

Scenes de Ballet

I. Preamble

Alexander Glazunov

Transcribed for Wind Ensemble by

Kemble Stout

I. Preambule

Arr. Kemble Stout

Alexander Glazunov

Allegro ♩ = 144

Piccolo

Flute I

Flute II

Oboe I,II

Clarinet in Eb

Clarinet in Bb I

Clarinet in Bb II

Clarinet in Bb III

Alto Clarinet in Eb

Bass Clarinet

Contrabass Clarinet

Bassoon I,II

Alto Saxophone I

Alto Saxophone II

Tenor Saxophone

Baritone Saxophone

Cornet in Bb I

Cornet in Bb II

Cornet in Bb III

Trumpet in Bb I,II

Horn in F I,II

Horn in F III,IV

Trombone I,II

Trombone III

Euphonium I,II

Tuba I,II

Timpani

Allegro ♩ = 144

Bass Drum

Tambourine

Cymbals

Triangle

7

Picc. *f*

Fl. I *f*

Fl. II *f*

Ob. I,II *f*
a2
f

E♭ Cl.

Cl. I *mp*

Cl. II *mp*

Cl. III *mp*

Alto Cl.

B. Cl. *mf*

Cb. Cl.

Bsn. I,II *mf*

A. Sax. I

A. Sax. II

T. Sax.

Bari. Sax.

Cor. I *p* *mf*

Cor. II *p* *mf*

Cor. III *p*

Tpt. I,II

Hn. I,II *p*

Hn. III,IV *p*

Tbn. I,II *mf*

Tbn. III *mf*

Euph. *p*

Tba. *p*

Timp.

7

B. D.

Tamb.

Cym.

Tri.

♩ = 80

Picc. *f p*

Fl. I *f p*

Fl. II *f p*

Ob. I, II *f p*

E♭ Cl. *f p*

Cl. I *f p*

Cl. II *f p*

Cl. III *f p*

Alto Cl. *p f p*

B. Cl. *p f p*

Cb. Cl. *p f p*

Bsn. I, II *f p*

A. Sax. I *f p*

A. Sax. II *f p*

T. Sax. *f p*

Bari. Sax. *p f p*

Cor. I *f p*

Cor. II *f p*

Cor. III *f p*

Tpt. I, II *f p*

Hn. I, II *f p*

Hn. III, IV *f p*

Tbn. I, II *f p*

Tbn. III *f p*

Euph. *f p*

Tba. *f p*

Timp.

♩ = 80

B. D.

Tamb.

Cym. *f*

Tri.

20

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

Fl. I *f* *f* *mf* *ff* *f* *mf* *ff* *f* *mf*

Fl. II *f* *f* *mf* *ff* *f* *mf* *ff* *f* *mf*

Ob. I,II *f* *f* *mf* *ff* *f* *mf* *ff* *f* *mf*

E♭ Cl. *f* *f* *mf* *ff* *f* *mf* *ff* *f* *mf*

Cl. I *f* *f* *mf* *ff* *f* *mf* *ff* *f* *mf*

Cl. II *f* *f* *mf* *ff* *f* *mf* *ff* *f* *mf*

Cl. III *f* *f* *mf* *ff* *f* *mf* *ff* *f* *mf*

Alto Cl. *f* *mf* *f* *ff* *f* *ff* *f*

B. Cl. *f* *mf* *f* *ff* *mf* *ff* *mf*

Cb. Cl. *f* *mf* *f* *ff* *mf* *ff* *mf*

Bsn. I,II *f* *mf* *f* *ff* *mf* *ff* *mf*

A. Sax. I *f* *f* *f* *mf* *ff* *f* *ff* *f*

A. Sax. II *f* *f* *f* *mf* *ff* *f* *ff* *f*

T. Sax. *f* *f* *f* *mf* *ff* *f* *ff* *f*

Bari. Sax. *f* *mf* *f* *mf* *f* *ff* *mp* *ff* *mp*

Cor. I *f* *f* *f* *mf* *f* *mf* *f*

Cor. II *f* *f* *f* *mf* *f* *mf* *f*

Cor. III *f* *f* *f* *mf* *f* *mf* *f*

Tpt. I,II *f* *f* *f* *mf* *f* *mf* *f*

Hn. I,II *f* *f* *f* *mf* *ff* *f* *ff* *f*

Hn. III,IV *f* *f* *f* *mf* *ff* *f* *ff* *f*

Tbn. I,II *mf* *mf* *f* *mp* *f* *mf* *f* *mf*

Tbn. III *f* *mf* *f* *mf* *f* *mp* *f* *mf*

Euph. *mp* *f* *mf* *f* *mf* *f* *mf*

Tba. *f* *mf* *f* *p* *f* *p* *f* *mp*

Timp. *f* *p* *f* *p*

B. D.

Tamb. *f* *f*

Cym. *f*

Tri. *f*

26

Picc. *ff*

Fl. I *ff*

Fl. II *ff*

Ob. I, II *ff*

E♭ Cl. *ff*

Cl. I *ff*

Cl. II *ff*

Cl. III *ff*

Alto Cl. *ff*

B. Cl. *ff*

Cb. Cl. *ff*

Bsn. I, II *ff*

A. Sax. I *ff*

A. Sax. II *ff*

T. Sax. *ff*

Bari. Sax. *ff*

Cor. I *f*

Cor. II *f*

Cor. III *f*

Tpt. I, II *f*

Hn. I, II *ff*

Hn. III, IV *ff*

Tbn. I, II *f*

Tbn. III *f*

Euph. *f*

Tba. *f*

Timp. *f*

B. D.

Tamb. *mf*

Cym.

Tri. *mf*

This section of the score covers the woodwind and brass instruments. The Piccolo, Flutes I and II, Oboes I and II, Clarinets I, II, and III, Alto Clarinet, Bass Clarinet, Contrabass Clarinet, Bassoon I and II, and Saxophones (Alto I and II, Tenor, Baritone) are all active. The Horns (I, II, III, IV), Trumpets (I, II), Trombones (I, II, III), Euphonium, and Tuba are also present. The Timpani part is at the bottom. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *sf*, *ff*, *p*, and *dim.*. Trill ornaments are indicated above several notes.

This section of the score covers the percussion instruments. The Bass Drum, Snare Drum, Cymbals, and Triangles are shown. The Bass Drum has a trill-like pattern with a *sf* dynamic. The Snare Drum has a steady rhythm with a *f* dynamic. The Cymbals and Triangles also have specific rhythmic patterns with *f* dynamics. The score is written for a full drum set.

Picc. Fl. I Fl. II Ob. I, II Eb Cl. Cl. I Cl. II Cl. III Alto Cl. B. Cl. Cb. Cl. Bsn. I, II A. Sax. I A. Sax. II T. Sax. Bari. Sax. Cor. I Cor. II Cor. III Tpt. I, II Hn. I, II Hn. III, IV Tbn. I, II Tbn. III Euph. Tba. Timp.

This musical score section covers measures 46 to 54. The instruments listed are Piccolo, Flute I and II, Oboe I and II, Eb Clarinet, Clarinet I, II, and III, Alto Clarinet, Bass Clarinet, Contrabass Clarinet, Bassoon I and II, Alto Saxophone I and II, Tenor Saxophone, Baritone Saxophone, Cor Anglais I, II, and III, Trumpet I and II, Horn I and II, Horn III and IV, Trombone I and II, Trombone III, Euphonium, Tuba, and Timpani. The score features melodic lines with various dynamics such as *mp*, *p*, and *pp*, and includes articulations like accents and trills. The key signature is one sharp (F#).

B. D. Tamb. Cym. Tri.

This musical score section covers measures 46 to 54 for the percussion ensemble. The instruments listed are Bass Drum, Snare Drum, Cymbals, and Triangle. The score shows rhythmic patterns with dynamics like *p* and trills marked *tr*.

56

Picc.

Fl. I

Fl. II

Ob. I,II

E♭ Cl.

Cl. I

Cl. II

Cl. III

Alto Cl.

B. Cl.

Cb. Cl.

Bsn. I,II

A. Sax. I

A. Sax. II

T. Sax.

Bari. Sax.

