

Radio Meets the Classics

arr. Lucas Richman

Broadly $J = 72$

Twice as Fast $J = 154$

Flute 1 *f* *fp* *f*

Flute 2 *f* *fp* *f*

Piccolo

Oboe 1 *f* *fp* *f*

Oboe 2 *f* *fp* *f*

English Horn *f* *fp* *f*

Clarinet 1 *Clarinet in A* *f* *fp* *f*

Clarinet 2 *Clarinet in A* *f* *fp* *f*

B₃ Bass Clarinet

Bassoon 1 *f* *fp* *f*

Bassoon 2 *f* *fp* *f*

Horn 1 in F *f* *fp* *f*

Horn 2 in F *f* *fp* *f*

Horn 3 in F *f* *fp* *f*

Horn 4 in F *f* *fp* *f*

B₃ Trumpet 1 *f* *fp* *f*

B₃ Trumpet 2 *f* *fp* *f*

B₃ Trumpet 3 *f* *fp* *f*

Trombone 1 *f* *fp* *f*

Trombone 2 *f* *fp* *f*

Trombone 3 *f* *fp* *f*

Tuba *f* *fp* *f*

Percussion 1 *Sus. Cymb.* *p*

Percussion 2

Percussion 3 *Cymbals* *f*

Timpani *f* *fp* *f*

Keyboard *Piano* *f*

Harp *(E7 gliss.)*

Violin 1 *(div.)* *f* *fp* *f*

Violin 2 *(div.)* *f* *fp* *f*

Viola *f* *fp* *f*

Cello *f* *fp* *f*

Bass *f* *fp* *f*

Fl.1
Fl.2
Picc.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B.Cl.
Bsn.1
Bsn.2

Announcer:
We take you now to the radio shows of yesteryear, when "a message from the sponsor" was almost as identifiable as the show itself and when classical music provided many of the best-known themes for some of your favorite shows... Here is "Radio Meets the Classics."

Hn.1
Hn.2
Hn.3
Hn.4

Tpt.1
Tpt.2
Tpt.3

Tbn.1
Tbn.2
Tbn.3
Tbn.

Perc.1
Perc.2
Perc.3
Timp.

Kybd.

Hp.

Vln.1
Vln.2
Vla.
Vcl.
Cb.

LET'S PRETEND
Kozáček, Karel: Allegretto from "Fairy Tale
♩ = 112

Fl.1 *mp*

Fl.2 *mp*

Picc.

Ob.1 *mp*

Ob.2

E.H.

Cl.1 *Clarinet in A mp*

Cl.2 *Clarinet in A mp*

B.Cl.

Bsn.1 *mp*

Bsn.2 *mp*

Hr.1

Hr.2 *mp*

Hr.3 *mp*

Hr.4 *mp*

Tpt.1

Tpt.2

Tpt.3

Tbn.1

Tbn.2

Tbn.3

Tbn.

Perc.1 *Glockenspiel mf*

Perc.2

Perc.3

Timp.

Kybd.

Hp. *mp*

Vln.1 *mp*

Vln.2 *mp*

Vla. *mp*

Vcl. *pizz. mf*

Cb. *pizz. mf*

Announcer:
Welcome to Let's Pretend!

mf Come

Fl.1
Fl.2
Picc.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B.Cl.
Ban.1
Ban.2
Hn.1
Hn.2
Hn.3
Hn.4
Tpt.1
Tpt.2
Tpt.3
Tbn.1
Tbn.2
Tbn.3
Tbn.
Perc.1
Perc.2
Perc.3
Timp.
Kybd.
Hp.
Vln.1
Vln.2
Via.
Vcl.
Cb.

one, come all, We're big to small, We're here with Let's Pre-tend, You'll laugh, you'll cry and won-der why un-til the ve-ry end, The

mf

mf

mf

mf

mf

mf

Fl.1
Fl.2
Picc.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B.Cl.
Ban.1
Ban.2
Hn.1
Hn.2
Hn.3
Hn.4
Tpt.1
Tpt.2
Tpt.3
Tbn.1
Tbn.2
Tbn.3
Tbn.
Perc.1
Perc.2
Perc.3
Timp.
Kybd.
Hp.
Vln.1
Vln.2
Vla.
Vcl.
Cb.

