

TABLEAUX

BALLET FOR DOUBLE QUINTET (wind quintet and brass quintet)

Prologue – Dances in Pairs – Mandarin Dance – Harlequin Dance –

Levitation (love theme) – Danse Finale

Aldo Rafael Forte

(ASCAP)

Tableaux is a “ballet” for double quintet consisting of six contrasting dances which are played virtually without pause. Composed in 1999 it was revised in a new edition in 2019. The work is dedicated to Conductor Keelan McCamey and the Heritage Brass Quintet and Tradewinds Wind Quintet of the USAF Heritage of America Band, Larry Lang, Commander. The group premiered the work in concert in November 1999 and subsequently recorded it on their album titled “Tableaux”. ORIGINAL PERFORMERS: Keelan McCamey, conductor, Wind Quintet: (Sherry Burt - flute/piccolo, Erin Gittelsohn - oboe, Melinda Burts - clarinet, Roger Novak - horn, Michael Bender - bassoon). Brass Quintet: (Michael Huff and Phillip Holland - trumpets, David Crites - horn, Jemmie Robertson - trombone, Phillip Burke- tuba).

Tableaux is indeed an essay into the wide palette of tone color combinations which are to be found in this chamber music medium. The first and last scenes treat the group largely as a "wind ensemble" while the middle four scenes are more chamber-like. Throughout, there are obvious contrasts between the woodwind quintet and the brass quintet. The contrasting dances are held together by motifs derived from similar intervallic relationships. The pitches of D and A are central to the tonal structure with Bb providing secondary influence.

The word tableaux, *short for tableau vivant*, here refers to living pictures or striking scenes where the listener can “see” striking musical scenes coming to life on stage. The scenes (dances) often end with sudden "stops" or on a trill under a fermata. However, the total effect of the piece is one of continuous movement from beginning to end such as in the tableaux of Stravinsky's "Petrushka". The composition is roughly 16 min. in duration. The work is published solely by Aldo Forte Music Press and available at www.aldoforte.com

"Prologue", the first scene, functions as an "overture" to the ballet. It begins with a solo clarinet cadenza signifying one lone dancer on stage. The music quickly blossoms to expose the full force of the ensemble while it presents a variety of moods laying out the material upon which the entire work is based.

"Dances in Pairs" presents "couples" of dancers (oboe and bassoon, the two horns, flute and clarinet, trombone and tuba, and the two trumpets) and gradually builds up to use the entire ensemble. (The idea of "pairs" is a nod to Bartok's "Game of Pairs" from his Concerto for Orchestra).

The *"Mandarin Dance"* has a decidedly oriental flavor with its piquant use of pentatonic scales and the "forbidden" parallel fifths!

The next dance, *"Harlequin Dance"* is cast in a loose rondo form and largely centered around the pitch of A. The periodic medieval and renaissance inflections recall the days of the medieval and renaissance court jester. In this scene, the bassoon is "our" court jester.

The pitch of A becomes the bridge to the *"Levitation (Love Theme)"*, musically depicting a magician "levitating" his/her subject in mid - air. Cast in an ABA form, the scene features solos for oboe and piccolo which gradually rise in pitch ("levitate") to the upper tessituras of the respective instruments and then "lets the instruments back down" gradually. Between these solos is a lyrical and expressive "love theme" for brass quintet which also "levitates".

The *"Danse Finale"* is highly spirited. It develops and transforms material from the opening clarinet cadenza which has not been heard since the beginning of the work! After energetic gestures in shifting meters, there is a brief chorale-like "Andante Religioso" based on the chords which are found in bars 43 and 44 of the piece. The work ends in a festive mood intoning material from the "Prologue".

CD released on Naxos Records

https://www.naxos.com/catalogue/item.asp?item_code=75442261572

Aldo Rafael Forte

Composer

September 2020

Tableaux

BALLET FOR DOUBLE QUINTET

(Wind Quintet and Brass Quintet)

Aldo Rafael Forte
(ASCAP)

to Conductor Keelan McCamey and the Heritage Brass and Tradewinds Quintets
of the USAF Heritage of America Band, Larry Lang, Commander

NEW 2019 EDITION

Prologue (Flute player doubles on Picc)

Flute

Oboe

Cadenza a Piacere
(♩ = c. 72)

un poco accel.

molto accel.

