

Scenes de Ballet

V. Pas d'Action

Alexander Glazunov

Transcribed for Wind Ensemble by

Kemble Stout

(1965)

V. Pas d'Action

Transp. Score

Arr. Kemble Stout

Alexander Glazunov

Allegro ♩ = 84

The score is for a woodwind and brass ensemble. It features the following instruments and parts:

- Piccolo:** Rests throughout.
- Flute I & II:** Enter in the 4th measure with a melody at *mf*.
- Oboe I, II:** Solo in the 4th measure, playing a melodic line at *mf espress.*
- Clarinet in Eb:** Rests throughout.
- Clarinet in Bb I & II:** I and II play a rhythmic accompaniment of eighth notes, starting at *p* and moving to *mf* in the 4th measure.
- Clarinet in Bb III:** Plays a triplet accompaniment of eighth notes, starting at *p* and moving to *mf* in the 4th measure.
- Alto Clarinet in Eb:** Solo in the 4th measure, playing a melodic line at *mp*.
- Bass Clarinet:** Plays a triplet accompaniment of eighth notes, starting at *p* and moving to *mf* in the 4th measure.
- Contrabass Clarinet:** Plays a rhythmic accompaniment of eighth notes, starting at *p* and moving to *mf* in the 4th measure.
- Bassoon I, II:** Play a rhythmic accompaniment of eighth notes, starting at *p* and moving to *mf* in the 4th measure.
- Alto Saxophone I & II:** Rests throughout.
- Tenor Saxophone:** Solo in the 4th measure, playing a melodic line at *mp*.
- Baritone Saxophone:** Rests throughout.
- Cornet in Bb I, II, III:** Rests throughout.
- Trumpet in Bb I, II:** Rests throughout.
- Horn in F I, II:** Rests throughout.
- Horn in F III, IV:** Rests throughout.
- Trombone I, II:** Play a rhythmic accompaniment of eighth notes, starting at *p legato* and moving to *mf* in the 4th measure.
- Trombone III:** Rests throughout.
- Euphonium I, II:** Solo in the 4th measure, playing a melodic line at *mp dolce espress.*
- Tuba I, II:** Play a rhythmic accompaniment of eighth notes, starting at *p* and moving to *mf* in the 4th measure.
- Timpani:** Rests throughout.

Allegro ♩ = 84

7

Picc. 

Fl. I  *mf* *p* *f*

Fl. II  *mf* *p* *f*

Ob. I,II  *a2* *mf* *p* *f*

E♭ Cl. 

Cl. I  *mf* *sol* *mp dolce* *f*

Cl. II  *mf* *p* *f*

Cl. III  *p* *mf*

Alto Cl.  *f* *p* *f*

B. Cl.  *p* *mf*

Cb. Cl.  *p* *f*

Bsn. I,II  *p* *f*

A. Sax. I 

A. Sax. II 

T. Sax.  *mf* *f*

Bari. Sax. 

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

Cor. II 

Cor. III 

Tpt. I,II 

Hn. I,II  *f* *p* *f*

Hn. III,IV  *f*

Tbn. I,II  *p* *mf*

Tbn. III 

Euph.  *mf* *f*

Tba.  *p* *f*

Timp. 

10

13

Picc.

Fl. I

Fl. II

Ob. I,II

E♭ Cl.

Cl. I

Cl. II

Cl. III

Alto Cl.

B. Cl.

Cb. Cl.

Bsn. I,II

A. Sax. I

A. Sax. II

T. Sax.

Bari. Sax.

Cor. I

Cor. II

Cor. III

Tpt. I,II

Hn. I,II

Hn. III,IV

Tbn. I,II

Tbn. III

Euph.

Tba.

Timp.

18 Animando, poco a poco ♩ = 42

Piu mosso

Picc. *mf* *f*

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

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

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

Eb Cl. *mp* *mf* *f*

Cl. I *mp* *mf* *f*

Cl. II *mp* *mf* *f*

Cl. III *mp* *mf* *f*

Alto Cl. *mf* *f*

B. Cl. *mp* *cresc.* *mf* *f*

Cb. Cl. *mp* *cresc.* *mf* *f*

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

A. Sax. I *mf* *f*

A. Sax. II *mf* *f*

T. Sax. *mf* *f*

Bari. Sax. *f*

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

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

Cor. III *f*

Tpt. I,II *mf* *f*

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

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

Tbn. I,II *f*

Tbn. III *f*

Euph. *mf* *f*

Tba. *p* *mf* *f*

Timp. *mp*

Piu mosso

24

26

Picc. *dim.* *mf* *f*

Fl. I *dim.* *mf* *f*

Fl. II *dim.* *mf* *f*

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

E♭ Cl. *dim.* *mf* *f*

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

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

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

Alto Cl. *dim.* *mp* *mf* *f*

B. Cl. *dim.* *mp* *mf*

Cb. Cl. *dim.* *mp* *mf*

Bsn. I, II *dim.* *mp* *f* *solo mf*

A. Sax. I *dim.* *mf* *f*

A. Sax. II *dim.* *mf* *f*

T. Sax. *dim.* *mp* *mf*

Bari. Sax. *dim.* *mp* *mf*

Cor. I *dim.* *mf* *solo*

Cor. II *dim.*

Cor. III *dim.*

Tpt. I, II *dim.*

Hn. I, II *dim.* *mp* *mf* *f*

Hn. III, IV *dim.* *mp* *f*

Tbn. I, II *dim.*

Tbn. III *dim.*

Euph. *dim.*

Tba. *dim.* *p*

28 Tempo I

Timp.

