

AMONG MY SOUVENIRS  
HUMORESQUE



PERUSAL ONLY


JOHN PHILIP SOUSA

EDITED BY KEVIN R. TAM



CONDUCTORS SCORE  
CONCERT BAND

# Programs



## SOUSA and his BAND

LIEUT. COMMANDER JOHN PHILIP SOUSA, Conductor  
HARRY ASKIN—Manager

STANFORD PAVILION  
STANFORD UNIVERSITY, CAL.

TUESDAY AFTERNOON—3 P. M.  
TUESDAY NIGHT — 8:15 P. M.  
NOVEMBER 6, 1928

Auspices  
ASSOCIATED STUDENTS of  
STANFORD UNIVERSITY

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## SOUSA AND HIS BAND

Lieutenant Commander JOHN PHILIP SOUSA, Conductor  
HARRY ASKIN, Manager

MISS MARJORIE MOODY . . . . . Soprano  
MR. WILLIAM TONG . . . . . Cornet  
MR. HOWARD GOULDEN . . . . . Xylophone

STANFORD PAVILION—Stanford University, Cal.  
TUESDAY AFTERNOON, NOV. 6, 1928—3 P. M.

- "A Study in Rhythms" . . . . . Sousa
- Cornet solo, "Soldiers' Dream" . . . . . Rogers  
Mr. William Tong
- Suite, "At the King's Court" . . . . . Sousa
  - "Her Ladyship, the Countess"
  - "Her Grace, the Duchess"
  - "Her Majesty, the Queen"
- Soprano solo, "The Beautiful Blue Danube" . . . . . Strauss  
Miss Marjorie Moody
- Prelude and Love's Death, from "Tristan and Isolde" . . . . . Wagner
 

In Wagner's version of the story of "Tristan and Isolde" an incident occurs on board the vessel in which Isolde is being accompanied by Tristan to Cornwall to be the bride of King Mark. Isolde, hating the idea of the Cornish marriage, resolves to kill both Tristan and herself by poison, to be prepared by her maid, Brangane, who, however, substitutes a love potion for the death draught. This is the dramatic climax to the first act of the opera, and the music of the Prelude is almost entirely evolved therefrom. The love potion, we are told, "becomes in Wagner the symbol of irresistible love", and its musical equivalent forms the leading motive of the Prelude, which is given out at the very beginning of the movement by the wood-wind, and then several times repeated, so as to impress it on the mind.

Passing over the intermediate acts, the "Love's Death" in this arrangement follows the Prelude without a break, after a few soft notes from the basses—in the Opera it is a soprano solo with orchestral accompaniment. Summoned to cure Tristan of his wounds as he lies at the point of death, Isolde arrives just as Tristan, in delirium, had torn the bandage from his wounds, and he expires in her arms. Pouring out her soul in a glorious flood of song, she sinks upon her lover's body, and expires.

INTERVAL

- Favorite number from operas of . . . . . Victor Herbert
- (a) "Parade of the Gendarmes" (new) . . . . . Lake  
(b) March, "Minnesota" (new) . . . . . Sousa
- Xylophone solo, "Ghost of the Warrior" . . . . . Grossman  
Mr. Howard Goulden
- "Dance of the Hours" . . . . . Ponchielli

All instruments used in Sousa's band made by C. G. Conn, Ltd.  
Steinert Piano used exclusively by Sousa's Band.  
Copies of Mr. Sousa's Autobiography—"Marching Along," can be purchased at local bookstores.

## SOUSA AND HIS BAND

Lieutenant Commander JOHN PHILIP SOUSA, Conductor  
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MISS MARJORIE MOODY . . . . . Soprano  
MR. WILLIAM TONG . . . . . Cornet  
MR. HOWARD GOULDEN . . . . . Xylophone

STANFORD PAVILION—Stanford University, Cal.  
TUESDAY NIGHT, NOV. 6, 1928—8:15 P. M.

