



Molenaar Edition

# Suite Divertimento

Germaine Tailleferre

Desire Dondeyne

Art.Nr: 011808100

Difficulty: F

Duration: 15:58

Concert Band

Recorded on: Molenaar Band Series No. 25 (310025630)

# Masterpieces

Colofon

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Mini - Score

www.molenaar.com

Molenaar Edition

## Suite Divertimento

Composer: Germaine Tailleferre

Arranger: Desire Dondeyne

For Band  
Concert Band  
01.1808.10



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Mini Score

## Suite Divertimento

Composer: Germaine Tailleferre  
Arranger: Desire Dondeyne

01.1808.10

- |                        |                       |
|------------------------|-----------------------|
| 1 Full Score           | 1 Trombone IV C       |
| 1 Piccolo              | 1 Trombone IV Bb (BC) |
| 8 Flute                | 1 Baritone C          |
| 3 Oboe                 | 1 Baritone Bb (BC)    |
| 3 Bassoon              | 2 Baritone Bb (TC)    |
| 2 Clarinet Eb          | 1 Baritone II C       |
| 2 Clarinet Solo        | 1 Baritone II Bb (BC) |
| 7 Clarinet I           | 2 Baritone II Bb (TC) |
| 7 Clarinet II          | 2 Bas Bb (TC)         |
| 2 Bass Clarinet        | 2 Bas Bb (BC)         |
| 1 Soprano Saxophone    | 2 Bas Eb (TC)         |
| 2 Alto Saxophone       | 2 Bas Eb (BC)         |
| 2 Tenor Saxophone      | 1 Stringbass          |
| 2 Baritone Saxophone   | 1 Percussion I        |
| 2 Bas Saxophone        | 1 Percussion II       |
| 2 Cornet I             | 1 Drums I             |
| 2 Cornet II            | 2 Drums II            |
| 2 Trumpet I            | 1 Timpani             |
| 2 Trumpet II           |                       |
| 2 Trumpet III          |                       |
| 2 Horn I + II Eb       |                       |
| 2 Horn I + II F        |                       |
| 2 Horn III + IV Eb     |                       |
| 2 Horn III + IV F      |                       |
| 2 Trombone I C         |                       |
| 1 Trombone I Bb (TC)   |                       |
| 1 Trombone I Bb (BC)   |                       |
| 2 Trombone II C        |                       |
| 1 Trombone II Bb (TC)  |                       |
| 1 Trombone II Bb (BC)  |                       |
| 2 Trombone III C       |                       |
| 1 Trombone III Bb (TC) |                       |
| 1 Trombone III Bb (BC) |                       |



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Mini Score

## SUITE DIVERTIMENTO (Comme un Bruit De Foire)

Germaine Tailleferre - Desire Dondeyne

**I. Introduction**

Allegretto  $\text{♩} = 100 \text{ \& } 100$

01.1808.10



01.1808.10



01.1808.10



01.1808.10



Perc. 26  
Fl. I 26  
Fl. II 26  
Ob. I 26  
Ob. II 26  
Bsn. I 26  
Bsn. II 26  
Cl. I 26  
Cl. II 26  
Bsn. 26  
Sop. Sax. 26  
Alt. Sax. 26  
Ten. Sax. 26  
Bar. Sax. 26  
Bsn. Sax. 26  
Horn F I+II 26  
Horn F III+IV 26  
Trp. C I 26  
Trp. C II+III 26  
Cor. Ang. I 26  
Cor. Ang. II 26  
Tbn. C I 26  
Tbn. C II+III 26  
Tbn. C IV 26  
Ten. I & II 26  
Bar. Euph. 26  
B (Tuba) C 26  
Str. Bass 26  
Sn. Drum 26  
Cym. 26

01.1800.10

Perc. 31  
Fl. I 31  
Fl. II 31  
Ob. I 31  
Ob. II 31  
Bsn. I 31  
Bsn. II 31  
Cl. I 31  
Cl. II 31  
Bsn. 31  
Sop. Sax. 31  
Alt. Sax. 31  
Ten. Sax. 31  
Bar. Sax. 31  
Bsn. Sax. 31  
Horn F I+II 31  
Horn F III+IV 31  
Trp. C I 31  
Trp. C II+III 31  
Cor. Ang. I 31  
Cor. Ang. II 31  
Tbn. C I 31  
Tbn. C II+III 31  
Tbn. C IV 31  
Ten. I & II 31  
Bar. Euph. C 31  
B (Tuba) C 31  
Str. Bass 31  
Sn. Drum 31  
Temp. 31  
Perc. 31

01.1800.10

Perc. 36  
Fl. I 36  
Fl. II 36  
Ob. I 36  
Ob. II 36  
Bsn. I 36  
Bsn. II 36  
Cl. I 36  
Cl. II 36  
Bsn. 36  
Sop. Sax. 36  
Alt. Sax. 36  
Ten. Sax. 36  
Bar. Sax. 36  
Bsn. Sax. 36  
Horn F I+II 36  
Horn F III+IV 36  
Trp. C I 36  
Trp. C II+III 36  
Cor. Ang. I 36  
Cor. Ang. II 36  
Tbn. C I 36  
Tbn. C II+III 36  
Tbn. C IV 36  
Ten. I & II 36  
Bar. Euph. C 36  
B (Tuba) C 36  
Str. Bass 36  
Temp. 36  
Perc. 36

01.1800.10

Perc. 41  
Fl. I 41  
Fl. II 41  
Ob. I 41  
Ob. II 41  
Bsn. I 41  
Bsn. II 41  
Cl. I 41  
Cl. II 41  
Bsn. 41  
Sop. Sax. 41  
Alt. Sax. 41  
Ten. Sax. 41  
Bar. Sax. 41  
Bsn. Sax. 41  
Horn F I+II 41  
Horn F III+IV 41  
Trp. C I 41  
Trp. C II+III 41  
Cor. Ang. I 41  
Cor. Ang. II 41  
Tbn. C I 41  
Tbn. C II+III 41  
Tbn. C IV 41  
Ten. I & II 41  
Bar. Euph. C 41  
B (Tuba) C 41  
Str. Bass 41  
Temp. 41  
Perc. 41

01.1800.10

*L'istesso Tempo*

47 48 49 50 51 52 53

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Bsn. I  
Bsn. II  
E♭Clar.  
Solo  
Clar. I  
Clar. II  
Bsn.  
Sop. Sax.  
Alt. Sax.  
Ten. Sax.  
Bar. Sax.  
Bsn. Sax.  
Horn F I + II  
Horn F III + IV  
Tpt. C I  
Tpt. C II + III  
Cor. B♭ I  
Cor. B♭ II  
Trb. C I  
Trb. C II + III  
Trb. C IV  
Ten. H. B.  
Bar. Sph. C  
B (Tuba) C  
Str. Bass  
Timp.  
Perc.

01.1808.10

54 55 56 57 58 59 60 61

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Bsn. I  
Bsn. II  
E♭Clar.  
Solo  
Clar. I  
Clar. II  
Bsn.  
Sop. Sax.  
Alt. Sax.  
Ten. Sax.  
Bar. Sax.  
Bsn. Sax.  
Horn F I + II  
Horn F III + IV  
Tpt. C I  
Tpt. C II + III  
Cor. B♭ I  
Cor. B♭ II  
Trb. C I  
Trb. C II + III  
Trb. C IV  
Ten. H. B.  
Bar. Sph. C  
B (Tuba) C  
Str. Bass  
Timp.  
Perc.

01.1808.10

62 63 64 65 66 67 68 69

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Bsn. I  
Bsn. II  
E♭Clar.  
Solo  
Clar. I  
Clar. II  
Bsn.  
Sop. Sax.  
Alt. Sax.  
Ten. Sax.  
Bar. Sax.  
Bsn. Sax.  
Horn F I + II  
Horn F III + IV  
Tpt. C I  
Tpt. C II + III  
Cor. B♭ I  
Cor. B♭ II  
Trb. C I  
Trb. C II + III  
Trb. C IV  
Ten. H. B.  
Bar. Sph. C  
B (Tuba) C  
Str. Bass  
Timp.  
Perc.

01.1808.10

70 71 72 73 74 75 76 77

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Bsn. I  
Bsn. II  
E♭Clar.  
Solo  
Clar. I  
Clar. II  
Bsn.  
Sop. Sax.  
Alt. Sax.  
Ten. Sax.  
Bar. Sax.  
Bsn. Sax.  
Horn F I + II  
Horn F III + IV  
Tpt. C I  
Tpt. C II + III  
Cor. B♭ I  
Cor. B♭ II  
Trb. C I  
Trb. C II + III  
Trb. C IV  
Ten. H. B.  
Bar. Sph. C  
B (Tuba) C  
Str. Bass  
Timp.  
Perc.

