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SUITE DE BALLET BY GUSTAV HOLST:

A TRANSCRIPTION FOR

WIND ORCHESTRA

By

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A doctoral project submitted in partial fulfillment
of the requirements for the

Doctor of Musical Arts in Performance

School of Music
College of Fine Arts
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University of Nevada, Las Vegas
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Doctoral Project Approval

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Charles Greggerson

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Suite de Ballet by Gustav Holst: A Transcription for Wind Orchestra

is approved in partial fulfillment of the requirements for the degree of

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ABSTRACT

Suite de Ballet by Gustav Holst:
A Transcription for Wind Orchestra

By

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This document includes a wind band transcription of all four movements of Gustav Holst's orchestral work *Suite de Ballet, Op.10, H. 43*. An overview of the background of the work and a historical background of the composer is included. The defense of transcriptions, criteria for selection of pieces and problems associated with the transcription process are examined along with the techniques utilized in the solution of problems within the context of this transcription.

ACKNOWLEDGEMENTS

My doctoral journey has been influenced by significant people that have made this experience possible. Thank you to Mr. Thomas Leslie for your mentorship and guidance with developing my musical growth. Thank you to Mr. Anthony LaBounty and Dr. Zane Douglass for your unwavering support and feedback. Thank you to my UNLV band office colleagues for making this sojourn incredibly rewarding.

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CHAPTER 1

INTRODUCTION AND SCOPE

Transcriptions have fostered the development of the wind band since the initiation of large ensembles in the United States in the late 1800s. Patrick Gilmore, one of the first leaders of American community bands, borrowed significantly from the orchestral repertoire by including transcriptions in his band's numerous performances across the country. The repertoire has expanded through the use of transcriptions and the creation of original compositions for wind bands. Arranger Philip Lang states in his book, *Scoring for the Band*:

> The band repertoire is largely composed of transcriptions of orchestral material. In the early growth of the ensemble, when it began its development from a purely marching unit to its present-day symphonic proportions, suitable literature for this new ensemble was not available. Then, as now, few composers of note wrote for the band. In an attempt to secure literature that would assist in its growth to a symphonic medium, the band turned to the literature of the orchestra.[1]

Although there is a current trend to program original compositions for wind bands, transcriptions possess a critical asset as they present a performance opportunity for orchestral compositions and are integral staples of the wind band literature.

The study and performance of transcriptions can elicit focus on relatively obscure orchestral compositions and composers, expanding the breadth of the wind band repertoire. Performances of these compositions can create artistic goals for performers and entertain audiences alike. Orchestral transcriptions from the late nineteenth and twentieth centuries are more apt for wind bands because of the significant reliance on full woodwind and brass sections. Colonel John R. Bourgeois, a significant transcriber for wind bands, recommends the use of the

[1] Philip Lang, *Scoring for the Band* (Rockville Centre, NY: Mills Publishing, 1950), 7.

music from this era because of its ease of adaptability[2]. Ultimately, transcriptions must be of exceptional quality and translate well to the instrumentation of wind bands.

There are four main processes in the selection of composition to be transcribed: repertoire selection, research, instrumentation selection, and transcription. Repertoire selection is the first step as the transcriber must consider the original instrumentation and its adaptability to the wind band medium. Study of the utilization of string instruments is required. The predominant use of strings, excessive use of harmonics, and extended techniques creates a difficult path for effective transcription. String instrument use in the original composition must be readily emulated by wind and percussion instruments in order to guarantee an effective transcription.

The transcriber must review the background of the composition, the composer, and the compositional style. Knowledge of these aspects will provide a basis for the structure of the selection and understanding of the favored genres of the composer. Studying the original/transcribed wind band works of the composer will aid in understanding the orchestrational/compositional techniques of the composer.

Instrumentation selection is a crucial factor to consider to ensure a high-degree of authenticity. The retention of many original and specific colors will help elucidate the integrity of the composition in the new medium. Specific instrumental colors that affect the musical character are to be reviewed. A transcriber must retain these foundational pillars either in their original state or assign them to a closely related instrumental timbre. As multiple orchestral string players are assigned to one part and only a few wind players perform that particular part, modifications must be made in the transcription to accommodate potential balance issues.

[2] Jeffrey Alan Malecki, "Colonel John R. Bourgeois: A Biography and Analysis of Transcription Style," (DMA diss., University of Las Vegas, Nevada, 2011) 50.

The act of rescoring the composition is an important issue as it will determine the quality of the transcription. The rescoring structure occurs in multiple steps: tutti sections, string-dominant passages, challenging orchestration excerpts, and remaining material[3]. This particular order and process will create a structure for the transcriber to reference throughout the process. It is the responsibility of the transcriber to identify and assign passages as this will assist in a fluid transcription procedure.

The aforementioned criteria elicited the selection of Gustav Holst's *Suite de Ballet*. This document will bring focus to this relatively obscure composition. Based upon Holst's string and wind writing, this composition is a prime example of a transcription for wind orchestra. Holst composed three significant wind band works: *First Suite in Eb for Military Band*, *Second Suite in F for Military Band*, *Hammersmith: Prelude and Scherzo*. *Suite de Ballet* contains four distinct movements with a variety of genres, moods, ensemble sizes, and compositional techniques that serve to propagate winds and percussion. This early work of Holst provides a glimpse into his developing skills as a composer at twenty-five years of age. The goal of this project is to provide a transcription to the wind band repertoire.

[3] Timothy M. Shade, "A Process for Transcribing Orchestral Works for Wind Band: Andre Previn's Sallie Chisum Remembers Billy the Kid," (DMA diss., University of Miami, 2016) 70.

CHAPTER 2

BACKGROUND: GUSTAV HOLST

Gustav Holst emerged from a long line of musicians as many of his family members were pianists, teachers, and composers. He was born in Cheltenham, Gloucestershire, England and studied the violin, piano, and trombone in his adolescence. Although an accomplished pianist and organist, his performance capabilities were curtailed by neuritis in his right hand from an early age. In order to continue performing, he played trombone on the pier at Brighton, East Sussex.

In 1893, Holst gained admission to the Royal College of Music in which he studied composition and trombone. During his study at RCM, the composer made the acquaintance of Ralph Vaughan Williams, who became one of his closest friends and a profound influence. "Holst was an enigmatic composer, who found his own way without undue influence from others, and who has surprisingly little influence on succeeding composers, although Vaughan Williams learnt as much from him as he in turn gave to Holst"[4].

Holst learnt his orchestral technique in the hard schools of theater pits and among the players of symphony orchestras, rather than textbooks[5]. As a result, the composer took into consideration the abilities of the players as well as his needs as a composer and that of the audience. Holst was able to synthesize the type of writing that was within the general breadth of technique for each instrument with music he thought would challenge the players[6]. As a result of

[4] Colin Matthews "Holst, Gustav(us Theodore von)." Grove Music Online. 2001; Accessed January 21, 2024. https://www-oxfordmusiconline-com.ezproxy.library.unlv.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000013252.

[5] Michael Short, *Gustav Holst: The Man and His Music* (New York: Oxford University Press, 1990), 421.

[6] Ibid., 422.

these attributes, Holst altered his music from performance experience and player comments. He accommodated depth and breadth to his compositions through the addition of parts for available instruments that were not specified in the original instrumentation of the scores.[7]

Holst possessed a pragmatic trait when composing and arranging music. He would alter notes in his music and those of other composers when the practicalities of a performance demanded it. Many of his scores contain specific instructions for smaller ensemble performance and optional instruments were cued in other parts. Holst's experience as a composer and performer dictated his attention to practicalities of the most minute details. Holst was always careful to ensure that everyone in the orchestra had something interesting to play, whether they be amateurs whose commitment must be encouraged, or professionals who are part to become jaded if not provided with an element of challenge.[8]

The instrumental forces within Holst's orchestral works are routinely available in the modern symphony orchestra. His large ensemble works specified triple woodwind, yet the possibility of performance by smaller forces was always accommodated by notation. Brass was proportional to the winds. Holst's scoring techniques were fairly conventional, making use of the usual octave doublings, harmonic thickening, figuration, and filler parts.[9]

Gustav Holst was a passionate educator. In order to meet financial commitments, Holst took a teaching appointment at James Allen's Girls' School in Dulwich, England in 1903. He also held similar posts as the music director at St. Paul's Girls' School, Hammersmith Morley College, the Mary Ward Centre, and Royal College of Music. Through twenty years of teaching, Holst acquired a great feeling for amateur music-making and encouraged students, regardless of

[7] Short, *Gustav Holst: The Man and His Music,* 422.
[8] Ibid., 422.
[9] Ibid., 424.

ability, to play in the school orchestras. He was an outstanding teacher, but worked almost exclusively with children and amateurs, frequently devoting more time to them than to his own work.[10] In directing an orchestra containing players of various levels of ability, Holst clearly saw himself in the same tradition as Purcell, who wrote music for a girls' school; Bach, who composed functional music according to the requirements of his employers; and Haydn, who was able to mould his music to take account of the technical abilities of his players.[11]

[10] Colin Matthews "Holst, Gustav(us Theodore von)." Grove Music Online. 2001; Accessed January 21, 2024. https://www-oxfordmusiconline-com.ezproxy.library.unlv.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000013252.

[11] Short, *Gustav Holst: The Man and His Music,* 105.

CHAPTER 3

BACKGROUND: *SUITE DE BALLET*

1898 demarcated the initiation of a new life chapter for Gustav Holst. Although offered an extension of his scholarship at the Royal College of Music the musician decided to join the Carl Rosa Opera Company as a trombonist and répétiteur[12]. Elements of dance, although not particularly evident in Holst's more well-known works, appear during all compositional periods of his life. *Suite de Ballet*, Op. 10, H. 43, written in 1899, was not written for stage performance and there is no known background for the creation of the composition. This is music of its time, well organized, tuneful and well orchestrated but providing few clues as to the identity of its composer at this early date[13]. The four movements are titled *Danse Rustique*, *Valse*, *Scene de Nuit*, and *Carnival*.

Suite de Ballet was published in 1899 (revised in 1912), but was not not performed until May 20, 1904 at the first Royal College of Music Patron's Fund concert.[14] The fund had been established in the previous year by Samuel Palmer, director of a biscuit manufacturing company and member of the College Council. Mr. Palmer donated £20,000 to finance performances of works by younger British composers. The composition was the highlight of the program, according to a critic of *The Times*, a London-based newspaper:

> "Mr. von Holst's orchestral suite in Eb, which has health and happiness written all over them, to our thinking, over the rest of the programme, and carried one a substantial step further in the conviction of the real abilities of these composers".[15]

Michael Short, a biographer of Gustav Holst, describes the composition as such:

---

[12] Em Marshall-Luck, "About Gustav Holst," *The Holst Society*, accessed January 23, 2024, http://www.holstsociety.org/.
[13] Ibid.
[14] Short, *Gustav Holst: The Man and His Music,* 52.
[15] Ibid.

> The Suite in particular is an attractive work, with well-contrasted movements and orchestration appropriate to the musical material: bright and janty in the livelier movements, and subtle and sensitive in the slower ones. Although the style is typical of late nineteenth-century ballet music, the chromaticism is not distasteful, and occasional touches such as a Ravellian lightness in the Valse and a repetitive scale figure in the barcarolle-like Scene de Nuit give the music an individual character.[16]

Suite de Ballet offers many enticing qualities as a transcription for wind band. The composition contains four movements of distinct musical genres and styles, which offer dramatic musical variety. The orchestration and treatment of strings provides a successful transference to winds. The work can be performed in its entirety in approximately eighteen minutes. Conversely, each movement can be performed individually as the musical mood is encapsulated with the confines of its boundaries. The strings-only third movement is easily transcribed for a Harmoniemusik ensemble (two oboes, two bassoons, two clarinets, two horns, and double bass) with a flute soloist, akin to Charles Gounod's *Petite Symphonie. Suite de Ballet* is an important introduction to musicians of all abilities and ages of Gustav Holst's skill as a composer.

[16] Short, *Gustav Holst: The Man and His Music,* 38.

CHAPTER 4

THE TRANSCRIPTION PROCESS

The transcription process is a deliberate and delicate balance between authenticity to the original and the construction of the new product. It is the goal of the transcriber and the transcription itself to emulate the orchestral composition in a wind band setting in a highly regarded manner. Roger Hornig states that:

> …it is not vital that the arrangements faithfully reproduce the orchestral sound. This is patently impossible. The vital consideration would seem to be whether or not the musical ideas inherent in the piece can be brought out with conviction and integrity using the band medium with its unique combinations of sounds and sonorities.[17]

A fundamental goal of a transcription is to retain as much of the original orchestral wind parts in order to maintain authenticity of the original. A transcriber must decide how best to address the change of instruments from orchestra to wind band and how to translate orchestrational techniques. The use of string orchestration is a paramount matter when considering the protocol of transferring all aspects of the composition from the orchestral to wind band setting. Based upon Holst's string and wind writing, *Suite de Ballet* is a prime example for a transcription for wind orchestra.

Much of the brass writing did not change in the transcription process. The original woodwind parts were significantly altered to accommodate the string instrument orchestration. The string parts were transcribed to the upper and middle woodwind instruments including flute, clarinet, bass clarinet, and a saxophone quartet in the majority of the transcription. There were many instances in which original flute, oboe, and clarinet lines were transferred to added wind

[17] Roger Hornig, "How About Transcriptions?," *The Instrumentalist*, no. 27 (1972): 74.

instruments outside the realm of the original version for the string lines to be played by the aforementioned instruments. Wind instruments added to the transcription include English horn, third B-flat clarinet, E-flat contralto clarinet, bass clarinet, B-flat contrabass clarinet, contrabassoon, alto saxophone, tenor saxophone, baritone saxophone, and euphonium. These instruments were added to attempt to recreate the sonic expression of the string voices. Every note was critically assessed, to ensure that all voices were properly emulated in the wind band transcription according to the original score and the author's aural interpretation.

Several accommodations and alterations were made to create a vested authentication of the original version. Wind parts were added for strings that did not have a doubling. They were altered upward or downward in tessitura to emulate the range of the strings. To accommodate the imbalance of orchestral part assignment numbers in comparison to the wind band, many lines were doubled to create a thicker texture. String pizzicati was emulated by reducing the note value by fifty percent and not using staccati. Percussion instruments were transferred without any alteration. Wind parts were created and paired with existing wind orchestration to resolve balance issues.

The original instrumentation for *Suite de Ballet* is as follows:

Piccolo (fourth movement only)
2 Flutes (1 extra flute for third movement only)
2 B-flat Clarinets
2 Oboes
2 Bassoons
4 Horns
2 Cornets
2 Tenor Trombones
1 Bass Trombone
Tuba
Percussion:
    Snare Drum

Bass Drum
Cymbals
Timpani
Harp
Glockenspiel
Strings:
Violin 1
Violin 2
Viola
Cello
Double Bass

The instrumentation of the wind orchestra is as follows:

Piccolo
3 Flutes
2 Oboes
1 English horn
2 Bassoons
1 Contrabassoon
9 Clarinets
2 Bass Clarinets
1 Contralto Clarinet
1 Contrabass Clarinet
4 Horns
6 Trumpets
3 Tenor Trombones
1 Bass Trombone
2 Euphoniums
3 Tubas
Timpani
Triangle
Harp
Snare Drum
Bass Drum
Crash Cymbal
Glockenspiel
Percussion:
Snare Drum

Bass Drum
Cymbals
Timpani
Harp
Glockenspiel

I. Danse Rustique

The full ensemble initiates the energetic opening movement. The orchestration quickly becomes thinner a few measures later. Most of the woodwind choir (second flute, oboes, clarinets, bassoons, alto saxophone, third trumpet, and tenor saxophone) are added to create density in the texture. Alto saxophones, third trumpet, and English horn are added to compensate for the alto voice throughout the entire work. Figure 1 and Figure 2, display how a similar measure is applied in measures thirty-five through forty-two in which first and second horns substitute the viola part.

Figure 1 - I. Danse Rustique - m. 35-42 - Orchestra (Holst)[18]

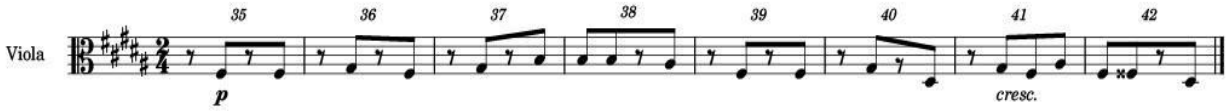
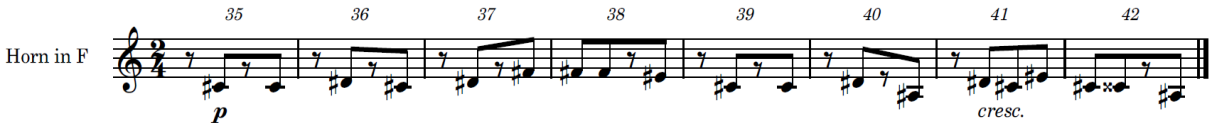



Figure 2 - I. Danse Rustique - m.35-42 - Wind Orchestra (Greggerson)[19]

s

Significant changes were made in measures nineteen and twenty. The second violin part did not have an original doubling. Therefore, the original second clarinet part was moved into the third clarinet part and the second violin was substituted into the first and second clarinet parts.

[18] Gustav Holst, *Suite de Ballet in Eb* (London: Novello, 1914).
[19] Charles Greggerson, Suite de Ballet in Eb (Las Vegas, University of Nevada, Las Vegas, 2024).

The tenor voice in measures twenty-one through thirty-four was carried by the cello and second bassoon. The tenor and bass voices of the wind ensemble - bass clarinet, contralto clarinet, contrabass clarinet, contrabassoon, and baritone saxophone - are used to replace the cello part.

Contralto clarinet, contrabass clarinet, and contrabassoon are used in the same manner from measures forty-three through fifty to accompany the single second horn doubling the cello line. In the same area, the original first flute part was transferred to the second flute in the transcription to allow the first flute to play the first violin voice.

Measures fifty-one through sixty-six contain a myriad of alterations and substitutions. The second violin and viola parts do not have any original wind doublings. A combination of oboes, clarinets, alto saxophones, horns were used in pairs to sonically replicate the inner string voices. In an effort to increase the density of the bass voices, low clarinets and contrabassoon were added in measures fifty-one through fifty-four and the tuba voice is doubled in bass trombone in measures fifty-five through fifty-seven. The entire low-voiced consort of the wind orchestra doubles the tuba part in measures fifty-nine through sixty-four. In measures sixty-five and sixty-six, the bass trombone is doubled in the bassoons and low clarinets. In order to promote the dynamic of the double bass, its notes were doubled in the tuba in the same measures.

English horn, bass clarinet, contralto clarinet, contrabass clarinet, bassoons, contrabassoon, alto saxophones, tenor saxophone, and baritone saxophone were added to compensate for the tenor and bass string voices in measures ninety-one through one-hundred-twelve. The low woodwind consort was added to the existing second bassoon line to add depth and breadth. The English horn, bass clarinet, alto saxophones, and tenor saxophone serve as the counterpart to the second violin and viola voices to measure one-hundred-two. First and second alto saxophones emulate the first and second violin parts in measure one-hundred-twelve.

Very few wind doublings were included in the original orchestration from measures one-hundred-thirteen through one-hundred-twenty-three. Similar wind counterparts were created in the new orchestration to replace these missing voices. Flutes and oboes replaced the first violin part. English horn and alto saxophones emulate the second violin part. The viola part, instead of being substituted by alto saxophones, is assigned tenor saxophone and bass clarinet. The contralto clarinet, contrabass clarinet, contrabassoon, baritone saxophone, first/second trombones, and euphonium play the cello line. In order to transfer the orchestral texture to a wind orchestra medium in measures one-hundred-twenty-one to one-hundred-twenty-three, several changes were made. The high woodwind quarter notes were deleted and replaced by the violin and viola parts. The woodwind parts were transferred to the trombone, euphonium, and tuba sections. The bassoon parts were doubled in the rest of the low woodwinds.

II. Valse

Many of the same alterations in the previous movement are applicable to the *Valse*. However, there are many instances throughout which the strings have no wind doubling. As a result, many orchestrational decisions were made to sonically emulate the string voices and parts were created to fulfill the void. Wind instruments closely acoustically related to their string counterparts in tessitura were assigned. For performer accessibility, areas of the score written in tenor clef for bassoon and trombone were changed to bass clef.

Measures one through sixteen included many instances of wind parts being rewritten or created to cover string parts. Flute parts were transferred to and/or doubled in the oboes and first clarinet to emulate the first violin. Clarinet, horn, and trumpet parts were treated in a similar manner for the other string instruments. Measures twenty-five through thirty-two contained much of the same material and was treated as such. Pizzicato string notes were emulated by

halving the note value of the respective wind instrument counterpart. No staccati were added due to the author's musical preference. The use and emulation of staccati are shown in Figures 3 and 4.

Figure 3 - II. Valse - m. 25-32 - Orchestra (Holst)[20]

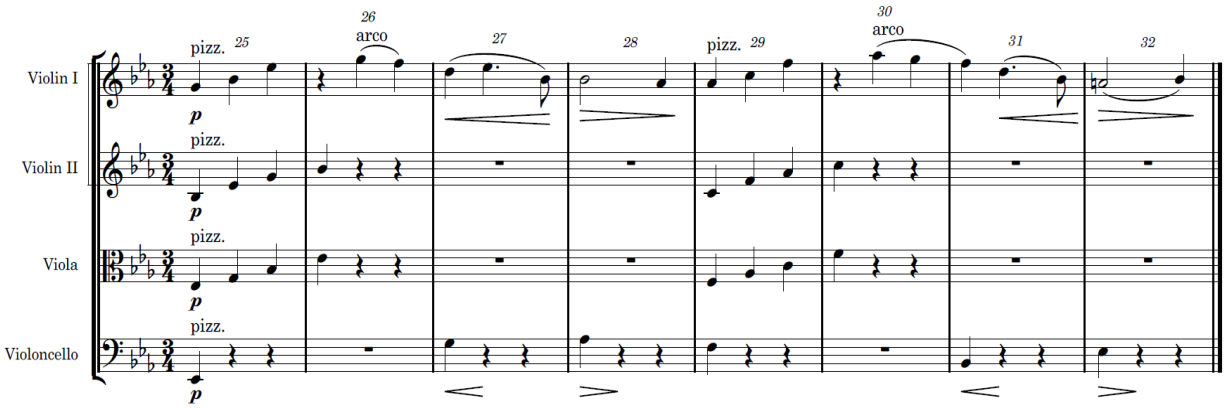
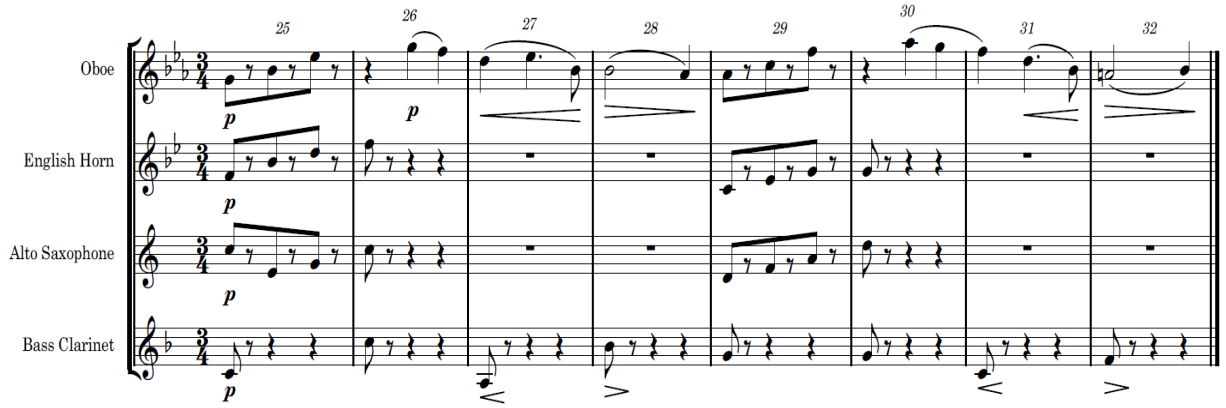



Figure 4 - II. Valse - m. 25-32 - Wind Orchestra (Greggerson)[21]

Measures fifty-seven through seventy-two contain the most string-dominant passages of the movement. However, they are bolstered by the flutes, oboes, clarinets, bassoons, and horns. An orchestrational decision was made by the author to move the oboes and clarinets up an octave in this section to balance the texture and dynamics with the brass. Flutes are treated in the same

[20] Gustav Holst, *Suite de Ballet in Eb* (London: Novello, 1914).
[21] Charles Greggerson, Suite de Ballet in Eb (Las Vegas, University of Nevada, Las Vegas, 2024).

manner in multiple areas throughout measures seventy-three through ninety-six. Again, many wind parts were created to cover absent string parts in this section.

The flute section, clarinet choir, and harp cover the musical material from measures ninety-seven through one-hundred-twelve. The flute solo from measures one-hundred-twenty-nine to one-hundred-forty-four, accompanied by strings in the original setting, is replaced with the entire clarinet choir. Measures one-hundred-forty-five through one-hundred-sixty are represented by the entire woodwind consort. Due to the original orchestration, very few changes were made throughout the rest of the movement.

III. Scene de Nuit

This movement, in the original orchestration, was written for only strings and solo violin. The author made the decision to transcribe the work for Harmoniemusik ensemble (two oboes, two bassoons, two clarinets, two horns, and double bass), in the same fashion as Charles Gounod's *Petite Symphonie.* An example of the instrument substitutions is shown in Figures 5 and 6. Horns substitute the first violin voice, oboes cover the second violins, and clarinets play the viola parts in the first third of the movement. An instrumentation change occurs in measures twenty-eight through thirty-five. Oboes, in octaves, cover the solo and first violin parts. Clarinets and horns emulate the second violins and violas. The solo violin is substituted by both oboes in measures forty-nine through fifty-six. The solo flute returns in measure sixty-one and remains in the soloistic capacity until the end of the movement. Oboes cover the first violins, the second violin part is substituted by clarinets, and horns play the viola line. The second bassoon plays an ostinato from measure sixty-one to the end. It is important to note that the bassoons play the cello part throughout the entire movement.