Cor. I

Cor. II

Cor. III

Tpt. I,II

Hn. I,II

Hn. III,IV

Tbn. I,II

Tbn. III

Euph.

Tba.

Timp.

B. D.

Tamb.

Cym.

Tri.

Musical score for woodwinds and brass instruments. The score is divided into two systems. The first system includes Piccolo, Flutes I and II, Oboes I and II, Eb Clarinet, Clarinets I, II, and III, Alto Clarinet, Bass Clarinet, Contrabass Clarinet, Bassoons I and II, Alto Saxophones I and II, Tenor Saxophone, Baritone Saxophone, Cor I and II, Cor III, Trumpets I and II, Horns I and II, Horns III and IV, Trombones I and II, Trombone III, Euphonium, and Tuba. The second system includes Bass Drum, Snare Drum, Cymbals, and Triangle. The score features various musical notations including dynamics (mf, p, mp), articulation (accents, slurs), and performance instructions (solo, unmutate). The key signature has three sharps (F#, C#, G#).

Musical score for percussion instruments. The score is divided into two systems. The first system includes Bass Drum, Snare Drum, Cymbals, and Triangle. The second system includes Bass Drum, Snare Drum, Cymbals, and Triangle. The score features various musical notations including dynamics (mp, p) and performance instructions (trill, unmutate).

85

Picc.

Fl. I

Fl. II

Ob. I, II

E♭ Cl.

Cl. I

Cl. II

Cl. III

Alto Cl.

B. Cl.

Cb. Cl.

Bsn. I, II

A. Sax. I

A. Sax. II

T. Sax.

Bari. Sax.

Cor. I

Cor. II

Cor. III

Tpt. I, II

Hn. I, II

Hn. III, IV

Tbn. I, II

Tbn. III

Euph. *solo unmute*

Tba.

Timp.

90

B. D.

Tamb.

Cym.

Tri.

100

Picc. *f* *mp* *f* *mp*

Fl. I *f* *mp* *f* *mp*

Fl. II *f* *mp* *f* *mp*

Ob. I,II *p* *f* *mp* *f* *mp* *soli*

E♭ Cl. *p*

Cl. I *p* *mf* *dim.* *p* *mf* *dim.*

Cl. II *p* *mf* *dim.* *p* *mf* *dim.*

Cl. III *p* *mf* *dim.* *p* *mf* *dim.*

Alto Cl. *p* *p*

B. Cl. *p* *p*

Cb. Cl. *p* *p*

Bsn. I,II *p* *p*

A. Sax. I *p* *f* *mp* *f* *mp*

A. Sax. II *p* *f* *mp* *f* *mp*

T. Sax. *p*

Bari. Sax. *p* *mp* *dim.*

Cor. I *p*

Cor. II *p*

Cor. III *p*

Tpt. I,II *p* *p* *mute*

Hn. I,II *p* *mf* *dim.* *p* *mf* *dim.* *p*

Hn. III,IV *p* *mf* *dim.* *p* *mf* *dim.* *p*

Tbn. I,II *p* *p* *p*

Tbn. III *p* *mf* *dim.* *p* *mf* *dim.*

Euph. *p* *p* *p*

Tba. *p* *p*

Timp. *pp* *p* *p*

B. D.

Tamb. *tr*

Cym.

Tri.

114

Picc.

Fl. I

Fl. II

Ob. I,II

E♭ Cl.

Cl. I

Cl. II

Cl. III

Alto Cl.

B. Cl.

Cb. Cl.

Bsn. I,II

A. Sax. I

A. Sax. II

T. Sax.

Bari. Sax.

Cor. I

Cor. II

Cor. III

Tpt. I,II

Hn. I,II

Hn. III,IV

Tbn. I,II

Tbn. III

Euph.

Tba.

Timp.

Detailed description of the musical score for measures 114-118. The score is for a full orchestra. The woodwind section (Piccolo, Flutes I & II, Oboes I & II, Clarinets I, II, & III, Alto Clarinet, Bass Clarinet, Contrabass Clarinet, Bassoon I & II, and Saxophones A1, A2, Tenor, and Baritone) has a melodic line starting in measure 114. Dynamics range from *mp* to *mf*. The brass section (Trumpets I & II, Horns I, II, III, & IV, Trombones I, II, & III, Euphonium, and Tuba) provides harmonic support. The Horns I, II, III, & IV have a rhythmic pattern starting in measure 114. The Euphonium and Tuba have a sustained low note starting in measure 114. The Percussion section (Bass Drum, Snare Drum, Cymbals, and Triangle) has a rhythmic pattern starting in measure 114.

114

B. D.

Tamb.

Cym.

Tri.

Detailed description of the musical score for measures 114-118, focusing on the percussion section. The Bass Drum (B. D.) has a rhythmic pattern starting in measure 114. The Snare Drum (Tamb.) has a rhythmic pattern starting in measure 114. The Cymbals (Cym.) have a rhythmic pattern starting in measure 114. The Triangle (Tri.) has a rhythmic pattern starting in measure 114.

128

Picc. *mp* *cresc. poco a poco* *mf cresc.* *f*

Fl. I *mp* *cresc. poco a poco* *mf cresc.* *f*

Fl. II *mp* *cresc. poco a poco* *mf cresc.* *f*

Ob. I,II *mp* *cresc. poco a poco* *mf cresc.* *f*

E♭ Cl. *f*

Cl. I *pp mp* *cresc. poco a poco* *mf cresc.* *f*

Cl. II *pp mp* *cresc. poco a poco* *mf cresc.* *f*

Cl. III *pp mp* *cresc. poco a poco* *mf cresc.* *f*

Alto Cl. *pp p* *cresc. poco a poco* *mf cresc.* *f*

B. Cl. *pp p* *cresc. poco a poco* *mf cresc.* *f*

Cb. Cl. *pp p* *cresc. poco a poco* *mf cresc.* *f*

Bsn. I,II *mp* *cresc. poco a poco* *mf cresc.* *f*

A. Sax. I *cresc. poco a poco* *mf cresc.* *f*

A. Sax. II *cresc. poco a poco* *mf cresc.* *f*

T. Sax. *cresc. poco a poco* *mf cresc.* *f*

Bari. Sax. *p* *cresc. poco a poco* *mf cresc.* *f*

Cor. I *f > mf* *< f* *p* *f > mf*

Cor. II *f > mf* *< f* *p* *f > mf*

Cor. III *f > mf* *< f* *p* *f > mf*

Tpt. I,II *f > mf* *< f* *p* *f > mf* *unmute*

Hn. I,II *f* *> mp* *f* *ff* *mf*

Hn. III,IV *f* *> mp* *f* *ff* *mf*

Tbn. I,II *f > mf* *< f* *p* *f > mf*

Tbn. III *f > mf* *< f* *p* *f > mf*

Euph. *p cresc.* *mf*

Tba. *p cresc.* *mf*

Timp. *mp*

B. D.

Tamb. *tr*

Cym.

Tri.

