

Sicilienne Waltz

Gabriel Fauré/Tim Berens

Duration 4:15



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Instrumentation

2 Flutes
2 Oboes
2 Clarinets in B \flat
2 Bassoons
4 Horns in F
3 Trumpets in B \flat
2 Trombones
Bass Trombone
Tuba
Timpani
2 Percussionists playing Vibraphone, Chimes, Suspended Cymbal, Crash Cymbals, Glockenspiel
Drum Set
Electric Bass
Guitar (optional)
Harp
Piano
Violin I
Violin II
Viola
Cello
Contrabass

Sicilienne Waltz

Gabriel Fauré/Tim Berens

2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

Gently ($\bullet = 152$)

lo

1

7

1

9

0

11

1

13

4

I

16

17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32

Ritmico ($\dot{=}$ 180)

A musical score for Flts. (Flutes) in G clef, common time, and B-flat key signature. The melody consists of eighth-note pairs connected by slurs, with grace notes preceding them. The dynamic marking 'mp' appears twice. The score continues with a series of rests.

Solo

Soli

A musical score for Clarinets (Clrnts.) in G major. The score consists of two staves of music. The first staff begins with a dynamic of ff and contains a series of eighth-note chords: B4-D5-G5-B4, followed by a rest, then E4-G4-B4-E4, another rest, and finally A4-C5-E5-A4. The second staff begins with a dynamic of ff and contains a series of eighth-note chords: D4-F4-A4-D4, followed by a rest, then G4-B4-D4-G4, another rest, and finally C4-E4-G4-C4.

A musical score for piano, page 23, featuring ten staves of music. The score consists of ten measures, each starting with a quarter note. Measures 1-4 begin with a bass clef, while measures 5-10 begin with a treble clef. The music is primarily composed of eighth-note patterns, with occasional sixteenth-note figures and rests.

A musical score for two bassoons (Tbn. 1,2) on a single staff. The key signature is B-flat major (two flats). The tempo is indicated as quarter note = 120. The dynamic is marked as *mp* (mezzo-pianissimo). The score consists of a series of measures, each starting with a sharp sign above the staff, followed by a measure with a flat sign, then another sharp sign, and so on in a repeating pattern. Each measure contains a single eighth note. Measures 1-4 are grouped by vertical bar lines, followed by a double bar line, then a single bar line, and finally a repeat sign with a double bar line.

A blank musical staff for Bass Trombone (B. Tbn.) starting from measure 1. The staff consists of five horizontal lines and four spaces, with a bass clef and a key signature of one flat (B-flat) at the beginning.

A blank musical staff for the tuba (Tba.) part, consisting of 15 empty square boxes. The staff begins with a bass clef, a key signature of one flat, and a common time signature.

A blank musical staff consisting of ten horizontal lines and five vertical bar lines. It begins with a bass clef and a key signature of one flat.

Simple, light jazz waltz groove. Ride cymbal, high-hat back beat.

Dr.

Simple, light jazz waltz groove. Ride cymbals, high-hat back beat

Continue groove ad lib

The drum part consists of two staves. The top staff shows a continuous pattern of eighth-note pairs on the hi-hat, with occasional sixteenth-note patterns and eighth-note pairs on the ride cymbal. The bottom staff shows a steady eighth-note pattern on the bass drum. The instruction "Continue groove ad lib" is placed between the two staves.

The image shows the first 12 measures of a musical score for Bass. The key signature is B-flat major (two flats). The bass clef is used. Measure 1 starts with a half note followed by a dotted half note. Measure 2 starts with a half note followed by a dotted half note. Measure 3 starts with a half note followed by a dotted half note. Measure 4 starts with a half note followed by a dotted half note. Measure 5 starts with a half note followed by a dotted half note. Measure 6 starts with a half note followed by a dotted half note. Measure 7 starts with a half note followed by a dotted half note. Measure 8 starts with a half note followed by a dotted half note. Measure 9 starts with a half note followed by a dotted half note. Measure 10 starts with a half note followed by a dotted half note. Measure 11 starts with a half note followed by a dotted half note. Measure 12 starts with a half note followed by a dotted half note.