01.1808.10

75 76 77 78 79

Perc.  
Fl. I  
Fl. II  
Ob. I  
Ob. II  
Bsn. I  
Bsn. II  
Cl. Clar.  
Solo  
Clar. I  
Clar. II  
Bsn.  
Sop. Sax.  
Alto Sax.  
Ten. Sax.  
Bar. Sax.  
Bsn. Sax.  
Horn F I+II  
Horn F III+IV  
Trp. C I  
Trp. C II+III  
Cor. Bb I  
Cor. Bb II  
Tbn. C I  
Tbn. C II+III  
Tbn. C IV  
Ten. Bb  
Bar. Euph.  
B (Tuba) C  
Str. Bass  
Temp.  
Perc.

01.1808.10

85 86 87 88 89 90

Perc.  
Fl. I  
Fl. II  
Ob. I  
Ob. II  
Bsn. I  
Bsn. II  
Cl. Clar.  
Solo  
Clar. I  
Clar. II  
Bsn.  
Sop. Sax.  
Alto Sax.  
Ten. Sax.  
Bar. Sax.  
Bsn. Sax.  
Horn F I+II  
Horn F III+IV  
Trp. C I  
Trp. C II+III  
Cor. Bb I  
Cor. Bb II  
Tbn. C I  
Tbn. C II+III  
Tbn. C IV  
Ten. Bb  
Bar. Euph.  
B (Tuba) C  
Str. Bass  
Temp.  
Perc.

01.1808.10

80 81 82 83 84

Perc.  
Fl. I  
Fl. II  
Ob. I  
Ob. II  
Bsn. I  
Bsn. II  
Cl. Clar.  
Solo  
Clar. I  
Clar. II  
Bsn.  
Sop. Sax.  
Alto Sax.  
Ten. Sax.  
Bar. Sax.  
Bsn. Sax.  
Horn F I+II  
Horn F III+IV  
Trp. C I  
Trp. C II+III  
Cor. Bb I  
Cor. Bb II  
Tbn. C I  
Tbn. C II+III  
Tbn. C IV  
Ten. Bb  
Bar. Euph.  
B (Tuba) C  
Str. Bass  
Temp.  
Perc.

01.1808.10

95 96 97 98 99 100

Perc.  
Fl. I  
Fl. II  
Ob. I  
Ob. II  
Bsn. I  
Bsn. II  
Cl. Clar.  
Solo  
Clar. I  
Clar. II  
Bsn.  
Sop. Sax.  
Alto Sax.  
Ten. Sax.  
Bar. Sax.  
Bsn. Sax.  
Horn F I+II  
Horn F III+IV  
Trp. C I  
Trp. C II+III  
Cor. Bb I  
Cor. Bb II  
Tbn. C I  
Tbn. C II+III  
Tbn. C IV  
Ten. Bb  
Bar. Euph.  
B (Tuba) C  
Str. Bass  
Temp.  
Perc.

01.1808.10

8 9 10 11 12 13 14 15 16 17

Flc.  
Fl. I  
Fl. II  
Ob. I  
Ob. II  
E. H.  
Bas. I  
F5 Clar.  
Solo  
Clar. I  
Clar. II  
Bas.  
Sop. Sax.  
Alt. Sax.  
Ten. Sax.  
Bar. Sax.  
Bass Sax.  
Horn F I + II  
Horn F III + IV  
Trp. C I  
Trp. C II + III  
Cort. Bb I  
Cort. Bb II  
Tbn. C I  
Tbn. C II + III  
Tbn. C IV  
Ten. H. B.  
Bar. Euph.  
B (Tuba)  
Str. Bass  
Temp.  
Perc.  
Vib.  
Gluck  
Bsp. Dsson

01.1808.10

13 14 15 16 17 18 19 20 21 22

Flc.  
Fl. I  
Fl. II  
Ob. I  
Ob. II  
E. H.  
Bas. I  
F5 Clar.  
Solo  
Clar. I  
Clar. II  
Bas.  
Sop. Sax.  
Alt. Sax.  
Ten. Sax.  
Bar. Sax.  
Bass Sax.  
Horn F I + II  
Horn F III + IV  
Trp. C I  
Trp. C II + III  
Cort. Bb I  
Cort. Bb II  
Tbn. C I  
Tbn. C II + III  
Tbn. C IV  
Ten. H. B.  
Bar. Euph.  
B (Tuba)  
Str. Bass  
Temp.  
Perc.  
Vibr.

01.1808.10

19 20 21 22 23 24 25 26 27 28

Flc.  
Fl. I  
Fl. II  
Ob. I  
Ob. II  
E. H.  
Bas. I  
F5 Clar.  
Solo  
Clar. I  
Clar. II  
Bas.  
Sop. Sax.  
Alt. Sax.  
Ten. Sax.  
Bar. Sax.  
Bass Sax.  
Horn F I + II  
Horn F III + IV  
Trp. C I  
Trp. C II + III  
Cort. Bb I  
Cort. Bb II  
Tbn. C I  
Tbn. C II + III  
Tbn. C IV  
Ten. H. B.  
Bar. Euph.  
B (Tuba)  
Str. Bass  
Temp.  
Perc.  
Vib.  
Gluck

01.1808.10

27 28 29 30 31 32

Flc.  
Fl. I  
Fl. II  
Ob. I  
Ob. II  
E. H.  
Bas. I  
F5 Clar.  
Solo  
Clar. I  
Clar. II  
Bas.  
Sop. Sax.  
Alt. Sax.  
Ten. Sax.  
Bar. Sax.  
Bass Sax.  
Horn F I + II  
Horn F III + IV  
Trp. C I  
Trp. C II + III  
Cort. Bb I  
Cort. Bb II  
Tbn. C I  
Tbn. C II + III  
Tbn. C IV  
Ten. H. B.  
Bar. Euph.  
B (Tuba)  
Str. Bass  
Temp.  
Perc.  
Vib.

01.1808.10

III. Menuet

Allegretto J. 1808 & 10

Picc.  
Fl.  
Ob.  
Bsn. I  
Bsn. II  
1<sup>a</sup> Clar.  
Solo  
Clar. I  
Clar. II  
Bsn.  
Alto Sax.  
Ten. Sax.  
Bar. Sax.  
Bass Sax.  
Horn F I  
Horn F II  
Horn F III  
Trumpet C I  
Trumpet C II  
Trombone C I  
Trombone C II  
Trombone C III  
Trombone C IV  
Coron. Bb I  
Coron. Bb II  
Tenor Horn D<sup>b</sup> I  
Tenor Horn D<sup>b</sup> II  
Baritone Euphonium C  
Bass (Tuba) C  
Str. Bass  
Timpans  
Percussion

01.1808.10

Mini Score - Mini Score - Mini Score - Mini Score - Mini Score

Picc.  
Fl.  
Ob.  
Bsn. I  
Bsn. II  
1<sup>a</sup> Clar.  
Solo  
Clar. I  
Clar. II  
Bsn.  
Alto Sax.  
Ten. Sax.  
Bar. Sax.  
Bass Sax.  
Horn F I  
Horn F II  
Horn F III  
Trp. C I  
Trp. C II  
Tbn. I  
Tbn. II  
Tbn. III  
Tbn. IV  
Cor. Bb I  
Cor. Bb II  
Ten. H. I  
Ten. H. II  
Bar. Euph.  
B (Tuba) C  
Str. Bass  
Timp.  
Perc.

01.1808.10

Mini Score - Mini Score - Mini Score - Mini Score - Mini Score

Picc.  
Fl.  
Ob.  
Bsn. I  
Bsn. II  
1<sup>a</sup> Clar.  
Solo  
Clar. I  
Clar. II  
Bsn.  
Alto Sax.  
Ten. Sax.  
Bar. Sax.  
Bass Sax.  
Horn F I  
Horn F II  
Horn F III  
Trp. C I  
Trp. C II  
Tbn. I  
Tbn. II  
Tbn. III  
Tbn. IV  
Cor. Bb I  
Cor. Bb II  
Ten. H. I  
Ten. H. II  
Bar. Euph.  
B (Tuba) C  
Str. Bass  
Timp.  
Perc.

01.1808.10

Mini Score - Mini Score - Mini Score - Mini Score - Mini Score

Picc.  
Fl.  
Ob.  
Bsn. I  
Bsn. II  
1<sup>a</sup> Clar.  
Solo  
Clar. I  
Clar. II  
Bsn.  
Alto Sax.  
Ten. Sax.  
Bar. Sax.  
Bass Sax.  
Horn F I  
Horn F II  
Horn F III  
Trp. C I  
Trp. C II  
Tbn. I  
Tbn. II  
Tbn. III  
Tbn. IV  
Cor. Bb I  
Cor. Bb II  
Ten. H. I  
Ten. H. II  
Bar. Euph.  
B (Tuba) C  
Str. Bass  
Timp.  
Perc.