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

Clarinet in B♭

Horn in F (WQ)

Bassoon

Trumpet in B♭

Trumpet in B♭

Horn in F (BQ)

Trombone

Tuba

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Dictated
♩ = 72

Fl.

Ob.

B♭ Cl.

ff marcato *long* *♩ = c. 72* *Wild accel.* *f* *sfz p* *p*

Hn.

Bsn.

espressivo *mf*

Dictated
♩ = 72

B♭ Tpt.

B♭ Tpt.

Hn.

Tbn.

Tuba

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Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

B♭ Tpt.

B♭ Tpt.

Hn.

Tbn.

Tuba

mf

mf

ff

mf

mf marc.

mf marc.

mf marc.

p

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8 *un poco accel.*

Fl. *ff*

Ob. *ff*

B $\flat$ Cl. *mf* *ff*

Hn. *ff*

Bsn. *ff*

10 Slightly faster $\text{♩} = 80$

8 *un poco accel.*

B $\flat$ Tpt. *f*

B $\flat$ Tpt. *ff*

Hn. *ff*

Tbn. *ff*

Tuba *ff*

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[illegible]

15

Fl.

Ob.

B $\flat$ Cl.

Hn.

Bsn.

B $\flat$ Tpt.

B $\flat$ Tpt.

Hn.

Tbn.

Tuba

f

f

f

f

Solo

mf

mf

f

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19

Fl. *ff* *mf* *f*

Ob. *ff* *mf* *f*

B $\flat$ Cl. *ff* *mf* *f*

Hn. *fp* *ff* *sfz* *ff* *mf*

Bsn. *fp* *ff* *sfz* *ff* *p*

19

B $\flat$ Tpt. *ff* *mf*

B $\flat$ Tpt. *ff* *mp* *mf*

Hn. *ff* *fp* *ff* *sfz* *ff* *mp* *mf*

Tbn. *ff* *fp* *ff* *sfz* *ff* *mp* *mf*

Tuba *ff* *fp* *ff* *sfz* *ff* *p*

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23

Fl. *ff* *sfz mp*

Ob. *ff*

B $\flat$ Cl. *ff* *sfz mp*

Hn. *ff* *sfz ff* *sfz ff* *sfz ff*

Bsn. *ff* *sfz ff* *sfz ff* *p*

B $\flat$ Tpt. *ff* *mf light*

B $\flat$ Tpt. *ff* *mf light*

Hn. *ff* *sfz ff* *sfz ff* *mf light*

Tbn. *ff* *sfz ff* *sfz ff* *p*

Tuba *ff* *sfz ff* *sfz ff* *p*

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Fl. 27 *mp* *mf*

Ob. *mp* *mf*

B $\flat$ Cl. *mf*

Hn. *mf*

Bsn. *mf*

B $\flat$ Tpt. *mf* *fp* *mf*

B $\flat$ Tpt. *mf* *fp* *mf*

Hn. *sfz mf* *sfz f*

Tbn. *mf fp* *mf*

Tuba 27 *fp* *mf*

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31

Fl. *mf* *p* *f* *ff*

Ob. *p* *ff*

B $\flat$ Cl. *mf* *p* *f* *ff*

Hn. *mf* *p* *ff*

Bsn. *p* *ff* *sfz* *ff*

B $\flat$ Tpt. *p* *f* *sfz* *ff* *sfz mp*

B $\flat$ Tpt. *p* *f* *sfz* *ff* *sfz mp*

Hn. *p*

Tbn. *mp* *p* *f* *sfz* *ff*

Tuba *mp* *mp* *ff* *sfz* *ff*

33

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Fl. *ff* *f*

Ob. *ff* *f*

B♭ Cl. *ff* *f*

Hn. *sfzff* *sfzff* *bold ff*

Bsn. *sfzff* *sfzff* *sfzff* *sfzff*

B♭ Tpt. *ff*

B♭ Tpt. *fp < ff* *sfzff* *sfzff*

Hn. *sfzff* *sfzff* *ff*

Tbn. *sfzff* *sfzff* *fp < ff* *sfzff* *sfzff* *f*

Tuba *sfzff* *sfzff* *fp < ff* *sfzff* *sfzff*

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molto rall. Dictated **48** **Maestoso** ♩ = 72

Fl. *mf*

Ob.

B♭ Cl. *f* *mf*

Hn.

Bsn.

