

To Capt. Larry H. Lang and the USAF Heritage of America Band

Impressionist Prints

Six Masters in Two Galleries

Gallery I

I. Monet - "Impression: Sunrise"/"The House of Parliament"

II. Degas - "The Star"

III. Van Gogh's Storms - "Wheatfield with Crows"

Gallery II

IV. Renoir's Elegance and Beauty - "La Parisienne"

V. Seurat's Pointillism - "The Side Show"

VI. Toulouse-Lautrec at the Moulin Rouge -
"La Goulue"/"Jane Avril" Dansant/"Valentin-le Desosse"

Epilogue - The Impressionists

by

Aldo Forte
(ASCAP)

Complete Band Instrumentation

1 - Full Score
1 - Piccolo
3 - 1st Flute
3 - 2nd Flute
1 - 1st Oboe
1 - 2nd Oboe
1 - E^b Clarinet
3 - 1st B^b Clarinet
4 - 2nd B^b Clarinet
4 - 3rd B^b Clarinet
2 - B^b Bass Clarinet
1 - 1st Bassoon
1 - 2nd Bassoon
1 - 1st E^b Alto Saxophone

1 - 2nd E^b Alto Saxophone
1 - B^b Tenor Saxophone
1 - E^b Baritone Saxophone
2 - 1st B^b Trumpet
2 - 2nd B^b Trumpet
2 - 3rd B^b Trumpet
2 - 4th B^b Trumpet
1 - 1st F Horn
1 - 2nd F Horn
1 - 3rd F Horn
1 - 4th F Horn
2 - 1st Trombone
2 - 2nd Trombone
1 - 3rd Trombone

1 - Bass Trombone
2 - Euphonium B.C.
2 - Euphonium T.C.
4 - Tuba
1 - Bass
1 - Timpani
2 - Percussion 1
Vibraphone, Xylophone, Chimes,
Crash Cymbals, Glockenspiel
2 - Percussion 2
Tambourine, Gong, Snare Drum,
Glockenspiel, Triangle, Bass Drum
2 - Percussion 3
Suspended Cymbal, Tom-Toms (4)
2 - Percussion 4
Snare Drum, Bass Drum, Triangle,
Bell Tree

Large Score Available

TRN Music Publisher, Inc.
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Impressionist Prints is a major work for band inspired by six Impressionist and Post-Impressionist painters. The work consists of six contrasting sections depicting the work of the six painters. These sections can be played with virtually no break. Furthermore, the work is cast into two so-called “galleries.” Each “gallery” can stand on its own, and the work can be played with a pause between the two galleries. **Impressionist Prints** is dedicated to Major Larry H. Lang and the USAF Heritage of America Band. The group premiered and recorded the composition in October 2000, and the recording was scheduled for CD release in 2002. **Impressionist Prints** was awarded First Place in the 2001 National Federation of Music Clubs *American Music in the United States Armed Forces Composition Competition*.

MONET is the first artist to be portrayed. The work begins calmly with atmospheric Impressionist overtones symbolizing the famous Monet painting “*Impression: Sunrise*” which gave the entire Impressionist movement its name. This painting shows boats in calm water as the sun rises. This mood is contrasted with an ominous section depicting the mysterious “*The House of Parliament*” in a thick London fog.

The second section is a study in three-quarter time titled **DEGAS’ *Ballerinas - “The Star.”*** Edgar Degas loved to paint ballerinas. Whereas mostly he painted ballerinas in rehearsal, “*The Star*” is one of his few paintings of a dancer in performance. This section features all sorts of experimentation with displaced accents mostly in a waltz feel and even includes a rhythm based on the syllables “tip-pi-toe” (bars 127-193).

The third section, **VAN GOGH’S *Storms*** is very turbulent like the life of the artist himself. The inspiration for this movement is the painting “*Wheatfield with Crows*,” which Van Gogh painted shortly before he shot himself in a wheat field. Minor chords and augmented chords predominate this section.

A calm contrast is achieved with the beautiful music of **RENOIR’S *Elegance and Beauty***. Renoir’s art never had any “rough edges.” His canvases were often filled with portraits of elegant and beautiful upper class women like “*La Parisienne*,” the main inspiration for this section. This section features an alto saxophone solo.

The fifth section is titled **SEURAT’S *Pointillism***. The painter Georges Seurat, popularized by the musical “*Sunday in the Park with George*,” developed the unique art of pointillism in which the artist applies colored dots on the canvas. When viewed up close, the viewer sees the individual dots. However, from a distance, the dots blend together into a unified whole to create paintings of striking originality. “*The Side Show*” is the inspiration for this section. The painting features a sinister-looking trombone player leading musicians on a dimly lit stage. Listen for the “dots” which appear as short notes. Eventually the dots begin to “come together” as the music builds.

The final section is **TOULOUSE-LAUTREC *At the Moulin Rouge***. The painter Toulouse-Lautrec was born into a family of royal lineage. Left deformed and handicapped after a teenage accident, he loved to sit at the famous cabaret the Moulin Rouge and paint the nightlife. His subjects were often “socially undesirable” individuals which had not previously figured in the paintings. The raucous and outrageous cabaret atmosphere is recreated here with very lively music inspired by one of the famous advertisement posters which Toulouse-Lautrec painted for the Moulin Rouge, featuring the dancer La Goulue and her male partner, the angular looking Valentin-le Desosse, as well as by the slightly more sophisticated cabaret dancer portrayed in “*Jane Avril Dansant*” (more lyrical melody in m. 507-514).

After some lively references to the Can-Can we are led to the **EPILOGUE of the Impressionists**, featuring a dramatic return of the opening “impressionist” music symbolizing Monet and the entire Impressionist movement that he cultivated. Brief quotations from the “Seurat,” “Degas” (tip-pi-toe), and Toulouse-Lautrec sections bring the work to a “spectacular” conclusion.

Impressionist Prints

Six Masters in Two Galleries

Aldo Rafael Forte
(ASCAP)

Gallery I - Monet, Degas, and Van Gogh

I. Monet - "Impression: Sunrise"/"The House of Parliament" Slow and Calm ♩ = 72

Piccolo

Flutes 1 2

Oboes 1 2

E♭ Clarinet

1

B♭ Clarinets 2 3

B♭ Bass Clarinet

Bassoons 1 2

E♭ Alto 1

Saxophones 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Slow and Calm ♩ = 72

B♭ Trumpets 1 2 3 4

F Horns 1 2 3 4

Trombones 1 2 3

Bass

Euphonium

Tuba

Bass

Slow and Calm ♩ = 72

Timpani

Percussion 1 2 3 4

12 *The imposing Houses of Parliament in mysterious London fog*

un poco rit.

This musical score is for a large ensemble, including woodwinds, brass, strings, and percussion. The score is divided into two systems. The first system includes Piccolo, Flutes (1 and 2), Oboes (1 and 2), Eb Clarinet, Clarinets (1 and 2), Bass Clarinet, Bassoons (1 and 2), Eb Alto Saxophone, Tenor Saxophone, and Eb Baritone Saxophone. The second system includes Trumpets (1-4), French Horns (1-4), Trombones (1-3), Bass, Euphonium, Tuba, Bass, Timpani, and Percussion (3 and 4). The score features various dynamics such as *mf*, *f*, *ff*, and *cresc.*, and includes performance markings like *un poco rit.* and *mp*. A large watermark for TRN Music Publisher, Inc. is overlaid on the score, with the URL <http://trnmusic.com> visible.

17

Picc.

Fls. 1 2

Obs. 1 2

E♭ Cl. 1

B♭ Cls. 2 3

B♭ B. Cl.

