

Wilhelm Wieprecht

# NOTTURNO POUR HARMONIE

Op. 8

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Wind Ensemble

Piccolo, Flute, Oboe 1.2, Clarinet 1.2.3, Bassoon 1.2, Contrabassoon

F Horn 1.2, Trumpet 1.2, Trombone 1.2.3

Snare Drum, Bass Drum, Cymbals, Triangle

*Maxime's Music*

DISTINGUISHED REPERTOIRE FOR BAND

Full Score / Partitur

Modern edition by David Whitwell



*Maxime's Music*

DISTINGUISHED REPERTOIRE FOR BAND



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## Wilhelm Wieprecht, *Notturmo*

David Whitwell

WILHELM WIEPRECHT (1802–1872) was the person most responsible for the development of military bands in the nineteenth century. He was personally an inventor of instruments, in particular the modern tuba, and he arranged numerous early military marches to be included in the great Army Music Catalog begun in 1817. Extant documents prove he was a thoughtful musician and an effective conductor, winning a gold medal in the most famous band contest ever held, in Paris in 1867.

His *Notturmo*, Op. 8, is an original composition of considerable taste, suggesting that if his time had not been taken over by his duties with military bands he might have gained a considerable reputation as a composer.

Our best guess is that the work was composed in the second decade of the nineteenth century, while Wieprecht was working as a court musician and before his involvement in military music in about 1817. One clue to the date may be found in the fact that some of his metronome markings share with those of Beethoven's the fact that they are often unreasonably fast. Wieprecht, for example, in this composition gives the tempo for his Minuet at a quarter-note = 276! The obvious suggestion here, as in the case of Beethoven, is that perhaps the first batch of metronomes produced by Johann Mälzel (1772–1838) ran too slow.

This question of Beethoven's metronome markings has been the subject of a seemingly endless debate among musicians, and has included a formal study by the American Mathematical Society. Beethoven's actual metronome has been found, but it had lost its weights and was otherwise not in a condition that might have answered the question, did it run too slow? The *Notturmo*, in which Wieprecht has carefully written out "Metronome de Mälzel [quarter-note] 126," in the first movement seems to reflect an instrument which also ran too slowly. Taking into

consideration the facts that Mälzel patented his metronome in 1815 and that Beethoven obtained his instrument late in life and went back adding metronome numbers for some of his earlier compositions, we also arrive at a date of the second decade for the dating of the *Notturmo*.

For the performers' interest we present here the metronome marking given by Wieprecht, followed by our personal suggestions.

- I. Marcia, Moderato ♩ = 126. We find that at this tempo the natural lyric character of the work is lost. We are inclined to no more than ♩ = 100. This slower tempo is particularly necessary for the lilting melodies of the Trio.
- II. Adagio. ♩ = 58. This number might strike the reader at first as being very slow for any piece of music. However, this slow movement is not written in the quarter-note and eighth-note style of the slow movements of the Central European Classical areas, but rather in the North German style, in particular Potsdam, which had a much more figured and ornamental style. Thus, a slow metronome marking allows the faster notes to still "sound" slow. It was this style which explains the tempo recommendations by Quantz which include for Adagio a ♩ of 16!
- III. Menuetto. ♩ = 92. We believe the natural tempo of this movement is about ♩ = 58. At the tempo Wieprecht has written the character of the music is completely destroyed.
- IV. The Finale begins with a Largo at ♩ = 54, which seems about right to us, as does the following set of variations marked ♩ = 92. The fourth variation, at ♩ = 138, seems a bit fast. The final Pollacca seems musical at the given ♩ = 104. Since all the

tempi of the final movement seem much more reasonable, one wonders if perhaps Wieprecht had replaced his metronome with an improved model at this point.

The instrumentation given in this edition of this very important early band composition is the original used by Wieprecht.

DAVID WHITWELL, 2018



# *Maxime's Music*

DISTINGUISHED REPERTOIRE FOR BAND



# NOTTURNO POUR HARMONIE

## Op. 8

SCORE

WILHELM WIEPRECHT

DURATION: 36:00

Modern edition by DAVID WHITWELL

### I. Marcia

**Moderato** (♩ = 112)

The score is for a band and includes the following parts:

- Piccolo
- Flute
- Oboe 1
- Oboe 2
- Clarinet 1
- Clarinet 2
- Clarinet 3
- Bassoon 1
- Bassoon 2
- Contrabassoon
- F Horn 1
- F Horn 2
- Trumpet 1
- Trumpet 2
- Trombone 1
- Trombone 2
- Trombone 3
- Snare Drum
- Bass Drum
- Cymbals
- Triangle

The score is in common time (C) and features dynamic markings such as *f*, *mf*, *pp dolce*, and *ff*. It includes a large watermark for Maxime's Music and the text "DISTINGUISHED REPERTOIRE FOR BAND".