B♭ Tpt. *f* *mf* *fp*

B♭ Tpt. *mf* *fp*

Hn. *mf* *fp*

Tbn. *ff* *sfz* *f* *mf* *fp*

Tuba *ff* *f* *mf* *fp*

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Fl. 52 *To Picc.*

Ob.

B♭ Cl. *mf* *mp*

Hn. 52

Bsn. 52

B♭ Tpt. *mp* *fp* *p* *mp* *p*

B♭ Tpt. *mp* *fp* *p* *mp* *p*

Hn. *mp* *fp* *p* *mp* *p*

Tbn. *mp* *fp* *p* *mp* *p*

Tuba 52 *mp* *fp* *p* *mp* *p*

Solo

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57 **58** *accel. poco a poco*

Festive
♩ = 90

Picc.

f

Fl.

Ob.

B $\flat$ Cl.

Hn.

Bsn.

58 *accel. poco a poco*

Festive
♩ = 90

mp *cresc.* *mf* *f*

B $\flat$ Tpt.

B $\flat$ Tpt.

Hn.

Tbn.

Tuba

mp *cresc.* *mf* *f*

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61 Picc. *f*

61 Ob. *f*

61 B♭ Cl. *f*

61 Hn. *ff*

61 Bsn. *f*

61 B♭ Tpt. *mf*

61 B♭ Tpt. *mf*

61 Hn. *ff*

61 Tbn. *ff*

61 Tuba *ff*

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67 Moderato ♩ = 110

64

Picc.

ff

Ob.

ff

B♭ Cl.

ff

Hn.

fff

Bsn.

ff

B♭ Tpt.

f

B♭ Tpt.

ff

Hn.

fff

Tbn.

ff

Tuba

64

67

Moderato ♩ = 110

To Flute

f

mf

Solo

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69

Fl.

Ob.

B $\flat$ Cl.

Hn.

Bsn.

B $\flat$ Tpt.

B $\flat$ Tpt.

Hn.

Tbn.

Tuba

mf

f *dim.* *mp* *p*

f

mf

mf

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79

Fl.

Ob.

B $\flat$ Cl.

Hn.

Bsn.

79

B $\flat$ Tpt.

B $\flat$ Tpt.

Hn.

Tbn.

Tuba

subito espressvivo

f

mf

f

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89 90 Fl. *f* 3

Ob.

B $\flat$ Cl. *f* 3

89 Hn. *mf*

89 Bsn.

90 B $\flat$ Tpt.

B $\flat$ Tpt.

89 Hn. *mf*

Tbn.

89 Tuba

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97

Fl. *ff* *3* *3* *3* *f*

Ob. *f* *mf*

B♭ Cl. *ff* *3* *3* *3* *f*

Hn. *f*

Bsn. *f*

B♭ Tpt. *Str. Mute* *f* *mf*

B♭ Tpt. *Str. Mute* *f* *mf*

Hn. *f*

Tbn. *mf*

Tuba *mf*

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104

106

Fl.

Ob.

B $\flat$ Cl.

Hn.

Bsn.

B $\flat$ Tpt.

B $\flat$ Tpt.

Hn.

Tbn.

Tuba

mf

f

mf

f

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112 118

Fl.

Ob.

B $\flat$ Cl.

Hn.

Bsn.

B $\flat$ Tpt.

B $\flat$ Tpt.

Hn.

Tbn.

Tuba

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mf

f

mf

mf

mf

122

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

122

B♭ Tpt.

B♭ Tpt.

Hn.

Tbn.

Tuba

sfz mf *cresc.* *mf*

f *mf* *f* *mp* *cresc.* *mf*

mf *mp*

f *mf* *f* *mp* *cresc.* *mf*

f *mf* *f* *mp* *cresc.* *mf*

mf *f* *mp* *cresc.* *mf*

mf *mp* *mf*

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132 133 139

Fl. *f*

Ob.

B $\flat$ Cl. *f*

Hn. *fp*

Bsn.

B $\flat$ Tpt. *sfz mf* *fp* *mf*

B $\flat$ Tpt. *sfz mf* *fp* *mf*

Hn. *sfz mf* *f*

Tbn. *f* *Solo* *mf* *mf*

Tuba *f* *Solo* *fp* *mp*

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141 146

Fl.

Ob.

B $\flat$ Cl.

Hn.

Bsn.

