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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

Forest Earl Cornwell

The University of Montana

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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:

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Chairman, Board of Examiners

[Signature]
Dean, Graduate School

AUG 23 1963

Date
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# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th></th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>PREFACE TO ENSEMBLE SELECTION NUMBER ONE</td>
<td>4</td>
</tr>
<tr>
<td>ENSEMBLE SELECTION NUMBER ONE:</td>
<td></td>
</tr>
<tr>
<td>&quot;Prelude&quot; by Godfrey Keller</td>
<td>5</td>
</tr>
<tr>
<td>PREFACE TO ENSEMBLE SELECTION NUMBER TWO</td>
<td>7</td>
</tr>
<tr>
<td>ENSEMBLE SELECTION NUMBER TWO:</td>
<td></td>
</tr>
<tr>
<td>&quot;Rondino&quot; by Daniel Gottlob Turk</td>
<td>8</td>
</tr>
<tr>
<td>PREFACE TO ENSEMBLE SELECTION NUMBER THREE</td>
<td>11</td>
</tr>
<tr>
<td>ENSEMBLE SELECTION NUMBER THREE:</td>
<td></td>
</tr>
<tr>
<td>&quot;Ricercar, Three Voices&quot; by Adrian Willaert</td>
<td>12</td>
</tr>
<tr>
<td>PREFACE TO ENSEMBLE SELECTION NUMBER FOUR</td>
<td>17</td>
</tr>
<tr>
<td>ENSEMBLE SELECTION NUMBER FOUR:</td>
<td></td>
</tr>
<tr>
<td>&quot;Adagio&quot; by W. A. Mozart</td>
<td>18</td>
</tr>
<tr>
<td>PREFACE TO ENSEMBLE SELECTION NUMBER FIVE</td>
<td>20</td>
</tr>
<tr>
<td>ENSEMBLE SELECTION NUMBER FIVE:</td>
<td></td>
</tr>
<tr>
<td>&quot;Intrada for Ensemble&quot; by Johann Hermann Schein</td>
<td>21</td>
</tr>
<tr>
<td>PREFACE TO ENSEMBLE SELECTION NUMBER SIX</td>
<td>25</td>
</tr>
<tr>
<td>ENSEMBLE SELECTION NUMBER SIX:</td>
<td></td>
</tr>
<tr>
<td>&quot;Lute Dances c. 1550&quot;</td>
<td>26</td>
</tr>
<tr>
<td>PREFACE TO ENSEMBLE SELECTION NUMBER SEVEN</td>
<td>30</td>
</tr>
<tr>
<td>ENSEMBLE SELECTION NUMBER SEVEN:</td>
<td></td>
</tr>
<tr>
<td>&quot;Three Pieces for Brass Quartet&quot; by Heinrich Isaac, Adriano Banchieri, and Michael Praetorius</td>
<td>31</td>
</tr>
<tr>
<td>PREFACE TO ENSEMBLE SELECTION NUMBER EIGHT</td>
<td>43</td>
</tr>
<tr>
<td>ENSEMBLE SELECTION NUMBER EIGHT:</td>
<td></td>
</tr>
<tr>
<td>&quot;Three Pieces from Album for the Young, Op. 68&quot; by Robert Schumann</td>
<td>44</td>
</tr>
</tbody>
</table>
PREFACE TO ENSEMBLE SELECTION NUMBER NINE ...................................... 56
ENSEMBLE SELECTION NUMBER NINE:
"Sonata for Instruments" by Giovanni Legrenzi 57
PREFACE TO ENSEMBLE SELECTION NUMBER TEN ..................................... 67
ENSEMBLE SELECTION NUMBER TEN:
"Triumphant March" by Gaetano Donizetti 68
APPENDIX ........................................................................80
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 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?)