01.1808.10

Mini Score - Mini Score - Mini Score - Mini Score - Mini Score

Musical score for page 26, featuring various instruments and vocal parts. The score includes staves for Flute (Fl.), Oboe (Ob.), Bassoon I (Bsn. I), Bassoon II (Bsn. II), Clarinet in Bb (Clar. Bb), Clarinet in A (Clar. A), Bassoon (Bsn.), Soprano Saxophone (Sopr. Sax.), Alto Saxophone (Alto. Sax.), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bar. Sax.), Bass Saxophone (Bass Sax.), Horn F I (Horn F I), Horn F II (Horn F II), Horn F III (Horn F III), Trumpet C I (Trp. C I), Trumpet C II (Trp. C II), Trombone I (Tbn. I), Trombone II (Tbn. II), Trombone III (Tbn. III), Trombone IV (Tbn. IV), Cor Anglais (Cor. Angl.), Trombone II (Ten. H. II), Trombone I (Ten. H. I), Baritone/Euphonium (Bar. Euph.), Bass Trombone (B (Tuba) C), Snare Drum (Str. Bass), and Percussion (Perc.). The score includes dynamic markings such as *mf*, *f*, *sfz*, and *pp*, and performance instructions like *arco* and *arco*.

Musical score for page 27, featuring various instruments and vocal parts. The score includes staves for Flute (Fl.), Oboe (Ob.), Bassoon I (Bsn. I), Bassoon II (Bsn. II), Clarinet in Bb (Clar. Bb), Clarinet in A (Clar. A), Bassoon (Bsn.), Soprano Saxophone (Sopr. Sax.), Alto Saxophone (Alto. Sax.), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bar. Sax.), Bass Saxophone (Bass Sax.), Horn F I (Horn F I), Horn F II (Horn F II), Horn F III (Horn F III), Trumpet C I (Trp. C I), Trumpet C II (Trp. C II), Trombone I (Tbn. I), Trombone II (Tbn. II), Trombone III (Tbn. III), Trombone IV (Tbn. IV), Cor Anglais (Cor. Angl.), Trombone II (Ten. H. II), Trombone I (Ten. H. I), Baritone/Euphonium (Bar. Euph.), Bass Trombone (B (Tuba) C), Snare Drum (Str. Bass), and Percussion (Perc.). The score includes dynamic markings such as *mf*, *f*, *sfz*, and *pp*, and performance instructions like *arco* and *arco*.

Musical score for page 28, featuring various instruments and vocal parts. The score includes staves for Flute (Fl.), Oboe (Ob.), Bassoon I (Bsn. I), Bassoon II (Bsn. II), Clarinet in Bb (Clar. Bb), Clarinet in A (Clar. A), Bassoon (Bsn.), Soprano Saxophone (Sopr. Sax.), Alto Saxophone (Alto. Sax.), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bar. Sax.), Bass Saxophone (Bass Sax.), Horn F I (Horn F I), Horn F II (Horn F II), Horn F III (Horn F III), Trumpet C I (Trp. C I), Trumpet C II (Trp. C II), Trombone I (Tbn. I), Trombone II (Tbn. II), Trombone III (Tbn. III), Trombone IV (Tbn. IV), Cor Anglais (Cor. Angl.), Trombone II (Ten. H. II), Trombone I (Ten. H. I), Baritone/Euphonium (Bar. Euph.), Bass Trombone (B (Tuba) C), Snare Drum (Str. Bass), and Percussion (Perc.). The score includes dynamic markings such as *mf*, *f*, *sfz*, and *pp*, and performance instructions like *arco* and *arco*.

Musical score for page 29, featuring various instruments and vocal parts. The score includes staves for Flute (Fl.), Oboe (Ob.), Bassoon I (Bsn. I), Bassoon II (Bsn. II), Clarinet in Bb (Clar. Bb), Clarinet in A (Clar. A), Bassoon (Bsn.), Soprano Saxophone (Sopr. Sax.), Alto Saxophone (Alto. Sax.), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bar. Sax.), Bass Saxophone (Bass Sax.), Horn F I (Horn F I), Horn F II (Horn F II), Horn F III (Horn F III), Trumpet C I (Trp. C I), Trumpet C II (Trp. C II), Trombone I (Tbn. I), Trombone II (Tbn. II), Trombone III (Tbn. III), Trombone IV (Tbn. IV), Cor Anglais (Cor. Angl.), Trombone II (Ten. H. II), Trombone I (Ten. H. I), Baritone/Euphonium (Bar. Euph.), Bass Trombone (B (Tuba) C), Snare Drum (Str. Bass), and Percussion (Perc.). The score includes dynamic markings such as *mf*, *f*, *sfz*, and *pp*, and performance instructions like *arco* and *arco*.



Fl. *Flu Vlna*

Ob.

Bas. I

Bas. II

Cl. Clar.

Sax. Solo

Clar. I

Clar. II

Bass

Alto Sax.

Ten. Sax.

Bar. Sax.

Bass Sax.

Horn F I

Horn F II

Horn F III

Trp. C I

Trp. C II

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

Corn. Bb I

Corn. Bb II

Trpt. H. I

Trpt. H. II

Bar. Poph.

B (Tuba) C

Su. Bass

Temp.

Perc.

01.1806.10

Fl.

Ob.

Bas. I

Bas. II

Cl. Clar.

Sax. Solo

Clar. I

Clar. II

Bass

Alto Sax.

Ten. Sax.

Bar. Sax.

Bass Sax.

Horn F I

Horn F II

Horn F III

Trp. C I

Trp. C II

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

Corn. Bb I

Corn. Bb II

Trpt. H. I

Trpt. H. II

Bar. Poph.

B (Tuba) C

Su. Bass

Temp.

Perc.

01.1806.10

Fl.

Ob.

Bas. I

Bas. II

Cl. Clar.

Sax. Solo

Clar. I

Clar. II

Bass

Sopr. Sax.

Alto Sax.

Ten. Sax.

Bar. Sax.

Bass Sax.

Horn F I

Horn F II

Horn F III

Trp. C I

Trp. C II

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

Corn. Bb I

Corn. Bb II

Trpt. H. I

Trpt. H. II

Bar. Poph.

B (Tuba) C

Su. Bass

Perc.

01.1806.10

Fl.

Ob.

Bas. I

Bas. II

Cl. Clar.

Sax. Solo

Clar. I

Clar. II

Bass

Sopr. Sax.

Alto Sax.

Ten. Sax.

Bar. Sax.

Bass Sax.

Horn F I

Horn F II

Horn F III

Trp. C I

Trp. C II

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

Corn. Bb I

Corn. Bb II

Trpt. H. I

Trpt. H. II

Bar. Poph.

B (Tuba) C

Su. Bass

Temp.

Perc.

01.1806.10

34 D.S. al Coda

01.1808.10

35 Coda

01.1808.10

36

01.1808.10

37 Tempo I

01.1808.10

105 106 107 108 109 110 111

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Bsn. I  
Bsn. II  
E♭ Clar.  
Solo  
Clar. I  
Clar. II  
Bass  
Sopr. Sax.  
Alt. Sax.  
Ten. Sax.  
Bar. Sax.  
Bass Sax.  
Horn F I  
Horn F II  
Horn F III  
Trp. C I  
Trp. C II  
Tbn. C I  
Tbn. C II  
Tbn. C III  
Tbn. C IV  
Cor. B I  
Cor. B II  
Ten. H. I  
Ten. H. II  
Bar. Saph.  
B (Tuba)  
Str. Bass  
Timp.  
Perc.

112 113 114 115 116 117 118

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Bsn. I  
Bsn. II  
E♭ Clar.  
Solo  
Clar. I  
Clar. II  
Bass  
Sopr. Sax.  
Alt. Sax.  
Ten. Sax.  
Bar. Sax.  
Bass Sax.  
Horn F I  
Horn F II  
Horn F III  
Trp. C I  
Trp. C II  
Tbn. C I  
Tbn. C II  
Tbn. C III  
Tbn. C IV  
Cor. B I  
Cor. B II  
Ten. H. I  
Ten. H. II  
Bar. Saph.  
B (Tuba)  
Str. Bass  
Timp.  
Perc.

IV. Nocturne

Andantino  $\text{♩} = 68-66$

1 2 3 4 5

Picc.  
Fl. I  
Fl. II  
Ob. I  
Ob. II  
English Horn  
Bassoon I  
Bassoon II  
E♭ Clarinet  
Solo Clarinet  
Clarinet I  
Clarinet II  
Bass Clarinet  
Horn F I  
Horn F II  
Trumpet C I  
Trumpet C II  
Trumpet C III  
Trombone C I  
Trombone C II  
Tenor Horn B♭  
Baritone/Euphonium C  
Bass (Tuba) C  
String Bass  
Timpans  
Percussion

6 7 8 9 10 11

Fl. I  
Fl. II  
Ob. I  
Ob. II  
E.H.  
Bsn. I  
Bsn. II  
E♭ Clar.  
Solo  
Clar. I  
Clar. II  
Bass  
Horn F I  
Horn F II  
Trp. C I  
Trp. C II  
Trp. C III  
Tbn. C I  
Tbn. C II  
Ten. H.  
Bar. Saph.  
B (Tuba)  
Str. Bass  
Timp.  
Perc.