Picc. *mf* *cresc.* *f* *dim.*

Fl. I *mf* *cresc.* *f* *dim.*

Fl. II *mf* *cresc.* *f* *dim.*

Ob. I,II *mf* *cresc.* *f* *dim.*

E♭ Cl. *mf* *cresc.* *f* *dim.*

Cl. I *mf* *cresc.* *f* *dim.*

Cl. II *mf* *cresc.* *f* *dim.*

Cl. III *mf* *cresc.* *f* *dim.*

Alto Cl. *mf* *cresc.* *f* *dim.*

B. Cl. *cresc.* *f* *dim.*

Cb. Cl. *cresc.* *f* *dim.*

Bsn. I,II *mf* *cresc.* *f* *dim.*

A. Sax. I *mf* *cresc.* *f* *dim.*

A. Sax. II *mf* *cresc.* *f* *dim.*

T. Sax. *mf* *cresc.* *f* *dim.*

Bari. Sax. *mf* *cresc.* *f* *dim.*

Cor. I *cresc.* *f* *dim.*

Cor. II *mute* *mp* *cresc.* *mf* *dim.*

Cor. III *mute* *mp* *cresc.* *mf* *dim.*

Tpt. I,II *mute* *mp* *cresc.* *mf* *dim.*

Hn. I,II *mf* *cresc.* *f* *dim.*

Hn. III,IV *mf* *cresc.* *f* *dim.*

Tbn. I,II *mf* *cresc.* *f* *dim.*

Tbn. III *mf* *cresc.* *f* *dim.*

Euph. *mf* *cresc.* *f* *dim.*

Tba. *mp* *cresc.* *mf* *dim.*

Timp. *mf* *cresc.* *f* *dim.*

32 ♩ = 42

Allarg.

40 A tempo

Picc. *mf* *cresc.* *ff* *f* *mp*

Fl. I *mf* *cresc.* *ff* *f* *mp*

Fl. II *mf* *cresc.* *ff* *f* *mp*

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

E♭ Cl. *mf* *cresc.* *ff* *f* *mp*

Cl. I *mf* *cresc.* *ff* *f* *mp*

Cl. II *mf* *cresc.* *f* *mf* *mp*

Cl. III *mf* *cresc.* *f* *mf* *p*

Alto Cl. *mf* *cresc.* *ff* *mf* *mp*

B. Cl. *mf* *cresc.* *ff* *mf* *p*

Cb. Cl. *mf* *cresc.* *ff* *mf* *p*

Bsn. I,II *mf* *cresc.* *f* *mf* *mp* *p*

A. Sax. I *mf* *cresc.* *f* *mf* *p*

A. Sax. II *mf* *cresc.* *f* *mf* *p*

T. Sax. *mf* *cresc.* *ff* *mf* *mp* *p*

Bari. Sax. *mf* *cresc.* *f* *mf* *mp*

Cor. I *mf* *cresc.* *f* *mf* *mp*

Cor. II *mp* *cresc.* *f* *mf* *mp*

Cor. III *mp* *cresc.* *f* *mf* *mp*

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

Hn. I,II *mf* *cresc.* *f* *mf* *p*

Hn. III,IV *mf* *cresc.* *f* *mf* *p*

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

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

Euph. *mf* *cresc.* *ff* *mf* *mp*

Tba. *mf* *cresc.* *f* *mf* *p*

Timp. *f* *mf*

Allarg. 40 A tempo

42

Picc.

Fl. I

Fl. II

Ob. I,II

E♭ Cl.

Cl. I

Cl. II

Cl. III

Alto Cl.

B. Cl.

Cb. Cl.

Bsn. I,II

A. Sax. I

A. Sax. II

T. Sax.

Bari. Sax.

Cor. I

Cor. II

Cor. III

Tpt. I,II

Hn. I,II

Hn. III,IV

Tbn. I,II

Tbn. III

Euph.

Tba.

Timp.

mp

mf

dim.

p

sol

p

III.

p

47

Picc.

Fl. I

Fl. II

Ob. I,II

E♭ Cl.

Cl. I

Cl. II

Cl. III

Alto Cl.

B. Cl.

Cb. Cl.

Bsn. I,II

A. Sax. I

A. Sax. II

T. Sax.

Bari. Sax.

Cor. I

Cor. II

Cor. III

Tpt. I,II

Hn. I,II

Hn. III,IV

Tbn. I,II

Tbn. III

Euph.

Tba.

48

Timp.

Detailed description of the musical score: The score is for a full orchestra. It begins at measure 47 and ends at measure 51. The key signature has three flats (B-flat major or D-flat minor). The time signature is 4/4. The Piccolo part is mostly rests. Flutes I and II play a melodic line starting in measure 47, moving from a half note to a quarter note, with dynamics *mf* and *p*. Oboes I and II play a similar melodic line. Eb Clarinet plays a melodic line with dynamics *p* and *mf*. Clarinets I and II play a melodic line with dynamics *mf* and *p*. Clarinet III plays a triplet-based melodic line with dynamics *mf* and *p*. Alto Clarinet plays a melodic line with dynamics *p* and *mf*. Bass Clarinet plays a triplet-based melodic line with dynamics *mf* and *p*. Contrabass Clarinet plays a melodic line with dynamics *mf* and *p*. Bassoon I and II play a melodic line with dynamics *mf* and *p*. Alto Saxophones I and II play a melodic line with dynamics *mf* and *p*. Tenor Saxophone plays a melodic line with dynamics *mf* and *p*. Baritone Saxophone plays a melodic line with dynamics *p* and *pp*. Cor Anglais I, II, and III play a melodic line with dynamics *pp*. Trumpets I and II play a melodic line with dynamics *pp*. Horns I, II, III, and IV play a melodic line with dynamics *mf* and *p*. Trombones I, II, and III play a melodic line with dynamics *pp*. Euphonium plays a melodic line with dynamics *pp*. Tubas play a melodic line with dynamics *mf* and *pp*. Timpani plays a melodic line with dynamics *pp*.