Bsns. 1 2

E♭ A. Sxs. 1 2

B♭ T. Sx.

E♭ B. Sx.

17

B♭ Tpts. 1 2 3 4

F Hns. 1 2 3 4

Trbs. 1 2

Bs. 3

Euph.

Tuba

Bass

17

Timp.

Perc. 1 2 3 4

Xylo.

Tamb.

21

Picc.

Fls. 1
2

Obs. 1
2

E \flat Cl. 1
2

B \flat Cls. 2
3

B \flat B. Cl.

Bsns. 1
2

E \flat A. Sxs. 1
2

B \flat T. Sx.

E \flat B. Sx.

B \flat Tpts. 1
2
3
4

F Hns. 1
2
3
4

Trbs. 1
2

Bs. 3

Euph.

Tuba

Bass

Timp.

Perc. 1
2
3
4

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29

Picc. *mf*

Fls. 1 *mf*

Fls. 2 *mf*

Obs. 1 *mf*

Obs. 2 *mf*

E♭ Cl. *mf*

1 *mf*

B♭ Cls. 2 *f* *ff* *f* *mf* *f* *mp*

3 *f* *ff* *f* *mf* *mp*

B♭ B. Cl. *mf* *p*

Bsns. 1 *mf* *p*

Bsns. 2 *mf* *p*

E♭ A. Sxs. 1 *f* *ff* *f* *mf* *f*

B♭ T. Sx. *f* *ff* *f* *mf*

E♭ B. Sx. *f* *ff* *f* *mf* *mp*

1 *mf* *p* *mp*

2 *mf* *p* *mp*

3 *mf* *p* *mp*

4 *mf* *p* *mp*

F Hns. 1 *mf* *mp* *p* *mp* *mp*

3 *mf* *mp* *p* *mp* *mp*

4 *mf* *mp* *p* *mp* *mp*

1 *mf* *p*

2 *mf* *p*

3 *mf* *p*

Bs. *mf* *p*

Euph. *mf* *p*

Tuba *mf* *p*

Bass *mf* *p* *upper 8va ad lib.*

Timp. 1 *Vib.* *mp*

Perc. 3 *ff*

4 *ff*

33 *molto rit.* *hold back* 37 *a tempo*

Picc.

Fls. 1
2

Obs. 1
2

E♭ Cl.

1

B♭ Cls. 2
3

B♭ B. Cl.

Bsns. 1
2

E♭ A. Sxs. 1
2

B♭ T. Sx.

E♭ B. Sx.

molto rit. *hold back* 37 *a tempo*

B♭ Tpts. 1
2
3
4

F Hns. 1
2
3
4

Trbs. 1
2
3

Bs.

Euph.

Tuba

Bass

molto rit. *hold back* 37 *a tempo*

Timp.

Perc. 1
2
3
4

39 long

Picc. long

Fls. 1 mf mp pp

Fls. 2 mf mp pp

Obs. 1 mf mp pp

Obs. 2 mf mp pp

E \flat Cl. mf mp pp

1 2 players mf mp pp

B \flat Cls. 2 mf mp pp

3 mf mp pp

B \flat B. Cl. mf mp pp

Bsns. 1 mf mp pp

Bsns. 2 mf mp pp

E \flat A. Sxs. 1 mf f mf mp pp

E \flat A. Sxs. 2 mf f mf mp pp

B \flat T. Sx. mf f mf p mp pp

E \flat B. Sx. mf f mf p mp pp

1 long

2 1 only mf mp pp

3 mf mp pp

4 mf mp pp

1 a2 mf mp pp

2 a2 mf mp pp

3 mf mp pp

4 mf mp pp

1 mf mp pp

2 mf mp pp

3 mf mp pp

Bs. mf mp pp

Euph. end solo mf mp pp

Tuba mf mp pp

Bass mf mp pp

Timp. long

1 p mf

2 p mf

3 p mf

4 p mf

Perc. p mf

1 p mf

2 p mf

3 p mf

4 p mf

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54 62

Picc. *mf*

Fls. 1 *mf*
2

Obs. 1 *mf*
2

E♭ Cl. *mf*
1

B♭ Cls. 2 *mf*
3

B♭ B. Cl. *mf*

Bsns. 1
2

E♭ A. Sxs. 1 *mf*
2

B♭ T. Sx. *mf*

E♭ B. Sx. *mf*

54 62

1 *mf* *div.* *tutti* *f*

2 *tutti* *f*

3 *f*

4 *f*

F Hns. 1 *a2* *mf*
2 *mf*
3 *a2* *mf*
4 *mf*

1 *a2* *mf*
2 *mf*

3 *mf* *a2*

Bs. *tutti* *mf*

Euph. *tutti* *mf*

Tuba *mf*

Bass *mf*


54 62



Timp.



1 *to Xylo.*



Perc. 2
3
4 *B.D. solo* *f*

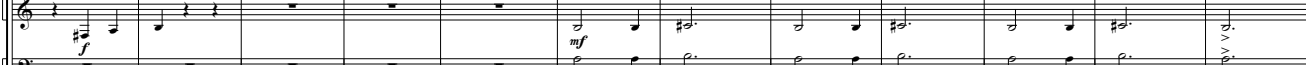

65 70


Picc. 



Fls. 1 
2 



Obs. 1 
2 


E \flat Cl. 
1 


B \flat Cls. 2 
3 

B \flat B. Cl. 



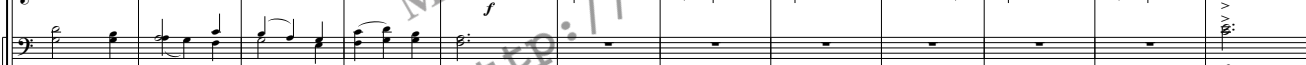

Bsns. 1 
2 




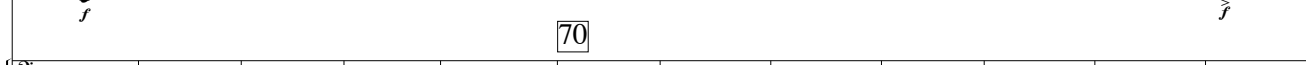
E \flat A. Sxs. 1 
2 

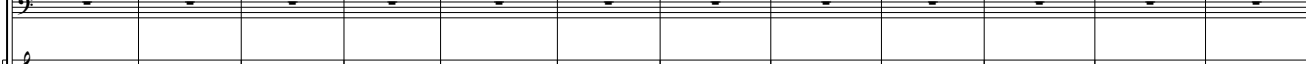
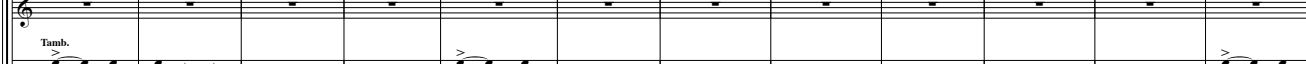
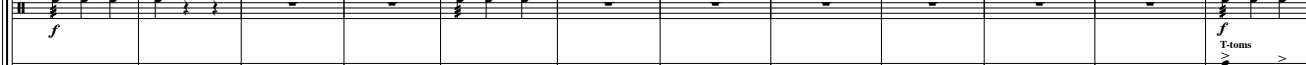
B \flat T. Sx. 


E \flat B. Sx. 


70


B \flat Tpts. 1 
2 
3 
4 


F Hns. 1 
2 
3 
4 

Trbs. 1 
2 
3 

Bs. 

Euph. 

Tuba 

Bass 

Timp.

Perc. 1
2
3
4

Tamb.

T-toms

77

Pic.