142

Picc. *f* *cresc.* *ff* *f* *sf*

Fl. I *cresc.* *ff* *f* *sf*

Fl. II *cresc.* *ff* *f* *sf*

Ob. I,II *cresc.* *ff* *f* *sf*

E♭ Cl. *cresc.* *ff* *f* *sf*

Cl. I *cresc.* *ff* *f* *sf*

Cl. II *cresc.* *ff* *f* *sf*

Cl. III *cresc.* *ff* *f* *sf*

Alto Cl. *cresc.* *ff* *f* *sf*

B. Cl. *cresc.* *ff* *f* *sf*

Cb. Cl. *cresc.* *ff* *f* *sf*

Bsn. I,II *cresc.* *ff* *f* *sf*

A. Sax. I *cresc.* *ff* *f* *sf*

A. Sax. II *cresc.* *ff* *f* *sf*

T. Sax. *cresc.* *ff* *f* *sf*

Bari. Sax. *cresc.* *ff* *f* *sf*

Cor. I *f* *ff* *f* *ff* *mf* *f* *sf*

Cor. II *f* *ff* *f* *ff* *mf* *f* *mf* *sf*

Cor. III *f* *ff* *f* *ff* *mf* *f* *mf* *sf*

Tpt. I,II *f* *ff* *f* *ff* *mf* *f* *sf*

Hn. I,II *f* *cresc.* *ff* *f* *sf*

Hn. III,IV *f* *cresc.* *ff* *f* *sf*

Tbn. I,II *f* *ff* *f* *ff* *mf* *f* *sf*

Tbn. III *f* *ff* *f* *ff* *mf* *f* *sf*

Euph. *ff* *f* *ff* *mf* *f* *sf*

Tba. *cresc.* *f* *mf* *f* *sf*

Timp. *f* *f* *tr* *tr* *sf*

B. D.

Tamb. *f* *mp*

Cym. *f*

Tri. *f* *mp*

Piccolo

Scenes de Ballet

I. Preambule

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Allegro $\text{♩} = 144$

7

6 6 *f*

14 $\text{♩} = 80$

6

6 6 6

6 6 *mf*

22

ff f mf ff f

mf ff

30

ff

Piccolo

32 **34** Allegretto ♩. = 96 **46** **54**

3 *sf* 11 8 16

70 12 **82** 8 **90** 12 **102** 12 **114** 16 **130** 12

142 **146** 2

f cresc. *ff*

149

f 3 3 *sf*

Flute I

Scenes de Ballet

I. Preambule

Arr. Kemble Stout

Alexander Glazunov

Allegro ♩ = 144

7

14 ♩ = 80

22

30

34 **Allegretto** ♩ = 96

Flute I

2

35 **10** **46**
mp

51 **54**
p

59

65

70
f

76 *mf* *p*

82 **90**
mf *f*

94 *ff* *f* *p* **3**

102

Musical staff 102: Treble clef, key signature of one sharp (F#). The staff contains a melodic line starting with a rest, followed by eighth notes and quarter notes. Dynamics include *f* and *mp*. A hairpin crescendo is shown between *f* and *mp*.

108

Musical staff 108: Treble clef, key signature of one sharp (F#). The staff contains a melodic line starting with a rest, followed by eighth notes and quarter notes. Dynamics include *f* and *mp*. A hairpin crescendo is shown between *f* and *mp*.

114

Musical staff 114: Treble clef, key signature of one sharp (F#). The staff begins with a rest for 7 measures, indicated by a thick black bar and the number '7'. The melodic line resumes with eighth notes and quarter notes. Dynamics include *mp* and *mf*. A hairpin crescendo is shown between *mp* and *mf*.

125

Musical staff 125: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth notes and quarter notes. Dynamics include *mp* and *mp*.

130

Musical staff 130: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth notes and quarter notes. Dynamics include *cresc. poco a poco*.

137

Musical staff 137: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth notes and quarter notes. Dynamics include *mf cresc.* and *f cresc.*

146

Musical staff 146: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth notes and quarter notes. Dynamics include *ff* and *f*.

150

Musical staff 150: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth notes and quarter notes, ending with a triplet of eighth notes. Dynamics include *sf* and *sf*.

Flute II

Scenes de Ballet

I. Preamble

Arr. Kemble Stout

Alexander Glazunov

Allegro ♩ = 144

7

14 ♩ = 80

18

21

22

24

27

30

34 **Allegretto** ♩ = 96

32

Flute II

2

45 46

mp

53 54

p

61

67 70 12

82 7 90

mf \leftarrow *f*

94 3

ff \leftarrow *f* \leftarrow *p*

102

f \leftarrow *mp*

108

f *mp*

114

7 *mp* *mf*

125

mp *mp*

130

cresc. poco a poco

137

mf cresc. *f cresc.*

146

ff *f*

150

sf *sf*

Oboe I,II

Scenes de Ballet

I. Preambule

Arr. Kemble Stout

Alexander Glazunov

Allegro ♩ = 144

6 7 6 a2

14 ♩ = 80

f p *f p* *f p* *f p*

20 *f* *f* *mf* *ff* *f*

23 *mf* *ff* *f*

25 *mf* *ff*

27

30 *ff*

32 *sf*

34 **Allegretto** ♩ = 96

10

Oboe I,II

2

45 46

mp

Musical staff for measures 45-52. The key signature is one sharp (F#). The staff contains a melodic line with eighth and sixteenth notes, some beamed together. A dynamic marking of *mp* is present at the beginning.

53 54

p

Musical staff for measures 53-60. The staff contains a melodic line with eighth notes and some rests. A dynamic marking of *p* is present at the beginning.

61

Musical staff for measures 61-67. The staff contains a melodic line with eighth notes and some rests.

68 70

f

Musical staff for measures 68-74. The staff contains a melodic line with eighth notes and some rests. A dynamic marking of *f* is present at the beginning.

75

mf *p*

Musical staff for measures 75-81. The staff contains a melodic line with eighth notes and some rests. Dynamic markings of *mf* and *p* are present.

82 90

mf *f*

Musical staff for measures 82-89. The staff contains a melodic line with eighth notes and some rests. Dynamic markings of *mf* and *f* are present.

94

ff *f* *mf* *p*

Musical staff for measures 94-100. The staff contains a melodic line with eighth notes and some rests. Dynamic markings of *ff*, *f*, *mf*, and *p* are present.

101 102

f *mp*

Musical staff for measures 101-107. The staff contains a melodic line with eighth notes and some rests. Dynamic markings of *f* and *mp* are present.

108 *f* *mp* *sol*

114

119 *mf*

125 *mp* *mp*

130

cresc. poco a poco

137 *mf cresc.* *f cresc.*

146

144 *ff*

149 *f* *sf* *sf*

Clarinet in Eb

Scenes de Ballet

I. Preambule

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Alexander Glazunov

Allegro ♩ = 144

6 7

14 ♩ = 80

20 22

23

25 ♩ = ♩.

27

30

34 Allegretto ♩ = 96

11 46 8 54 15

Clarinet in Eb

2

69 70

mf < *f*

76

mf > *p*

82 90

mf < *f* *ff*

95

f *mf* *p*

102 114 130

f *cresc.*

146

143

ff *f*

150

sf *sf*

Clarinet in B \flat I

Scenes de Ballet

I. Preambule

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Allegro $\text{♩} = 144$ 7

6 2 *mp*

12 14 $\text{♩} = 80$ *mp* *f* 6

17 6 6 6

20 6 6 *mf*

22 *ff* *f* *mf* *ff* *f*

25 *mf* *ff* $\text{♩} = \text{♩}$

27

30 *ff* 3

Clarinet in B \flat I

2

32

34 Allegretto $\text{♩} = 96$ 46

48

54

62

69 70

76

82 90

94

101 102

mf *dim.* *p* *mf*

Musical staff 101-107. The key signature has three sharps (F#, C#, G#). The staff begins with a treble clef and a common time signature. It contains a melodic line with various dynamics: *mf*, *dim.*, *p*, and *mf*. There are slurs and accents throughout the passage.

108

dim.

Musical staff 108-113. Continuation of the melodic line from the previous staff, featuring a *dim.* dynamic marking and slurs.

114

Musical staff 114-119. Continuation of the melodic line with a steady eighth-note rhythm.

120

Musical staff 120-124. Continuation of the melodic line with a steady eighth-note rhythm.

125

pp *mp*

Musical staff 125-129. Continuation of the melodic line, ending with a *pp* to *mp* dynamic change.

130

cresc. poco a poco

Musical staff 130-136. Continuation of the melodic line with a *cresc. poco a poco* dynamic marking.

137

mf cresc. *f cresc.*

Musical staff 137-145. Continuation of the melodic line with *mf cresc.* and *f cresc.* dynamic markings.

146

144

ff *f*

Musical staff 144-149. Continuation of the melodic line with *ff* and *f* dynamic markings.

150

sf *sf*

Musical staff 150-154. Continuation of the melodic line with *sf* dynamic markings.