Simple, light jazz

A blank musical staff consisting of five horizontal lines and four spaces. It features a treble clef at the top left, a key signature of one sharp (F#) on the fourth line, and a common time signature (indicated by a 'C'). A dynamic marking 'p' (piano) is positioned on the first line to the left of the staff.

Play as written or comp changes

A musical score for a band featuring a guitar, bass, drums, and piano. The score consists of four staves. The top staff shows a guitar part with various chords and arpeggios. The second staff shows a bass part with sustained notes and bassline patterns. The third staff shows a drum set part with a steady beat and fills. The bottom staff shows a piano part with harmonic patterns and melodic lines. The score is set against a background of a city skyline at night.

Ritmico ($\downarrow = 180$)

pizz.

A musical score for Violin II (Vln. II) in G major. The score consists of six measures. Measure 1 starts with a dynamic of *p*. Measures 2 and 3 begin with a dynamic of *mf*. Measures 4 and 5 begin with a dynamic of *p*. Measure 6 begins with a dynamic of *mp*.

Musical score for orchestra and band, measures 33-48. The score includes parts for Flts., Oboes, Clrnts., Bsns., Hrns. 1,2, Hrns. 3,4, Tpt. 1, Tpts. 2,3, Tbns. 1,2, B. Tbn., Tba., Timp., Vib., Perc., Dr., Bass, Gtr., Hp., Pno., Vln. I, Vln. II, Vla., Vc., and Cb.

Measure 33: Flts. play eighth-note patterns. Oboes play eighth-note patterns with a dynamic of *mf*. Clrnts. play eighth-note patterns with a dynamic of *mf*.

Measure 34: Oboes play eighth-note patterns with a dynamic of *mf*. Clrnts. play eighth-note patterns with a dynamic of *mf*.

Measure 35: Oboes play eighth-note patterns with a dynamic of *mf*. Clrnts. play eighth-note patterns with a dynamic of *mf*.

Measure 36: Oboes play eighth-note patterns with a dynamic of *mf*. Clrnts. play eighth-note patterns with a dynamic of *mf*.

Measure 37: Oboes play eighth-note patterns with a dynamic of *mf*. Clrnts. play eighth-note patterns with a dynamic of *mf*.

Measure 38: Oboes play eighth-note patterns with a dynamic of *mf*. Clrnts. play eighth-note patterns with a dynamic of *mf*.

Measure 39: Oboes play eighth-note patterns with a dynamic of *mf*. Clrnts. play eighth-note patterns with a dynamic of *mf*.

Measure 40: Oboes play eighth-note patterns with a dynamic of *mf*. Clrnts. play eighth-note patterns with a dynamic of *mf*.

Measure 41: Oboes play eighth-note patterns with a dynamic of *mf*. Clrnts. play eighth-note patterns with a dynamic of *mf*.

Measure 42: Oboes play eighth-note patterns with a dynamic of *mf*. Clrnts. play eighth-note patterns with a dynamic of *mf*.

Measure 43: Oboes play eighth-note patterns with a dynamic of *mf*. Clrnts. play eighth-note patterns with a dynamic of *mf*.

Measure 44: Oboes play eighth-note patterns with a dynamic of *mf*. Clrnts. play eighth-note patterns with a dynamic of *mf*.

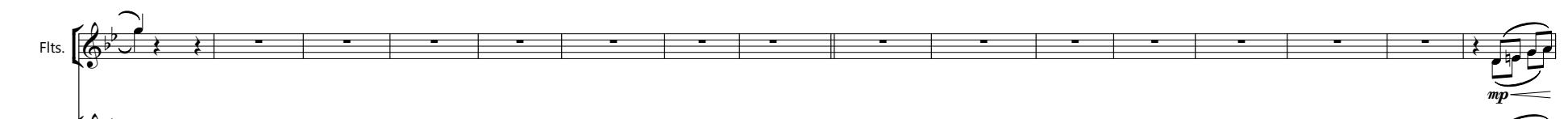
Measure 45: Oboes play eighth-note patterns with a dynamic of *mf*. Clrnts. play eighth-note patterns with a dynamic of *mf*.

