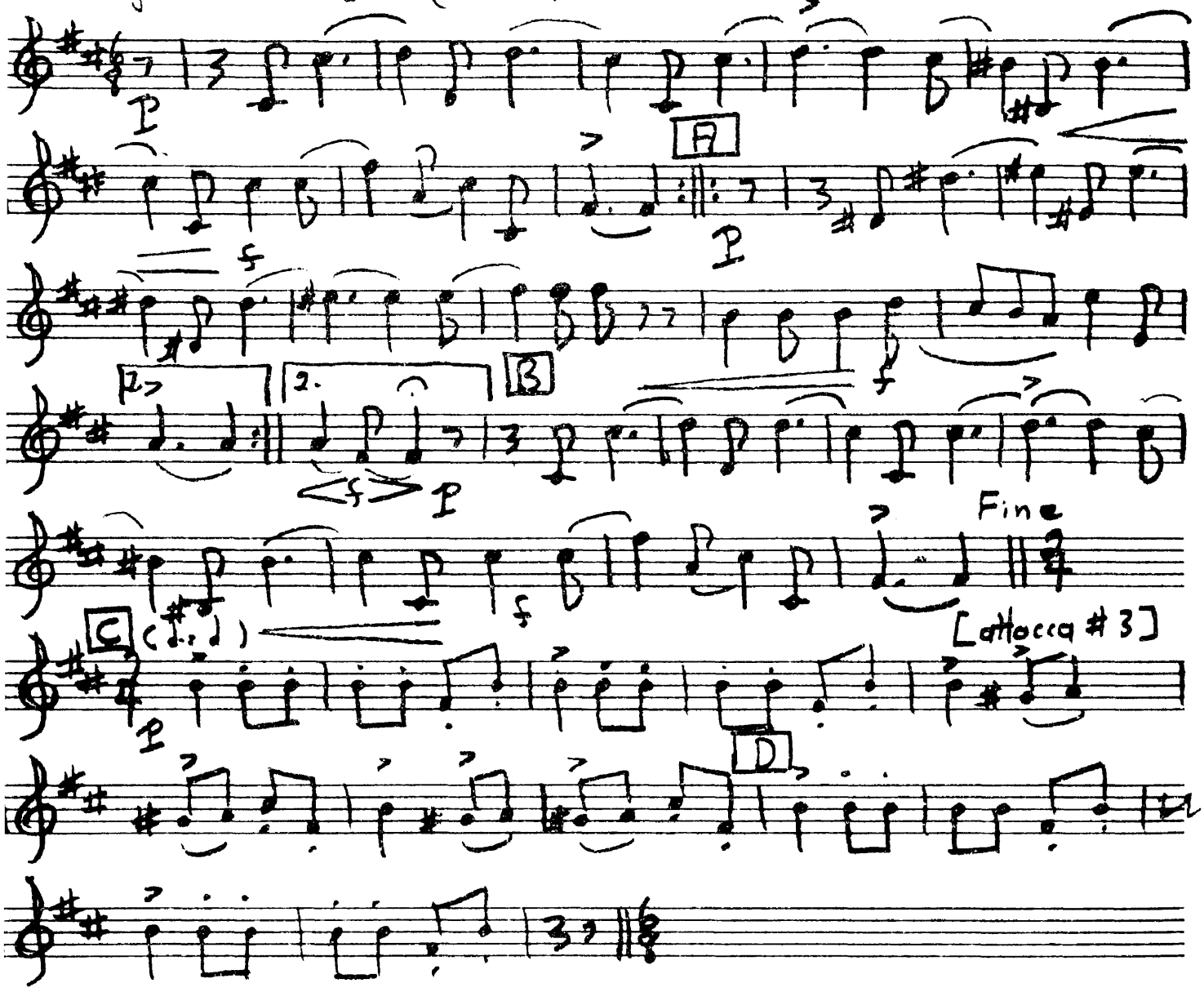
1. Knecht Ruprecht (12.)

Part 4 [5]
Tenor Saxophone or
bass Clarinet



2. Siciliano (II)

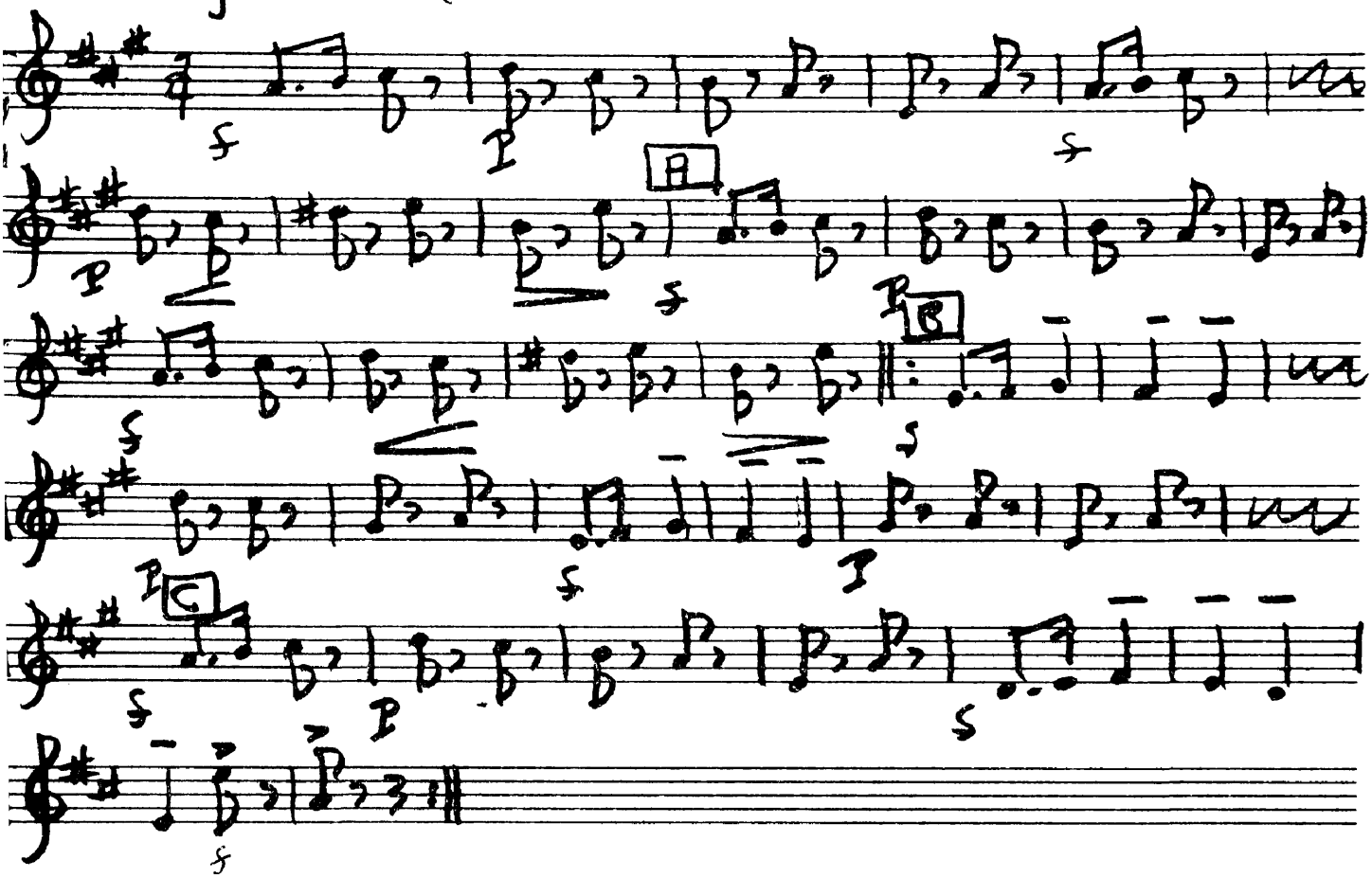
Allegretto scherzando (♩=104)



D.C. without repeats to Fine

3. Soldiers' March (2.)

Allegro deciso (♩.=132)



MT537
C821t
no.9
part_1
Flute_I/Oboe

Part 1

Flute I or Oboe

Part 1

Flute I or Oboe

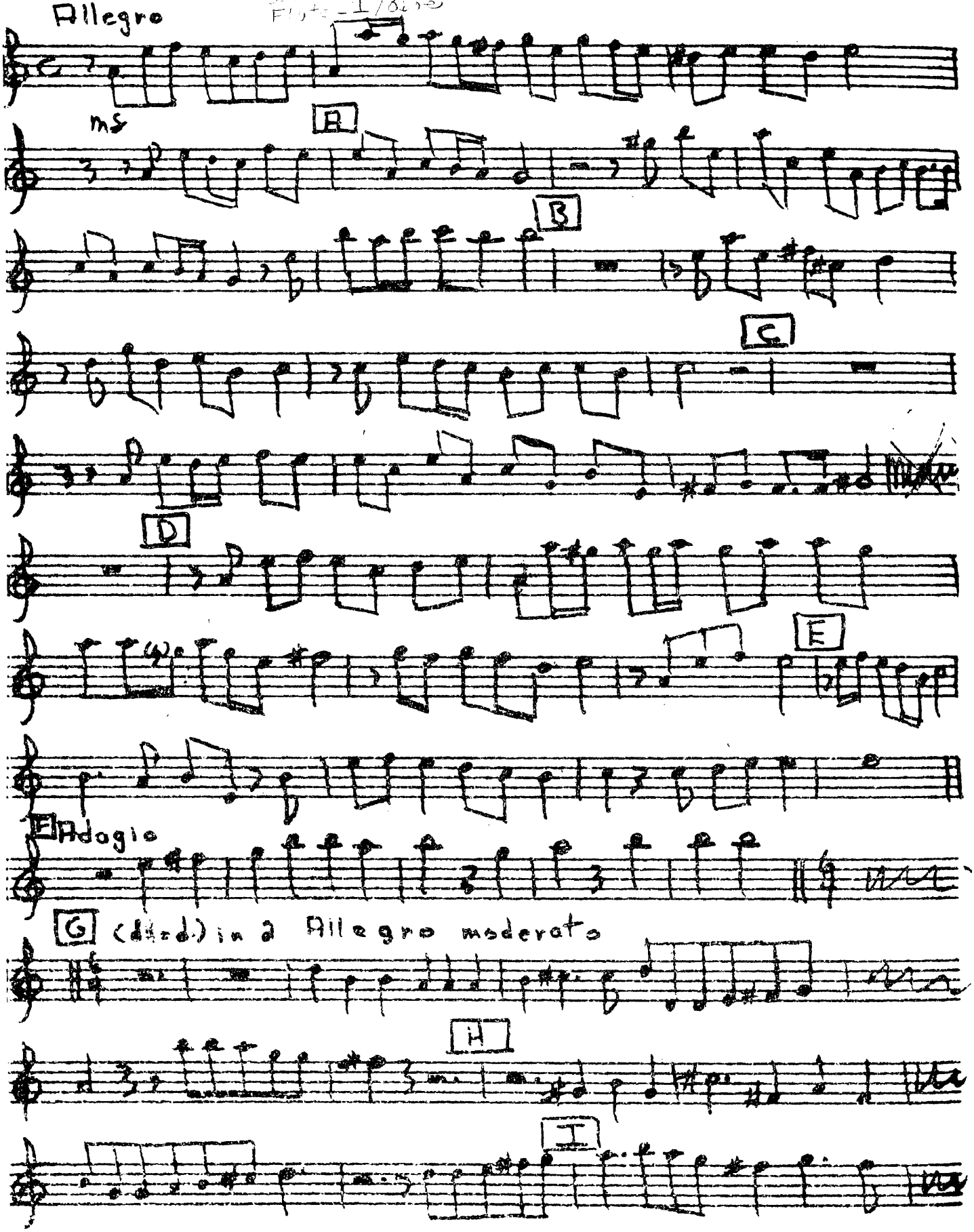
Part 1

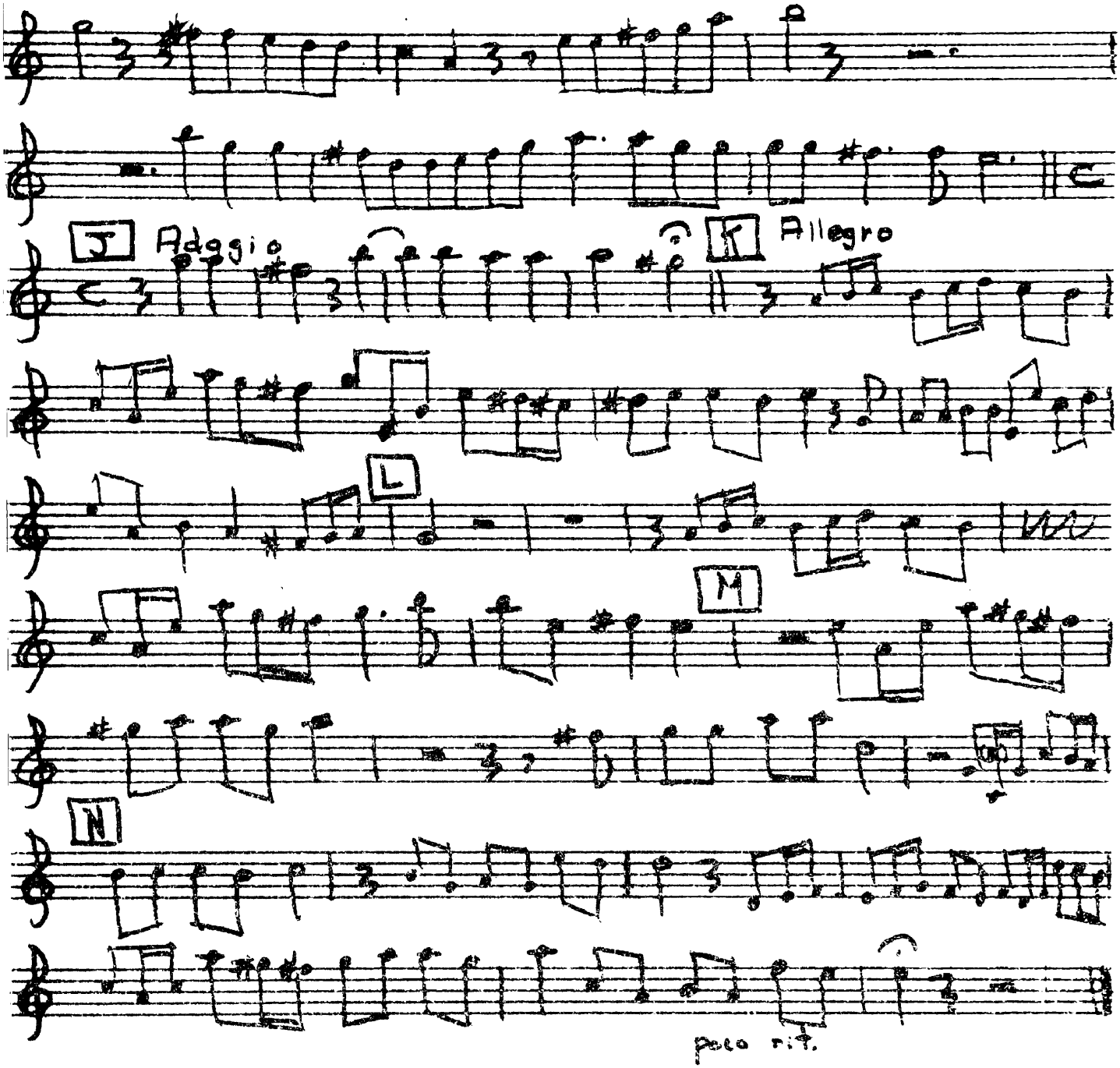
Sonata for Instruments - La Bascha

Flute I or Oboe

UNIVERSITY OF MONTANA LIBRARY

Giovanni Legrenci
(1626? - 1690)




J
Adagio
K
Allegro
L
M
N
poco rit.