Clarinet in B \flat II

Scenes de Ballet

Arr. Kemble Stout

I. Preambule

Alexander Glazunov

Allegro $\text{♩} = 144$ 7

6 2

mp

12

mp

14 $\text{♩} = 80$

f

6

17

6

6

6

20

6

6

6

22

ff

f

mf

24

ff

f

mf

$\text{♩} = \text{♩}$

26

ff

28

ff

Clarinet in B \flat II

2

30 *ff*

32

34 Allegretto ♩ = 96 10 46 *sf* *mp*

48 *p*

54

62

69 70 *mf < f*

77 *mf* *p*

82 90 *mf < f* *ff*

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

102

dim. *p* *mf* *dim.*

111

114

p

118

124

pp *mp*

130

cresc. poco a poco

136

mf cresc. *f cresc.*

143

146

ff

149

f *sf* *sf*

Clarinet in B \flat III

Scenes de Ballet

I. Preambule

Arr. Kemble Stout

Alexander Glazunov

Allegro ♩ = 144 7

6 2

mp

12 14 ♩ = 80

mp *f* 6

16 6 6 6

20 6 6 6 12/8

22 *ff* *f* *mf*

24 *ff* *f* *mf* 6/4

26 ♩ = ♩. *ff*

29 30 *tr* *tr* *tr*

33 34 **Allegretto** ♩ = 96 10 *sf*

Clarinet in B \flat III

2

45 46

mp

52 54

p

57 8

mf <

70

f

76

mf *p*

82 90 7

mf *f* *ff*

95

f *mf* *p* *mf*

102

dim. *p* *mf*

108

dim. *p*

114

120

125

130

136

141

146

151

Alto Clarinet in E \flat

Scenes de Ballet

Arr. Kemble Stout

I. Preambule

Alexander Glazunov

Allegro $\text{♩} = 144$

7

14 $\text{♩} = 80$

6 7

p

16

f p f p f p

20 22

f mf f mf f ff f

23

ff f

26 $\text{♩} = \text{♩}$

ff

29 30

tr.

34 Allegretto $\text{♩} = 96$ 46

sf mp

Alto Clarinet in Eb

2

48

p

54

62

70

mf < f

76

> mf > p mp

82

90

mf f ff

95

f mf p p

102

108

Musical staff 108: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The staff contains a series of eighth notes, mostly beamed in pairs, with a fermata at the end of the line.

114

Musical staff 114: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The staff contains a series of eighth notes, mostly beamed in pairs.

120

Musical staff 120: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The staff contains a series of eighth notes, mostly beamed in pairs.

127

130

Musical staff 127-130: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The staff contains a series of eighth notes, mostly beamed in pairs. Dynamic markings include *pp* and *p*. A hairpin crescendo is shown below the staff.

133

Musical staff 133: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The staff contains a series of eighth notes, mostly beamed in pairs. Dynamic markings include *cresc. poco a poco* and *mf cresc.*

141

146

Musical staff 141-146: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The staff contains a series of eighth notes, mostly beamed in pairs. Dynamic markings include *f cresc.* and *ff*.

148

Musical staff 148: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The staff contains a series of eighth notes, mostly beamed in pairs. Dynamic markings include *f* and *sf sf*.

Bass Clarinet

Scenes de Ballet

I. Preambule

Arr. Kemble Stout

Alexander Glazunov

Allegro $\text{♩} = 144$ 7

Musical staff 1: Measures 1-7. Time signature 12/8. Rehearsal mark 7. Dynamics *mf*.

14 $\text{♩} = 80$

Musical staff 2: Measures 8-13. Time signature 2/2. Rehearsal mark 14. Dynamics *p*, *f*, *p*.

Musical staff 3: Measures 14-17. Dynamics *f*, *p*, *f*, *p*, *f*, *mf*, *f*, *mf*.

Musical staff 4: Measures 18-22. Time signature 12/8. Rehearsal mark 22. Dynamics *f*, *ff*, *mf*, *ff*, *mf*.

Musical staff 5: Measures 23-28. Time signature 6/4. Rehearsal mark 25. Dynamics *ff*.

Musical staff 6: Measures 29-34. Time signature 6/8. Rehearsal mark 30. Tempo change: *Allegretto* $\text{♩} = 96$. Dynamics *f*, *sf*.

Musical staff 7: Measures 35-43. Dynamics *p*.

Musical staff 8: Measures 44-46. Dynamics *p*.

Bass Clarinet

2

51

54

Musical staff 51-54. The staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). It contains a series of eighth notes, starting with a quarter rest. A dynamic marking of *p* is placed below the staff. A box containing the number 54 is positioned above the staff.

58

Musical staff 58. The staff continues the eighth-note pattern from the previous staff.

64

Musical staff 64-69. The staff continues the eighth-note pattern. A dynamic marking of *mf* is placed below the staff at the end of the staff.

70

Musical staff 70-75. The staff continues the eighth-note pattern. A dynamic marking of *f* is placed below the staff at the beginning of the staff.

76

Musical staff 76-81. The staff continues the eighth-note pattern. Dynamic markings of *mp* and *p* are placed below the staff.

82

Musical staff 82-89. The staff begins with a triplet of eighth notes, indicated by a '3' above a bracket. It then continues with eighth notes. A dynamic marking of *p* is placed below the staff.

90

Musical staff 90-98. The staff continues the eighth-note pattern. Dynamic markings of *f*, *ff*, *f*, and *mf* are placed below the staff.

99

102

Musical staff 99-103. The staff continues the eighth-note pattern. Dynamic markings of *p* are placed below the staff.

104

Musical staff 104-109. The staff continues the eighth-note pattern.

Bass Clarinet

109

Musical staff for measures 109-113. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music consists of a continuous eighth-note pattern.

114

Musical staff for measures 114-119. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music consists of a continuous eighth-note pattern.

120

Musical staff for measures 120-124. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music consists of a continuous eighth-note pattern.

125

Musical staff for measures 125-129. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music consists of a continuous eighth-note pattern. Dynamics include *pp* and *p*.

130

Musical staff for measures 130-135. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music consists of a continuous eighth-note pattern. Dynamics include *cresc. poco a poco*.

136

Musical staff for measures 136-141. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music consists of a continuous eighth-note pattern. Dynamics include *mf cresc.* and *f*.

142

Musical staff for measures 142-145. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music consists of a continuous eighth-note pattern. Dynamics include *cresc.* and *ff*.

146

148

Musical staff for measures 146-148. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music consists of a continuous eighth-note pattern. Dynamics include *f* and *sf*.

Contrabass Clarinet

Scenes de Ballet

Arr. Kemble Stout

I. Preambule

Alexander Glazunov

Allegro ♩ = 144

7

14 ♩ = 80

6 7

p *f* *p*

17

f *p* *f* *p*

20 22

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

24 ♩ = ♩

ff *mf* *ff*

28 30

f

34

Allegretto ♩ = 96

3

sf *p*

43

46

2

p

Contrabass Clarinet

2

51 54

51 *p*

Musical staff 51-54: Treble clef, key signature of three sharps (F#, C#, G#). Measure 51 starts with a quarter rest, followed by a quarter note G#4, a half note F#4, and a half note E4. Measure 52 is a whole note D4. Measure 53 is a half note C#4, followed by a half note B3. Measure 54 is a half note A3, followed by a half note G3, and a half note F3. Dynamic *p* is indicated below measure 54.

58

58

Musical staff 58-63: Treble clef, key signature of three sharps. Measures 58-63: A continuous eighth-note pattern starting on G#4, moving down stepwise to F3. Dynamic *p* is indicated below measure 58.

64

64

Musical staff 64-69: Treble clef, key signature of three sharps. Measures 64-69: A continuous eighth-note pattern starting on G#4, moving down stepwise to F3. Dynamic *mf* is indicated below measure 69.

70

f *p*

Musical staff 70-79: Treble clef, key signature of three sharps. Measures 70-79: A series of half notes, each beamed to the next, starting on G#4 and moving down stepwise to F3. Dynamic *f* is indicated below measure 70, and *p* is indicated below measure 79.

81 82 8 90

81 *f* *ff*

Musical staff 81-90: Treble clef, key signature of three sharps. Measure 81: Quarter note G#4, quarter rest, quarter rest. Measure 82-89: A thick black bar representing a sustained note. Measure 90: Quarter note G#4, quarter note F#4, quarter note E4, quarter note D4, quarter note C#4, quarter note B3, quarter note A3, quarter note G3. Dynamic *f* is indicated below measure 90, and *ff* is indicated below measure 90.