Fl. I  
Fl. II  
Ob. I  
Ob. II  
F. H.  
Bsn. I  
Bsn. II  
E♭ Clar.  
Solo  
Clar. I  
Clar. II  
Bass  
Horn F  
Horn F II  
Tpt. C I  
Tpt. C II  
Tbn. C III  
Tbn. C I  
Tbn. C II  
Ten. H.  
Bar. Saph.  
B (Tuba) C  
Str. Bass  
Timp.  
Perc.

01.1808.10



Fl. I  
Fl. II  
Ob. I  
Ob. II  
E.H.  
Bsn. I  
Bsn. II  
E♭ Clar.  
Solo  
Clar. I  
Clar. II  
Bass  
Horn I F  
Horn II F  
Tpt. C I  
Tpt. C II  
Tpt. C III  
Tbn. I  
Tbn. II  
Ten. H.  
Bar. Saph.  
B (Tuba) C  
Str. Bass  
Timp.  
Perc.

01.1808.10



Fl. I  
Fl. II  
Ob. I  
Ob. II  
F. H.  
Bsn. I  
Bsn. II  
E♭ Clar.  
Solo  
Clar. I  
Clar. II  
Bass  
Horn F I  
Horn F II  
Tpt. C I  
Tpt. C II  
Tbn. C III  
Cont. B♭ I  
Cont. B♭ II  
Ten. H.  
Bar. Saph.  
B (Tuba) C  
Str. Bass  
Timp.  
Perc.

01.1808.10



Fl. I  
Fl. II  
Ob. I  
Ob. II  
E.H.  
Bsn. I  
Bsn. II  
E♭ Clar.  
Solo  
Clar. I  
Clar. II  
Bass  
Horn F I  
Horn F II  
Tpt. C I  
Tpt. C II  
Tpt. C III  
Tbn. C  
Tbn. C  
Cont. B♭ I  
Cont. B♭ II  
Bar. Saph.  
B (Tuba) C  
Timp.  
Perc.

01.1808.10



Fl. I  
Fl. II  
Ob. I  
Ob. II  
E.H.  
Bsn. I  
Bsn. II  
Clari. Solo  
Clari. I  
Clari. II  
Bsn.  
Sopr. Sax.  
Alt. Sax.  
Ten. Sax.  
Bar. Sax.  
Bass Sax.  
Horn F I  
Horn F II  
Trp. C I  
Trp. C II  
Trp. C III  
Tbn. C I  
Tbn. C II  
Cort. Bb I  
Cort. Bb II  
Tbn. H  
Bar. Euph.  
B (Tuba)  
Str. Bass  
Temp.  
Perc.  
Tamb. de Bazar

Fl. I  
Fl. II  
Ob. I  
Ob. II  
E.H.  
Bsn. I  
Bsn. II  
E♭ Clar.  
Solo  
Clari. I  
Clari. II  
Bsn.  
Sopr. Sax.  
Alt. Sax.  
Ten. Sax.  
Bar. Sax.  
Bass Sax.  
Horn F I  
Horn F II  
Trp. C I  
Trp. C II  
Trp. C III  
Tbn. C I  
Tbn. C II  
Cort. Bb I  
Cort. Bb II  
Tbn. H  
Bar. Euph.  
B (Tuba)  
Str. Bass  
Temp.  
Perc.  
Xylo.

Fl. I  
Fl. II  
Ob. I  
Ob. II  
E.H.  
Bsn. I  
Bsn. II  
E♭ Clar.  
Solo  
Clari. I  
Clari. II  
Bsn.  
Sopr. Sax.  
Alt. Sax.  
Ten. Sax.  
Bar. Sax.  
Bass Sax.  
Horn F I  
Horn F II  
Trp. C I  
Trp. C II  
Trp. C III  
Tbn. C I  
Tbn. C II  
Cort. Bb I  
Cort. Bb II  
Tbn. H  
Bar. Euph.  
B (Tuba)  
Str. Bass  
Temp.  
Perc.  
T.B. de Bazar

Fl. I  
Fl. II  
Ob. I  
Ob. II  
E.H.  
Bsn. I  
Bsn. II  
E♭ Clar.  
Solo  
Clari. I  
Clari. II  
Bsn.  
Sopr. Sax.  
Alt. Sax.  
Ten. Sax.  
Bar. Sax.  
Bass Sax.  
Horn F I  
Horn F II  
Trp. C I  
Trp. C II  
Trp. C III  
Tbn. C I  
Tbn. C II  
Cort. Bb I  
Cort. Bb II  
Tbn. H  
Bar. Euph.  
B (Tuba)  
Str. Bass  
Temp.  
Perc.  
Solo

Musical score for page 50, measures 63-68. The score includes parts for Flute I & II, Oboe I & II, Clarinet I & II, Bassoon, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Bass Saxophone, Horn F I & II, Trumpet C I, II, & III, Trombone C I & II, Cornet Bb I & II, Tenor Horn, Baritone Saxophone, B (Tuba), Str. Bass, Snare Drum, and Percussion. The tempo is marked *cresc.* and *mf*.



Musical score for page 51, measures 69-75. The score includes parts for Flute I & II, Oboe I & II, Clarinet I & II, Bassoon, Solo Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Bass Saxophone, Horn F I & II, Trumpet C I, II, & III, Trombone C I & II, Cornet Bb I & II, Baritone Saxophone, B (Tuba), Str. Bass, Snare Drum, and Percussion. The tempo is marked *Andante 1° Tempo* and *mf*.



01.1808.10

Musical score for page 52, measures 72-77. The score includes parts for Flute I & II, Oboe I & II, Clarinet I & II, Bassoon, Solo Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Bass Saxophone, Horn F I & II, Trumpet C I, II, & III, Trombone C I & II, Cornet Bb I & II, Tenor Horn, Baritone Saxophone, B (Tuba), Str. Bass, Snare Drum, and Percussion. The tempo is marked *cresc.* and *mf*.



Musical score for page 53, measures 82-88. The score includes parts for Flute I & II, Oboe I & II, Clarinet I & II, Bassoon, Solo Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Bass Saxophone, Horn F I & II, Trumpet C I, II, & III, Trombone C I & II, Cornet Bb I & II, Tenor Horn, Baritone Saxophone, B (Tuba), Str. Bass, Snare Drum, and Percussion. The tempo is marked *cresc.* and *mf*.






V. Finale




13 14 15 *crca.* 16 17 18 19 20 21

Perc.  
Fl. I  
Fl. II  
Ob. I  
Ob. II  
F. H.  
Bsn. I  
Bsn. II  
E♭ Clar.  
Solo  
Clar. I  
Clar. II  
Bsn.  
Sopr. Sax.  
Alt. Sax.  
Ten. Sax.  
Bar. Sax.  
Bass Sax.  
Horn I+II  
Horn III+IV  
Tpt. C I  
Tpt. C II  
Tpt. C III  
Tbn. C I  
Tbn. C II  
Tbn. C III  
Tbn. C IV  
Cort. B♭ I  
Cort. B♭ II  
Ten. H. I  
Ten. H. II  
Bar. Euph.  
B (Tuba) C  
Str. Bass  
Temp.  
Perc.

**Mini Score**

01.1888.10

20 21 22 23 24 25 26 27 28

Perc.  
Fl. I  
Fl. II  
Ob. I  
Ob. II  
E. H.  
Bsn. I  
Bsn. II  
E♭ Clar.  
Solo  
Clar. I  
Clar. II  
Bsn.  
Sopr. Sax.  
Alt. Sax.  
Ten. Sax.  
Bar. Sax.  
Bass Sax.  
Horn I+II  
Horn III+IV  
Tpt. C I  
Tpt. C II  
Tpt. C III  
Tbn. C I  
Tbn. C II  
Tbn. C III  
Tbn. C IV  
Cort. B♭ I  
Cort. B♭ II  
Ten. H. I  
Ten. H. II  
Bar. Euph.  
B (Tuba) C  
Str. Bass  
Temp.  
Perc.