B $\flat$ Tpt.

B $\flat$ Tpt.

Hn.

Tbn.

Tuba

f

f

f

f

f

mf

mf

f

mf

mf

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[illegible]

Mandarin Dance

175 Metronomic & Somewhat Comical

♩ = 90 (not rushed)

172 *brief*

Fl. *mf marc.*

Ob. *mf marc.*

B♭ Cl. *mf marc.*

Hn. *fp < ff*

Bsn. *fp < mf* *mf espressivo* *f*

175 Metronomic & Somewhat Comical

♩ = 90 (not rushed)

B♭ Tpt. *fp < ff*

B♭ Tpt. *fp < ff*

Hn. *fp < ff*

Tbn. *fp < ff*

Tuba *fp < ff*

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179

Fl. *mp* *f*

Ob. *mp*

B $\flat$ Cl. *mp* *f*

Hn. *f* *espressivo* *mf* *mp* *mf marc.*

Bsn. *f* *Solo* *ff*

B $\flat$ Tpt.

B $\flat$ Tpt.

Hn. *mf marc.*

Tbn.

Tuba

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185 186

Fl. *mf*

Ob. *mf*

B $\flat$ Cl. *mf*

Hn. *mp*

Bsn. *mf* *f*

B $\flat$ Tpt. *f* *mp* *mf* *mp*

B $\flat$ Tpt. *f* *mp* *mf* *f*

Hn. *mp*

Tbn. *f* *Str. Mute*

Tuba *f*

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189

Fl. *f* *mf* *f*

Ob. *f* *mf* *f*

B $\flat$ Cl. *f* *mf* *f*

Hn. *mf* *f*

Bsn. *mf* *f*

B $\flat$ Tpt. *mf* *Open*

B $\flat$ Tpt. *mf* *Open*

Hn. *mf* *ff*

Tbn. *mf* *Open*

Tuba *f*

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193

Fl. *mf* *f*

Ob. *mf* *f*

B $\flat$ Cl. *mf*

Hn. *fp* *f*

Bsn. *mf* *fp* *f*

B $\flat$ Tpt. *mf* *fp* *f*

B $\flat$ Tpt. *mf* *fp* *f*

Hn. *mf* *mf* *fp* *f*

Tbn. *mf* *fp* *f*

Tuba *mf* *f* *mf*

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198

Fl. *mf* *Picc.*

Ob. *mp*

B♭ Cl. *mf* *mp*

Hn. *mf* *mp*

Bsn. *mf*

B♭ Tpt. *mp* *p*

B♭ Tpt. *mp* *p*

Hn. *mp* *p*

Tbn.

Tuba *Solo* *mf* *espressivo*

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202

Picc. *f* **Bouncy!**

Ob. *f* *f* *lead* *f*

B♭ Cl. *f* *f*

Hn. *f* *ff*

Bsn. *ff mf (subito)*

202

B♭ Tpt. *f* **Bouncy!**

B♭ Tpt. *f*

Hn. *f* *ff mf (subito)*

Tbn. *f* *ff mf (subito)*

202

Tuba *ff mf (subito)*

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207 208

Picc. *f* *ff* *f*

Ob. *ff* *f*

B♭ Cl. *ff* *f*

Hn. *ff*

Bsn. *f*

B♭ Tpt. *f* *mf*

B♭ Tpt. *mf* *sfz mf* *f* *f*

Hn. *mf* *sfz mf* *f* *mf*

Tbn. *sfz mf* *f* *f* *mf*

Tuba *sfz mf* *f* *f* *mf*

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212

Picc. *mf* *accel.* *f* *mp*

Ob.

B♭ Cl.

212

Hn. *f*

212

Bsn. *Solo* *f* *mp*

212

B♭ Tpt. *to Str. Mute* *accel.* *faster* *f* *mp* *Str. Mute*

212

B♭ Tpt. *f* *to Str. Mute* *mf* *Str. Mute*

212

Hn. *sfz* *mf* *mp* *pp*

212

Tbn. *f* *to Str. Mute* *mf* *Str. Mute*

212

Tuba *f* *sfz* *mf* *mp* *pp*

Harlequin Dance
215 **Faster** ♩ = 127

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218

Picc. *f* *3* *3*

Ob. *f* *3* *3* *Solo* *f* *mp* *f* *3* *3*

B♭ Cl. *f* *3* *3*

218

Hn.