- Peroration known as "Militaire Francais" from  
"The Algerienne" . . . . . Saint-Saens
- Cornet Solo, "Tower of Jewels" . . . . . Tong  
Mr. William Tong
- Suite, "Tales of a Traveler" . . . . . Sousa
  - "The Kaffir on the Karoo"  
"The Kaffir girl pipes shrill and clear  
The cow-horn speeds its sound,  
From out the darkness, far and near,  
The tribal dancers bound.  
In groups of eight and ten or more,  
They dance throughout the night;  
The brown-hued veldt their ballroom floor,  
The Moon their silvery light."  
(In South Africa.)
  - "The Land of the Golden Fleece"  
"When Australia smiles with a lover's wiles in the sun's adoring rays;  
Where the harbor's view like a jewel blue, enchants the lingering gaze,  
And the lass whose eyes have the dew of the skies, O, she shall be his queen;  
And the twain shall sport in a golden court, 'neath a roof of checkered green."  
(Extract from Australian poems of A. G. Stephens)
  - "Easter Monday on the White House Lawn"  
With the children rolling eggs, dancing and romping, a scene of animation  
persists itself; the elders from the President to the merest street arab, look on  
the scene with joy and pleasure.
- Soprano Solo, "Love's Radiant Hour" (new) . . . . . Sousa  
Miss Marjorie Moody  
(Lyric by Helen Boardman Knox)
- Symphonic Poem, "Death and Transfiguration" . . . . . Richard Strauss  
(It is easy to follow the successive pictures which Strauss has presented in his music, the sick man lying weak and worn with his struggle, dreaming of the days that are passed into the shadows of dimly remembered things; the renewed battle with the enemy who always wins; the respite; the vision of the life that has been with its stages of childhood and youth and the stress and storm of manhood; the final struggle. And the final scene, the transfiguration, is made evident, too, in the exalted character of Strauss' picturing, the gleaming harp, and majestic sonority.)

INTERVAL

- Sketch, "Among My Souvenirs" (new) . . . . . Nichols-Sousa  
(The Nichols song, "Among My Souvenirs", is lengthened into a sketch. Among his souvenirs is a photograph, letters and a broken heart, and, as he meditates, he goes back before the broken hearted time and remembers when he and she were softly singing "Twinkling Stars are Laughing at You and Me" and then his mind reverts to the time when he was "Seeing Her Home", recalling the songs of years gone by at "Aunt Dinah's Quilting Party"—he was "Seeing Nellie Home", and then he travels to the Far East, and visions of "The Road to Mandalay" comes to him—from that, he meditates on the "Sweet Mysteries of Life" and then comes the closing picture that he is once more "Among His Souvenirs".)
- (a) Sextette for flutes, "Dance of the Merlions" . . . . . Tchaikowsky  
Messrs. Evans, Petrie, Phares, Orosky, Zlotnik and Hall  
(b) March, "The Golden Jubilee" (new) . . . . . Sousa
- Xylophone Solo, Polonaise "Mignon" . . . . . Tierney  
Mr. Howard Goulden
- "Balance All and Swing Partners" . . . . . Sousa

# COMPLETE PROGRAM OF SOUSA BAND CONCERTS

LIEUT. COMMANDER JOHN PHILIP SOUSA, CONDUCTOR  
HARRY ASKIN, Manager

FRIDAY—11:10 A. M. TO 1:10 P. M.