Fls. 1
2

Obs. 1
2

E♭ Cl. 1

B♭ Cls. 2
3

B♭ B. Cl.

Bsns. 1
2

E♭ A. Sxs. 1
2

B♭ T. Sx.

E♭ B. Sx.

79

B♭ Tpts. 1
2
3
4

F Hns. 1
2
3
4

Trbs. 1
2

Bs. 3

Euph.

Tuba

Bass

79

Timp.

1

Perc. 2
3
4

Xylo.

98 100

Picc. *f marc.*

Fls. 1 *f*

Fls. 2 *f*

Obs. 1 *f*

Obs. 2 *f*

E♭ Cl. *f marc.*

1 *f*

B♭ Cls. 2 *f*

3 *f*

B♭ B. Cl. *marc.*

Bsns. 1 *f marc.*

Bsns. 2 *f*

E♭ A. Sxs. 1 *f*

E♭ A. Sxs. 2 *mf marc.*

B♭ T. Sx. *mf marc.*

E♭ B. Sx. *mf marc.*

100

B♭ Tpts. 1

B♭ Tpts. 2

B♭ Tpts. 3

B♭ Tpts. 4

F Hns. 1 *mf*

F Hns. 2 *mf*

F Hns. 3

F Hns. 4

Trbs. 1 *a2*

Trbs. 2 *f marc.*

Trbs. 3

Bs. *f*

Euph. *f marc.*

Tuba *f marc.*

Bass *f marc.*

100

Timp. *f marc.*

1 *f*

Perc. 2 *f*

Perc. 3

Perc. 4

109

Picc.

Fls. 1
2

Obs. 1
2

E♭ Cl.
1
2

B♭ Cls. 2
3

B, B. Cl.
1

Bsns. 1
2

E♭ A. Sxs. 1
2

B, T. Sx.
1

E♭ B. Sx.
1

109

B♭ Tpts. 1
2
3
4

F Hns. 1
3
4

Trbs. 1
2
3

Bs. 1
2

Euph.

Tuba

Bass

109

Timp.

1

Perc. 2
3
4

121 127

Picc. *f* *mf*

Fls. 1 *f* *mf*

2 *f* *mf*

Obs. 1 *f* *mf*

2 *f* *mf*

E♭ Cl. *f* *mf*

1 *f* *mf*

B♭ Cls. 2 *f* *mf* *mf*

3 *f* *mf* *mf*

B♭ B. Cl. *f* *mf*

Bsns. 1 *f* *mf* *mp*

2 *f* *mf* *mp*

E♭ A. Sxs. 1 *f* *mf* *mp* *mf*

2 *f* *mf* *mp* *mf*

B♭ T. Sx. *f* *mf* *mp* *mf*

E♭ B. Sx. *f* *mf* *mp* *mf*

B♭ Tpts. 1 *f* *mp* *mp marc.*

2 *f* *mp* *mp marc.*

3 *f* *mp* *mp marc.*

4 *f* *mp* *mp marc.*

F Hns. 1 *f* *mp*

2 *f* *mp*

3 *f* *mp*

4 *f* *mp*

Trbs. 1 *f* *mp marc.*

2 *f* *mp marc.*

3 *f* *mp marc.*

Bs. *f* *mp marc.*

Euph. *f* *mp*

Tuba *f* *mp*

Bass *f* *mf* *mp*

127

Timp. *mf* *mp* *Vib.* *to Xylo.*

Perc. 1 *mf*

2

3

4

141

Picc.

Fls. 1
2

Obs. 1
2

E♭ Cl.

1
B♭ Cls. 2
3
B♭ B. Cl.

Bsns. 1
2

E♭ A. Sxs. 1
2

B♭ T. Sx.

E♭ B. Sx.

141

1
B♭ Tpts. 2
3
4

1
F Hns. 2
3
4

1
Trbs. 2
3

Bs.

Euph.

Tuba

Bass

141

Timp.

1
Perc. 2
3
4

164 167

Picc. 

Fls. 1 
2 

Obs. 1 
2 

E \flat Cl. 

1 
B \flat Cls. 2 
3 

B \flat B. Cl. 

Bsns. 1 
2 

E \flat A. Sxs. 1 
2 

B \flat T. Sx. 

E \flat B. Sx. 

1 
2 
3 
4 

B \flat Tpts. 

1 
2 
3 
4 

F Hns. 

1 
2 
3 

Trbs. 

Bs. 

Euph. 

Tuba 

Bass 

167 167

1 
2 
3 
4 

1 
2 
3 
4 

1 
2 
3 
4 

Timp.


1
2
3
4

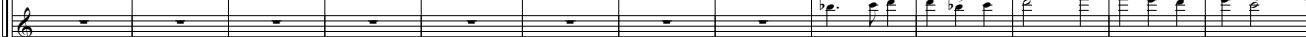

Perc.



1
2
3
4

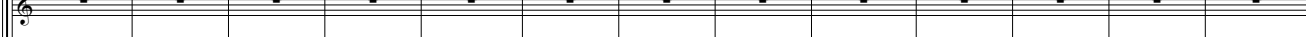
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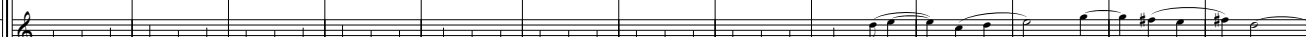
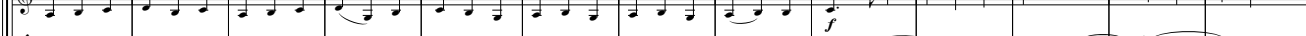

186 194


Picc. 



Fls. 1 
2 



Obs. 1 
2 


E \flat Cl. 


1 
B \flat Cls. 2 
3 





B \flat B. Cl. 




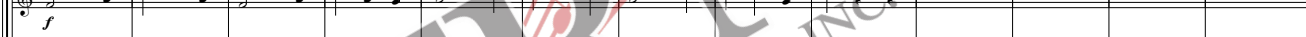
Bsns. 1 
2 




E \flat A. Sxs. 1 
2 

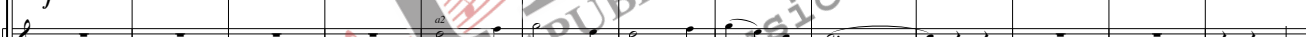
B \flat T. Sx. 


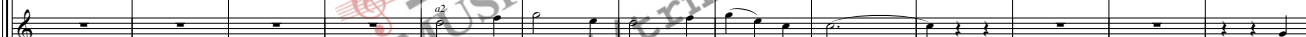

E \flat B. Sx. 


1 
B \flat Tpts. 2 
3 
4 


1 
F Hns. 2 
3 
4 


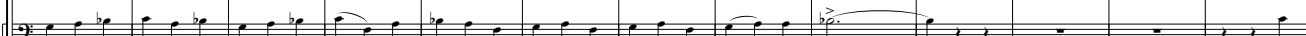

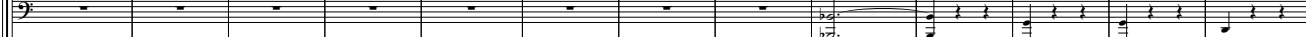
1 
Trbs. 2 
3 

Bs. 

Euph. 
Tuba 
Bass 

194 

Timp. 

1 
Perc. 2 
3 
4 

mp *f*

273

277

Picc.

Fls. 1
2

Obs. 1
2

E♭ Cl.

1

B♭ Cls. 2
3

B♭ B. Cl.

Bsns. 1
2

E♭ A. Sxs. 1
2

B♭ T. Sx.

E♭ B. Sx.