A

Picc. *f*

Fl. *dolce* *p*

Ob. 1 *dolce* *f* *p*

Ob. 2 *f* *pp*

Cl. 1 *p*

Cl. 2 *pp* *pp*

Cl. 3 *sf* *pp*

Bsn. 1 *pp* *sf* *p*

Bsn. 2 *pp* *sf* *p*

Cbsn. *pp* *sf* *p*

Hn. 1 *pp* *sf* *pp*

Hn. 2 *sf* *pp*

Tpt. 1 *solo* *sf*

Tpt. 2 *solo* *sf*

Tbn. 1 *f* *pp*

Tbn. 2

Tbn. 3 *f* *pp*

Sn. Dr. *f*

Bs. Dr. *f*

Tri. *f*

8 9 10 11 12 13 14

**B**

Picc. *ff*

Fl. *dolce*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *dolce* *ff*

Cl. 2

Cl. 3

Bsn. 1 *p*

Bsn. 2 *p* *ff*

Cbsn. *p* *ff*

Hn. 1 *solo* *f*

Hn. 2 *f*

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Sn. Dr.

Bs. Dr.

Tri.

15 16 17 18 19 20

Picc.   
 Fl.   
 Ob. 1   
 Ob. 2   
 Cl. 1   
 Cl. 2   
 Cl. 3   
 Bsn. 1   
 Bsn. 2   
 Cbsn.   
 Hn. 1   
 Hn. 2   
 Tpt. 1   
 Tpt. 2   
 Tbn. 1   
 Tbn. 2   
 Tbn. 3   
 Sn. Dr.   
 Bs. Dr.   
 Tri.

*con forza*   
*f*

1.   
 2.

21 22 23 24 25



C

Picc. *f* *f* *f* *dolce*

Fl. *f* *f* *f* *dolce*

Ob. 1 *f* *p* *f* *solo* *pp*

Ob. 2 *f* *f* *pp*

Cl. 1 *f* *p* *f* *dolce*

Cl. 2 *f* *p* *f* *pp*

Cl. 3 *f* *f* *pp*

Bsn. 1 *f* *p* *f* *dolce*

Bsn. 2 *f* *f* *pp*

Cbsn. *f* *f* *pp*

Hn. 1 *f* *f* *pp*

Hn. 2 *f* *f* *pp*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. 1 *f* *f*

Tbn. 2 *p*

Tbn. 3 *f* *f*

Sn. Dr. *f*

Bs. Dr. *f*

Cym. *f*

Tri. *f*

26 27 28 29 30 31 32

D

Musical score for a band, measures 33-38. The score includes parts for Piccolo, Flute, Oboe 1 & 2, Clarinet 1, 2, & 3, Bassoon 1 & 2, Contrabassoon, Horn 1 & 2, Trumpet 1 & 2, Trombone 1, 2, & 3, Snare Drum, Bass Drum, Cymbal, and Triangle. Dynamics range from *pp* to *ff*. A large watermark "Maxime's Music" is overlaid on the score.

Picc. *mf* *f*  
 Fl. *mf* *f* *dolce*  
 Ob. 1 *mf* *f* *dolce*  
 Ob. 2 *mf* *f*  
 Cl. 1 *mf* *f*  
 Cl. 2 *mf* *f*  
 Cl. 3 *mf* *f*  
 Bsn. 1 *ff* *mf* *f* *pp*  
 Bsn. 2 *pp* *ff* *mf* *f* *pp*  
 Cbsn. *pp* *ff* *f* *pp*  
 Hn. 1 *pp* *ff* *mf* *f* *pp*  
 Hn. 2 *pp* *ff* *mf* *f*  
 Tpt. 1 *f*  
 Tpt. 2 *f*  
 Tbn. 1 *f*  
 Tbn. 2 *f*  
 Tbn. 3 *f*  
 Sn. Dr. *f*  
 Bs. Dr. *f*  
 Cym.  
 Tri.

39 40 41 42 43 44 45

8

Picc. *f*

Fl. *f*

Ob. 1 *f*

Ob. 2 *p* *f*

Cl. 1 *dolce* *f*

Cl. 2 *f*

Cl. 3 *f*

Bsn. 1 *f*

Bsn. 2 *f*

Cbsn. *f*

Hn. 1 *f*

Hn. 2 *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Sn. Dr. *f*

Bs. Dr. *f*

Tri. *f*

46 47 48 49 50 51

*Fine* Trio

Picc. *pp* *f* *pp* *f*

Fl. *pp* *f* *pp* *f*

Ob. 1 *pp* *f* *pp* *f*

Ob. 2 *f* *f*

Cl. 1 *pp* *f* *pp* *f* *pp* *dolce*

Cl. 2 *pp* *f* *pp* *f* *pp*

Cl. 3 *pp* *f* *pp* *f* *pp*

Bsn. 1 *pp* *f* *pp* *f* *pp*

Bsn. 2 *pp* *f* *pp* *f* *pp*

Cbsn. *f* *f* *pp*

Hn. 1 *f* *f* *pp*

Hn. 2 *f* *f* *pp*

Tpt. 1

Tpt. 2

Tbn. 1 *f* *f*

Tbn. 2 *sf* *sf*

Tbn. 3 *f* *f*

Sn. Dr.

Bs. Dr.

Tri.

