

Clarinets

Lullaby Op. 124, No. 16

Robert Schumann (1810-1856)
Arranged by John Tyndall

Allegretto

9 10 *p*

p *mf*

26 *mf*

p *mf*

p

Clarinets

8

Bourée

William Babell (1690-1723)
Arranged by Derek Haydn

Allegro spiritoso

11 14 *mf*

f *p*

26 3 *f* *mp*

f *p*

f *mf*

38 *p*

f

p

Clarinets

12

Nocturne

John Tyndall

Moderato

7

9

mf

25

mp

mf

Clarinets

14

“Honor & Arms” from Sampson

George F. Handel (1685-1750)
Arranged by Christopher Haydn

Allegro

12 13

mf

f

4

Flute

76

Largo

from Sonata in B \flat

BEETHOVEN

Largo (in four)

2

p *fp*

mf *mp*

mp *poco cresc.* *f*

p *p*

f *p* *p*

p

Minuet

DUSSEK

Allegretto non troppo

f

p

f

pp **Tempo I** *poco rit.* *mf*

p *pp* *Fine*

Waltz

STEIBELT

Allegretto

5 *mp grazioso*

p

mf

pp

Fine

Menuetto and Presto

from Trio V

F. J. HAYDN
Transcribed by H. Voxman

Presto
f scherzando *p*

f *p* *Fine*

p *mf*

f *mf*

mf *Presto D.C. al Fine (with repeats)*

French Horn

74

Two Songs I. Liebestreu (Faith of Love)

J. BRAHMS, Op. 3, No. 1

Very slowly

2a

p *pp* *dreamily*

poco più mosso

f *p*

Tempo I *rit.* *pp* *f* *più mosso* *mp*

cresc. *f*

f *pp* *1*

sempre rit. e dim. al fine

French Horn

74

Two Songs

II. Tambourliedchen

(Song of the Drummer Boy)

J. BRAHMS, Op. 69, No. 5

Very lively

2b

6

f

p

p

cresc.

f

5

1

1456-75

French Horn

Allerseelen

French Horn (in F)

RICHARD STRAUSS, Op. 10, No. 8
Transcribed by H. Voxman

Tranquillo

Piano
p

p

pp

2
p

pp

p con espressione

3

molto espress. 3 *ff*

1 *p* 3

French Horn

Scherzo

French Horn (in F)

V. SHELUKOV
Transcribed by H. Voxman

Allegro molto

4
mf *poco a poco cresc.*
f — *mf*
poco a poco cresc. *poco a poco* *f*

Meno mosso

2
p dolce *pp* *riten.*
a tempo *p* *f* *poco dim.* *p* — *pp* 6

Tempo I

mf *poco a poco cresc.*
f — *mf*
poco a poco cresc. *p*
cresc. *cresc.* *f*

(BALLAD) AUTUMN IN NEW YORK - VERNON DUKE

G-7 A-7 G-7 C7 Fmaj7 G-7 A-7 D7b9

G-7 A-7 G-7 C7 A-7b5 D7

G-7 Bb-7 Eb7 Abmaj7 Db7 C-7 G7b9

C-7 Eb7 Abmaj7 G7b9 Cmaj7 A-7 D7b5

G-7 A-7 G-7 C7 Fmaj7 G-7 A-7 D7 Db7

C-7 D-7 Eb-7 F7 Bb-6 Ab-7 Gb7

F-7 C7#5 F-7 E-7 Eb-7 Ab7 Dbmaj7 C7#5 F-7 Ab-7

G-7 A-7 Bb-6 C7b9 F-

(MED. BALLAD)

FOR SENTIMENTAL REASONS

- WILLIAM BEST / DEEK WATSON
G-7 C7

Fmaj7 Ab7

Fmaj7 D-7 G-7 C7 F6 D-7

G-7 C7 Fmaj7 D7b9 G-7 / C7 Gb7#5

Fmaj7 Ab7 G-7 C7 Fmaj7 D-7

G-7 C7 F6 D-7 G-7 C7

F6 Bb-6 F6 / C-7 B7b5 Bbmaj7 Bb7

F/C D7b9 G-7 C7 Fmaj7

E-7b5 A7b9 D-7 G7

G-7/c C7 Gb7#5 Fmaj7 Ab7 G-7 C7

Fmaj7 D-7 G-7 C7 F6 D-7

G-7 C7 F6 D7b9 G-7 / C7 Gb7#5

F6 (RIT. LAST x) G-7 Gb7 Fmaj7 AFTER SOLOS, D.C. AL

MISTY

(BALLAD)

Handwritten musical score for 'Misty' in bass clef, 4/4 time. The score consists of eight staves of music with various chord annotations and triplets.