218

Bsn. *mp* *f*

218

B♭ Tpt. *f* *(Str. Mute)*

218

B♭ Tpt. *mf* *(Str. Mute)*

218

Hn.

218

Tbn. *(Str. Mute)* *mf*

218

Tuba *Solo* *f*

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223 224 *to Flute*

Picc. *mf*

Ob. *mf*

B♭ Cl.

Hn. *Solo* *mf*

Bsn. *mf*

B♭ Tpt. *mf* *marc.*

B♭ Tpt. *mf* *marc.*

Hn.

Tbn.

Tuba *f* *mp*

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229

Fl.

Ob.

B $\flat$ Cl.

Hn.

Bsn.

B $\flat$ Tpt.

B $\flat$ Tpt.

Hn.

Tbn.

Tuba

f *sfzff* *mf*

f *sfzff* *mp*

f *mp*

ff

mf

mf

f

(Str. Mute)

(Str. Mute)

(Str. Mute)

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235

Flute

Fl.

Ob.

B $\flat$ Cl.

Hn.

Bsn.

235

B $\flat$ Tpt.

B $\flat$ Tpt.

Hn.

Tbn.

Tuba

f

f

sfzff

mf

f

f

sfz

mp

f

mf

mp

f

mf

f

mf

f

mf

f

mf

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This is a page from a musical score, likely for a symphony or concert band. The page contains staves for various instruments, including Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Horn (Hn.), Bassoon (Bsn.), B♭ Trumpet (B♭ Tpt.), E♭ Trumpet (E♭ Tpt.), Horn (Hn.), Trombone (Tbn.), and Tuba. The score is written in 2/4 time and includes dynamic markings such as *f* (forte), *sfz* (sforzando), *mf* (mezzo-forte), and *mp* (mezzo-piano). A large diagonal watermark is overlaid on the page, reading "FOR PERUSAL ONLY buy at aldoforte.com Aldo Forte Music Press".

245

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

B♭ Tpt.

B♭ Tpt.

Hn.

Tbn.

Tuba

mf *mp* *mf*

f **Bold**

f **Bold**

mf *mp*

p

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256 *to Picc.*

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

Ob. *f* *mp* *p* *f* *f*

B $\flat$ Cl. *f* *mp* *p* *f* *f*

256 Hn. *Solo* *f*

256 Bsn. *mp* *f*

256 B $\flat$ Tpt. *(str. mute)* *mf* *ff*

256 B $\flat$ Tpt. *(str. mute)* *mf* *ff*

256 Hn. *Solo* *mf*

256 Tbn. *(str. mute)* *mf* *ff*

256 Tuba *p*

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262

Picc. *mf* *sfz mp* *cresc.* *mf*

Ob. *mf*

B $\flat$ Cl. *mf* *sfz mp* *cresc.* *mf*

Hn. *mf* *mf*

Bsn. *Solo* *f*

262

B $\flat$ Tpt. *(st. mute)* *f*

B $\flat$ Tpt. *(st. mute)* *f*

Hn. *f* *mf* *mf*

Tbn. *(st. mute)* *f* *f*

Tuba *mp*

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Levitation (Love Theme)

268 *sfzff* *mp* *p* *pp* *rit.* *to Flute* **272** *Slow & Tranquil* $\text{♩} = 66$

Picc. *sfzff* *mp* *p* *pp*

Ob. *pp* *mf* *p*

B♭ Cl. *sfzff* *mp* *p* *pp*

Hn. *sfzff* *mp* *pp* *(stopped)* *Open*

Bsn. *Solo* *f* *sfzff* *p* *mp* *p*

B♭ Tpt. *sfzff* *mp* *p* *pp* *Open* $\text{♩} = 66$

B♭ Tpt. *sfzff* *mp* *p* *pp* *Open*

Hn. *sfzff* *mp* *p* *pp* *(stopped)* *Open*

Tbn. *ff* *Open*

Tuba *f* *Open*

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276 279

Fl. *Flute*
mf *mp* *sfz mf*

Ob.
mp *mf* *mp* *sfz mf*

B♭ Cl.
mf *mp* *sfz mf*

Hn.
276

Bsn.
276 *mf* *mp* *mp* (answer oboe) *mf* *f mf*

B♭ Tpt.
276 279

B♭ Tpt.
276

Hn.
276

Tbn.
276

Tuba
276

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282 288

Fl. *f* *ff* *mf* *mp* (non cresc.) *p* *pp*

Ob. *f* *ff* *sfz* *f* *mp* *mf* *p* *pp*

B♭ Cl. *f* *ff* *mf* *mp* (non cresc.) *p* *pp*

Hn. *open* *f* *ff* *mf* *mp*

Bsn. *f* *mp* (non cresc.) *p* *pp*

282 288

B♭ Tpt.