Piccolo

Scenes de Ballet

V. Pas d'Action

Arr. Kemble Stout

Alexander Glazunov

Allegro ♩ = 84

10

9 8

18 **Animando, poco a poco** ♩ = 42

Piu mosso

3

mf *f*

24

dim.

27

28 **Tempo I**

mf *f*

32 ♩ = 42

mf *cresc.* *f*

36

dim. *mf* *cresc.*

39

Allarg.

40 **A tempo**

ff *mf* *mp*

2

43

48

mp

4 3

Flute I

Scenes de Ballet

V. Pas d'Action

Arr. Kemble Stout

Alexander Glazunov

Allegro ♩ = 84

3

mf

7

mf *p* *f*

13

f

18 **Animando, poco a poco** ♩ = 42

p *mp* *mf*

Piu mosso

22

f

28 **Tempo I**

26

dim. *mf*

29

f

Flute I

2

32 $\text{♩} = 42$

mf *cresc.* *f*

36

dim. *mf* *cresc.*

Allarg. 39 **40** A tempo

ff *f* *mp*

42

mp *mf* *dim.* *p*

47 **48**

mf *p* **2**

Flute II

Scenes de Ballet

V. Pas d'Action

Arr. Kemble Stout

Alexander Glazunov

Allegro ♩ = 84

3

mf

7

2

10

2

mf *> p* *f*

13

2

f

18 **Animando, poco a poco** ♩ = 42

p *mp* *mf*

Piu mosso

22

24

f

28 **Tempo I**

26

dim. *mf*

29

f

Flute II

2 32 ♩ = 42

mf

33

cresc.

35

f *dim.*

37

mf *cresc.*

Allarg.

39

ff

40 A tempo

f *mp* *mp*

43

mf *dim.* *p*

48

46

mf *p*

Oboe I,II

Scenes de Ballet

V. Pas d'Action

Arr. Kemble Stout

Alexander Glazunov

Allegro ♩ = 84
3

I. solo
mf espress.

7 **a2**
mf

10
p *f*

13 **2** **a2**
mf *f*

18 Animando, poco a poco ♩ = 42
I.
p

20 **Piu mosso**
mp *mf* *f*

24

Oboe I,II

2

28 Tempo I

26 *dim.* *mf*

29 *f*

32 ♩ = 42

mf *cresc.* *f* *dim.*

37 *mf* *cresc.* *ff* **Allarg.**

40 A tempo

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

43 *dim.* *p*

48

47 *mf* *p*

Clarinet in Eb

Scenes de Ballet

V. Pas d'Action

Arr. Kemble Stout

Alexander Glazunov

Allegro ♩ = 84

9

10

8

18 **Animando, poco a poco** ♩ = 42

p

20

Piu mosso

mp *mf* *f*

24

dim.

28 **Tempo I**

mf *f*

32 ♩ = 42

mf *cresc.*

34

f

36

dim. *mf*

Clarinet in Eb

2

38

6

3

cresc.

6

39

Allarg.

ff

6

6

6

6

40

A tempo

mf

6

47

48

p

mf

p

6

2

Clarinet in B \flat I

Scenes de Ballet

V. Pas d'Action

Arr. Kemble Stout

Alexander Glazunov

Allegro $\text{♩} = 84$
7

10

soli

Clarinet in B♭ I

2

31 $\overbrace{\hspace{2cm}}^6$ $\overbrace{\hspace{1cm}}^3$ $\overbrace{\hspace{2cm}}^6$ **32** ♩ = 42
mf *cresc.*

34 *f* *dim.*

37 *mf* *cresc.* **Allarg.** *ff*

40 **A tempo** *f* *mp*

43 *mf* *dim.* *p*

47 **48** *mf* *p* *pp*

Detailed description: This is a page of a musical score for Clarinet in B♭ I, page 2. It contains six staves of music. The first staff (measures 31-33) features a complex rhythmic pattern with sixteenth notes, including a sextuplet (6) and a triplet (3). Measure 32 is boxed and includes a tempo marking of ♩ = 42. The second staff (measures 34-36) continues the melodic line with various dynamics. The third staff (measures 37-39) includes a dynamic range from *mf* to *ff* and a tempo change to **Allarg.** The fourth staff (measures 40-42) is marked **40 A tempo** and shows a dynamic shift from *f* to *mp*. The fifth staff (measures 43-46) features a melodic line with dynamics *mf*, *dim.*, and *p*. The sixth staff (measures 47-48) concludes the page with a dynamic range from *mf* to *pp*. The key signature is B-flat major (two flats), and the time signature is 4/4.