**Mini Score**

01.1888.10

26 27 28 29 30 31

Perc.  
Fl. I  
Fl. II  
Ob. I  
Ob. II  
F. H.  
Bsn. I  
Bsn. II  
E♭ Clar.  
Solo  
Clar. I  
Clar. II  
Bsn.  
Sopr. Sax.  
Alt. Sax.  
Ten. Sax.  
Bar. Sax.  
Bass Sax.  
Horn I+II  
Horn III+IV  
Tpt. C I  
Tpt. C II  
Tpt. C III  
Tbn. C I  
Tbn. C II  
Tbn. C III  
Tbn. C IV  
Cort. B♭ I  
Cort. B♭ II  
Ten. H. I  
Ten. H. II  
Bar. Euph.  
B (Tuba) C  
Str. Bass  
Temp.  
Perc.

**Mini Score**

01.1888.10

32 33 34 35 36 37

Perc.  
Fl. I  
Fl. II  
Ob. I  
Ob. II  
E. H.  
Bsn. I  
Bsn. II  
E♭ Clar.  
Solo  
Clar. I  
Clar. II  
Bsn.  
Sopr. Sax.  
Alt. Sax.  
Ten. Sax.  
Bar. Sax.  
Bass Sax.  
Horn I+II  
Horn III+IV  
Tpt. C I  
Tpt. C II  
Tpt. C III  
Tbn. C I  
Tbn. C II  
Tbn. C III  
Tbn. C IV  
Cort. B♭ I  
Cort. B♭ II  
Ten. H. I  
Ten. H. II  
Bar. Euph.  
B (Tuba) C  
Str. Bass  
Temp.  
Perc.

**Mini Score**

01.1888.10



39 40 41 42 43 44 45

Perc.  
Fl. I  
Fl. II  
Ob. I  
Ob. II  
F.H.  
Bsn. I  
Bsn. II  
E♭ Clar.  
Solo  
Clar. I  
Clar. II  
Bass  
Sopr. Sax.  
Alt. Sax.  
Ten. Sax.  
Bar. Sax.  
Bass Sax.  
Horn I+II  
Horn III+IV  
Trp. C I  
Trp. C II  
Trp. C III  
Tbn. C I  
Tbn. C II  
Tbn. C III  
Tbn. C IV  
Cor. Ang.  
Cor. Ang.  
Ten. H. I  
Ten. H. II  
Bar. Euph.  
B (Tuba)  
Str. Bass  
Temp.  
Perc.

46 47 48 49 50 51 52 53

Perc.  
Fl. I  
Fl. II  
Ob. I  
Ob. II  
F.H.  
Bsn. I  
Bsn. II  
E♭ Clar.  
Solo  
Clar. I  
Clar. II  
Bass  
Sopr. Sax.  
Alt. Sax.  
Ten. Sax.  
Bar. Sax.  
Bass Sax.  
Horn I+II  
Horn III+IV  
Trp. C I  
Trp. C II  
Trp. C III  
Tbn. C I  
Tbn. C II  
Tbn. C III  
Tbn. C IV  
Cor. Ang.  
Cor. Ang.  
Ten. H. I  
Ten. H. II  
Bar. Euph.  
B (Tuba)  
Str. Bass  
Temp.  
Perc.

54 55 56 57 58 59 60

Perc.  
Fl. I  
Fl. II  
Ob. I  
Ob. II  
F.H.  
Bsn. I  
Bsn. II  
E♭ Clar.  
Solo  
Clar. I  
Clar. II  
Bass  
Sopr. Sax.  
Alt. Sax.  
Ten. Sax.  
Bar. Sax.  
Bass Sax.  
Horn I+II  
Horn III+IV  
Trp. C I  
Trp. C II  
Trp. C III  
Tbn. C I  
Tbn. C II  
Tbn. C III  
Tbn. C IV  
Cor. Ang.  
Cor. Ang.  
Ten. H. I  
Ten. H. II  
Bar. Euph.  
B (Tuba)  
Str. Bass  
Temp.  
Perc.

61 62 63 64 65 66 67

Perc.  
Fl. I  
Fl. II  
Ob. I  
Ob. II  
F.H.  
Bsn. I  
Bsn. II  
E♭ Clar.  
Solo  
Clar. I  
Clar. II  
Bass  
Sopr. Sax.  
Alt. Sax.  
Ten. Sax.  
Bar. Sax.  
Bass Sax.  
Horn I+II  
Horn III+IV  
Trp. C I  
Trp. C II  
Trp. C III  
Tbn. C I  
Tbn. C II  
Tbn. C III  
Tbn. C IV  
Cor. Ang.  
Cor. Ang.  
Ten. H. I  
Ten. H. II  
Bar. Euph.  
B (Tuba)  
Str. Bass  
Temp.  
Perc.

68 *mf* 69 70 71 72 73 74 75 76

Perc.  
Fl. I  
Fl. II  
Ob. I  
Ob. II  
F.H.  
Bsn. I  
Bsn. II  
E♭Clar.  
Solo  
Clar. I  
Clar. II  
Bsn.  
Sopr. Sax.  
Alt. Sax.  
Ten. Sax.  
Bar. Sax.  
Bsn. Sax.  
Horn I+II  
Horn III+IV  
Tpt. C I  
Tpt. C II  
Tpt. C III  
Tbn. C I  
Tbn. C II  
Tbn. C III  
Tbn. C IV  
Cor. B♭ I  
Cor. B♭ II  
Ten. H. I  
Ten. H. II  
Bar. Euph.  
B (Tuba)  
Str. Bass  
Tamp.  
Perc.

01.1808.10

75 76 77 78 79 80 81 82 83

Perc.  
Fl. I  
Fl. II  
Ob. I  
Ob. II  
E.H.  
Bsn. I  
Bsn. II  
E♭Clar.  
Solo  
Clar. I  
Clar. II  
Bsn.  
Sopr. Sax.  
Alt. Sax.  
Ten. Sax.  
Bar. Sax.  
Bsn. Sax.  
Horn I+II  
Horn III+IV  
Tpt. C I  
Tpt. C II  
Tpt. C III  
Tbn. C I  
Tbn. C II  
Tbn. C III  
Tbn. C IV  
Cor. B♭ I  
Cor. B♭ II  
Ten. H. I  
Ten. H. II  
Bar. Euph.  
B (Tuba)  
Str. Bass  
Perc.

01.1808.10

81 82 83 84 85 86 87 88 89

Perc.  
Fl. I  
Fl. II  
Ob. I  
Ob. II  
F.H.  
Bsn. I  
Bsn. II  
E♭Clar.  
Solo  
Clar. I  
Clar. II  
Bsn.  
Sopr. Sax.  
Alt. Sax.  
Ten. Sax.  
Bar. Sax.  
Bsn. Sax.  
Horn I+II  
Horn III+IV  
Tpt. C I  
Tpt. C II  
Tpt. C III  
Tbn. C I  
Tbn. C II  
Tbn. C III  
Tbn. C IV  
Cor. B♭ I  
Cor. B♭ II  
Ten. H. I  
Ten. H. II  
Bar. Euph.  
B (Tuba)  
Str. Bass  
Perc.

01.1808.10

89 90 91 92 93 94 95 96 97

Perc.  
Fl. I  
Fl. II  
Ob. I  
Ob. II  
E.H.  
Bsn. I  
Bsn. II  
E♭Clar.  
Solo  
Clar. I  
Clar. II  
Bsn.  
Sopr. Sax.  
Alt. Sax.  
Ten. Sax.  
Bar. Sax.  
Bsn. Sax.  
Horn I+II  
Horn III+IV  
Tpt. C I  
Tpt. C II  
Tpt. C III  
Tbn. C I  
Tbn. C II  
Tbn. C III  
Tbn. C IV  
Cor. B♭ I  
Cor. B♭ II  
Ten. H. I  
Ten. H. II  
Bar. Euph.  
B (Tuba)  
Str. Bass  
Glock.  
Perc.

01.1808.10

97 98 99 100 101 102 103

Perc. Fl. I Fl. II Ob. I Ob. II Clar. I Clar. II Bassoon I Bassoon II Sax. Soprano Sax. Alto Sax. Tenor Sax. Bass Sax. Horn I+II Horn III+IV Trp. C I Trp. C II Trp. C III Trb. C I Trb. C II Trb. C III Trb. C IV Cor. Bb I Cor. Bb II Ten. H. I Ten. H. II Bar. Euph. B (Tuba) C Str. Bass Glock. Perc.

01.1808.10

103 104 105 Tempo I Allegro 106 107 108 109

Perc. Fl. I Fl. II Ob. I Ob. II Clar. I Clar. II Bassoon I Bassoon II Sax. Soprano Sax. Alto Sax. Tenor Sax. Bass Sax. Horn I+II Horn III+IV Trp. C I Trp. C II Trp. C III Trb. C I Trb. C II Trb. C III Trb. C IV Cor. Bb I Cor. Bb II Ten. H. I Ten. H. II Bar. Euph. B (Tuba) C Str. Bass Glock. Perc. Xylo.