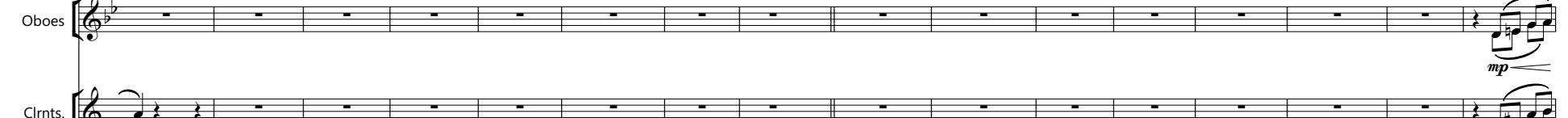
Measure 46: Oboes play eighth-note patterns with a dynamic of *mf*. Clrnts. play eighth-note patterns with a dynamic of *mf*.

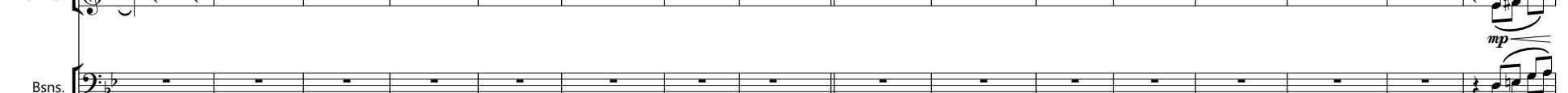
Measure 47: Oboes play eighth-note patterns with a dynamic of *mf*. Clrnts. play eighth-note patterns with a dynamic of *mf*.

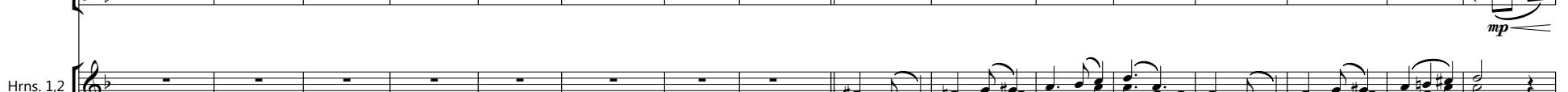
Measure 48: Oboes play eighth-note patterns with a dynamic of *mf*. Clrnts. play eighth-note patterns with a dynamic of *mf*.

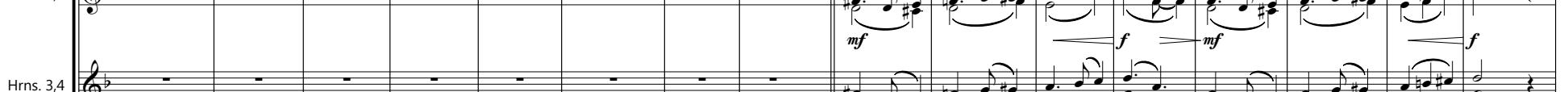
49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 Sicilienne 64

Flts. 

Oboes 

Clrnts. 

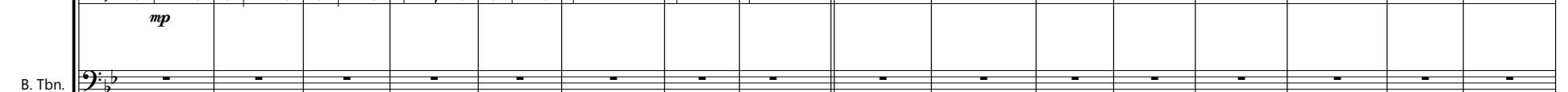
Bsns. 