Figure 5 - III. Scene de Nuit - m. 1-5 - Orchestra (Holst)[22]

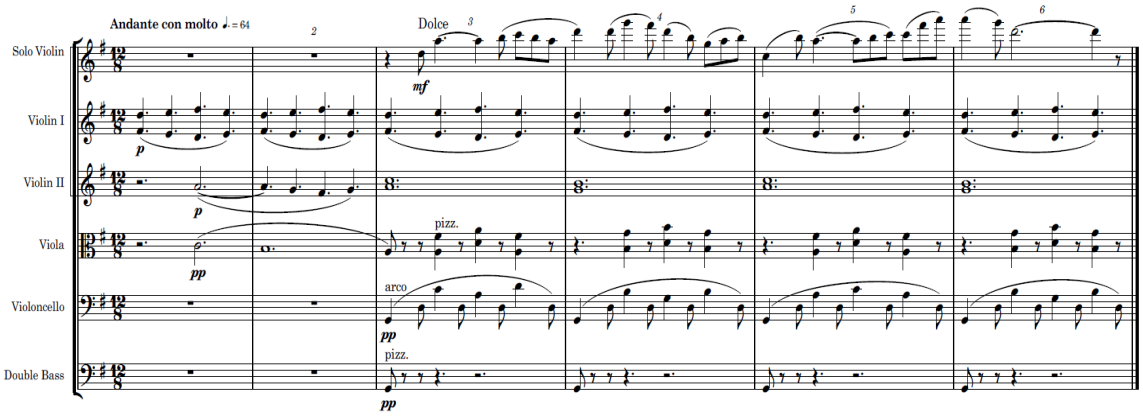
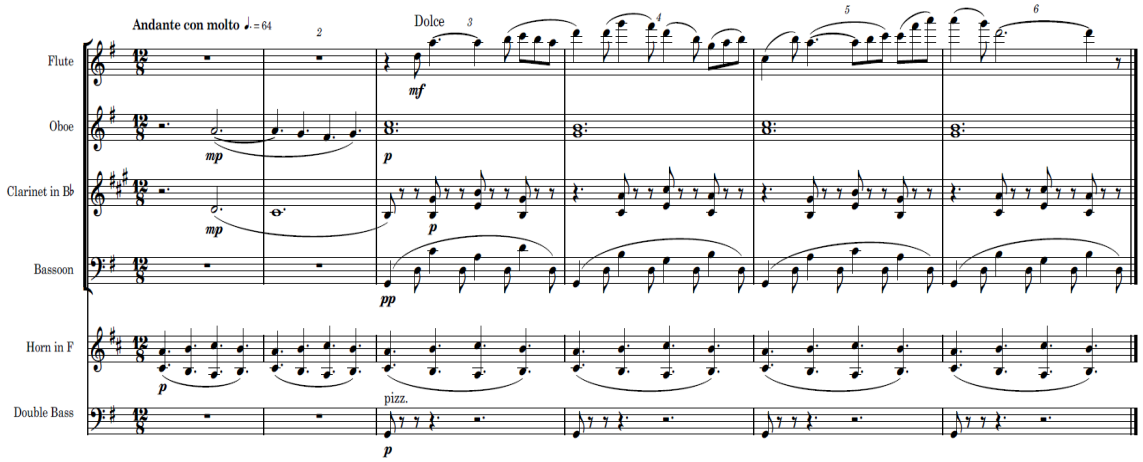



Figure 6 - III. Scene de Nuit - m. 1-5 – Wind Orchestra (Greggerson)[23]

IV. Carnival

This final movement is the longest movement of the suite and the most complex in terms of orchestration. The first twenty-two measures did not warrant any instrument additions, changes, or substitutions. The only modifications included the consolidation of the tuba line into bass trombone line in order for one player to perform the rhythmic line, rather than volleying

[22] Gustav Holst, *Suite de Ballet in Eb* (London: Novello, 1914).
[23] Charles Greggerson, Suite de Ballet in Eb (Las Vegas, University of Nevada, Las Vegas, 2024).

between the two parts. The bass trombone voice was doubled in the tuba line in measures fifteen through twenty for additional density of the texture. Measures twenty-three through sixty-two required moderate modifications in frequency and instrument additions. Select members of the woodwind consort either supplemented the strings or originally existed in measures sixty-four through ninety.

The instrumentation of measures ninety-one through one-hundred-five were not changed as the soprano clarinets, horns, bassoons, and tubas created the same texture in the orchestral and wind band versions. No string doublings existed in the orchestral version of the score from measures one-hundred-six through one-hundred twelve. The clarinet choir, saxophone quartet, and English horn were the selected substitutions.

The same situation is applicable in measures one-hundred-thirty through one-hundred-fifty-six. Due to the orchestrational texture of the first few measures of this section, the second oboe and English horn were used to cover the non-existent second violin and viola parts. In the middle of this section, the original flute and clarinet parts were transferred to the oboes and alto saxophones in order for the flutes and clarinets to perform the first and second violin parts. The first and second violins were again covered by the flutes and clarinets at the end of this portion.

Most of the clarinet choir voices the four-part string harmony in measures one-hundred-sixty to one-hundred-seventy-two, as shown in Figures 7 and 8. Measures one-hundred-seventy-three through two-hundred-fifty-five are unaffected by the transcriptional process, as the string parts are doubled by numerous instruments. Wind instruments within these measures are doubled by other homogenous wind instruments in the wind orchestra version. Fewer than twenty-five measures in this section are slightly reorchestrated.

Figure 7 - IV. Carnival - m.160-172 – Orchestra (Holst)[24]

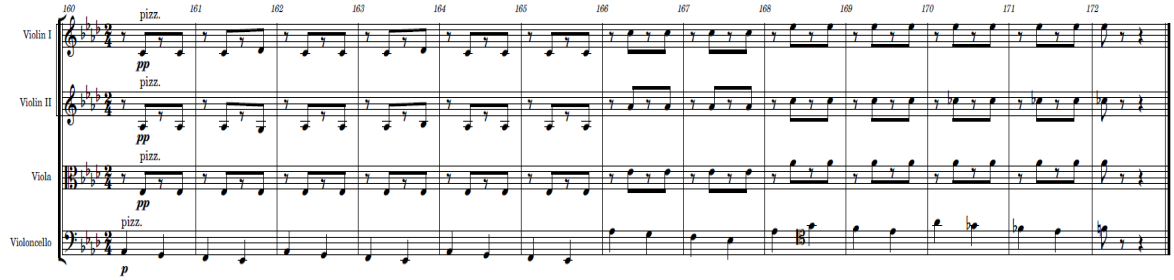
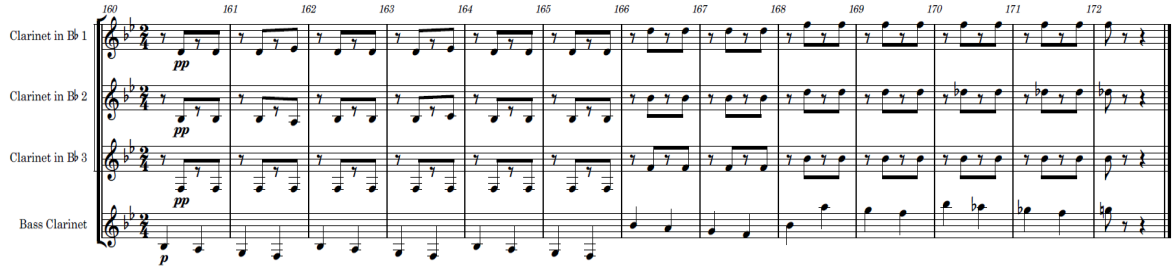



Figure 8 - IV. Carnival - m.160-172 – Wind Orchestra (Greggerson)[25]

The musical material from measures two-hundred-fifty-seven to two-hundred-eighty-three requires the creation of new parts and movement of original parts to accommodate for absent string parts. The English horn and alto saxophones are called upon to cover the viola part. The original flute and clarinet parts are relocated to the oboes and saxophones to allow for the first and second parts to be played by the flutes and oboes in the transcription. The middle section requires all the aforementioned instruments plus tenor saxophone and bass clarinet as no wind doublings exist in the original format. The thin texture of only two string parts, first and second violin or cello and bass, require the alternation of the two soprano/alto and tenor/bass voices of the woodwind consort.

[24] Gustav Holst, *Suite de Ballet in Eb* (London: Novello, 1914).
[25] Charles Greggerson, Suite de Ballet in Eb (Las Vegas, University of Nevada, Las Vegas, 2024).

The last section of the movement that requires significant alteration are measures two-hundred-ninety-eight through three-hundred-twenty-five. First violin, second violin, and viola parts are not continually represented in the early part of this section. Piccolo, flutes, alto saxophones and English horn are used to sonically replicate the strings. The clarinet section faces an acoustical anomaly as the original clarinet parts must be moved to the added third clarinet and bass clarinet parts as the first two clarinet parts must now play the second violin part. Only the English horn and alto saxophones are used to play the viola part from measures three-hundred-twelve through the end of the movement.

The transcription process, as exemplified through Gustav Holst's *Suite de Ballet*, demonstrates the intricate balance between authenticity and adaptation necessary for wind band transcriptions. A transcription must be based upon the orchestration elements of the original composition and its adaptability to be transferred to the new medium. Meticulous adjustments must be made during the transcription process to emulate the original texture. By carefully navigating the challenges posed by differences in instrumentation and timbre between ensembles, a transcription provides access to works that might otherwise remain inaccessible to wind orchestras. *Suite de Ballet* emerges as a shining example of how transcriptions can enrich the wind band repertoire, offering performers and audiences alike a glimpse into the diverse and vibrant world of orchestral music adapted for winds.

APPENDIX I

A WIND ORCHESTRA TRANSCRIPTION OF

SUITE DE BALLET

BY GUSTAV HOLST

SUITE DE BALLET

I. DANSE RUSTIQUE
II. VALSE
III. SCENE DE NUIT
IV. CARNIVAL

GUSTAV HOLST

TRANSCRIBED FOR
WIND ORCHESTRA

By

CHARLES S. GREGGERSON

Instrumentation

Piccolo
Flute 1
Flute 2
Flute 3
Oboe 1
Oboe 2
English Horn
Clarinet 1 in B-Flat
Clarinet 2 in B-Flat
Clarinet 3 in B-Flat
Bass Clarinet in B-Flat
Contralto Clarinet in E-Flat
Contrabass Clarinet in B-Flat
Bassoon 1
Bassoon 2
Contrabassoon
Alto Saxophone 1
Alto Saxophone 2
Tenor Saxophone
Baritone Saxophone

Horn 1
Horn 2
Horn 3
Horn 4
Trumpet 1 in B-Flat
Trumpet 2 in B-Flat
Trumpet 3 in B-Flat
Trombone 1
Trombone 2
Bass Trombone
Euphonium
Tuba
Timpani
Harp
Double Bass

Percussion
- Snare Drum
- Bass Drum
- Crash Cymbals
- Triangle
- Glockenspiel

Suite de Ballet in E-Flat Major
I. Danse Rustique

Gustav Holst
Trans. Charles S. Greggerson

Allegretto con spirito ♩= 112

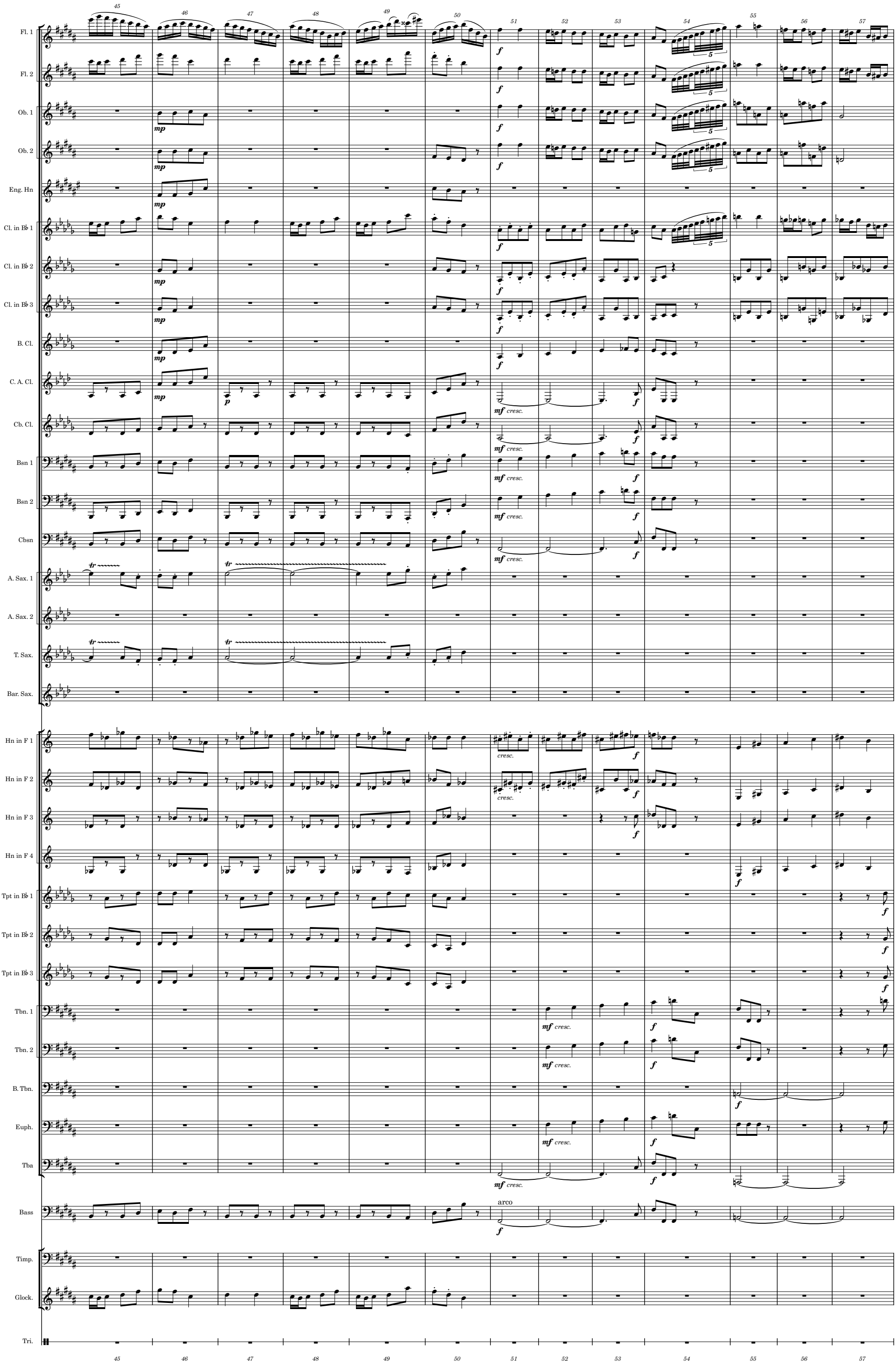
Flute 1
Flute 2
Oboe 1
Oboe 2
English Horn
Clarinet in B♭ 1
Clarinet in B♭ 2
Clarinet in B♭ 3
Bass Clarinet
Contra Alto Clarinet
Contrabass Clarinet
Bassoon 1
Bassoon 2
Contrabassoon
Alto Saxophone 1
Alto Saxophone 2
Tenor Saxophone
Baritone Saxophone
Horn in F 1
Horn in F 2
Horn in F 3
Horn in F 4
Trumpet in B♭ 1
Trumpet in B♭ 2
Trumpet in B♭ 3
Trombone 1
Trombone 2
Bass Trombone
Euphonium
Tuba
String Bass
Timpani
Glockenspiel
Triangle

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn
Cl. in B♭ 1
Cl. in B♭ 2
Cl. in B♭ 3
B. Cl.
C. A. Cl.
Cb. Cl.
Bsn 1
Bsn 2
Cbsn
A. Sax. 1
A. Sax. 2
T. Sax.
Bar. Sax.
Hn in F 1
Hn in F 2
Hn in F 3
Hn in F 4
Tpt in B♭ 1
Tpt in B♭ 2
Tpt in B♭ 3
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba
Bass
Timp.
Glock.
Tri.

15 16 17 18 19 20 21 22 23 24 25 26 27 28 29

mf cresc. *f* *p cresc.* *p* arco

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn
Cl. in B♭ 1
Cl. in B♭ 2
Cl. in B♭ 3
B. Cl.
C. A. Cl.
Cb. Cl.
Bsn 1
Bsn 2
Cbsn
A. Sax. 1
A. Sax. 2
T. Sax.
Bar. Sax.
Hn in F 1
Hn in F 2
Hn in F 3
Hn in F 4
Tpt in B♭ 1
Tpt in B♭ 2
Tpt in B♭ 3
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba
Bass
Timp.
Glock.
Tri.

30 31 32 33 34 35 36 37 38 39 40 41 42 43 44

45
46
47
48
49
50
51
52
53
54
55
56
57
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn
Cl. in B♭ 1
Cl. in B♭ 2
Cl. in B♭ 3
B. Cl.
C. A. Cl.
Cb. Cl.
Bsn 1
Bsn 2
Cbsn
A. Sax. 1
A. Sax. 2
T. Sax.
Bar. Sax.
Hn in F 1
Hn in F 2
Hn in F 3
Hn in F 4
Tpt in B♭ 1
Tpt in B♭ 2
Tpt in B♭ 3
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba
Bass
Timp.
Glock.
Tri.
mp
p
f
mf cresc.
cresc.
tr
arco

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn
Cl. in B♭ 1
Cl. in B♭ 2
Cl. in B♭ 3
B. Cl.
C. A. Cl.
Cb. Cl.
Bsn 1
Bsn 2
Cbsn
A. Sax. 1
A. Sax. 2
T. Sax.
Bar. Sax.
Hn in F 1
Hn in F 2
Hn in F 3
Hn in F 4
Tpt in B♭ 1
Tpt in B♭ 2
Tpt in B♭ 3
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba
Bass
Timp.
Glock.
Tri.

58 59 60 61 62 63 64 65 66 67 68 69

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn
Cl. in B♭ 1
Cl. in B♭ 2
Cl. in B♭ 3
B. Cl.
C. A. Cl.
Cb. Cl.
Bsn 1
Bsn 2
Cbsn
A. Sax. 1
A. Sax. 2
T. Sax.
Bar. Sax.
Hn in F 1
Hn in F 2
Hn in F 3
Hn in F 4
Tpt in B♭ 1
Tpt in B♭ 2
Tpt in B♭ 3
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba
Bass
Timp.
Glock.
Tri.

70 71 72 73 74 75 76 77 78 79 80 81 82 83

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn
Cl. in B♭ 1
Cl. in B♭ 2
Cl. in B♭ 3
B. Cl.
C. A. Cl.
Cb. Cl.
Bsn 1
Bsn 2
Cbsn
A. Sax. 1
A. Sax. 2
T. Sax.
Bar. Sax.
Hn in F 1
Hn in F 2
Hn in F 3
Hn in F 4
Tpt in B♭ 1
Tpt in B♭ 2
Tpt in B♭ 3
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba
Bass
Timp.
Glock.
Tri.

84 85 86 87 88 89 90 91 92 93 94 95 96 97 98

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn
Cl. in B♭ 1
Cl. in B♭ 2
Cl. in B♭ 3
B. Cl.
C. A. Cl.
Cb. Cl.
Bsn 1
Bsn 2
Cbsn
A. Sax. 1
A. Sax. 2
T. Sax.
Bar. Sax.
Hn in F 1
Hn in F 2
Hn in F 3
Hn in F 4
Tpt in B♭ 1
Tpt in B♭ 2
Tpt in B♭ 3
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba
Bass
Timp.
Glock.
Tri.

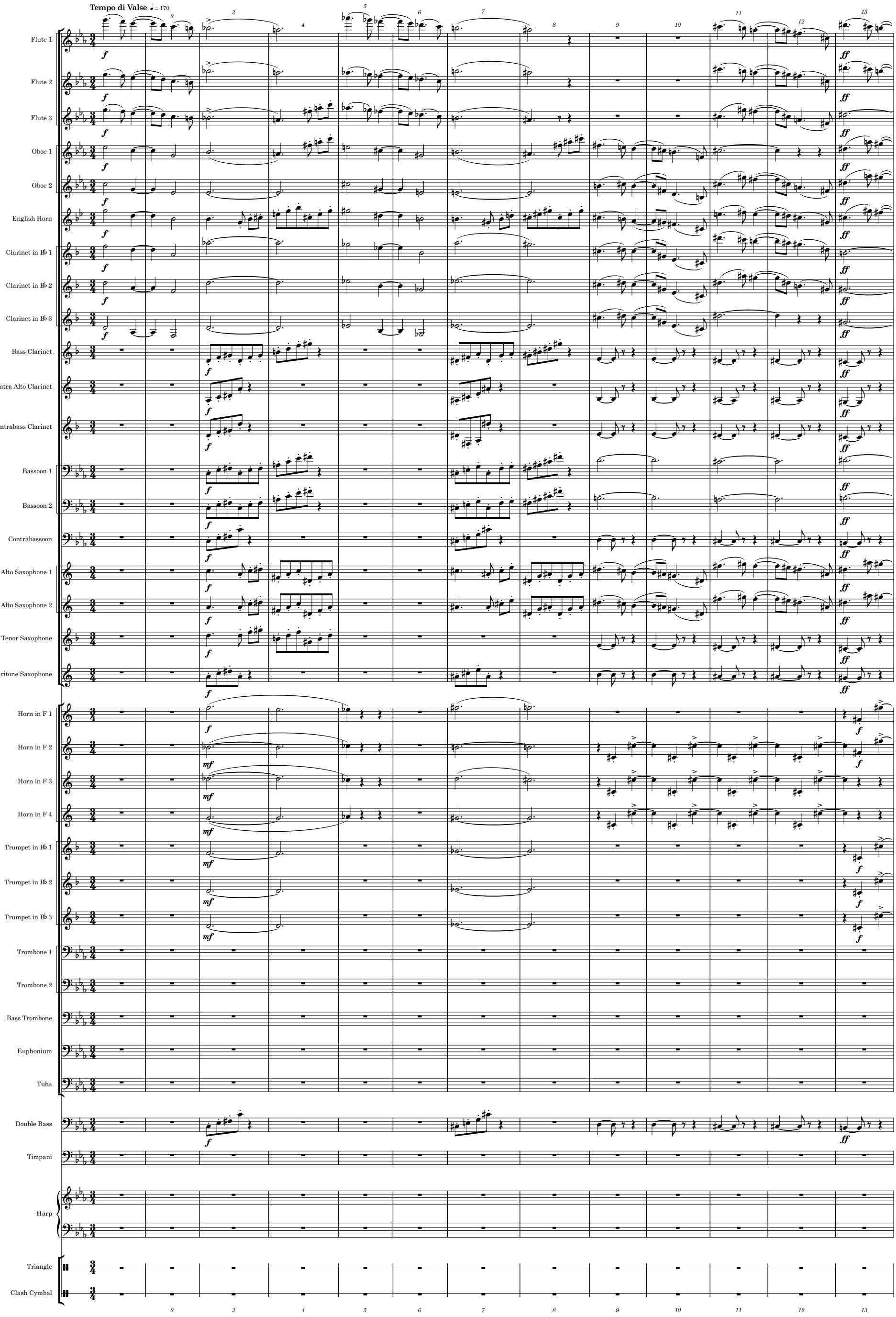
99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114

115 116 117 118 119 120 121 122 123 124 125 126 127 128 129

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn
Cl. in B♭ 1
Cl. in B♭ 2
Cl. in B♭ 3
B. Cl.
C. A. Cl.
Cb. Cl.
Bsn 1
Bsn 2
Cbsn
A. Sax. 1
A. Sax. 2
T. Sax.
Bar. Sax.
Hn in F 1
Hn in F 2
Hn in F 3
Hn in F 4
Tpt in B♭ 1
Tpt in B♭ 2
Tpt in B♭ 3
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba
Bass
Timp.
Glock.
Tri.