95

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

Musical staff 95-101: Treble clef, key signature of three sharps. Measures 95-101: A series of half notes, each beamed to the next, starting on G#4 and moving down stepwise to F3. Dynamic *f* is indicated below measure 95, *mf* below measure 96, *p* below measure 97, and *p* below measure 98.

102

102

Musical staff 102-107: Treble clef, key signature of three sharps. Measures 102-107: A series of eighth notes, each beamed to the next, starting on G#4 and moving down stepwise to F3.

108

108

Musical staff 108-113: Treble clef, key signature of three sharps. Measures 108-113: A series of eighth notes, each beamed to the next, starting on G#4 and moving down stepwise to F3.

114

Musical staff 114: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a sequence of eighth notes, mostly beamed in pairs, with some triplets. The notes are primarily in the lower register of the instrument.

120

Musical staff 120: Treble clef, key signature of three sharps. The staff contains a sequence of eighth notes, mostly beamed in pairs, continuing the rhythmic pattern from the previous staff.

125

Musical staff 125: Treble clef, key signature of three sharps. The staff contains a sequence of eighth notes, mostly beamed in pairs. A crescendo hairpin is present, leading to a *pp* dynamic marking, followed by a *p* marking at the end of the staff.

130

Musical staff 130: Treble clef, key signature of three sharps. The staff contains a sequence of eighth notes, mostly beamed in pairs, with a *cresc. poco a poco* marking. The dynamic markings *mf* and *cresc.* are present at the end of the staff.

139

Musical staff 139: Treble clef, key signature of three sharps. The staff contains a sequence of eighth notes, mostly beamed in pairs, with a *f cresc.* marking and a *ff* dynamic marking at the end of the staff.

146

Musical staff 146: Treble clef, key signature of three sharps. The staff contains a sequence of eighth notes, mostly beamed in pairs, with a *f* dynamic marking at the end of the staff.

150

Musical staff 150: Treble clef, key signature of three sharps. The staff contains a sequence of eighth notes, mostly beamed in pairs, with a *sf* dynamic marking at the end of the staff.

Bassoon I,II

Scenes de Ballet

I. Preambule

Arr. Kemble Stout

Alexander Glazunov

Allegro $\text{♩} = 144$ 7

6 2

mf

12 14 $\text{♩} = 80$

mp *f* *p* *f* *p*

17

f *p* *f* *p*

20 22

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

24 $\text{♩} = \text{♩}$

ff *mf* *ff*

28 30

mf *tr* *tr* *tr* *tr*

32 34 Allegretto $\text{♩} = 96$ 3

sf

Bassoon I,II

2

38

p

46

p

54

60

65

70

11

82

mp

85

90

f *ff* *f* *mf*

Bassoon I,II

99

102

Musical staff for measures 99-102. The staff is in bass clef with a key signature of one sharp (F#). Measure 99 starts with a piano (*p*) dynamic. Measure 100 contains a fermata. Measure 101 begins with a piano (*p*) dynamic. Measure 102 ends with a fermata.

105

Musical staff for measures 105-108. The staff is in bass clef with a key signature of one sharp (F#). Measures 105-108 consist of a continuous eighth-note pattern.

109

Musical staff for measures 109-113. The staff is in bass clef with a key signature of one sharp (F#). Measures 109-113 consist of a continuous eighth-note pattern.

114

16

130

3

Musical staff for measures 114-137. The staff is in bass clef with a key signature of one sharp (F#). Measures 114-129 are marked with a thick black bar. Measures 130-131 are marked with a thick black bar and a '3' above it. Measure 132 starts with a mezzo-forte (*mp*) dynamic. Measures 133-137 show a gradual increase in dynamics, marked as *cresc. poco a poco*.

137

Musical staff for measures 137-142. The staff is in bass clef with a key signature of one sharp (F#). Measures 137-142 feature a melodic line with slurs and accents. Dynamics include mezzo-forte (*mf*) *cresc.* and forte (*f*) *cresc.*

143

146

Musical staff for measures 143-148. The staff is in bass clef with a key signature of one sharp (F#). Measures 143-148 feature a melodic line with slurs and accents. Dynamics include fortissimo (*ff*) and a final fermata.

149

Musical staff for measures 149-152. The staff is in bass clef with a key signature of one sharp (F#). Measures 149-152 feature a melodic line with slurs and accents. Dynamics include forte (*f*) and sforzando (*sf*).

Alto Saxophone I

Scenes de Ballet

I. Preambule

Arr. Kemble Stout

Alexander Glazunov

Allegro ♩ = 144

6 7

14 $\text{♩} = 80$

f p *f p* *f p* *f p*

20 22

f > *f >* *f >* *mf* *ff* *f*

24

ff *f*

26 $\text{♩} = \text{♩}$

ff

29 30

tr. *tr.* *tr.* *tr.*

32 34 Allegretto ♩ = 96

tr. *tr.* *tr.* *sf* 2

Alto Saxophone I

2

37 *p*

45 **46**

53 **54** *p*

61

68 **70** *f*

75 *mf* *p*

82 *p* **3** *mf*

90 *f* *ff*

96 *f* *mf* *p*

Alto Saxophone I

102

Musical staff 102: Treble clef, key signature of three sharps (F#, C#, G#). The staff begins with a rest followed by a series of eighth notes and quarter notes, marked with a forte (*f*) dynamic. The melody concludes with a half note and a quarter note, marked with a mezzo-piano (*mp*) dynamic.

108

Musical staff 108: Treble clef, key signature of three sharps. The staff begins with a rest followed by a series of eighth notes and quarter notes, marked with a forte (*f*) dynamic. The melody concludes with a half note and a quarter note, marked with a mezzo-piano (*mp*) dynamic.

114

Musical staff 114: Treble clef, key signature of three sharps. The staff begins with a half note, marked with a piano (*p*) dynamic. The melody continues with quarter notes and eighth notes, marked with a mezzo-piano (*mp*) dynamic.

124

Musical staff 124: Treble clef, key signature of three sharps. The staff begins with a half note, marked with a mezzo-forte (*mf*) dynamic. The melody continues with quarter notes and eighth notes, marked with a mezzo-piano (*mp*) dynamic.

130

Musical staff 130: Treble clef, key signature of three sharps. The staff begins with a half note, marked with a mezzo-forte (*mf*) dynamic. The melody continues with quarter notes and eighth notes, marked with a crescendo (*cresc. poco a poco*).

137

Musical staff 137: Treble clef, key signature of three sharps. The staff begins with a half note, marked with a mezzo-forte (*mf*) dynamic and a crescendo (*cresc.*). The melody continues with quarter notes and eighth notes, marked with a forte (*f*) dynamic and a crescendo (*cresc.*).

146

Musical staff 146: Treble clef, key signature of three sharps. The staff begins with a half note, marked with a fortissimo (*ff*) dynamic. The melody continues with quarter notes and eighth notes, marked with a forte (*f*) dynamic.

150

Musical staff 150: Treble clef, key signature of three sharps. The staff begins with a half note, marked with a sforzando (*sf*) dynamic. The melody continues with quarter notes and eighth notes, marked with a sforzando (*sf*) dynamic.

Alto Saxophone II

Scenes de Ballet

I. Preambule

Arr. Kemble Stout

Alexander Glazunov

Allegro ♩ = 144

6 7

14 ♩ = 80

f p *f p* *f p* *f p*

20 22

f > f > f mf < ff f

24

ff f

26 ♩ = ♩

ff

29 30

tr *tr* *tr* *tr*

32 34 Allegretto ♩ = 96

tr *tr* *tr*

2

Alto Saxophone II

2

37

p

46

p

54

62

69

70

f

76

mf *p*

82

4

p *mf*

90

f *ff*

96

f *mf* *p*

Alto Saxophone II

102

Musical staff 102: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a melodic line starting with a rest, followed by eighth notes and quarter notes. Dynamics include *f* (forte) and *mp* (mezzo-piano). A crescendo hairpin is shown under the *mp* section.