Staff 1: Ebmaj7, Bb-7, Eb7, Abmaj7

Staff 2: Ab-7, Db7, Ebmaj7, C-7, F-7, Bb7

Staff 3: 1. G-7, C7, F-7, Bb7; 2. Eb6, Db9, Ebmaj7

Staff 4: Bb-7, Eb7b9, Abmaj7

Staff 5: A-7, D7, F7, G-7, C7b9, F-7, Bb7

Staff 6: Ebmaj7, Bb-7, Eb7, Abmaj7, Ab-7, Db7

Staff 7: Ebmaj7, C-7, F-7, Bb7, Eb6, (C-7, F-7, Bb7)

THE GIRL FROM IPANEMA

(GAROTA DE IPANEMA)

- ANTONIO CARLOS JOBIM/NORMAN GIMBEL/VINICIUS DE MORAES

(BOSSA)

The musical score is written in bass clef with a 4/4 time signature. It features ten staves of music. The first staff begins with a key signature of one flat (Bb) and a common time signature (C). The music is annotated with various chords: Fmaj7, G7, G-7, Gb7b5, Fmaj7, Gb7b5, Gbmaj7, B7, F#-7, D7, G-7, Eb7, A-7, D7b9(#11), G-7, C7b9(#11), Fmaj7, G7, G-7, Gb7b5, Fmaj7, and Gb7b5. There are several triplet markings (indicated by a '3' over a bracket) throughout the piece. The score ends with a double bar line on the tenth staff.

(BALLAD)

AUTUMN IN NEW YORK

-VERNON DUKE

Chord progression for the first staff: E-7 F#-7 E-7 A7 Dmaj7 E-7 F#-7 B7b9

Chord progression for the second staff: E-7 F#-7 E-7 A7 F#-7b5 B7

Chord progression for the third staff: E-7 G-7 C-7 Fmaj7 Bb7 A-7 E7b9

Chord progression for the fourth staff: A-7 C7 Fmaj7 E7b9 Amaj7 F#-7 B7b5

Chord progression for the fifth staff: E-7 F#-7 E-7 A7 Dmaj7 E-7 F#-7 B7 Bb7

Chord progression for the sixth staff: A-7 B-7 C-7 D7 G-6 F-7 Eb7

Chord progression for the seventh staff: D-7 A7#5 D-7 Db-7 C-7 F7 Bbmaj7 A7#5 D-7 F-7

Chord progression for the eighth staff: E-7 F#-7 G-6 A7b9 D-

(I LOVE YOU)

(MED. BALLAD)

FOR SENTIMENTAL REASONS

-WILLIAM BEST/DEEK WATSON

Handwritten musical score for guitar, featuring a treble clef and a key signature of two sharps (F# and C#). The score is organized into systems of staves, with chords written above the notes. The chords include Dmaj7, F7, E-7, A7, B-7, D6, B7b9, G-6, D6, A-7, G#7b5, Gmaj7, G#o7, D/A, B7b9, E-7, A7, Dmaj7, C#-7b5, F#7b9, B-7, E7, E-7/A, A7, Eb7#5, Dmaj7, F7, E-7, A7, Dmaj7, B-7, E-7, A7, D6, B-7, E-7, A7, D6, B7b9, E-7, A7, Eb7#5, D6, (RIT. LAST X) E-7, Eb7, Dmaj7, and AFTER SOLOS, D.C. AL.

(Ballad)

MISTY

Handwritten musical score for "Misty" in Eb major, 4/4 time. The score consists of 10 staves of music with various chords and triplets.