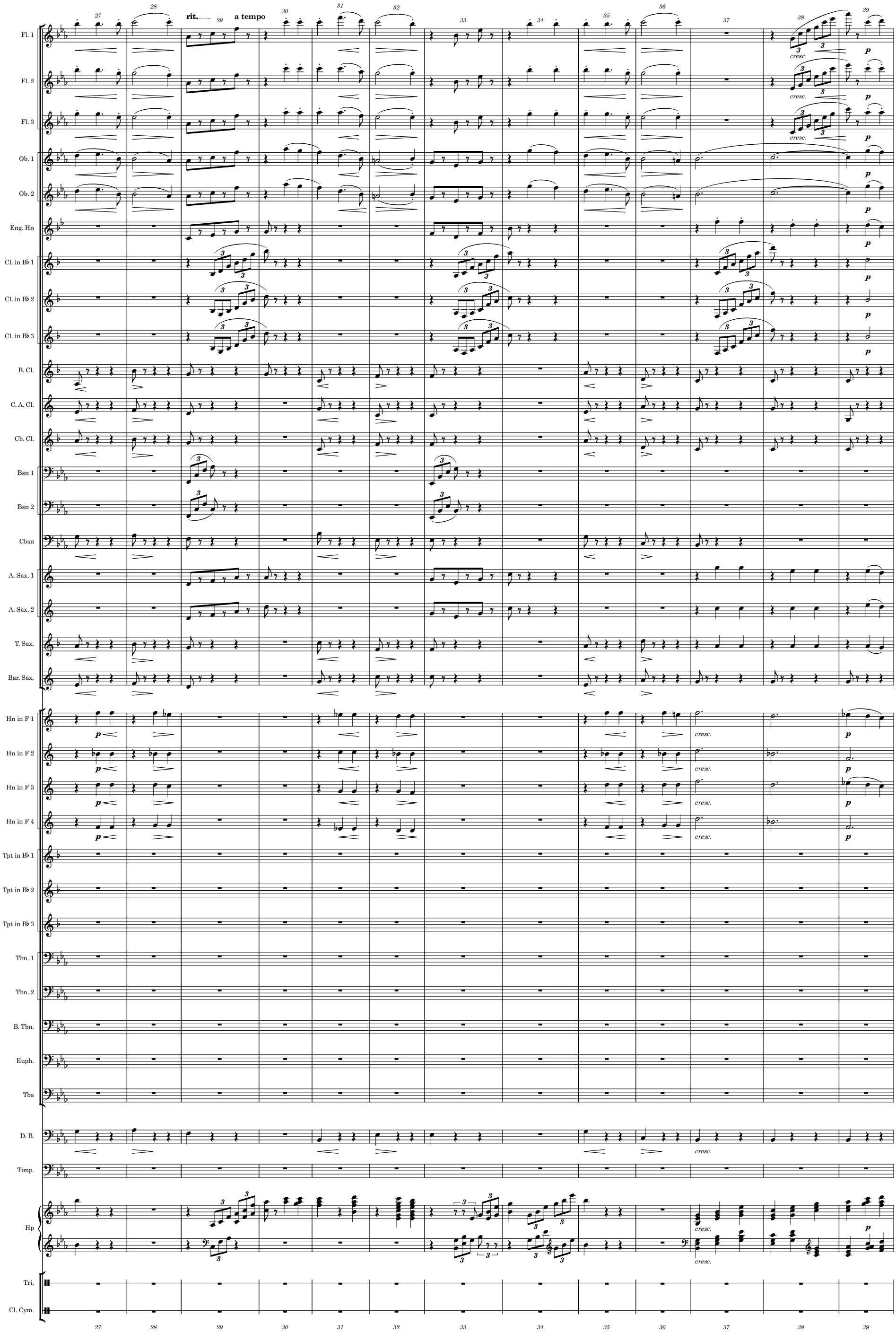
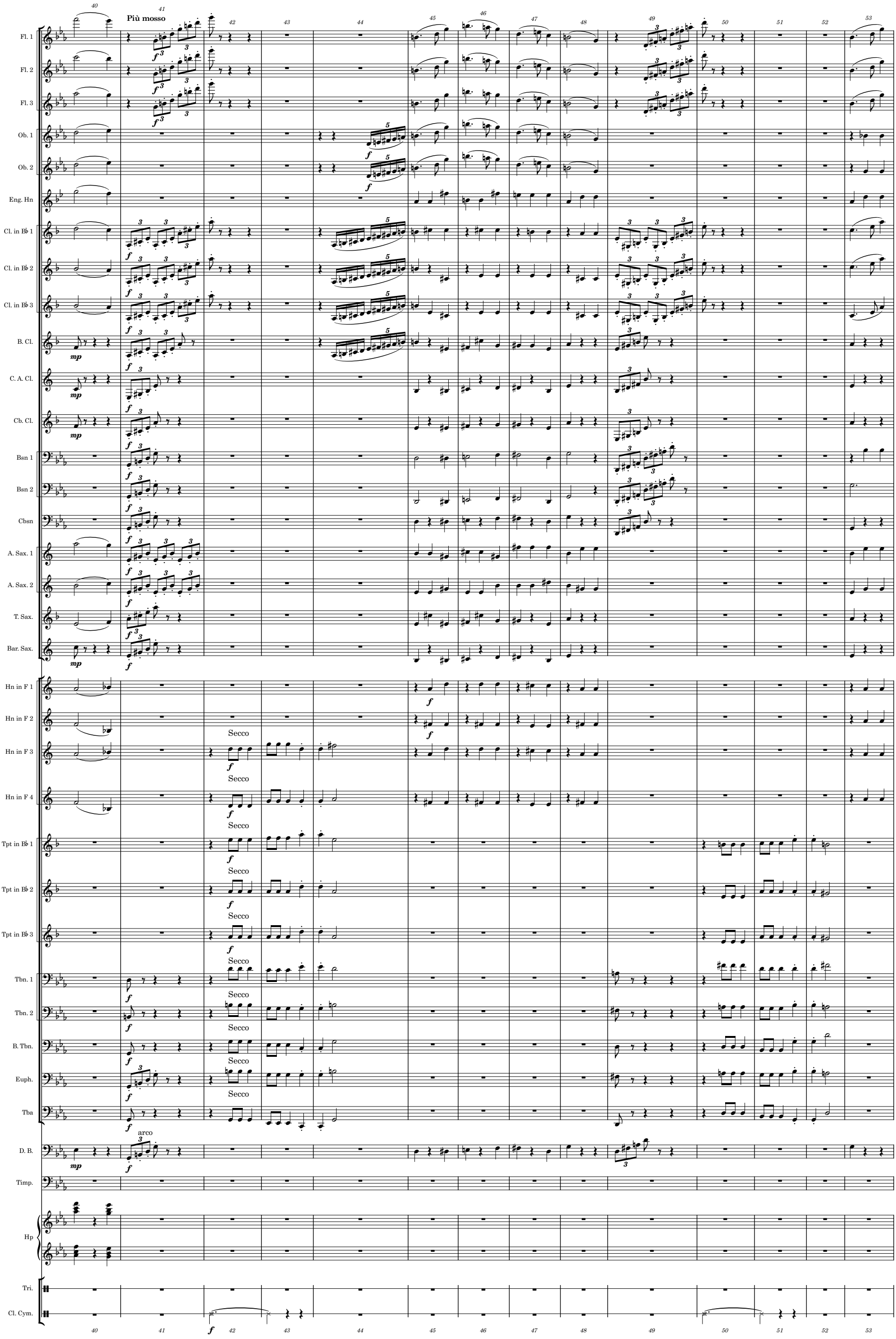
121 **string.**.....

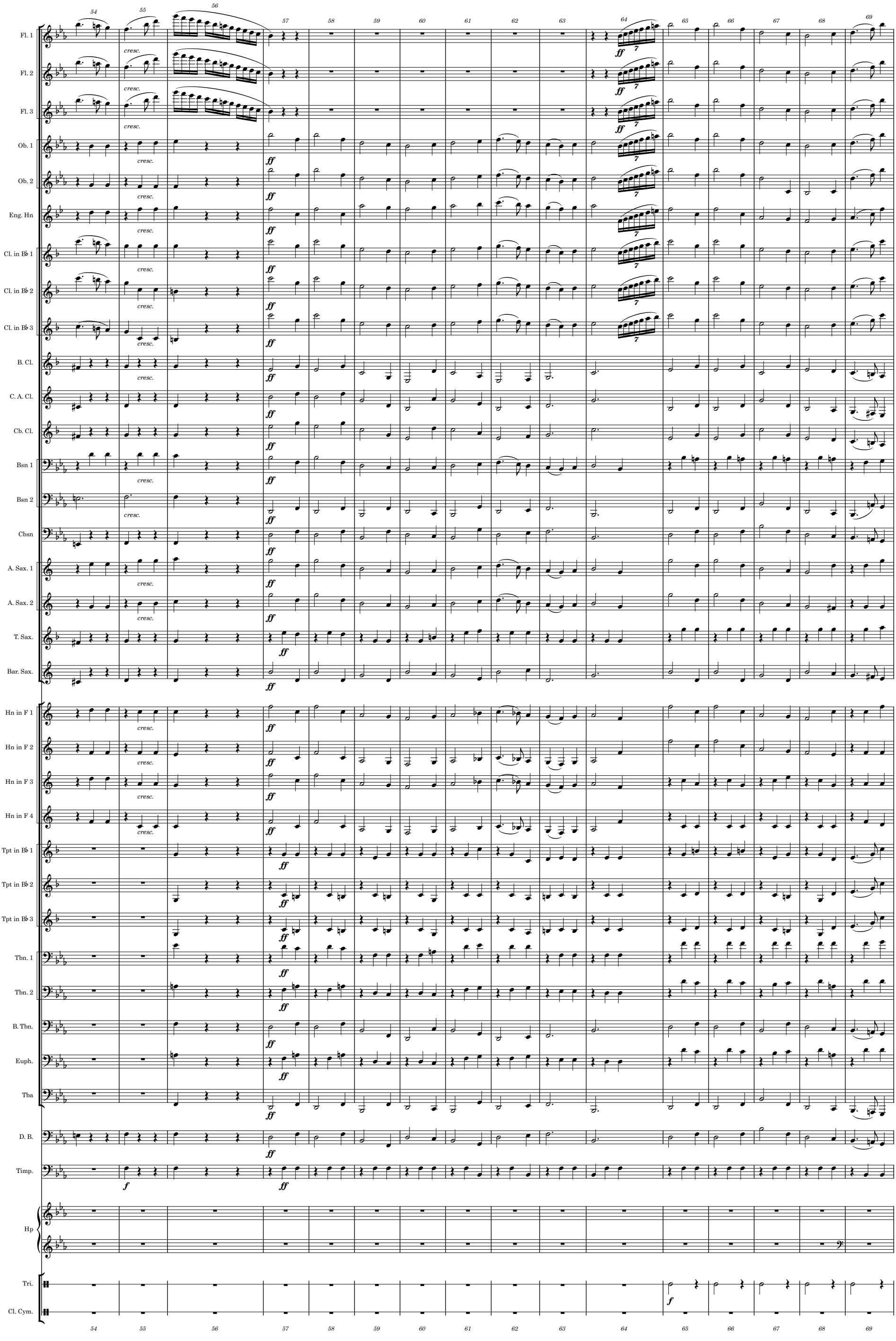
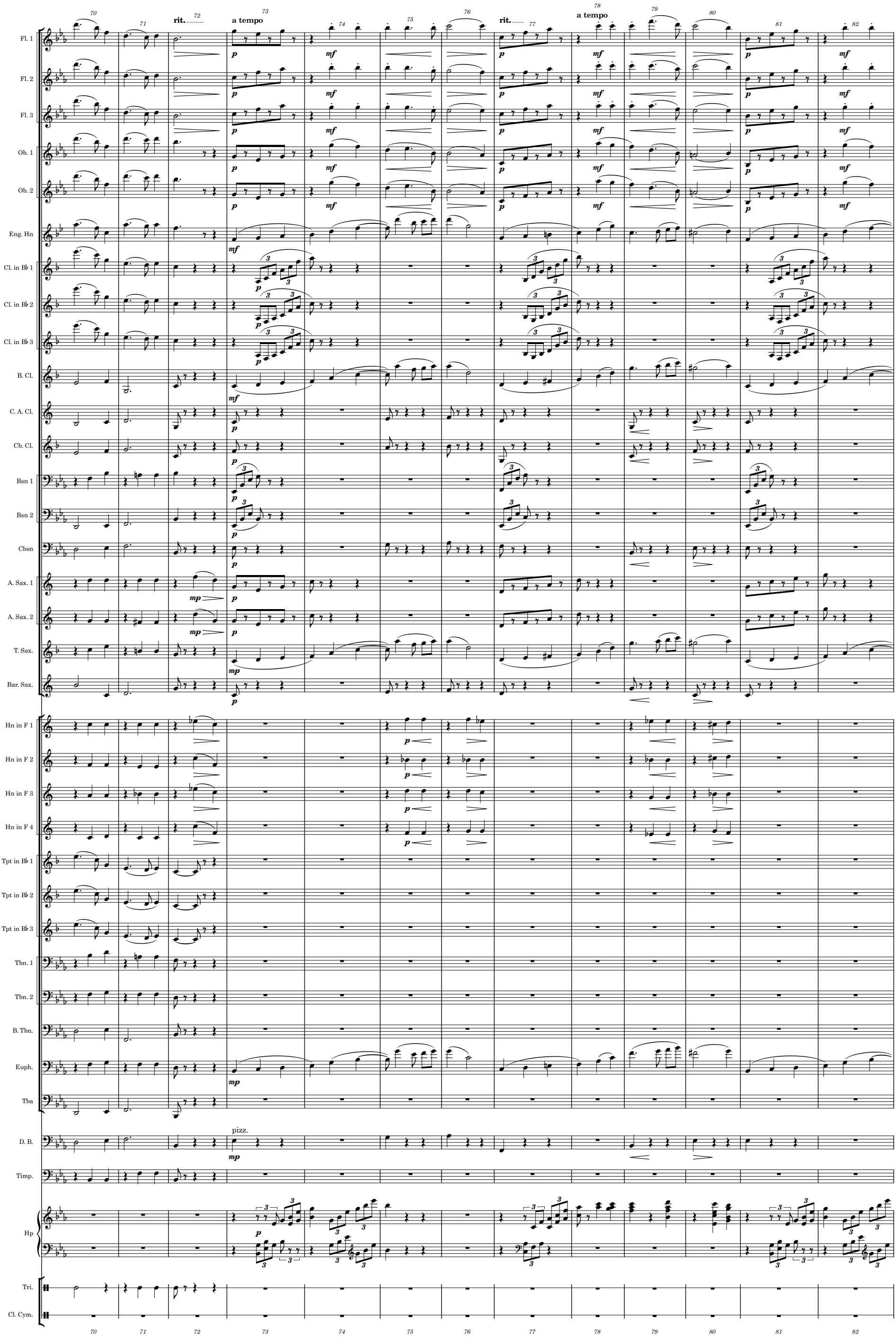
ff *f*

II. Valse

Tempo di Valse ♩= 170
Flute 1
Flute 2
Flute 3
Oboe 1
Oboe 2
English Horn
Clarinet in B♭ 1
Clarinet in B♭ 2
Clarinet in B♭ 3
Bass Clarinet
Contra Alto Clarinet
Contrabass Clarinet
Bassoon 1
Bassoon 2
Contrabassoon
Alto Saxophone 1
Alto Saxophone 2
Tenor Saxophone
Baritone Saxophone
Horn in F 1
Horn in F 2
Horn in F 3
Horn in F 4
Trumpet in B♭ 1
Trumpet in B♭ 2
Trumpet in B♭ 3
Trombone 1
Trombone 2
Bass Trombone
Euphonium
Tuba
Double Bass
Timpani
Harp
Triangle
Clash Cymbal
2 3 4 5 6 7 8 9 10 11 12 13

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn
Cl. in B♭ 1
Cl. in B♭ 2
Cl. in B♭ 3
B. Cl.
C. A. Cl.
Cb. Cl.
Bsn 1
Bsn 2
Cbsn
A. Sax. 1
A. Sax. 2
T. Sax.
Bar. Sax.
Hn in F 1
Hn in F 2
Hn in F 3
Hn in F 4
Tpt in B♭ 1
Tpt in B♭ 2
Tpt in B♭ 3
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba
D. B.
Timp.
Hp
Tri.
Cl. Cym.

14 15 16 17 18 19 20 21 22 23 24 25 26

Meno mosso
Solo
mf Soli
mf Soli
mf
rall.
Adagio
a tempo ♩ = 170
Soli
Soli
Soli
Solo
colla parte
colla parte
colla parte
colla parte
pizz.
ff ***mp*** ***pp*** ***p*** ***f*** ***tr***

27
28
29
30
31
32
33
34
35
36
37
38
39
rit.
a tempo
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn
Cl. in B♭ 1
Cl. in B♭ 2
Cl. in B♭ 3
B. Cl.
C. A. Cl.
Cb. Cl.
Bsn 1
Bsn 2
Cbsn
A. Sax. 1
A. Sax. 2
T. Sax.
Bar. Sax.
Hn in F 1
Hn in F 2
Hn in F 3
Hn in F 4
Tpt in B♭ 1
Tpt in B♭ 2
Tpt in B♭ 3
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba
D. B.
Timp.
Hp
Tri.
Cl. Cym.
cresc.
p

40
41
Più mosso
42
43
44
45
46
47
48
49
50
51
52
53
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn
Cl. in B♭ 1
Cl. in B♭ 2
Cl. in B♭ 3
B. Cl.
C. A. Cl.
Cb. Cl.
Bsn 1
Bsn 2
Cbsn
A. Sax. 1
A. Sax. 2
T. Sax.
Bar. Sax.
Hn in F 1
Hn in F 2
Hn in F 3
Hn in F 4
Tpt in B♭ 1
Tpt in B♭ 2
Tpt in B♭ 3
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba
D. B.
Timp.
Hp
Tri.
Cl. Cym.
Secco
arco


54
55
56
57
58
59
60
61
62
63
64
65
66
67
68
69
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn
Cl. in B♭ 1
Cl. in B♭ 2
Cl. in B♭ 3
B. Cl.
C. A. Cl.
Cb. Cl.
Bsn 1
Bsn 2
Cbsn
A. Sax. 1
A. Sax. 2
T. Sax.
Bar. Sax.
Hn in F 1
Hn in F 2
Hn in F 3
Hn in F 4
Tpt in B♭ 1
Tpt in B♭ 2
Tpt in B♭ 3
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba
D. B.
Timp.
Hp
Tri.
Cl. Cym.
cresc.
ff
f

70
71
rit.
72
a tempo
73
74
75
76
rit.
77
a tempo
78
79
80
81
82
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn
Cl. in B♭ 1
Cl. in B♭ 2
Cl. in B♭ 3
B. Cl.
C. A. Cl.
Cb. Cl.
Bsn 1
Bsn 2
Cbsn
A. Sax. 1
A. Sax. 2
T. Sax.
Bar. Sax.
Hn in F 1
Hn in F 2
Hn in F 3
Hn in F 4
Tpt in B♭ 1
Tpt in B♭ 2
Tpt in B♭ 3
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba
pizz.
D. B.
Timp.
Hp
Tri.
Cl. Cym.

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn
Cl. in B♭ 1
Cl. in B♭ 2
Cl. in B♭ 3
B. Cl.
C. A. Cl.
Cb. Cl.
Bsn 1
Bsn 2
Cbsn
A. Sax. 1
A. Sax. 2
T. Sax.
Bar. Sax.
Hn in F 1
Hn in F 2
Hn in F 3
Hn in F 4
Tpt in B♭ 1
Tpt in B♭ 2
Tpt in B♭ 3
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba
D. B.
Timp.
Hp
Tri.
Cl. Cym.

83 84 85 86 87 88 89 90 91 92 93 94 95 96

rall. rall.

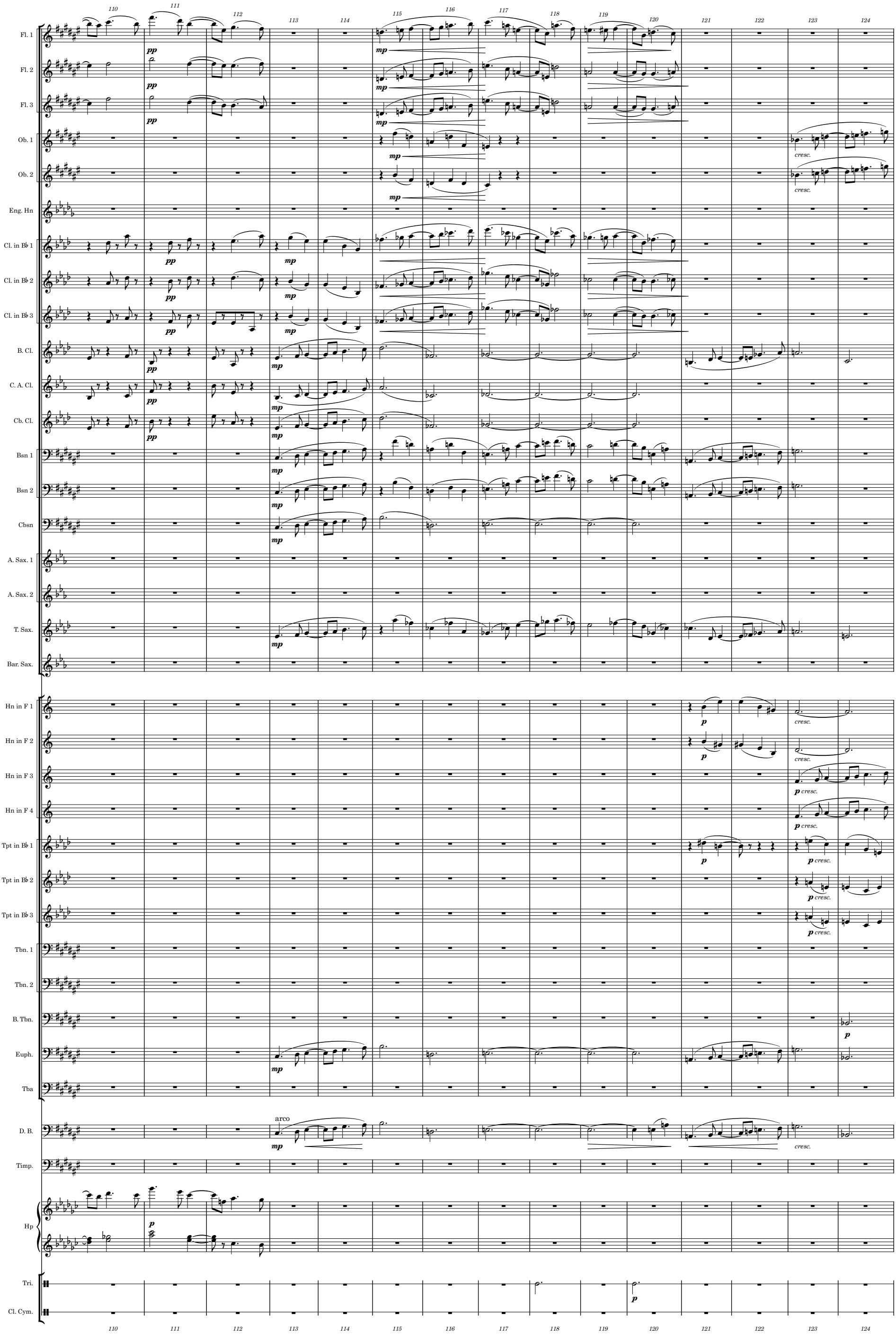
cresc. mp p dim. pp Soli

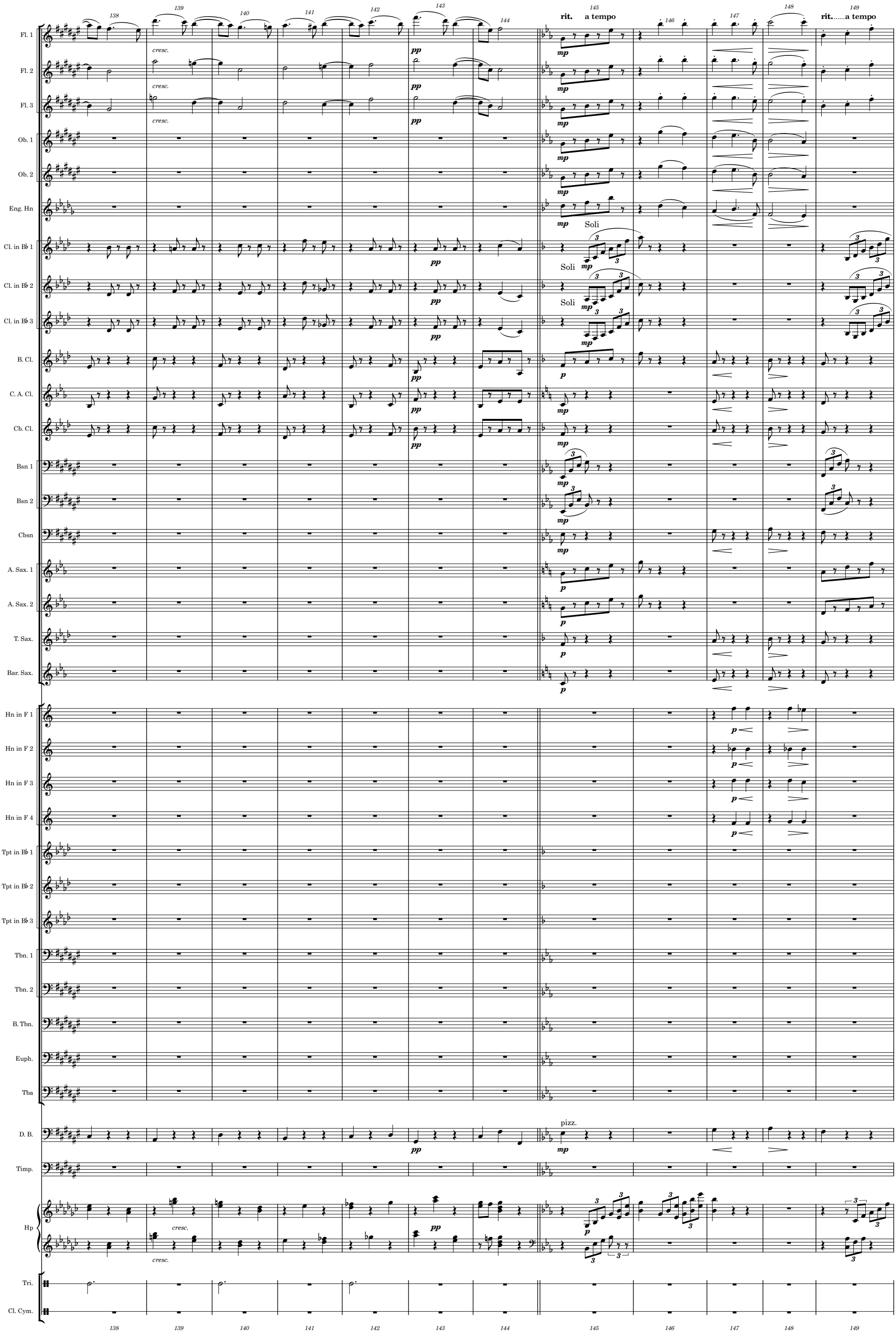
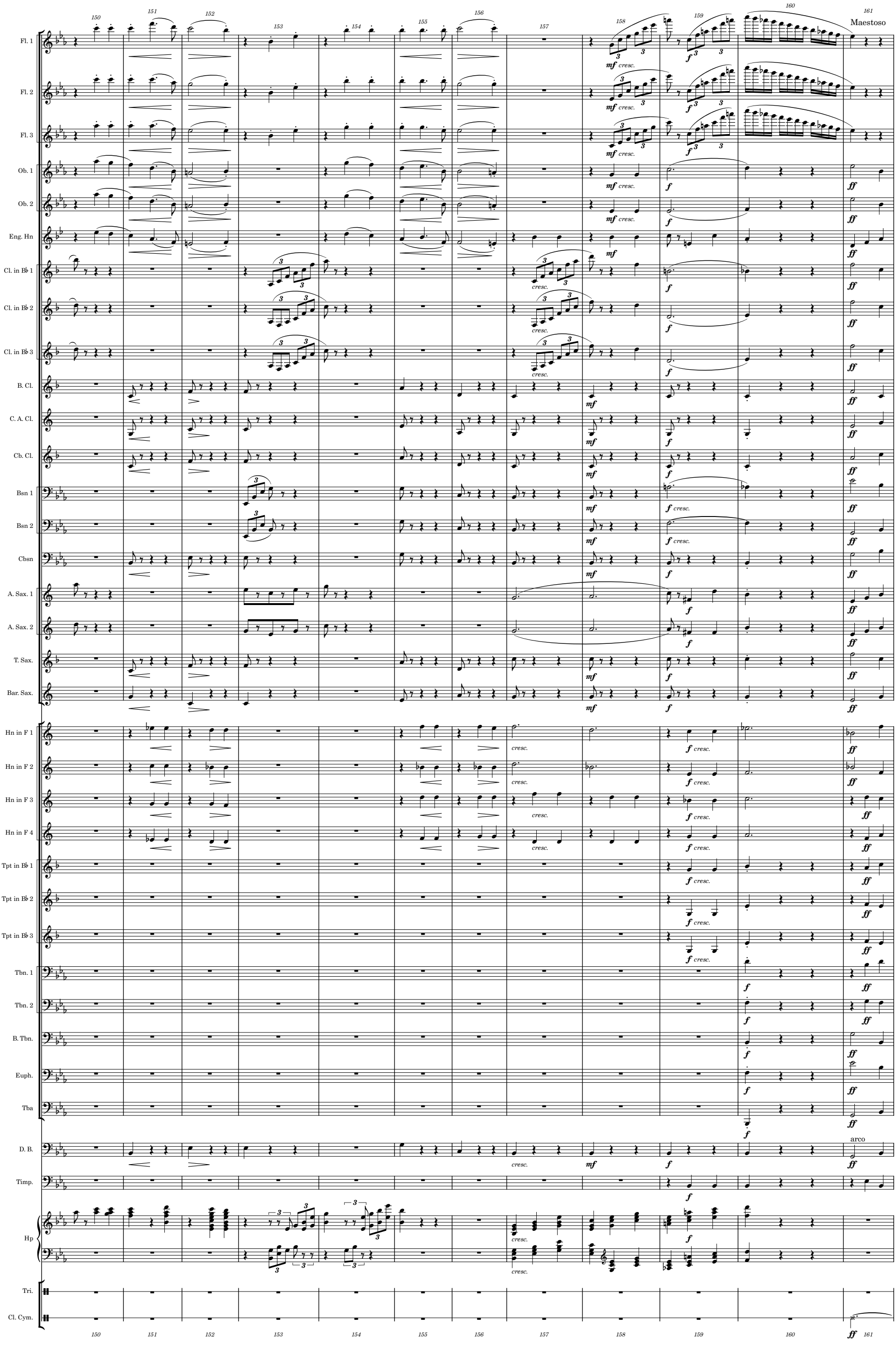
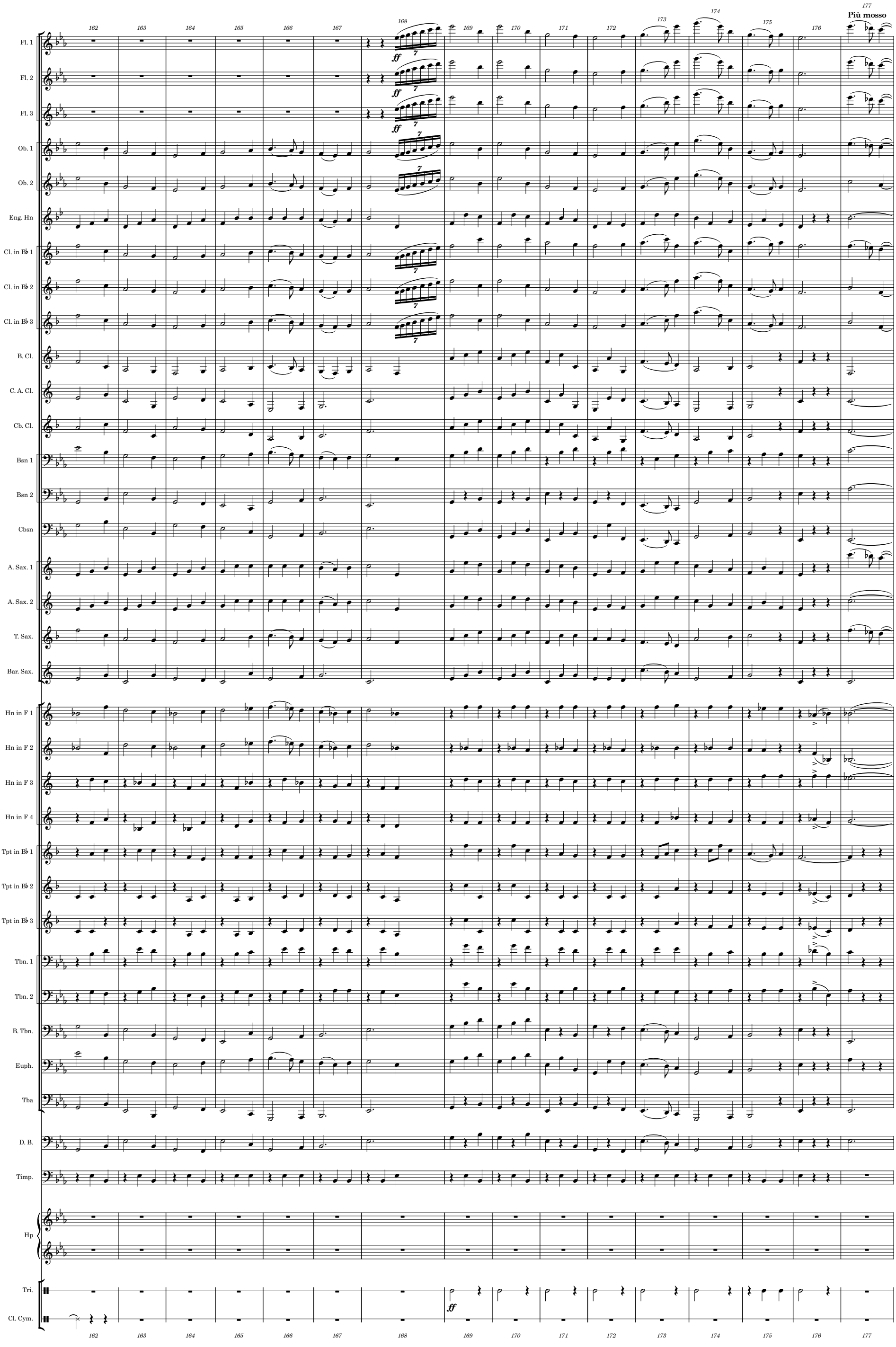
97
a tempo
Solo