MISS MARJORIE MOODY, Soprano MR. HOWARD GOULDEN, Xylophone

1. Overture, "William Tell" - - - - - Rossini
2. Scenes, "Traviata" - - - - - Verdi
3. Suite, "Dwellers in the Western World" - - - - - Sousa  
a. "The Red Man" b. "The White Man" c. "The Black Man"
4. Waltz, "Southern Roses" - - - - - Strauss
5. Rhapsody, "Espana" - - - - - Chabrier
1. Collocation, "Robin Hood" - - - - - Dekoven
2. a. Xylophone Solo, "Rio Rita" - - - - - Tierney  
MR. HOWARD GOULDEN  
b. March, "University of Illinois" (new) - - - - - Sousa
3. Excerpts from "Faust" - - - - - Gounod
4. Vocal Solo, "Caro Nome" from "Rigoletti" - - - - - Verdi  
MISS MARJORIE MOODY
5. March, "Foshay Tower—Washington Memorial" - - - - - Sousa
6. "Balance All and Swing Partners" - - - - - Sousa

FRIDAY—2 P. M. TO 3 P. M.

MISS MARJORIE MOODY, Soprano MR. J. O. KNUITTENEN, Cornet

1. Overture, "Light Cavalry" - - - - - Suppe
2. Cornet Solo, "My Regards" - - - - - Llewellyn  
MR. J. O. KNUITTENEN
3. Suite, "Leaves from My Notebook" - - - - - Sousa  
a. "The Genial Hostess" b. "The Camp Fire Girls" c. "The Lively Flapper"
4. Soprano Solo, "The Blue Danube" - - - - - Strauss  
MISS MARJORIE MOODY
5. March, "Foshay Tower—Washington Memorial" - - - - - Sousa
6. Tango, "The Gliding Girl" - - - - - Sousa

FRIDAY—8 P. M. TO 9 P. M.

7. "Triumphal Entre of the Boyards" - - - - - Halvorsen
8. Love Scenes, "Feuersnoth" - - - - - R. Strauss
9. "Parade of the Gendarmes" - - - - - Lake
10. March, "Foshay Tower—Washington Memorial" - - - - - Sousa
11. "Turkey in the Straw" - - - - - Guion

SATURDAY—11 A. M. TO 12 NOON

MISS MARJORIE MOODY, Soprano MR. J. O. KNUITTENEN, Cornet  
MR. EDW. HENEY, Saxophone

1. Overture, "Festival" - - - - - Leutner
2. Cornet Solo, "The New Creation" - - - - - Smith  
MR. J. O. KNUITTENEN
3. Suite, "Three Quotations" - - - - - Sousa  
a. "The King of France marched up the hill  
With twenty thousand men;  
The King of France came down the hill  
And ne'er went up again"
- b. "And, I, too, was born in Arcadia"
- c. "N r in the Wood Pile"
4. Vocal Solo, "The Shadow Song" from "Dinorah" - - - - - Meyerbeer  
MISS MARJORIE MOODY
5. March, "Foshay Tower—Washington Memorial" - - - - - Sousa
6. "A Summer Day in Norway" - - - - - Willmer

SATURDAY—1:15 P. M. TO 2:15 P. M.

7. "A Banquet of Beloved Inspirations" - - - - - Sousa
8. a. Saxophone Solo, "Beautiful Colorado" - - - - - DeLuca  
MR. EDW. J. HENEY  
b. March, "Le Flor de Seville" (new) - - - - - Sousa  
(Written at the request of the directors of  
the Seville Exposition)
9. Ballet Suite, "Sylvia" - - - - - Delibes
10. March, "Foshay Tower—Washington Memorial" - - - - - Sousa
11. Country Gardens - - - - - Grainger

## Plainfield Theatre MONDAY, Matinee SEPT. 22, 1919

### FIRE NOTICE

Look around NOW and choose the nearest EXIT to your seat.  
In case of FIRE walk (not run) to that EXIT. Do not try to beat  
your neighbor to the street.

A. D. JENNINGS, Fire Chief.

## SOUSA AND HIS BAND

DEVOTED TO THE COMPOSITIONS OF JOHN PHILIP SOUSA  
And Including Some of His Notable Successes of the Nineties.

