

The discovery of this work was commissioned by the
Harvard University Band, Thomas Everett, Conductor

Grand Serenade for an Awful Lot of Winds and Percussion

(S. 1000)

P. D. Q. BACH (1807-1742)?
Tastefully adapted to the modern Concert Band by
Professor Peter Schickele

I. Grand Entrance

Condensed Score

$\text{♩} = \text{ca. } 98$
Picc., Fla. 8va, Glock.

Obv., Eb Cl.
Cl. 1, Cor. 1
Cl. 2
Cl. 3
f Hns.
A. Cl., A. Saxes, Trbs. 2, 3, Bar.
f Bsns., B. Cl., Cb. Cl., Trb. 1, Tuba
f Timp.
Cym.
S.D.
mf

+ Cors. 2, 3
+ Cors. 2, 3
+ Cors. 2, 3

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3

4

1. Solo Ob. 1
Solo Ob. 2
Solo Cl. 1
Solo Cl. 2
Solo Cl. 3
p
Tigle.

2. Solo Ob. 1
Solo Ob. 2
Solo Cl. 1
Solo Cl. 2
Solo Cl. 3
p
Tigle.

A
Cl. 1, 2, 3 (Tutti)
A. Cl., A. Sax., Trbs. 2, 3, Bar.
f Trbs. 1, 2, 3
Bsns., B. Cls., Bar. Sax., Bar.
Ch. Cl., Tuba, S.B.
f Timp.

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5

6

Bird whistle
1st time: Duck call
2nd time: Car horn
or Gun shot

B Picc., Fla. 8va, Glock.
Obv., Eb Cl.
Cl. 1, Cor. 1
Cl. 2
Cl. 3
f Hns.
A. Cl., A. Saxes, Trbs. 2, 3, Bar.
f Cors. 2, 3
f Bsns., B. Cl., Cb. Cl., Trb. 1, Tuba
f Timp.
Cym.
S.D.
mf

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1. Solo Ob. 1
Solo Ob. 2
Solo Cl. 1
Solo Cl. 2
Solo Cl. 3
p
Tigle.

2. Picc., Fla. 8va, Eb Cl.
Solo Ob. 1
Solo Ob. 2
Solo Cl. 1
Solo Cl. 2
Solo Cl. 3
p
Tigle.

Glock.
Cl. 1, 2 (Tutti), Cor. 1
Cl. 2 (Tutti), Cor. 2
Cl. 3 (Tutti), Cor. 3
f Hns.
+ Eb Cl.
Low W. W. Brass
f Timp.
Cym.
S.D.
mf

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II. Simply Grand Minuet

$\text{♩} = \text{ca. } 160$

Clas. 1, 2

Hns.

f

Clas. 2, 3

mf

+ A. Cl.

mf

B. Cl.

mf

Tuba, S.B.

fff

Timp.

Cors. (mouthpiece only)

ff

A

f

Hns.

mf

+ Saxs, Bar.

ff

Tuba.

fff

Obs. (reed only)

Bns. (reed only)

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B

Picc. Fls., Eb Cl. (8va), Cls. 1, 2

f

Hns.

Cl. 3, A. Saxs

f-mf

A. Cl., B. Cl., T., B. Saxs

f

Bar., Tuba, S.B.

fff

Timp.

S. Tom Tom

M. Tom Tom

fff

Cyms. B. D.

C

p sub.

A. Saxs

f

All Saxs

p sub.

B. Cl.

p sub.

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D

f

Clas. 1, 2

Clas. 2, 3

Hns.

mf

+ A. Cl.

ff

+ Saxs, Bar.

fff

Tuba, S.B.

Timp.

Cors. (mouthpiece only)

ff

E

f

Clas. 1, 2

Clas. 2, 3

Hns.

mf

Tuba.

ff

Obs. (reed)

Bns. (reed)

fff

Timp.

1. *rit.*

2. *rit.*

Go on to Trio

3. Fine

Cors. (mouthpiece only)

ff

Hns.

f

A. Cl., B. Cl., T., B. Saxs, S.B.

ff

Clas. 1, 2, 3 (gargle)

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TRIO

a tempo

mf

a tempo

mf

Cors. (mouthpiece)

a tempo

mf

Tuba, Bar. (mouthpiece)

F 2 Solo Piccolos

mf

mf Bns. (reed) (accet 1st time)

G

Clas. A. B. Cls., Cb. Cl., Saxs (detach mouthpiece)

mf

Solo Tuba, S.B. (pizz.)

mp

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III. Romance In The Grand Manner

H 2 Solo Piccolos

mf

Chime (let ring)

mp

Fls. (tacet 1st time)

mp

Cors. (mouthpiece)

(2nd time Cls., A, B, Cls., CB, Cl. Saxs replace mouthpiece)

Trbs. Bar.

mf

Trio. (tacet 1st time)

Cyms. (tacet 1st time)

fp

B. D. (tacet 1st time)

Obs. (reed)

mf

Bsns. (reed)

mf

D. C. (no repeats) with 3rd Ending

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$\text{♩} = \text{ca. } 58$

p

Cl.

mp

Piccolos 16va

Solo Horn

Tacet 1st time

fp

B. Cl. Tuba, S. B.

Bsns. (tacet 2nd time)

1, 2 div. alternate phrases, but connecting: should sound like one continuous line.