98 99 100 101 102 103 104 105 106 107 108 109

Fl. 1 — *mf* Soli — *cresc.*
Fl. 2 — *mf* Soli — *cresc.*
Fl. 3 — *mf* — *cresc.*
Ob. 1
Ob. 2
Eng. Hn
Cl. in B♭ 1 — *mf*
Cl. in B♭ 2 — *mf*
Cl. in B♭ 3 — *mf*
B. Cl. — *mf*
C. A. Cl. — *mf*
Cb. Cl. — *mf*
Bsn 1
Bsn 2
Cbsn
A. Sax. 1
A. Sax. 2
T. Sax.
Bar. Sax.
Hn in F 1
Hn in F 2
Hn in F 3
Hn in F 4
Tpt in B♭ 1
Tpt in B♭ 2
Tpt in B♭ 3
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba
D. B.
Timp.
Hp — *p* — *cresc.*
Tri.
Cl. Cym.

97 98 99 100 101 102 103 104 105 106 107 108 109

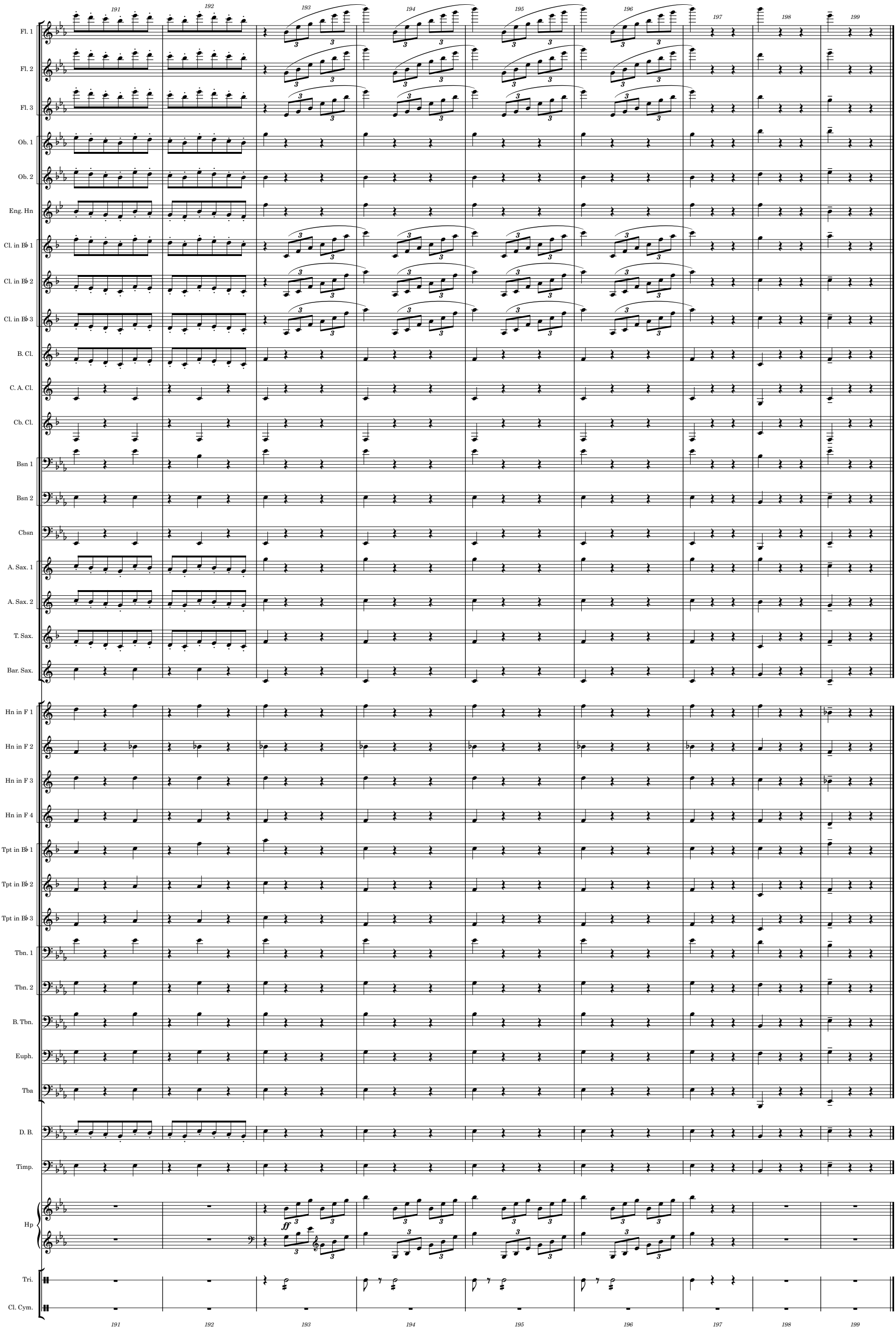

110
111
112
113
114
115
116
117
118
119
120
121
122
123
124
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn
Cl. in B♭ 1
Cl. in B♭ 2
Cl. in B♭ 3
B. Cl.
C. A. Cl.
Cb. Cl.
Bsn 1
Bsn 2
Cbsn
A. Sax. 1
A. Sax. 2
T. Sax.
Bar. Sax.
Hn in F 1
Hn in F 2
Hn in F 3
Hn in F 4
Tpt in B♭ 1
Tpt in B♭ 2
Tpt in B♭ 3
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba
D. B.
Timp.
Hp
Tri.
Cl. Cym.
pp
mp
p
cresc.
arco

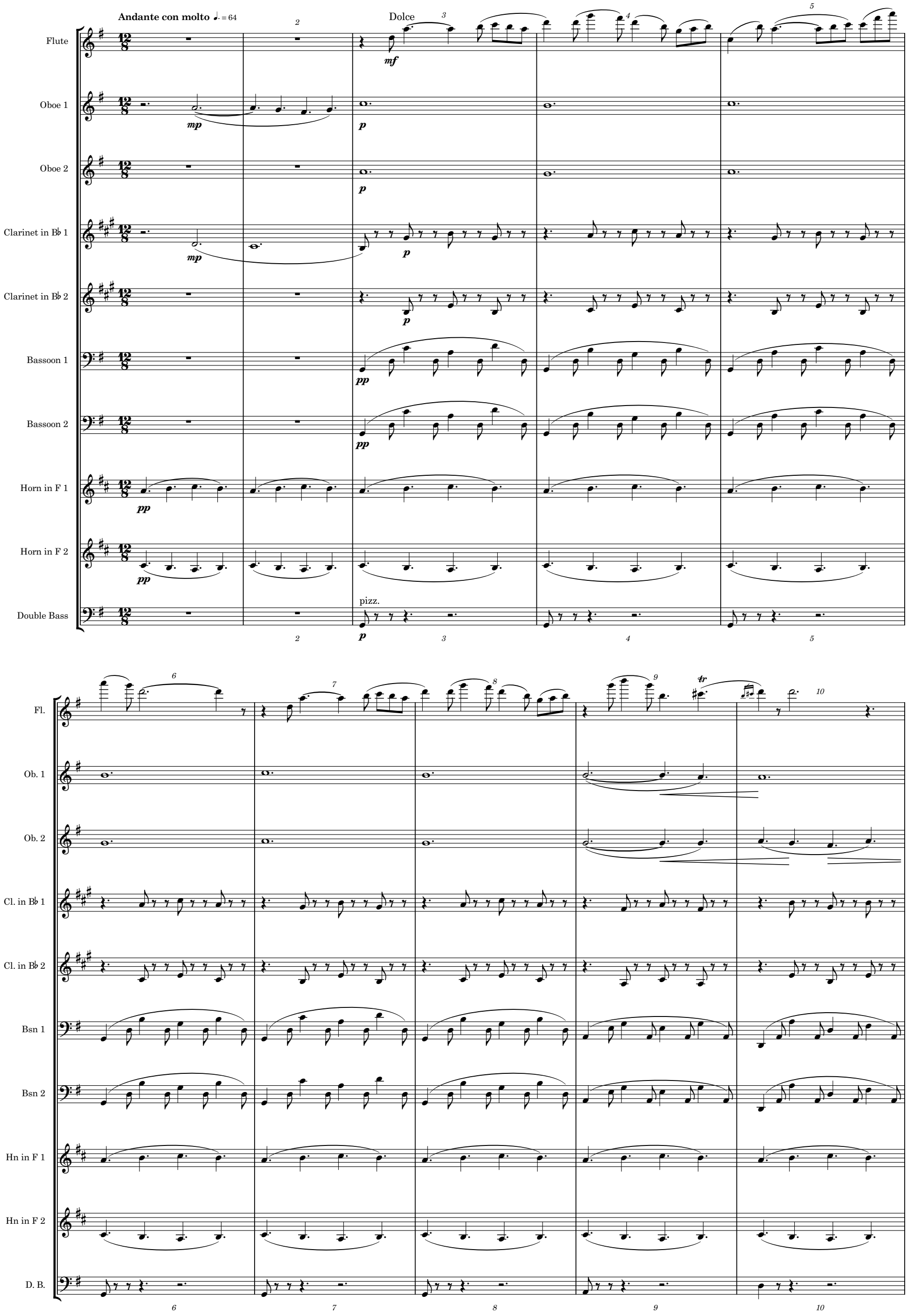

138
139
140
141
142
143
144
145
146
147
148
149
rit.
a tempo
rit.
a tempo
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn
Cl. in B♭ 1
Cl. in B♭ 2
Cl. in B♭ 3
B. Cl.
C. A. Cl.
Cb. Cl.
Bsn 1
Bsn 2
Cbsn
A. Sax. 1
A. Sax. 2
T. Sax.
Bar. Sax.
Hn in F 1
Hn in F 2
Hn in F 3
Hn in F 4
Tpt in B♭ 1
Tpt in B♭ 2
Tpt in B♭ 3
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba
D. B.
Timp.
Hp
Tri.
Cl. Cym.
cresc.
Soli
pizz.

150
151
152
153
154
155
156
157
158
159
160
161
Maestoso
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn
Cl. in B♭ 1
Cl. in B♭ 2
Cl. in B♭ 3
B. Cl.
C. A. Cl.
Cb. Cl.
Bsn 1
Bsn 2
Cbsn
A. Sax. 1
A. Sax. 2
T. Sax.
Bar. Sax.
Hn in F 1
Hn in F 2
Hn in F 3
Hn in F 4
Tpt in B♭ 1
Tpt in B♭ 2
Tpt in B♭ 3
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba
D. B.
Timp.
Hp
Tri.
Cl. Cym.
arco

Più mosso
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn
Cl. in B♭ 1
Cl. in B♭ 2
Cl. in B♭ 3
B. Cl.
C. A. Cl.
Cb. Cl.
Bsn 1
Bsn 2
Cbsn
A. Sax. 1
A. Sax. 2
T. Sax.
Bar. Sax.
Hn in F 1
Hn in F 2
Hn in F 3
Hn in F 4
Tpt in B♭ 1
Tpt in B♭ 2
Tpt in B♭ 3
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba
D. B.
Timp.
Hp
Tri.
Cl. Cym.
162
163
164
165
166
167
168
169
170
171
172
173
174
175
176
177
ff

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn
Cl. in B♭ 1
Cl. in B♭ 2
Cl. in B♭ 3
B. Cl.
C. A. Cl.
Cb. Cl.
Bsn 1
Bsn 2
Cbsn
A. Sax. 1
A. Sax. 2
T. Sax.
Bar. Sax.
Hn in F 1
Hn in F 2
Hn in F 3
Hn in F 4
Tpt in B♭ 1
Tpt in B♭ 2
Tpt in B♭ 3
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba
D. B.
Timp.
Hp
Tri.
Cl. Cym.

178 179 180 181 182 183 184 185 186 187 188 189 190

f


191
192
193
194
195
196
197
198
199
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn
Cl. in B♭ 1
Cl. in B♭ 2
Cl. in B♭ 3
B. Cl.
C. A. Cl.
Cb. Cl.
Bsn 1
Bsn 2
Cbsn
A. Sax. 1
A. Sax. 2
T. Sax.
Bar. Sax.
Hn in F 1
Hn in F 2
Hn in F 3
Hn in F 4
Tpt in B♭ 1
Tpt in B♭ 2
Tpt in B♭ 3
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba
D. B.
Timp.
Hp
Tri.
Cl. Cym.
ff

III. Scene de Nuit

Fl.
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
Bsn 1
Bsn 2
Hn in F 1
Hn in F 2
D. B.

11 12 13 14 15

arco

Fl.
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
Bsn 1
Bsn 2
Hn in F 1
Hn in F 2
D. B.

16 17 18 19 20

pizz.

Fl.
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
Bsn 1
Bsn 2
Hn in F 1
Hn in F 2
D. B.

21 22 23 24 25

26 27 28 29

mp *f* *tr* arco

30 31 32 33

Fl.
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
Bsn 1
Bsn 2
Hn in F 1
Hn in F 2
D. B.

tr

34 35 36 37 38

cresc.

mp *f* *mf*

Fl.
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
Bsn 1
Bsn 2
Hn in F 1
Hn in F 2
D. B.

39 40 41 42 43

mf cresc. poco a poco *f* *ff*

44 45 46 47 48

tr *mp* *2*

49 50 51 52

Fl.

Ob. 1

Ob. 2

Cl. in B♭ 1 — *tr*

Cl. in B♭ 2 — *tr*

Bsn 1

Bsn 2

Hn in F 1 — 2 — *mf*

Hn in F 2 — 2 — *mf*

D. B.

49 50 51 52

53 54 55 56 57 58 59

Fl. — **ritardando** — *mp*

Ob. 1 — *dim.*

Ob. 2 — *dim.*

Cl. in B♭ 1 — *pp*

Cl. in B♭ 2 — *pp*

Bsn 1 — *dim.* — *p*

Bsn 2 — *dim.* — *p*

Hn in F 1 — *dim.* — *p*

Hn in F 2 — *dim.* — *p*

D. B. — *dim.* — *p*

53 54 55 56 57 58 59

Andante con molto ♩. = 66

Fl.
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
Bsn 1
Bsn 2
Hn in F 1
Hn in F 2
D. B.

pizz.

60 61 62 63

64 65 66

Fl.
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
Bsn 1
Bsn 2
Hn in F 1
Hn in F 2
D. B.

67 68 69

70 71 72

73 74 75

Fl. 2 tr

Ob. 1

Ob. 2

Cl. in B♭ 1

Cl. in B♭ 2

Bsn 1

Bsn 2

Hn in F 1

Hn in F 2

arco

D. B.

73 74 75

76 77 78

Fl. f

Ob. 1 mp

Ob. 2 mp

Cl. in B♭ 1 mp

Cl. in B♭ 2 mp

Bsn 1 f f mf

Bsn 2

Hn in F 1 f f mp

Hn in F 2 mp

pizz.

D. B.

76 77 78

79 80 81

Fl.
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
Bsn 1
Bsn 2
Hn in F 1
Hn in F 2
D. B.

79 80 81

82 83 84

Fl.
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
Bsn 1
Bsn 2
Hn in F 1
Hn in F 2
D. B.

82 83 84

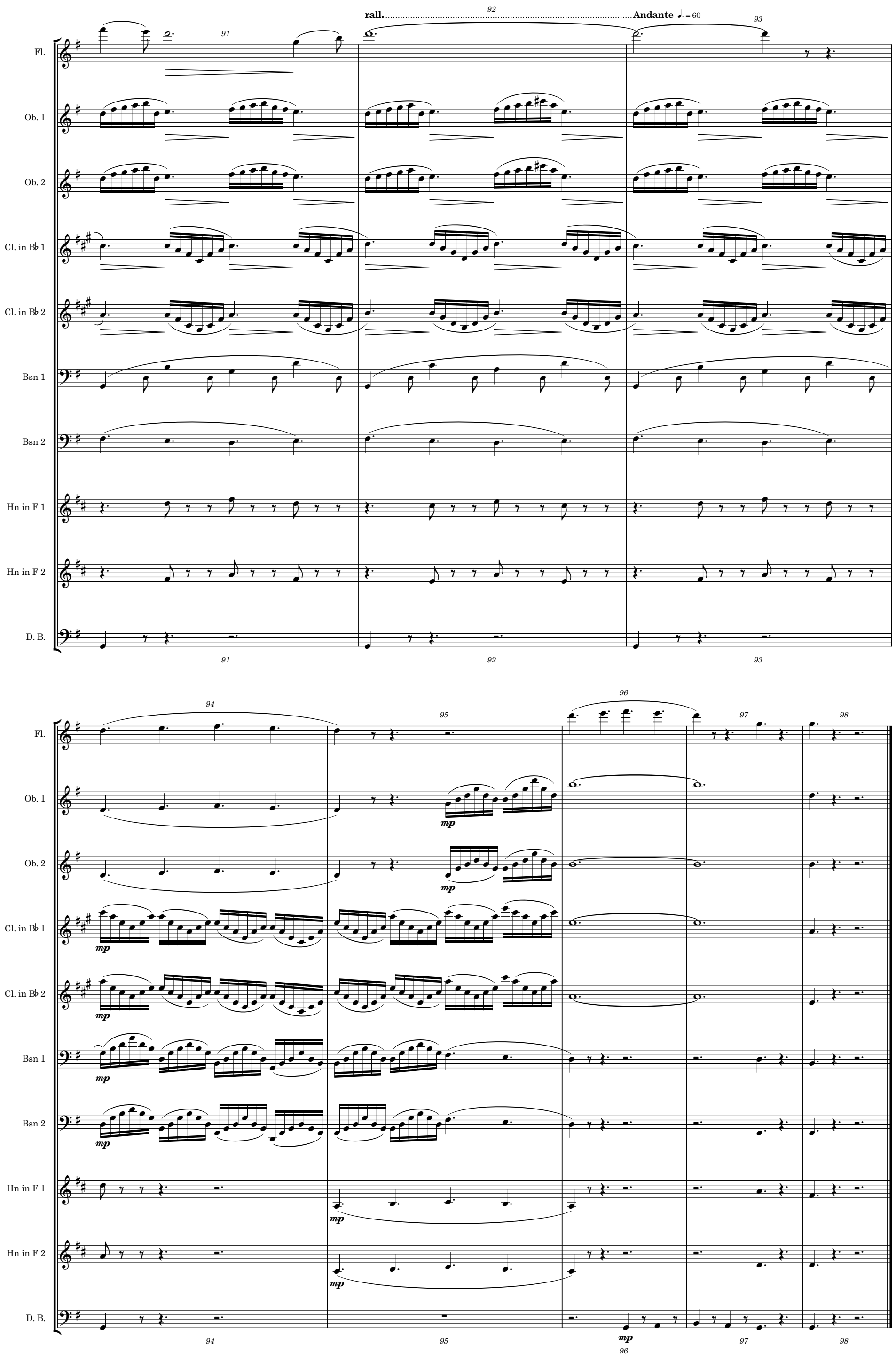
85 86 87

Fl.
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
Bsn 1
Bsn 2
Hn in F 1
Hn in F 2
D. B.