Staff 1: Cmaj7, G-7, C7, Fmaj7

Staff 2: F-7, Bb7, Cmaj7, A-7, D-7, G7

Staff 3: 1. E-7, A7, D-7, G7; 2. Cb, Bb9, Cmaj7

Staff 4: G-7, C7b9, Fmaj7

Staff 5: F#-7, B7, D7, E-7, A7b9, D-7, G7

Staff 6: Cmaj7, G-7, C7, Fmaj7, F-7, Bb7

Staff 7: Cmaj7, A-7, D-7, G7, Cb, (A-7, D-7, G7)

THE GIRL FROM IPANEMA

(GAROTA DE IPANEMA)

-ANTONIO CARLOS JOBIM/NORMAN GIMBEL/VINICIUS DE MORAES

(BOSSA)

Chord annotations and fingering:

- Staff 1: Dmaj7, E7
- Staff 2: E-7, Eb7b5, 1. Dmaj7, Eb7b5
- Staff 3: 2. Dmaj7, Ebmaj7
- Staff 4: Ab7, Eb-7 (with 3-fingerings)
- Staff 5: B7, E-7 (with 3-fingerings)
- Staff 6: C7, F#-7 (with 3-fingerings), B7b9(#11)
- Staff 7: E-7 (with 3-fingerings), A7b9(#11) (with 3-fingerings), Dmaj7 (with 3-fingerings)
- Staff 8: E7, E-7, Eb7b5 (with 3-fingerings)
- Staff 9: Dmaj7, (Eb7b5)

AUTUMN IN NEW YORK

-VERNON DUKE

(BALLAD)

A-7 B-7 A-7 D7 Gmaj7 A-7 B-7 E7b9

A-7 B-7 A-7 D7 B-7b5 E7

A-7 C-7 F7 Bbmaj7 Eb7 D-7 A7b9

D-7 F7 Bbmaj7 A7b9 Dmaj7 / / B-7 E7b5

A-7 B-7 A-7 D7 Gmaj7 A-7 B-7 / E7 Eb7

D-7 E-7 F-7 G7 C-6 Bb-7 Ab7

G-7 D7#5 G-7 F#-7 F-7 Bb7 Ebmaj7 D7#5 G-7 Bb-7

A-7 B-7 C-6 D7b9 G-

MELO. (BALLAD)

FOR SENTIMENTAL REASONS

- WILLIAM BEST / DEEK WATSON

Handwritten musical score for guitar, featuring a melody line and a series of chords. The key signature is Bb and the time signature is 4/4. The score is divided into systems of two staves each. The chords are written in a shorthand notation above the staff.

Chord progression (from top to bottom):

- System 1: Gmaj7, Bb7, A-7, D7
- System 2: Gmaj7, E-7, A-7, D7, Gb, E-7
- System 3: A-7, D7, Gmaj7, E7b9, A-7 / D7, Ab7#5
- System 4: Gmaj7, Bb7, A-7, D7, Gmaj7, E-7
- System 5: A-7, D7, Gb, E-7, A-7, D7
- System 6: Gb, C-6, Gb / D-7, Db7b5, Cmaj7, C#o7
- System 7: G/D, E7b9, A-7, D7, Gmaj7
- System 8: F#-7b5, B7b9, E-7, A7
- System 9: A-7/D, D7, Ab7#5, Gmaj7, Bb7, A-7, D7
- System 10: Gmaj7, E-7, A-7, D7, Gb, E-7
- System 11: A-7, D7, Gb, E7b9, A-7 / D7, Ab7#5
- System 12: Gb, A-7, Ab7, Gmaj7

Additional markings include a circled cross symbol (⊗) at the end of the first and last systems, and the instruction "(RIT. LAST X)" under the A-7 chord in the 11th system. The instruction "AFTER SOLOS, D.C. AL" is written at the end of the 12th system.

(BALLAD)

MISTY

- ERROLL GARNER

Handwritten musical score for "Misty" in Bb major, 4/4 time. The score consists of seven staves of music with various chords and triplets. The chords are: Fmaj7, C-7, F7, Bbmaj7, Bb-7, Eb7, Fmaj7, D-7, G-7, C7, A-7, D7, G-7, C7, F6, Eb9, Fmaj7, C-7, F7b9, Bbmaj7, B-7, E7, G7, A-7, D7b9, G-7, C7, Fmaj7, C-7, F7, Bbmaj7, Bb-7, Eb7, Fmaj7, D-7, G-7, C7, F6, (D-7 G-7 C7).

(BOSSA)

THE GIRL FROM IPANEMA (GARÇA DE IPANEMA)

-ANTONIO CARLOS JOBIM/NORMAN GIMBEL/VINICIUS DE MORAES

Handwritten musical score for "The Girl from Ipanema" in G major, 4/4 time. The score consists of ten staves of music with various chord annotations and triplets.