MT537
C821t
no.9
part_2
Flute_II/Oboe

Part 2
Flute II or Oboe

Part 2

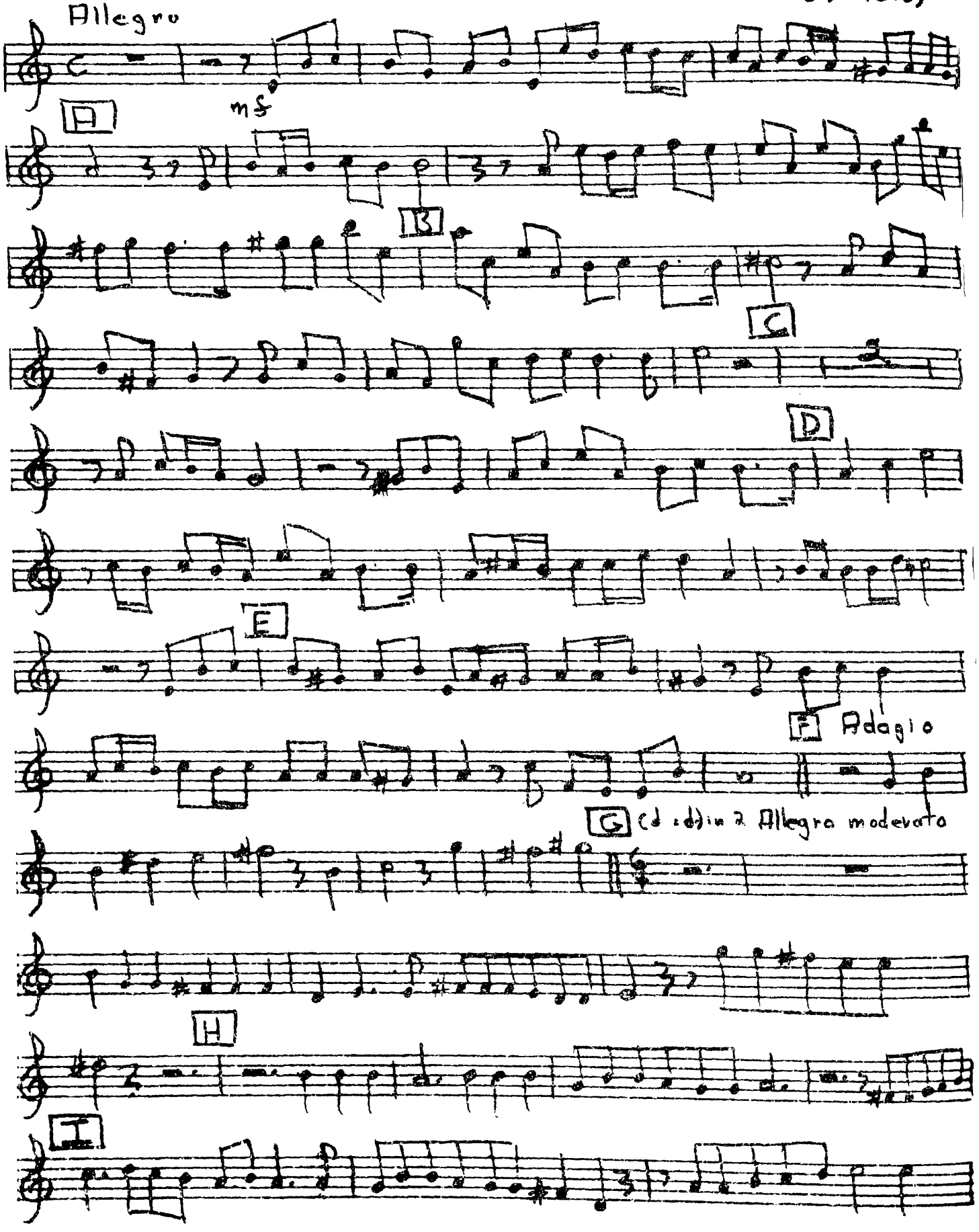
Flute II or Oboe

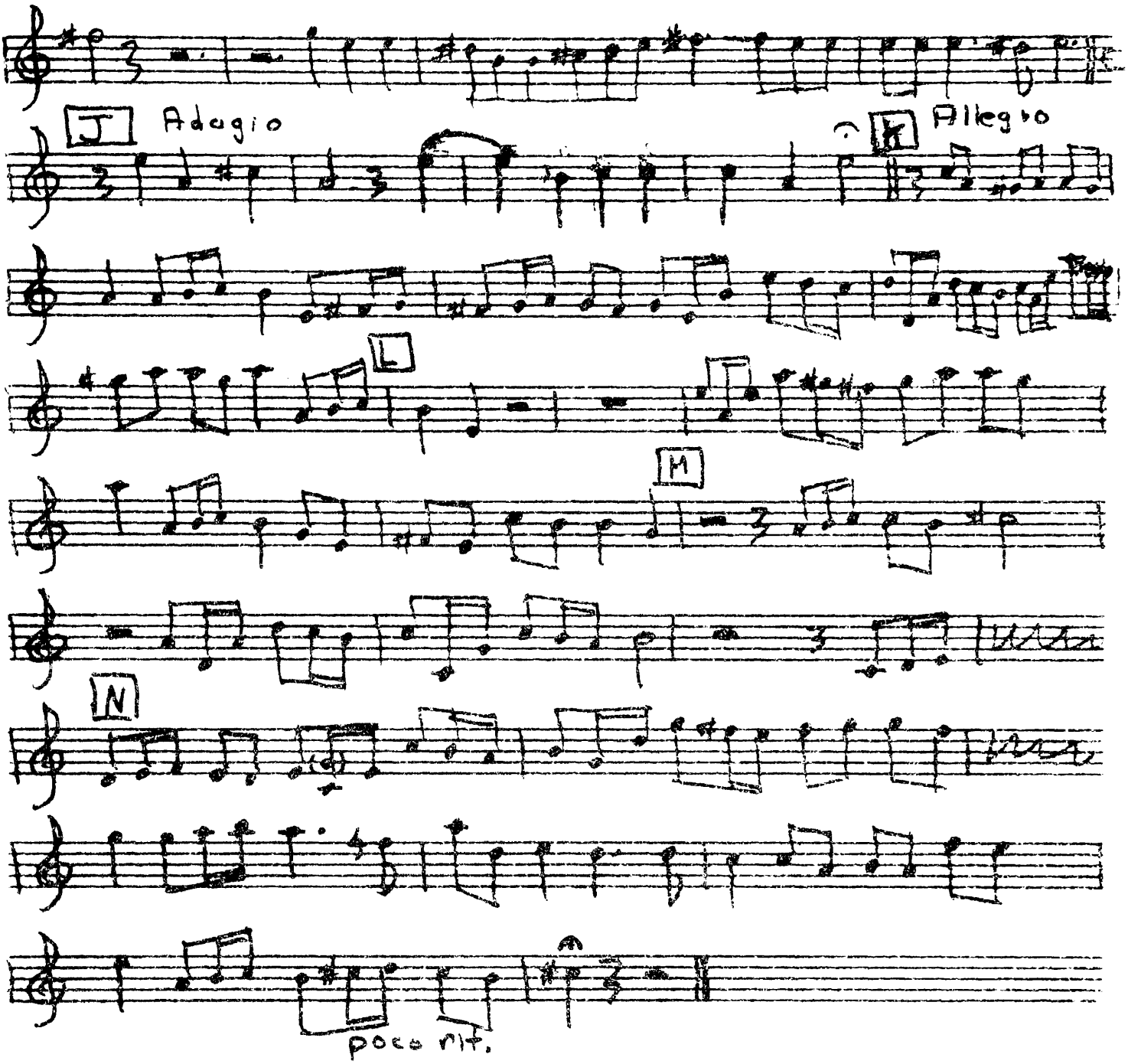
UNIVERSITY OF MONTANA LIBRARIES

Part 2 Sonata for Instruments - La Busca

Flute II or Oboe

Giovanni Legrenzi
(1626? - 1690)




J
Adagio
K
Allegro
L
M
N
poco rit.

MT537
C821t
no.9
part_3
Clarinet_I

Part 3
Clarinet I

Part 3

Clarinet I

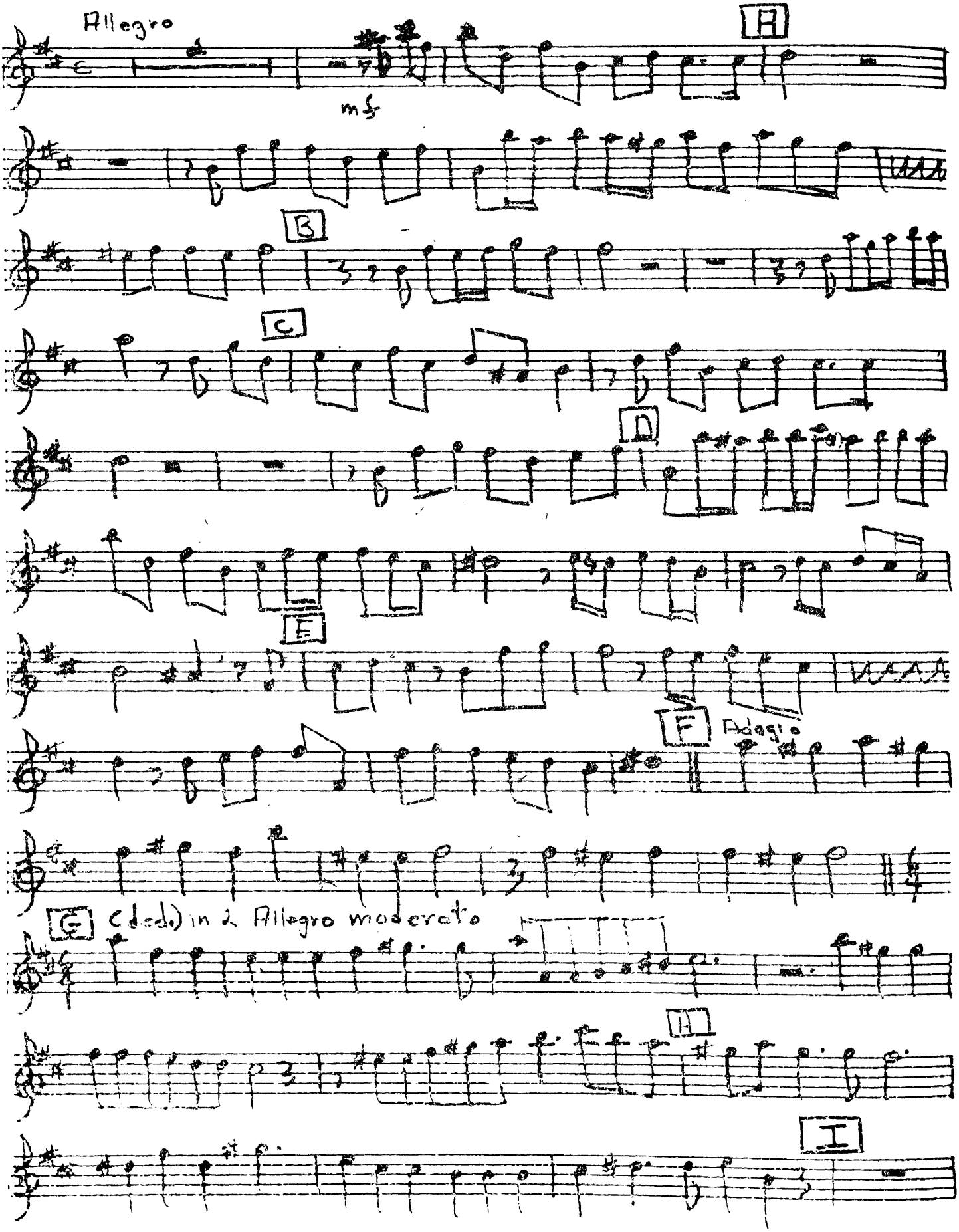
UNIVERSITY OF MONTANA LIBRARY

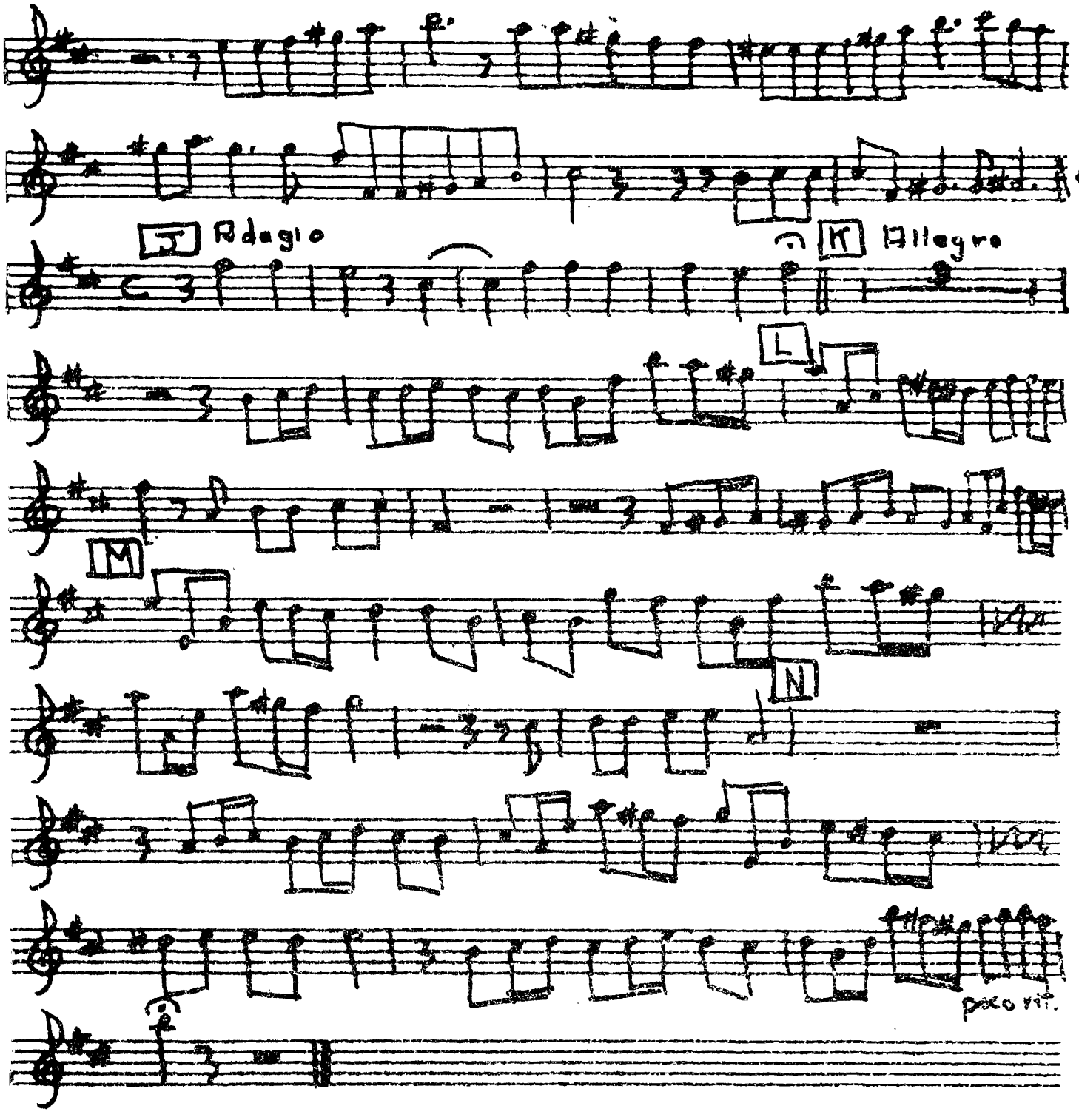
MT537
2721T
no.69
part 3
Clarinet I

Part 3
Clarinet I

Sonata for Instruments - Jo Buscha

Giovanni Legrenzi
(1626?-1690)




J
Adagio
K
Allegro
L
M
N
poco rit.

MT537
C821t
no.9
part_4
Clarinet_II

Part 4
Clarinet II

Part 4

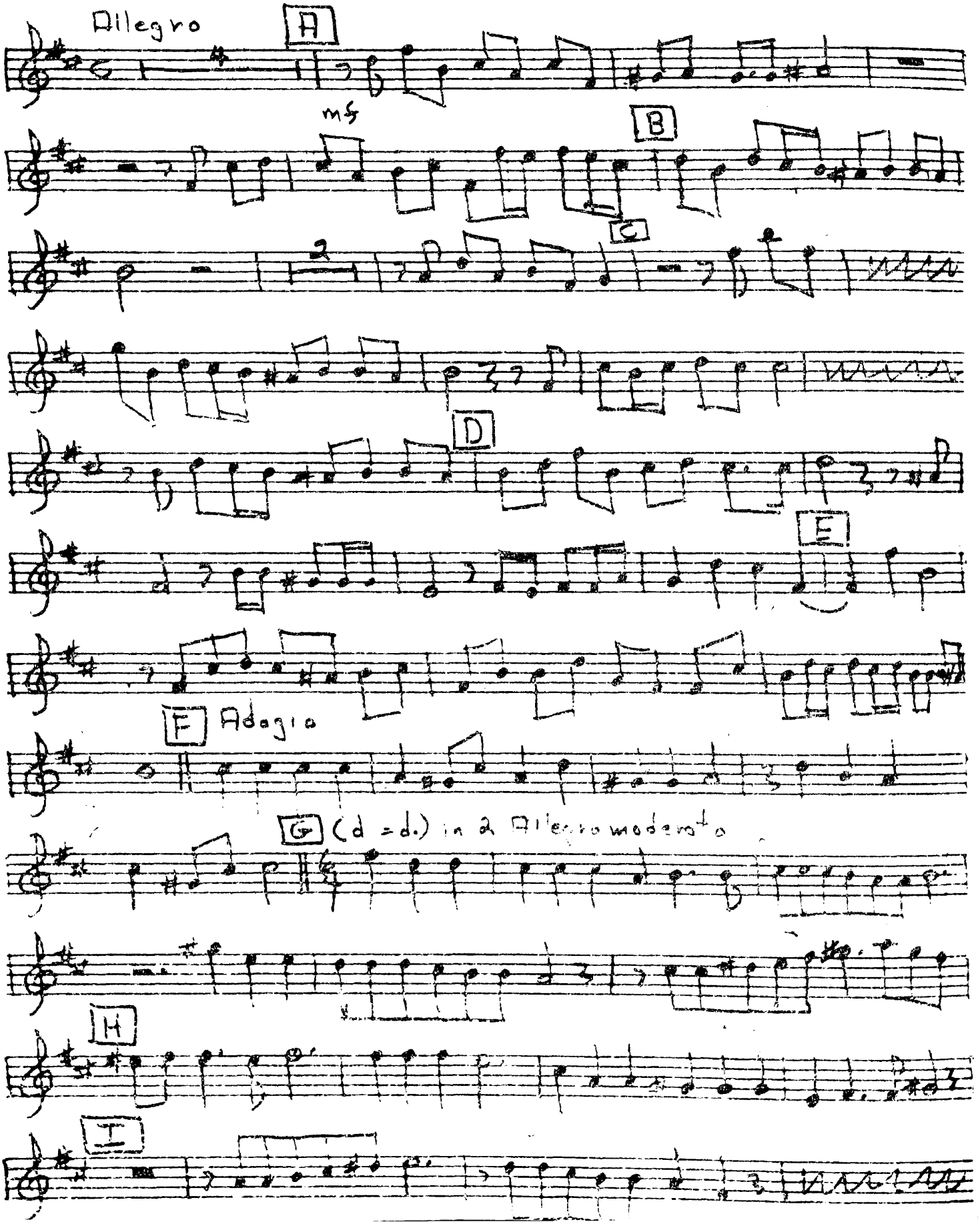
Clarinet II

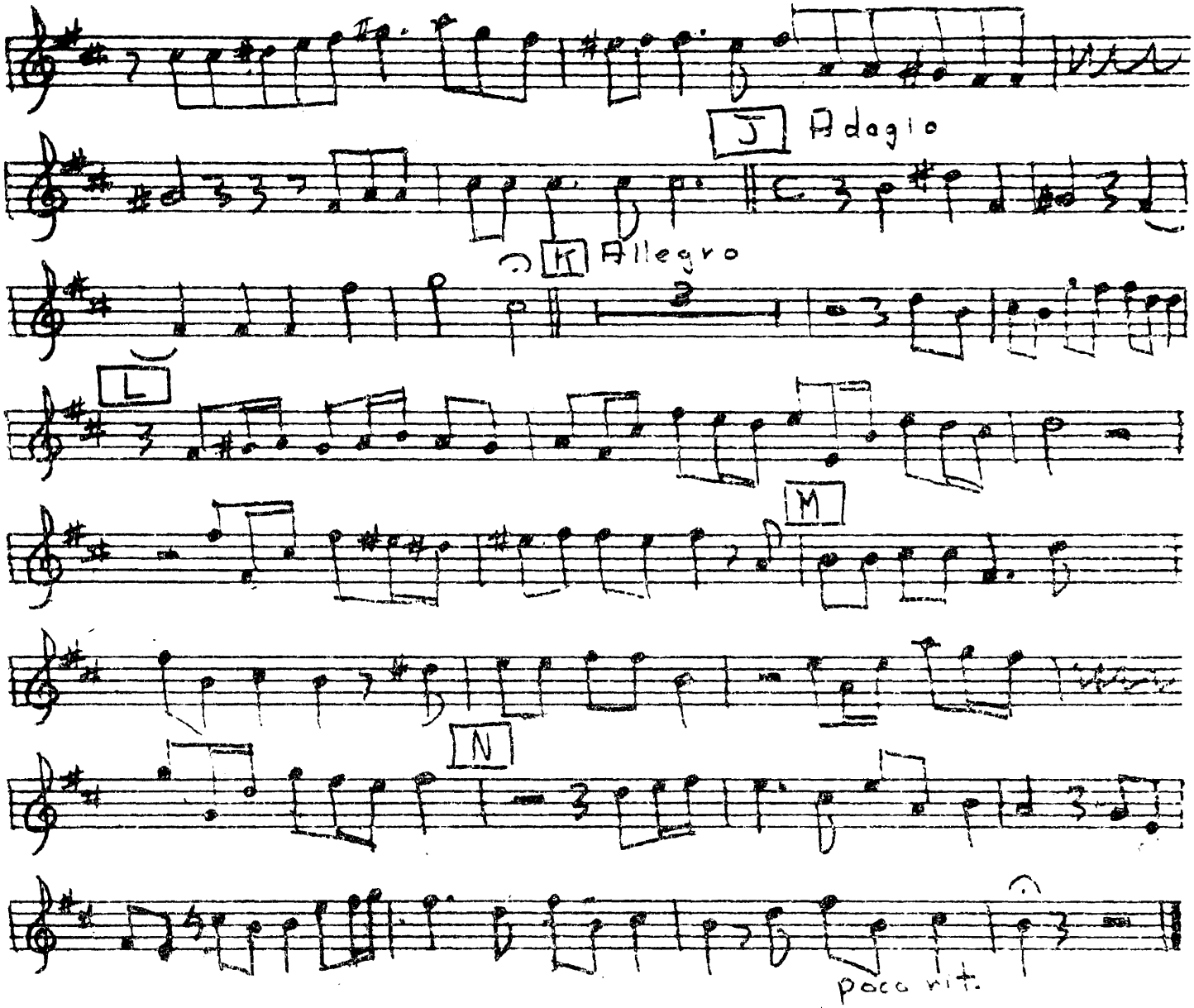
UNIVERSITY OF MONTANA LIBRARY

Part 4
Clarinet II

Sonata for Instruments - Jo Buscha

Giovanni Legrenzi
(1626? - 1690)




J
Adagio
K
Allegro
L
M
N
poco rit.