52 53 54 55 56 57 58

**F**

Picc. *f*

Fl. *p* *sempre legato*

Ob. 1 *f* *sempre legato*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f* *fp* *pp*

Cl. 3 *f* *fp* *pp*

Bsn. 1 *f* *fp* *pp*

Bsn. 2 *f* *fp* *pp*

Cbsn. *f* *pp* *pp*

Hn. 1 *f* *p* *pp*

Hn. 2 *f* *p* *pp*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f* *fp*

Tbn. 3 *f*

59 *f* 60 61 62 63 64 65

rit. a tempo

Picc. -

Fl. -

Ob. 1 -

Ob. 2 -

Cl. 1 -

Cl. 2 *fp*

Cl. 3 *fp*

Bsn. 1 *fp*

Bsn. 2 *fp*

Cbsn. *fp*

Hn. 1 *fp* *con espr.*

Hn. 2 *fp*

Tpt. 1 -

Tpt. 2 -

Tbn. 1 *fp*

Tbn. 2 *fp*

Tbn. 3 *fp*

66 67 68 *fp* 69 70 71 72 73 74

rit. **G** a tempo

Picc. -

Fl. -

Ob. 1 -

Ob. 2 - *fp* <

Cl. 1 - *pp* *mf*

Cl. 2 - *fp* *pp* *mf*

Cl. 3 - *fp* *pp* *mf*

Bsn. 1 - *fp* *pp* *mf*

Bsn. 2 - *fp* *pp*

Cbsn. - *fp* solo *mf* *mf*

Hn. 1 - *fp* *pp* *mf*

Hn. 2 - *fp* < *pp* *mf*

Tpt. 1 -

Tpt. 2 -

Tbn. 1 - *fp* > *pp* *mf*

Tbn. 2 - *f* *ff*

Tbn. 3 - *fp* > *pp* *mf*

75 76 77 78 79 80 81 82



Picc. -  
Fl. *fp* *mf* *dim.* *pp cresc.*  
Ob. 1 *fp* *pp* *dim.* *pp cresc.*  
Ob. 2 *fp* *pp* *dim.* *pp cresc.*  
Cl. 1 *fp* *mf* *dim.* *pp cresc.*  
Cl. 2 *dim.* *pp cresc.*  
Cl. 3 *dim.* *pp cresc.*  
Bsn. 1 *fp* *mf* *dim.* *pp cresc.*  
Bsn. 2 *fp* *dim.* *pp cresc.*  
Cbsn. *fp* *dim.* *pp cresc.*  
Hn. 1 *fp*  
Hn. 2 *fp*  
Tpt. 1  
Tpt. 2  
Tbn. 1 *fp*  
Tbn. 2  
Tbn. 3 *fp*

83 84 85 86 87 88 89

Picc.

Fl.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

90 91 92 93 94 95 96 97

Subito Marcia da capo senza replica rit.

H

Picc. *f*

Fl. *f*

Ob. 1 *f* *fp*

Ob. 2 *f* *fp*

Cl. 1 *f* *pp*

Cl. 2 *f* *fp*

Cl. 3 *f* *fp*

Bsn. 1 *pp* *f*

Bsn. 2 *pp* *f*

Cbsn. *pp* *f* *p*

Hn. 1 *pp* *f* *p*

Hn. 2 *pp* *f* *p*

Tpt. 1

Tpt. 2

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Sn. Dr. *f*

Bs. Dr. *f*

Cym. *f*

Tri. *f*

98 99 100 101 102 103 104 105 106

II. Adagio

$\text{♩} = 58$

Flute *pp* *fp* *fp*

Oboe 1 *fp* *pp* *fp* *dolce*

Oboe 2 *fp* *pp* *fp*

Clarinet 1 *pp* *fp* *fp* *dolce*

Clarinet 2 *pp* *fp* *pp* *fp* *pp*

Clarinet 3 *pp* *fp* *pp* *fp*

Bassoon 1 *pp* *fp* *fp* *dolce*

Bassoon 2 *pp* *fp* *fp* *pp*

Contrabassoon *fp* *fp*

F Horn 1 *pp* *fp* *fp* *pp*

F Horn 2 *pp* *fp* *fp* *pp*

Trombone 2 *fp* *fp*

Trombone 3 *fp* *fp*

1 2 3 4 5 6 7

**A**

Fl.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Tbn. 2

Tbn. 3

8 9 10 11 12

*fp*

*pp*

*fp*

*fp*

*fp*

*fp*

*fp*

*pp*

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**B**

The musical score is arranged in a standard concert band layout. The instruments and their parts are as follows:

- Flute (Fl.):** Features a melodic line with grace notes and slurs, primarily in the first two measures of each system.
- Oboe 1 (Ob. 1) and Oboe 2 (Ob. 2):** Both parts are mostly silent, with a few notes in the first measure of each system.
- Clarinet 1 (Cl. 1):** Plays a melodic line similar to the flute.
- Clarinet 2 (Cl. 2) and Clarinet 3 (Cl. 3):** Both parts play rhythmic patterns, often marked with *fp* (fortissimo piano).
- Bassoon 1 (Bsn. 1) and Bassoon 2 (Bsn. 2):** Both parts play rhythmic patterns, often marked with *fp*.
- Contrabassoon (Obsn.):** Plays a rhythmic pattern, often marked with *fp*.
- Horn 1 (Hn. 1) and Horn 2 (Hn. 2):** Both parts have a *p* (piano) dynamic and include a *solo* section in the final measure of the system.
- Trombone 2 (Tbn. 2) and Trombone 3 (Tbn. 3):** Both parts are mostly silent, with a few notes in the final measure of the system.