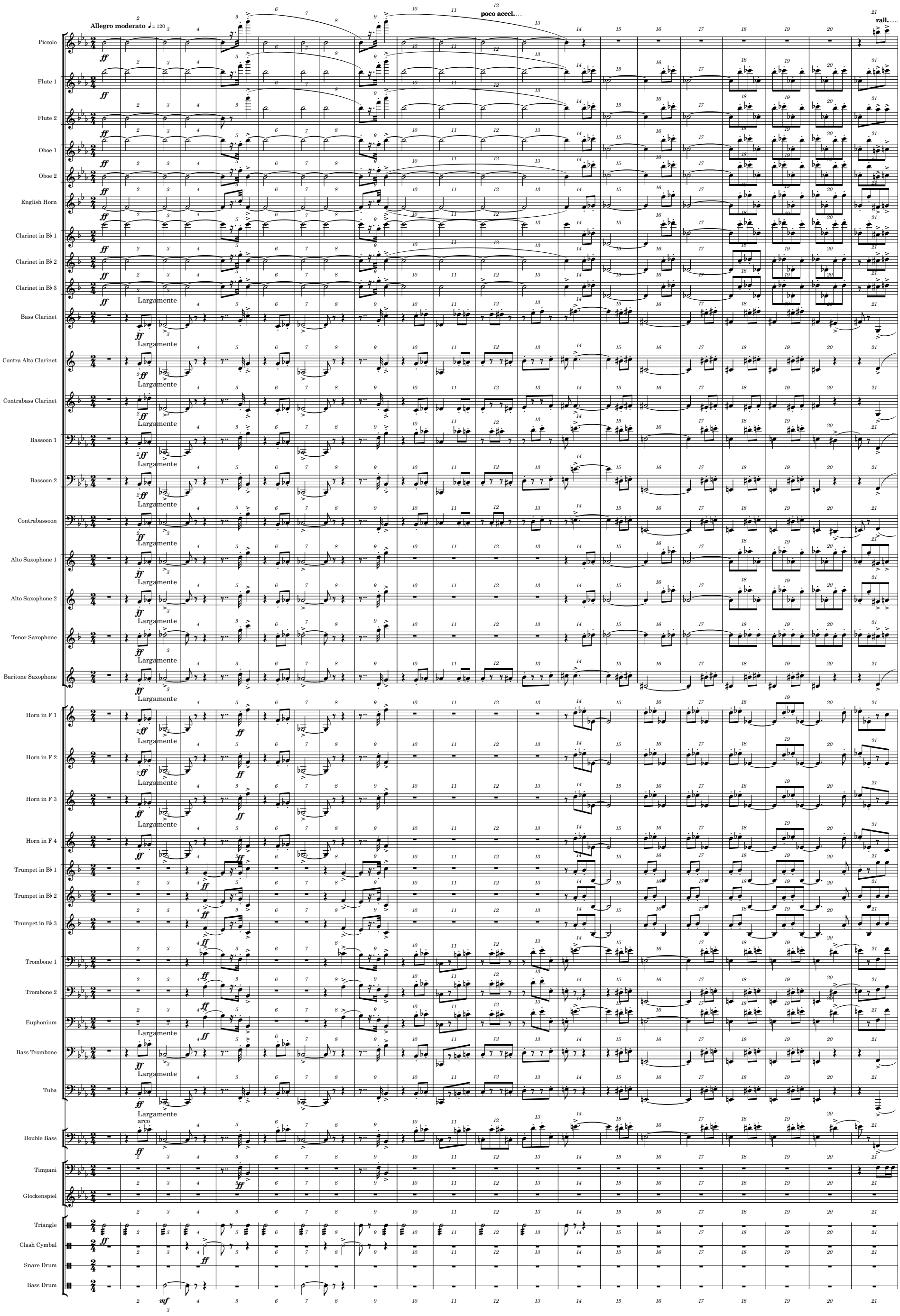
85 86 87

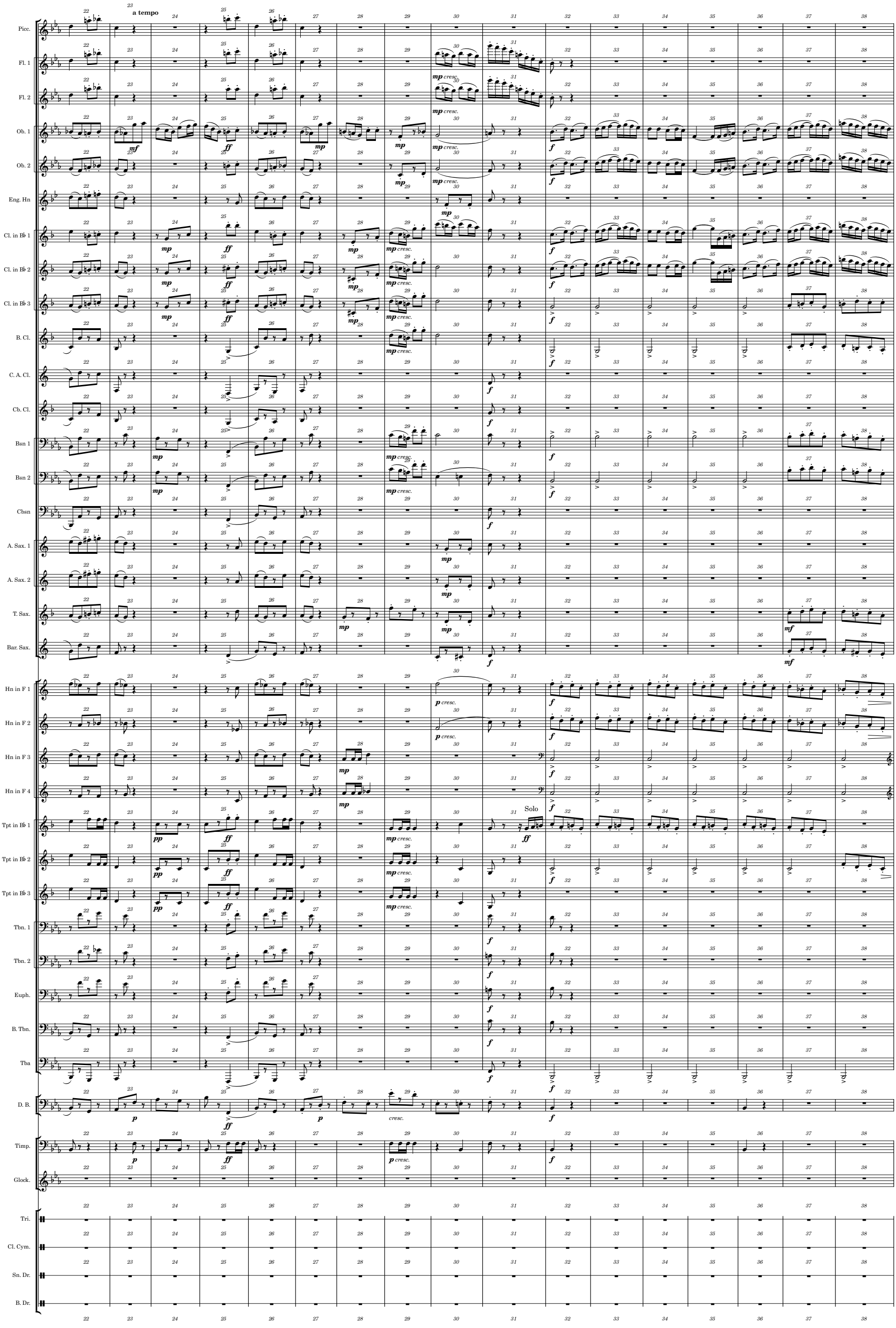
88 89 90

Fl.
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
Bsn 1
Bsn 2
Hn in F 1
Hn in F 2
D. B.

88 89 90

rall.
92
Andante ♩. = 60
91
93
Fl.
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
Bsn 1
Bsn 2
Hn in F 1
Hn in F 2
D. B.
91
92
93
94
95
96
97
98
mp
mp
mp
mp
mp
mp
mp
mp
94
95
96
97
98

IV. Carnival


Allegro moderato ♩= 120
poco accel.....
rall.....
Piccolo
Flute 1
Flute 2
Oboe 1
Oboe 2
English Horn
Clarinet in B♭ 1
Clarinet in B♭ 2
Clarinet in B♭ 3
Bass Clarinet
Contra Alto Clarinet
Contrabass Clarinet
Bassoon 1
Bassoon 2
Contrabassoon
Alto Saxophone 1
Alto Saxophone 2
Tenor Saxophone
Baritone Saxophone
Horn in F 1
Horn in F 2
Horn in F 3
Horn in F 4
Trumpet in B♭ 1
Trumpet in B♭ 2
Trumpet in B♭ 3
Trombone 1
Trombone 2
Euphonium
Bass Trombone
Tuba
Double Bass
Timpani
Glockenspiel
Triangle
Clash Cymbal
Snare Drum
Bass Drum
ff
Largamente
arco
mf

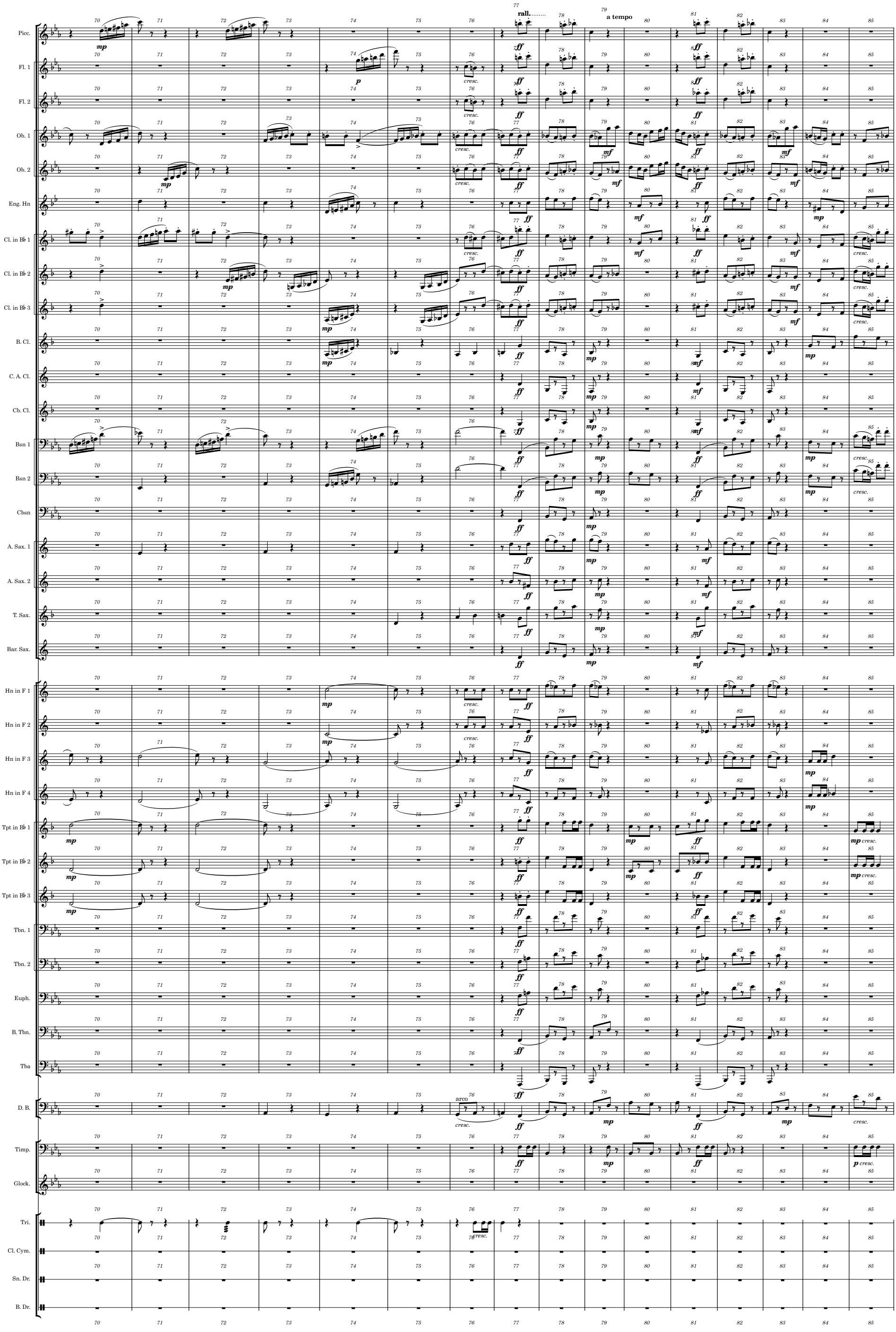

a tempo
Solo
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn
Cl. in B♭ 1
Cl. in B♭ 2
Cl. in B♭ 3
B. Cl.
C. A. Cl.
Cb. Cl.
Bsn 1
Bsn 2
Cbsn
A. Sax. 1
A. Sax. 2
T. Sax.
Bar. Sax.
Hn in F 1
Hn in F 2
Hn in F 3
Hn in F 4
Tpt in B♭ 1
Tpt in B♭ 2
Tpt in B♭ 3
Tbn. 1
Tbn. 2
Euph.
B. Tbn.
Tba
D. B.
Timp.
Glock.
Tri.
Cl. Cym.
Sn. Dr.
B. Dr.

Soli

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn
Cl. in B♭ 1
Cl. in B♭ 2
Cl. in B♭ 3
B. Cl.
C. A. Cl.
Cb. Cl.
Bsn 1
Bsn 2
Cbsn
A. Sax. 1
A. Sax. 2
T. Sax.
Bar. Sax.
Hn in F 1
Hn in F 2
Hn in F 3
Hn in F 4
Tpt in B♭ 1
Tpt in B♭ 2
Tpt in B♭ 3
Tbn. 1
Tbn. 2
Euph.
B. Tbn.
Tba
D. B.
Timp.
Glock.
Tri.
Cl. Cym.
Sn. Dr.
B. Dr.

pizz.
arco

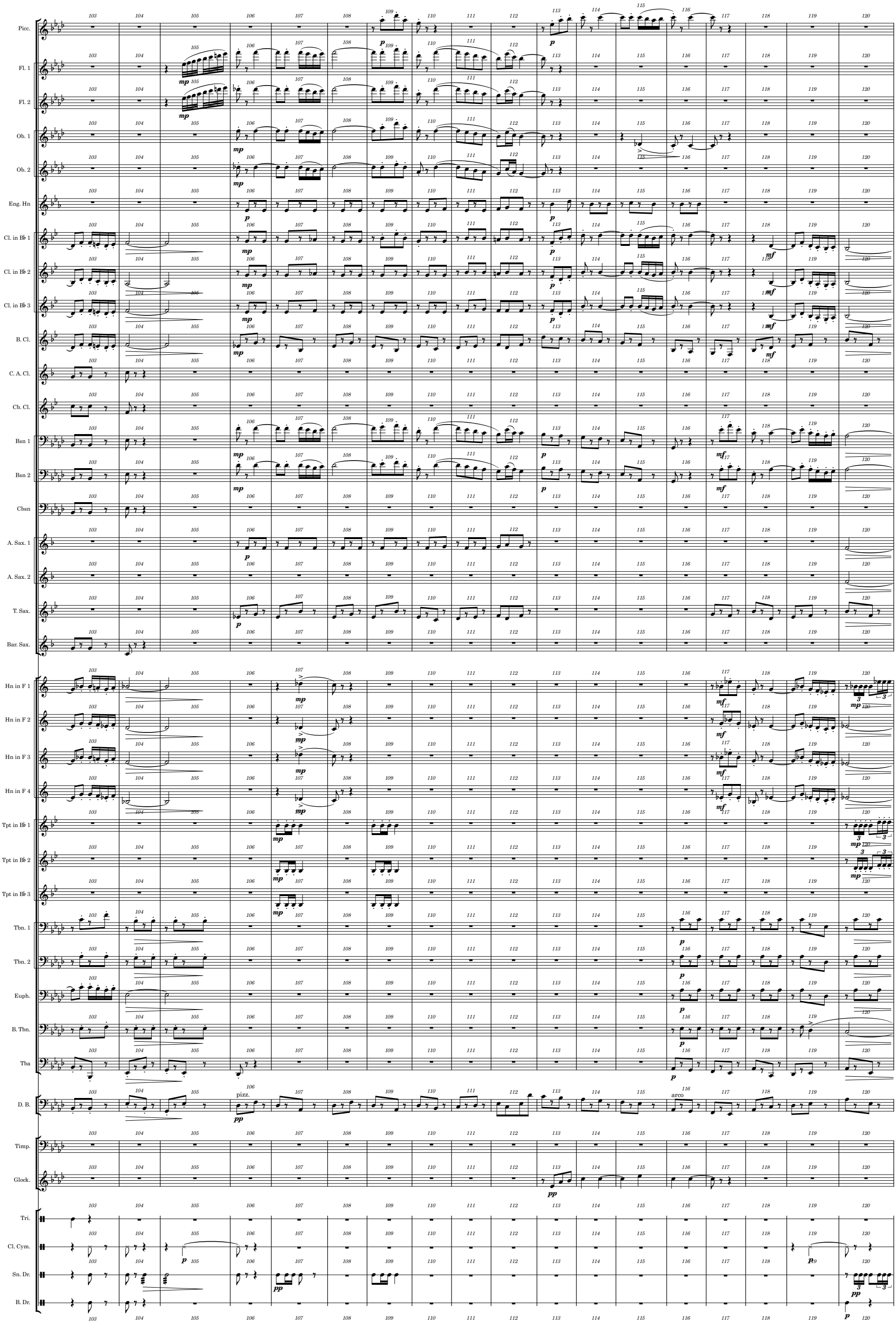
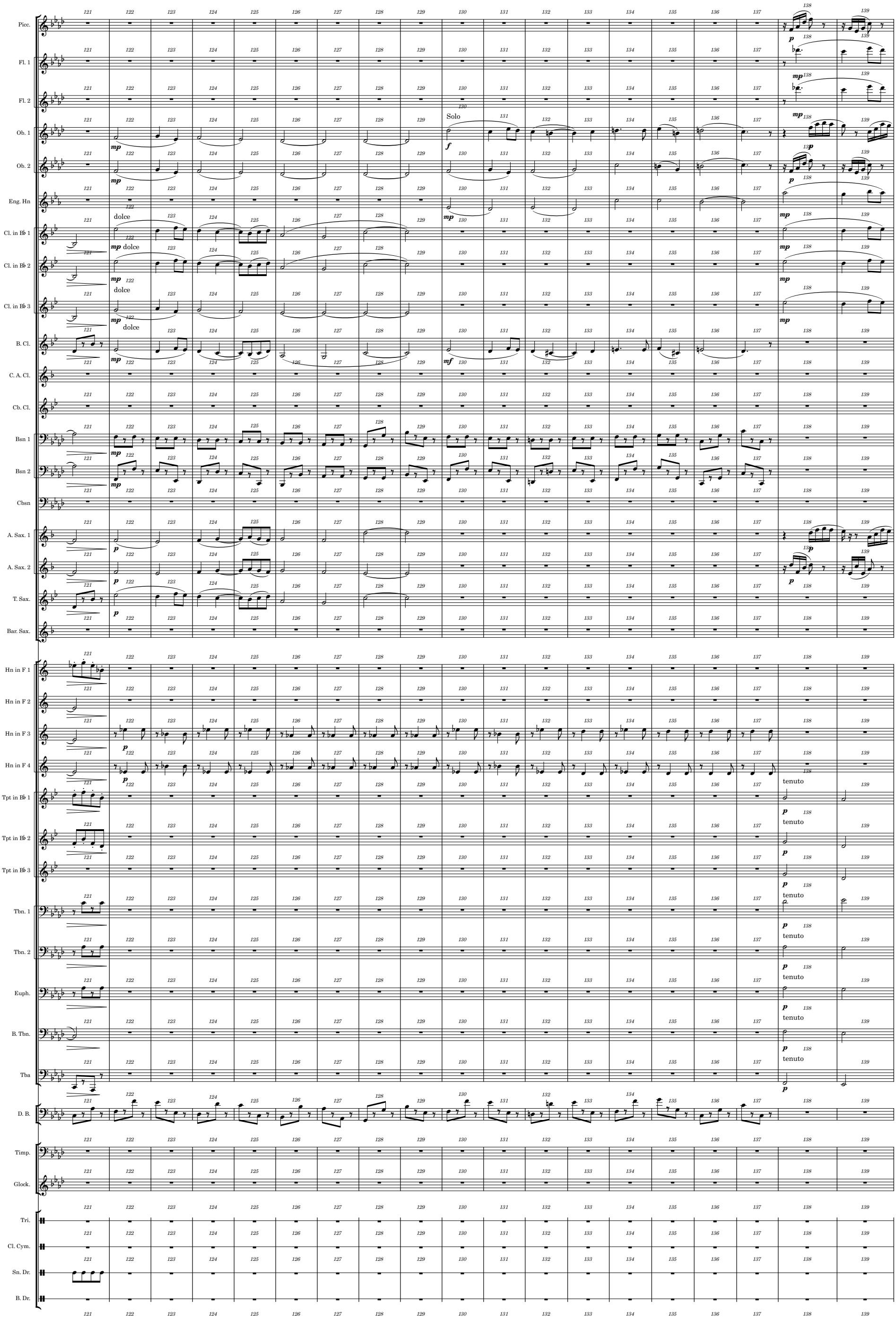
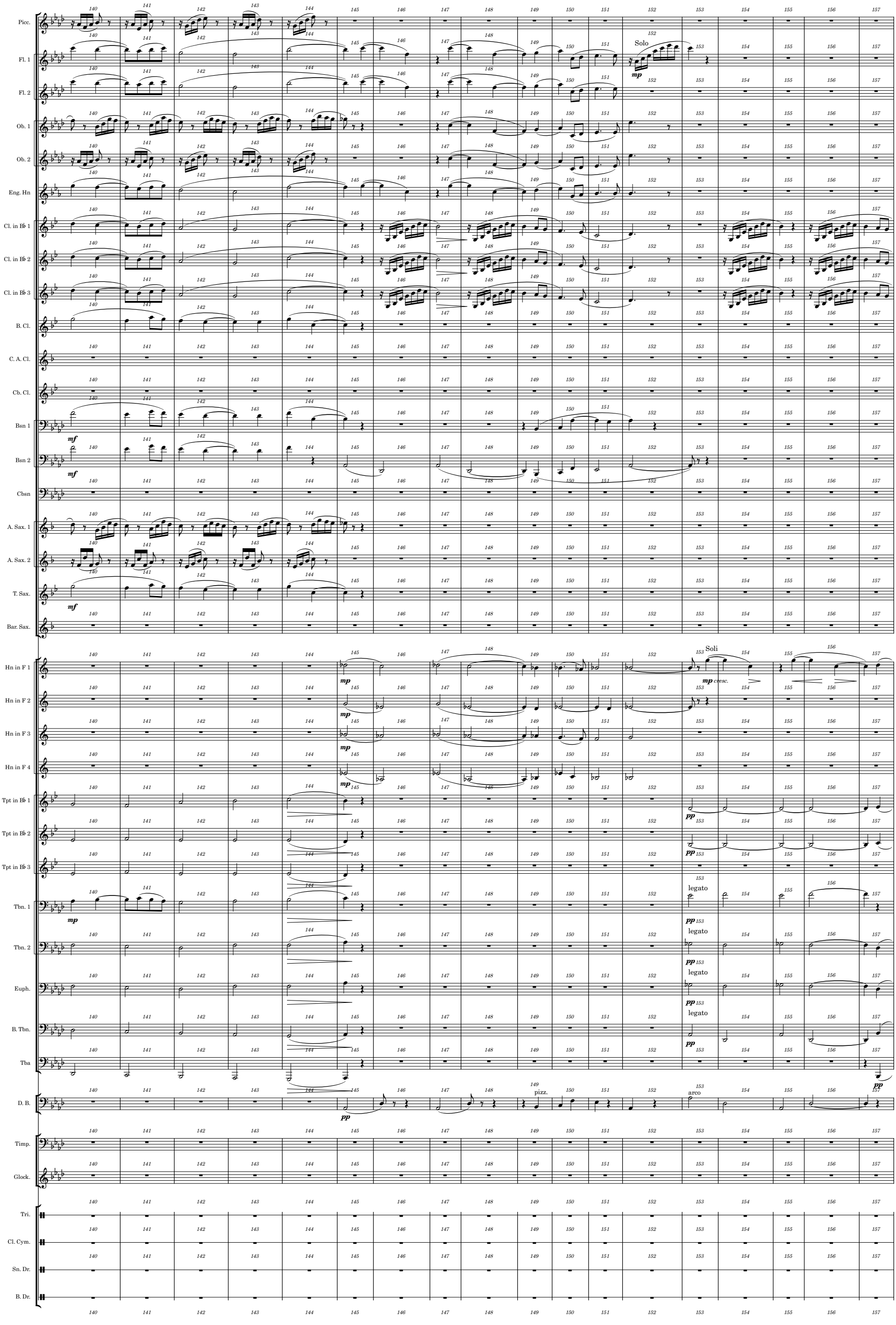
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn
Cl. in B♭ 1
Cl. in B♭ 2
Cl. in B♭ 3
B. Cl.
C. A. Cl.
Cb. Cl.
Bsn 1
Bsn 2
Cbsn
A. Sax. 1
A. Sax. 2
T. Sax.
Bar. Sax.
Hn in F 1
Hn in F 2
Hn in F 3
Hn in F 4
Tpt in B♭ 1
Tpt in B♭ 2
Tpt in B♭ 3
Tbn. 1
Tbn. 2
Euph.
B. Tbn.
Tba
D. B.
Timp.
Glock.
Tri.
Cl. Cym.
Sn. Dr.
B. Dr.

pizz.

rall.
a tempo
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn
Cl. in B♭ 1
Cl. in B♭ 2
Cl. in B♭ 3
B. Cl.
C. A. Cl.
Cb. Cl.
Bsn 1
Bsn 2
Cbsn
A. Sax. 1
A. Sax. 2
T. Sax.
Bar. Sax.
Hn in F 1
Hn in F 2
Hn in F 3
Hn in F 4
Tpt in B♭ 1
Tpt in B♭ 2
Tpt in B♭ 3
Tbn. 1
Tbn. 2
Euph.
B. Tbn.
Tba
D. B.
Timp.
Glock.
Tri.
Cl. Cym.
Sn. Dr.
B. Dr.

Molto maestoso

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn
Cl. in B♭ 1
Cl. in B♭ 2
Cl. in B♭ 3
B. Cl.
C. A. Cl.
Cb. Cl.
Bsn 1
Bsn 2
Cbsn
A. Sax. 1
A. Sax. 2
T. Sax.
Bar. Sax.
Hn in F 1
Hn in F 2
Hn in F 3
Hn in F 4
Tpt in B♭ 1
Tpt in B♭ 2
Tpt in B♭ 3
Tbn. 1
Tbn. 2
Euph.
B. Tbn.
Tba
D. B.
Timp.
Glock.
Tri.
Cl. Cym.
Sn. Dr.
B. Dr.

Soli

sempre staccato

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn
Cl. in B♭ 1
Cl. in B♭ 2
Cl. in B♭ 3
B. Cl.
C. A. Cl.
Cb. Cl.
Bsn 1
Bsn 2
Cbsn
A. Sax. 1
A. Sax. 2
T. Sax.
Bar. Sax.
Hn in F 1
Hn in F 2
Hn in F 3
Hn in F 4
Tpt in B♭ 1
Tpt in B♭ 2
Tpt in B♭ 3
Tbn. 1
Tbn. 2
Euph.
B. Tbn.
Tba
D. B.
Timp.
Glock.
Tri.
Cl. Cym.
Sn. Dr.
B. Dr.
pizz.
arco

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn
Cl. in B♭ 1
Cl. in B♭ 2
Cl. in B♭ 3
B. Cl.
C. A. Cl.
Cb. Cl.
Bsn 1
Bsn 2
Cbsn
A. Sax. 1
A. Sax. 2
T. Sax.
Bar. Sax.
Hn in F 1
Hn in F 2
Hn in F 3
Hn in F 4
Tpt in B♭ 1
Tpt in B♭ 2
Tpt in B♭ 3
Tbn. 1
Tbn. 2
Euph.
B. Tbn.
Tba
D. B.
Timp.
Glock.
Tri.
Cl. Cym.
Sn. Dr.
B. Dr.
Solo
dolce
tenuto

Picc.
Fl. 1
Solo
mp
Fl. 2
Ob. 1
Ob. 2
Eng. Hn
Cl. in B♭ 1
Cl. in B♭ 2
Cl. in B♭ 3
B. Cl.
C. A. Cl.
Cb. Cl.
Bsn 1
mf
Bsn 2
mf
Cbsn
A. Sax. 1
A. Sax. 2
T. Sax.
mf
Bar. Sax.
Hn in F 1
mp
mp cresc.
Soli
Hn in F 2
mp
Hn in F 3
mp
Hn in F 4
mp
Tpt in B♭ 1
pp
Tpt in B♭ 2
pp
Tpt in B♭ 3
pp
Tbn. 1
mp
legato
pp
Tbn. 2
pp
legato
Euph.
pp
legato
B. Tbn.
pp
Tba
pp
D. B.
pp
pizz.
arco
Timp.
Glock.
Tri.
Cl. Cym.
Sn. Dr.
B. Dr.