MT537
C821t
no.9
part_5
Bassoon_I

Part 5
Bassoon I

Part 5

Bassoon I

UNIVERSITY OF MONTANA LIBRARY

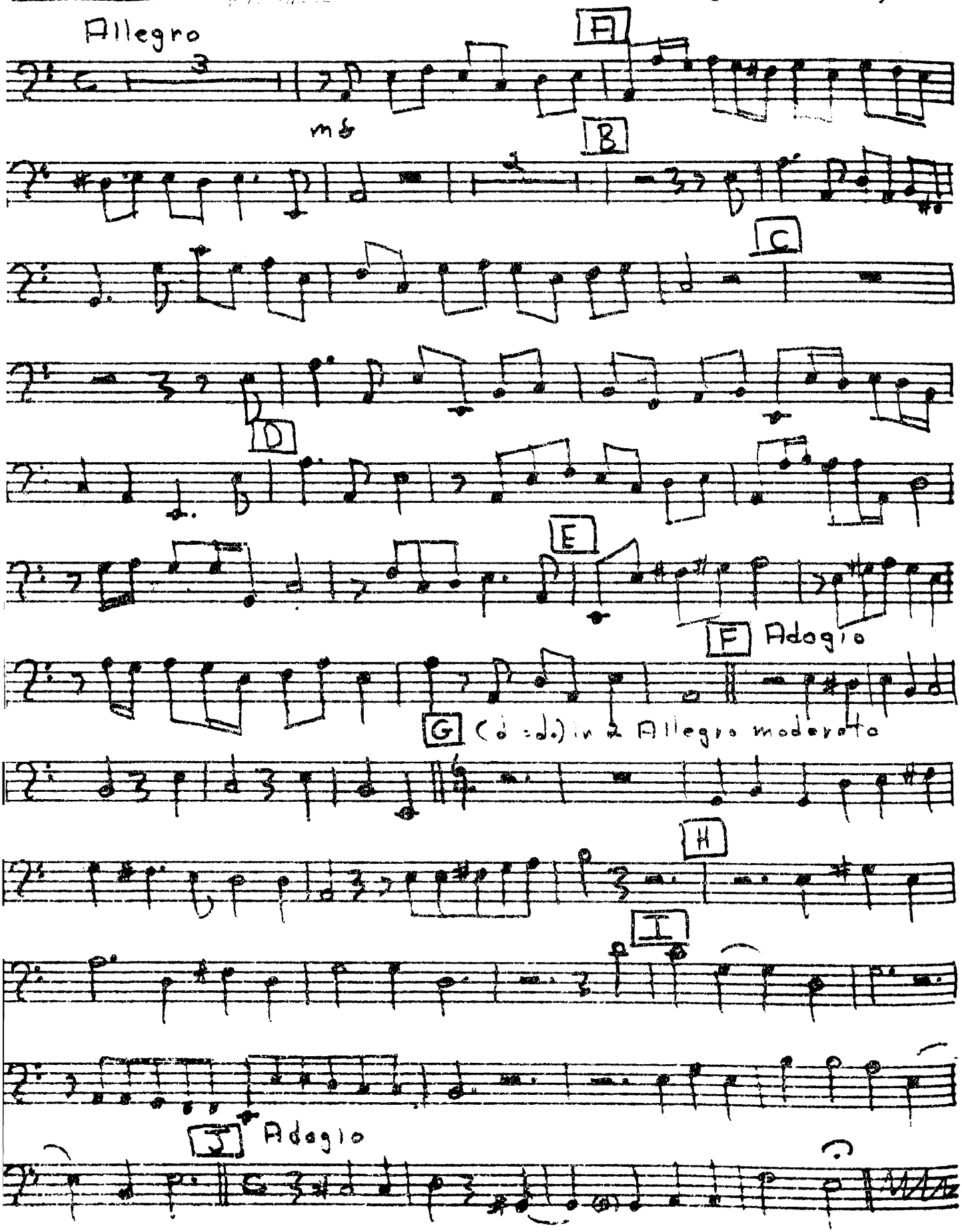
MT537
C221t
no. 29
Bassoon I

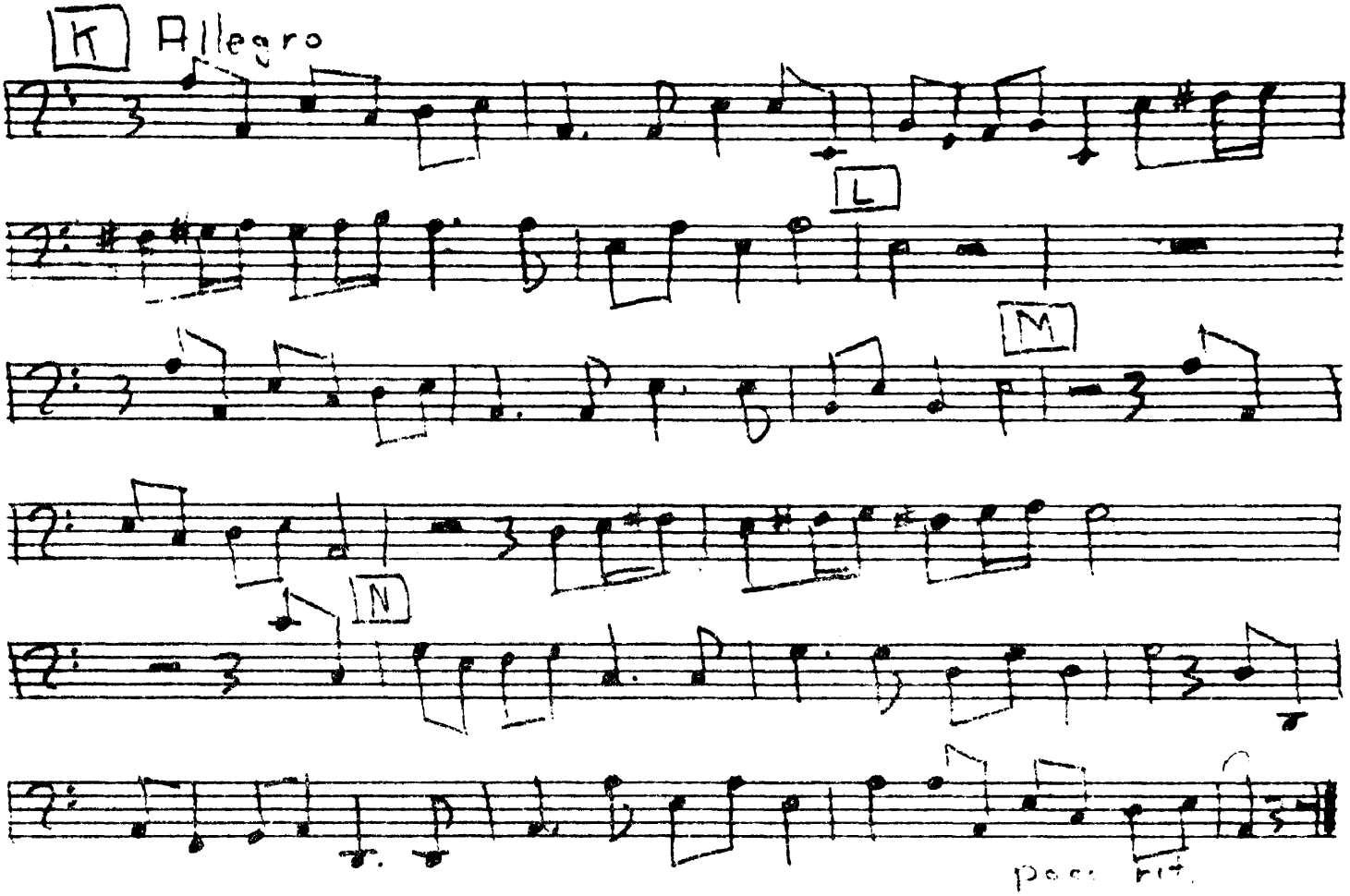
Part 5

Bassoon I

Sonata for Instruments - La Buscha

Giovanni Legrenzi
(1626? - 1690)




K
Allegro
L
M
N

MT537
C821t
no.9
part_6
Bass_Clarinet

Part 5

Bass Clarinet

Part 5

Bass clarinet

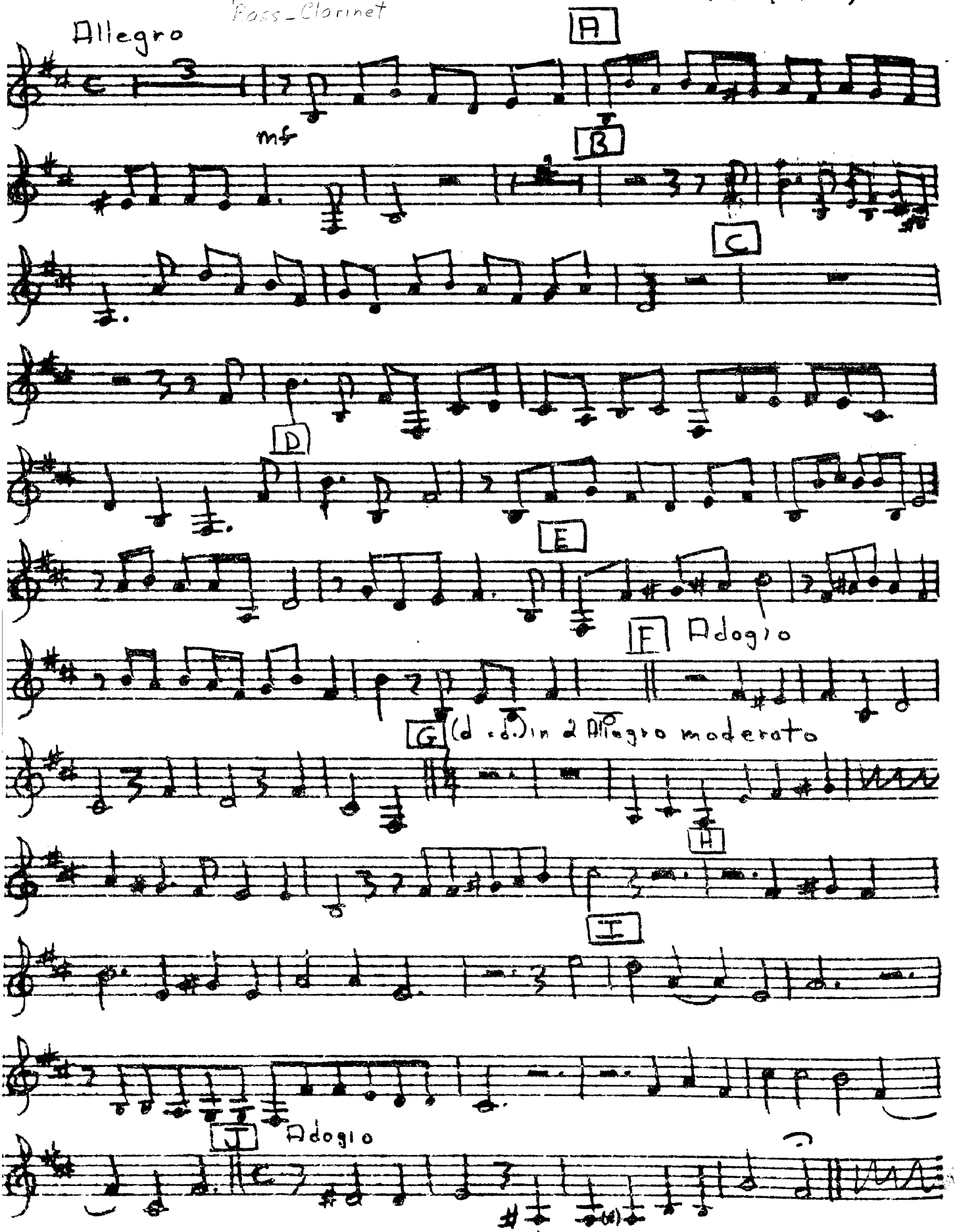
UNIVERSITY OF MONTANA LIBRARY

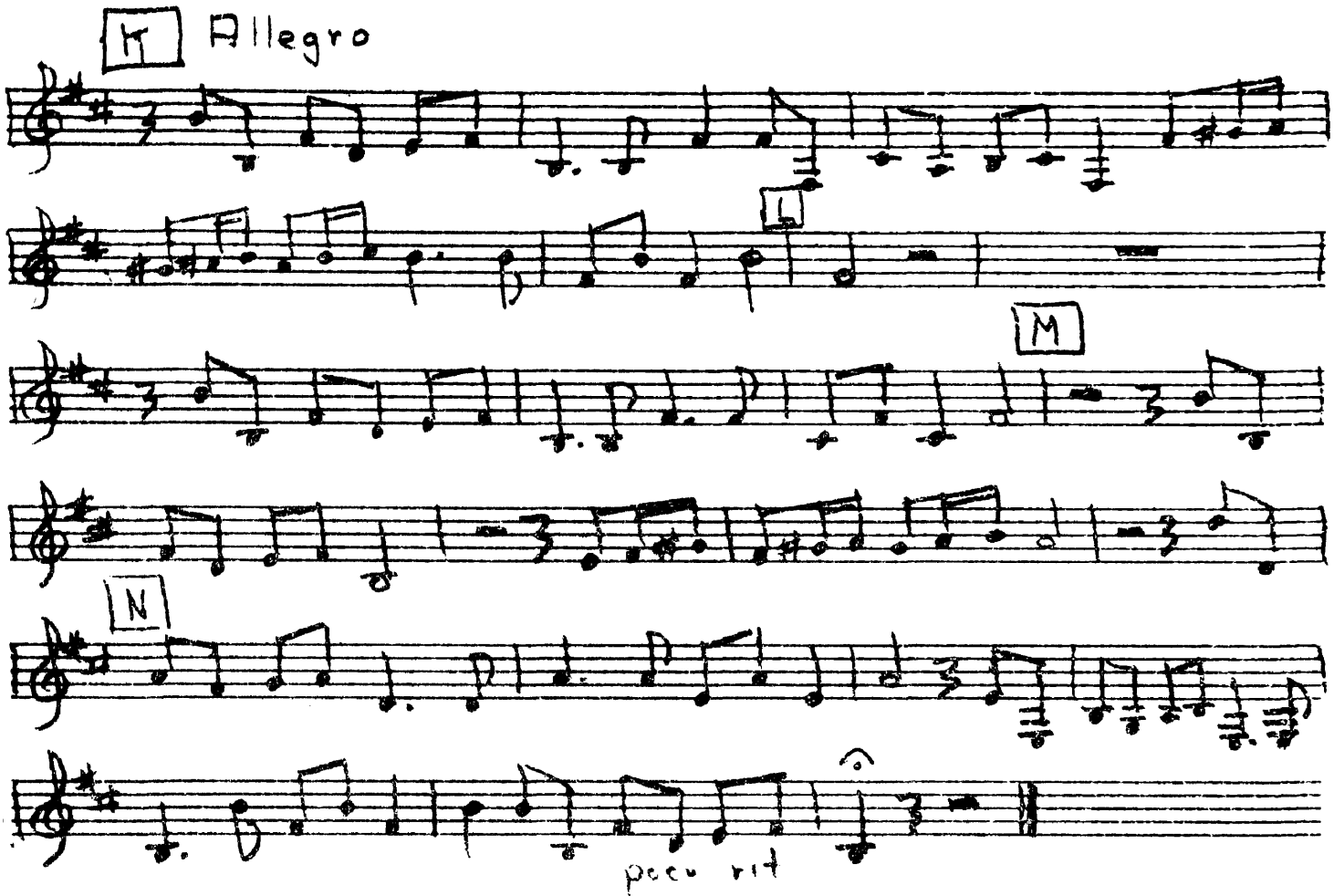
Part 5 [6]
Bass Clarinet

MT537
C721t
no. 09
part-6
Bass_Clarinet

Sonata for Instruments - La Bussola

Giovanni Legrenzi
(1626?-1690)




H
Allegro
I
M
N
poco rit

MT537
C821t
no.9
part_7
Bassoon_II

Part 6

Bassoon II

Part 6 [7]