- Staff 1: $G\ minor\ 7$, $A7$
- Staff 2: $A-7$, $A\ b7\ b5$, $G\ minor\ 7$, $A\ b7\ b5$
- Staff 3: $D\ b7$, $G\ minor\ 7$, $A\ b\ minor\ 7$, triplets
- Staff 4: $E7$, $G\ \#-7$, triplets
- Staff 5: $F7$, $A-7$, triplets, $E7\ b9(\#\text{11})$
- Staff 6: $A-7$, $D7\ b9(\#\text{11})$, $G\ minor\ 7$, triplets
- Staff 7: $A7$, $A-7$, $A\ b7\ b5$, triplets
- Staff 8: $G\ minor\ 7$, $(A\ b7\ b5)$

AUTUMN IN NEW YORK

-VERNON DUKE

(BALLAD)

G-7 A-7 G-7 C7 F#m7 G-7 A-7 D7b9

G-7 A-7 G-7 C7 A-7b5 D7

G-7 Bb-7 Eb7 Abm7 Db7 C-7 G7b9

C-7 Eb7 Abm7 G7b9 Cm7 / / A-7 D7b5

G-7 A-7 G-7 C7 F#m7 G-7 A-7 / D7 Db7

C-7 D-7 Eb-7 F7 Bb-6 Ab-7 Gb7

F-7 C7#5 F-7 E-7 Eb-7 Ab7 Dbm7 C7#5 F-7 Ab-7

G-7 A-7 Bb-6 C7b9 F-

MISTY

-ERROLL GARNER

(BALLAD)

Handwritten musical score for "Misty" by Erroll Garner. The score is written on a grand staff with treble and bass clefs. It features a key signature of two flats (Bb and Eb) and a 4/4 time signature. The music consists of several lines of notes with various chord symbols written above them. Chords include Ebmaj7, Bb-7, Eb7, Abmaj7, Ab-7, Db7, Ebmaj7, C-7, F-7, Bb7, G-7, C7, F-7, Bb7, Eb6, Db9, Ebmaj7, Bb-7, Eb7b9, Abmaj7, A-7, D7, F7, G-7, C7b9, F-7, Bb7, Ebmaj7, Bb-7, Eb7, Abmaj7, Ab-7, Db7, Ebmaj7, C-7, F-7, Bb7, Eb6, (C-7), F-7, Bb7. There are also triplets and first/second endings indicated.

THE GIRL FROM IPANEMA

(GAROTA DE IPANEMA)

-ANTONIO CARLOS JOBIM/NORMAN GIMBEL/VINICIUS DE MORAES

(BOSSA)

Handwritten musical score for "The Girl from Ipanema" in G major, 4/4 time. The score consists of ten staves of music with various chords and triplets.

Chords and markings include:

- Fmaj7
- G7
- G-7
- Gb7b5
- 2. Fmaj7
- Gb7b5
- 2. Fmaj7
- Gbmaj7
- B7
- F#-7
- D7
- G-7
- Eb7
- A-7
- D7b9(#11)
- G-7
- C7b9(#11)
- Fmaj7
- G7
- G-7
- Gb7b5
- Fmaj7
- (Gb7b5)

Oboe

2

Ariette from Panurge

Oboe

A. E. M. GRÉTRY
Transcribed by H. Voxman

Allegretto



Oboe

4

Two Menuettos from Flute Sonata in C

Oboe

II

J. S. BACH
Transcribed by H. Voxman

[Allegretto]

p

tr

mf

p

p

cresc.

f

dim.

p

cresc.

f

dim.

p

Menuetto I da capo

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Oboe

Gavotta

Oboe

A. GOEDICKE, Op. 80, No. 1
Transcribed by H. Voxman

Allegro moderato

The musical score is written on a single staff in G major (one sharp) and 3/4 time. It consists of 16 measures. The tempo is marked 'Allegro moderato'. The dynamics are marked as *mf* (measures 1-4), *f* (measures 10-11), and *mf* (measures 14-16). The piece concludes with a 'Fine' marking at the end of the final measure. The notation includes slurs over phrases of notes and a repeat sign at the beginning of measure 10.