JOHN PHILIP SOUSA, Conductor  
MISS MARY BAKER, Soprano  
MISS FLORENCE HARDMAN, Violinist  
MR. FRANK SIMON, Cornetist

1. Scenes Historical, "Sheridan's Ride"
2. Cornet Solo, "The Lily Bells"  
MR. FRANK SIMON
3. Suite, "Three Quotations"  
(a) "The King of France"  
(b) "And I, Too, Was Born In Arcadia"  
(c) "The N r in the Woodpile"
4. Vocal Solo, "I Wonder If Over Beyond the Sea"  
MISS MARY BAKER
5. Symphonic Poem, "The Charlot Race"

### INTERVAL

6. Humoresque, "The Band Came Back"
7. Violin Solo, Reverie, "Nymphalin"  
MISS FLORENCE HARDMAN
8. (a) March, "The High School Cadets"  
(b) March, "The Washington Post"

Note.—The initial concert of SOUSA'S BAND was given in Plainfield, Sept. 26th,  
1892. Since that date the band has made twelve trans-continental tours of the United  
States and Canada, five tours of Europe and one complete tour of the world, cover-  
ing over 800,000 miles of travel, a record unparalleled in the history of musical or-  
ganizations.

TONIGHT AND WEDNESDAY, Matinee and Night  
TAYLOR HOLMES in "THREE BLACK EYES"  
Popular Program of VAUDEVILLE

THURSDAY, FRIDAY AND SATURDAY  
WILLIAM FARNUM in "THE LONE STAR RANGER"  
Entire New Bill of VAUDEVILLE

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A. H. WOODS Presents the Farce that Made Pajamas Famous  
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COMING SOON—"THE OLD HOMESTEAD".

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## The Music League of Akron

AKRON ARMORY

Wednesday, October 8th, 8:15 p.m.

## Sousa and His Band

29th Trans-continental Tour Dedicated to Victory and Peace

LIEUT. JOHN PHILIP SOUSA, Conductor

MISS MARY BAKER, Soprano MISS FLORENCE HARDMAN, Violinist  
MR. FRANK SIMON, Cornetist

1. Overture, "Mignon" - - - - - Thomas
2. Cornet Solo, "Willow Echoes" (new) - - - - - Simon  
MR. FRANK SIMON
3. Suite, "Impressions at the Movies" - - - - - Sousa  
(a) "The Jazz Band in Action"  
(b) "The Crafty Villain and The Timid Maid"  
(c) "Balance All and Swing Partners"

4. Aria, "Thou Brilliant Bird" - - - - - David  
Mysoli's Song from the Pearl of Brazil  
MISS MARY BAKER  
(Flute Obligate—Louis P. Fritze)

5. Memorial, "The Golden Star" (new) - - - - - Sousa  
(Dedicated to Mrs. Theodore Roosevelt. Composed in memory of the brave who  
gave their lives that Liberty shall not perish.)