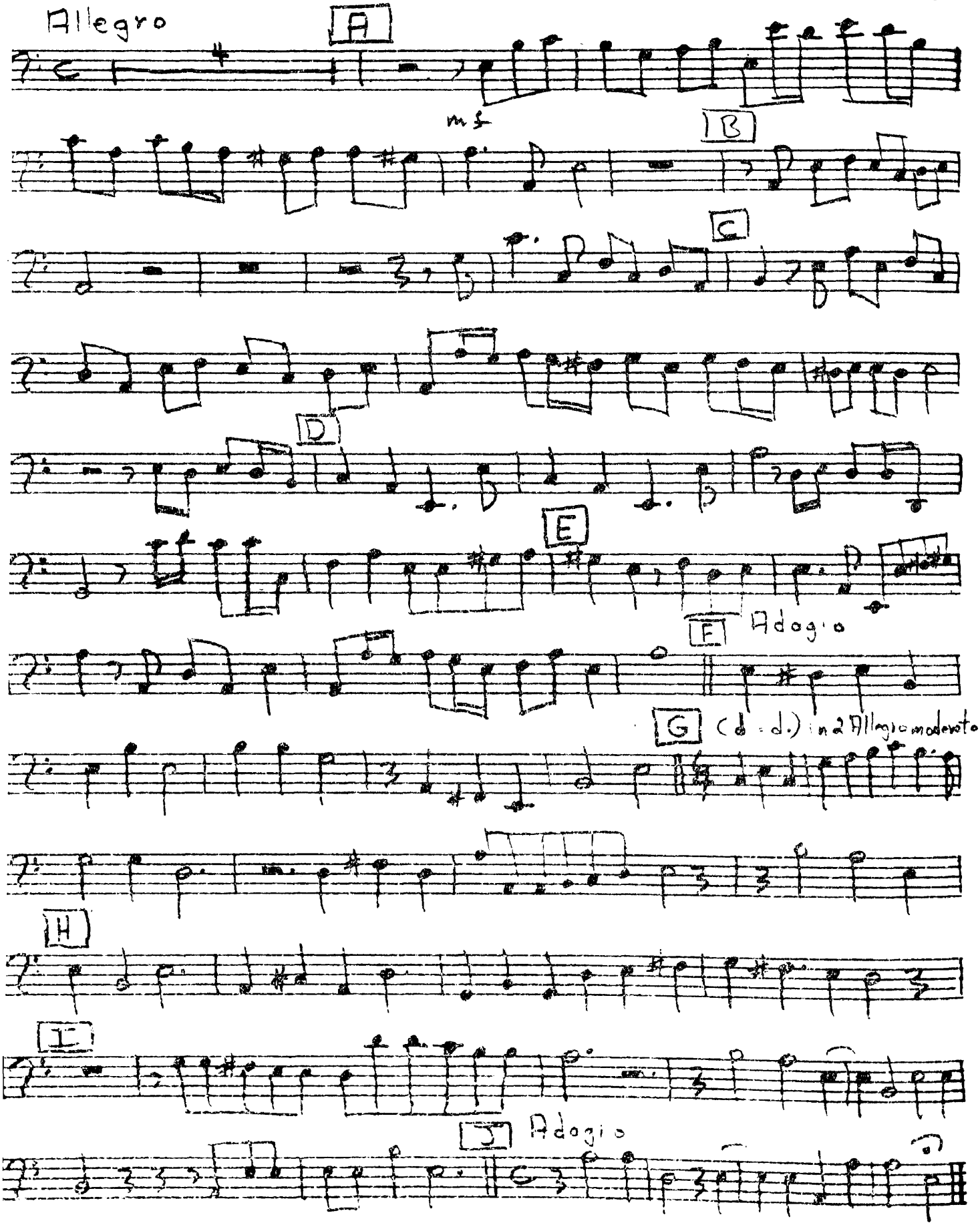
Bassoon II

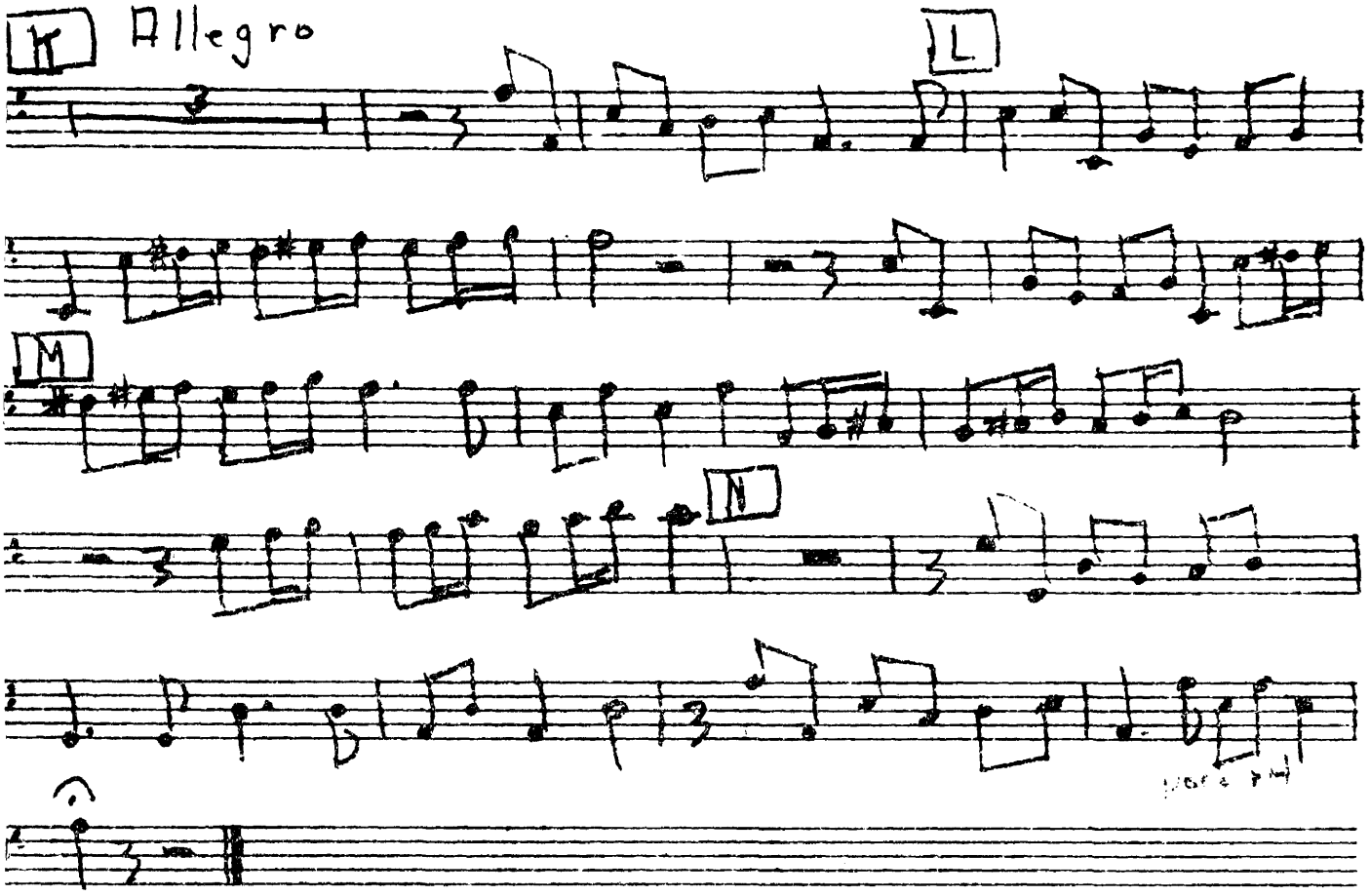
Part 6 T537

Sonata for Instruments - Jo Buscha

Lesson II

Giovanni Legrenzi
(1626? - 1690)




K
Allegro
L
M
N

MT537
C821t
no.9
part_8
Baritone_Sax

Part 6
Baritone Saxophone

Part 6
Baritone Saxophone

UNIVERSITY OF MONTANA LIBRARY

Part 6 [illegible]

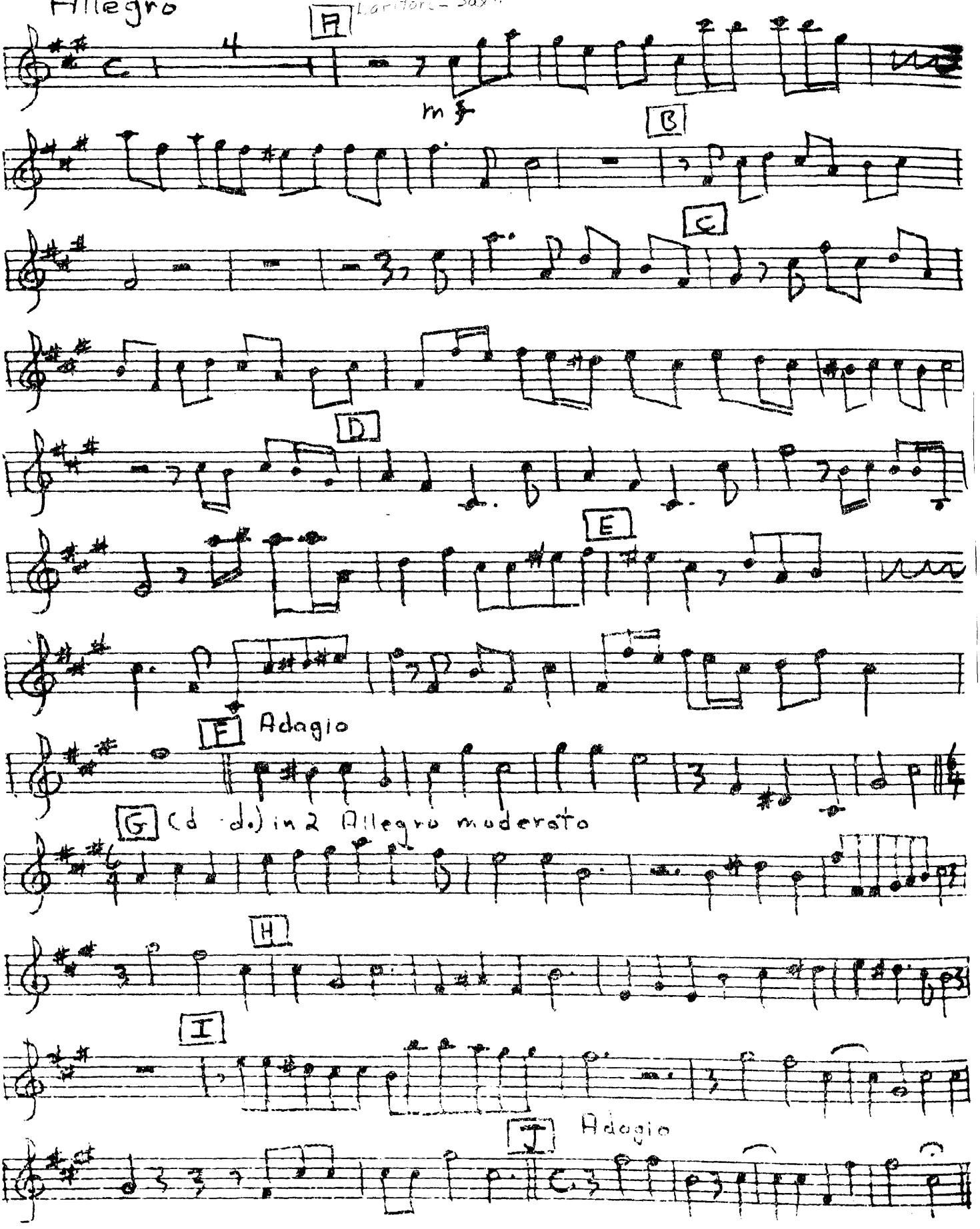
Sonata for Instruments - Fa Buscha

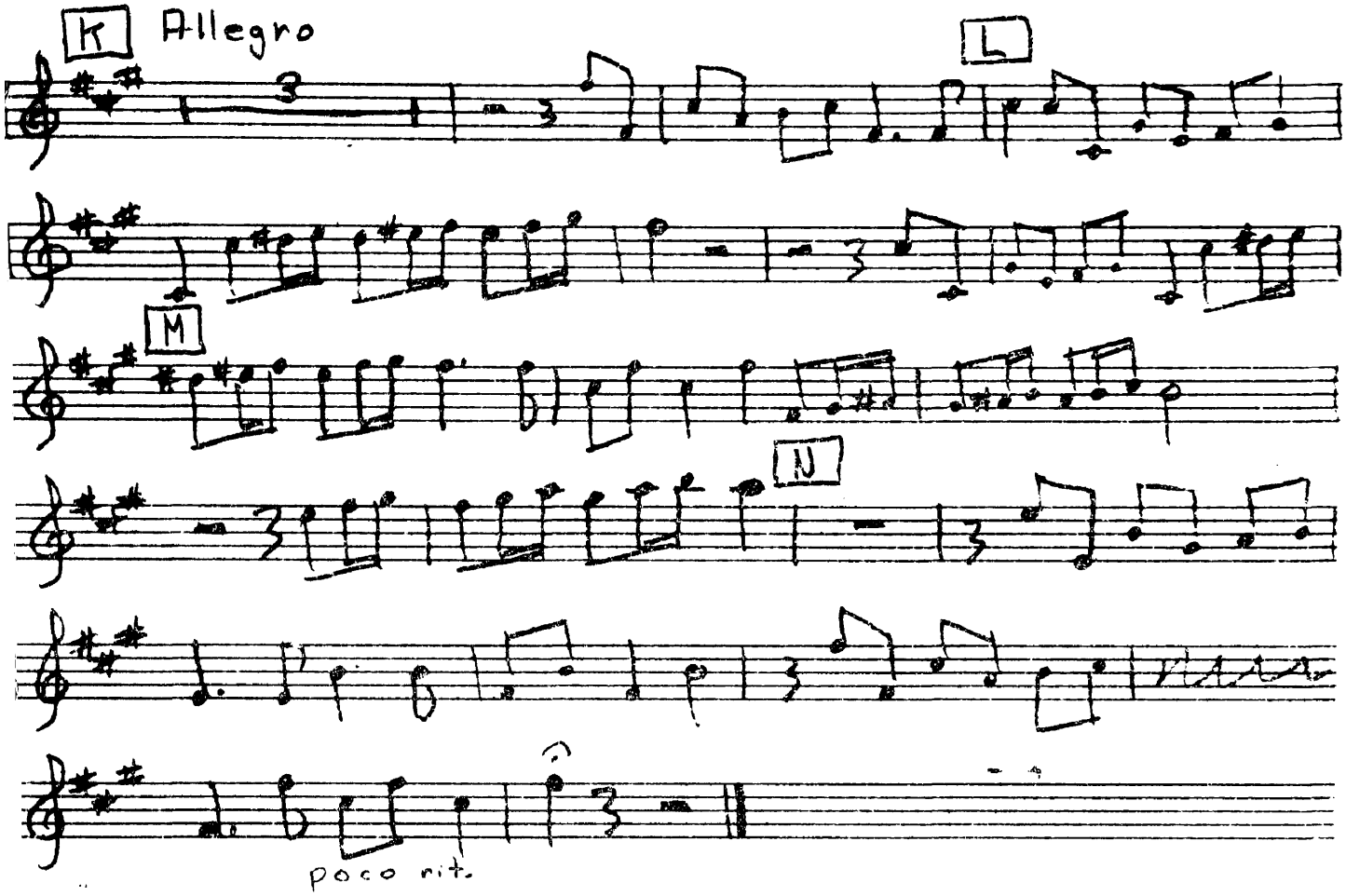
Baritone Saxophone

M7500
C821T
no. 09
part 8
Baritone - Saxo

Giovanni Legrenci
(1626? - 1690)

Allegro




K
Allegro
L
M
N
poco rit.

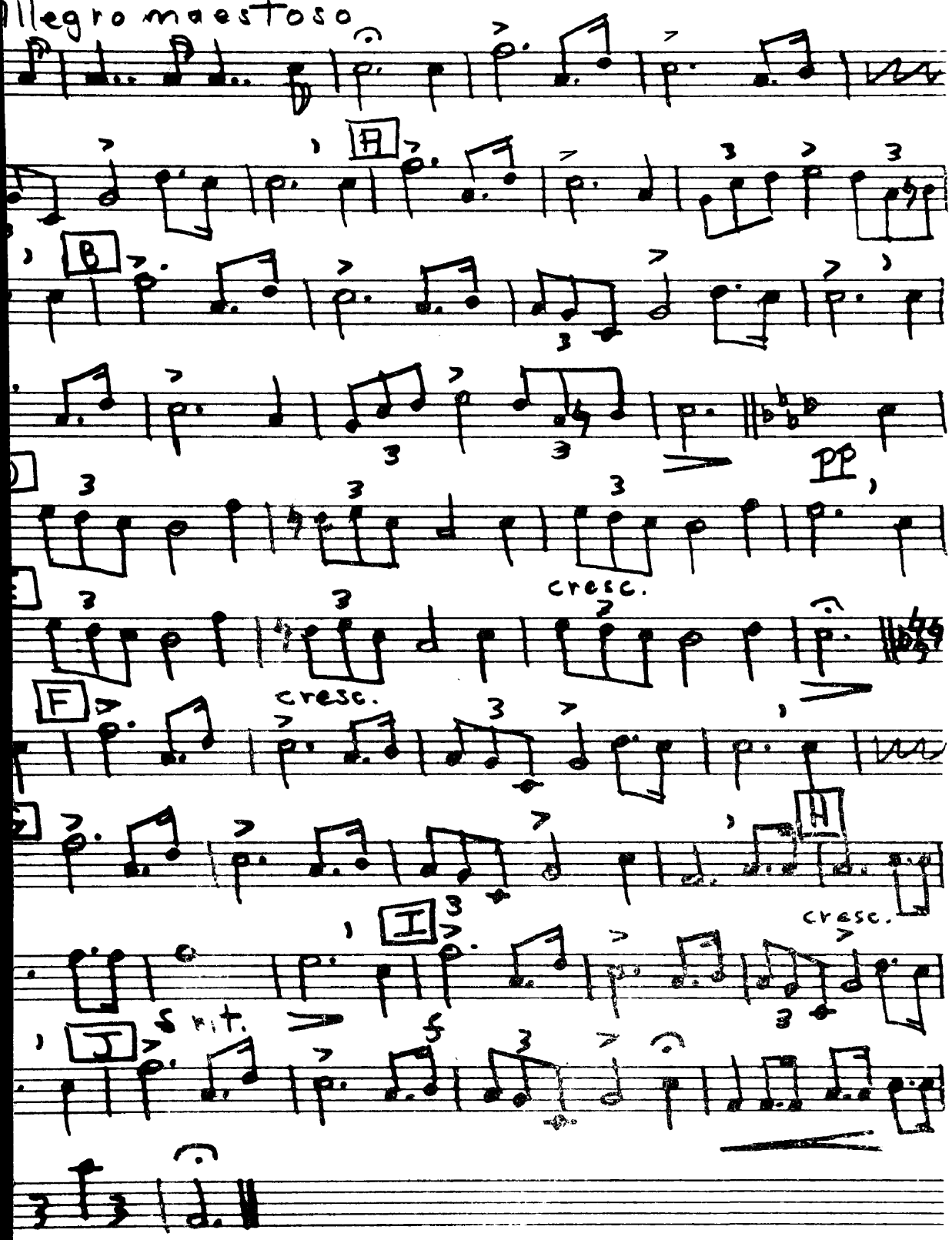
MT537
C821t
no.10
part_1
Trumpet_I

UNIVERSITY OF MONTANA LIBRARY

Triumphant March

Gaetano Donizetti (1797-1848)