13

14

15

16

17

C

Fl.

Ob. 1 *pp*

Ob. 2 *pp*

Cl. 1 *dolce*

Cl. 2 *pp* *fp* *fp* *pp*

Cl. 3 *fp* *fp* *pp*

Bsn. 1 *pp* *fp* *fp* *pp*

Bsn. 2 *fp*

Obsn. *pp*

Hn. 1 *pp*

Hn. 2 *pp*

Tbn. 2

Tbn. 3

18 19 20 21 22

Fl. *f* **D**

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f* *fp*

Cl. 3 *f* *fp*

Bsn. 1 *f* *fp*

Bsn. 2 *dolce* *f* *mp*

Obsn. *f*

Hn. 1 *f*

Hn. 2 *f*

Tbn. 2 *f*

Tbn. 3 *f*

23 24 25 26 27 28



**E**

**rit.** **F** **a tempo**

Fl.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Tbn. 2

Tbn. 3

29 30 31 32 33 34 35 36 37 38 39 40 41

rit. **G**  
a tempo

Fl. *p* *pp* *f*

Ob. 1 *pp* *f*

Ob. 2 *f*

Cl. 1 *fp* *sf* *pp* *f*

Cl. 2 *fp* *pp* *f*

Cl. 3 *fp* *pp* *f*

Bsn. 1 *f*

Bsn. 2 *pp* *f*

Cbsn. *f*

Hn. 1 *f*

Hn. 2 *f*

Tbn. 2 *f*

Tbn. 3 *f*

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42 43 44 45 46 47 48 49

Fl.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Tbn. 2

Tbn. 3

50

51

52

53

54

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Fl. *pp* **H** *f pp* **I**

Ob. 1 *pp* *ff* *p*

Ob. 2 *ff* *p*

Cl. 1 *pp* *ff* *pp*

Cl. 2 *pp* *ff* *pp*

Cl. 3 *pp* *ff*

Bsn. 1 *pp* *ff* *pp*

Bsn. 2 *pp* *ff*

Cbsn. *pp* *ff* *pp*

Hn. 1 *pp* *ff* *solo*

Hn. 2 *pp* *ff* *solo*

Tbn. 2 *f*

Tbn. 3 *pp* *ff*

55 56 57 58 59 *ff* 60 61 62 63

Fl. *mf*

Ob. 1 *mf* *dolce*

Ob. 2 *mf* *dolce*

Cl. 1 *mf* *dolce*

Cl. 2 *mf*

Cl. 3 *mf* *dolce*

Bsn. 1 *mf* *dolce*

Bsn. 2 *mf* *dolce*

Obsn. *mf* *dolce*

Hn. 1 *mf* *dolce*

Hn. 2 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

64 65 66 67 68

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**poco a poco rit.**

Fl. *pp*

Ob. 1 *pp*

Ob. 2

Cl. 1

Cl. 2 *pp* *cola parte*

Cl. 3

Bsn. 1

Bsn. 2 *pp*

Cbsn.

Hn. 1 *pp* *cola parte*

Hn. 2 *pp* *cola parte*

Tbn. 2

Tbn. 3

69 70 71 72 73

**K**  
**Tempo I**

Fl.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Tbn. 2

Tbn. 3

74 75 76 77 78 79 80 81

poco morendo

Fl. *dolce* *ppp*

Ob. 1 *pp*

Ob. 2 *pp*

Cl. 1 *dolce* *ppp*

Cl. 2 *fp* *fp*

Cl. 3 *fp* *fp*

Bsn. 1 *fp*

Bsn. 2 *ppp*

Cbsn. *pp* *ppp*

Hn. 1 *fp* *fp* *ppp*

Hn. 2 *fp* *fp* *ppp*

Tbn. 2

Tbn. 3

82 83 84 85 86 87



Vivace (♩ = 58)

A

Piccolo

Flute

Oboe 1

Oboe 2

Clarinet 1

Clarinet 2

Clarinet 3

Bassoon 1

Bassoon 2

Contrabassoon

F Horn 1

F Horn 2

Trumpet 1

Trumpet 2

Trombone 1

Trombone 2

Trombone 3

Snare Drum

Bass Drum

Cymbals

Triangle

1 2 3 4 5 6 7 8 9 10 11 12 13 14

The musical score is arranged in a standard band format with the following parts from top to bottom:

- Picc. (Piccolo)
- Fl. (Flute)
- Ob. 1 (Oboe 1)
- Ob. 2 (Oboe 2)
- Cl. 1 (Clarinet 1)
- Cl. 2 (Clarinet 2)
- Cl. 3 (Clarinet 3)
- Bsn. 1 (Bassoon 1)
- Bsn. 2 (Bassoon 2)
- Cbsn. (Contrabassoon)
- Hn. 1 (Horn 1)
- Hn. 2 (Horn 2)
- Tpt. 1 (Trumpet 1)
- Tpt. 2 (Trumpet 2)
- Tbn. 1 (Trombone 1)
- Tbn. 2 (Trombone 2)
- Tbn. 3 (Trombone 3)
- Sn. Dr. (Snare Drum)
- Bs. Dr. (Bass Drum)
- Cym. (Cymbal)
- Tri. (Triangle)

The score includes dynamic markings such as *f* (forte), *p* (piano), and *pp* (pianissimo). Section markers **B** and **C** are present. A double bar line with first and second endings is shown at measure 20. The page number 30 is at the top left, and measure numbers 15-31 are at the bottom.