B♭ Tpt.

Hn.

Tbn.

282 Tuba *Solo* *mf*

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[illegible]

295 *un poco accel.* *a tempo* *un poco morendo*

Picc.

Ob.

B $\flat$ Cl.

Hn.

Bsn.

B $\flat$ Tpt. *un poco accel.* *a tempo* *un poco morendo*

B $\flat$ Tpt.

Hn.

Tbn.

Tuba

f *sfz* *f* *mf* *p* *pp*

mf *f* *sfz* *f* *mf* *p* *pp*

mf *f* *sfz* *f* *mf* *p* *pp*

f *sfz* *f* *mf*

f *sfz* *mf* *pp* *mp*

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Very Delicate (Tempo I)
(non morendo)

302

Picc.

pp *mp* *pp* *p* *mp*

Ob.

p

B $\flat$ Cl.

p

Hn.

pp (non cresc.) *sempre pp*

Bsn.

302

Very Delicate (Tempo I)
(non morendo)

B $\flat$ Tpt.

pp (non cresc.) *sempre*

B $\flat$ Tpt.

pp (non cresc.) *sempre pp*

Hn.

pp (non cresc.) *sempre pp*

Tbn.

pp (non cresc.) *sempre pp*

Tuba

pp (non cresc.) *sempre pp*

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309

Picc. *p cresc. mp mf f*

Ob. *p cresc. mp mf f mf*

B♭ Cl. *p cresc. mp mf f mf*

Hn. *ppp pp cresc. p mf mf mp*

Bsn. *p cresc. mf f*

309

B♭ Tpt. *ppp p mf mp p*

B♭ Tpt. *ppp p mf mp p*

Hn. *ppp p mf mp p*

Tbn. *ppp p mf mp p*

Tuba *ppp p mf mp p*

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10

Score for **Forte - Tableaux**, Page 54. The score is for a full orchestra and includes a large watermark: **buy at aldoforte.com ONLY**.

Tempo and Meter Changes:

- 315**: *Slowly* ♩ = 54. Meter changes from 3/4 to 4/4.
- 321**: *Danse finale* **Vivo** ♩ = 154. Meter changes from 4/4 to 2/4.

Instrument Parts and Dynamics:

- Picc.**: *mf*, *mp*, *mf*, *mp*, *p*, *mf*, *mf*, *ppp*. Includes a *Brief* marking and a note "(as long as possible)".
- Ob.**: *mp*, *mf*, *p*, *pp*.
- B♭ Cl.**: *mp*, *mf*, *p*, *pp*. Includes *sfz mp* markings.
- Hn.**: *pp*, *p*, *pp*, *ppp*.
- Bsn.**: *mf*, *mf*, *mp*, *sfz mp*. Includes a *Solo* marking.
- B♭ Tpt.**: *pp*, *p*, *pp*, *ppp*.
- B♭ Tpt.**: *pp*, *p*, *pp*, *ppp*.
- Hn.**: *pp*, *p*, *pp*, *ppp*.
- Tbn.**: *pp*, *p*, *pp*, *ppp*.
- Tuba**: *pp*, *p*, *pp*, *ppp*.

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323 (picc.) *mf* *f* *f* (picc.)

Picc.

Ob.

B $\flat$ Cl.

323 *mf* *f* *ff*

Hn.

323 *sfz mp* *mf* *ff*

Bsn.

323 *f marc.* *f marc.* *ff*

B $\flat$ Tpt.

323 *fp* *f marc.* *ff*

B $\flat$ Tpt.

323 *fp* *f marc.* *ff*

Hn.

323 *fp* *f marc.* *ff*

Tbn.