Oboe

6

Menuetto and Presto
from Trio V

Oboe

F. J. HAYDN
Transcribed by H. Voxman

Menuetto [Allegretto]

f

mf *f*

p *Fine*

TRIO

mf *f*

mf *Menuetto D.C. al Fine*

Percussion

12

TIMPANI

Allegro (♩=120)
A-D

1

f

p

mf

p

f

mf *p* *f*

Detailed description: This block contains the first six measures of exercise 1. The music is written in bass clef with a 2/4 time signature. It begins with a dynamic of *f* (forte) and features a series of eighth and sixteenth notes. The dynamics change to *p* (piano) at measure 2, *mf* (mezzo-forte) at measure 3, *p* at measure 4, *f* at measure 5, and a combination of *mf*, *p*, and *f* in measure 6.

Allegro (♩=112)
A-D

2

mf

p

mf

f

p

mf *f*

Detailed description: This block contains the first six measures of exercise 2. The music is written in bass clef with a 3/4 time signature. It starts with a dynamic of *mf* (mezzo-forte) and includes a prominent sixteenth-note triplet in the first measure. The dynamics shift to *p* (piano) at measure 2, *mf* at measure 3, *f* (forte) at measure 4, *p* at measure 5, and a combination of *mf* and *f* in measure 6.

KEYBOARD PERCUSSION

1 Moderato (♩ = 80)

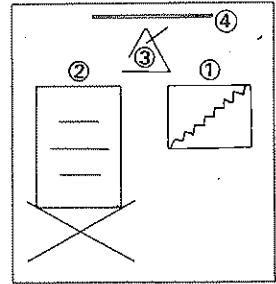
This exercise is in 2/4 time with a tempo of Moderato (♩ = 80). It consists of six staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, often beamed together, and includes several rests. The piece concludes with a double bar line.

2 Andante (♩ = 60)

This exercise is in 3/4 time with a tempo of Andante (♩ = 60). It consists of six staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, often beamed together, and includes several rests. The piece concludes with a double bar line.

MULTIPLE PERCUSSION

Instrument Placement



Instrumentation

- ① Snare Drum
- ② Bass Drum
- ③ Triangle
- ④ (Music Stand)

Allegretto (♩=104)
Snare Drum

1

f *p* *f* *mf* *f* *p* *f* *p* *f* *p* *f*

to Bass Drum 4 Bass Drum

to Triangle 4 Triangle

to Snare Drum 4

Snare Drum

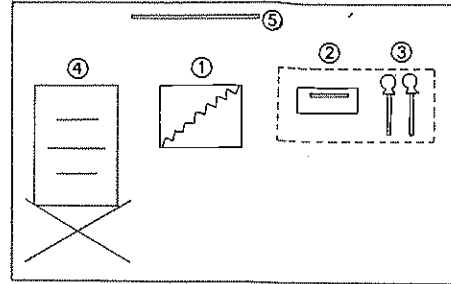
Audition Etudes

Detailed description: This block contains ten staves of musical notation for a percussion ensemble. The first staff is for the Snare Drum, starting with a dynamic of *f* and ending with *p*. The second staff continues the Snare Drum part with a dynamic of *f*. The third staff is for the Bass Drum, starting with a dynamic of *mf*. The fourth staff continues the Bass Drum part with dynamics of *f* and *p*. The fifth staff is for the Triangle, starting with a dynamic of *p*. The sixth staff continues the Triangle part with dynamics of *f* and *p*. The seventh staff continues the Snare Drum part with dynamics of *p*, *f*, and *p*. The eighth staff continues the Snare Drum part with a dynamic of *f*. The ninth staff continues the Snare Drum part with dynamics of *p* and *f*. The tenth staff continues the Snare Drum part with a dynamic of *f*. The notation includes various rhythmic patterns such as eighth notes, sixteenth notes, and triplets, along with rests and dynamic markings.

Instrumentation

- ① Snare Drum
- ② Wood Block (with sticks)
- ③ Castanets
- ④ Bass Drum
- ⑤ (Music Stand)

Instrument Placement



Allegro ($\text{♩} = 112$)
Snare Drum

2

f *p* *mf*

f *ff* *p* *mf* *f* *ff*

mf

p

mf

p

mf

p

mf *f* *ff*

mf *f* *ff*

Saxophones

At the Hearth (Au Foyer) from Suite Miniature

A. GRETCHANINOFF, Op. 145, No. 8
Transcribed by H. Voxman

Amoroso

mf molto espress. *cresc.*

pochissimo rall. mf a tempo

dim. *mf*

rall.

p a tempo *cresc.*

rall. *mf*

rall. *p a tempo*

cresc. *rall.*

Saxophones

Minuet from Haffner Music, K. 250

W. A. MOZART
Transcribed by H. Voxman

Allegro moderato

The musical score is written for Saxophones and consists of five staves. The tempo is marked 'Allegro moderato'. The key signature has one sharp (F#). The score includes various dynamic markings: *ff*, *sf*, *p*, *f*, *cresc.*, *dim.*, and *pp*. There are also trills (*tr*) and slurs throughout the piece. The piece concludes with a *Fine* marking.