Allegro maestoso



MT537
C821t
no.10
part-1
Trumpet-I

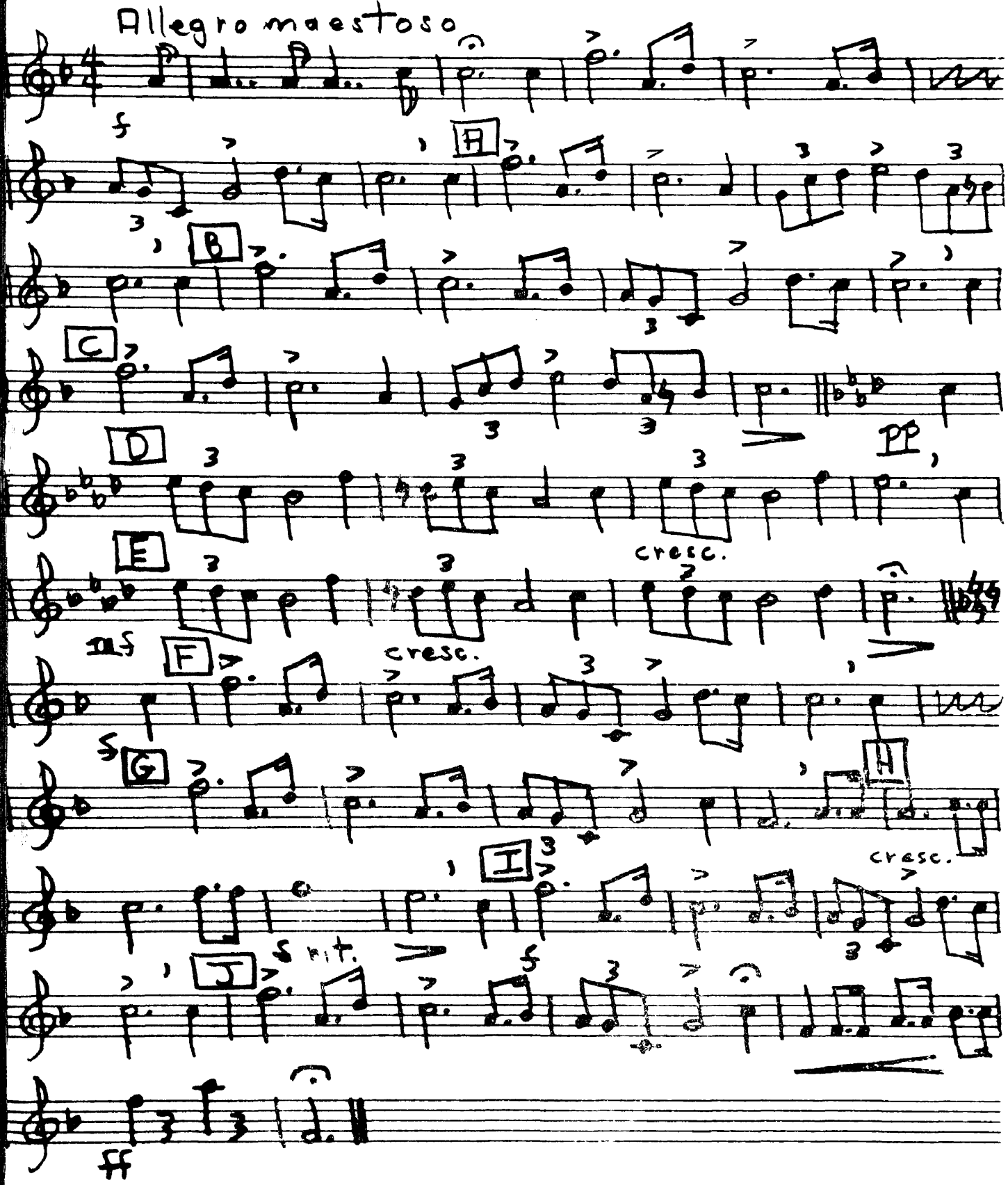
UNIVERSITY OF MONTANA LIBRARY

Part 1

1st Trumpet

Triumphant March

Gaetano Donizetti (1797-1848)

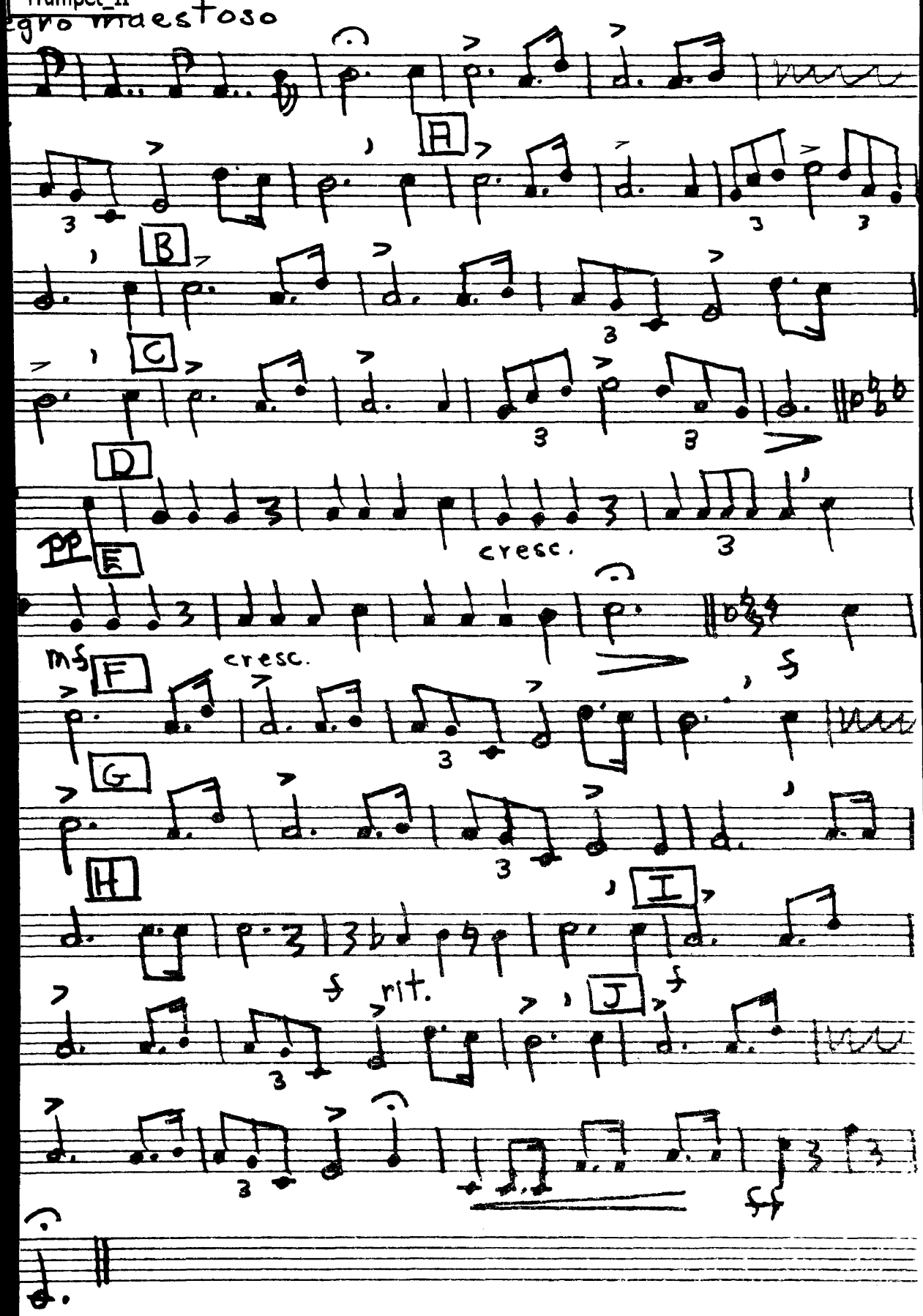


MT537
C821t
no.10
part_2
Trumpet_II

UNIVERSITY OF MONTANA LIBRARY

Triumphant March

Gaetano Donizetti (m - 184



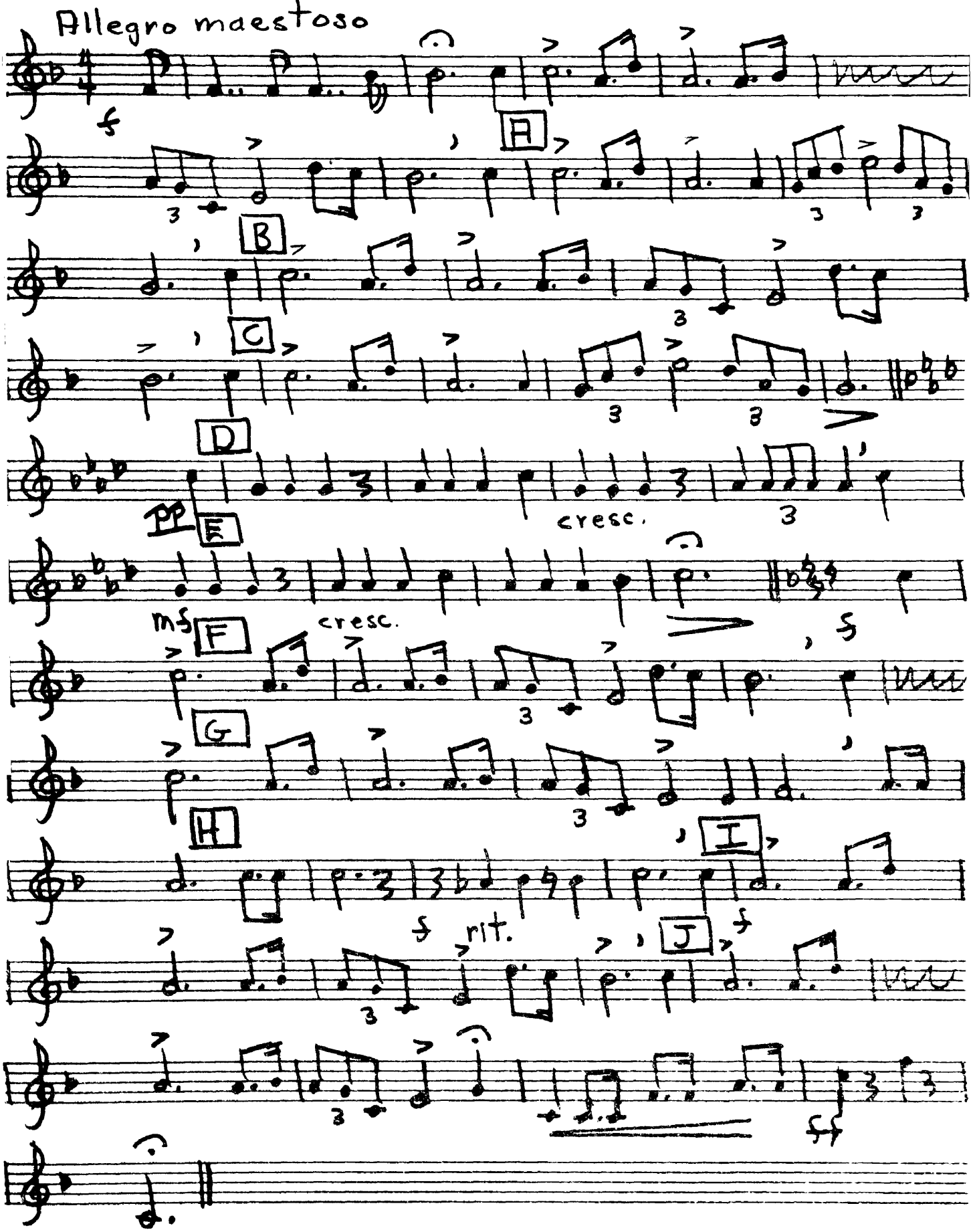
UNIVERSITY OF MONTANA LIBRARY

MT 537
C821t
no. 10
part-2
TrumDet II

Part 2
2nd Trumpet

Triumphant March

Gaetano Donizetti (1797 - 1848)

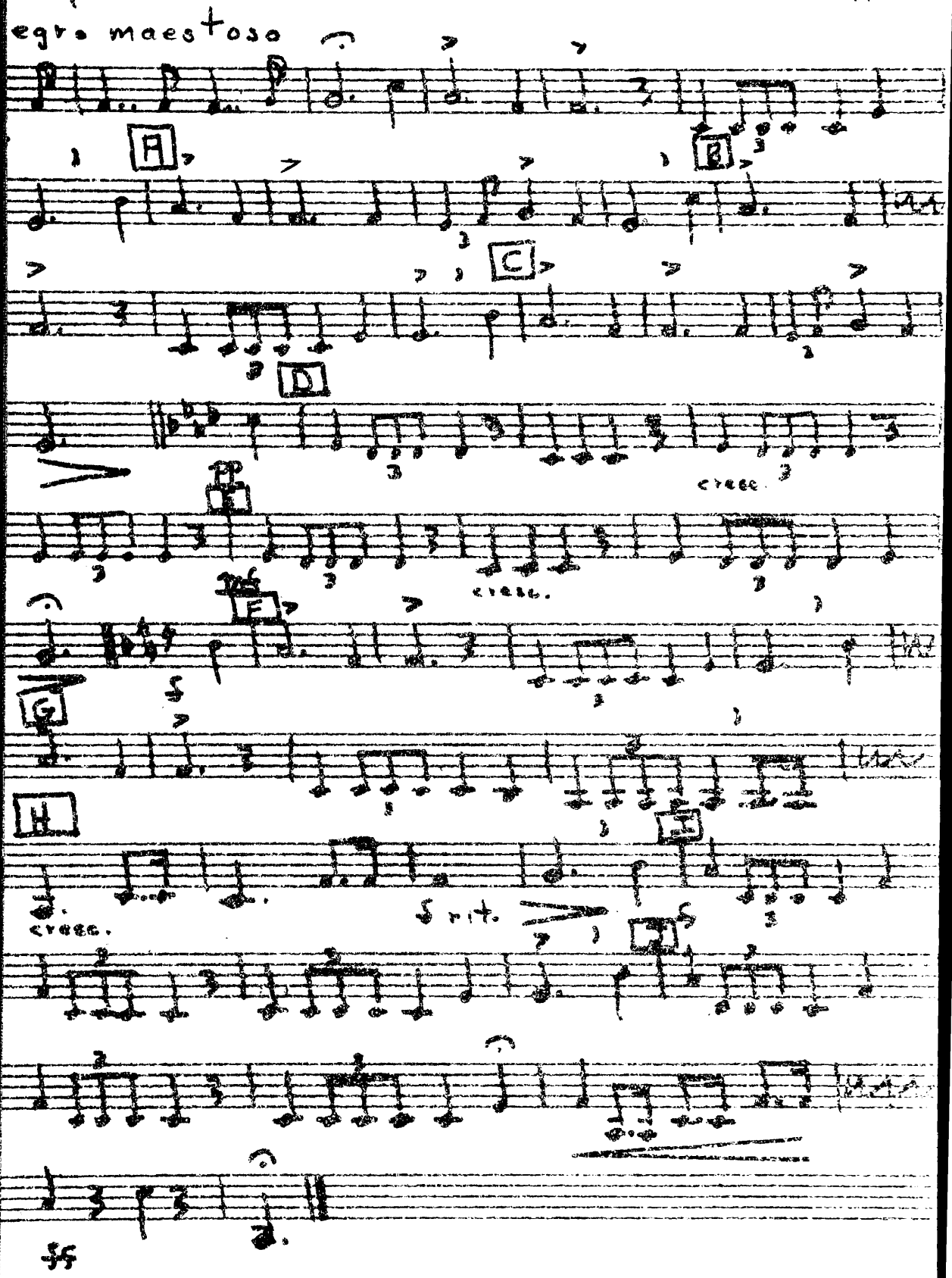


MT537
C821t
no.10
part_3
Trumpet_III

UNIVERSITY OF MONTANA LIBRARY

Trumphant March

Gaetano Donizetti (1797-1848)



MT 537
C821t
no.10
part 3
Trumpet III

UNIVERSITY OF MONTANA LIBRARY

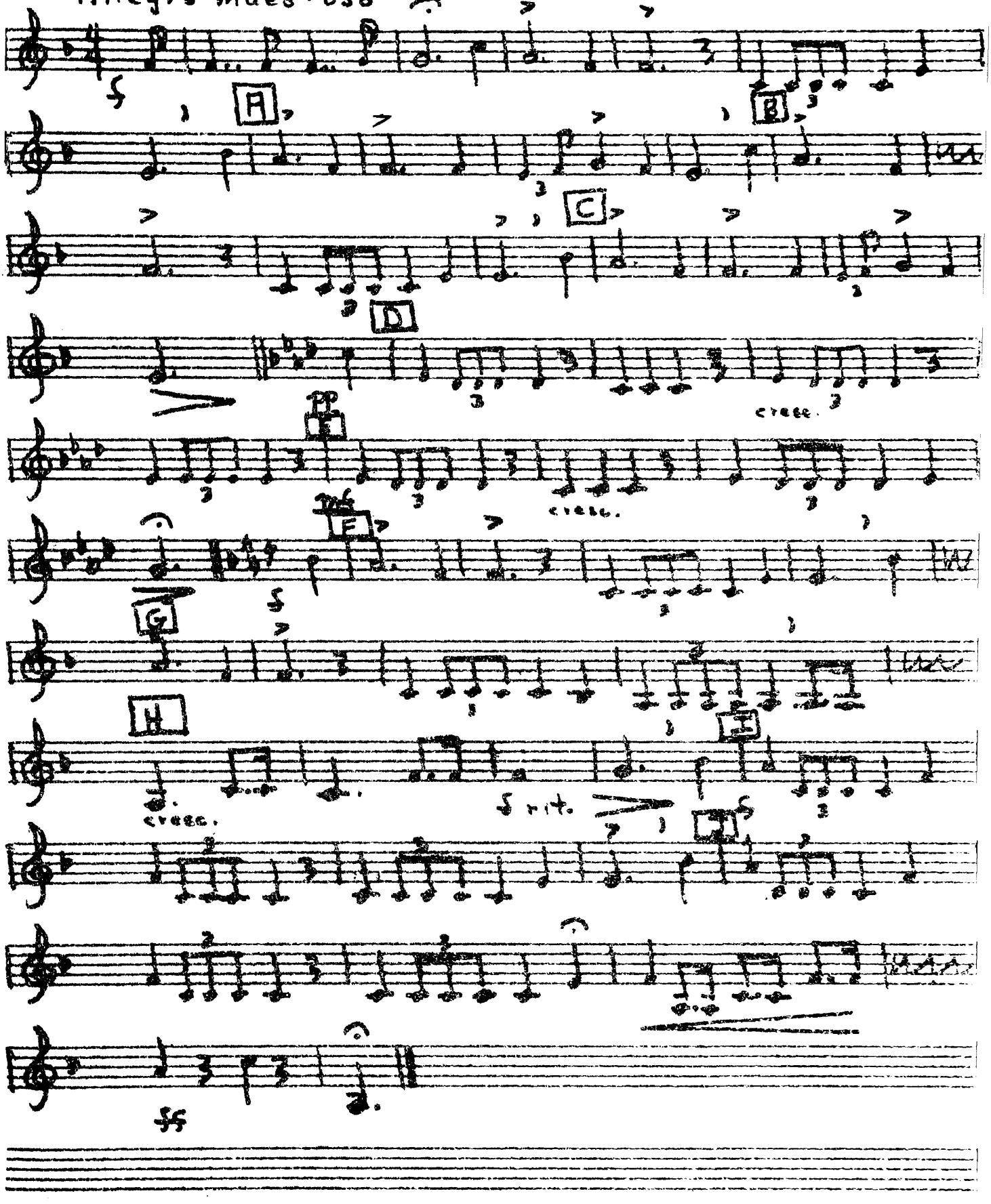
Part 3

3rd Trumpet

Triumphant March

Gaetano Bernardi (1797-1849)