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn
Cl. in B♭ 1
Cl. in B♭ 2
Cl. in B♭ 3
B. Cl.
C. A. Cl.
Cb. Cl.
Bsn 1
Bsn 2
Cbsn
A. Sax. 1
A. Sax. 2
T. Sax.
Bar. Sax.
Hn in F 1
Hn in F 2
Hn in F 3
Hn in F 4
Tpt in B♭ 1
Tpt in B♭ 2
Tpt in B♭ 3
Tbn. 1
Tbn. 2
Euph.
B. Tbn.
Tba
D. B.
Timp.
Glock.
Tri.
Cl. Cym.
Sn. Dr.
B. Dr.

Soli
con sordino
senza sordino
bouchee
pizz.
arco
Hit with felt covered drum stick

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn
Cl. in B♭ 1
Cl. in B♭ 2
Cl. in B♭ 3
B. Cl.
C. A. Cl.
Cb. Cl.
Bsn 1
Bsn 2
Cbsn
A. Sax. 1
A. Sax. 2
T. Sax.
Bar. Sax.
Hn in F 1
Hn in F 2
Hn in F 3
Hn in F 4
Tpt in B♭ 1
Tpt in B♭ 2
Tpt in B♭ 3
Tbn. 1
Tbn. 2
Euph.
B. Tbn.
Tba
D. B.
Timp.
Glock.
Tri.
Cl. Cym.
Sn. Dr.
B. Dr.

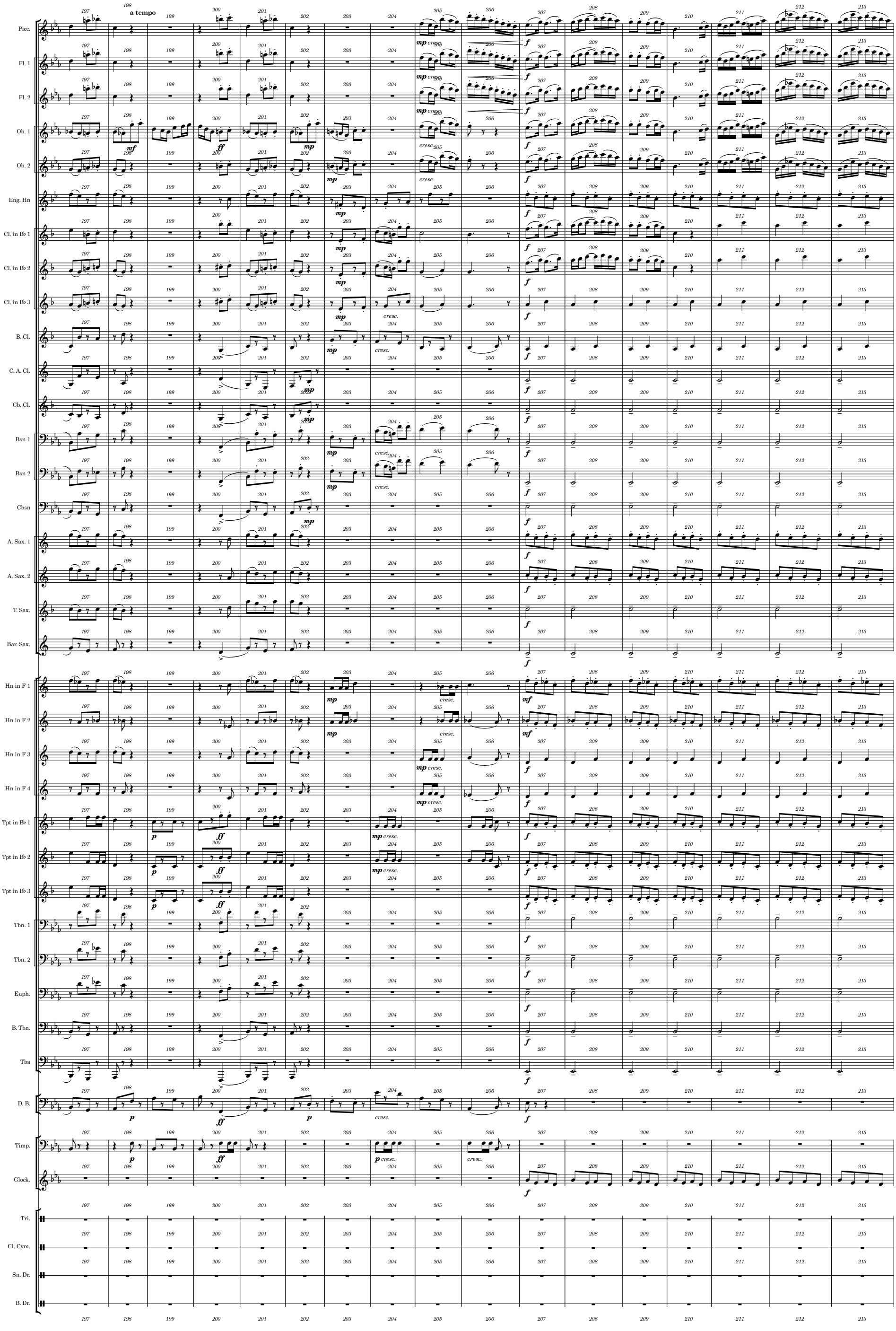
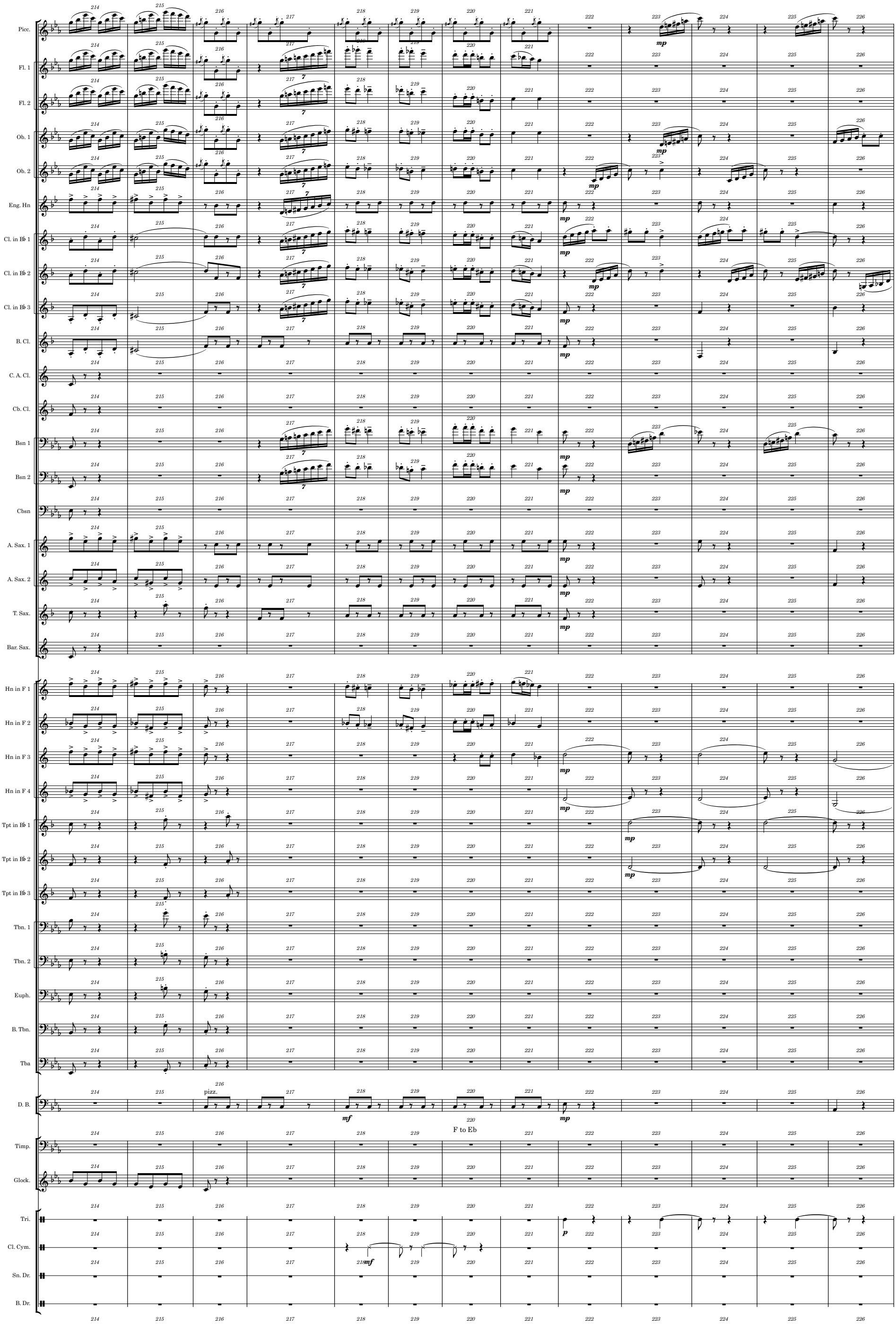
poco accel...

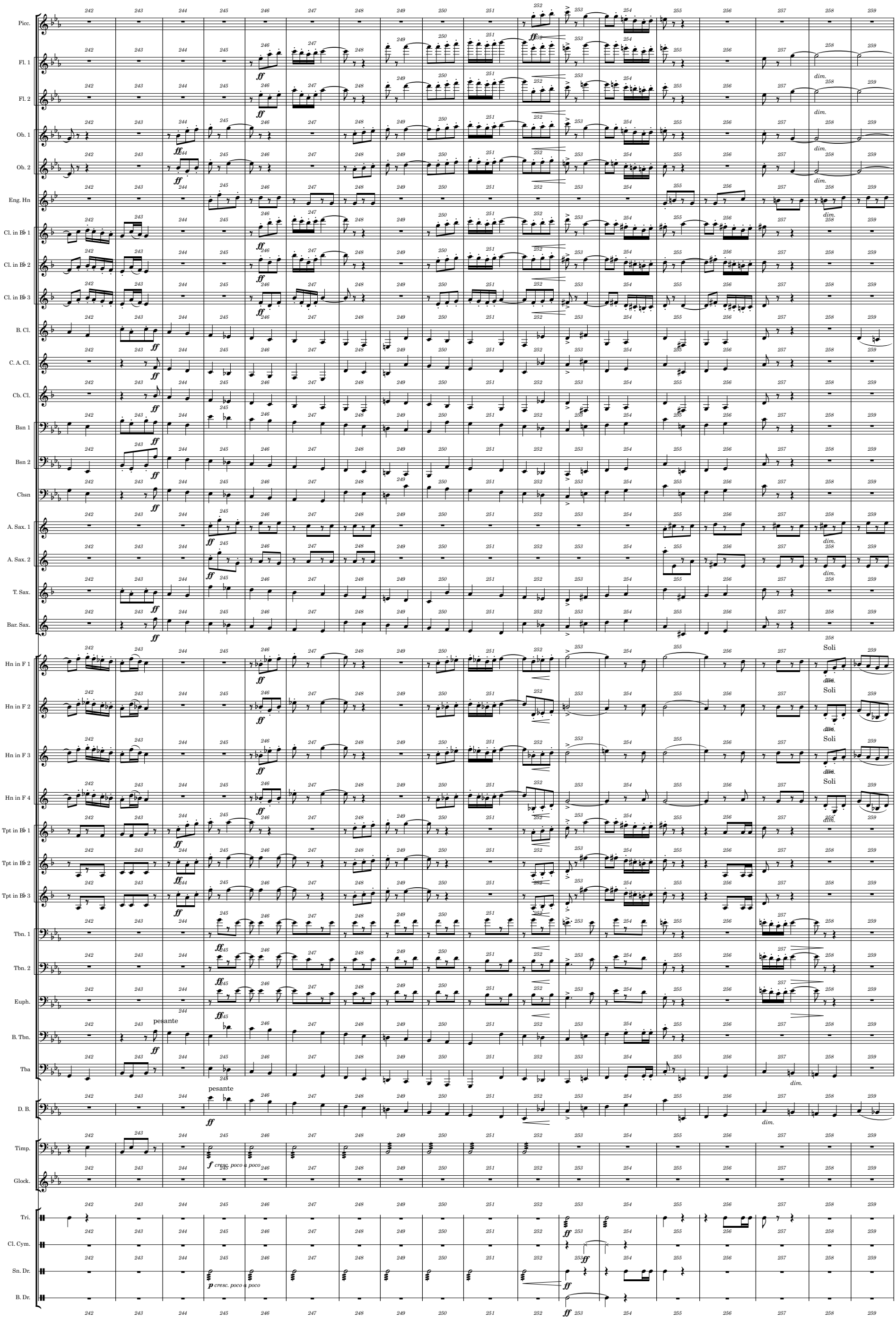
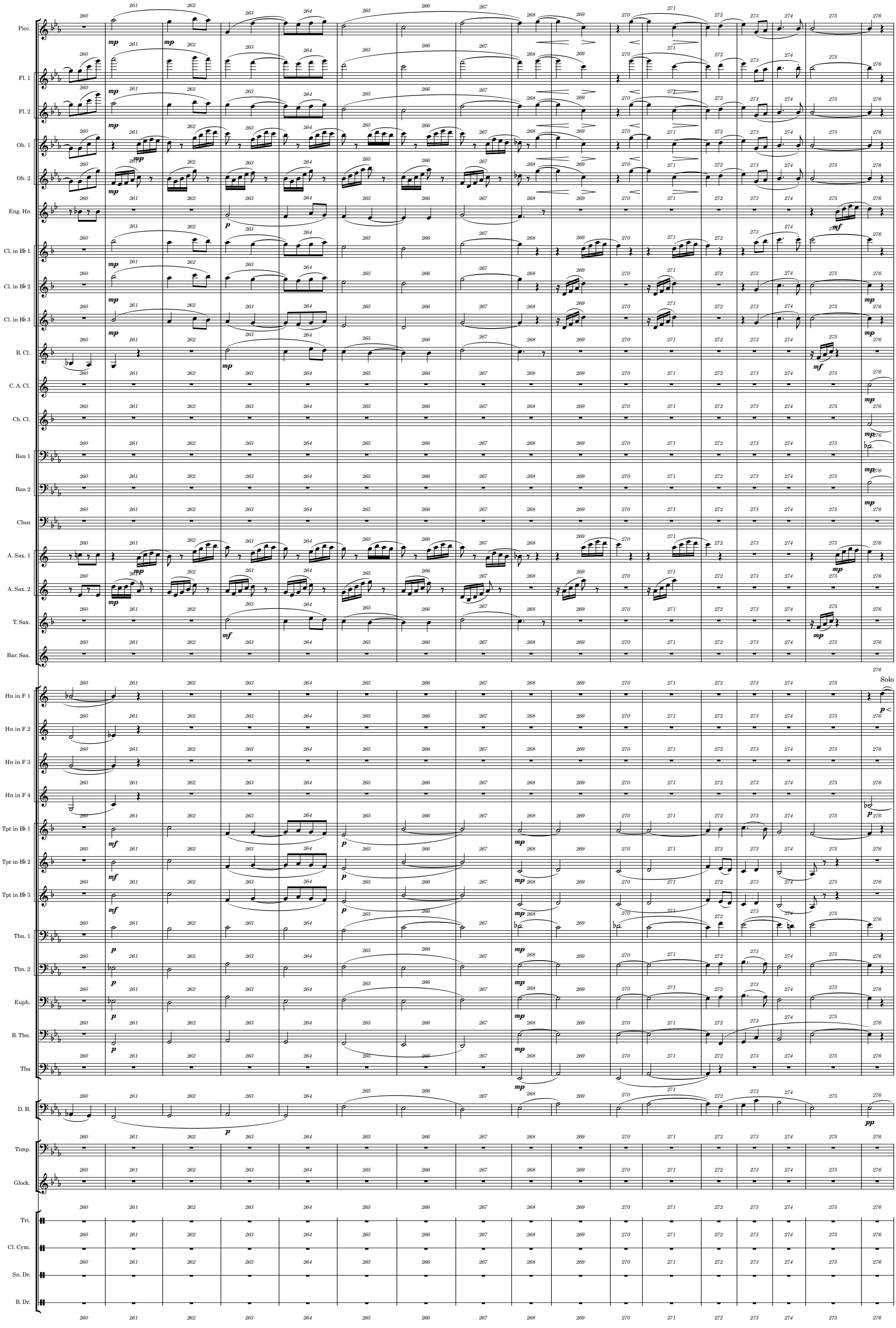
rall......

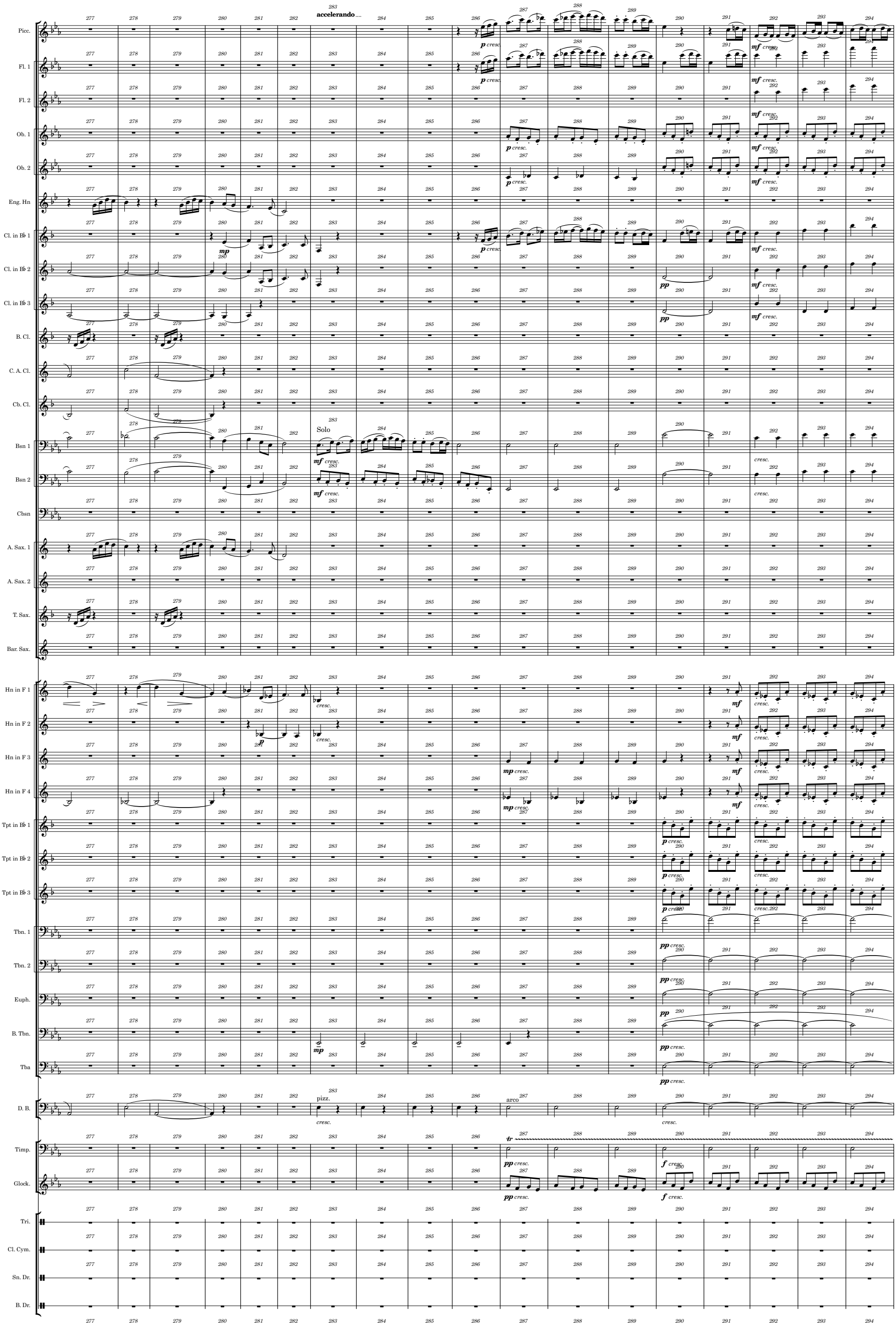
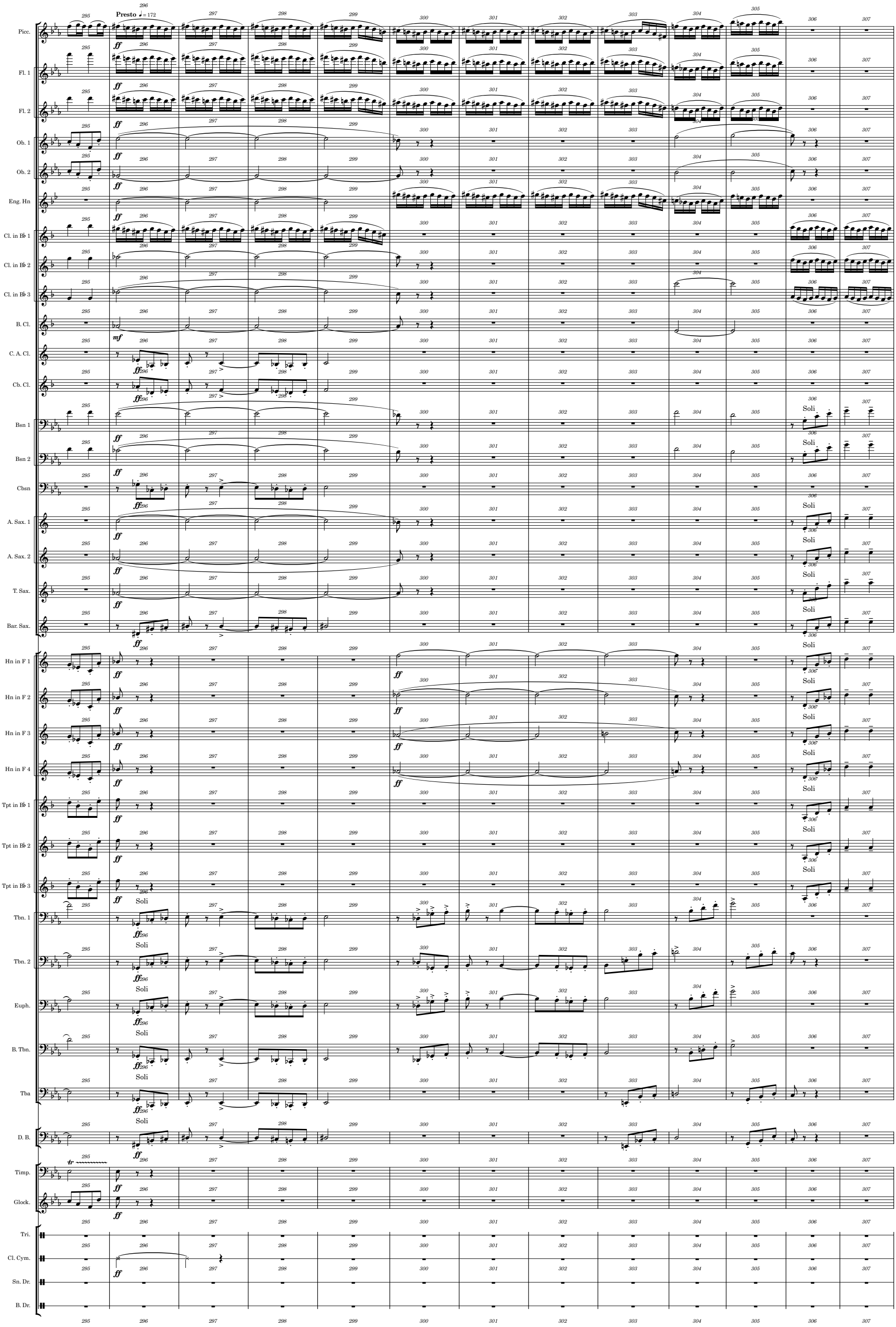
f cresc.

ff

Struck together


a tempo
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn
Cl. in B♭ 1
Cl. in B♭ 2
Cl. in B♭ 3
B. Cl.
C. A. Cl.
Cb. Cl.
Bsn 1
Bsn 2
Cbsn
A. Sax. 1
A. Sax. 2
T. Sax.
Bar. Sax.
Hn in F 1
Hn in F 2
Hn in F 3
Hn in F 4
Tpt in B♭ 1
Tpt in B♭ 2
Tpt in B♭ 3
Tbn. 1
Tbn. 2
Euph.
B. Tbn.
Tba
D. B.
Timp.
Glock.
Tri.
Cl. Cym.
Sn. Dr.
B. Dr.