Saxophones

72

SOLOS*

Sonatina (Based on Trio V)

HAYDN

Moderato

1 *f*

p *f*

mf

tr

Saxophones

74

Minuet (Haffner Music, K. 250)

MOZART

Allegro moderato

2

ff sf sf sf p

dim. f creso. p

pp f sf

sf sf creso. ff p dim.

f creso. p

f sf sf sf sf sf Fine

6 Trombone

Two Spanish Dances

LEROY OSTRANSKY

Trombone

I

Lento

1 *f* *f*

6 *f* *mf* *f* *rit.*

12 *f a tempo* *f* *p dolce*

19 *f*

24 *mp* *ad lib.*

Trombone

Two Spanish Dances

LEROY OSTRANSKY

Trombone

II

Allegro

2

f

7

13

2

1

1

2

f

f

20

25

1

2

5

f

Trombone

Waltz and Galop

from Petite Suite

E♭ or B♭ Bass

D. KABALEVSKY
Transcribed by H. Voxman

Moderato

The musical score consists of four staves of music in bass clef, 3/4 time, and B-flat major. The first staff begins with a *mp* dynamic and ends with *mf*. The second staff starts at measure 8 with a *p* dynamic. The third staff starts at measure 16 with a *p* dynamic, includes a *cresc.* marking, and ends with *mf*. The fourth staff starts at measure 24 with a *dim.* marking and ends with a *p* dynamic. The music features a mix of eighth and quarter notes, often beamed together, with some slurs and accents.

Trombone

Canzonetta

Trombone

W. A. MOZART
Adapted by H. Voxman

Larghetto

Piano

f *p*

5

Piano *p*

10

16

22 *f* *p*

27 1 2 Piano *p* Piano *Fine*

[to next strain]

Trumpet

Dedication (Zueignung)

B \flat Cornet or Trumpet
(Baritone C)

RICHARD STRAUSS, Op. 10, No. 1
Transcribed by H. Voxman

Moderato

p

p

mf

p

p religioso

cresc. *ff*

Piano

ff *ff*

DEDICATION

WILLIAM PELZ

Andante con moto

f deciso

mp

poco cresc *mf* *poco rit.*

f a tempo

mp

cresc. *f broadly*

Trumpet

6

SCARLATTI SUITE

I Allegro

A. SCARLATTI (1660-1725)
Arranged by BERNARD FITZGERALD

(♩ = 132) 6 1

mf

cresc. *f* *p* *cresc.*

2

cresc. *f* *p* *cresc.*

f *p* *p*

1 2 *Fine*

ARIA

Bist du bei mir
If Thou be Near

J.S. BACH
Arranged by BERNARD FITZGERALD

Moderato

mf *espressivo e legato* *p* *f* *mf* *cresc.* *p* *cresc.* *f* *mf* *cresc.* *f rit. al Fine*

Trumpet

For Ernest A. Jones

HAPPY GO LUCKY

LEONARD B. SMITH, ASCAP

Allegretto

mp

p *rit.*

mf *a tempo*

p *molto rit.* *(Long) f* *a tempo*

poco accel.

p *rit.* *vivo* *ff*

Trumpet

8

The Cavalier

Trumpet

V. Shelukov
Edited by Wm. Gower

Vivo

Meno mosso

Tempo I

Tuba

Waltz and Galop

from Petite Suite

E♭ or B♭ Bass

D. KABALEVSKY
Transcribed by H. Voxman

Moderato

mp

8

p

16

p

cresc.

mf

24

dim.

p

Tuba

Waltz and Galop

from Petite Suite

E♭ or B♭ Bass

D. KABALEVSKY
Transcribed by H. Voxman

Allegro

1

6

13

19

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2302-1

Tuba

Theme from "L' Arlesienne Suite"

Allegro moderato

BIZET

For endurance

2

p

mf

p

cresc.

f

p *cresc.* *ff*

Tuba

Themes from "Scheherazade" "The Young Prince and Princess"

RIMSKY-KORSAKOV

Andantino

For phrasing

3

p

mf cresc.