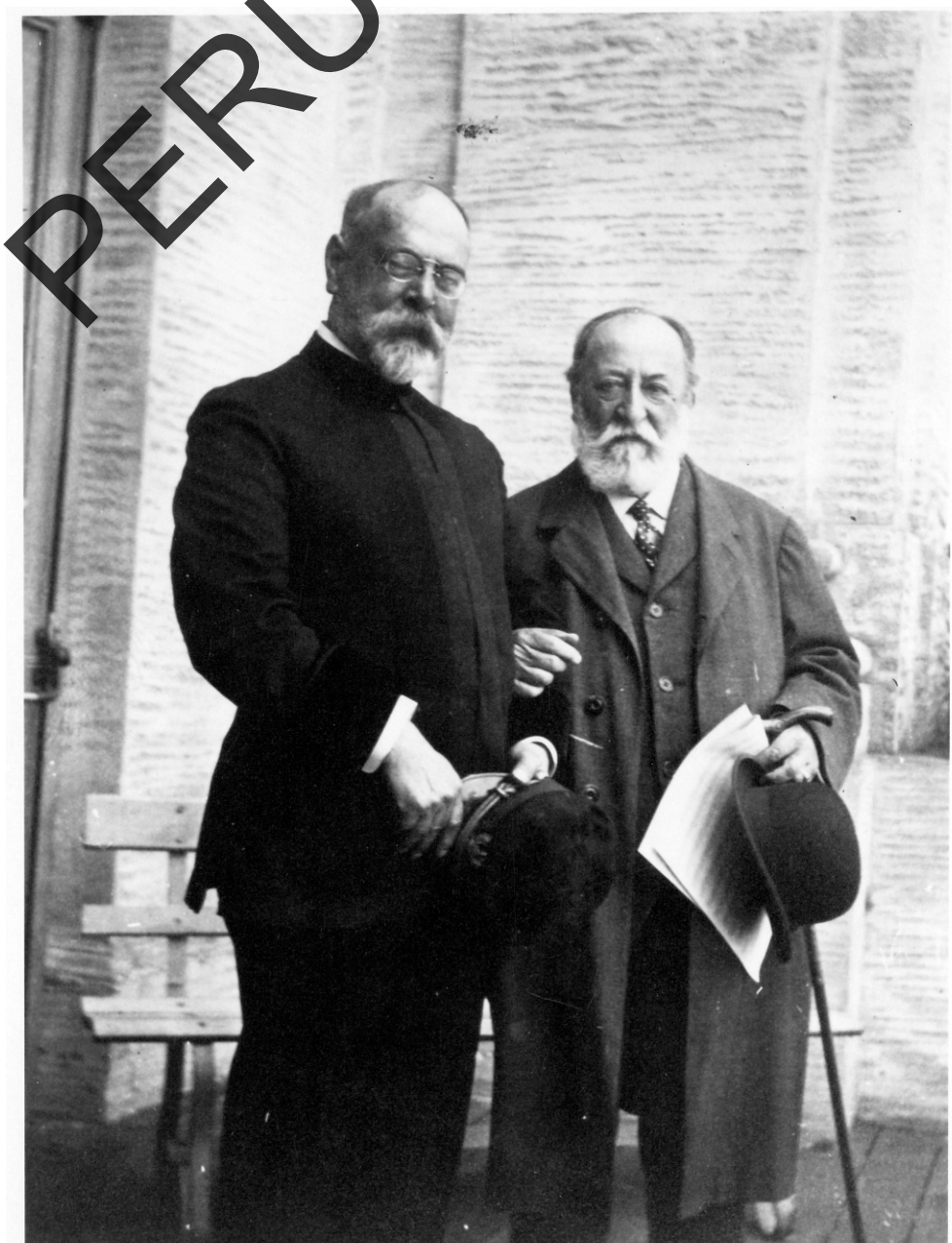
### INTERVAL

6. A Mixture, "Showing Off Before Company" (new) - - - - - Sousa
7. (a) Valse Lente, "Kisses" (new) - - - - - Zamecnik  
(b) March, "Bullets and Bayonets" (new) - - - - - Sousa
8. Violin Solo, "Concerto" - - - - - Vieuxtemps  
MISS FLORENCE HARDMAN
9. Satarelle, "The Bohemians" (new) - - - - - Hume





*Sousa at the Pan Pacific Exposition, San Francisco 1915*



*Sousa and Camille Saint-Saëns, 1915  
Most likely at the Pan Pacific Exposition at which Sousa's Band  
performed Saint-Saëns' "Hail! California" written specifically for the event*

# AMONG MY SOUVENIRS

John Philip Sousa shall forever be regarded as the 'March King' however his body and scope of work extends well beyond the marches which made him so famous. From operettas, vocal works, overtures, songs, fantasies, librettos, and humoresques, Sousa's brilliance of composition ranges into every genre of music from classical to 20<sup>th</sup> century American Jazz.