Clarinet in B \flat II

Scenes de Ballet

V. Pas d'Action

Arr. Kemble Stout

Alexander Glazunov

Allegro ♩ = 84

Musical staff 1: Treble clef, key signature of two flats, 4/4 time. Measures 1-6. Dynamics: *p*, *mf*.

7 10

Musical staff 2: Treble clef, key signature of two flats, 4/4 time. Measures 7-12. Dynamics: *mf*, *p*, *f*.

13

Musical staff 3: Treble clef, key signature of two flats, 4/4 time. Measures 13-17. Dynamics: *p*, *mf*.

18 **Animando, poco a poco** ♩ = 42

Musical staff 4: Treble clef, key signature of two flats, 4/4 time. Measures 18-21. Sixteenth-note runs with sixteenth rests. Dynamics: *p*.

20

Musical staff 5: Treble clef, key signature of two flats, 4/4 time. Measures 20-23. Sixteenth-note runs with sixteenth rests. Dynamics: *mp*, *mf*.

22 **Piu mosso**

Musical staff 6: Treble clef, key signature of two flats, 4/4 time. Measures 22-24. Slower sixteenth-note runs with sixteenth rests. Dynamics: *f*.

24

Musical staff 7: Treble clef, key signature of two flats, 4/4 time. Measures 24-26. Triplet runs. Dynamics: *f*.

26

Musical staff 8: Treble clef, key signature of two flats, 4/4 time. Measures 26-30. Triplet runs. Dynamics: *dim.*

Clarinet in B \flat II

2

28 **Tempo I**

Musical staff 28-29: Treble clef, key signature of two flats. Staff 28 starts with a piano (*p*) dynamic and contains four measures of sixteenth-note runs, each marked with a bracket and the number '6'. Staff 29 continues with similar sixteenth-note runs, also marked with '6' brackets.

Musical staff 30-31: Treble clef, key signature of two flats. Staff 30 starts with a mezzo-forte (*mf*) dynamic and contains four measures of sixteenth-note runs, each marked with a bracket and the number '6'. Staff 31 continues with similar sixteenth-note runs, marked with '6' brackets, and includes a triplet of sixteenth notes in the fourth measure.

32 $\text{♩} = 42$

Musical staff 32-33: Treble clef, key signature of two flats. Staff 32 starts with a mezzo-forte (*mf*) dynamic and contains four measures of sixteenth-note runs, each marked with a bracket and the number '6'. Staff 33 continues with similar sixteenth-note runs, marked with '6' brackets, and includes a *cresc.* (crescendo) marking.

Musical staff 34-35: Treble clef, key signature of two flats. Staff 34 contains four measures of sixteenth-note runs, each marked with a bracket and the number '6'. Staff 35 continues with similar sixteenth-note runs, marked with '6' brackets, and includes a forte (*f*) dynamic marking.

Musical staff 36-37: Treble clef, key signature of two flats. Staff 36 contains four measures of sixteenth-note runs, each marked with a bracket and the number '6'. Staff 37 continues with similar sixteenth-note runs, marked with '6' brackets, and includes a *dim.* (diminuendo) marking and a mezzo-forte (*mf*) dynamic marking.

Musical staff 38-39: Treble clef, key signature of two flats. Staff 38 starts with a mezzo-forte (*mf*) dynamic and contains four measures of sixteenth-note runs, each marked with a bracket and the number '6'. Staff 39 continues with similar sixteenth-note runs, marked with '6' brackets, and includes a *cresc.* (crescendo) marking, a forte (*f*) dynamic marking, and an **Allarg.** (Allargando) marking.

40 **A tempo**

Musical staff 40-43: Treble clef, key signature of two flats. Staff 40 starts with a mezzo-forte (*mf*) dynamic and contains four measures of quarter-note runs, each marked with a bracket and the number '6'. Staff 41 continues with similar quarter-note runs, marked with '6' brackets, and includes a mezzo-piano (*mp*) dynamic marking. Staff 42 continues with similar quarter-note runs, marked with '6' brackets, and includes a mezzo-forte (*mf*) dynamic marking. Staff 43 continues with similar quarter-note runs, marked with '6' brackets, and includes a *dim.* (diminuendo) marking and a piano (*p*) dynamic marking.

Musical staff 44-48: Treble clef, key signature of two flats. Staff 44 contains four measures of quarter-note runs, each marked with a bracket and the number '6'. Staff 45 continues with similar quarter-note runs, marked with '6' brackets, and includes a mezzo-forte (*mf*) dynamic marking. Staff 46 continues with similar quarter-note runs, marked with '6' brackets, and includes a piano (*p*) dynamic marking. Staff 47 continues with similar quarter-note runs, marked with '6' brackets, and includes a piano (*p*) dynamic marking. Staff 48 contains four measures of quarter-note runs, each marked with a bracket and the number '6', and includes a pianissimo (*pp*) dynamic marking.

Clarinet in B \flat III

Scenes de Ballet

V. Pas d'Action

Arr. Kemble Stout

Alexander Glazunov

Allegro ♩ = 84

1

4

7

10

13

16

18 **Animando, poco a poco** ♩ = 42

22 **Piu mosso**

24

p

mf

p

mf

p

f

p

mp

mf

f

Clarinet in B \flat III

2

26 28 **Tempo I**

dim. *p*

29

mf

31 32 ♩ = 42

mf

33

cresc.