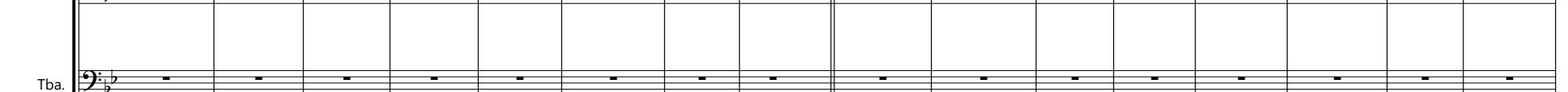
Hrns. 1,2 

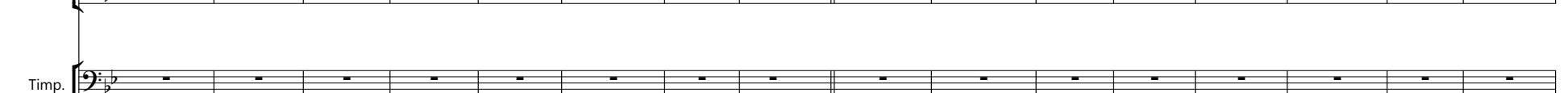
Hrns. 3,4 

Tpt. 1 

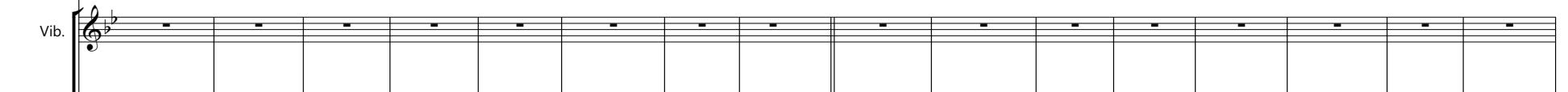
Tpts. 2,3 

Tbns. 1,2 

B. Tbn. 

Tba. 

Tim. 

Vib. 

Perc. 

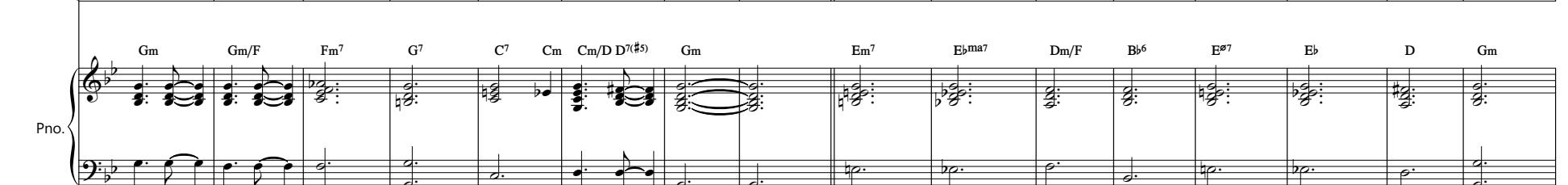
Gentle fill

Dr. 

Bass 

Gtr. 

Hp. 

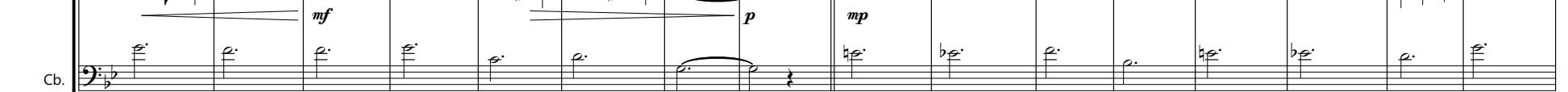
Pno. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80

Flts. *mf* — *f* — *mf* — *f*

Oboes *mf* — *f* — *mf* — *f*

Clrnts. *mf* — *f* — *mf* — *f*

Bsns. *mf* — *f* — *mf* — *f*

Hrns. 1,2 *v* *f* *v* *f*

Hrns. 3,4 *v* *f* *v* *f*

Tpt. 1 *f* *v* *f*

Tpts. 2,3 *f* *v* *f*

Tbns. 1,2 *v* *f* *v* *f*

B. Tbn. *f* *v* *f*

Tba. *v* *f* *v* *f*

Tim. *v* *f* *v* *f*

Vib. *f* *v* *f*

Perc. *v* *f* *v* *f*

Dr. *Stop time.*
Ride cym. only *Start time.* *mf* *mp* *mf* *mp*

Bass *mf* *v* *f* *v* *f*

Gtr. Em⁷ Eb^{ma7} Dm/F B^{b6} E^{g7} Eb D Gm F¹³ Gm⁶ A^{13(b9)} D^{7(#9)} F¹³ Gm⁶ Am^{7(b5)} D^{7(#9)}

Pno. *mf* *v* *f* *v* *f*

Hp. *v* *f* *v* *f*

Pno. Em⁷ Eb^{ma7} Dm/F B^{b6} E^{g7} Eb D Gm F¹³ Gm⁶ A^{13(b9)} D^{7(#9)} F¹³ Gm⁶ Am^{7(b5)} D^{7(#9)}

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

Vln. II *mp* *f* *mp* *f*

Vla. *mp* *f* *mp* *f*

Vc. *f* *mp* *f*

Cb. *f* *mp* *f*