In a rough accounting of Sousa's body of work, marches make up only the second numerous of his efforts – some 135 march compositions versus over 320 arrangements and transcriptions for Band. Outside of his marches, most of the Sousa catalog including his humoresques, remain unpublished and largely unheard today.

\* \* \*

On tour, his concert programming was eclectic in nature, featuring approximately nine works, not counting numerous encores which were all generally marches. Because of this, his own compositions were somewhat rare on the printed program – usually a suite, humoresque, or fantasy appeared in one half of the program with a new march introduced in the latter. These would often be bracketed by an introductory overture, a solo piece or small ensemble, a vocal solo work, and several transcriptions and additional instrumental solos.

Sousa was the consummate showman. In everything he did, showmanship was an essential element and he was quoted many times as saying "The man who does not exercise showmanship is dead." <sup>i</sup> This aspect of his nature came into full effect in his humoresques.

## \* THE HUMORESQUES \*

The first of fourteen Sousa humoresques was composed in 1885 and was called "A Little Peach in an Orchard Grew", this was followed by a whimsically titled "Stag Party" at roughly the same time. "The Band Came Back" was Sousa's follow-up to his 1892 humoresque "Good-Bye" in which the band takes exception to what they view as unreasonable criticism from their conductor and literally desert him, marching off the stage in sections while playing melodies relating to travel or loss. At the end of the work, the band realizes that payday is coming and rush back on stage to the tune of "Annie Laurie" This humoresque is believed to have been Sousa's answer to Haydn's "Farewell" Symphony. <sup>ii</sup>

It is not clear how he came to develop an interest in this form of composition but it certainly speaks to the wry sense of humor of which he was possessed, his laconic demeanor played out perfectly in musical form. Not a man given to outward emotion, often the only hint of his wit to the uninitiated was a twinkle in the eye following an aside comment and they were left wondering whether he was serious or joking. Married to a youthful wife, he often introduced her and his three children as "my four children by my first wife".

In 1919, Jazz was coming into its own. Sousa was a man who easily recognized the changing trends in music and quickly capitalized on the increased popularity of this new genre. Cautious about endorsing it however, he composed the humoresque "Showing Off Before Company" featuring band members 'showing off' in the jazz style either individually or in groups. Of Jazz he said, what was good was good, what was bad, was bad, and most of it "made you want to bite your grandmother" <sup>iii</sup>. Despite his skeptical embrace of jazz, he would go on to write a fantasy for band entitled "Jazz America" which became hugely popular.

By 1920, Sousa had for the last few years been including works and arrangements from a Mr. Bellstadt, a member of his band and during that year Mr. Bellstadt became ill and unable to write, leaving a gap in upcoming programs. But, "Sousa turned to" and composed his humoresque on George Gershwin's "Swanee" in only two days. <sup>iv</sup>

Following "Swanee", in 1922 Sousa seized on another contemporary popular song upon which to base a new humoresque, Jerome Kern's "Look for the Silver Lining" - which he titled with the same name but adding the subscript "with some extra Wadding". To date, these remain the only two Sousa humoresques published.

His particular sense of humor led him into a degree of local turmoil at the seaside Methodist resort of Ocean Grove during prohibition. Sousa had for many years played there annually and in 1926, programmed his newest and one of his last humoresques "The Mingling of the Wets and the Drys", a sort of musical conversation between a drinker and a non-drinker which angered the local religious leaders. After much protest Sousa relented, replacing the work with another – "Follow the Swallow". He was never again invited back. To add another wry twist, "Follow the Swallow" was actually about the migratory patterns of birds.