35

f *dim.*

37

mf *cresc.* 6

39 **Allarg.**

f 6 6 6 6

40 A tempo

The musical score consists of five staves of music. The first staff (measures 40-41) begins with a *mf* dynamic and a slur over a sixteenth-note run, followed by a *p* dynamic and a slur over a sixteenth-note run with a '6' above it. The second staff (measures 42-43) continues with slurs over sixteenth-note runs, each marked with a '6'. The third staff (measures 44-45) features slurs over sixteenth-note runs with '6' and '3' markings above them. The fourth staff (measures 46-47) contains slurs over sixteenth-note runs with '3' markings above them, and dynamic markings *mf* and *p*. The fifth staff (measures 48-49) starts with a slur over a sixteenth-note run with a '3' marking, followed by a *pp* dynamic marking. A box containing the number '48' is placed above the first measure of the fifth staff.

Alto Clarinet in Eb

Scenes de Ballet

V. Pas d'Action

Arr. Kemble Stout

Alexander Glazunov

Allegro ♩ = 84 *solo*

mp

4 *mf*

7 *f* **10** *p* *f*

13 *mf* 3 5

16 *f* **18** *mp* **Animando, poco a poco** ♩ = 42

20 *mf* *f* **Piu mosso**

24 *dim.*

28 **Tempo I** *mp* *mf* *f*

Alto Clarinet in Eb

2

32 ♩ = 42

Musical staff 1: Measures 32-36. The staff contains a melodic line in G-flat major. Dynamics include *mf*, *cresc.*, *f*, and *dim.*

Musical staff 2: Measures 37-39. The staff continues the melodic line. Dynamics include *mf*, *cresc.*, and *ff*. A tempo change to *Allarg.* is indicated above measure 39.

40 A tempo

48

Musical staff 3: Measures 40-48. The staff features a six-measure rest (marked '6') and a final measure with a fermata. Dynamics include *mf > mp*, *p < mf > p*, and *pp*.

Bass Clarinet

Scenes de Ballet

V. Pas d'Action

Arr. Kemble Stout

Alexander Glazunov

Allegro ♩ = 84

p

4

mf

7

10

p *mf*

13

16

18 **Animando, poco a poco** ♩ = 42 **Piu mosso**

p *mp* *cresc.* *mf*

Bass Clarinet

2

24

28 **Tempo I**

Musical staff 1: Measures 24-27. Key signature: two flats. Measure 24: *f*. Measure 25: *dim.*. Measure 26: *mp*. Measure 27: *mf*.

32

$\text{♩} = 42$

Musical staff 2: Measures 32-36. Measure 32: *cresc.*. Measure 33: *f*. Measure 34: *dim.*. Measure 35: *f*. Measure 36: *dim.*

37

Allarg.

40 **A tempo**

Musical staff 3: Measures 37-41. Measure 37: *mf*. Measure 38: *cresc.*. Measure 39: *ff*. Measure 40: *mf*. Measure 41: *p*.

42

Musical staff 4: Measures 42-46. Measures 44-45 and 46-47: triplets.

48

Musical staff 5: Measures 47-48. Measures 47-48: triplets. Measure 47: *mf*. Measure 48: *p*.

49

Musical staff 6: Measures 49-52. Measures 49-50: triplets. Measure 52: *pp*.

Contrabass Clarinet

Scenes de Ballet

V. Pas d'Action

Arr. Kemble Stout

Alexander Glazunov

Allegro ♩ = 84

7

10

13

18 Animando, poco a poco ♩ = 42

Piu mosso

24

28 Tempo I

31

32 ♩ = 42

37

Allarg.

40 A tempo

42

48

47

Bassoon I,II

Scenes de Ballet

V. Pas d'Action

Arr. Kemble Stout

Alexander Glazunov

Allegro ♩ = 84

Measures 1-6 of the score. The bassoon part begins with a series of chords in the right hand and a melodic line in the left hand. Dynamics include *p* and *mf*.

Measures 7-10. Measure 10 is boxed. Dynamics include *p* and *f*.

Measures 11-12. Dynamics include *p* and *f*.

18 **Animando, poco a poco** ♩ = 42

Measures 13-17. Dynamics include *p* and *mp*.

Piu mosso

Measures 18-23. Dynamics include *mf* and *f*.

24

Measures 24-27. Dynamics include *dim.*

28 **Tempo I**

Measures 28-31. Dynamics include *mp* and *solo mf*.

Bassoon I,II

2

30 *f*

32 ♩ = 42

mf *cresc.* *f* *dim.*

37

Allarg.

mf *cresc.* *f* 3 6 6 6

40 A tempo

mf *mp* *p*

42

47

48

mf *p* *pp*

Alto Saxophone I

Scenes de Ballet

V. Pas d'Action

Arr. Kemble Stout

Alexander Glazunov

Allegro ♩ = 84

10

Musical staff showing measures 9 and 8. The staff is mostly blank with a few notes at the beginning and end.

18 **Animando, poco a poco** ♩ = 42

Piu mosso

Musical staff showing measures 18-23. Measure 18 is a whole rest. Measures 19-23 contain a melodic line starting with a *mf* dynamic and ending with a *f* dynamic.

24

Musical staff showing measures 24-25. Measure 24 starts with a *p* dynamic. Measure 25 continues the melodic line.

26

28 **Tempo I**

Musical staff showing measures 26-27. Measure 26 starts with a *dim.* dynamic. Measure 27 has a whole rest followed by a *mf* dynamic.

29

Musical staff showing measures 29-31. Measures 29-31 contain a melodic line with a *f* dynamic.