01.1808.10

110 111 112 113 114 115 116

Perc. Fl. I Fl. II Ob. I Ob. II Clar. I Clar. II Bassoon I Bassoon II Sax. Soprano Sax. Alto Sax. Tenor Sax. Bass Sax. Horn I+II Horn III+IV Trp. C I Trp. C II Trp. C III Trb. C I Trb. C II Trb. C III Trb. C IV Cor. Bb I Cor. Bb II Ten. H. I Ten. H. II Bar. Euph. B (Tuba) C Str. Bass Perc.

01.1808.10

117 118 119 120 121 122 123

Perc. Fl. I Fl. II Ob. I Ob. II Clar. I Clar. II Bassoon I Bassoon II Sax. Soprano Sax. Alto Sax. Tenor Sax. Bass Sax. Horn I+II Horn III+IV Trp. C I Trp. C II Trp. C III Trb. C I Trb. C II Trb. C III Trb. C IV Cor. Bb I Cor. Bb II Ten. H. I Ten. H. II Bar. Euph. B (Tuba) C Str. Bass Perc.

01.1808.10

74

Fl. I  
Fl. II  
Ob. I  
Ob. II  
F. H.  
Bsn. I  
Bsn. II  
Clar. I  
Clar. II  
Bass  
Sopr. Sax.  
Alt. Sax.  
Ten. Sax.  
Bar. Sax.  
Bass Sax.  
Horn F I + II  
Horn F III + IV  
Trp. C I  
Trp. C II  
Trp. C III  
Trb. C I  
Trb. C II  
Trb. C III  
Trb. C IV  
Cort. Bb I  
Cort. Bb II  
Ten. H. I  
Ten. H. II  
Bar. Euph.  
B (Tuba) C  
Str. Bass  
Timp.  
Perc.  
Tbn.  
Cymb.  
Bdr.  
SD

125 126 127 128 129 130

Mini Score

75

Fl. I  
Fl. II  
Ob. I  
Ob. II  
F. H.  
Bsn. I  
Bsn. II  
Clar. I  
Clar. II  
Bass  
Alt. Sax.  
Ten. Sax.  
Bar. Sax.  
Bass Sax.  
Horn F I + II  
Horn F III + IV  
Trp. C I  
Trp. C II  
Trp. C III  
Trb. C I  
Trb. C II  
Trb. C III  
Trb. C IV  
Cort. Bb I  
Cort. Bb II  
Ten. H. I  
Ten. H. II  
Bar. Euph.  
B (Tuba) C  
Str. Bass  
Timp.  
Perc.

131 132 133 134 135 136 137

Mini Score

76

Fl. I  
Fl. II  
Ob. I  
Ob. II  
F. H.  
Bsn. I  
Bsn. II  
Clar. I  
Clar. II  
Bass  
Alt. Sax.  
Ten. Sax.  
Bar. Sax.  
Bass Sax.  
Horn F I + II  
Horn F III + IV  
Trp. C I  
Trp. C II  
Trp. C III  
Trb. C I  
Trb. C II  
Trb. C III  
Trb. C IV  
Cort. Bb I  
Cort. Bb II  
Ten. H. I  
Ten. H. II  
Bar. Euph.  
B (Tuba) C  
Str. Bass  
Timp.  
Perc.

138 139 140 141 142 143 144

Mini Score

77

Fl. I  
Fl. II  
Ob. I  
Ob. II  
F. H.  
Bsn. I  
Bsn. II  
Clar. I  
Clar. II  
Bass  
Alt. Sax.  
Ten. Sax.  
Bar. Sax.  
Bass Sax.  
Horn F I + II  
Horn F III + IV  
Trp. C I  
Trp. C II  
Trp. C III  
Cort. Bb I  
Cort. Bb II  
Ten. H. I  
Ten. H. II  
Bar. Euph.  
B (Tuba) C  
Str. Bass  
Timp.  
Perc.  
Tri.  
Xylo.

145 146 147 148 149 150 151

Mini Score

Musical score for page 78, measures 152-165. The score includes parts for Percussion (Pnc.), Flutes I and II (Fl. I, Fl. II), Oboes I and II (Ob. I, Ob. II), Clarinets I and II (Clar. I, Clar. II), Bassoon I and II (Bsn. I, Bsn. II), Saxophones (Sopr. Sax., Alto Sax., Tenor Sax., Bass Sax.), Horns F I+II and III+IV (Horn F I+II, Horn F III+IV), Trumpets C I, C II, and C III (Trp. C I, Trp. C II, Trp. C III), Trombones I, II, III, and IV (Tbn. C I, Tbn. C II, Tbn. C III, Tbn. C IV), Cor Anglais I and II (Cor. Bb I, Cor. Bb II), Tenors H I and II (Ten. H. I, Ten. H. II), Baritone and Euphonium (Bar. Euph.), B (Tuba) and C (Tuba) (B (Tuba) C), Snare Drum (Str. Ban), Triangles (Tri.), and Cymbals (Cym.).

Musical score for page 79, measures 159-165. The score includes parts for Percussion (Pnc.), Flutes I and II (Fl. I, Fl. II), Oboes I and II (Ob. I, Ob. II), Clarinets I and II (Clar. I, Clar. II), Bassoon I and II (Bsn. I, Bsn. II), Saxophones (Sopr. Sax., Alto Sax., Tenor Sax., Bass Sax.), Horns F I+II and III+IV (Horn F I+II, Horn F III+IV), Trumpets C I, C II, and C III (Trp. C I, Trp. C II, Trp. C III), Trombones I, II, III, and IV (Tbn. C I, Tbn. C II, Tbn. C III, Tbn. C IV), Cor Anglais I and II (Cor. Bb I, Cor. Bb II), Tenors H I and II (Ten. H. I, Ten. H. II), Baritone and Euphonium (Bar. Euph.), B (Tuba) and C (Tuba) (B (Tuba) C), Snare Drum (Str. Ban), Triangles (Tri.), and Cymbals (Cym.).

Musical score for page 80, measures 164-172. The score includes parts for Percussion (Pnc.), Flutes I and II (Fl. I, Fl. II), Oboes I and II (Ob. I, Ob. II), Clarinets I and II (Clar. I, Clar. II), Bassoon I and II (Bsn. I, Bsn. II), Saxophones (Sopr. Sax., Alto Sax., Tenor Sax., Bass Sax.), Horns F I+II and III+IV (Horn F I+II, Horn F III+IV), Trumpets C I, C II, and C III (Trp. C I, Trp. C II, Trp. C III), Trombones I, II, III, and IV (Tbn. C I, Tbn. C II, Tbn. C III, Tbn. C IV), Cor Anglais I and II (Cor. Bb I, Cor. Bb II), Tenors H I and II (Ten. H. I, Ten. H. II), Baritone and Euphonium (Bar. Euph.), B (Tuba) and C (Tuba) (B (Tuba) C), Snare Drum (Str. Ban), Triangles (Tri.), and Cymbals (Cym.).

Musical score for page 81, measures 173-179. The score includes parts for Percussion (Pnc.), Flutes I and II (Fl. I, Fl. II), Oboes I and II (Ob. I, Ob. II), Clarinets I and II (Clar. I, Clar. II), Bassoon I and II (Bsn. I, Bsn. II), Saxophones (Sopr. Sax., Alto Sax., Tenor Sax., Bass Sax.), Horns F I+II and III+IV (Horn F I+II, Horn F III+IV), Trumpets C I, C II, and C III (Trp. C I, Trp. C II, Trp. C III), Trombones I, II, III, and IV (Tbn. C I, Tbn. C II, Tbn. C III, Tbn. C IV), Cor Anglais I and II (Cor. Bb I, Cor. Bb II), Tenors H I and II (Ten. H. I, Ten. H. II), Baritone and Euphonium (Bar. Euph.), B (Tuba) and C (Tuba) (B (Tuba) C), Snare Drum (Str. Ban), Triangles (Tri.), and Cymbals (Cym.).

**SUITE-DIVERTIMENTO-G. Tailleferre/D. Dondoyne**

Boven de partituur schreef Germaine Tailleferre de volgende aanleiding: "Als verspreidingsmuziek".

I. De "Introduction" bestaat uit een wissel van elkaar gespeelde thema's; dit contrast door het gebruik van contrasten werd toenaderd aan door de verschillende instrumenten groepen met hun eigen virtuositeit tegengesteld te stellen.

II. La Barcarolle - In eenvoudige opzet en het vorm van helder contrast met de Introduction. De harmonieën zijn gebaseerd op de traditionele akkoordensystemen, maar de verschillende instrumentale solo op een thema met een natuurlijke en uitgebreide melodische lijn voortkomen.

III. Het "Menuet" is gecomponeerd in een vorm die uitgaat van het klassieke menuet met in het hele deel een opgevoerd menuet-ideaal dat op geen enkele wijze het karakter van het menuet verstoort. Het contrast in de dynamiek speelt zich af tussen de "ritardando"- en de "allegretto"-momenten in het menuet van stijl van Germaine Tailleferre - zo duidelijk bepaald door de gedurfde harmonieën - naar voren.