277

1

2

3

4

B♭ Tpts.

1

2

3

4

F Hns.

1

2

3

4

Trbs.

1

2

3

Bs.

Euph.

Tuba

Bass

277

1

2

3

4

Timp.

Perc.

1

2

3

4

285 Pressing forward ♩. = 100

Picc.
Fls. 1 2
Obs. 1 2
E♭ Cl.
1
B♭ Cls. 2
3
B♭ B. Cl.
Bsns. 1 2
E♭ A. Sxs. 1 2
B♭ T. Sx.
E♭ B. Sx.

285 Pressing forward ♩. = 100

B♭ Tpts. 1 2 3 4
F Hns. 1 2 3 4
Trbs. 1 2
Bs.
Euph.
Tuba
Bass

285 Pressing forward ♩. = 100

Timp.
Perc. 1 2 3 4

III. Van Gogh's storms - "Wheatfield with Crows"

304 Stormy ♩ = 150

Picc.

Fls. 1
2

Obs. 1
2

E♭ Cl.
1

B♭ Cls. 2
3

B♭ B. Cl.
1

Bsns. 1
2

E♭ A. Sxs. 1
2

B♭ T. Sx.

E♭ B. Sx.

304 Stormy ♩ = 150

B♭ Tpts. 1
2
3
4

F Hns. 1
2
3
4

Trbs. 1
2

Bs. 3

Euph.

Tuba

Bass

304 Stormy ♩ = 150

Timp. *solo*
barbaric
fff

1 *fff* C. Cym.

Perc. 2 *fff*

3 *fff*

4 *fff*

321 327

Picc. *ff*

Fls. 1 *ff*

Fls. 2 *ff*

Obs. 1 *ff*

Obs. 2 *ff*

E♭ Cl. 1 *ff*

E♭ Cl. 2 *ff*

E♭ Cl. 3 *ff*

B♭ B. Cl. *ff*

Bsns. 1 *ff*

Bsns. 2 *ff*

E♭ A. Sxs. 1 *ff*

E♭ A. Sxs. 2 *ff*

B♭ T. Sx. *ff*

E♭ B. Sx. *ff*

B♭ Tpts. 1 *ff*

B♭ Tpts. 2 *ff*

B♭ Tpts. 3 *ff*

B♭ Tpts. 4 *ff*

F Hns. 1 *ff*

F Hns. 2 *ff*

F Hns. 3 *ff*

F Hns. 4 *ff*

Trbs. 1 *ff*

Trbs. 2 *ff*

Trbs. 3 *ff*

Bs. *ff*

Euph. *ff*

Tuba *ff*

Bass *ff*

Timp. *secco* *f*

Perc. 1 *ff*

Perc. 2 *ff* *solo* *molto energico*

Perc. 3 *ff* *solo* *ff*

Perc. 4 *ff*

329

332

Picc.

Fls. 1
2

Obs. 1
2

E♭ Cl.

1

B♭ Cls. 2
3

B♭ B. Cl.

Bsns. 1
2

E♭ A. Sxs. 1
2

B♭ T. Sx.

E♭ B. Sx.

332

B♭ Tpts. 1
2
3
4

F Hns. 1
2
3
4

Trbs. 1
2

Bs. 3

Euph.

Tuba

Bass

332

Timp.

Perc. 1
2
3
4

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335

Picc.

Fls. 1
2

Obs. 1
2

E \flat Cl. 1
2

B \flat Cls. 2
3

B \flat B. Cl.

Bsns. 1
2

En. A. Sxs. 1
2

B \flat T. Sx.

E \flat B. Sx.

B \flat Tpts. 1
2
3
4

F Hns. 1
2
3
4

Trbs. 1
2
3

Bs.

Euph.

Tuba

Bass

Timp.

Perc. 1
2
3
4

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348 352

Picc. *f marc.*

Fls. 1 *f marc.*

Fls. 2 *f marc.*

Obs. 1 *ff*

Obs. 2 *ff*

E \flat Cl. *ff*

1 *ff*

B \flat Cls. 2 *ff*

3 *ff*

B \flat B. Cl. *f*

Bsns. 1 *f*

Bsns. 2 *f*

E \flat A. Sxs. 1 *ff*

E \flat A. Sxs. 2 *ff*

B \flat T. Sx. *ff*

E \flat B. Sx. *ff*

352

B \flat Tpts. 1 *f marc.*

2

3

4

F Hns. 1

2

3

4

Trbs. 1 *f*

2 *f*

3 *f*

Bs. *f*

Euph. *f*

Tuba *f*

Bass *f*

352

Timp. *ff*

Perc. 1 *ff*

2 *ff*

3 *ff*

4 *ff*

B.D.

353

Picc.
Fls. 1, 2
Obs. 1, 2
E♭ Cl. 1, 2
B♭ Cls. 2, 3
B, B. Cl.
Bsns. 1, 2
E♭ A. Sxs. 1, 2
B♭ T. Sx.
E♭ B. Sx.
B♭ Tpts. 1, 2, 3, 4
F Hns. 1, 2, 3, 4
Trbs. 1, 2, 3
Bs.
Euph.
Tuba
Bass
Timp.
Perc. 1, 2, 3, 4

f marc.
ff
sfmf
f

f
ff
sfmf
ff
sfmf
ff
sfmf
ff
f
ff
ff
f

f
ff
ff
f

357 361

Picc. *ff*

Fls. 1 *ff*

Fls. 2 *ff*

Obs. 1 *ff*

Obs. 2 *ff*

E \flat Cl. 1 *ff*

E \flat Cl. 2 *ff*

B \flat Cls. 1 *ff*

B \flat Cls. 2 *ff*

B \flat Cls. 3 *ff*

B \flat B. Cl. *ff*

Bsns. 1 *ff*

Bsns. 2 *ff*

E \flat A. Sxs. 1 *ff*

E \flat A. Sxs. 2 *ff*

B \flat T. Sx. *ff*

E \flat B. Sx. *ff*

B \flat Tpts. 1 *ff*

B \flat Tpts. 2 *ff*

B \flat Tpts. 3 *ff*

B \flat Tpts. 4 *ff*

F Hns. 1 *ff*

F Hns. 2 *ff*

F Hns. 3 *ff*

F Hns. 4 *ff*

Trbs. 1 *ff*

Trbs. 2 *ff*

Trbs. 3 *ff*

Bs. *ff*

Euph. *ff*

Tuba *ff*

Bass *ff*

Timp. *mp* *f*

Perc. 1 *ff*

Perc. 2 *ff*

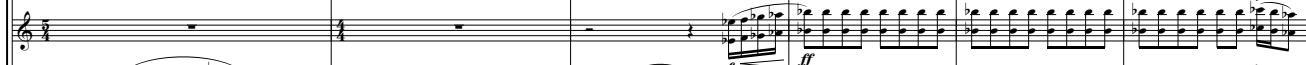
Perc. 3 *ff*


Perc. 4 *ff*


362 365


Picc. 


Fls. 1 

Fls. 2 

Obs. 1 

Obs. 2 

E♭ Cl. 

1 


B♭ Cls. 2 


3 


B♭ B. Cl. 


Bsns. 1 


Bsns. 2 

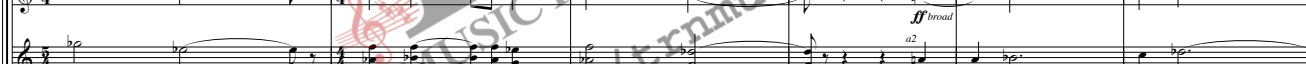
E♭ A. Sxs. 1 

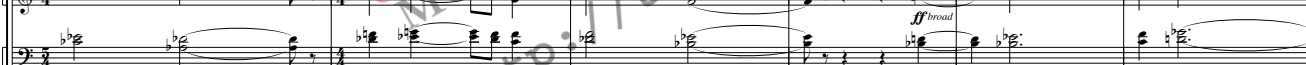
E♭ A. Sxs. 2 

B♭ T. Sx. 