32 ♩ = 42

Musical staff showing measures 32-33. Measures 32-33 contain sixteenth-note patterns with a *mf* dynamic and a *cresc.* marking.

34

Musical staff showing measures 34-35. Measures 34-35 contain sixteenth-note patterns with a *f* dynamic.

Alto Saxophone I

2

36 *dim.* *mf*

38 *cresc.* *f* **Allarg.**

40 **A tempo** *mf* *p*

43 *soli*

47 **48** *mf* *p* *pp*

Alto Saxophone II

Scenes de Ballet

V. Pas d'Action

Arr. Kemble Stout

Alexander Glazunov

Allegro ♩ = 84

10

Musical staff showing measures 9 and 8. The staff is in 4/4 time with a key signature of two flats (B-flat and E-flat). Measure 9 is a whole rest, and measure 8 is also a whole rest.

18 **Animando, poco a poco** ♩ = 42

Piu mosso

Musical staff showing measures 18 through 23. Measure 18 is a whole rest. Measures 19-23 contain a melodic line with a sixteenth-note triplet in measure 19, followed by eighth-note patterns. Dynamics include *mf* and *f*.

Musical staff showing measures 23 through 26. Measures 23-26 continue the melodic line with various triplet and eighth-note patterns. Dynamics include *f*.

Musical staff showing measures 26 through 28. Measures 26-28 continue the melodic line with triplet patterns. Dynamics include *dim.*

28 **Tempo I**

Musical staff showing measures 28 through 32. Measures 28-32 continue the melodic line with eighth-note patterns. Dynamics include *mf* and *f*.

32 ♩ = 42

Musical staff showing measures 32 through 34. Measures 32-34 contain a melodic line with sixteenth-note sextuplets. Dynamics include *mf* and *cresc.*

Musical staff showing measures 34 through 38. Measures 34-38 continue the melodic line with sixteenth-note sextuplets. Dynamics include *f* and *dim.*

Alto Saxophone II

2

37 *mf* *cresc.* 6 6 6 3 6

Musical staff 37-40: Treble clef, key signature of two flats. Measures 37-40 contain sixteenth-note runs with slurs and fingerings. Measure 37 starts with a sixteenth rest followed by a sixteenth note, then a sixteenth-note run of six notes with a '6' fingering. Measure 38 continues the run with another '6' fingering. Measure 39 continues with a '6' fingering. Measure 40 starts with a triplet of sixteenth notes with a '3' fingering, followed by a sixteenth-note run of six notes with a '6' fingering. Dynamics include *mf* and *cresc.*

39 **Allarg.** **40 A tempo** *f* 6 6 6 6 *mf* *p*

Musical staff 39-41: Treble clef, key signature of two flats. Measure 39 is marked **Allarg.** and contains a sixteenth-note run of six notes with a '6' fingering, followed by a sixteenth-note run of six notes with a '6' fingering. Measure 40 is marked **A tempo** and contains a sixteenth-note run of six notes with a '6' fingering, followed by a sixteenth-note run of six notes with a '6' fingering. Measure 41 contains a half note, a quarter note, and a quarter note, with dynamics *mf* and *p*.

42 2

Musical staff 42: Treble clef, key signature of two flats. Measure 42 contains a half note, a quarter note, and a quarter note, with a fermata over the quarter notes. A '2' is written above the staff.

47 **48** *p* *mf* *p* *pp*

Musical staff 47-48: Treble clef, key signature of two flats. Measure 47 contains a half note, a quarter note, and a quarter note, with dynamics *p*, *mf*, and *p*. Measure 48 contains a half note, a quarter note, and a quarter note, with dynamics *pp*.

Tenor Saxophone

Scenes de Ballet

V. Pas d'Action

Arr. Kemble Stout

Alexander Glazunov

Allegro ♩ = 84
solo

mp mf

6 10

mf

11

3 5 f

14

mf 3 5 f

18 **Animando, poco a poco** ♩ = 42

mp mf

Piu mosso

24

22

2 3 3 3 3 3 3 f

28 **Tempo I**

26

3 3 3 3 3 3 3 dim. mp mf

32 ♩ = 42

mf cresc. f dim.