108

Musical staff 108: Treble clef, key signature of three sharps. The staff contains a melodic line with eighth notes and quarter notes. Dynamics include *f* and *mp*. A crescendo hairpin is shown under the *mp* section.

114

Musical staff 114: Treble clef, key signature of three sharps. The staff contains a melodic line with half notes and quarter notes. Dynamics include *p* (piano) and *mp*. A crescendo hairpin is shown under the *mp* section.

123

Musical staff 123: Treble clef, key signature of three sharps. The staff contains a melodic line with eighth notes and quarter notes. Dynamics include *mf* (mezzo-forte) and *mp*. A decrescendo hairpin is shown under the *mf* section.

130

Musical staff 130: Treble clef, key signature of three sharps. The staff contains a melodic line with eighth notes and quarter notes. Dynamics include *cresc. poco a poco* (crescendo poco a poco).

137

Musical staff 137: Treble clef, key signature of three sharps. The staff contains a melodic line with eighth notes and quarter notes. Dynamics include *mf cresc.* (mezzo-forte crescendo) and *f cresc.* (forte crescendo).

146

Musical staff 146: Treble clef, key signature of three sharps. The staff contains a melodic line with eighth notes and quarter notes. Dynamics include *ff* (fortissimo) and *f* (forte). A crescendo hairpin is shown under the *f* section.

150

Musical staff 150: Treble clef, key signature of three sharps. The staff contains a melodic line with eighth notes and quarter notes. Dynamics include *sf* (sforzando) and *sf*. A crescendo hairpin is shown under the *sf* section.

Tenor Saxophone

Scenes de Ballet

Arr. Kemble Stout

I. Preambule

Alexander Glazunov

Allegro ♩ = 144

7

14 ♩ = 80

20

22

24

26 ♩ = ♩.

29

30

34 Allegretto ♩ = 96

39

46

7

Tenor Saxophone

2

53 54

p

61

68 70

f

75

mf *p*

82

4

p *mf*

90

f *ff* *f* *mf*

99 102

p

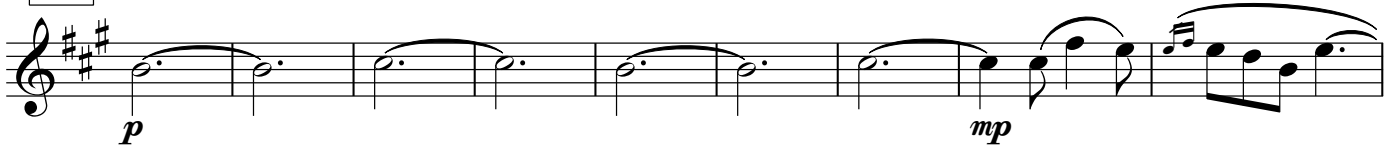
104

Tenor Saxophone

109



114



123



130



137



144

146



150



Baritone Saxophone

Scenes de Ballet

I. Preambule

Arr. Kemble Stout

Alexander Glazunov

Allegro ♩ = 144

14 ♩ = 80

54

Baritone Saxophone

2

60

65

70

81

82 7 90

94

102

114

15 130

134

141

146

147

Cornet in B♭ I

Scenes de Ballet

I. Preambule

Arr. Kemble Stout

Alexander Glazunov

Allegro ♩ = 144

12/8 *f*

5 *p* **7** *mf*

8

11

14 ♩ = 80 *f p*

20 **22** *f* *mf*

24 *f* *f* ♩ = ♩.

27

30 *f* 3

34 Allegretto ♩ = 96 *sf* 2

Cornet in B♭ I

2

37 *p*

43 **46** **8**

54 **16** **70** **11** solo *mf*

82 *p* *mf*

90 *f* *ff*

96 *f* *mf* *p*

102 **12** **114** **16** **130** **2** *f* *mf*

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

146 **2** *ff* *f* *ff* *mf* *f*

150 *sf* *sf*

Cornet in B♭ II

Scenes de Ballet

I. Preambule

Arr. Kemble Stout

Alexander Glazunov

Allegro ♩ = 144

12

f

5

7

p *mf*

8

11

14

♩ = 80

f p *f p* *f p* *f p*

20

22

f *f* *f* *mf* *f* *mf*

24

f *f*

27

30

f

33

34 **Allegretto** ♩ = 96

sf

Cornet in B♭ II

2

37

p

46 54 70

8 16 12

82 90

8

f *ff*

95

f *mf* *p*

102 114 130

12 16 2

f *mf* *f*

135

3

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

144 146

f *ff* *mf* *f*

150

mf *sf* *sf*

Cornet in B \flat III

Scenes de Ballet

I. Preambule

Arr. Kemble Stout

Alexander Glazunov

Allegro $\text{♩} = 144$

f

p

f p

f p

f > f > f mf

f mf

f

f

3

3

sf

Allegretto $\text{♩} = 96$

2

Cornet in Bb III

2

37

43

54

90

96

102

135

144

150

Trumpet in B \flat I,II

Scenes de Ballet

I. Preambule

Arr. Kemble Stout

Alexander Glazunov

Allegro ♩ = 144

Musical notation for measures 1-4. The key signature is three sharps (F#, C#, G#) and the time signature is 12/8. The music features a series of eighth notes with accents and a dynamic marking of *f*.

Musical notation for measures 5-13. Measure 5 is marked with a box containing the number 5. Measure 7 is marked with a box containing the number 7. Measure 6 is marked with a box containing the number 6. The music includes a triplet of eighth notes and a dynamic marking of *f*.

Musical notation for measures 14-19. Measure 14 is marked with a box containing the number 14. The tempo marking changes to ♩ = 80. The music consists of sustained chords with dynamic markings of *f p*.

Musical notation for measures 20-23. Measure 20 is marked with a box containing the number 20. Measure 22 is marked with a box containing the number 22. The time signature changes to 12/8. The music features chords with dynamic markings of *f* and *mf*.

Musical notation for measures 24-26. Measure 24 is marked with a box containing the number 24. The time signature changes to 6/4. The music includes a dynamic marking of *f* and a tempo marking of *d. = d.*

Musical notation for measures 27-29. The music features a series of eighth notes with accents and a dynamic marking of *f*.

Musical notation for measures 30-33. Measure 30 is marked with a box containing the number 30. The music consists of a series of eighth notes with a triplet of eighth notes in measure 33 and a dynamic marking of *f*.

Musical notation for measures 34-46. Measure 34 is marked with a box containing the number 34. The tempo marking changes to **Allegretto** ♩ = 96. Measure 46 is marked with a box containing the number 46. The music includes a dynamic marking of *sf* and a triplet of eighth notes.

Trumpet in B \flat I,II

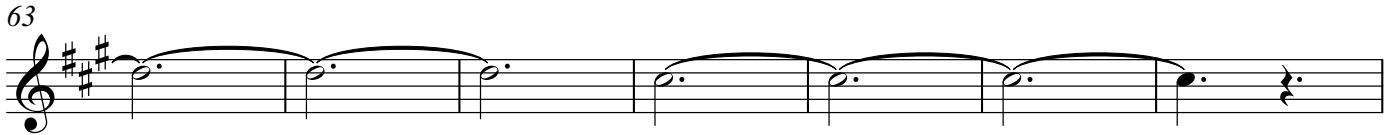
2

54 solo
mute

mp

Musical staff 54-62: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a series of half notes with slurs, starting on G#4 and descending to G3. The dynamic is marked *mp*.

63

Musical staff 63-69: Treble clef, key signature of three sharps. The staff contains a series of half notes with slurs, continuing the melodic line from the previous staff.

70 82 solo
unmute

12 mf < mf

Musical staff 70-81: Treble clef, key signature of three sharps. Staff 70 contains a whole rest for 12 measures. Staff 82 contains a whole rest for 2 measures. From staff 83, the music resumes with eighth notes and slurs. The dynamic is marked *mf*, with a crescendo leading to *< mf*.

89 90 f ff

Musical staff 89-94: Treble clef, key signature of three sharps. The staff contains eighth notes with slurs. The dynamic starts at *f* and increases to *ff*.

95 f mf p

Musical staff 95-101: Treble clef, key signature of three sharps. The staff contains eighth notes with slurs. The dynamic starts at *f*, decreases to *mf*, and then to *p*.