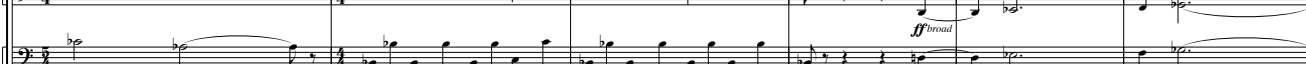
E♭ B. Sx. 

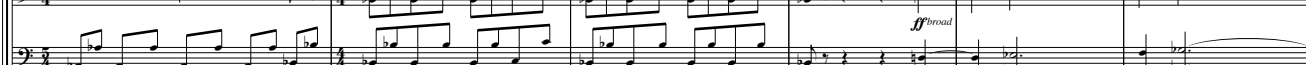
1 

2 

3 

4 

B♭ Tpts. 


1 


2 

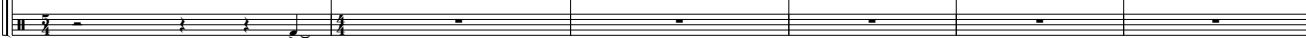
3 

4 

F Hns. 

1 

2 

3 

Trbs. 

Bs. 

Euph.

Tuba

Bass

365 365

Timp.

1

2

3

4

Perc.

368

Picc. 1
Fls. 2
Obs. 1
Obs. 2
E_b Cl. 1
B_b Cls. 2
3
B_b B. Cl.
Bsns. 1
2
E_b A. Sxs. 1
2
B_b T. Sx.
E_b B. Sx.
1
2
3
4
B_b Tpts.
1
2
3
4
F Hns.
1
2
3
4
Trbs. 1
2
3
Bs.
Euph.
Tuba
Bass
Timp.
1
2
3
4
Perc.

374

Picc.

Fls. 1
2

Obs. 1
2

E \flat Cl.

1

B \flat Cls. 2
3

B \flat B. Cl.

Bsns. 1
2

E \flat A. Sxs. 1
2

B \flat T. Sx.

E \flat B. Sx.

378

1

2

3

4

B \flat Tpts.

1

2

3

4

F Hns.

1

2

3

4

Trbs.

1

2

3

Bs.

Euph.

Tuba

Bass

378

1

2

3

4

Timp.

Perc. 1
2
3
4

379

381

Picc. *ff*

Fls. 1 *ff*

Fls. 2 *ff*

Obs. 1 *ff*

Obs. 2 *ff*

E♭ Cl. *ff*

1 *ff*

B♭ Cls. 2 *ff*

3 *ff*

B♭ B. Cl. *sfzmf* *ff*

Bsns. 1 *sfzmf* *ff*

Bsns. 2 *sfzmf* *ff*

E♭ A. Sxs. 1 *sfzmf* *ff*

E♭ A. Sxs. 2 *sfzmf* *ff*

B♭ T. Sx. *sfzmf* *ff*

E♭ B. Sx. *sfzmf* *ff*

386

B♭ Tpts. 1 *ff*

B♭ Tpts. 2 *ff*

B♭ Tpts. 3 *sfzmf* *ff*

B♭ Tpts. 4 *sfzmf* *ff*

F Hns. 1 *ff*

F Hns. 2 *ff*

F Hns. 3 *ff*

F Hns. 4 *sfzmf* *ff*

Trbs. 1 *sfzmf* *ff*

Trbs. 2 *sfzmf* *ff*

Trbs. 3 *sfzmf* *ff*

Bs. *sfzmf* *ff*

Euph. *sfzmf* *ff*

Tuba *sfzmf* *ff*

Bass *sfzmf* *ff*

386

Timp. *sfzmp* *ff*

1 *ff* to Vib.

Perc. 2 *sfzmp* *ff*

Perc. 3 *ff*

Perc. 4 *ff*

IV. Renoir's elegance and beauty - "La Parisienne"

395 Calm ♩ = 60

Picc.

Fls. 1
2

Obs. 1
2

E♭ Cl.

1

B♭ Cls. 2
3

B♭ B. Cl.

Bsns. 1
2

E♭ A. Sxs. 1
2

B♭ T. Sx.

E♭ B. Sx.

395 Calm ♩ = 60

B♭ Tpts. 1
2
3
4

F Hns. 1
2
3
4

Trbs. 1
2
3

Bs.

Euph.

Tuba

Bass

395 Calm ♩ = 60

Timp.

Vib.

Perc. 1
2
3
4

Bell Tree

403

Picc.

Fls. 1
2

Obs. 1
2

E \flat Cl.

1

B \flat Cls. 2
3

B \flat B. Cl.

Bsns. 1
2

E \flat A. Sxs. 1
2

B \flat T. Sx.

E \flat B. Sx.

B \flat Tpts. 1
2
3
4

F Hns. 1
2
3
4

Trbs. 1
2
3

Bs.

Euph.

Tuba

Bass

Timp.

Perc. 1
2
3
4

ff *f* *mf < f* *mf < f*

pp *pp*

p < mf *p < mf* *p < mf*

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molto rit. (hold back)

412 413 *a tempo*

Picc.

Fls. 1
2

Obs. 1
2

E \flat Cl.

1
B \flat Cls. 2
3

B \flat B. Cl.

Bsns. 1
2

E \flat A. Sxs. 1
2

B \flat T. Sx.

E \flat B. Sx.

molto rit. (hold back)

413 *a tempo*

1
2
3
4

B \flat Tpts.

1
2
3
4

F Hns.

1
2
3

Trbs.

Bs.

Euph.

Tuba

Bass

molto rit. (hold back)

413 *a tempo*

Timp.

1
2
3
4

Perc.