Tenor Saxophone

2

37

mf *cresc.* *ff* **Allarg.**

40 A tempo

mf *mp* *p*

44

3

48

mf *p* *pp*

Baritone Saxophone

Scenes de Ballet

V. Pas d'Action

Arr. Kemble Stout

Alexander Glazunov

Allegro ♩ = 84

9 10 8

18 **Animando, poco a poco** ♩ = 42 **Piu mosso** 24

4 2 *f*

26 28 **Tempo I**

dim. *mp* *mf*

32 ♩ = 42

mf *cresc.* *f* *dim.*

37 **Allarg.** 40 **A tempo**

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

42 5 48

p *pp*

Cornet in B♭ I

Scenes de Ballet

V. Pas d'Action

Arr. Kemble Stout

Alexander Glazunov

Allegro ♩ = 84

7 **solo** 10 *f* *mf*

11 *f* **solo** 3 5

14 **solo** 18 **Animando, poco a poco** ♩ = 42 2 2 *mf* *mp*

21 **Piu mosso** 24 *mf* *f*

26 28 **Tempo I** **solo** *dim.*

29 *mf*

32 ♩ = 42 *cresc.* *f* *dim.*

37 **Allarg.** *mf* *cresc.* *f* 3

40 **A tempo** 7 48 *mf* *mp* *pp*

Cornet in B \flat II

Scenes de Ballet

V. Pas d'Action

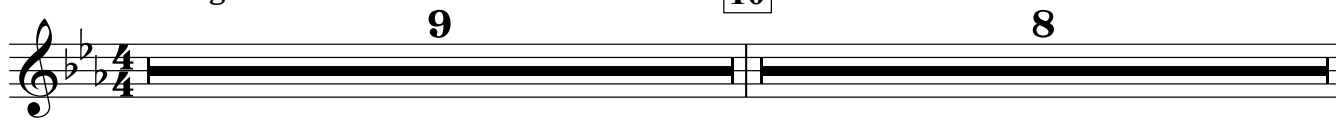
Arr. Kemble Stout

Alexander Glazunov

Allegro $\text{♩} = 84$

10

9 8



18 **Animando, poco a poco** $\text{♩} = 42$

2



22 **Piu mosso**

24

f



26

28 **Tempo I**

4

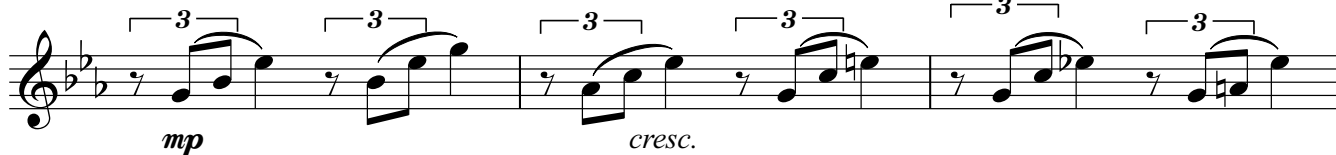
dim.



32 $\text{♩} = 42$

mute

mp *cresc.*



35

mf *dim.*



37

Allarg.

mp *cresc.* *f*

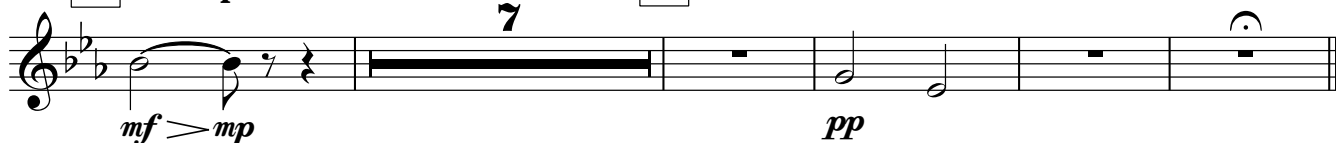


40 **A tempo**

48

7

mf > *mp* *pp*



Cornet in B \flat III

Scenes de Ballet

V. Pas d'Action

Arr. Kemble Stout

Alexander Glazunov

Allegro ♩ = 84

10

Musical staff showing measures 9 and 8. Measure 9 is a whole rest. Measure 8 is a whole rest.

18 **Animando, poco a poco** ♩ = 42

Piu mosso

Musical staff showing measure 4, which is a whole rest. The following measures contain a melodic line starting with a forte (*f*) dynamic.

Musical staff showing measures 23 and 24. Measure 23 contains a melodic line. Measure 24 contains a melodic line with a fermata.

Musical staff showing measure 26, which is a whole rest. The following measures contain a melodic line with a *dim.* dynamic marking.

28 **Tempo I**

4

Musical staff showing measure 32, which is a whole rest. The following measures contain triplet patterns with dynamics *mp* and *cresc.*

Musical staff showing measure 35, which is a whole rest. The following measures contain triplet patterns with dynamics *mf* and *dim.*

Musical staff showing measure 37, which is a whole rest. The following measures contain triplet patterns with dynamics *mp*, *cresc.*, and *f*. The piece concludes with an *Allarg.* marking.

40 **A tempo**

48

Musical staff showing measure 40, which is a whole rest. The following measures contain a melodic line with dynamics *mf* and *pp*.

Trumpet in Bb

Scenes de Ballet

V. Pas d'Action

Arr. Kemble Stout

Alexander Glazunov

Allegro ♩ = 84

9 10 8

Musical staff with rests for measures 9, 10, and 8. Measure 10 is boxed.

18 **Animando, poco a poco** ♩ = 42

Piu mosso

3

Musical staff with notes and dynamics *mf* and *f*. A triplet of 3 notes is indicated.

23 24

Musical staff with notes and dynamics. Measure 24 is boxed.

26 28 **Tempo I** 4

Musical staff with notes and dynamics *dim.*. Measure 28 is boxed.

32 ♩ = 42

mute

3 3 3 3 3

Musical staff with triplets and dynamics *mp* and *cresc.*

35 3 3 3 3

Musical staff with triplets and dynamics *mf* and *dim.*

37 3 3 3 3 **Allarg.**

Musical staff with triplets, dynamics *mp*, *cresc.*, and *f*. **Allarg.** is indicated.

40 **A tempo**

48

7 3

Musical staff with notes and dynamics *mf* and *mp*. Measures 48 and 49 are boxed.

Horn in F I,II

Scenes de Ballet

V. Pas d'Action

Arr. Kemble Stout

Alexander Glazunov

Allegro ♩ = 84
5

mp dolce

8 **10**

f p f

13

p f

18 **Animando, poco a poco** ♩ = 42 **Piu mosso**

p mp mf f

23 **24**

26 **28** **Tempo I**

dim. mp mf

29

f

32 ♩ = 42

mf cresc.