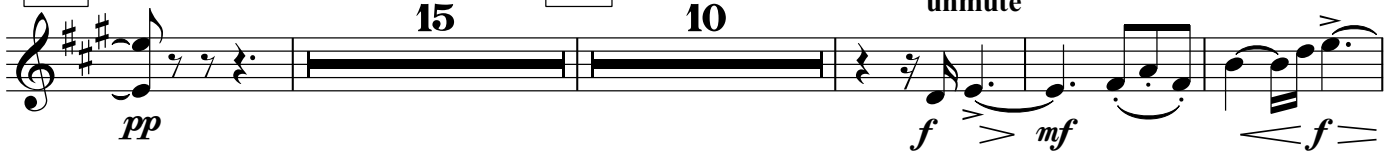
102 4 mute

p


Musical staff 102-113: Treble clef, key signature of three sharps. Staff 102 contains a whole rest for 4 measures. From staff 103, the music resumes with half notes and slurs. The dynamic is marked *p*.

114 130 10 unmute

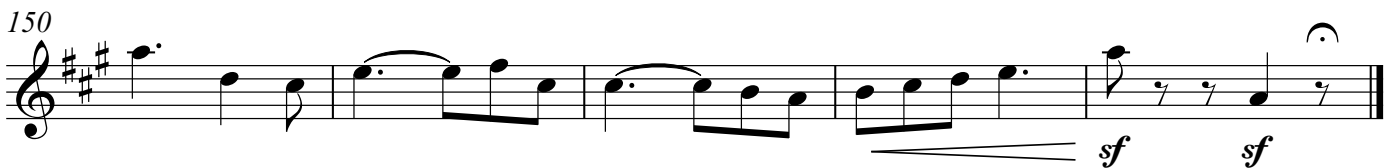
pp f > mf < f

Musical staff 114-142: Treble clef, key signature of three sharps. Staff 114 contains a whole rest for 4 measures. Staff 130 contains a whole rest for 10 measures. From staff 131, the music resumes with eighth notes and slurs. The dynamic starts at *pp*, increases to *f*, then *> mf*, and finally *< f*.

143 146 2 f

Musical staff 143-149: Treble clef, key signature of three sharps. The staff contains eighth notes with slurs. The dynamic starts at *ff*, then *> f*, then *< ff*, then *> mf*, and finally *f*. Staff 146 contains a whole rest for 2 measures.

150 sf sf

Musical staff 150-155: Treble clef, key signature of three sharps. The staff contains half notes with slurs. The dynamic is marked *sf* at the end of the staff.

Horn in F I,II

Scenes de Ballet

I. Preambule

Arr. Kemble Stout

Alexander Glazunov

a2 Allegro ♩ = 144

5 **7** *p*

8

11

14 ♩ = 80 *f p* *f p* *f p* *f p*

20 **22** *f > f > f mf < ff f*

24 *ff f* **6/4**

26 ♩ = ♩ *ff*

29 **30**

Horn in F I,II

2

33 **34** Allegretto ♩ = 96
tr
6/8
dim. *p*

39
p 2

46

53 **54**
p

59

64

70
f

76
mf *mp*

82

88 **90**
mf *f*

94

ff *f* *mf* *p*

101

102

mf *dim.*

107

mf *dim.* *p*

114

3 I. a2

mf

124

130

3

f *mp* *f*

138

ff *mf* *f cresc.* *ff*

146

f

151

sf *sf*

Horn in F III,IV

Scenes de Ballet

I. Preambule

Arr. Kemble Stout

Alexander Glazunov

Allegro ♩ = 144

5 **7** *p*

8

11

14 ♩ = 80 *f p* *f p* *f p* *f p*

20 **22** *f* *f* *f* *mf* *ff* *f* *mf*

24 **26** *ff* *f* *ff* *f*

28

Horn in F III,IV

2

30

34

Allegretto ♩ = 96

46

8

54

59

64

70

76

82

89

90

Horn in F III,IV

95 III.

f *mf* *p* *mf*

102

dim. *p* *mf* *dim.*

111 114 3 III.

p

121 a2

mf

128 130 3

f *mp* *f*

137

ff *mf* *f cresc.* *ff*

146

f

151

sf *sf*

Trombone I,II

Scenes de Ballet

I. Preambule

Arr. Kemble Stout

Alexander Glazunov

Allegro ♩ = 144 7

6 *mf*

11 *f p*

16 *f p f p f p f*

20 *mf < mf < f mp f mf*

22 *f mf*

24 *f mf f*

27

30

34 **Allegretto** ♩ = 96 46

7 **8**

II. *dim.* *p*

Trombone I,II

2

54



pp

63



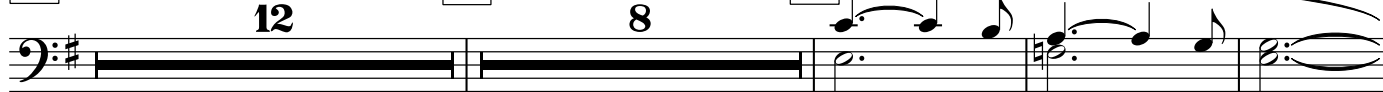
70

12

82

8

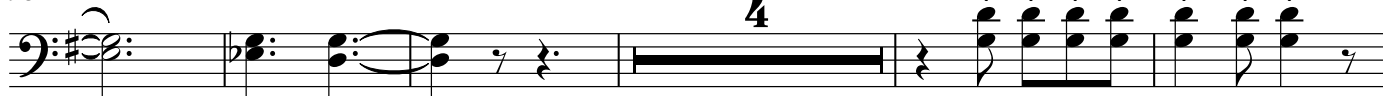
90



f

93

4



ff

p

102

4



p

p

114

16

130

2



f > *mf*

< *f* > *p*

137

3



f > *mf*

< *f* >

ff > *f*

< *ff*

146



> *mf*

f

< *sf* *sf*

Trombone III

Scenes de Ballet

I. Preambule

Arr. Kemble Stout

Alexander Glazunov

Allegro $\text{♩} = 144$

7

6

mf

10

mf

14 $\text{♩} = 80$

f p f

17

p f p f p f mf < f mf <

21

22

f mp f mf f

25

$\text{♩} = \text{♩}$

mf f

30

29

mf f

34 Allegretto $\text{♩} = 96$

7

dim. p

Trombone III

2

46

8

54

Musical staff for measures 46-54. Measures 46-53 are marked with a thick black bar and the number 8. Measure 54 begins with a *pp* dynamic marking. The staff contains a series of eighth notes with slurs.

61

Musical staff for measures 61-69. The staff contains a series of eighth notes with slurs.

70

12

82

8

90

Musical staff for measures 70-90. Measures 70-81 are marked with a thick black bar and the number 12. Measures 82-89 are marked with a thick black bar and the number 8. Measure 90 begins with a *f* dynamic marking. The staff contains a series of eighth notes with slurs, ending with a *ff* dynamic marking.

95

Musical staff for measures 95-101. The staff contains a series of eighth notes with slurs. Dynamics include *f*, *mf*, and *p*.

102

Musical staff for measures 102-112. The staff contains a series of eighth notes with slurs. Dynamics include *mf*, *dim.*, *p*, *mf*, and *dim.*

113

114

16

130

2

Musical staff for measures 113-130. Measures 113-129 are marked with a thick black bar and the number 16. Measure 130 is marked with a thick black bar and the number 2. The staff contains a series of eighth notes with slurs. Dynamics include *f*, *mf*, and *f*.

136

3

Musical staff for measures 136-144. Measure 136 is marked with a thick black bar and the number 3. The staff contains a series of eighth notes with slurs. Dynamics include *p*, *f*, *mf*, *f*, *ff*, and *f*.

145

146

Musical staff for measures 145-149. The staff contains a series of eighth notes with slurs. Dynamics include *ff*, *mf*, and *f*.

150

Musical staff for measures 150-154. The staff contains a series of eighth notes with slurs. Dynamics include *sf* and *sf*.