Allegro maestoso



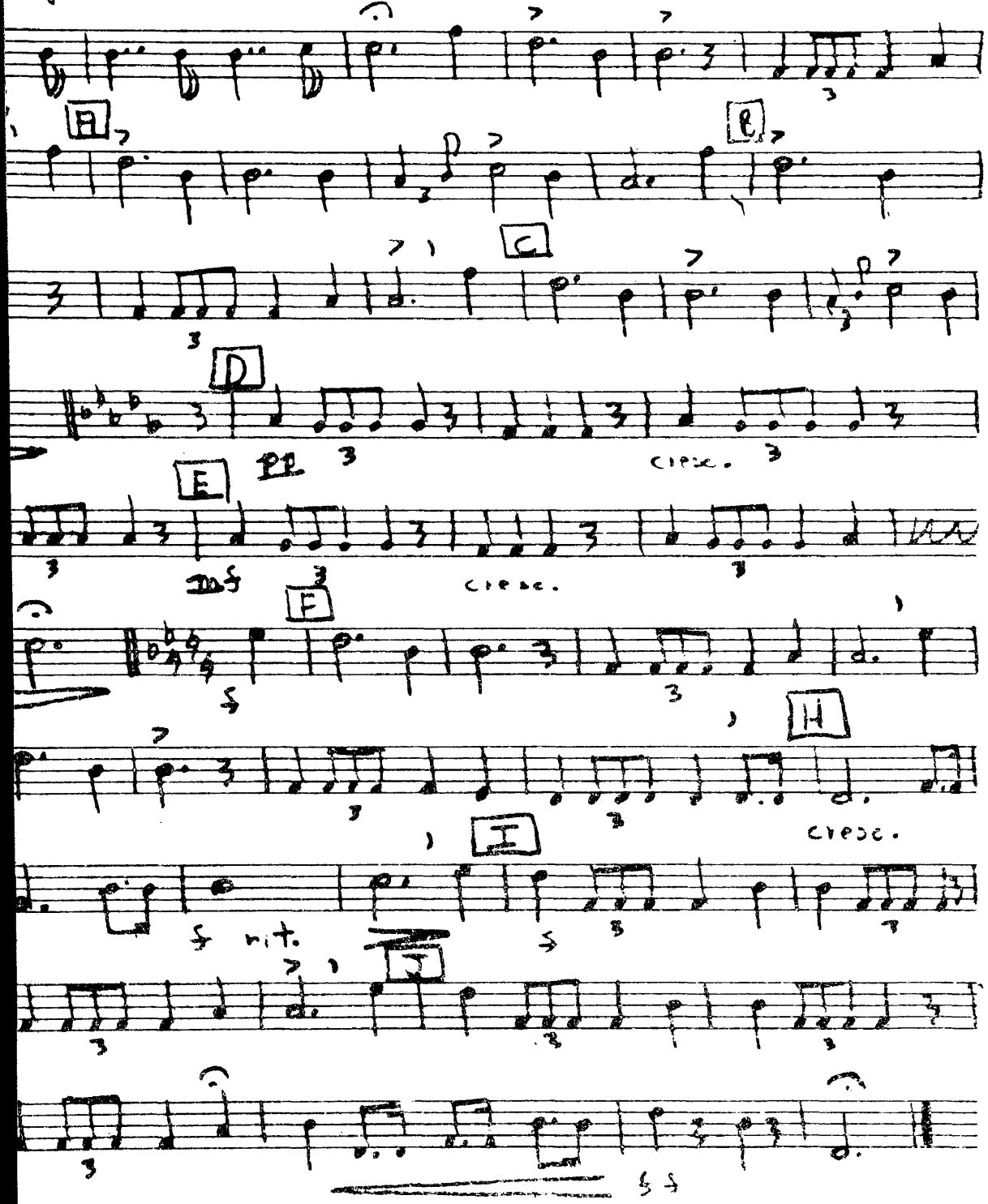
MT537
C821t
no.10
part_4
French_Horn

UNIVERSITY OF MONTANA LIBRARY

[illegible] Triumphant March

Gaetano Donizetti (1797 - 1848)

Allegro maestoso



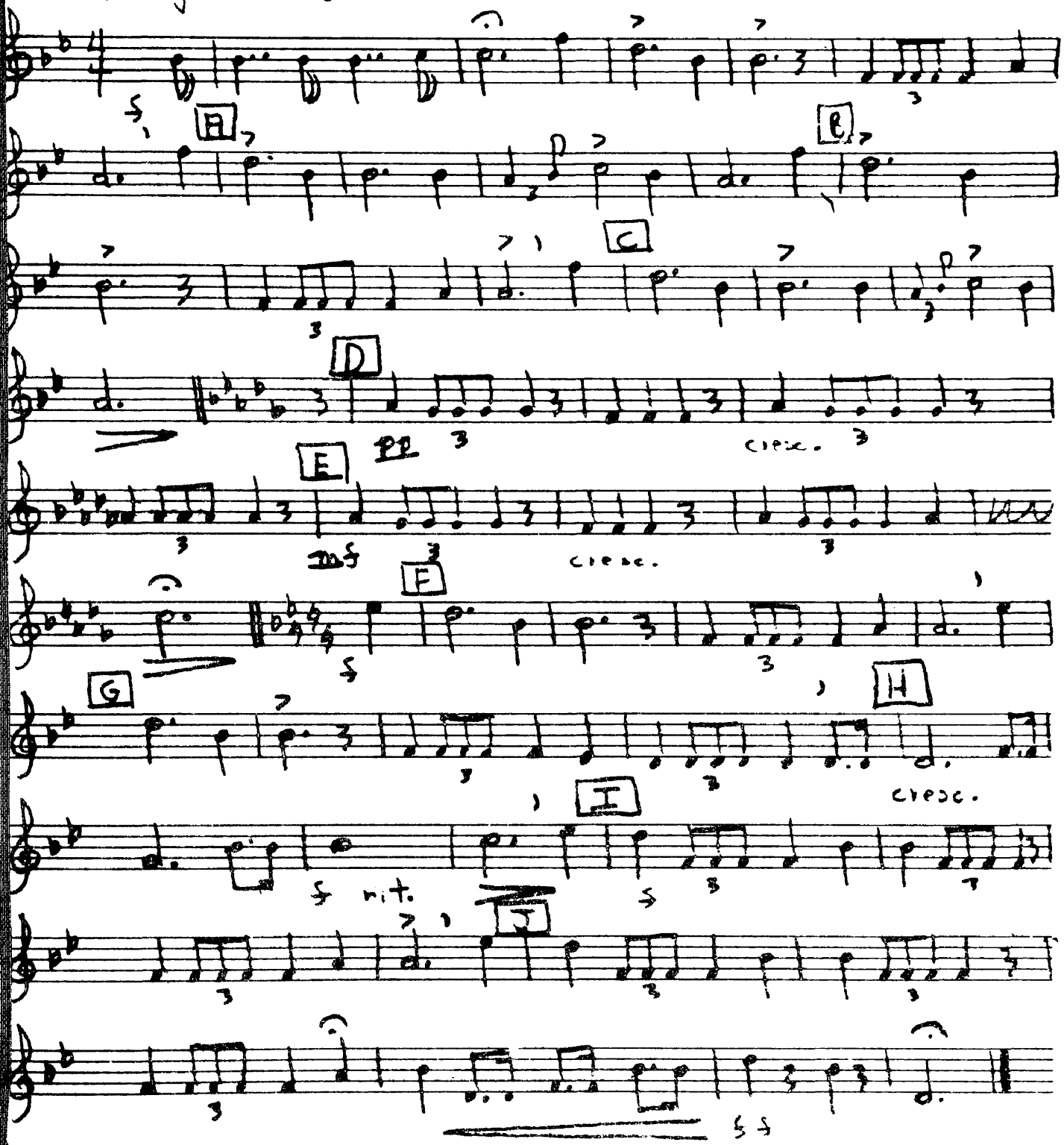
MT587
C821t
no.10
part_4
UNIVERSITY OF MONTANA LIBRARY

Part 3[4] French Horn Triumphant March

French horn

Gaetano Donizetti (1797 - 1848)

Allegro maestoso

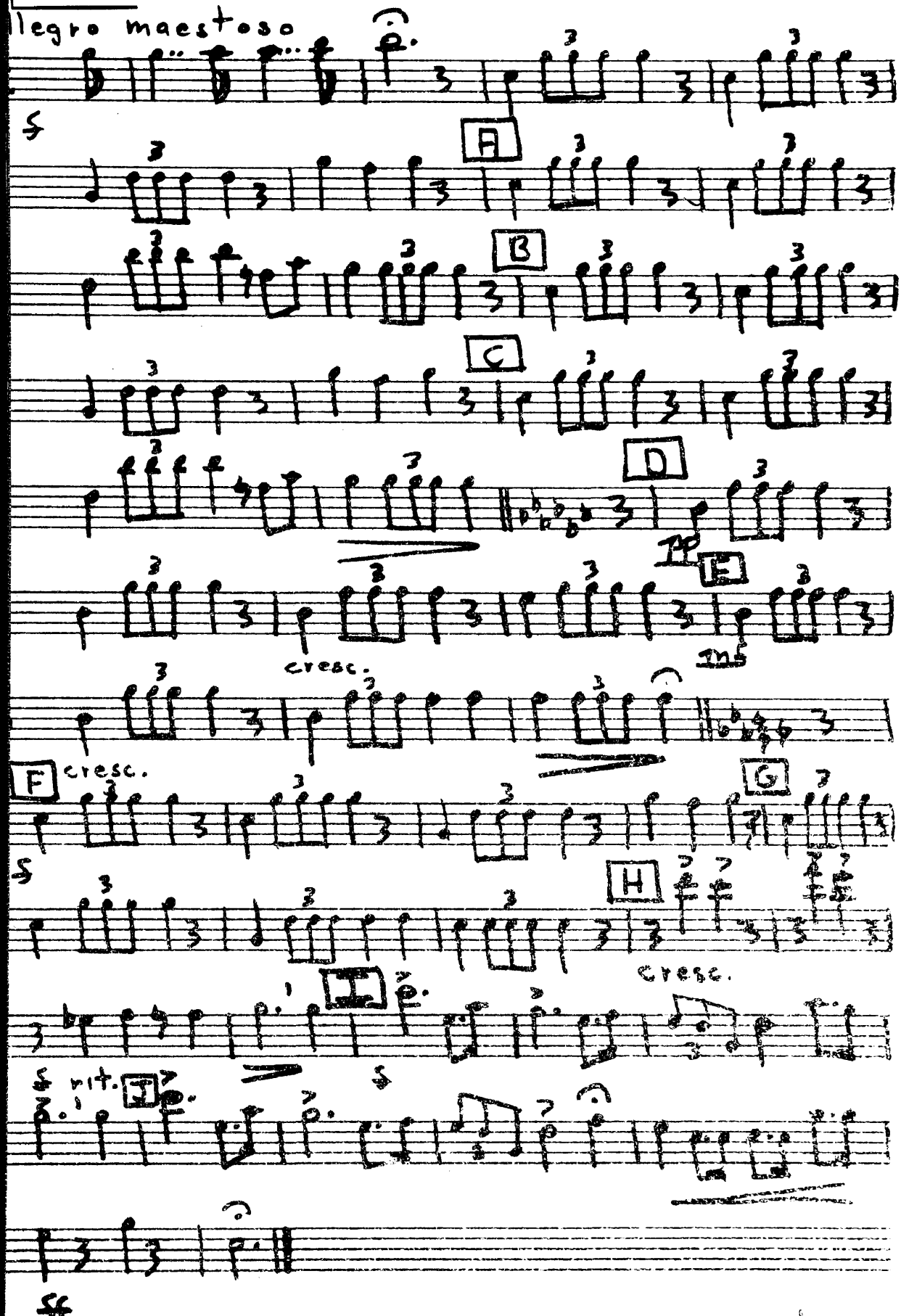


MT537
C821t
no.10
part_5
Trombone_I

UNIVERSITY OF MONTANA LIBRARY

Triumphant March

Gaetano Donizetti (1797-1848)



MT537
C821t
no.10
parts
trombone I

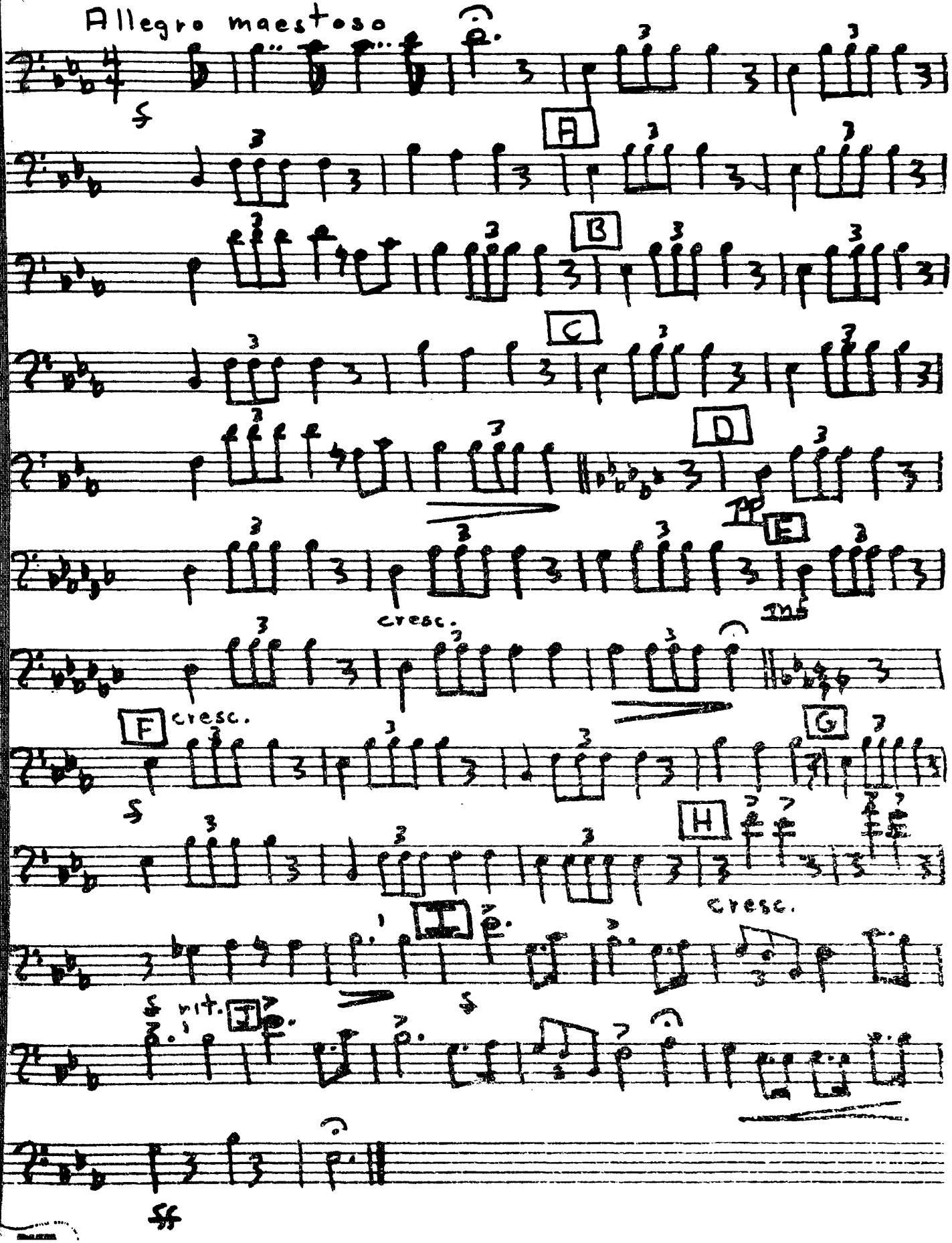
UNIVERSITY OF MONTANA LIBRARY

Part 4 [5]

Triumphant March

1st Trombone

Gaetano Donizetti (1797-1848)