IV. De "Nocturne" roept op het eerste gehoor associaties op met een "Berceuse" met in het geheel geen opgevoerd menuet-ideaal dat op geen enkele wijze het karakter van het menuet verstoort. Het contrast in de dynamiek speelt zich af tussen de "ritardando"- en de "allegretto"-momenten in het menuet van stijl van Germaine Tailleferre - zo duidelijk bepaald door de gedurfde harmonieën - naar voren.

V. In de "Finales" vinden we de sfeer van het "Kawakawasi"; de melodie wordt door de verschillende instrumenten groepen met hun eigen virtuositeit tegengesteld te stellen.

VI. Het "Menuet" is gecomponeerd in een vorm die uitgaat van het klassieke menuet met in het geheel geen opgevoerd menuet-ideaal dat op geen enkele wijze het karakter van het menuet verstoort. Het contrast in de dynamiek speelt zich af tussen de "ritardando"- en de "allegretto"-momenten in het menuet van stijl van Germaine Tailleferre - zo duidelijk bepaald door de gedurfde harmonieën - naar voren.

worden vermeld. De samenwerking met Germaine Tailleferre resulteerde in deze Suite-Divertimento, en in een stuk was Germaine Tailleferre voor zanger en orkest, dat in de bewerking van Maurice Dondoyne was opgenomen in de editie van 1922. Maar zijn maximale activiteit bleef bij Dondoyne ook nog vele bestuursfuncties in Frankrijk vervullen. Zijn functie als directeur van het Conservatorium te Issy-les-Moulineaux en het feit dat hij veel dirigenten voor diverse verenigingen heeft opgeleid, tonen aan dat hij een speciale plaats in de muziek wereld verdient heeft.

**SUITE-DIVERTIMENTO-G. Tailleferre/D. Dondoyne**

Above the score Germaine Tailleferre wrote the following indication: "Just like the noise of a fair".

I. The Introduction features a mixture of superimposed themes, brought about by the utilization of contrasting timbres between the opposing instrumental groups, each with its characteristic virtuosity.

II. The Barcarolle is simple in its expression and forms a bright contrast with the Introduction. The harmonies are based on the traditional chord-progressions, from which the solo-instrument draw their themes on a natural and balanced melodic line.

III. The Menuet has been composed in the classical form, in which the very casual style of scoring has been preserved throughout the movement without impairing the character of the Menuet. The counterpart of the themes can be found between the "ritard" and the "allegretto" and in this way Germaine Tailleferre's own style, so clearly defined by bold harmonies, becomes apparent.

IV. The Nocturne brings to mind a Berceuse at first hearing and it is written in a clear idiom for the reasons. It is alternated by a Rondo-like Allegretto, expressed by the presence in a style with a modal character. The orchestral and rhythmic development of this Rondo brings us back to the mood of the Introduction before bringing forward the theme of the Berceuse of the beginning of this movement.

V. In the Finales we find ourselves back in the mood of the "noise of a fair" as indicated above the first movement. The superimposed themes of the instrumental groups, Rhythms, themes and timbres blend time and again in abrupt modulations and lead to a brilliant and vivid ending of this final musical statement.

This score - which was written in 1927 by Germaine Tailleferre in collaboration with Maurice Dondoyne - was commissioned by the French State (Ministry of Cultural Affairs) and it was dedicated to the Bond of the "Gardiens de la Paix de Paris" and their bandmaster at that time.

Germaine Tailleferre (born April 19, 1892; deceased November 7, 1983) was a member of the famous "Groupe des Six". This "Groupe des Six" was a congregation of 6 French composers, who opposed the lofty elegance of the impressionist composers (Debussy - Ravel - Fauré) and they wanted to offer a transparent and sober music as a counter-poise for the heavy German influence (Wagner - Strauss). It was the poet Jean Cocteau and the composer Erik Satie who took the initiative to found the "Groupe des Six" in 1918 and from that moment the composers Dondoyne (piano), Tailleferre (violin) and their mutual friends followed the principles of their friends. "The Group" had his (or her) individual significance, but it was the mutual bond which made the most important character of this "Groupe des Six": the dilution and the fusion of the principles of the "Groupe des Six" into a bold style of writing, which did not impair the transparency of her composition. Erik Satie was the first to introduce the "Groupe des Six" into the field of all in the almost classical "style" of writing. Erik Satie was the first to introduce the "Groupe des Six" into the field of all in the almost classical "style" of writing. Erik Satie was the first to introduce the "Groupe des Six" into the field of all in the almost classical "style" of writing.

point and composition) His first professional position was with the band of the French Air Force, where he had the principal chair for clarinet and in 1924 he was appointed bandmaster of the band of the "Gardiens de la Paix de Paris".

As a composer he has been active in writing symphonies; trio; quartets and solo-concerto, but his greatest significance lies in the fact that he has been able to service in the wind-band field. He has been instrumental in changing the repertoire in such a way that more attention was paid to the characteristics of the individual wind-instrument. He also wrote a treatise on scoring for windband and he also wrote many arrangements of works by outstanding composers, for which he has been awarded various medals. The cooperation with Germaine Tailleferre brought about this "Suite-Divertimento" and a work for one voice and orchestra which was performed in the Paris Opera in 1922.

Apart from his musical activities, Maurice Dondoyne also holds many important positions in musical societies in France. His position as Director of the Conservatory at Issy-les-Moulineaux and the fact that he has given many bandmasters their professional training, prove that he has carved his niche in the realm of windband music.

**SUITE-DIVERTIMENTO-G. Tailleferre/D. Dondoyne**

À l'heure de la partition Germaine Tailleferre inscrit la mention suivante: "Comme un bruit de Foire".

I. "Introduction" est un foisonnement de thèmes superposés, s'opposant par des tonalités contrastées et par l'opposition des groupes d'instruments de l'Orchestre dans leur virtuosité appropriée.

II. La Barcarolle d'une expression simple et limpide contraste avec l'"Introduction". L'harmonisation est fondée sur le base d'accords traditionnels; les thèmes mélodiques des instruments solistes dansent en thème à la ligne mélodique naturelle et balance.

III. Le Menuet est écrit dans la forme simple des menuets classiques avec toutefois une écriture musicale plus délicate, le menuet succédant à un Allegretto, exprimé par la présence en un style avec une modalité dans un thème à la ligne mélodique naturelle et balance.

IV. Le Nocturne fait penser à une "Berceuse" tout d'abord, d'une écriture claire, avec des lignes, alternées par un "Rondeau" exprimé par les cultures dans un style de caractère modal. La progression orchestrale et rythmique de ce "Rondeau" nous rappelle dans l'ambiance de l'"Introduction", avant de redonner le thème de "Berceuse" au début de ce Nocturne.

V. Dans le Finaal nous retrouvons l'ambiance d'un bruit de Foire mentionné au début de la partition (foisonnement des thèmes superposés et contrastés). Rhythmes, thèmes et timbres se mêlent à nouveau dans un thème à la ligne mélodique naturelle et balance à plaisir; en des modulations brusques, nous nous précipitons finale brillante et vive.

Germaine Tailleferre (née le 19 avril 1892; décédée le 7 novembre 1983), du "Groupe des Six", s'inscrit dans la tradition de ce "Groupe des Six" qui fut une congrégation de 6 compositeurs français, qui opposèrent l'élégance raffinée de l'impressionnisme (Debussy - Ravel - Fauré) et ils voulaient offrir une musique transparente et sobre comme un contre-poids pour l'influence allemande (Wagner - Strauss). C'est le poète Jean Cocteau et le compositeur Erik Satie qui eurent l'idée de fonder le "Groupe des Six" en 1918 et dès lors les compositeurs Dondoyne (piano), Tailleferre (violon) et leurs amis suivirent les principes de leurs amis. "Le Groupe" avait sa (ou sa) importance individuelle, mais ce qui en fut le caractère le plus important fut le lien qui les unissait: la dilution et la fusion des principes de "Le Groupe des Six" en un style d'écriture, qui ne nuisait pas à la transparence de sa composition. Erik Satie fut le premier à introduire "Le Groupe des Six" dans le champ de l'écriture musicale presque classique. Erik Satie fut le premier à introduire "Le Groupe des Six" dans le champ de l'écriture musicale presque classique. Erik Satie fut le premier à introduire "Le Groupe des Six" dans le champ de l'écriture musicale presque classique.

incent, sur commande de l'Etat, pour la Musique des Gardiens de la Paix de Paris, que Maurice Dondoyne dirige.