323 *fp* *f marc.* *ff*

Tuba

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328

Picc. *ff*

Ob. *mf* *ff*

B♭ Cl. *mf* *ff*

Hn. *ff*

Bsn. *ff*

B♭ Tpt. *f* *ff*

B♭ Tpt. *f* *ff*

Hn. *f* *ff* *f*

Tbn. *f* *ff* *f*

Tuba *f* *ff* *f*

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334

Picc. *f*

Ob. *f*

B♭ Cl. *f*

Hn. *ff* *f*

Bsn. *ff* *f*

B♭ Tpt. *mf*

B♭ Tpt. *mf*

Hn. *f*

Tbn. *f*

Tuba *f*

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338

Picc. *to Flute*
ff

Ob.
ff

B♭ Cl.
ff *Solo* *f*

Hn.
ff

Bsn.
ff *p*

338

B♭ Tpt. *Easy* *mf* *mp*

B♭ Tpt. *Easy* *mf* *mp*

Hn. *Easy* *mf* *mp*

Tbn. *mp* *mp*

Tuba *ff* *p*

343

Fl. *Flute* *f* *sfz* *sfz* 347

Ob. *f* *sfz* *sfz*

B $\flat$ Cl. *f* *sfz* *sfz*

Hn. (stopped) *sfz* *sfz*

Bsn. *sfz* *sfz*

343

B $\flat$ Tpt. *mf* 347

B $\flat$ Tpt. *mf*

Hn. *mf*

Tbn. *mf*

343

Tuba *mf*

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348

Fl. *f*

Ob. *f*

B $\flat$ Cl. *mf*

Hn. (open) *mf*

Bsn. *mp*

B $\flat$ Tpt. *mp*

B $\flat$ Tpt. *mp*

Hn. *mp* *mf*

Tbn. *mp*

Tuba *p*

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353

Fl.

Sassy

ff

f

Ob.

Sassy

ff

f

B $\flat$ Cl.

f

Hn.

(stopped)

sfzff

Bsn.

sfzff

B $\flat$ Tpt.

Sassy

mf

f

B $\flat$ Tpt.

f

Hn.

(stopped) +

sfzff

Tbn.

353

Tuba

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357

Fl. *ff* *f*

Ob. *ff* *f* *f*

B $\flat$ Cl. *ff* *f*

Hn. 357 (open) *mp* *cresc.* *mf*

Bsn. 357 *mp* *cresc.* *mf*

B $\flat$ Tpt. 357 *ff* *mp* *cresc.* *mf*

B $\flat$ Tpt. *ff* *mp* *cresc.* *mf*

Hn. *ff* *mp* *cresc.* *mf*

Tbn. *ff* *mp* *cresc.* *mf*

Tuba 357 *ff* *mp* *cresc.* *mf*

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[illegible]

[illegible]

Fl. 371 *mf* *f*

Ob. *mf* *f*

B♭ Cl. *ff*

Hn. *f* *f*

Bsn. *f*

B♭ Tpt. *f*

B♭ Tpt. *mp* *mf* *f*

Hn. *f* *f*

Tbn. *f*

Tuba 371 *f*

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376

Fl. *mp* cresc. *mf*

Ob. *mp* cresc. *mf*

B $\flat$ Cl. *mp* cresc. *mf* cresc.

Hn. *ff* *sfz mp* cresc. *mf* cresc.

Bsn. *ff* *sfz mp* cresc. cresc.

B $\flat$ Tpt. *mf* cresc.

B $\flat$ Tpt. *mf* cresc.

Hn. *sfz mp* cresc. cresc.

Tbn. *sfz mp* cresc. *mf* cresc.

Tuba *sfz mp* cresc. *mf* cresc.

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381

Fl. *ff* *f*

Ob. *ff* *f*

B $\flat$ Cl. *ff* *f*

Hn. *ff* (stopped) *ff*

Bsn. *ff*

B $\flat$ Tpt. *ff*

B $\flat$ Tpt. *ff*

Hn. *ff* (stopped) *ff*

Tbn. *ff* quick to Str. Mute *f* Str. Mute

Tuba *ff* *mp*

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385 386

Fl. ff (2+3+2+2)

Ob. ff (2+3+2+2)

B $\flat$ Cl. ff (2+3+2+2)

Hn. ff $sffz$ (2+3+2+2)

Bsn. $sffz mf$ (2+3+2+2) $sffz mf$

B $\flat$ Tpt. mf f (2+3+2+2)

B $\flat$ Tpt. mf f (2+3+2+2)

Hn. *Open* mf f (2+3+2+2)

Tbn. *Open* mf f (2+3+2+2)

Tuba f $sffz mf$ (2+3+2+2) $sffz mf$

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390 (2+3+2+2) (In 3) *f* *sfz* *f*

Fl.