**D**

Picc. *f* *f* *f*

Fl. *f* *f* *f*

Ob. 1 *fp* *fp* *f* *f* *p*

Ob. 2 *f* *f* *f*

Cl. 1 *fp* *fp* *f* *f* *p* *f* *p*

Cl. 2 *fp* *fp* *f* *f* *p* *f*

Cl. 3 *f* *f* *p* *f*

Bsn. 1 *pp* *f* *p* *f*

Bsn. 2 *pp* *f* *f*

Cbsn. *f*

Hn. 1 *fp* *fp* *fp* *f* *f*

Hn. 2 *fp* *fp* *f* *f*

Tpt. 1 *f* *f*

Tpt. 2 *f* *f*

Tbn. 1 *f* *f* *f*

Tbn. 2 *f* *f* *f*

Tbn. 3 *f* *f*

Sn. Dr. *f* *f* *f*

Bs. Dr. *f* *f* *f*

Cym. *f* *f*

Tri. *f* *f*

32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50

Picc. *f*

Fl. *f*

Ob. 1 *p* *f* *p* *pp* *f*

Ob. 2 *f* *p* *f*

Cl. 1 *p* *f* *p* *pp* *f*

Cl. 2 *p* *f* *p* *pp* *f*

Cl. 3 *p* *pp* *f*

Bsn. 1 *p* *f* *p* *pp* *f*

Bsn. 2 *p* *f*

Cbsn. *f*

Hn. 1 *f*

Hn. 2 *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Sn. Dr. *f*

Bs. Dr. *f*

Cym. *f*

Tri. *f*

51 52 53 54 55 56 57 58 59 60 61 62 63 64 65

*Fine*


**Trio**


Picc.   
 Fl.   
 Ob. 1 (on repeat only)   
 Ob. 2 (on repeat only)   
 Cl. 1 *p* *sempre legato*   
 Cl. 2 *pp*   
 Cl. 3 *pp*   
 Bsn. 1 *pp*   
 Bsn. 2 *pp*   
 Cbsn.   
 Hn. 1 *legato* *p*   
 Hn. 2 (on repeat only)   
 Tpt. 1 *ppp*   
 Tpt. 2 *ppp*   
 Tbn. 1 *pp*   
 Tbn. 2 *pp*   
 Tbn. 3   
 Sn. Dr.   
 Bs. Dr.   
 Cym.   
 Tri.


66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87


**E**

**F**

Picc. 

Fl. 

Ob. 1 

Ob. 2 

Cl. 1 


Cl. 2 


Cl. 3 

Bsn. 1 

Bsn. 2 


Cbsn. 


Hn. 1 


Hn. 2 

Tpt. 1 

Tpt. 2 

Tbn. 1 

Tbn. 2 

Tbn. 3 

88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110

G

Picc. Fl. Ob. 1 Ob. 2 Cl. 1 Cl. 2 Cl. 3 Bsn. 1 Bsn. 2 Cbsn. Hn. 1 Hn. 2 Tpt. 1 Tpt. 2 Tbn. 1 Tbn. 2 Tbn. 3

111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134

IV. Finale, Theme and Variations, Adagio and Pollacca

**Largo** (♩ = 54)

Piccolo

Flute

Oboe 1

Oboe 2

Clarinet 1

Clarinet 2

Clarinet 3

Bassoon 1

Bassoon 2

Contrabassoon

F Horn 1

F Horn 2

Trumpet 1

Trumpet 2

Trombone 1

Trombone 2

Trombone 3

Snare Drum

Bass Drum

Cymbals

Triangle

1 2 3 4 5 6 7 8 9



**rit.** Theme  
**Andante con moto**

The musical score is arranged in a standard concert band format. It features the following instruments and parts:

- Picc.** (Piccolo): Rests throughout the section.
- Fl.** (Flute): Melodic line with dynamics *fp*.
- Ob. 1** (Oboe 1): Melodic line with dynamics *fp*.
- Ob. 2** (Oboe 2): Melodic line with dynamics *fp*.
- Cl. 1** (Clarinet 1): Melodic line with dynamics *mp* and *fp*.
- Cl. 2** (Clarinet 2): Melodic line with dynamics *mp* and *fp*.
- Cl. 3** (Clarinet 3): Melodic line with dynamics *mp* and *fp*.
- Bsn. 1** (Bassoon 1): Melodic line with dynamics *mp* and *fp*.
- Bsn. 2** (Bassoon 2): Melodic line with dynamics *mp* and *fp*.
- Cbsn.** (Contrabassoon): Melodic line with dynamics *fp*.
- Hn. 1** (Horn 1): Melodic line with dynamics *mp* and *fp*.
- Hn. 2** (Horn 2): Melodic line with dynamics *mp* and *fp*.
- Tpt. 1** (Trumpet 1): Rests throughout the section.
- Tpt. 2** (Trumpet 2): Rests throughout the section.
- Tbn. 1** (Trombone 1): Rests throughout the section.
- Tbn. 2** (Trombone 2): Rests throughout the section.
- Tbn. 3** (Trombone 3): Rests throughout the section.