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn
Cl. in B♭ 1
Cl. in B♭ 2
Cl. in B♭ 3
B. Cl.
C. A. Cl.
Cb. Cl.
Bsn 1
Bsn 2
Cbsn
A. Sax. 1
A. Sax. 2
T. Sax.
Bar. Sax.
Hn in F 1
Hn in F 2
Hn in F 3
Hn in F 4
Tpt in B♭ 1
Tpt in B♭ 2
Tpt in B♭ 3
Tbn. 1
Tbn. 2
Euph.
B. Tbn.
Tba
D. B.
Timp.
Glock.
Tri.
Cl. Cym.
Sn. Dr.
B. Dr.
214 215 216 217 218 219 220 221 222 223 224 225 226
mp
pizz.
mf
mp
F to Eb
mf
p


Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn
Cl. in B♭ 1
Cl. in B♭ 2
Cl. in B♭ 3
B. Cl.
C. A. Cl.
Cb. Cl.
Bsn 1
Bsn 2
Cbsn
A. Sax. 1
A. Sax. 2
T. Sax.
Bar. Sax.
Hn in F 1
Hn in F 2
Hn in F 3
Hn in F 4
Tpt in B♭ 1
Tpt in B♭ 2
Tpt in B♭ 3
Tbn. 1
Tbn. 2
Euph.
B. Tbn.
Tba
D. B.
Timp.
Glock.
Tri.
Cl. Cym.
Sn. Dr.
B. Dr.
ff
dim.
Soli
pesante
f cresc. poco a poco
p cresc. poco a poco

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn
Cl. in B♭ 1
Cl. in B♭ 2
Cl. in B♭ 3
B. Cl.
C. A. Cl.
Cb. Cl.
Bsn 1
Bsn 2
Cbsn
A. Sax. 1
A. Sax. 2
T. Sax.
Bar. Sax.
Hn in F 1
Hn in F 2
Hn in F 3
Hn in F 4
Tpt in B♭ 1
Tpt in B♭ 2
Tpt in B♭ 3
Tbn. 1
Tbn. 2
Euph.
B. Tbn.
Tba
D. B.
Timp.
Glock.
Tri.
Cl. Cym.
Sn. Dr.
B. Dr.
Solo


Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn
Cl. in B♭ 1
Cl. in B♭ 2
Cl. in B♭ 3
B. Cl.
C. A. Cl.
Cb. Cl.
Bsn 1
Bsn 2
Cbsn
A. Sax. 1
A. Sax. 2
T. Sax.
Bar. Sax.
Hn in F 1
Hn in F 2
Hn in F 3
Hn in F 4
Tpt in B♭ 1
Tpt in B♭ 2
Tpt in B♭ 3
Tbn. 1
Tbn. 2
Euph.
B. Tbn.
Tba
D. B.
Timp.
Glock.
Tri.
Cl. Cym.
Sn. Dr.
B. Dr.
accelerando ....
Solo
pizz.
arco

Presto ♩= 172
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn
Cl. in B♭ 1
Cl. in B♭ 2
Cl. in B♭ 3
B. Cl.
C. A. Cl.
Cb. Cl.
Bsn 1
Bsn 2
Cbsn
A. Sax. 1
A. Sax. 2
T. Sax.
Bar. Sax.
Hn in F 1
Hn in F 2
Hn in F 3
Hn in F 4
Tpt in B♭ 1
Tpt in B♭ 2
Tpt in B♭ 3
Tbn. 1
Tbn. 2
Euph.
B. Tbn.
Tba
D. B.
Timp.
Glock.
Tri.
Cl. Cym.
Sn. Dr.
B. Dr.
Soli

APPENDIX II

TRANSCRIPTION EQUIVALENCY CHART

This chart outlines the wind orchestra reassignments and doublings used to emulate or recreate the specific orchestral timbres as accurately as possible.

I. Danse Rustique			
Measure	**Orchestral Strings**	**Orchestral Wind Doubling**	**Wind Orchestra Doubling**
1	Violin 1	Oboe 1, Oboe 2	No Doubling
	Violin 2	Clarinet 1	No Doubling
	Viola	Clarinet 2	No Doubling
	Cello	Bassoon 1	No Doubling
2-4	Tacet	Tacet	Tacet
5-10	Violin 1	Flute 1	Flute 2, Oboe 1, Oboe 2, Clarinet 1
	Violin 2	Trumpet 1	Clarinet 2, Clarinet 3
	Viola	Trumpet 2, Horn 3	English Horn, Alto Saxophone 1, Alto Saxophone 2, Trumpet 3
	Cello	Horn 4	Bassoon 1, Bassoon 2, Tenor Saxophone
11-18	Violin 1	Flute 1	Flute 2, Oboe 1, Oboe 2, Clarinet 1
	Violin 2	Trumpet 1	Clarinet 2, Clarinet 3
	Viola	Trumpet 2, Horn 3	English Horn, Alto Saxophone 1, Alto Saxophone 2, Trumpet 3
	Cello	Horn 4	Bassoon 1, Bassoon 2, Tenor Saxophone
19-20	Violin 1	Flute 1	Flute 2
	Violin 2	No Doubling	Clarinet 1, Clarinet 2, Clarinet 3
	Viola	No Doubling	Alto Saxophone 1, Alto Saxophone 2

	Cello	Horn 1, Horn 2	Bassoon 1, Bassoon 2, Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Tenor Saxophone, Baritone Saxophone
21-34	Violin 1	Flute 2, Clarinet 2	No Doubling
	Violin 2	Flute 2, Oboe 1	No Doubling
	Viola	Oboe 2, Bassoon 1, Clarinet 1	English Horn, Alto Saxophone 1
	Cello	Bassoon 2	Alto Saxophone 2, Tenor Saxophone
35-42	Violin 1	Oboe 1, Clarinet 1, Clarinet 2	Oboe 2, Clarinet 3, English Horn
	Violin 2	Oboe 1, Clarinet 1, Clarinet 2	Oboe 2, Clarinet 3, English Horn
	Viola	No Doubling	Horn 1, Horn 2
	Cello	Bassoon 1	Bass Clarinet
43-50	Violin 1	No Doubling	Flute 1
	Violin 2	Horn 1	No Doubling
	Viola	No Doubling	Alto Saxophone 1, Tenor Saxophone
	Cello	Horn 2	No Doubling
51-58	Violin 1	Oboe 1, Oboe 2	Flute 1, Flute 2
	Violin 2	No Doubling	Oboe 1, Clarinet 1, Horn 1,
	Viola	No Doubling	Oboe 2, Clarinet 2, Clarinet 3, Horn 2
	Cello	Bassoon 1, Bassoon 2	Bass Clarinet, Trombone 1, Trombone 2, Euphonium
59-66	Violin 1	Flute 1, Clarinet 1	Clarinet 1
	Violin 2	Flute 2, Clarinet 2	Clarinet 2
	Viola	Oboe 1, Oboe 2	English Horn, Alto Saxophone 1, Alto Saxopone 2
	Cello	Bassoon 1, Bassoon 2	Tenor Saxophone
67-74	Violin 1	Flute 2, Oboe 1, Clarinet 2	Clarinet 3

	Violin 2	No Doubling	English Horn, Alto Saxophone 1, Alto Saxopone 2
	Viola	No Doubling	English Horn, Alto Saxophone 1, Alto Saxopone 2
	Cello	Bassoon 1, Bassoon 2, Bass Trombone, Tuba	Bass Clarinet, Tenor Saxophone
75	Violin 1	Oboe 1, Oboe 2	No Doubling
	Violin 2	Clarinet 1	No Doubling
	Viola	Clarinet 2	No Doubling
	Cello	Bassoon 1	No Doubling
76-90	Violin 1	Flute 1	Flute 2, Oboe 1, Oboe 2, Clarinet 1
	Violin 2	Trumpet 1, Trumpet 2	English Horn, Clarinet 2, Clarinet 3
	Viola	Horn 3	Alto Saxophone 1, Alto Saxophone 2
	Cello	Horn 4	Bass Clarinet, Bassoon 1, Bassoon 2, Tenor Saxophone
91-102	Violin 1	Flute 1, Oboe 1	Flute 2, Oboe 1, Oboe 2
	Violin 2	Oboe 2, Clarinet 1, Clarinet 2	English Horn, Clarinet 3, Bass Clarinet, Alto Saxophone 1
	Viola	Bassoon 1, Horn 1	Bass Clarinet, Bassoon 1, Bassoon 2, Alto Saxophone 2, Tenor Saxophone
	Cello	Bassoon 2, Horn 2	Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Baritone Saxophone
103-112	Violin 1	Flute, Flute 2, Glockenspiel	Alto Saxophone 1
	Violin 2	Flute, Flute 2, Glockenspiel	Alto Saxophone 2
	Viola	Oboe 2, Clarinet 2	English Horn, Bass Clarinet, Tenor Saxophone
	Cello	Trombone 1, Trombone 2, Bass Trombone, Tuba	Contrabassoon, Contralto Clarinet, Contrabass Clarinet, Baritone Saxophone
113-120	Violin 1	No Doubling	Flute 1, Flute 2, Oboe 1, Oboe 2

	Violin 2	No Doubling	English Horn, Alto Saxophone 1, Alto Saxophone 2
	Viola	No Doubling	Bass Clarinet, Tenor Saxophone
	Cello	No Doubling	Contrabassoon, Contralto Clarinet, Contrabass Clarinet, Baritone Saxophone
121-123	Violin 1	Flute 1, Flute 2, Oboe 1, Oboe 2, English Horn, Clarinet 1, Clarinet 2, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone	No Doubling
	Violin 2	Flute 1, Flute 2, Oboe 1, Oboe 2, English Horn, Clarinet 1, Clarinet 2, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone	No Doubling
	Viola	Tacet	Tacet
	Cello	Tacet	Tacet
124-129	Violin 1	Flute 1, Flute 2	Alto Saxophone 1
	Violin 2	Oboe 1, Oboe 2, Clarinet 1, Clarinet 2	English Horn, Alto Saxophone 2, Horn 3, Horn 4
	Viola	Horn 1, Horn 2, Horn 3, Horn 4, Trumpet 1, Trumpet 2	Bass Clarinet, Tenor Saxophone
	Cello	Bassoon 1, Bassoon 2, Trombone 2, Bass Trombone	Contrabassoon, Contralto Clarinet, Contrabass Clarinet, Baritone Saxophone

II. Valse			
Measure	**Orchestral Strings**	**Orchestral Wind Doubling**	**Wind Orchestra Doubling**
1-8	Violin 1	Oboe 1	Flute 1
	Violin 2	Oboe 1	Flute 2, Flute 3
	Viola	No Doubling	English Horn, Alto Saxophone 1, Alto Saxophone 2

	Cello	No Doubling	Bass Clarinet, Bassoon 1, Bassoon 2
9-16	Violin 1	No Doubling	Flute 1, Flute 2, Flute 3, Clarinet 1
	Violin 2	No Doubling	Oboe 1, Oboe 2
	Viola	No Doubling	English Horn, Alto Saxophone 1, Alto Saxophone 2
	Cello	No Doubling	Bass Clarinet, Tenor Saxophone
17-24	Violin 1	Tacet	Tacet
	Violin 2	Tacet	Tacet
	Viola	Tacet	Tacet
	Cello	Tacet	Tacet
25-32	Violin 1	Oboe 1	Flute 1, Flute 2, Flute 3, Oboe 2
	Violin 2	No Doubling	English Horn, Alto Saxophone 1, Alto Saxophone 2
	Viola	No Doubling	English Horn, Alto Saxophone 1, Alto Saxophone 2
	Cello	No Doubling	Bass Clarinet
33-40	Violin 1	Oboe 1	Oboe 2
	Violin 2	No Doubling	English Horn, Clarinet 3, Alto Saxophone 1, Alto Saxophone 2
	Viola	No Doubling	Tenor Saxophone
	Cello	No Doubling	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Baritone Saxophone
41-44	Violin 1	Flute 1, Flute 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2	Clarinet 3
	Violin 2	Flute 1, Flute 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2	Clarinet 3
	Viola	Flute 1, Flute 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2	Clarinet 3, Alto Saxophone 1, Alto Saxophone 2
	Cello	Flute 1, Flute 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2	Bass Clarinet

45-48	Violin 1	Oboe 1	Flute 1, Flute 2, Flute 3
	Violin 2	Oboe 1	Flute 1, Flute 2, Flute 3
	Viola	No Doubling	English Horn, Alto Saxophone 1, Alto Saxophone 2
	Cello	No Doubling	Bass Clarinet, Tenor Saxophone
49-52	Violin 1	Flute 1, Flute 2, Clarinet 1, Clarinet 2	Flute 3, Clarinet 3
	Violin 2	Flute 1, Flute 2, Clarinet 1, Clarinet 2	Flute 3, Clarinet 3
	Viola	Flute 1, Flute 2, Clarinet 1, Clarinet 2	Flute 3, Clarinet 3
	Cello	Flute 1, Flute 2, Clarinet 1, Clarinet 2	Flute 3, Clarinet 3
53-56	Violin 1	Flute 1, Flute 2, Flute 3, Clarinet 1, Clarinet 2	Clarinet 3
	Violin 2	Clarinet 2, Horn 2	Clarinet 3
	Viola	Horn 3	English Horn, Alto Saxophone 1, Alto Saxophone 2
	Cello	Bassoon 1, Bassoon 2, Horn 4	Bass Clarinet, Tenor Saxophone
57-64	Violin 1	Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Horn 1, Horn 3	English Horn, Clarinet 3, Alto Saxophone 1, Alto Saxophone 2
	Violin 2	Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Horn 1, Horn 3	English Horn, Clarinet 3, Alto Saxophone 1, Alto Saxophone 2
	Viola	Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Horn 1, Horn 3	English Horn, Clarinet 3, Alto Saxophone 1, Alto Saxophone 2
	Cello	Bassoon 1, Horn 2, Horn 4	No Doubling
65-72	Violin 1	Flute 1, Flute 2, Flute 3, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Horn 1, Horn 2	Clarinet 3, English Horn, Alto Saxophone 1, Alto Saxophone 2
	Violin 2	Flute 1, Flute 2, Flute 3, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Horn 1, Horn 2	Clarinet 3, English Horn, Alto Saxophone 1, Alto Saxophone 2
	Viola	Bassoon 1, Trombone 2	No Doubling
	Cello	Bassoon 2, Bass Trombone, Tuba	No Doubling

73-80	Violin 1	Oboe 1	No Doubling
	Violin 2	Oboe 2	No Doubling
	Viola	No Doubling	Alto Saxophone 1, Alto Saxophone 2
	Cello	No Doubling	English Horn, Bass Clarinet, Tenor Saxophone, Euphonium
81-88	Violin 1	Oboe 1	No Doubling
	Violin 2	Oboe 2	Alto Saxophone 1
	Viola	No Doubling	Alto Saxophone 2
	Cello	No Doubling	English Horn, Bass Clarinet, Tenor Saxophone, Euphonium
89-96	Violin 1	No Doubling	Flute 1
	Violin 2	No Doubling	Flute 2, Clarinet 1
	Viola	Tacet	Tacet
	Cello	Tacet	Tacet
97-112	Violin 1	No Doubling	Clarinet 1
	Violin 2	No Doubling	Clarinet 2
	Viola	No Doubling	Clarinet 3
	Cello	No Doubling	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet
113-114	Violin 1	Tacet	Tacet
	Violin 2	Tacet	Tacet
	Viola	Tacet	Tacet
	Cello	Bassoon 2	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Bassoon 1, Contrabassoon, Tenor Saxophone, Euphonium
115-117	Violin 1	No Doubling	Flute 1, Clarinet 1
	Violin 2	No Doubling	Clarinet 2, Clarinet 3
	Viola	Tacet	Tacet

	Cello	No Doubling	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Bassoon 1, Contrabassoon, Tenor Saxophone, Euphonium
118-120	Violin 1	No Doubling	Flute 1, Clarinet 1
	Violin 2	No Doubling	Clarinet 2, Clarinet 3
	Viola	No Doubling	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Euphonium
	Cello	No Doubling	Bassoon 1, Bassoon 2, Tenor Saxophone
121-122	Violin 1	Tacet	Tacet
	Violin 2	Tacet	Tacet
	Viola	Tacet	Tacet
	Cello	Bassoon 2	Bass Clarinet, Bassoon 1, Tenor Saxophone, Euphonium
123-125	Violin 1	Oboe 1	Oboe 2
	Violin 2	Horn 3, Horn 4	No Doubling
	Viola	Horn 1, Horn 2	Tenor Saxophone
	Cello	Bassoon 2, Bass Trombone	Bass Clarinet, Bassoon 1, Euphonium
126-128	Violin 1	Flute 1, Flute 2, Oboe 1, Clarinet 1	No Doubling
	Violin 2	Oboe 2, Clarinet 2	No Doubling
	Viola	Bassoon 1, Bassoon 2, Horn 1, Horn 2, Horn 3, Horn 4	Tenor Saxophone
	Cello	Bassoon 1, Bassoon 2, Horn 1, Horn 2, Horn 3, Horn 4	Bass Clarinet, Euphonium
129-144	Violin 1	Flute 1 Solo	No Doubling
	Violin 2	No Doubling	Clarinet 1
	Viola	No Doubling	Clarinet 2, Clarinet 3

	Cello	No Doubling	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet
145-156	Violin 1	Oboe 1	Flute 1, Flute 2, Flute 3, Oboe 2, English Horn
	Violin 2	No Doubling	Alto Saxophone 1
	Viola	No Doubling	Alto Saxophone 2
	Cello	None	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Tenor Saxophone, Baritone Saxophone
157-160	Violin 1	Flute 1, Flute 2	Flute 3, Alto Saxophone 1, Alto Saxophone 2 Horn 1, Horn 2
	Violin 2	Flute 1, Flute 2	English Horn, Horn 3, Horn 4
	Viola	No Doubling	English Horn, Horn 3, Horn 4
	Cello	No Doubling	Bass Clarinet, Bassoon 1, Bassoon 2, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Tenor Saxophone, Baritone Saxophone
161-168	Violin 1	Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Horn 1, Horn 2	Clarinet 3
	Violin 2	Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Horn 1, Horn 2	Clarinet 3
	Viola	No Doubling	English Horn, Alto Saxophone 1, Alto Saxophone 2
	Cello	Bassoon 1	Tenor Saxophone, Euphonium
169-176	Violin 1	Flute 1, Flute 2, Clarinet 1	Flute 3
	Violin 2	Oboe 1, Oboe 2, Clarinet 2	Clarinet 3
	Viola	No Doubling	English Horn, Alto Saxophone 1, Alto Saxophone 2
	Cello	Bassoon 1, Bassoon 2, Bass Trombone, Tuba	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Bassoon 1, Tenor, Saxophone, Baritone Saxophone, Euphonium
177-184	Violin 1	Flute 1, Flute 2	Flute 2, Flute 3

	Violin 2	Oboe 1, Clarinet 1	Alto Saxophone 1, Tenor Saxophone
	Viola	Bassoon 1, Bassoon 2, Horn 1, Horn 2, Horn 3, Horn 4	Alto Saxophone 2
	Cello	Bass Trombone, Tuba	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Baritone Saxophone, Euphonium
185-188	Violin 1	Flute 1, Flute 2, Flute 3	Clarinet 1
	Violin 2	Flute 1, Flute 2, Flute 3	Clarinet 1
	Viola	Oboe 2, Clarinet 1, Bassoon 1, Bassoon 2, Horn 2, Horn 3	Alto Saxophone 1, Tenor Saxophone
	Cello	Bass Trombone, Tuba	Bassoon 2, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Baritone Saxophone
189-190	Violin 1	Flute 1, Flute 2, Flute 3	No Doubling
	Violin 2	Flute 1, Flute 2, Flute 3	No Doubling
	Viola	Oboe 2, Clarinet 1, Horn 1, Horn 2, Horn 3, Horn 4	No Doubling
	Cello	Bassoon 1, Bassoon 2, Trombone 1, Trombone 2, Bass Trombone, Tuba	No Doubling
191-192	Violin 1	No Doubling	Flute 1, Flute 2, Clarinet 1, Clarinet 2, Clarinet 3, Bass Clarinet, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone
	Violin 2	No Doubling	Flute 1, Flute 2, Clarinet 1, Clarinet 2, Clarinet 3, Bass Clarinet, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone
	Viola	No Doubling	Flute 1, Flute 2, Clarinet 1, Clarinet 2, Clarinet 3, Bass Clarinet, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone

	Cello	No Doubling	Flute 1, Flute 2, Clarinet 1, Clarinet 2, Clarinet 3, Bass Clarinet, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone
193-196	Violin 1	Oboe, Oboe 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Horn 3, Horn 4, Trumpet 1, Trumpet 2, Trombone 1, Trombone 2, Bass Trombone, Tuba	English Horn, Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Baritone Saxophone, Trumpet 3, Euphonium
	Violin 2	Oboe, Oboe 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Horn 3, Horn 4, Trumpet 1, Trumpet 2, Trombone 1, Trombone 2, Bass Trombone, Tuba	English Horn, Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Baritone Saxophone, Trumpet 3, Euphonium
	Viola	Oboe, Oboe 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Horn 3, Horn 4, Trumpet 1, Trumpet 2, Trombone 1, Trombone 2, Bass Trombone, Tuba	English Horn, Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Baritone Saxophone, Trumpet 3, Euphonium
	Cello	Oboe, Oboe 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Horn 3, Horn 4, Trumpet 1, Trumpet 2, Trombone 1, Trombone 2, Bass Trombone, Tuba	English Horn, Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Baritone Saxophone, Trumpet 3, Euphonium
197-199	Violin 1	Flute 1, Flute 2, Flute 3, Oboe, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Horn 3, Horn 4, Trumpet 1, Trumpet 2, Trombone 1,	Clarinet 3, English Horn, Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Alto Saxophone 1, Alto Saxophone 2, Tenor

		Trombone 2, Bass Trombone, Tuba	Saxophone, Baritone Saxophone, Trumpet 3, Euphonium
	Violin 2	Flute 1, Flute 2, Flute 3, Oboe, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Horn 3, Horn 4, Trumpet 1, Trumpet 2, Trombone 1, Trombone 2, Bass Trombone, Tuba	Clarinet 3, English Horn, Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Baritone Saxophone, Trumpet 3, Euphonium
	Viola	Flute 1, Flute 2, Flute 3, Oboe, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Horn 3, Horn 4, Trumpet 1, Trumpet 2, Trombone 1, Trombone 2, Bass Trombone, Tuba	Clarinet 3, English Horn, Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Baritone Saxophone, Trumpet 3, Euphonium
	Cello	Flute 1, Flute 2, Flute 3, Oboe, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Horn 3, Horn 4, Trumpet 1, Trumpet 2, Trombone 1, Trombone 2, Bass Trombone, Tuba	Clarinet 3, English Horn, Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Baritone Saxophone, Trumpet 3, Euphonium

III. Scene de Nuit		
Measure	**Orchestral Strings**	**Wind Orchestra Doubling**
1-27	Solo Violin	Tacet
	Violin 1	Horn 1, Horn 2
	Violin 2	Oboe 1, Oboe 2
	Viola	Clarinet 1, Clarinet 2
	Cello	Bassoon 1, Bassoon 2
28-35	Solo Violin	Oboe 1

	Violin 1	Oboe 2
	Violin 2	Clarinet, Clarinet 2
	Viola	Horn 1, Horn 2
	Cello	Bassoon 1, Bassoon 2
36-37	Solo Violin	Clarinet 2
	Violin 1	Clarinet 1
	Violin 2	Tacet
	Viola	Horn 1
	Cello	Bassoon 1
38-39	Solo Violin	Clarinet 2
	Violin 1	Flute
	Violin 2	Tacet
	Viola	Horn 1
	Cello	Bassoon 1
40	Solo Violin	Flute
	Violin 1	Clarinet 1
	Violin 2	Clarinet 2
	Viola	Horn 1
	Cello	Bassoon 1
41	Solo Violin	Tacet
	Violin 1	Clarinet 1
	Violin 2	Clarinet 2
	Viola	Horn 1
	Cello	Bassoon 1
42	Solo Violin	Tacet
	Violin 1	Flute
	Violin 2	Clarinet 2
	Viola	Horn 1
	Cello	Bassoon 1

43	Solo Violin	Flute
	Violin 1	Clarinet 1
	Violin 2	Clarinet 2
	Viola	Horn 1
	Cello	Bassoon 1
44-46	Solo Violin	Flute
	Violin 1	Clarinet 1
	Violin 2	Oboe 1 (Top Divisi), Clarinet 2 (Bottom Divisi)
	Viola	Horn 1, Horn 2
	Cello	Bassoon 1, Bassoon 2
47	Solo Violin	Flute
	Violin 1	Oboe 1
	Violin 2	Oboe 2
	Viola	Clarinet 1
	Cello	Bassoon 1, Bassoon 2
48	Solo Violin	Tacet
	Violin 1	Clarinet 1, Clarinet 2
	Violin 2	Oboe 1, Oboe 2
	Viola	Horn 1, Horn 2
	Cello	Bassoon 1, Bassoon 2
49-55	Solo Violin	Oboe 1
	Violin 1	Clarinet 1, Clarinet 2
	Violin 2	Oboe 2
	Viola	Horn 1, Horn 2
	Cello	Bassoon 1, Bassoon 2
56	Solo Violin	Oboe 1
	Violin 1	Clarinet 1, Clarinet 2
	Violin 2	Tacet

	Viola	Horn 1, Horn 2
	Cello	Bassoon 1, Bassoon 2
57	Solo Violin	Solo Flute
	Violin 1	Tacet
	Violin 2	Tacet
	Viola	Tacet
	Cello	Tacet
58-59	Solo Violin	Flute
	Violin 1	Tacet
	Violin 2	Clarinet 1, Clarinet 2
	Viola	Tacet
	Cello	Tacet
60	Solo Violin	Flute
	Violin 1	Clarinet 1, Clarinet 2
	Violin 2	Oboe 1, Oboe 2
	Viola	Tacet
	Cello	Tacet
61-75	Solo Violin	Flute
	Violin 1	Oboe 1, Oboe 2 (Top Divisi), Bassoon 2 (Bottom Divisi)
	Violin 2	Clarinet 1, Clarinet 2
	Viola	Horn 1, Horn 2
	Cello	Bassoon 1
76	Solo Violin	Flute, Horn 1
	Violin 1	Oboe 1, Oboe 2 (Top Divisi), Bassoon 2 (Bottom Divisi)
	Violin 2	Clarinet 1, Clarinet 2
	Viola	Horn 2
	Cello	Bassoon 1
77	Solo Violin	Horn 1

	Violin 1	Oboe 1, Oboe 2 (Top Divisi), Bassoon 2 (Bottom Divisi)
	Violin 2	Clarinet 1, Clarinet 2
	Viola	Horn 2
	Cello	Bassoon 1
78-93	Solo Violin	Flute
	Violin 1	Oboe 1, Oboe 2 (Top Divisi), Bassoon 2 (Bottom Divisi)
	Violin 2	Clarinet 1, Clarinet 2
	Viola	Horn 1, Horn 2
	Cello	Bassoon 1
94	Solo Violin	Flute, Oboe 1, Oboe 2
	Violin 1	Bassoon 1, Bassoon 2
	Violin 2	Clarinet 1, Clarinet 2
	Viola	Horn 1
	Cello	Horn 2
95	Solo Violin	Flute, Oboe 1, Oboe 2
	Violin 1	Oboe 1, Oboe 2, Bassoon 1, Bassoon 2
	Violin 2	Clarinet 1, Clarinet 2
	Viola	Horn 1, Horn 2
	Cello	Tacet
96	Solo Violin	Flute
	Violin 1	Oboe 1, Oboe 2
	Violin 2	Clarinet 1, Clarinet 2
	Viola	Bassoon 1, Bassoon 2, Horn 1, Horn 2
	Cello	Tacet
97-98	Solo Violin	Flute
	Violin 1	Oboe 1, Oboe 2
	Violin 2	Clarinet 1, Clarinet 2