423

Picc. *mp*

Fls. 1 *mp*

Fls. 2 *mp*

Obs. 1 *mp*

Obs. 2 *mp*

E \flat Cl. *mp*

1 *mp*

B \flat Cls. 2 *mp*

3 *mp*

B \flat B. Cl. *mp*

Bsns. 1 *p*

Bsns. 2 *p*

E \flat A. Sxs. 1 *mp*

E \flat A. Sxs. 2 *mp*

B \flat T. Sx. *mf*

E \flat B. Sx. *mf*

423

1 *mp*

2 *mp*

3 *mp*

4 *mp*

B \flat Tpts. *mp*

1 *mf*

2 *mf*

3 *mf*

4 *mf*

F Hns. *mf*

1 *mf*

2 *mf*

3 *mf*

4 *mf*

Trbs. *mf*

1 *mf*

2 *mf*

3 *mf*

Bs. *mf*

Euph. *mp*

Tuba *mp*

Bass *mp*

423

Timp. *mp*

1 *mp*

2 *mp*

3 *mp*

4 *mp*

Perc. *mp*

1 *mp*

2 *mp*

3 *mp*

4 *mp*

rit. un poco rubato hold back

441 Calm (a tempo) ♩ = 60

437 >

Picc. *ff* *sfzmf* *mp* *pp* *ppp*

Fls. 1 *ff* *sfzmf* *mp* *pp* *ppp*

Fls. 2 *ff* *sfzmf* *mp* *pp* *ppp*

Obs. 1 *ff* *sfzmf* *mp* *pp* *ppp*

Obs. 2 *ff* *sfzmf* *mp* *pp* *ppp*

E♭ Cl. 1 *ff* *sfzmf* *mp* *pp* *ppp*

B♭ Cls. 2 *ff* *sfzmf* *mp* *pp* *ppp*

B♭ Cls. 3 *ff* *sfzmf* *mp* *pp* *ppp*

B♭ B. Cl. *ff* *sfzmf* *mp* *pp* *ppp*

Bsns. 1 *ff* *sfzmf* *mp* *pp* *ppp*

Bsns. 2 *ff* *sfzmf* *mp* *pp* *ppp*

E♭ A. Sxs. 1 *ff* *sfzmf* *mp* *pp* *ppp*

E♭ A. Sxs. 2 *ff* *sfzmf* *mp* *pp* *ppp*

B♭ T. Sx. *ff* *sfzmf* *mp* *pp* *ppp*

E♭ B. Sx. *ff* *sfzmf* *mp* *pp* *ppp*

rit. un poco rubato hold back

441 Calm (a tempo) ♩ = 60

1 *ff* *sfzmf* *mp* *pp* *ppp*

2 *ff* *sfzmf* *mp* *pp* *ppp*

3 *ff* *sfzmf* *mp* *pp* *ppp*

4 *ff* *sfzmf* *mp* *pp* *ppp*

1 *ff* *sfzmf* *mp* *pp* *ppp*

2 *ff* *sfzmf* *mp* *pp* *ppp*

3 *ff* *sfzmf* *mp* *pp* *ppp*

4 *ff* *sfzmf* *mp* *pp* *ppp*

1 *ff* *sfzmf* *mp* *pp* *ppp*

2 *ff* *sfzmf* *mp* *pp* *ppp*

3 *ff* *sfzmf* *mp* *pp* *ppp*

4 *ff* *sfzmf* *mp* *pp* *ppp*

1 *ff* *sfzmf* *mp* *pp* *ppp*

2 *ff* *sfzmf* *mp* *pp* *ppp*

3 *ff* *sfzmf* *mp* *pp* *ppp*

4 *ff* *sfzmf* *mp* *pp* *ppp*

1 *ff* *sfzmf* *mp* *pp* *ppp*

2 *ff* *sfzmf* *mp* *pp* *ppp*

3 *ff* *sfzmf* *mp* *pp* *ppp*

4 *ff* *sfzmf* *mp* *pp* *ppp*

1 *ff* *sfzmf* *mp* *pp* *ppp*

2 *ff* *sfzmf* *mp* *pp* *ppp*

3 *ff* *sfzmf* *mp* *pp* *ppp*

4 *ff* *sfzmf* *mp* *pp* *ppp*

rit. un poco rubato hold back

441 Calm (a tempo) ♩ = 60

Timp. *pp*

1 *pp*

2 *pp*

3 *pp*

4 *pp*

Perc. *mp* *f*

B.D. *mf*

Bell Tree *p* *mf*

444 447

Picc.

Fls. 1

Fls. 2

Obs. 1

Obs. 2

E \flat Cl.

1

B \flat Cls. 2

3

B \flat B. Cl.

Bsns. 1

2

E \flat A. Sxs. 1

2

B \flat T. Sx.

E \flat B. Sx.

1

2

3

4

B \flat Tpts.

1

2

3

4

F Hns.

1

2

3

4

Trbs.

Bs.

Euph.

Tuba

Bass

447 447

Timp.

1

2

3

4

Perc.

1

2

3

4

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V. Seurat's pointillism - "The Side Show"

461

Picc. 1 2

Fls. 1 2

Obs. 1 2

E \flat Cl. 1 2 3

B \flat Cls. 1 2 3

B \flat B. Cl. *solo* *f marc.* *Start slow* *accel.* *Deliberate* $\text{♩} = 60$

Bsns. 1 2

E \flat A. Sxs. 1 2

B \flat T. Sx.

E \flat B. Sx.

461

B \flat Tpts. 1 2 3 4

F Hns. 1 2 3 4

Trbs. 1 2 3

Bs. *tutti* *pp*

Euph.

Tuba *pp*

Bass *pp*

461

Timp.

Perc. 1 2 3 4



462 ♩ = 60

Picc.

Fls. 1
2

Obs. 1
2

E♭ Cl. 1

B♭ Cls. 2
3

B♭ B. Cl. 1
2

Bsns. 1
2

E♭ A. Sxs. 1
2

B♭ T. Sx.

E♭ B. Sx.

462 ♩ = 60

B♭ Tpts. 1
2
3
4

F Hns. 1
2
3
4

Trbs. 1
2
3

Bs.

Euph.

Tuba

Bass

462 ♩ = 60

Timp. 1
2

Perc. 3
4

466

Picc.

Fls. 1
2

Obs. 1
2

E \flat Cl.

1

B \flat Cls. 2
3

B \flat B. Cl.

Bsns. 1
2

E \flat A. Sxs. 1
2

B \flat T. Sx.

E \flat B. Sx.

B \flat Tpts. 1
2
3
4

F Hns. 1
2
3
4

Trbs. 1
2
3

Bs.

Euph.

Tuba

Bass

Timp.

1

Perc. 2
3
4

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470 Allow to build - segue 471 A tempo ♩ = 60

Picc. *mf* *ff* *sfzmf* *ff* *sfzmf*

Fls. 1 *mf* *ff* *sfzmf* *ff* *sfzmf*

Fls. 2 *mf* *ff* *sfzmf* *ff* *sfzmf*

Obs. 1 *mf* *ff* *sfzmf* *ff* *sfzmf*

Obs. 2 *mf* *ff* *sfzmf* *ff* *sfzmf*

E♭ Cl. 1 *mf* *ff* *sfzmf* *ff* *sfzmf*

B♭ Cls. 2 *mf* *ff* *sfzmf* *ff* *sfzmf*

B♭ Cls. 3 *mf* *ff* *sfzmf* *ff* *sfzmf*

B, B. Cl. *mf* *ff* *sfzmf* *ff* *sfzmf*

Bsns. 1 *mf* *ff* *sfzmf* *ff* *sfzmf*

Bsns. 2 *mf* *ff* *sfzmf* *ff* *sfzmf*

E♭ A. Sxs. 1 *mf* *ff* *sfzmf* *ff* *sfzmf*

E♭ A. Sxs. 2 *mf* *ff* *sfzmf* *ff* *sfzmf*

B, T. Sx. *mf* *ff* *f* *ff* *sfzmf*

E♭ B. Sx. *mf* *ff* *f* *ff* *sfzmf*

1 *tutti, div.* *mf* *ff* *sfzmf* *ff* *sfzmf*

2 *mf* *ff* *sfzmf* *ff* *sfzmf*

3 *mf* *ff* *sfzmf* *ff* *sfzmf*

4 *mf* *ff* *sfzmf* *ff* *sfzmf*

F Hns. 1 *mf* *ff* *sfzmf* *ff* *sfzmf*

F Hns. 2 *mf* *ff* *sfzmf* *ff* *sfzmf*

F Hns. 3 *mf* *ff* *sfzmf* *ff* *sfzmf*

F Hns. 4 *mf* *ff* *sfzmf* *ff* *sfzmf*

1 *wide vib.* *ff* *sfzmf* *ff* *sfzmf*

2 *wide vib.* *ff* *sfzmf* *ff* *sfzmf*

3 *wide vib.* *ff* *sfzmf* *ff* *sfzmf*

4 *wide vib.* *ff* *sfzmf* *ff* *sfzmf*

Trbs. 1 *mf* *ff* *sfzmf* *ff* *sfzmf*

Trbs. 2 *mf* *ff* *sfzmf* *ff* *sfzmf*

Trbs. 3 *mf* *ff* *sfzmf* *ff* *sfzmf*

Trbs. 4 *mf* *ff* *sfzmf* *ff* *sfzmf*

Bs. 1 *mf* *ff* *sfzmf* *ff* *sfzmf*

Bs. 2 *mf* *ff* *sfzmf* *ff* *sfzmf*

Bs. 3 *mf* *ff* *sfzmf* *ff* *sfzmf*

Bs. 4 *mf* *ff* *sfzmf* *ff* *sfzmf*

Euph. *mf* *ff* *sfzmf* *ff* *sfzmf*

Tuba *mf* *ff* *sfzmf* *ff* *sfzmf*

Bass *mf* *ff* *sfzmf* *ff* *sfzmf*

470 Allow to build - segue 471 A tempo ♩ = 60

Timp. *mp* *ff*

1 *mp* *ff* *Xylo.* *ff* *to Glock.*

2 *mp* *ff* *Tamb.* *ff*

3 *mp* *ff*

4 *mp* *ff*

479 ("Pointillistic")

("Finale" of the side show!)