Allegro non troppo (d = 104)

Oboe or Flute

Clarinet

Bassoon or Bass Clarinet

Piano

Cresc.
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

Allegro non troppo (\( \text{d} = 104 \))

Daniel Gottlob Turk (1756-1813)
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)
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.
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)

Slowly in 2
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)
Fast

II. Proportz
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 G 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)

Moderato (Possibly in 2)

[Music notation image]
2. Sinfonia for Instruments without Voices

Adriano Banchieri (c.1565-1634)

Allegro in 2
3. Ballet du Roy pour sonner après

Michael Praetorius (1571-1621)

Instrumental Suite

[Sheet music image]
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)

Allegro \( \text{\textit{d}=116} \)

1st B♭ Clarinet or Oboe

2nd B♭ Clarinet

Alto Saxophone

Tenor Saxophone or Bass Clarinet

\[ \text{\textbf{\textit{\ldots}} \text{\textbf{\textit{\ldots}}} \text{\textbf{\textit{\ldots}}} \text{\textbf{\textit{\ldots}}} \text{\textbf{\textit{\ldots}}} \text{\textbf{\textit{\ldots}}} \text{\textbf{\textit{\ldots}}} \]
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 Busche*  
Giovanni Legrenzi (1626?–1690)
Allegro moderato in 2 (d = d.)
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)

(Parts may be doubled)

Allegro maestoso

1st Trumpet

2nd Trumpet

3rd Trumpet on French horn

1st Trombone

2nd Trombone

Bass Trombone, 3rd Trombone, or Baritone

Bass

Percussion
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.
Bb Clarinet: Preferred, selections 1, 5, 8, and 9; alternate, selections 2 and 5.
Alto Clarinet: Alternate, selection 5.
Bass Clarinet: Preferred, selections 1, 2, 4, and 9; alternate, selections 2, 8, and 9.
Eb Alto Saxophone: Preferred, selections 5, 6, and 8.
Eb Tenor Saxophone: Preferred, selections 6, and 8; alternate, selections 5 and 6.
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.
Baritone Horn (Euphonium): Preferred, selections 3, 4, and 7; alternate, selections 5, 7, and 10.

Eb Tuba: Preferred, selection 3.
Bb Tuba (Sousaphone): Preferred, selection 10.
Percussion: Preferred, selection 10.
Part 1
Oboe or Flute
Allegro non troppo (d=104)

Godfrey Keller (Cornwell)
C. 1707?

Prelude
Prelude

Godfrey Teleyn/Cornwell

(1707?)

Bassoon

no. 1

part 3

o non troppo (d=104)

C821t 221
Part 3

Bassetoon

Allegro non troppo (d=104)

Prelude

Godfrey Heller/Cornwell

(1707?)
Prelude

Gottfried Kellers / Cornwell

\( j = 104 \)

\( \text{Bass Clarinet} \)
Bass Clarinet

Prelude

Allegro non troppo (d = 104)  Godfrey Keller/Cornuel

(= 1707?)
Rondino

Allegro vivace

Trumpet/Clarinet

Daniel Gottlob Türk (1756–1813)

non troppo (d=104)

Part 2

MT 537
C821t
no.2
Part 2

B♭ Trumpet or Clarinet

Allegro non troppo (d = 104)

Daniel Gottlob Türk
(c 1756 - 1813)
Rondino

Daniel Gottlob Türk (1756 - 1813)

Pro non troppo (d = 104)
Part 3
Bassoon
Allegro non troppo (d = 104)

Rondino
Daniel Gottlob Türk
(1756 - 1813)
Bass Clarinet

Daniel Gottlob Türk
(1756-1813)
Recuerdos, Three Voices

Héric de Barrientos
(c. 1480 - 1562)
Ricercar, Three Voices
Adrian Willaert
(c. 1480-1562)
Ricercar, Three Voices
Adrian Willaert (c. 1490-1562)
Mozart (1756–1791)

French Horn I

Tempo: Moderato

Music notation and staff paper.
Adagio

W.A. Mozart (1756–1791)
Adagio
W. A. Mozart (1756 - 1791)