	Viola	Horn 1, Horn 2
	Cello	Bassoon 1, Bassoon 2

IV. Carnival			
Measure	**Orchestral Strings**	**Orchestral Wind Doubling**	**Wind Orchestra Doubling**
1-13	Violin 1	Oboe 1, Oboe 2, Clarinet 1, Clarinet 2	Piccolo, Flute 1, Flute 2, English Horn, Clarinet 3
	Violin 2	Oboe 1, Oboe 2, Clarinet 1, Clarinet 2	Piccolo, Flute 1, Flute 2, English Horn, Clarinet 3
	Viola	Oboe 1, Oboe 2, Clarinet 1, Clarinet 2	Piccolo, Flute 1, Flute 2, English Horn, Clarinet 3
	Cello	Bassoon 1, Bassoon 2, Horn 3, Horn 4, Bass Trombone, Tuba	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Baritone Saxophone, Horn 1, Horn 2
14	Violin 1	Flute 1, Flute 2, Clarinet 1, Clarinet 2	Piccolo, Oboe 1, Oboe 2, English Horn, Clarinet 3
	Violin 2	Flute 1, Flute 2, Clarinet 1, Clarinet 2	Piccolo, Oboe 1, Oboe 2, English Horn, Clarinet 3
	Viola	Flute 1, Flute 2, Clarinet 1, Clarinet 2	Piccolo, Oboe 1, Oboe 2, English Horn, Clarinet 3
	Cello	Bassoon 1, Bassoon 2, Trombone 1, Bass Trombone	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Baritone Saxophone, Trombone 2, Euphonium, Tuba
15	Violin 1	Flute 1, Flute 2, Clarinet 1, Clarinet 2	Piccolo, Oboe 1, Oboe 2, English Horn, Clarinet 3, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone
	Violin 2	Flute 1, Flute 2, Clarinet 1, Clarinet 2	Piccolo, Oboe 1, Oboe 2, English Horn, Clarinet 3, Alto Saxophone

			1, Alto Saxophone 2, Tenor Saxophone
	Viola	Flute 1, Flute 2, Clarinet 1, Clarinet 2	Piccolo, Oboe 1, Oboe 2, English Horn, Clarinet 3, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone
	Cello	Bassoon 1, Bassoon 2, Trombone 1, Bass Trombone	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Baritone Saxophone, Trombone 2, Euphonium, Tuba
16-20	Violin 1	Flute 1, Flute 2, Clarinet 1, Clarinet 2	Oboe 1, Oboe 2, English Horn, Clarinet 3, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone
	Violin 2	Flute 1, Flute 2, Clarinet 1, Clarinet 2	Oboe 1, Oboe 2, English Horn, Clarinet 3, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone
	Viola	Flute 1, Flute 2, Clarinet 1, Clarinet 2	Oboe 1, Oboe 2, English Horn, Clarinet 3, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone
	Cello	Bassoon 1, Bassoon 2, Trombone 1, Bass Trombone	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Baritone Saxophone, Trombone 2, Euphonium, Tuba
21	Violin 1	Piccolo, Flute 1	Flute 2, English Horn, Clarinet 1, Clarinet 3, English Horn, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone
	Violin 2	Piccolo, Flute 1	Flute 2, English Horn, Clarinet 1, Clarinet 3, English Horn, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone

	Viola	Oboe 1, Oboe 2, Clarinet 2	Flute 2, English Horn, Clarinet 1, Clarinet 3, English Horn, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone
	Cello	Bassoon 1, Bassoon 2, Bass Trombone, Tuba	Bass Clarinet, Contralto Clarinet, Contrabassoon Clarinet, Contrabassoon, Baritone Saxophone
22-27	Violin 1	Piccolo, Flute 1, Flute 2, Clarinet 1	No Doubling
	Violin 2	Oboe 1, Oboe 2, Clarinet 2, Horn 1	Clarinet 1, Clarinet 2, Clarinet 3
	Viola	Horn 3	English Horn, Alto Saxophone 1, Alto Saxophone 2
	Cello	Bass Trombone, Tuba	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Bassoon 1, Bassoon 2, Tenor Saxophone, Baritone Saxophone, Bass Trombone
28-31	Violin 1	Flute 1, Flute 2, Clarinet 1, Clarinet 2	No Doubling
	Violin 2	No Doubling	Oboe 1, Clarinet 1, Alto Saxophone 1
	Viola	No Doubling	Oboe 2, Clarinet 2, Clarinet 3, Alto Saxophone 2, Tenor Saxophone
	Cello	No Doubling	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Baritone Saxophone
32-39	Violin 1	Oboe 1, Oboe 2, Clarinet 1	Clarinet 2
	Violin 2	Oboe 1, Oboe 2, Clarinet 1	Clarinet 2
	Viola	Horn 1, Horn 2, Trumpet 1	No Doubling

	Cello	Clarinet 2, Bassoon 1, Bassoon 2, Trumpet 2, Tuba	Clarinet 3, Bass Clarinet, Horn 3, Horn 4
40	Violin 1	Piccolo, Flute 1, Flute 2	No Doubling
	Violin 2	Glockenspiel	No Doubling
	Viola	Horn 1, Horn 2	No Doubling
	Cello	Horn 4	No Doubling
41-44	Violin 1	Tacet	Tacet
	Violin 2	Glockenspiel	No Doubling
	Viola	Tacet	Tacet
	Cello	Tacet	Tacet
45-46	Violin 1	Tacet	Tacet
	Violin 2	Tacet	Tacet
	Viola	Tacet	Tacet
	Cello	Tacet	Tacet
47-51	Violin 1	Piccolo, Flute 1	No Doubling
	Violin 2	Oboe 1, Oboe 2, Clarinet 2	Clarinet 3
	Viola	Horn 3	English Horn, Alto Saxophone 1, Alto Saxophone 2
	Cello	Bassoon 1, Bassoon 2, Bass Trombone, Tuba	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Tenor Saxophone, Baritone Saxophone
52-53	Violin 1	Piccolo, Flute 1, Flute 2	No Doubling
	Violin 2	Horn 2	Horn 1, English Horn, Alto Saxophone 1, Alto Saxophone 2
	Viola	Bassoon 1	English Horn, Bassoon 2, Alto Saxophone 1, Alto Saxophone 2
	Cello	Horn 4	Horn 3, Bass Clarinet, Tenor Saxophone
54-58	Violin 1	Piccolo, Flute 1, Oboe 1, Oboe 2, Clarinet 1	Flute 2, Clarinet 2

	Violin 2	Piccolo, Flute 1, Oboe 1, Oboe 2, Clarinet 1	Flute 2, Clarinet 2
	Viola	Tacet	Tacet
	Cello	Tacet	Tacet
59-62	Violin 1	Piccolo, Flute 1	Flute 2, Oboe 1, Oboe 2
	Violin 2	Tacet	Tacet
	Viola	Tacet	Tacet
	Cello	Tacet	Tacet
63-68	Violin 1	No Doubling	Piccolo
	Violin 2	No Doubling	Piccolo
	Viola	No Doubling	English Horn, Alto Saxophone 1, Alto Saxophone 2
	Cello	No Doubling	Bass Clarinet, Tenor Saxophone
69-76	Violin 1	Clarinet 1	Clarinet 1, Clarinet 2
	Violin 2	Oboe 1	Oboe 2
	Viola	No Doubling	English Horn, Alto Saxophone 1, Alto Saxophone 2
	Cello	Bassoon 1	Bass Clarinet, Bassoon 2, Tenor Saxophone
77-80	Violin 1	Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2	No Doubling
	Violin 2	Oboe 1, Oboe 2	No Doubling
	Viola	Horn 1, Horn 2, Horn 3, Horn 4	Clarinet 3, English Horn, Alto Saxophone 1, Alto Saxophone 2
	Cello	Bassoon 1, Bassoon 2, Bass Trombone, Tuba	Bass Clarinet, Tenor Saxophone
81-87	Violin 1	Piccolo, Flute 1, Flute 2	No Doubling
	Violin 2	Oboe 1, Oboe 2, Clarinet 2	No Doubling
	Viola	Horn 1, Horn 2	English Horn, Alto Saxophone 1, Alto Saxophone 2

	Cello	Bassoon 1, Bassoon 2, Trombone 1, Trombone 2, Bass Trombone, Tuba	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Baritone Saxophone
88-90	Violin 1	Clarinet 1, Clarinet 2, Horn 1, Horn 3	No Doubling
	Violin 2	Horn 2, Horn 4	Euphonium
	Viola	Horn 2, Horn 4	Euphonium
	Cello	Bassoon 1, Basson 2, Tuba	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon
91-105	Violin 1	Clarinet 1, Horn 1, Horn 3	Clarinet 3
	Violin 2	Clarinet 2, Horn 2, Horn 4	Euphonium
	Viola	Clarinet 2, Horn 2, Horn 4	Euphonium
	Cello	Clarinet 1, Horn 1, Horn 3	Clarinet 3
106-112	Violin 1	No Doubling	Clarinet 2
	Violin 2	No Doubling	Clarinet 3
	Viola	No Doubling	English Horn, Alto Saxophone 1
	Cello	No Doubling	Bass Clarinet, Tenor Saxophone
113-121	Violin 1	Piccolo, Clarinet 1	No Doubling
	Violin 2	Clarinet 2	No Doubling
	Viola	Horn 1, Horn 3	English Horn, Clarinet 3
	Cello	Tuba	Bass Clarinet, Bassoon 1, Bassoon 2
122-129	Violin 1	Clarinet 1, Clarinet 2	No Doubling
	Violin 2	No Doubling	Oboe 1, Oboe 2, English Horn, Clarinet 3
	Viola	No Doubling	Alto Saxophone 1, Alto Saxophone 2
	Cello	Clarinet 1, Clarinet 2	Bass Clarinet, Tenor Saxophone
130-137	Violin 1	Oboe 1 Solo	No Doubling

	Violin 2	No Doubling	Oboe 2
	Viola	No Doubling	English Horn
	Cello	No Doubling	Bass Clarinet
138-145	Violin 1	No Doubling	Flute 1, Flute 2
	Violin 2	No Doubling	English Horn, Clarinet 1, Clarinet 2, Clarinet 3
	Viola	No Doubling	Tenor Saxophone
	Cello	No Doubling	Bass Clarinet, Bassoon 1, Bassoon 2
146-152	Violin 1	No Doubling	Flute 1, Flute 2
	Violin 2	No Doubling	Clarinet 1, Clarinet 2, Clarinet 3
	Viola	Clarinet 1	English Horn, Tenor Saxophone
	Cello	Tacet	Tacet
153	Violin 1	Tacet	Tacet
	Violin 2	Tacet	Tacet
	Viola	Tacet	Tacet
	Cello	Tacet	Tacet
154-158	Violin 1	Tacet	Tacet
	Violin 2	Tacet	Tacet
	Viola	No Doubling	Clarinet 1, Clarinet 2, Clarinet 3
	Cello	Tacet	Tacet
159	Violin 1	Tacet	Tacet
	Violin 2	Tacet	Tacet
	Viola	Tacet	Tacet
	Cello	Tacet	Tacet
160-172	Violin 1	No Doubling	Clarinet 1
	Violin 2	No Doubling	Clarinet 2
	Viola	No Doubling	Clarinet 3
	Cello	No Doubling	Bass Clarinet

173-175	Violin 1	Trumpet 1, Trumpet 2	No Doubling
	Violin 2	Trumpet 1, Trumpet 2	No Doubling
	Viola	Tacet	Tacet
	Cello	Bassoon 1	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon
176-177	Violin 1	Horn 1, Horn 2, Horn 3, Horn 4	No Doubling
	Violin 2	Horn 1, Horn 2, Horn 3, Horn 4	No Doubling
	Viola	Tacet	Tacet
	Cello	Bassoon 1	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon
178-179	Violin 1	Tacet	Tacet
	Violin 2	Tacet	Tacet
	Viola	Tacet	Tacet
	Cello	Tacet	Tacet
180-183	Violin 1	Oboe 1, Oboe 2, Clarinet 1, Clarinet 2	Piccolo, Flute 1, Flute 2, English Horn, Clarinet 3
	Violin 2	Oboe 1, Oboe 2, Clarinet 1, Clarinet 2	Piccolo, Flute 1, Flute 2, English Horn, Clarinet 3
	Viola	Oboe 1, Oboe 2, Clarinet 1, Clarinet 2	Piccolo, Flute 1, Flute 2, English Horn, Clarinet 3
	Cello	Bassoon 1, Bassoon 2, Horn 3, Horn 4, Bass Trombone, Tuba	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Baritone Saxophone
184	Violin 1	Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2	Piccolo, Enllish Horn, Clarinet 3
	Violin 2	Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2	Piccolo, Enllish Horn, Clarinet 3
	Viola	Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2	Piccolo, Enllish Horn, Clarinet 3

	Cello	Bassoon 1, Bassoon 2, Trumpet 1, Trumpet 2, Trombone 1, Trombone 2, Bass Trombone, Tuba	Horn 1, Horn 2, Horn 3, Horn 4, Trumpet 3, Euphonium
185-188	Violin 1	Oboe 1, Oboe 2, Clarinet 1, Clarinet 2	Piccolo, Flute 1, Flute 2, English Horn, Clarinet 3
	Violin 2	Oboe 1, Oboe 2, Clarinet 1, Clarinet 2	Piccolo, Flute 1, Flute 2, English Horn, Clarinet 3
	Viola	Oboe 1, Oboe 2, Clarinet 1, Clarinet 2	Piccolo, Flute 1, Flute 2, English Horn, Clarinet 3
	Cello	Bassoon 1, Bassoon 2, Bass Trombone, Tuba	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Baritone Saxophone
189	Violin 1	Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2	English Horn
	Violin 2	Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2	English Horn
	Viola	Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2	English Horn
	Cello	Bassoon 1, Bassoon 2, Trombone 1, Bass Trombone, Tuba	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Baritone Saxophone, Trombone 2, Euphonium
190-196	Violin 1	Flute 1, Flute 2, Clarinet 1, Clarinet 2	Oboe 1, Oboe 2, English Horn
	Violin 2	Flute 1, Flute 2, Clarinet 1, Clarinet 2	Oboe 1, Oboe 2, English Horn
	Viola	Flute 1, Flute 2, Clarinet 1, Clarinet 2	Oboe 1, Oboe 2, English Horn
	Cello	Bassoon 1, Bassoon 2, Trombone 1, Bass Trombone, Tuba	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Baritone Saxophone, Trombone 2, Euphonium

197-198	Violin 1	Piccolo, Flute 1, Flute 2	No Doubling
	Violin 2	Oboe 1	No Doubling
	Viola	Clarinet 2, Horn 3	Horn 2, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone
	Cello	Bass Trombone, Tuba	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Baritone Saxophone
199	Violin 1	Oboe 1	No Doubling
	Violin 2	No Doubling	Clarinet 1, Clarinet 2, Clarinet 3
	Viola	No Doubling	English Horn, Alto Saxophone 1, Alto Saxophone 2
	Cello	No Doubling	Bass Clarinet, Bassoon 1, Bassoon 2, Tenor Saxophone
200-202	Violin 1	Piccolo, Flute 1, Flute 2	No Doubling
	Violin 2	Oboe 1, Oboe 2, Clarinet 2	Clarinet 3
	Viola	Oboe 1, Oboe 2, Clarinet 2, Horn 2, Horn 3	Clarinet 3
	Cello	Bassoon 1, Bassoon 2, Bass Trombone, Tuba	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Baritone Saxophone
203-206	Violin 1	Oboe 1, Clarinet 1, Clarinet 2, Bassoon 1	Flute 1, Flute 2
	Violin 2	None	Oboe 2
	Viola	None	English Horn, Alto Saxophone 1, Alto Saxophone 2
	Cello	None	Bass Clarinet, Bassoon 1, Bassoon 2, Tenor Saxophone
207	Violin 1	Oboe 1, Oboe 2, Clarinet 1	Piccolo, Flute 1, Flute 2, Clarinet 2
	Violin 2	Oboe 1, Oboe 2, Clarinet 1	Piccolo, Flute 1, Flute 2, Clarinet 2

	Viola	No Doubling	Bass Clarinet
	Cello	No Doubling	Bass Clarinet
208-209	Violin 1	Oboe 1, Oboe 2, Clarinet 1	Piccolo, Flute 1, Flute 2, Clarinet 2
	Violin 2	Oboe 1, Oboe 2, Clarinet 1	Piccolo, Flute 1, Flute 2, Clarinet 2
	Viola	Tacet	Tacet
	Cello	Tacet	Tacet
210	Violin 1	Piccolo, Flute 1, Oboe 1, Oboe 2, Clarinet 1	Flute 2, Clarinet 2
	Violin 2	Piccolo, Flute 1, Oboe 1, Oboe 2, Clarinet 1	Flute 2, Clarinet 2
	Viola	Tacet	Tacet
	Cello	Tacet	Tacet
211-215	Violin 1	Piccolo, Flute 1	Flute 2, Oboe 1, Oboe 2
	Violin 2	Piccolo Flute 1	Flute 2, Oboe 1, Oboe 2
	Viola	Tacet	Tacet
	Cello	Tacet	Tacet
216-221	Violin 1	No Doubling	Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2
	Violin 2	No Doubling	Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2
	Viola	No Doubling	English Horn, Alto Saxophone 1, Alto Saxophone 2
	Cello	No Doubling	Bass Clarinet, Tenor Saxophone
222	Violin 1	Tacet	Tacet
	Violin 2	No Doubling	Oboe 2, Clarinet 2
	Viola	No Doubling	English Horn, Alto Saxophone 1, Alto Saxophone 2
	Cello	No Doubling	Bass Clarinet, Tenor Saxophone
223	Violin 1	No Doubling	Oboe 1, Clarinet 1, Clarinet 2

	Violin 2	No Doubling	Oboe 1, Clarinet 1, Clarinet 2
	Viola	Tacet	Tacet
	Cello	Bassoon 1	No Doubling
224-225	Violin 1	Clarinet 1	No Doubling
	Violin 2	No Doubling	Oboe 2, Clarinet 2
	Viola	No Doubling	English Horn, Alto Saxophone 1, Alto Saxophone 2
	Cello	Bassoon 1	Bass Clarinet
226-228	Violin 1	Clarinet 1	No Doubling
	Violin 2	Oboe 1	No Doubling
	Viola	No Doubling	English Horn, Alto Saxophone 1, Alto Saxophone 2
	Cello	No Doubling	Clarinet 3, Bass Clarinet
229-232	Violin 1	Clarinet 1	Flute 1, Flute 2
	Violin 2	Oboe 1, Clarinet 2	Oboe 2, Clarinet 3
	Viola	Oboe 1, Clarinet 2	English Horn, Alto Saxophone 1, Alto Saxophone 2
	Cello	No Doubling	Bass Clarinet
233-236	Violin 1	Flute 1	Oboe 1, Piccolo
	Violin 2	Flute 2	Oboe 2, Piccolo
	Viola	Flute 1	Oboe 1, Piccolo
	Cello	Bassoon 1, Bassoon 2	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Tenor Saxophone, Baritone Saxophone
237-243	Violin 1	Flute 1, Oboe 1, Clarinet 1, Horn 1, Horn 3	No Doubling
	Violin 2	Flute 2, Oboe 2, Clarinet 2, Horn 2, Horn 4	Clarinet 3
	Viola	Trumpet 1, Trumpet 2	English Horn, Alto Saxophone 1, Alto Saxophone 2

	Cello	Bassoon 1, Bassoon 2	Bass Clarinet, Contrabassoon
244-245	Violin 1	Oboe 1, Trumpet 1	Trumpet 3
	Violin 2	Oboe 2, Trumpet 2	No Doubling
	Viola	No Doubling	English Horn, Alto Saxophone 1, Alto Saxophone 2
	Cello	Bassoon 1, Bassoon 2, Bass Trombone, Tuba	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Tenor Saxophone, Baritone Saxophone
246-248	Violin 1	Flute 1, Clarinet 1	No Doubling
	Violin 2	Flute 2, Clarinet 2	Clarinet 3
	Viola	No Doubling	English Horn, Alto Saxophone 1, Alto Saxophone 2
	Cello	Bassoon 1, Bassoon 2, Bass Trombone, Tuba	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Tenor Saxophone, Baritone Saxophone
249-256	Violin 1	Flute 1, Oboe 1, Clarinet 1, Horn 1, Horn 3	No Doubling
	Violin 2	Flute 2, Oboe 2, Clarinet 2, Horn 2, Horn 4	Clarinet 3
	Viola	Trombone 1, Trombone 2	No Doubling
	Cello	Bassoon 1, Bassoon 2, Bass Trombone, Tuba	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Tenor Saxophone, Baritone Saxophone
257-260	Violin 1	No Doubling	Flute 1, Flute 2
	Violin 2	No Doubling	Oboe 1, Oboe 2
	Viola	No Doubling	English Horn, Alto Saxophone 1, Alto Saxophone 2
	Cello	Bassoon 1, Bassoon 2, Tuba	Bass Clarinet
261-268	Violin 1	No Doubling	Flute 1, Clarinet 1

	Violin 2	No Doubling	Flute 2, Clarinet 2, Clarinet 3
	Viola	No Doubling	English Horn, Tenor Saxophone
	Cello	No Doubling	Bass Clarinet
269-274	Violin 1	No Doubling	Piccolo, Flute 1
	Violin 2	No Doubling	Flute 2, Oboe 1, Oboe 2
	Viola	Tacet	Tacet
	Cello	Tacet	Tacet
275-276	Violin 1	No Doubling	Flute 1, Flute 2, Clarinet 1
	Violin 2	No Doubling	Oboe 1, Oboe 2, Clarinet 2, Clarinet 3
	Viola	No Doubling	English Horn, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone
	Cello	No Doubling	Contralto Clairnet, Contrabass Clarinet
277-282	Violin 1	Tacet	Tacet
	Violin 2	Tacet	Tacet
	Viola	No Doubling	English Horn, Bass Clarinet, Alto Saxophone 1, Tenor Saxophone
	Cello	No Doubling	Contralto Clairnet, Contrabass Clarinet
283-286	Violin 1	Tacet	Tacet
	Violin 2	Tacet	Tacet
	Viola	Bassoon 1	No Doubling
	Cello	Bassoon 2	No Doubling
287-289	Violin 1	Oboe 1	No Doubling
	Violin 2	Oboe 1	No Doubling
	Viola	Tacet	Tacet
	Cello	Tacet	Tacet
290-291	Violin 1	Piccolo, Flute 1	No Doubling

	Violin 2	Clarinet 1	No Doubling
	Viola	Oboe, Trumpet 1, Trumpet 2, Glockenspiel	Trumpet 3
	Cello	Bassoon 1, Tuba	Bassoon 2
292-295	Violin 1	Piccolo	No Doubling
	Violin 2	Piccolo	No Doubling
	Viola	Oboe 1, Oboe 2, Trumpet 1, Trumpet 2, Horn 1, Horn 2, Horn 3, Horn 4	No Doubling
	Cello	Tuba	No Doubling
296-299	Violin 1	No Doubling	Piccolo, Flute 1, Flute 2, Clarinet 1
	Violin 2	No Doubling	Clarinet 2, Clarinet 3
	Viola	No Doubling	English Horn, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone
	Cello	Trombone 2, Tuba	Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Baritone Saxophone, Trombone 1, Euphonium, Bass Trombone
300-305	Violin 1	No Doubling	Piccolo, Flute 1
	Violin 2	No Doubling	Flute 2
	Viola	No Doubling	English Horn
	Cello	Trombone 2, Tuba	No Doubling
306-310	Violin 1	Clarinet 1	No Doubling
	Violin 2	Clarinet 2	No Doubling
	Viola	No Doubling	Clarinet 3
	Cello	Trombone 2, Tuba	No Doubling
311-314	Violin 1	Oboe 1	Piccolo, Flute 1
	Violin 2	Oboe 2	Flute 2
	Viola	No Doubling	English Horn, Clarinet 3

	Cello	Tuba	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Baritone Saxophone
315-318	Violin 1	Flute 1, Clarinet 1	No Doubling
	Violin 2	Flute 2, Clarinet 2	No Doubling
	Viola	No Doubling	Clarinet 3
	Cello	Bassoon 1, Bassoon 2, Tuba	Contralto Clarinet, Contrabass Clarinet, Contrabassoon
319-322	Violin 1	Piccolo, Flute 1, Clarinet 1	Flute 1, Clarinet 1
	Violin 2	Flute 2, Clarinet 2	Clarinet 3
	Viola	No Doubling	English Horn, Alto Saxophone 1, Alto Saxophone 2
	Cello	Bassoon 1, Bassoon 2, Trombone 1, Trombone 2, Bass Trombone, Tuba	Bass Clarinet,Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Tenor Saxophone, Baritone Saxophone
323-326	Violin 1	Piccolo, Flute 1, Oboe 1, Clarinet 1, Horn 1, Horn 3	No Doubling
	Violin 2	Flute 2, Oboe 2, Clarinet 2, Horn 2, Horn 4	Clarinet 3
	Viola	No Doubling	English Horn, Alto Saxophone 1, Alto Saxophone 2
	Cello	Bassoon 1, Bassoon 2, Tuba	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Baritone Saxophone
327-330	Violin 1	Piccolo, Oboe 1, Clarinet 1, Horn 1, Horn 3	No Doubling
	Violin 2	Oboe 1,Clarinet 1, Horn 2, Trombone 1	No Doubling
	Viola	Oboe 2, Clarinet 2, Horn 4, Trombone 2	English Horn, Clarinet 3, Alto Saxophone 1, Alto Saxophone 2
	Cello	Bassoon 1, Bassoon 2, Bass Trombone, Tuba	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet,

			Contrabassoon, Baritone Saxophone
331-332	Violin 1	Flute 1, Oboe 1, Clarinet 1	No Doubling
	Violin 2	Flute 1, Oboe 1, Clarinet 1	No Doubling
	Viola	Flute 2, Oboe 2, Clarinet 2	English Horn, Alto Saxophone 1, Alto Saxophone 2
	Cello	Bassoon 1, Bassoon 2, Bass Trombone, Tuba	No Doubling
333-335	Violin 1	Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2	English Horn, Clarinet 3, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone
	Violin 2	Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2	English Horn, Clarinet 3, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone
	Viola	Trumpet 1, Trumpet 2, Horn 1, Horn 2, Horn 3, Horn 4	English Horn, Clarinet 3, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone
	Cello	Bassoon 1, Bassoon 2, Trombone 1, Trombone 2, Bass Trombone, Tuba	Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Contrabassoon, Baritone Saxophone, Euphonium

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