Picc. *sfz mf*

Fls. 1, 2 *sfz mf*

Obs. 1, 2 *sfz mf*

E♭ Cl. *sfz mf*

1 *sfz mf*

B♭ Cls. 2 *sfz mf*

3 *sfz mf*

B♭ B. Cl. *sfz mf*

Bsns. 1 *p*

2 *p*

E♭ A. Sxs. 1 *sfz mf*

2 *sfz mf*

B♭ T. Sx. *p*

E♭ B. Sx. *p*

479 ("Pointillistic")

1 *p*

B♭ Tpts. 2 *sfmf*

3 *sfmf*

4 *sfmf*

F Hns. 1 *mf*

2 *mf*

3 *mf*

4 *mf*

Trbs. 1 *l. solo*

2 *ff wail*

3 *ff*

Bs. *wide vib.*

Euph. *p*

Tuba *p*

Bass *p*

479 ("Pointillistic")

Timp. *mf*

1 *Glock.*

2 *to Xylo.*

Perc. 3 *S. Cym.*

4 *T-toms*

VI. Toulouse-Lautrec at the Moulin Rouge -
"La Goulue"/"Jane Avril" Dansant/"Valentin-le-Desosse"

Moderately ♩ = 120
487 (Raucous and Outrageous)

Picc.

Fls. 1 2

Obs. 1 2

E♭ Cl. 1

B♭ Cls. 2 3

B, B. Cl.

Bsns. 1 2

E♭ A. Sxs. 1 2

B♭ T. Sx.

E♭ B. Sx.

Moderately ♩ = 120
487 (Raucous and Outrageous)

B. Tpts. 1 2 3 4

F Hns. 1 2 3 4

Trbs. 1 2 3

Bs.

Euph.

Tuba

Bass

Moderately ♩ = 120
487 (Raucous and Outrageous)

Timp.

Perc. 1 2 3 4

T-toms

S.D.

493 497

Picc. *ff*

Fls. 1 *ff*

Fls. 2 *ff*

Obs. 1 *ff*

Obs. 2 *ff*

E♭ Cl. *ff*

1 *ff*

B♭ Cls. 2 *ff*

3 *ff*

B♭ B. Cl. *ff*

Bsns. 1 *ff*

Bsns. 2 *ff*

E♭ A. Sxs. 1 *ff*

E♭ A. Sxs. 2 *ff*

B♭ T. Sx. *ff*

E♭ B. Sx. *ff*

B♭ Tpts. 1 *ff*

2 *ff*

3 *ff*

4 *ff*

F Hns. 1 *ff*

2 *ff*

3 *ff*

4 *ff*

Trbs. 1 *f < sfz ff*

2 *f < sfz ff*

3 *f < sfz ff*

Bs. *f < sfz ff*

Euph. *ff*

Tuba *ff*

Bass *ff*

497

Timp. *ff*

1 *ff*

Perc. 2 *fp < f*

3 *ff*

4 *fp < f*

497

497

507

505

Picc. *mf* *f*

Fls. 1 *mf* *f*

Fls. 2 *mf* *f*

Obs. 1 *f* *mf* *f*

Obs. 2 *f* *mf* *f*

E♭ Cl. *mf* *f*

1 *mf* *f*

B♭ Cls. 2 *mf* *f*

3 *mf* *f*

B♭ B. Cl. *mf* *f*

Bsns. 1 *mf* *f*

Bsns. 2 *mf* *f*

E♭ A. Sxs. 1 *f* *f*

E♭ A. Sxs. 2 *f* *f*

B♭ T. Sx. *f* *f*

E♭ B. Sx. *mf* *f*

507

1 *f* *f* 2 players, div.

2 *mf* *f*

3 *mf* *f* 1 player

4 *mf* *f* 1 player

F Hns. 1 *f* *f*

2 *f* *f*

3 *f* *f*

4 *f* *f*

Trbs. 1 *f* *f*

2 *f* *f*

3 *f* *f*

Bs. *f* *f*

Euph. *f* *f*

Tuba *mf* *f*

Bass *mf* *f*

507

Timp. *mf* *f*

1 *mf* *f*

2 *mf* *f*

Perc. 3 *f* *mf light*

4 *mf* *f*

512 515

Picc. *f*

Fls. 1 *f*
2

Obs. 1
2

E♭ Cl. 1

B♭ Cls. 2
3

B♭ B. Cl. *solo*
ff

Bsns. 1
2

E♭ A. Sxs. 1
2 *f* *sassy*

B♭ T. Sx.

E♭ B. Sx.

515

B♭ Tpts. 1
2
3
4

F Hns. 1
2
3
4 *f*

Trbs. 1
2

Bs. 3

Euph.

Tuba

Bass

515

Timp.

Perc. 1
2
3
4

526

527

Picc.

Fls. 1
2

Obs. 1
2

E♭ Cl. 1
2

B♭ Cls. 1
2
3

B, B. Cl.

Bsns. 1
2

E♭ A. Sxs. 1
2

B, T. Sx.

E♭ B. Sx.

B, Tpts. 1
2
3
4

F Hns. 1
2
3
4

Trbs. 1
2

Bs. 3

Euph.

Tuba

Bass

Timp.

Perc. 1
2
3
4

533

Picc.

Fls. 1
2

Obs. 1
2

E \flat Cl.
1

B \flat Cls. 2
3

B \flat B. Cl.

Bsns. 1
2

E \flat A. Sxs. 1
2

B \flat T. Sx.

E \flat B. Sx.

B \flat Tpts. 1
2
3
4

F Hns. 1
2
3
4

Trbs. 1
2
3

Bs. 1
2

Euph.

Tuba

Bass

Timp.