The score includes a large watermark for "Maxime's Music" and "DISTINGUISHED REPERTOIRE FOR BAND". Measure numbers 10 through 17 are indicated at the bottom of the page.

**A**

Picc. *dolce*

Fl. *p*

Ob. 1 *p* *fp*

Ob. 2 *fp*

Cl. 1 *dolce* *fp*

Cl. 2 *fp*

Cl. 3 *fp*

Bsn. 1 *p* *fp*

Bsn. 2 *fp*

Cbsn. *fp*

Hn. 1 *dolce* *p* *fp*

Hn. 2 *dolce* *p* *fp*

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

18 19 20 21 22 23 24 25

Variation 1

Picc. Fl. Ob. 1 Ob. 2 Cl. 1 Cl. 2 Cl. 3 Bsn. 1 Bsn. 2 Cbsn. Hn. 1 Hn. 2 Tpt. 1 Tpt. 2 Tbn. 1 Tbn. 2 Tbn. 3

26 27 28 29 30 31 32

**B**

Picc.

Fl.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

33 34 35 36 37 38 39

*Tutti*

Picc. Fl. Ob. 1 Ob. 2 Cl. 1 Cl. 2 Cl. 3 Bsn. 1 Bsn. 2 Cbsn. Hn. 1 Hn. 2 Tpt. 1 Tpt. 2 Tbn. 1 Tbn. 2 Tbn. 3

40 41 42 43 44 45 46

The musical score for Variation 2 is arranged for a large band. It features the following instruments and parts:

- Picc.**: Piccolo, mostly silent with some rests.
- Fl.**: Flute, playing a melodic line with dynamics *pp*, *mf*, *f*, and *fp*.
- Ob. 1**: Oboe 1, playing a melodic line with dynamics *pp*, *mf*, *f*, and *fp*.
- Ob. 2**: Oboe 2, mostly silent with rests.
- Cl. 1**: Clarinet 1, playing a melodic line with dynamics *p*, *mf*, *f*, *pp*, and *fp*.
- Cl. 2**: Clarinet 2, playing a melodic line with dynamics *p*, *mf*, *f*, *pp*, and *fp*.
- Cl. 3**: Clarinet 3, playing a melodic line with dynamics *p*, *mf*, *f*, *pp*, and *fp*.
- Bsn. 1**: Bassoon 1, playing a melodic line with dynamics *p*, *mf*, *f*, *pp*, and *fp*.
- Bsn. 2**: Bassoon 2, playing a melodic line with dynamics *p*, *mf*, *f*, *pp*, and *fp*.
- Cbsn.**: Contrabassoon, mostly silent with rests.
- Hn. 1**: Horn 1, playing a melodic line with dynamics *p*, *mf*, *f*, *pp*, and *fp*, including a *solo* section.
- Hn. 2**: Horn 2, playing a melodic line with dynamics *p*, *mf*, *f*, *pp*, and *fp*, including a *solo* section.
- Tpt. 1**: Trumpet 1, mostly silent with rests.
- Tpt. 2**: Trumpet 2, mostly silent with rests.
- Tbn. 1**: Trombone 1, mostly silent with rests.
- Tbn. 2**: Trombone 2, mostly silent with rests.
- Tbn. 3**: Trombone 3, mostly silent with rests.

The score is divided into measures 47 through 54. A large watermark for 'Maxime's Music' is visible across the page.

Picc.

Fl.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

55 56 57 58 59

C

Musical score for a band, measures 60-65. The score includes parts for Piccolo, Flute, Oboe 1, Oboe 2, Clarinet 1, 2, and 3, Bassoon 1 and 2, Contrabassoon, Horn 1 and 2, Trumpet 1 and 2, and Trombone 1, 2, and 3. A large watermark "Maxime's Music" is overlaid across the score.

Measures 60, 61, 62, 63, 64, 65 are indicated at the bottom of the score.



*Tutti*

Picc. Fl.

Ob. 1 Ob. 2

Cl. 1 Cl. 2 Cl. 3

Bsn. 1 Bsn. 2 Cbsn.

Hn. 1 Hn. 2


Tpt. 1 Tpt. 2

Tbn. 1 Tbn. 2 Tbn. 3


66 67 68 69 70 71 72


Picc. Fl. Ob. 1 Ob. 2 Cl. 1 Cl. 2 Cl. 3 Bsn. 1 Bsn. 2 Obsn. Hn. 1 Hn. 2 Tpt. 1 Tpt. 2 Tbn. 1 Tbn. 2 Tbn. 3


73 74 75 76 77 78 79 80 81

Picc. 