MT537
C821t
no.10
part_6
Trombone_II

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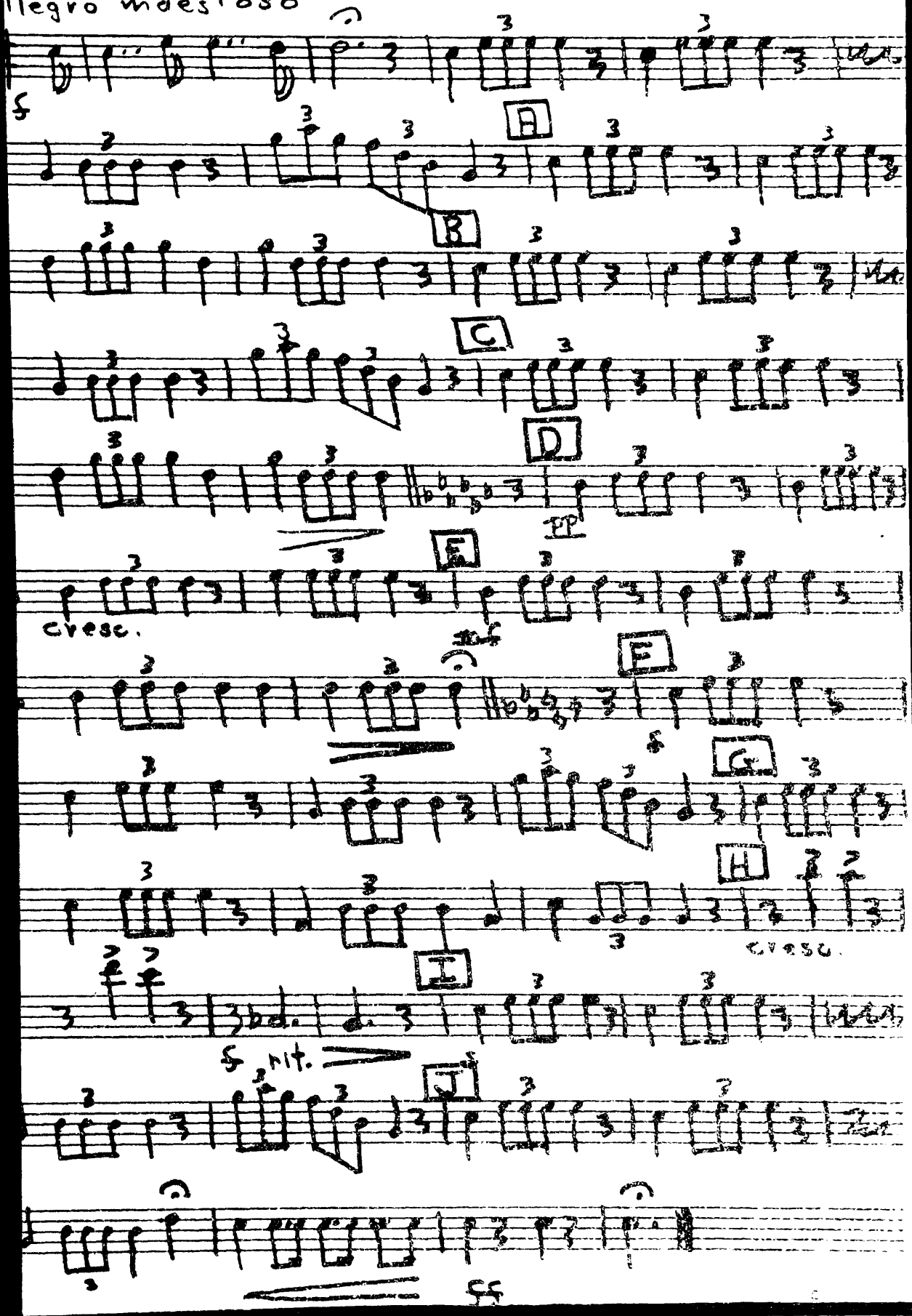
II Triumphant March

Gaetano Donizetti (1797-1848)

Allegro maestoso



MT 537
C82/I
no. 10
pas+6
trombone_II

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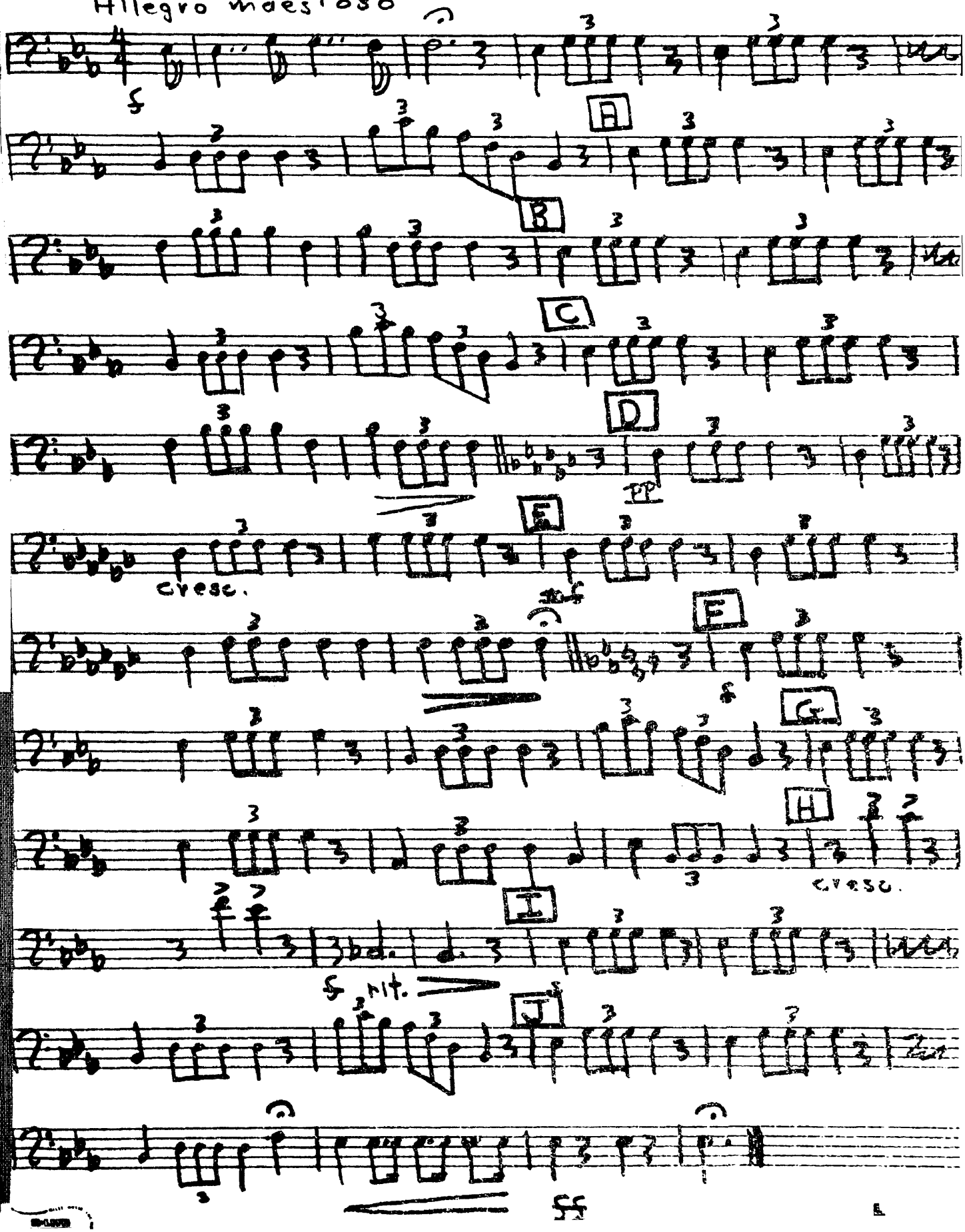
Part 5[b] Triumphant March

2nd Trombone

Gaetano Donizetti (1797-1848)

Allegro maestoso



MT537
C821t
no.10
part_7
Trombone_III/
Baritone

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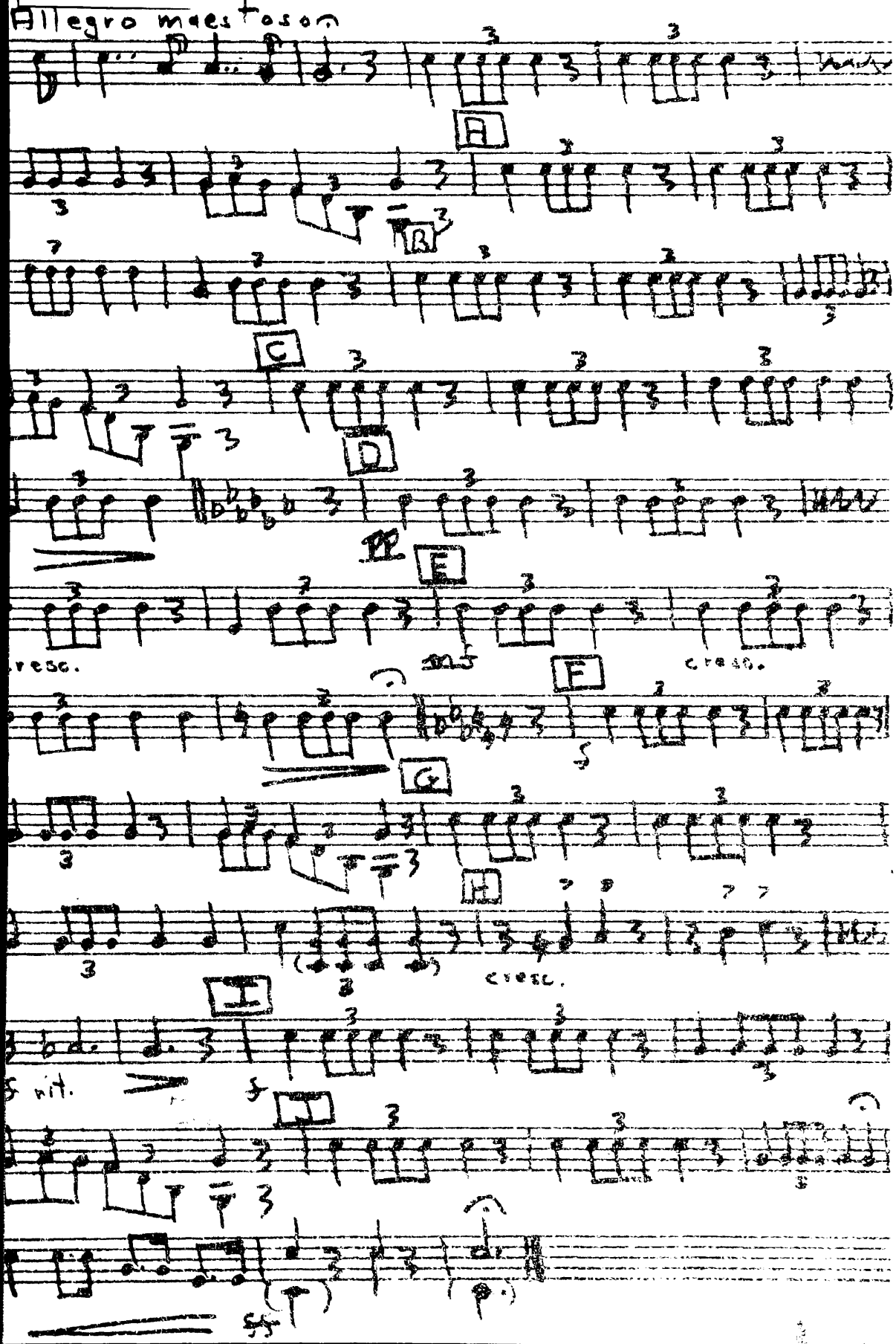
Triumphant March.

Trombone

Gaetano Donizetti (1797–1848)

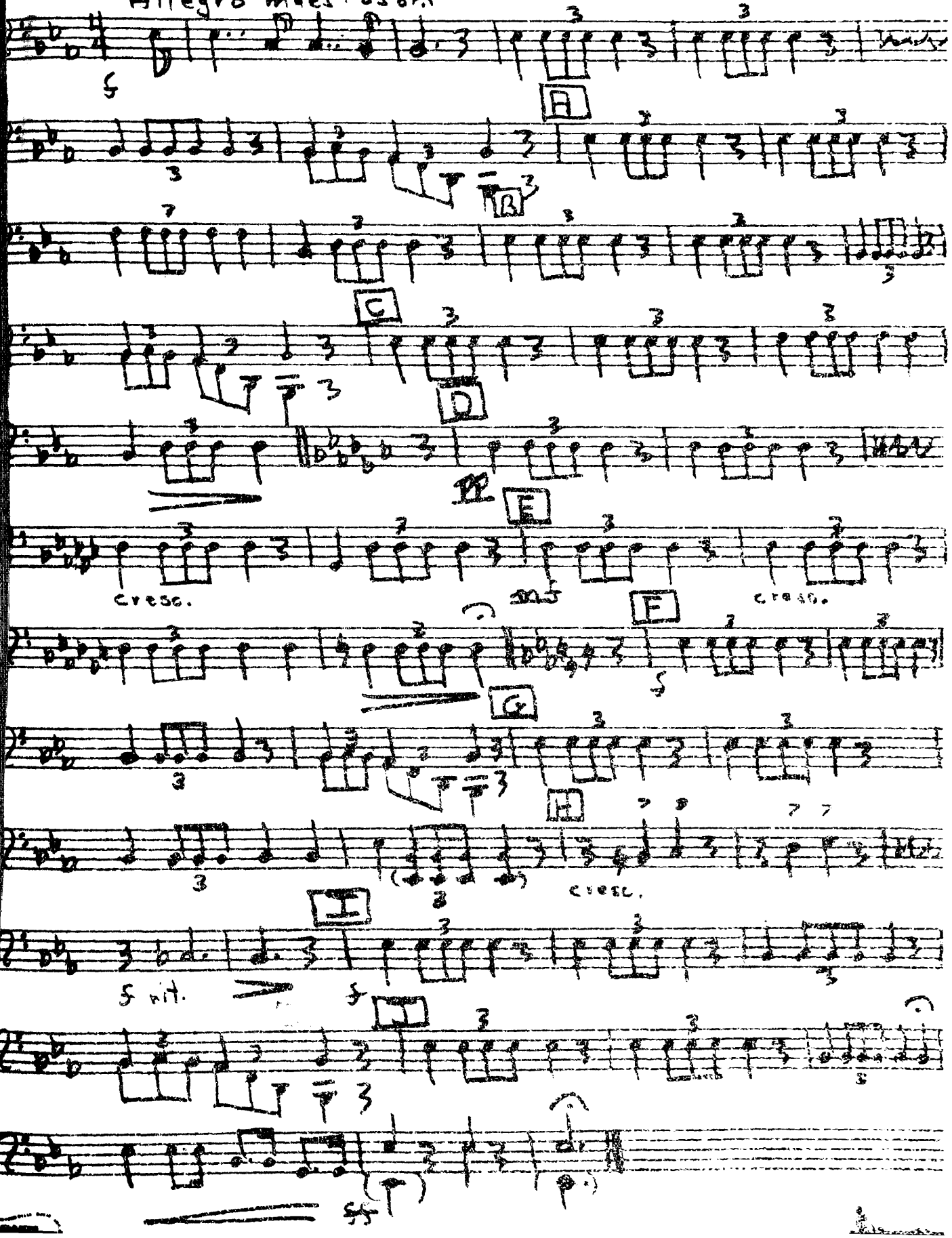


MT 537
C821t
no.10
part 7
Trombone III/Baritone
UNIVERSITY OF MONTANA LIBRARY

Part 6[7] Triumphant March.

Trombone or 3rd Trombone or Baritone 7: Gaetano Donizetti (1797-1848)

Allegro maestoso



MT537
C821t
no.10
part_8
Baritone
Treble

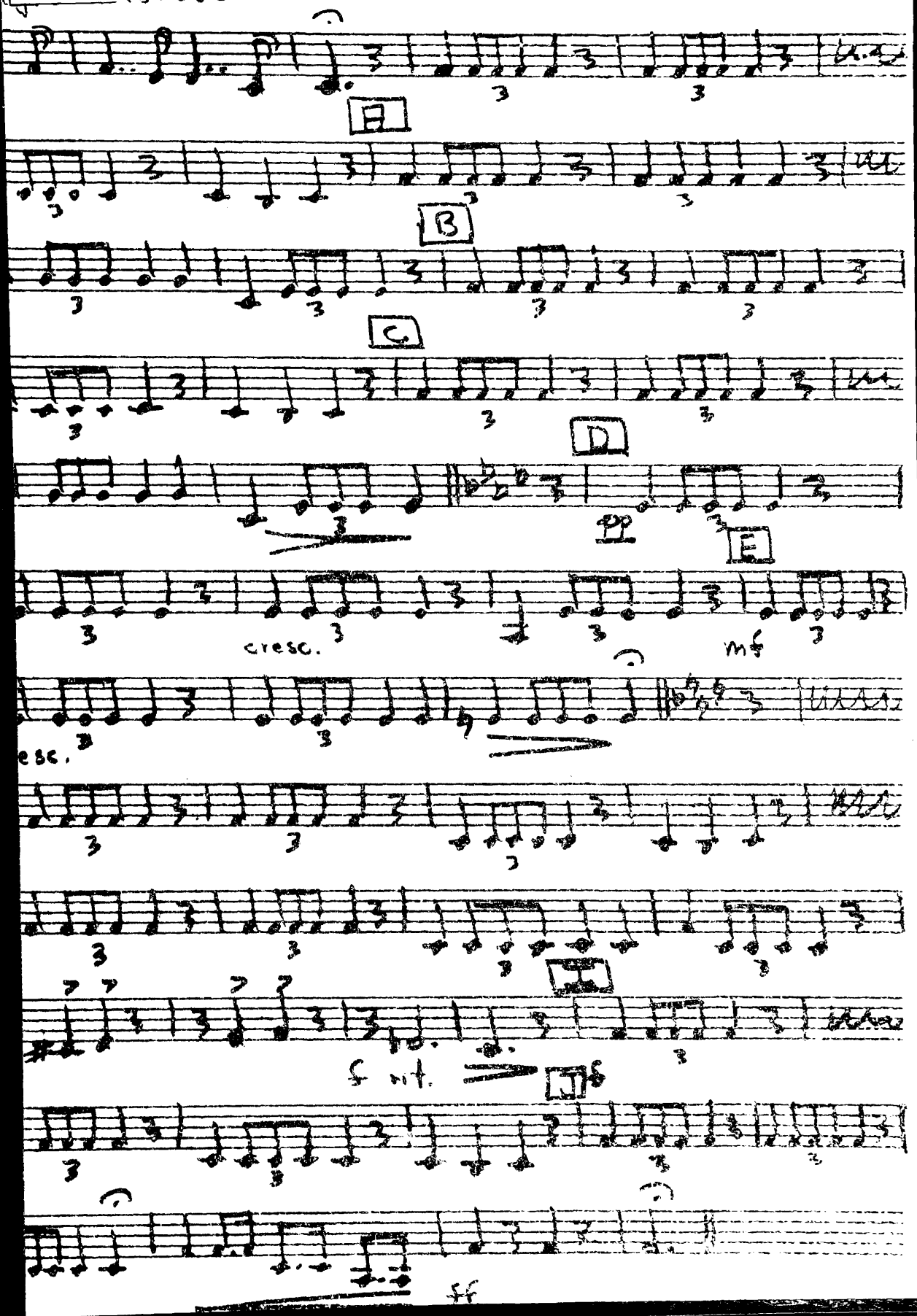
UNIVERSITY OF MONTANA LIBRARY

37
to
8
tone_Treble

Triumphant March

Gaetano Donizetti (1797-1848)