A la fin de sa vie, Germaine Tailleferre manifesta un désir enthousiaste pour toute sorte de créations (ouvrages pédagogiques à l'usage des élèves - un trio; violon, violoncelle, piano, dédié à Micheline Dondoyne ainsi que des mélodies). Maurice Dondoyne orchestra une de ses dernières œuvres: "Concerto de la Fidélité" pour une voix et orchestre, qui sera créé à l'Opéra de Paris en 1952.

Maurice Dondoyne (le 20-7-1921 à Lyon. Etudes Musicales: Conservatoire de Lille, Conservatoire National Supérieur de Paris ou il obtient: 1er Prix de clarinette (1943), 1er Prix de Musique de chambre (1945), 1er Prix de Solfège (1945), 1er Prix d'Harmonie (1947), 1er Prix de Contrepoint (1948), 1er Prix de Pédagogie (1949), 1er Prix de Composition (1951). Clavier-école à la Musique des Gardiens de la Paix de Paris).

Compositions: Symphonies - trios - quatuors - concert pour les concours du Conservatoire de Paris etc.

Maurice Dondoyne s'est spécialisé dans l'harmonie-faïence, pour lequel son influence a permis à cet Orchestre de rénover sa conception, par le retour à l'originalité de la fonction des instruments à vent dans toutes les formes d'utilisation. Nombreuses adaptations et œuvres d'harmonie - assureur d'un traité d'harmonie-faïence.

Directeur des Stages de formation - conseiller technique de la Confédération Musicale de France - directeur du Conservatoire d'Issy-les-Moulineaux (Maurice Dondoyne est un des compositeurs les plus en vogue, et très consulté, pour tous les problèmes d'harmonie-faïence).

Maurice Dondoyne obtient le Prix de la SACM "Gabriel Poree" - à la fin de sa vie, Germaine Tailleferre manifesta un désir enthousiaste pour toute sorte de créations (ouvrages pédagogiques à l'usage des élèves - un trio; violon, violoncelle, piano, dédié à Micheline Dondoyne ainsi que des mélodies). Maurice Dondoyne orchestra une de ses dernières œuvres: "Concerto de la Fidélité" pour une voix et orchestre, qui sera créé à l'Opéra de Paris en 1952.

**SUITE-DIVERTIMENTO-G. Tailleferre/D. DONDOPYNE**

Germaine Tailleferre schreef over de Partituur een Kennenachnung "Wie Kirokollant".

I. Die "Introduction" ist ein Wirrwarr überladener gesellter Themen, die durch verwechselnde Kontraste Tonarten und durch Gegenüberstellungen verschiedener Instrumentalgruppen mit ihren eigenen Virtuositäten entstehen.

II. Die Barcarolle ist einfach gestaltet und bildet einen klaren Kontrast zur "Introduction". Grundlage der Harmonik sind traditionelle Akkordansätze, aus denen die verschiedenen Instrumentalgruppen Themen mit einer natürlichen und ausgewogenen melodischen Linie hervorheben.

III. Das Menuet ist in einer Form komponiert, die vom klassischen Menuet abwich, in dem es eine musikalisch elegantere, weniger überladene Charaktere des Menuets besitzt. Die Gegenüberstellung der Themen ist spirituell sich abwischen die Melodien und die Klarheit, und nun tritt der Still von Germaine Tailleferre, deutlich bestirmt durch grobste Harmonien, hervor.

IV. Das Nocturne erinnert an eine "Berceuse" mit einer klaren, abwechselnden Linienführung, abwechselnd durch ein "Rondeau" in einem modalen Charakter. Die rhythmische Entwicklung dieses Rondos bringt uns zurück in die Atmosphäre der "Introduction", bevor sie das Thema der "Berceuse" am Anfang dieses Nocturne wiederholt.

V. In den Finales finden wir die Stimmung eines "Festplatzes", wie oben angedeutet. Rhythmen, Themen und Timbre mischen sich wieder in einem Thema mit einer natürlichen und ausgewogenen melodischen Linie hervorheben, glitzern und schließlich in einer lebhaften und lebhaften Weise.

Germaine Tailleferre (geboren am 19. April 1892; gestorben am 7. November 1983) war ein Mitglied der berühmten "Groupe des Six". Diese "Groupe des Six" war eine Gruppe von 6 französischen Komponisten, die der hohen Eleganz des Impressionismus (Debussy - Ravel - Fauré) entgegenstanden und sie wollten eine transparente und bescheidene Musik als Gegenpol zur schweren deutschen Einflüsse (Wagner - Strauss) anbieten. Es war der Dichter Jean Cocteau und der Komponist Erik Satie, die die Initiative ergriffen, die "Groupe des Six" im Jahr 1918 zu gründen, und von diesem Zeitpunkt an folgten die Komponisten Dondoyne (Piano), Tailleferre (Violine) und ihre Freunde den Grundsätzen ihrer Freunde. "Die Gruppe" hatte ihre (ihre) individuelle Bedeutung, aber das, was sie zum wichtigsten Charakter dieser "Groupe des Six" machte, war die Auflösung und die Fusion der Grundsätze der "Groupe des Six" in einen Schreibstil, der die Transparenz ihrer Kompositionen nicht beeinträchtigte. Erik Satie war der Erste, der die "Groupe des Six" in den Bereich der fast klassischen "Stil" der Musik brachte. Erik Satie war der Erste, der die "Groupe des Six" in den Bereich der fast klassischen "Stil" der Musik brachte. Erik Satie war der Erste, der die "Groupe des Six" in den Bereich der fast klassischen "Stil" der Musik brachte.

Talliferre andere Wege einschlugen. Germaine Talliferre folgte den Spuren Erik Saties, kennzeichnet sich durch eine gewisse Schreibeis, die die Transparenz ihrer Kompositionen nicht beeinträchtigt, setzt Klangfarbe an die Stelle der Dynamik und will vor allem erreichen, wie Strawinsky und Schönberg das auf fast klassische Weisen bereite lassen. Einige ihrer zahlreichen Werke sind "Le marchand d'oiseaux" (Ballett), "Les Mariés de la Tour Eiffel" (in Zusammenarbeit mit ihren Freunden), 2 Sonaten für Violine und Piano, ein Klavierkonzert, Kammermusikwerke, Chorwerke, usw.

Sie begegnete 1971 Désiré Dodeyne, Dirigent der "Gardiens de la Paix", auf einem Konzert, das der "Coopé" gewidmet war. Aus dieser Begegnung entwickelte sich eine fruchtbare Zusammenarbeit zwischen beiden, und Germaine Talliferre begleitete sich immer mehr für die Klangfarbe des Harmonieorchesters. Désiré Dodeyne bearbeitete eine "Partita" für Trio und Klavierensemble und einen "Marche" von Germaine Talliferre für Harmonieorchester, sowie dieses "Suite-Divertimento", das in Staatsauftrag speziell für die "Gardiens de la Paix de Paris" geschrieben wurde.

Désiré Dodeyne bearbeitete, wie gesagt, dieses "Suite-Divertimento" und gilt als einer der größten Autoritäten auf dem Gebiet der Harmonie- und Kammermusik in Frankreich. Er wurde in Lyon geboren (20.7.1921) und bekam seine musikalische Ausbil-

dung am Konservatorium in Lille. Später rundete er sein Studium ab am Conservatoire National Supérieur in Paris, wo er mit verschiedenen ersten Preisen ausgezeichnet wurde (1945-Klarinette, Kammermusik, Solofagot, Harmonielehre, Kontrapunkt, Komposition). Seine erste Anstellung als Musiker war als Solo-Klarinetist bei der französischen Luftwaffenkapelle; 1945 wurde er zum Dirigenten der "Gardiens de la Paix" in Paris ernannt. Als Komponist schrieb er Symphonien, Trios, Quartette und Solokonzerte, doch seine größte Bedeutung liegt in seinem Einfluss auf den Bereich Harmonie- und Kammermusik. Er hat bewirkt, dass dem einflussreichen Charakter der verschiedenen Klavierinstrumente in Repertoire mehr Platz eingeräumt wird. Eine Abhandlung aus seiner Hand erachtet über die Instrumentierung von Jazz-Bearbeitungen, und er sorgte auch für zahlreiche Bearbeitungen vieler führender Meister, für die ihm verschiedene Auszeichnungen zuteil wurden. Die Zusammenarbeit mit Germaine Talliferre führte zu diesem "Suite-Divertimento" und einem Stück von Germaine Talliferre für Gesangsstimme und Orchester, das in der Bearbeitung von Désiré Dodeyne in der Pariser Oper 1983 aufgeführt wurde. Neben seinen musikalischen Aktivitäten bekleidet Désiré Dodeyne in französischen Musikleben noch viele Verwaltungsfunktionen. Seine Position als Direktor des Konservatoriums in Issy-les-Moulineaux und die Tatsache, dass er viele Dirigenten verschiedener Vereine ausgebildet hat, zeugen auf, welchen besonderen Platz er in der Jazz-Welt erobert hat.