Horn in F I,II

2

35 *f* *dim.* *mf* *cresc.*

39 *f* 6 6 6 6

40 A tempo

mf *p* I. *p*

43 I. *p*

47 48 *mf* *p*

Horn in F III,IV

Scenes de Ballet

V. Pas d'Action

Arr. Kemble Stout

Alexander Glazunov

Allegro ♩ = 84

10

Musical notation for measures 9 and 10. Measure 9 is a whole rest. Measure 10 contains a half note G4, a quarter note F4, and a quarter note E4. Dynamics include *f* and *mp*. A **III.** marking is present at the end of the line.

Musical notation for measures 16, 17, and 18. Measure 16 is a whole note G4. Measure 17 is a whole note F4. Measure 18 is a whole note E4. Dynamics include *f* and *p*. A **18** box and **Animando, poco a poco** ♩ = 42 marking are present.

Musical notation for measures 19, 20, 21, 22, and 23. Measure 19 is a half note G4. Measure 20 is a half note F4. Measure 21 is a half note E4. Measure 22 is a whole note D4. Measure 23 is a whole note C4. Dynamics include *mp*, *mf*, and *f*. A **Piu mosso** marking is present.

Musical notation for measures 24, 25, 26, and 27. Measure 24 is a half note G4. Measure 25 is a half note F4. Measure 26 is a half note E4. Measure 27 is a whole note D4. Dynamics include *dim.*

Musical notation for measures 28, 29, 30, and 31. Measure 28 is a half note G4. Measure 29 is a half note F4. Measure 30 is a half note E4. Measure 31 is a whole note D4. Dynamics include *mp* and *f*. A **28** box and **Tempo I** marking are present.

Musical notation for measures 32, 33, and 34. Measure 32 is a half note G4. Measure 33 is a half note F4. Measure 34 is a whole note E4. Dynamics include *mf* and *cresc.*. A **32** box and ♩ = 42 marking are present.

Musical notation for measures 35, 36, 37, and 38. Measure 35 is a half note G4. Measure 36 is a half note F4. Measure 37 is a half note E4. Measure 38 is a whole note D4. Dynamics include *f* and *mf*. A **35** box is present.

Horn in F III,IV

2

Allarg.

38

cresc. f

6 6 6 6

40 A tempo

IV.

mf p

43 III.

2

p

47 48

mf p

Trombone I,II

Scenes de Ballet

V. Pas d'Action

Arr. Kemble Stout

Alexander Glazunov

Allegro ♩ = 84

p legato *mf*

7 **10** *p* *mf*

13 *dim.* *p*

16 *mf* *dim.* *p*

18 **Animando, poco a poco** ♩ = 42 **Piu mosso** **24** *f*

25 *dim.* **28** **Tempo I** **4**

32 ♩ = 42 *mf* *cresc.* *f* *dim.*

37 *mf* *cresc.* *f* *mf* *mp* **40** **A tempo**

42 **6** **48** *pp*

Trombone III

Scenes de Ballet

V. Pas d'Action

Arr. Kemble Stout

Alexander Glazunov

Allegro ♩ = 84
9

10

8

18 **Animando, poco a poco** ♩ = 42
4

22

Piu mosso
2

24

28 **Tempo I**
4

32 ♩ = 42

37

Allarg. 40 **A tempo**

42

6

48

Euphonium I,II

Scenes de Ballet

Arr. Kemble Stout

V. Pas d'Action

Alexander Glazunov

Allegro ♩ = 84

I.
solo

mp dolce espress.

mf

mf

f

f

18 **Animando, poco a poco** ♩ = 42

mp

mf **Piu mosso**
2

24

f *dim.* **Tempo I**
4

Euphonium I,II

2

32 ♩ = 42

mf cresc. f dim.

37

Allarg.

40 A tempo

mf cresc. ff mf mp

42

6

48

pp

Tuba I,II

Scenes de Ballet

V. Pas d'Action

Arr. Kemble Stout

Alexander Glazunov

Allegro ♩ = 84

8

10

14

18 **Animando, poco a poco** ♩ = 42
2

21

Piu mosso

24

28 **Tempo I**
2

32 ♩ = 42

34

39 **Allarg.**

40 **A tempo**

44

48

48

Timpani

Scenes de Ballet

V. Pas d'Action

Arr. Kemble Stout

Alexander Glazunov

Allegro ♩ = 84

10

18 **Animando, poco a poco** ♩ = 42

9

8

4

Staff 1: Bass clef, 4/4 time signature. Measures 1-10 are represented by a solid black bar. Measure 10 is boxed.

22 **Piu mosso**

24

28 **Tempo I**

4

4

Staff 2: Bass clef, 4/4 time signature. Measures 22-23 contain musical notation with a mezzo-piano (*mp*) dynamic. Measures 24-28 are represented by a solid black bar. Measure 24 is boxed.

32 ♩ = 42

7

Allarg.

40 **A tempo**

Staff 3: Bass clef, 4/4 time signature. Measures 32-38 are represented by a solid black bar. Measures 39-40 contain musical notation with a forte (*f*) dynamic and a mezzo-forte (*mf*) dynamic. Measure 32 is boxed.

42

6

48

3

Staff 4: Bass clef, 4/4 time signature. Measures 42-47 are represented by a solid black bar. Measure 48 contains musical notation with a fermata. Measure 42 is boxed.