Euphonium I,II

Scenes de Ballet

Arr. Kemble Stout

I. Preambule

Alexander Glazunov

Allegro ♩ = 144

7

6

5

6

5

p

14

♩ = 80

f *p* *f* *p*

17

f *p* *f* *p*

20

22

mp *f* *mf*

24

♩ = ♩

f *mf* *f*

27

30

34

Allegretto ♩ = 96

11

46

8

54

16

70

Euphonium I,II

2

71

Musical staff 71-81. Bass clef, key signature of one sharp (F#). The staff contains a sequence of notes with accents (>) and dynamic markings of *mf*. There are two triplet markings (3) and two quartet markings (4) over horizontal bars.

82

solo
unmute

Musical staff 82-89. Bass clef, key signature of one sharp (F#). Starts with a triplet marking (3) over a bar. The music features a melodic line with slurs and dynamic markings of *mf*. A hairpin indicates a crescendo.

90

Musical staff 90-98. Bass clef, key signature of one sharp (F#). The staff contains a sequence of notes with slurs and dynamic markings of *f*, *ff*, *f*, and *mf*. A hairpin indicates a crescendo.

99

102

Musical staff 99-111. Bass clef, key signature of one sharp (F#). The staff contains a sequence of notes with slurs and dynamic markings of *p*. There are two quartet markings (4) over horizontal bars.

112

114

Musical staff 112-126. Bass clef, key signature of one sharp (F#). The staff contains a sequence of notes with slurs and dynamic markings of *p* and *pp*. There is an octet marking (8) over a horizontal bar.

127

130

Musical staff 127-145. Bass clef, key signature of one sharp (F#). The staff contains a sequence of notes with slurs and dynamic markings of *ff*, *f*, and *ff*. There is a triplet marking (13) over a horizontal bar.

146

Musical staff 146-150. Bass clef, key signature of one sharp (F#). The staff contains a sequence of notes with slurs and dynamic markings of *mf* and *f*. A hairpin indicates a crescendo.

151

Musical staff 151-155. Bass clef, key signature of one sharp (F#). The staff contains a sequence of notes with slurs and dynamic markings of *sf*. A hairpin indicates a crescendo.

Tuba I,II

Scenes de Ballet

I. Preambule

Arr. Kemble Stout

Alexander Glazunov

Allegro ♩. = 144
6

7

5

Musical notation for measures 6-7. Measure 6 is a whole rest. Measure 7 contains a half note G2, a quarter note F2, a quarter note E2, and a quarter note D2. Dynamics include *p*.

14 ♩ = 80

Musical notation for measures 14-15. Measure 14 starts with a half note G2, followed by quarter notes F2, E2, D2. Measure 15 starts with a half note G2, followed by quarter notes F2, E2, D2. Dynamics include *f* and *p*.

17

Musical notation for measures 17-18. Measure 17 contains quarter notes G2, F2, E2, D2. Measure 18 contains quarter notes G2, F2, E2, D2. Dynamics include *f*, *p*, and *f*.

20

22

Musical notation for measures 20-22. Measure 20 contains quarter notes G2, F2, E2, D2. Measure 21 contains quarter notes G2, F2, E2, D2. Measure 22 contains quarter notes G2, F2, E2, D2. Dynamics include *f*, *mf*, *f*, *p*, *f*, and *mp*.

25

♩. = ♩.

Musical notation for measures 25-28. Measure 25 contains quarter notes G2, F2, E2, D2. Measure 26 contains quarter notes G2, F2, E2, D2. Measure 27 contains quarter notes G2, F2, E2, D2. Measure 28 contains quarter notes G2, F2, E2, D2. Dynamics include *f*.

29

30

2

Musical notation for measures 29-30. Measure 29 contains quarter notes G2, F2, E2, D2. Measure 30 contains a whole rest. Dynamics include *f*.

34 **Allegretto** ♩. = 96

46

8

8

Musical notation for measures 34-46. Measures 34-43 contain eighth notes G2, F2, E2, D2. Measure 44 contains a whole rest. Measure 45 contains a whole rest. Measure 46 contains a whole rest. Dynamics include *dim.* and *p*.

Tuba I,II

2

54

pp

66

70

mf

75

mp *p*

82

90

8 *f* *ff*

98

102

mp *p* 4 *p*

108

114

4 *p* 8 *pp*

126

130

8 *p cresc.* *mf* *cresc.*

143

146

f *mf*

150

sf *sf*

Timpani

Scenes de Ballet

I. Preambule

Arr. Kemble Stout

Alexander Glazunov

Allegro ♩ = 144

7

14 ♩ = 80

6

7

6

20

22

2

26

♩ = ♩.

30

2

34

Allegretto ♩ = 96

8

46

8

54

15

70

76

82

8

Timpani

2

90

Musical staff for measures 90-94. The staff is in bass clef. It begins with a *mf* dynamic. The melody consists of eighth notes, with a crescendo leading to a *ff* dynamic at the end of the staff.

95

Musical staff for measures 95-101. The staff is in bass clef. It starts with a *p* dynamic, followed by a two-measure rest (marked with a '2' above the bar line), then continues with eighth notes. The dynamic changes to *pp* at the end of the staff.

102

Musical staff for measures 102-107. The staff is in bass clef. It features four-measure rests (marked with a '4' above the bar line) at the beginning and end. The notes in between are eighth notes, starting with a *p* dynamic.

114

130

Musical staff for measures 114-129. The staff is in bass clef. It begins with a fifteen-measure rest (marked with a '15' above the bar line), followed by eighth notes. The dynamic is *mp*.

135

Musical staff for measures 135-140. The staff is in bass clef. It contains eighth notes and rests.

141

Musical staff for measures 141-145. The staff is in bass clef. It features eighth notes with a *f* dynamic.

146

Musical staff for measures 146-149. The staff is in bass clef. It contains eighth notes and a final eighth note with a *f* dynamic.

150

Musical staff for measures 150-154. The staff is in bass clef. It starts with a tremolo (marked with 'tr' and wavy lines) over a note, followed by eighth notes and rests. The piece ends with a fermata over the final note.

Bass Drum

Scenes de Ballet

I. Preambule

Arr. Kemble Stout

Alexander Glazunov

Allegro ♩ = 144

6 7

12 8

14 ♩ = 80

8 22 4 6 4

♩ = ♩

30 2 *tr* *f* 34 **Allegretto** ♩ = 96 12 6 8

46 8 54 16 70 12

82 8 90 12 102 12

114 16 130 16 146 7

Tambourine

Scenes de Ballet

I. Preambule

Arr. Kemble Stout

Alexander Glazunov

Allegro ♩ = 144

7 **14** ♩ = 80

12/8 6 7 2/2

15 6 tr 12/8 *f* tr *f*

25 tr 6/4 *mf* ♩ = ♩ tr tr tr tr tr

29 30 tr 6/8 *f*

34 **Allegretto** ♩ = 96 **11** **2** tr **2**

52 tr 54 16 70 10 tr *p* *mp > p*

82 8 90 12 102 tr tr tr tr

106 tr 114 2

Tambourine

2

116 *tr* **2** *tr* *tr*

124 *tr* *tr* *tr* *tr*

130 **9**

146 *tr* *f* *mp*

149 **2** *tr* *tr*

Cymbals

Scenes de Ballet

I. Preambule

Arr. Kemble Stout

Alexander Glazunov

Allegro ♩ = 144

6 7

14 ♩ = 80

f

20

22

12 3 6

f

26 ♩ = ♩

30

4 6 8

f

34 **Allegretto** ♩ = 96

46 54 12 8 16

70 82 90 12 8 12

102 114 130 12 16 16

146

7

f

Triangle

Scenes de Ballet

I. Preamble

Arr. Kemble Stout

Alexander Glazunov

Allegro ♩ = 144

6 **7** **14** ♩ = 80 **6**

12/8

20 **2** **22** 12/8 *f* 6/4

26 *mf* ♩ = ♩

6/4

30 *tr* *f* **34** **Allegretto** ♩ = 96 **11** 6/8

46 **4** *p*

54 **16** **70** **12** **82** **8**

90 **12** **102** **12** **114** **8**

123

130 **12**

146 *tr* *f* *mp*

151 *tr* *tr*