Fl.   
*sempre pp et legato*


Ob. 1   
*sempre pp et legato*

Ob. 2   
*pp*

Cl. 1   
*sempre pp*

Cl. 2   
*sempre pp*

Cl. 3   
*sempre pp*

Bsn. 1   
*sempre pp*


Bsn. 2   
*sempre pp*

Cbsn. 


Hn. 1   
*pp*


Hn. 2 

Tpt. 1 

Tpt. 2 

Tbn. 1 

Tbn. 2 

Tbn. 3 

82 83 84 85 86 87 88

**D**

Picc.   
 Fl.

Ob. 1   
 Ob. 2

Cl. 1   
 Cl. 2   
 Cl. 3

Bsn. 1   
 Bsn. 2   
 Cbsn.

Hn. 1   
 Hn. 2

Tpt. 1   
 Tpt. 2

Tbn. 1   
 Tbn. 2   
 Tbn. 3

89 90 91 92 93 94 95



Tutti

Picc.

Fl.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

96 97 98 99 100 101 102 103

Variation 4  
Allegro


Picc. Fl. Ob. 1 Ob. 2 Cl. 1 Cl. 2 Cl. 3 Bsn. 1 Bsn. 2 Cbsn. Hn. 1 Hn. 2 Tpt. 1 Tpt. 2 Tbn. 1 Tbn. 2 Tbn. 3 Sn. Dr. Bs. Dr. Cym. Tri.


104 105 106 107 108 109 110

**E**

Picc. Fl. Ob. 1 Ob. 2 Cl. 1 Cl. 2 Cl. 3 Bsn. 1 Bsn. 2 Cbsn. Hn. 1 Hn. 2 Tpt. 1 Tpt. 2 Tbn. 1 Tbn. 2 Tbn. 3 Sn. Dr. Bs. Dr. Cym. Tri.

111 112 113 114 115 116

Picc. 

Fl. 

Ob. 1 

Ob. 2 

Cl. 1 

Cl. 2 

Cl. 3 

Bsn. 1 

Bsn. 2 

Cbsn. 

Hn. 1 

Hn. 2 

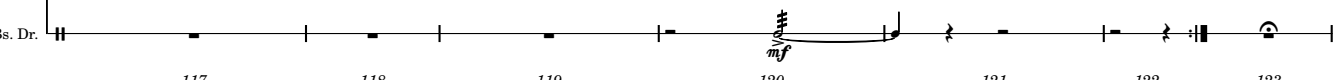
Tpt. 1 

Tpt. 2 

Tbn. 1 

Tbn. 2 

Tbn. 3 

Bs. Dr. 

117 118 119 120 121 122 123





# Adagio (♩ = 60)

Picc. Fl. Ob. 1 Ob. 2 Cl. 1 Cl. 2 Cl. 3 Bsn. 1 Bsn. 2 Cbsn. Hn. 1 Hn. 2 Tpt. 1 Tpt. 2 Tbn. 1 Tbn. 2 Tbn. 3

124 125 126 127 128 129 130

**F**

Picc.   
 Fl.   
 Ob. 1   
 Ob. 2   
 Cl. 1   
 Cl. 2   
 Cl. 3   
 Bsn. 1   
 Bsn. 2   
 Cbsn.   
 Hn. 1   
 Hn. 2   
 Tpt. 1   
 Tpt. 2   
 Tbn. 1   
 Tbn. 2   
 Tbn. 3

131

132

133

134

135

136


137

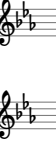
138

G

Picc.   
 Fl.   
 Ob. 1   
 Ob. 2   
 Cl. 1   
 Cl. 2   
 Cl. 3   
 Bsn. 1   
 Bsn. 2   
 Cbsn.   
 Hn. 1   
 Hn. 2   
 Tpt. 1   
 Tpt. 2   
 Tbn. 1   
 Tbn. 2   
 Tbn. 3   
 139 140 141 142 143 144 145 146

**H**

Picc. 

Fl. 

*pp*

Ob. 1 

Ob. 2 

*p*

Cl. 1 

Cl. 2 

Cl. 3 

*pp* *sf* *mf*

Bsn. 1 

Bsn. 2 

Cbsn. 

*pp* *sf* *pp* *mf*

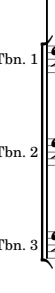
Hn. 1 

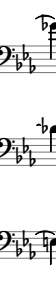
Hn. 2 


*pp* *mf*

Tpt. 1 

Tpt. 2 

Tbn. 1 

Tbn. 2 

Tbn. 3 

*pp* *pp* *pp* *pp* *mf*

147 148 149 150 151 152 153 154 155

rit. **Largo** (♩ = 54)

156 157 158 159 160 161 162 163 164 165 166

rit.

Tempo alla pollacca (♩ = 104)

Picc. Fl. Ob. 1 Ob. 2 Cl. 1 Cl. 2 Cl. 3 Bsn. 1 Bsn. 2 Cbsn. Hn. 1 Hn. 2 Tpt. 1 Tpt. 2 Tbn. 1 Tbn. 2 Tbn. 3 Sn. Dr. Bs. Dr. Cym. Tri.