[Music notation image]
Intrada for Ensemble
Johann Hermann Schein (1586-1630)

\[\text{Clarinet}\]

Lowly in 2
Introada for Ensemble

Johann Herman Schein
C(1580-1630)
Part I: Flute or Oboe

Slowly in 2

Part I: Flute or Oboe

Johann Herman Schein
(1586–1680)
Introda for Ensemble

Johann Herman Schein
(1586-1630)

Ly in 2
Entrad for Ensemble

Johann Herman Schein (1586-1630)

Part 2 (Part)
Trumpet or clarinet

Slowly in 2
Intrada for Ensemble

Part 3c47
Alto Saxophone or Alto Clarinet

Slowly in 2

Johann Herman Schi
(1586-1630)
Intrada for Ensemble

Johann Herman Schein
(1586-1630)

Composed for Tenor Saxophone

MT537
C821t
no.5
part 5
Bass Clarinet/
Tenor Sax
Entrada for Ensemble

Johann Herman Schein
(1586-1630)

Part 4
Bass Clarinet or Tenor Saxophone

Univ. of Montana Library
Johann Hermann Schein
(1586-1630)

Intrada for Ensemble
Jute Dances
I. Der Krugern-Tang (c. 1550)

Fast
Jute Dances
I. Der Prungen-Tang (c. 1550)

Slow

Fast

II. Proporty

A

B

C

D

E

F
Jute Dance
I. Der Pranger-Tanz (c. 1550)

Alto Sax II

Slow

Fast

II. Proporny

[D]
Port 2 and Alto Saxophones

I. Der Pranger-Tanz (c. 1550)

Slomo

Fast

II. Proporta

[Musical notation image]
Baritone Sax

I. Prophets

II. Prophecy

(c. 1550)
Part 4
Antonio Saxophone
Jute Dance
I. Pranger-Tang (c. 1550)

Slow

Fast

II. Propertys
Fuge

Slow

Fust

II. Propertg

[Sheet music for Part 4, Gute Dances, with Treble parts for Violins I and II, and Bass for the Tenor Saxophone I and Prunkenzang (c. 1550).]
Hymn Prayers for Brass Quartet

1. Instrumental Cymbala
Heinrich Isaac (1540-1597)

[Musical score notation]
Three Pieces for Brass Quartet

Part 1

Trumpet

Moderato (Possibly in a)

Heinrich Isaac (c. 1540 - 1597)
3. Daller du Roy pour sonner après
Instrumental Suite
Michael Praetorius (1571-1621)

Moderato in 4
Part 2

2nd Trumpet
Part 2

2nd Trumpet
Part a

2nd Trumpet (Possibly in 2)

Part b

Moderato

2. Sinfonia for Instruments without Voice

Adriano Banchieri (c. 1565-1634)
Part 2
French Horn
Thomas Pears for Brass Quartet

1. Instrumental Cantata
Heinrich Isaac

2. Sinfonia for Instruments without Voices
Adriano Banchieri (c. 1546-1634)

Allegro in 2
3. Ballet du Roy pour donner après
duettistated Suite
Michael Praetorius (1571-1621)

I. Moderato in 4

m5

II. m5 mp

III. m5
Part 3

Baritone 3
Part 3 [4]
Bantone §
3. Ballet des Rois pour cimare operas

I. Moderato in 4

Instrumental Suite

Michael Praetorius (1571-1621)
Part 3

Trombone or Baritone?
Part 3

Trombone or Baritone?
3. Ballet du Roy pour sonner après
Instrumental Suite
Michael Praetorius (c. 1570-1621)

I. Moderato in 4
Part 4

Baritone?
Part 4

Baritone?
Three Pieces for Brass Quartet

1. Instrumental Canon

Heinrich Isaac (c. 1450-1517)

Part 4

Positone 7: (Posiblemente)

Modérato in 2

Allegro in 2
3. Ballet du Roy pour sonner après
   Instrumental Suite

I. Moderato in 4

Michael Praetorius (1571-1621)
Part 4 [s]

Baritone 3
Part 4

Bankone $
3. Ballet du Roi pour scener opéra

Instrumental Suite

Michael Praetorius (1571-1621)

I. Moderato in 4
Port [2]
Oboe
Allegro ($=116$)

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

1. Knecht Ruprecht (18)
J. Jirehmen (II)

Allegretto scherzando ($j = 104$)

Fine

[Attacca #3]

D.C. without repeats to Fine
3. Soldiers' March (C.)