Perc. 1
2
3
4

to Xylo.

f

sf

sfz

ff

ff

ff

ff

539

Picc. *ff*

Fls. 1 *ff*

Fls. 2 *ff*

Obs. 1 *ff*

Obs. 2 *ff*

E \flat Cl. 1 *ff*

E \flat Cl. 2 *ff*

B \flat Cls. 1 *ff*

B \flat Cls. 2 *ff*

B \flat Cls. 3 *ff*

B \flat B. Cl. *ff*

Bsns. 1 *ff*

Bsns. 2 *ff*

E \flat A. Sxs. 1 *ff*

E \flat A. Sxs. 2 *ff*

B \flat T. Sx. *ff*

E \flat B. Sx. *ff*

539

B \flat Tpts. 1 *ff*

B \flat Tpts. 2 *ff*

B \flat Tpts. 3 *ff*

B \flat Tpts. 4 *ff*

F Hns. 1 *ff*

F Hns. 2 *ff*

F Hns. 3 *ff*

F Hns. 4 *ff*

Trbs. 1 *ff*

Trbs. 2 *ff*

Trbs. 3 *ff*

Bs. *ff*

Euph. *ff*

Tuba *ff*

Bass *ff*

539

Timp. *ff*

Xylo. *ff*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

Perc. 4 *f*

ff *ff* *f* *ff* *f*

552 Vivo $\text{♩} = 168$ ("Can-Can")

551

Picc. *mf* *ff* *mf* *ff* *mf*

Fls. 1 *mf* *ff* *mf* *ff* *mf*

Fls. 2 *mf* *ff* *mf* *ff* *mf*

Obs. 1 *mf* *ff* *mf* *ff* *mf*

Obs. 2 *mf* *ff* *mf* *ff* *mf*

E♭ Cl. *mf* *ff* *mf* *ff* *mf*

1 *mf* *ff* *mf* *ff* *mf*

B♭ Cls. 2 *mf* *ff* *mf* *ff* *mf*

3 *mf* *ff* *mf* *ff* *mf*

B♭ B. Cl. *mf* *ff* *mf* *ff* *mf*

Bsns. 1 *mf* *ff* *mf* *ff* *mf*

Bsns. 2 *mf* *ff* *mf* *ff* *mf*

E♭ A. Sxs. 1 *mf* *ff* *mf* *ff* *mf*

E♭ A. Sxs. 2 *mf* *ff* *mf* *ff* *mf*

B♭ T. Sx. *mf* *ff* *mf* *ff* *mf*

E♭ B. Sx. *mf* *ff* *mf* *ff* *mf*

552 Vivo $\text{♩} = 168$ ("Can-Can")

1 *mf* *ff* *fp* *ff* *fp*

2 *mf* *ff* *fp* *ff* *fp*

3 *mf* *ff* *fp* *ff* *fp*

4 *mf* *ff* *fp* *ff* *fp*

F Hns. 1 *mf* *ff* *mf* *ff* *mf*

F Hns. 2 *mf* *ff* *mf* *ff* *mf*

F Hns. 3 *mf* *ff* *mf* *ff* *mf*

F Hns. 4 *mf* *ff* *mf* *ff* *mf*

Trbs. 1 *mf* *ff* *fp* *ff* *fp*

Trbs. 2 *mf* *ff* *fp* *ff* *fp*

3 *mf* *ff* *fp* *ff* *fp*

Bs. *mf* *ff* *fp* *ff* *fp*

Euph. *mf* *ff* *mf* *ff* *mf*

Tuba *mf* *ff* *mf* *ff* *mf*

Bass *mf* *ff* *mf* *ff* *mf*

552 Vivo $\text{♩} = 168$ ("Can-Can")

Timp. *mf* *ff* *mf* *ff* *mf*

1 *mf* *ff* *mf* *ff* *mf*

2 *mf* *ff* *mf* *ff* *mf*

3 *mf* *ff* *mf* *ff* *mf*

4 *mf* *ff* *mf* *ff* *mf*

Perc. *mf* *ff* *mf* *ff* *mf*

1 *mf* *ff* *mf* *ff* *mf*

2 *mf* *ff* *mf* *ff* *mf*

3 *mf* *ff* *mf* *ff* *mf*

4 *mf* *ff* *mf* *ff* *mf*

mp very light

558

Picc.

Fls. 1
2

Obs. 1
2

E_b Cl.

B_b Cls. 1
2
3

B_b B. Cl.

Bsns. 1
2

E_b A. Sxs. 1
2

B_b T. Sx.

E_b B. Sx.

B_b Tpts. 1
2
3
4

F Hns. 1
2
3
4

Trbs. 1
2
3

Bs.

Euph.

Tuba

Bass

Timp.

Perc. 1
2
3
4

tutti
f
a₂
f
mf
f
arco
f
Tamb.
f

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571

Picc.
Fls. 1
2
Obs. 1
2
E \flat Cl. 1
2
B \flat Cls. 1
2
3
B \flat B. Cl.
Bsns. 1
2
E \flat A. Sxs. 1
2
B \flat T. Sx.
E \flat B. Sx.
1
2
3
4
F Hns. 1
2
3
4
Trbs. 1
2
3
Bs. 1
2
Euph.
Tuba
Bass
Timp.
1
2
Perc. 3
4

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f

Epilogue - The Impressionists

♩ = 80
rit. 581 Tempo I ♩ = 72

molto rit.

Picc. 578

Fls. 1 2

Obs. 1 2

E♭ Cl. 1

B♭ Cls. 2 3

B♭ B. Cl. 1

Bsns. 1 2

E♭ A. Sxs. 1 2

B♭ T. Sx.

E♭ B. Sx.

molto rit.

♩ = 80
rit. 581 Tempo I ♩ = 72

B♭ Tpts. 1 2 3 4

F Hns. 1 2 3 4

Trbs. 1 2 3

Bs. 1 2 3

Euph.

Tuba

Bass

molto rit.

♩ = 80
rit. 581 Tempo I ♩ = 72

Timp. 1 2

Perc. 3 4

S. Cym.

f < sf

585

588

Picc.

Fls. 1
2

Obs. 1
2

E♭ Cl. 1

B. Cls. 2
3

B. B. Cl.

Bsns. 1
2

E♭ A. Sxs. 1
2

B. T. Sx.

E♭ B. Sx.

B. Tpts. 1
2
3
4

F Hns. 1
2
3
4

Trbs. 1
2

Bs. 3

Euph.

Tuba

Bass

588

588

Timp.

Perc. 1
2
3
4



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About the Composer - - -

Aldo Rafael Forte is Composer/Arranger with the United States Air Force Heritage of America Band at Langley AFB, Virginia, and Adjunct Professor of Composition at Christopher Newport University in Newport News, Virginia.

Born in Havana, Cuba, Forte came to the United States at the age of nine. He was exposed to music at an early age by his father, a professor of mathematics and amateur classical guitarist and guitar maker. The composer spent his formative years in Huntsville, Alabama.

Forte has studied composition with Ross Lee Finney, William Presser, and Robert Jager. He holds music degrees from Tennessee Technological University and the University of Southern Mississippi.

Forte has composed a variety of works ranging from chamber pieces to major compositions for band and orchestra. He has received composition fellowships from the Cintas Foundation and the Alabama State Council on the Arts as well as commissions from such diverse groups as the Southwest German Radio Orchestra, the premier tuba ensemble Symphonia, and various university bands and ensembles. His works have been performed and recorded by such groups as the Alabama Symphony Orchestra, the Southwest German Radio Orchestra, the Filharmonie Bohuslav Martinu Orchestra of the Czech Republic, and by various universities and professional bands including those of The University of Georgia, Indiana University of Pennsylvania, The University of North Texas, Kansas State University, the USAF Heritage of America Band, and "The President's Own" United States Marine Band, among others. His music has been heard at such places as Carnegie Recital Hall in New York City, the J.F.K. Center for the Performing Arts in Washington, DC, and at numerous music conventions including MEA conventions in Kansas, Maryland, and Virginia, and the Mid-West International Band and Orchestra Clinic in Chicago, Illinois. In 1999 his music is slated for performance by All-State Bands in Texas, Tennessee, and New Jersey.

Forte is a member of ASCAP and is the recipient of several ASCAP Special Awards. His music is recorded on Mark Records, Bayer Records (Qualiton Imports), and Klavier Records, and others. Among the publishers of his music are TRN, Ludwig, Kjos, and Masters Music Publications.