167 168 169 170 171 172

Picc.  
Fl.  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Cl. 3  
Bsn. 1  
Bsn. 2  
Cbsn.  
Hn. 1  
Hn. 2  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Sn. Dr.  
Bs. Dr.  
Cym.  
Tri.

173 174 175 176 177 178 179 180

I

Picc. *f* *f* *f* *pp*

Fl. *f* *f* *f* *pp*

Ob. 1 *f* *f* *f* *pp*

Ob. 2 *f* *f* *f* *pp*

Cl. 1 *f* *f* *f* *pp* solo *mf dolce*

Cl. 2 *f* *f* *f* *pp*

Cl. 3 *f* *f* *f* *pp*

Bsn. 1 *f* *f* *f* *pp*

Bsn. 2 *f* *f* *f* *pp*

Cbsn. *f* *f* *f* *pp*

Hn. 1 *f* *f* *f*

Hn. 2 *f* *f* *f*

Tpt. 1

Tpt. 2

Tbn. 1 *f* *f* *f* *pp*

Tbn. 2 *f* *f* *f* *pp*

Tbn. 3 *f* *f* *f* *pp*

Sn. Dr. *mf*

Bs. Dr. *mf*

Cym.

Tri. *mf*

181 182 183 184 185 186 187



Picc.

Fl.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

188 189 190 191 192 193 194

**poco rit.**

**a tempo**

Picc.

Fl.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

195 196 197 198 199 200 201 202

Picc. Fl. Ob. 1 Ob. 2 Cl. 1 Cl. 2 Cl. 3 Bsn. 1 Bsn. 2 Cbsn. Hn. 1 Hn. 2 Tpt. 1 Tpt. 2 Tbn. 1 Tbn. 2 Tbn. 3 Sn. Dr. Bs. Dr. Cym. Tri.

203 204 205 206 207 208 209 210

J

K

Picc. *pp* *f*

Fl.

Ob. 1 *pp* *f*

Ob. 2 *pp* *f*

Cl. 1 *pp* *f*

Cl. 2 *pp* *f*

Cl. 3 *pp* *f*

Bsn. 1 *pp* *f*

Bsn. 2 *pp* *f*

Cbsn. *pp* *f*

Hn. 1 *pp* *f*

Hn. 2 *pp* *f*

Tpt. 1

Tpt. 2

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

211 212 213 214 215 216 217 218 219 220



smorzando

rit.



Picc. Fl. Ob. 1 Ob. 2 Cl. 1 Cl. 2 Cl. 3 Bsn. 1 Bsn. 2 Cbsn. Hn. 1 Hn. 2 Tpt. 1 Tpt. 2 Tbn. 1 Tbn. 2 Tbn. 3 Sn. Dr. Bs. Dr. Cym. Tri.

229 230 231 232 233 234 235 236

M

Picc. *f*

Fl. *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

Bsn. 1 *f*

Bsn. 2 *f*

Cbsn. *f*

Hn. 1 *f*

Hn. 2 *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Sn. Dr. *f*

Bs. Dr. *f*

Cym. *f*

Tri. *f*

237 238 239 240 241 242 243 244

Picc.

Fl.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Sn. Dr.

Bs. Dr.

Cym.

Tri.

245 246 247 248 249 250 251 252



*Fine Tutti*

*rit.*

*a tempo*

*rit.*

*a tempo*

Picc. Fl. Ob. 1 Ob. 2 Cl. 1 Cl. 2 Cl. 3 Bsn. 1 Bsn. 2 Cbsn. Hn. 1 Hn. 2 Tpt. 1 Tpt. 2 Tbn. 1 Tbn. 2 Tbn. 3 Sn. Dr. Bs. Dr. Cym. Tri.

253 254 255 256 257 258 259 260 261 262 263 264

N

Picc.

Fl.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

265 266 267 268 269 270 271 272 273 274 275 276 277

**O** **P**

Picc.  
Fl.  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Cl. 3  
Bsn. 1  
Bsn. 2  
Cbsn.  
Hn. 1  
Hn. 2  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Tbn. 3

278 279 280 281 282 283 284 285 286 287 288 289

Picc. Fl. Ob. 1 Ob. 2 Cl. 1 Cl. 2 Cl. 3 Bsn. 1 Bsn. 2 Cbsn. Hn. 1 Hn. 2 Tpt. 1 Tpt. 2 Tbn. 1 Tbn. 2 Tbn. 3

290 291 292 293 294 295 296 297 298 299 300 301 302 303

Q

Picc.

Fl.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

304 305 306 307 308 309 310 311 312



**R**

Picc. *f*

Fl.

Ob. 1 *f*

Ob. 2 *mf*

Cl. 1 *f*

Cl. 2 *mf*

Cl. 3 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Cbsn. *mf*

Hn. 1 *f*

Hn. 2 *f*

Tpt. 1

Tpt. 2

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *mf*

Sn. Dr. *f*

Bs. Dr. *f*

Cym. *f*

Tri. *f*

313 314 315 316 317 318 319

Pollaca da capo senza replica al Fine

Picc.

Fl.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Sn. Dr.

Bs. Dr.

Cym.

Tri.

320 321 322 323 324 325 326 327