Allegro deciso (d = 132)
Pieces from Robert Schumann's Album for the Young, Op. 68, for Mixed Woodwind Quartet.

I. Knecht Ruprecht

Clarinet II
 Allegro scherzando (d = 104)

Fine (Coda)

D.C. without repeats to Fine
Allegro deciso (d: 132)

3. Soldier's March (a.)
Three Pieces from Robert Schumann's Album for the Young, Op 68, for Woodwind Quartet.

I. Knoblauch Rupprecht (12)

[Music notation image]
Three Pieces from Robert Schumann's 17th Album for the Young, Op. 68, for Mixed Woodwind Quartet.

I. Knust Ruprecht (12)

Part 300

E♭ Alto Saxophone

Allegro (\( \frac{4}{4} \), \( \text{Tempo} = 116 \))

[Music notation image]
Allegro deciso (d = 132)
The Piano Pieces from Robert Schumann's Album for the Young, Op. 68, for Mixed Tenor Saxophone or Woodwind Quintet

Allegro \( \left( \text{I} \right) \)
D. C. without repeats to Fine.
Part 1

Flute I or Oboe
Part 1
Flute I or Oboe
Part 2

Flute II or Oboe
Part 2

Flute II or Oboe
Part 2

Sonata for Instruments - Jo Bussola

Giovannei Legrenzi
(1626? - 1690)

Allegro

\[ \text{Musical notation} \]

Adagio

\[ \text{Musical notation} \]
Part 3
Clairvoy.
Part 3
clarinet I

Allegro

Sonata for Instruments - Jo Bucchi
Giovanni Legrenzi
(1646 - 1716)

Allegro moderato
Part 4
Clarinet II
Part 4
Clarinet II
Sonata for Instruments - Jo Bussia
Giovanni Legrenzi
(1625 - 1690)

Part 4
Clarinet II

Allegro

Adagio

(d = d) in Allegro moderato
Part 5
Bassoon I
Part 5

Bass Clarinet
Part 5
Bass Clarinet
Sonata for Instruments - J. Buu

Giovanni Legrenzi (1626-1690)

Part 5

Bass Clarinet

Allegro

Adagio

Allegro moderato

Adagio
Part 6
Bassoon II
Part 6

Baroon II
Part 6

Baritone Saxophone
Triumphant March

(Monumento Donizetti, 1797-1848)

Miajone

Trumpet 1

Allegro maestoso
Part 2

Triumphant March

Allegro maestoso
Part 3  
3rd Trumpet

Allegro maestoso

Gaetano Donizetti (1797-1848)
Part 4 (1890)  \( \text{Triumphal March} \)

* 1st Trombone *

Allegro maestoso

\[ \text{Musical notation and symbols} \]
Allegro maestoso

Trombone III/ Trombone

Goetano Donizetti (1797-1848)
Triumphant March

Allegro maestoso

Part 6th

Trombone III/Bassoon

or Trombone 2

G. Donizetti (1797-1849)
Part 65a

Baritone-Treble

Triumphant March

Gastone Donizetti, 1797-1848

Allegro maestoso

\[ \text{Musical notation image} \]
Triumphant March

Gaetano Donizetti (1797-1848)

Allegro maestoso
Triumphant March

Gaetano Donizetti (1797-1848)

Allegro maestoso
Llega moestoso

Percussion
Triumphant March

Goetano (1792-1808)

Allegro maestoso

Percussion