Maestoso



MT 537
C821t
no. 10
part. 8
Baritone-Treble

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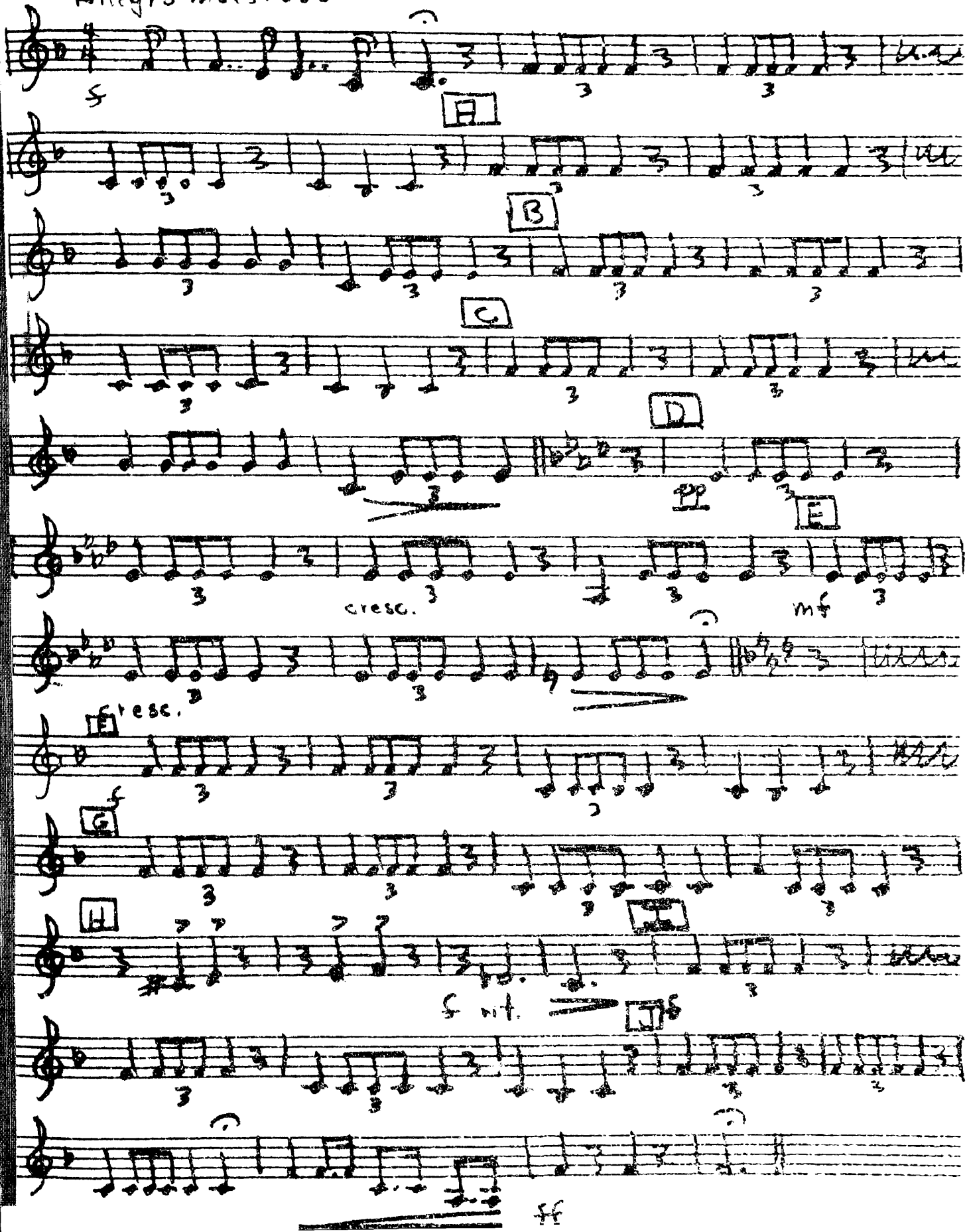
Part 6 [8]

Triumphant March

Baritone

Gaetano Donizetti (1797-1848)

Allegro maestoso



MT537
C821t
no.10
part_9
Bass

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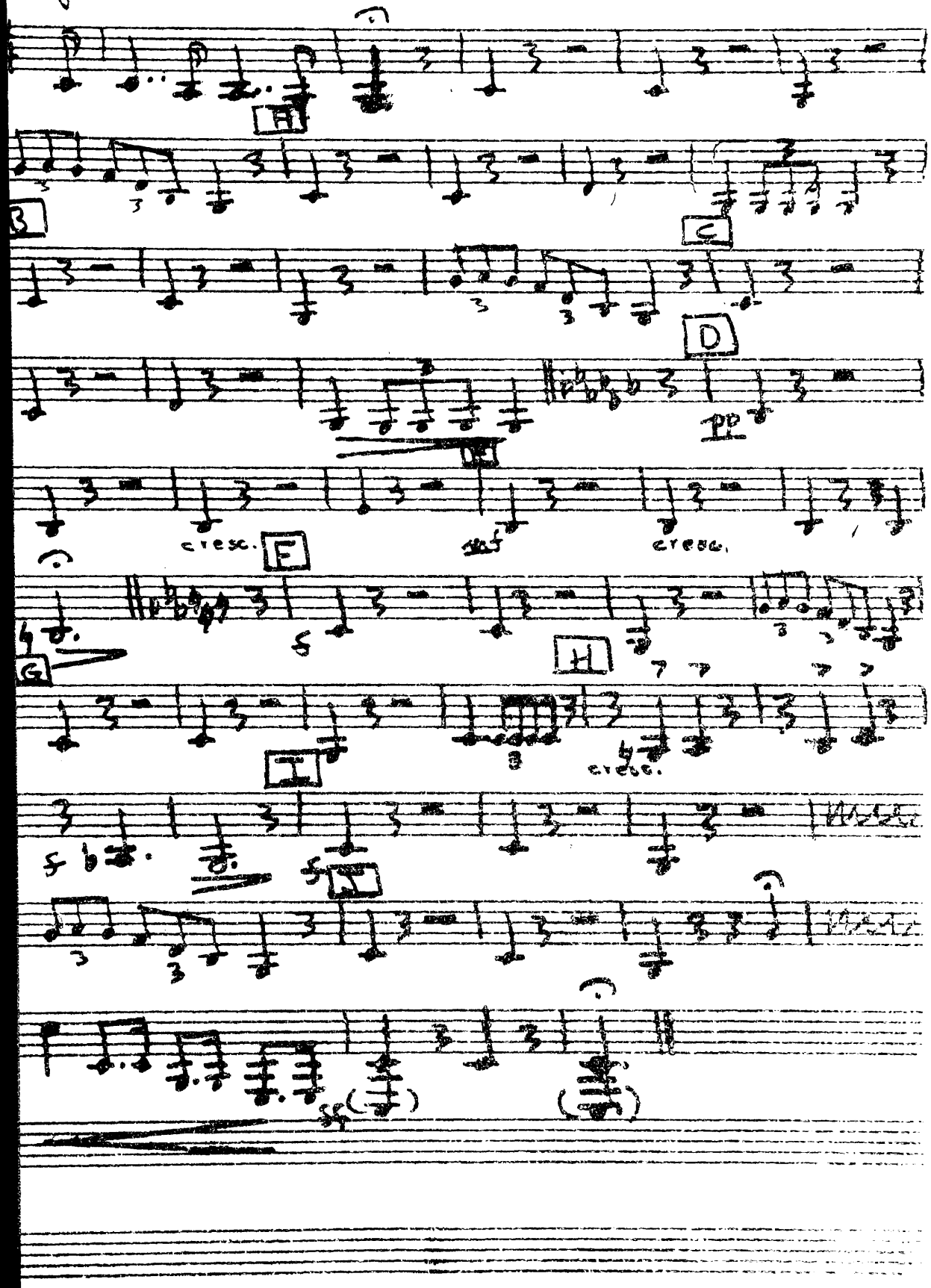
Triumphant March

Gaetano Donizetti (1797-1848)

Allegro moestoso



MT537
C821t
no.10
part.9
Bass

UNIVERSITY OF MONTANA LIBRARY

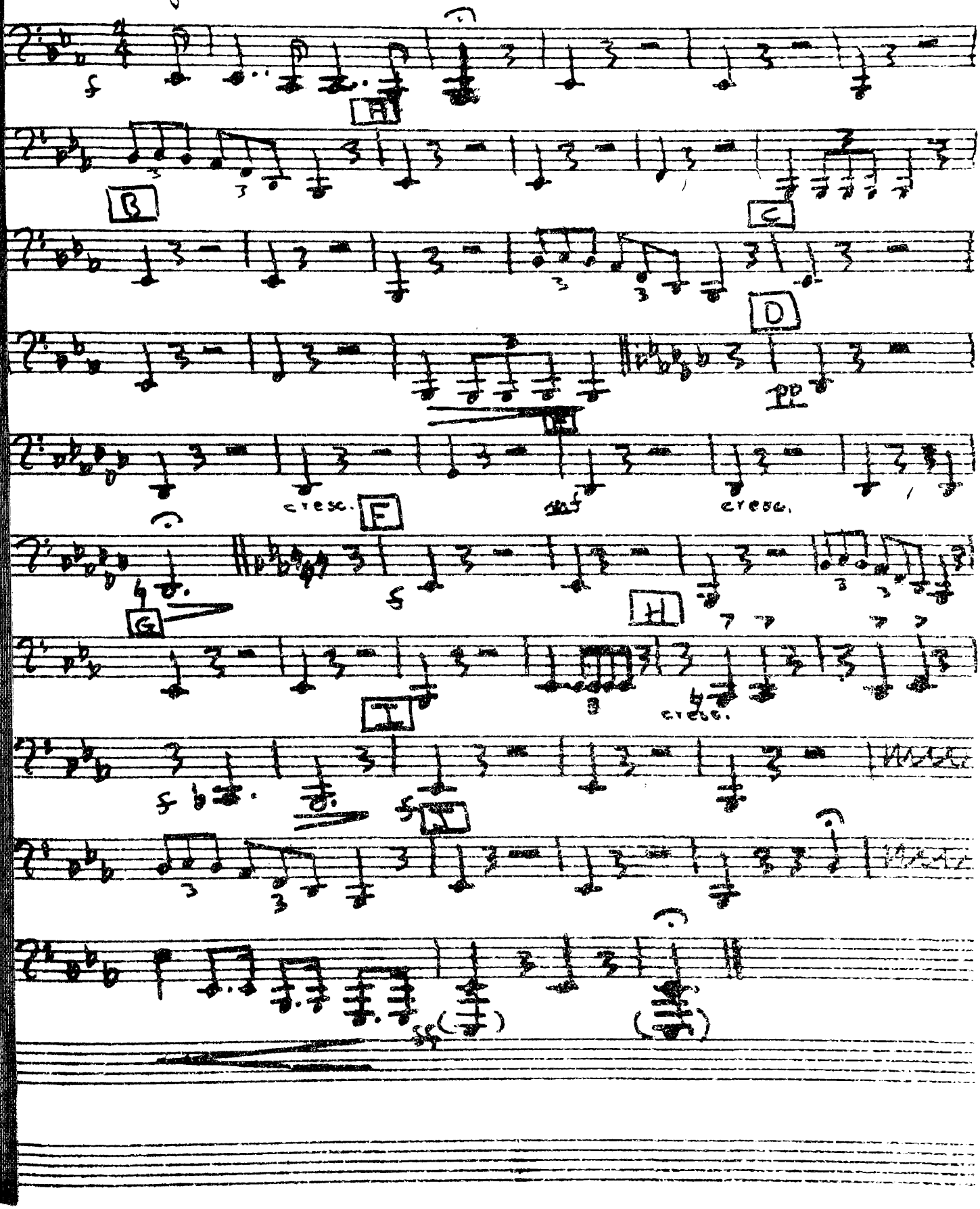
Part 7 Bass

Triumphant March

Gaetano Donizetti (1797-1848)

Bass

Allegro maestoso

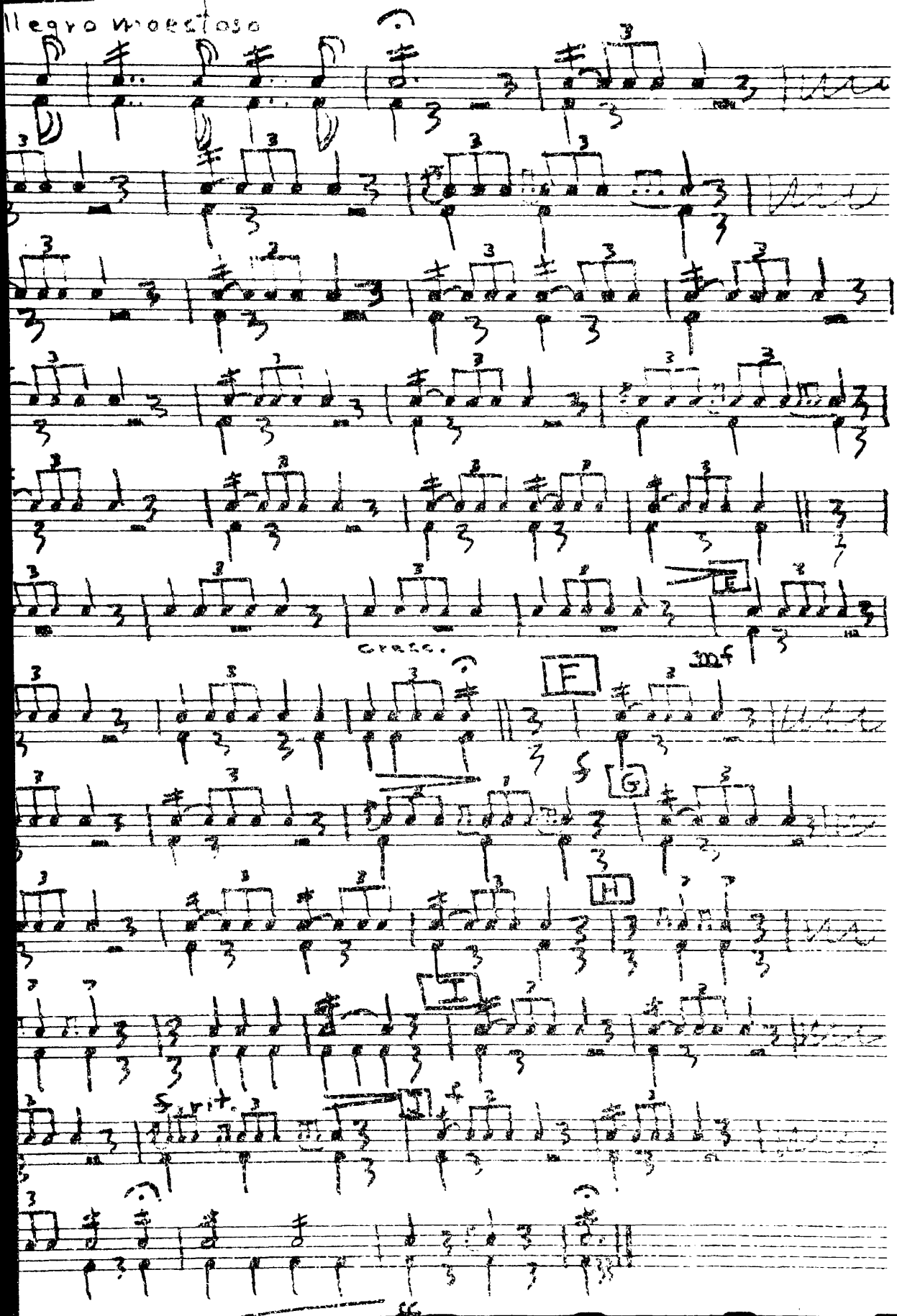


MT537
C821t
no.10
part_10
Percussion

UNIVERSITY OF MONTANA LIBRARY

Triumphant March

Gaetano Donizetti (1797-1848)

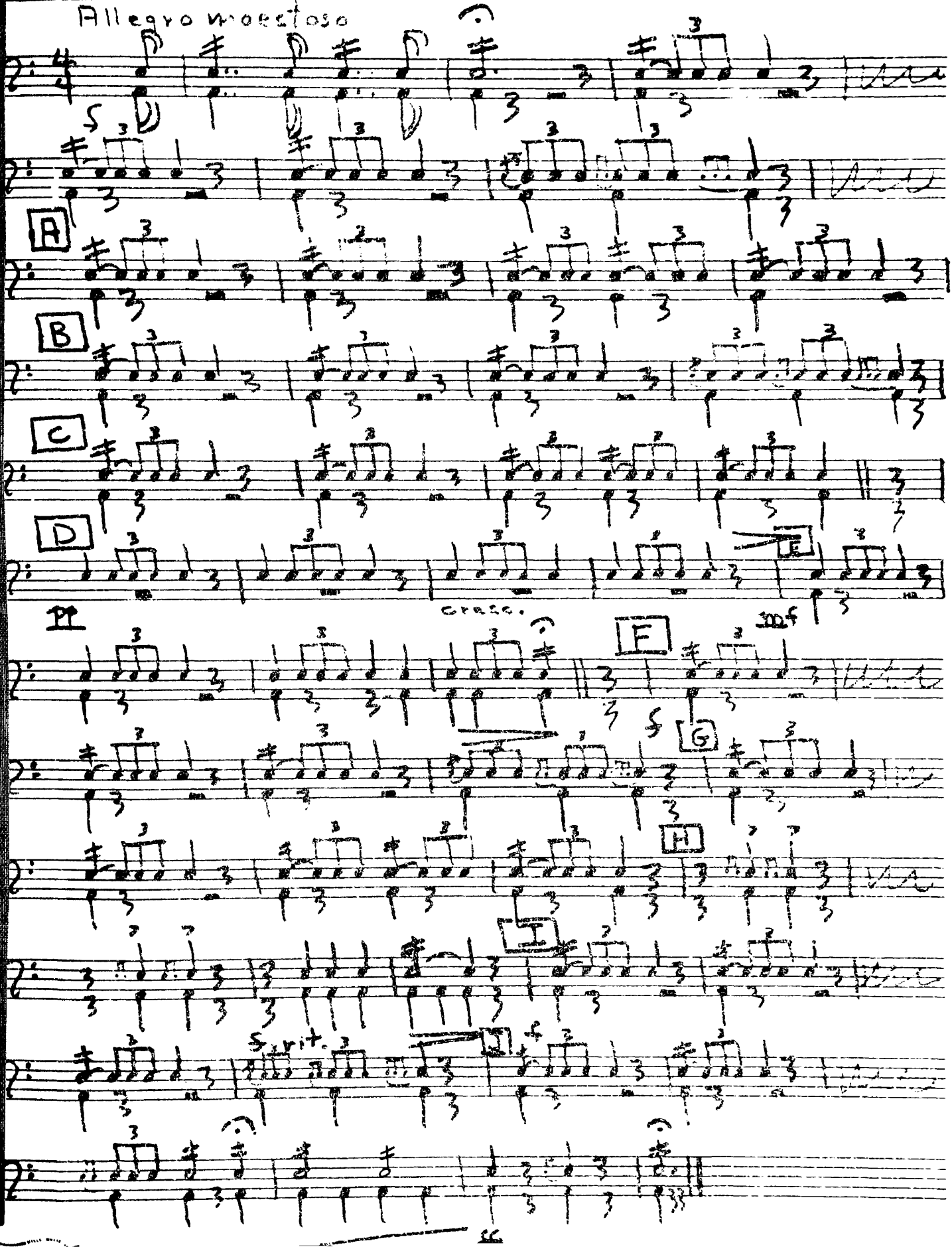


MT537
C821t
no.10
part_10
Percussion
UNIVERSITY OF MONTANA LIBRARY

Part 8 [10]

Triumphant March

Percussion

Gaetano Donizetti (1797-1848)

Allegro moderato