Ob. (2+3+2+2) (In 3) *f* *sfz* *f*

B♭ Cl. (2+3+2+2) (In 3) *f* *sfz* *f*

Hn. (2+3+2+2) (In 3) *f*

Bsn. (2+3+2+2) (In 3) *f*

B♭ Tpt. (2+3+2+2) (In 3)

B♭ Tpt. (2+3+2+2) (In 3)

Hn. (2+3+2+2) (In 3)

Tbn. *Open* *f* (2+3+2+2) *sfz mf* (In 3)

Tuba 390 (2+3+2+2) (In 3) *f* *sfz mf*

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[illegible]

402 (2+3+2+2)

Fl. *f*

Ob. (2+3+2+2) *mf* 6 *f*

B♭ Cl. (2+3+2+2) *mf* 6 *f*

Hn. 402 (2+3+2+2) *f*

Bsn. 402 (2+3+2+2) *sfz*

B♭ Tpt. 402 (2+3+2+2) *f* *fp* *sfz* *f*

B♭ Tpt. (2+3+2+2) *f* *fp* *sfz* *f*

Hn. (2+3+2+2) *f* *fp* *sfz* *f*

Tbn. (2+3+2+2) *sfz mf* *f*

Tuba 402 (2+3+2+2) *sfz mf* *f*

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407 Andante Religioso ♩ = 55

Fl. *sfz* *f* *> mp* *> pp* *p* *tr* *mp* *mf*

Ob. *mp* *mf*

B♭ Cl. *sfz* *f* *> p* *tr* *pp* *mf*

Hn. *mp* *mf*

Bsn. *Solo* *mf* *mp* *mf*

407 Andante Religioso ♩ = 55

B♭ Tpt. *mp*

B♭ Tpt. *mp*

Hn. *mp* *mf*

Tbn. *mp*

Tuba *mp*

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415 *accel.* **416** *Faster* ♩ = 80 *quick to Picc.* *Picc.*

Fl. *ff* *ff*

Ob. *ff* *ff*

B♭ Cl. *ff* *ff*

Hn. *ff* *ff*

Bsn. *ff* *f* *ff*

B♭ Tpt. *f* *f*

B♭ Tpt. *f* *f*

Hn. *ff* *ff*

Tbn. *mp* *ff* *f*

Tuba *mp* *ff* *f*

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419 420

Picc. *f*

Ob. *f*

B $\flat$ Cl. *f*

Hn.

Bsn. *f*

B $\flat$ Tpt. *f*

B $\flat$ Tpt. *f*

Hn.

Tbn. *f*

Tuba *f*

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423

Picc. *f* *ff*

Ob. *f* *ff*

B♭ Cl. *f* *ff*

Hn. *ff* *fff*

Bsn. *f*

B♭ Tpt. *f* *ff*

B♭ Tpt. *f* *ff*

Hn. *ff* *fff*

Tbn. *mf*

Tuba *mf*

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427

Picc. *f* *mf*

Ob. *f* *mf*

B♭ Cl. *f* *mf* *f*

Hn. 427

Bsn. 427 *mf* *f*

B♭ Tpt. 427 *mf* *f*

B♭ Tpt. 427 *mf* *f*

Hn. 427

Tbn. 427 *mf* *f*

Tuba 427 *mf* *f*

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432

Picc. *f*

Ob. *f*

B♭ Cl. *f*

Hn. *f*

Bsn. *sfz mf* *sfz mf* *sfz mf* *sfz mf* *sfz mf* *sfz f*

432

B♭ Tpt. *mf*

B♭ Tpt. *mf*

Hn. *f*

Tbn. *sfz mf* *Broad* *sfz f*

Tuba *sfz mf* *sfz mf* *sfz mf* *sfz mf* *sfz mf* *sfz f*

Solo

Broad

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[illegible]

442

Picc. *ff*

Ob. *ff*

B $\flat$ Cl. *ff*

Hn. *fff*

Bsn. *ff*

B $\flat$ Tpt. *f*

B $\flat$ Tpt. *ff*

Hn. *fff*

Tbn. *ff*

Tuba *ff*

rit.

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