A

Fls. Solo Ob.

E♭ Cl., A. Cl.

p

8va lower

Trbs. Bar.

Glock.

p

L. Tom-Tom

fp

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p

mf

B

Tacet 1st time

(Bsns. tacet 2nd time)

C

mp

Glock.

p

L. Tom-Tom

fp

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1.

p

2.

p

rit.

2 Solo Fls.

2 Solo Obs.

rit.

3 Solo Cors. (muted)

rit.

rit.

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IV. Rondo Mucho Grando

IV. Rondo Mucho Grando

(long fermatas)
Time.

(very long)

$\text{♩} = \text{ca. } 168$ [A]

ff

S. D. *ff*

Cym.

Crasho grosso*

2 Snare Drums
(one with snares off)

mf B. D.

(long fermatas)
Time.

(very long)

$\text{♩} = \text{ca. } 168$ [A]

ff

S. D. *ff*

Cym.

Crasho grosso*

2 Snare Drums
(one with snares off)

mf B. D.

Police Whistle

Police Whistle

[B] Cls.

mf

B. Cls., T., B. Saxes

Hns. Bar. *mf*

[B] Cls.

mf

B. Cls., T., B. Saxes

Hns. Bar. *mf*

Picc., Fls., Obs.

mf

[C] Fls., Obs., Eb Cl.

mf

Slide Whistle

mf

Slap Stick

mf Bsns., A. Saxes

Picc., Fls., Obs.

mf

[C] Fls., Obs., Eb Cl.

mf

Slide Whistle

mf

Slap Stick

mf Bsns., A. Saxes

* Very loud crash produced by dropping percussion instruments.
If not practical, omit the first 6 measures.
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* Very loud crash produced by dropping percussion instruments.
If not practical, omit the first 6 measures.
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Picc., Fls., Obs.

mf

Picc., Fls., Sva

mf

Cots.

Hns. Bar.

[E] Picc., Fls. } sva

f

Obs., Cls., Eb Cl.
(A. Cl., A. Saxes sva lower)

Cots.

Bsns., B. Cl., T., B. Saxes, Bar.

f

Trbs.

f Ch. Cl., Tuba, S.B., Timp.
Hns. (Sva higher)

Trgle.

mf B. D.

[D] Cls.

mf

Bsns., B. Cl., Bar. Sax.

mf B. Cls., T., B. Saxes, Bsns.

Sva lower
Cb, Cl., Tuba, S.B.

Trbs.

Cowbell

mf B. D.

Picc., Fls., Obs.

mf

Slide Whistle

mf

Slap Stick

f

Musical score for "The Rose Tree" (No. 100). The score is in 2/4 time and consists of two staves: Treble and Bass. The key signature has one flat (B-flat). The melody is in the Treble staff, and the bass line is in the Bass staff. The score includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). There are also performance instructions like "W. W." (Woodwind) and "Cl. 1" (Clarinet 1). The score is marked with a double bar line at the end.

[illegible]

High W. W.

mf Cls.
Bans. B. Cl. T., B. Saxes

mf Brans

S. D.
(Snares off)

f L. Tom-Tom,
B. D.

mf Hnt. Bar.

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Musical score for 'The Rose Tree' in 2/4 time. The score is for a band arrangement. The top staff is for Hms., Saxes., Trbn., Bar. (Horn, Saxophone, Trumpet, Baritone). The bottom staff is for Tuba, Bsn., Timp. (Tuba, Bass Drum, Timpani). The key signature is one flat (B-flat). The tempo is marked 'f' (forte). The score includes a first ending bracketed section. The lyrics 'The Rose Tree' are written below the bottom staff.

The musical score for 'The Rose Tree' is presented in a three-staff format. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a melody of eighth and sixteenth notes. The middle staff is a bass clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a bass line with eighth and sixteenth notes. The bottom staff is a piano accompaniment staff with a key signature of one flat (B-flat) and a common time signature (C). It contains a piano accompaniment with eighth and sixteenth notes. The score is divided into four measures, each containing a different musical phrase. The first measure starts with a treble clef and a key signature of one flat (B-flat). The second measure starts with a bass clef and a key signature of one flat (B-flat). The third measure starts with a treble clef and a key signature of one flat (B-flat). The fourth measure starts with a bass clef and a key signature of one flat (B-flat). The score is marked with a 'SAMPLE' watermark.

115-40138

115-40138

24

115-40138

25

1.

Chimes

mf

2.

Fls., Obs.

mp

Bans.

Chimes

mf

Triole

Cowbell

mp

Cor., Trb. 1 (muted)

mf

Hrs., Bar.

Tuba, S. B.

B. D.

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Picc. Fls. *eva*

f Obs., Cls.

f Cors. (2nd time only) (open)

Trbs.

1.

2.

f B. D.

S. Sup. Cym.

+ Timp.

2 S. D.'s (one anares off)

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Full Band

f

Glock.

f

Chimes

f

+ Timp.

Cowbell

Clas. only

Full Band

ff

Cym. (l.v.)

f

L. Tom-Tom

ff

Triole

Mouth Stron

ff

B. D.

fff

116-40138