## \* AMONG MY SOUVENIRS \*

By way of an old Sousa concert program, we learn the narrative of his humoresque "Among My Souvenirs." In it, the Nichols song "Among My Souvenirs" is lengthened into a sketch. Among his souvenirs is a photograph, letters and a broken heart, and as he meditates, he goes back before the broken-hearted time and remember when he and she were softly singing "Twinkling Stars are Laughing, Love" and then his mind reverts to the time when he was "Seeing Her Home", recalling the songs of years gone by at "Aunt Dinah's Quilting Party" – he was "Seeing Nellie Home", and then he travels to the Far East, and visions of "The Road to Mandalay" come to him – from that, he meditates on the "Sweet Mysteries of Life" and then comes the closing picture that he is once more "Among my Souvenirs".

In this work, the softer side of Sousa emerges. This nostalgic reflection upon life and music is a departure from some of his other entries in his catalog of humoresque compositions, most of which are of a decidedly more mischievous nature. The songs "Twinkling Stars are Laughing, Love", "Dinah's Quilting Party/Bringing Nellie Home" and the song excerpt with which he ends the piece truly were among his souvenirs – they all appear in other Sousa compositions.

The original parts for “Among My Souvenirs” are housed at the Sousa Archives at the Center for American Music, University of Illinois. The score has been lost to history and no longer exists. These archives, a trove of Sousa’s original manuscripts and scores, have enabled this and countless otherwise endangered assets of American music to survive and the University is to be both commended and supported for their efforts.

Sousa, always an advocate for formal education, donated his performance library to the University of Illinois posthumously. Stored in three warehouses in New York City, thirty nine trunks and two boxes containing 9,170 pounds of music were shipped to the University in August of 1932. Albert Harding, director of bands, used the Sousa collection to augment the repertory of the university band, also loaning sets to colleagues such as Edwin Franco Goldman. Notes by university music students found in the Sousa Collection indicate that members of Harding’s arranging class studies both the manuscripts and published arrangements.

Reconstructing “Among My Souvenirs” was made more difficult by the lack of a score. Parts, often fragmented or damaged through handling and time were also found to disagree with each other in durations of multi-measure rests. While preserving the original instrumentation, doubling cues have been added in several voices to compensate for instrumentation that may not be available to all modern bands.

The Sousa band performed this work many times and in many different venues. At some point an optional cut was marked in the parts from the pickup to measure 155 through the pickup to measure 177. The vibraphone part should tacet where noted if the harp is present.



Page one of original Flute part for “Among My Souvenirs”.

<sup>i</sup> “Keeping Time” Saturday Evening Post, December 2, 1925

<sup>ii</sup> “Six Marches of John Philip Sousa” Music of the United States of America, Volume 21

<sup>iii</sup> New York Herald Tribune, December 20, 1926

<sup>iv</sup> “Music, Sousa as an Institution” New York Times, September 19, 1920

### Conductors Score

APPROX: 7'34"

AMONG MY SOUVENIRS  
HUMORESQUE

John Philip Sousa (1928)

Ed. Kevin R. Tam

**Moderato molto**

*rit.* *a tempo*

Piccolo

Flute 1

Flute 2 & 3

Oboe

Clarinet in B $\flat$  1

Clarinet in B $\flat$  2 & 3

Alto Clarinet

Bass Clarinet

Bassoon 1 & 2

Alto Sax

Tenor Sax

Baritone Sax

Bass Sax

Horn in F 1 & 2

Horn in F 3 & 4

Cornet 1

Cornet 2

Trumpet in B $\flat$  1 & 2

Trombone 1 & 2

Trombone 3 & 4

Euphonium 1 & 2

Tuba 1

Tuba 2

Double Bass

Vibraphone

Harp

PERUSAL ONLY

to Flute

*ff*

*f*

*p*

*dolce*

Soli

Soli 1.

one stand

Tacet unless no Harp

1 2 3 4 5 6 7 8

9 Flute

Fl.

Fl. 1

Fl. 2 & 3

Ob.

B♭ Cl. 1

B♭ Cl. 2 & 3

A. Cl.

B. Cl.

Bsn. 1 & 2

A. Sx.

T. Sx.

B. Sx.

Hn. 1 & 2

Tuba 1

Tuba 2

D.B.

Vib.

Hp.

9 10 11 12 13 14 15 16



17

Fl. *Soli*

Fl. 1 *Soli*

Fl. 2 & 3 *Soli*

Ob.

B♭ Cl. 1

B♭ Cl. 2 & 3

A. Cl.

B. Cl.

Bsn. 1 & 2

A. Sx.

T. Sx.

B. Sx.

Bs. Sax.

Hn. 1 & 2

Hn. 3 & 4

Tuba 1

Tuba 2

D.B.

Vib.

Hp.

17

*p*

*mf*

*pp*

*Solo*

*Solo*

17

18

19

20

21

22

23

24

This image shows a page of a musical score, likely for a large orchestra and choir. The score is written for multiple staves, each representing a different instrument or vocal part. The instruments listed on the left include Flute (Fl.), Flute 1 (Fl. 1), Flute 2 & 3 (Fl. 2 & 3), Oboe (Ob.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 & 3 (B♭ Cl. 2 & 3), Alto Clarinet (A. Cl.), Bass Clarinet (B. Cl.), Bassoon 1 & 2 (Bsn. 1 & 2), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Bass Saxophone (Bs. Sax.), Horn 1 & 2 (Hn. 1 & 2), Horn 3 & 4 (Hn. 3 & 4), Contralto 1 (Cnt. 1), Contralto 2 (Cnt. 2), Trombone 1 & 2 (Tbn. 1 & 2), Euphonium 1 & 2 (Euph. 1 & 2), Tuba 1, Tuba 2, and Double Bass (D.B.).

The score includes various musical notations, including notes, rests, and dynamic markings. A large diagonal watermark reading "PERUSAL ONLY" is overlaid across the center of the page. The page number "25" is visible in the top left corner, and the page number "30" is visible in the top right corner. The score is written in a key signature of two flats (B♭ and E♭) and a common time signature (C).

Key markings and annotations include:

- rit.** (ritardando) at the top right.
- p** (piano) and **pp** (pianissimo) dynamic markings.
- Solo** and **Soli** markings for specific instruments.
- Mute** markings for Horn 3 & 4, Contralto 1, Contralto 2, Trombone 1 & 2, Euphonium 1 & 2, and Tuba 1.
- 1.** (first ending) marking for the Bassoon 1 & 2 part.

The score is organized into measures, with bar lines indicating the end of each measure. The instruments are grouped into sections, with some parts having multiple staves. The overall layout is typical of a professional musical score.

33 to Picc.

Fl.

Fl. 1

Fl. 2 & 3

Ob.

B♭ Cl. 1

B♭ Cl. 2 & 3

A. Cl.

B. Cl.

Bsn. 1 & 2

A. Sx.

T. Sx.

Hn. 1 & 2

Hn. 3 & 4

Cnt. 1

Cnt. 2

Euph. 1 & 2

Tuba 1

Tuba 2

D.B.

33

34

35

36

37

38

39

## 42

40

Picc.

Fl. 1

Fl. 2 & 3

Ob.

B♭ Cl. 1

B♭ Cl. 2 & 3

A. Cl.

B. Cl.

Bsn. 1 & 2

A. Sx.

T. Sx.

B. Sx.

Hn. 1 & 2

Hn. 3 & 4

Tuba 1

Tuba 2

D.B.

Bls.

Vib.

Hp.

40

41

42

43

44

PERUSAL ONLY



45

Picc.

Fl. 1

Fl. 2 & 3

Ob.

B♭ Cl. 1

B♭ Cl. 2 & 3

A. Cl.

B. Cl.

Bsn. 1 & 2

A. Sx.

T. Sx.

B. Sx.

45

Hn. 1 & 2

Hn. 3 & 4

Tuba 1

Tuba 2

45

D.B.

45

Bls.

Vib.

45

Hp.

45

46

47

48

49

PERUSAL ONLY