joy of sto - ry - tel - ling through all we do at - tend. So give a cheer 'cause look what's here: a -

arco

arco

v

v

v

Fl.1
Fl.2
Picc.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B.Cl.
Ban.1
Ban.2
Hn.1
Hn.2
Hn.3
Hn.4
Tpt.1
Tpt.2
Tpt.3
Tbn.1
Tbn.2
Tbn.3
Tbn.
Perc.1
Perc.2
Perc.3
Timp.
Kybd.
Hp.
Vln.1
Vln.2
Via.
Vel.
Cb.

no ther Let's Pre tend!

Announcer:
Hello, Pretenders!

All Other Announcers:
Hello, Uncle Ken!

f

This page of a musical score, numbered 33, contains the following parts and staves:

- Flutes:** Fl. 1 and Fl. 2, both in treble clef with a key signature of two sharps (F# and C#).
- Woodwinds:** Piccolo (Picc.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), English Horn (E.H.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B.C.), Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2).
- Brass:** Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), and Trombone (Tbn.).
- Percussion:** Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), and Timpani (Timp.).
- Keyboard:** Keyboard (Kybd.) in grand staff.
- Harps:** Harp (Hp.) in grand staff.
- Strings:** Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.).

The score includes various musical notations such as notes, rests, and dynamic markings. Notable markings include *f* (forte) in the Flute 1 and 2 parts, and *pizz.* (pizzicato) in the Contrabass part.

This page of a musical score, numbered 41, contains staves for the following instruments: Flute 1 (Fl.1), Flute 2 (Fl.2), Piccolo (Picc.), Oboe 1 (Ob.1), Oboe 2 (Ob.2), English Horn (E.H.), Clarinet 1 (Cl.1), Clarinet 2 (Cl.2), Bassoon 1 (Bsn.1), Bassoon 2 (Bsn.2), Horn 1 (Hn.1), Horn 2 (Hn.2), Horn 3 (Hn.3), Horn 4 (Hn.4), Trumpet 1 (Tpt.1), Trumpet 2 (Tpt.2), Trumpet 3 (Tpt.3), Trombone 1 (Tbn.1), Trombone 2 (Tbn.2), Trombone 3 (Tbn.3), Trombone 4 (Tbn.4), Percussion 1 (Perc.1), Percussion 2 (Perc.2), Percussion 3 (Perc.3), Timpani (Timp.), Keyboard (Kybd.), Harp (Hp.), Violin 1 (Vln.1), Violin 2 (Vln.2), Viola (Via.), Violoncello (Vcl.), and Contrabass (Cb.). The score is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. The Cello part includes the instruction *arco* at the beginning of the first measure.

This page of a musical score, numbered 48, contains staves for various instruments. The woodwind section includes Flutes 1 and 2 (Fl.1, Fl.2), Piccolo (Picc.), Oboes 1 and 2 (Ob.1, Ob.2), English Horn (E.H.), Clarinets 1 and 2 (Cl.1, Cl.2), Bassoon 1 and 2 (Bsn.1, Bsn.2), and Horns 1 through 4 (Hn.1-4). The brass section consists of Trumpets 1, 2, and 3 (Tpt.1-3), Trombones 1, 2, 3, and 4 (Tbn.1-4), and Percussion (Perc.1-3, Timp.). The keyboard section includes Harpsichord (Kybd.) and Harp (Hp.). The string section includes Violins 1 and 2 (Vln.1, Vln.2), Viola (Via.), Violoncello (Vcl.), and Contrabass (Cb.). The score features dynamic markings such as *f* (forte) and *picc.* (pizzicato). The woodwinds and strings are active throughout the page, while the brass and percussion are mostly silent.

This page of a musical score, numbered 56, contains 32 staves for various instruments. The score is written in a key signature of two sharps (D major or F# minor) and a 4/4 time signature. The instruments and their parts are as follows:

- Flutes (Fl.1, Fl.2):** Both parts are mostly silent, with a dynamic marking of *f* (forte) at the beginning of the final measure.
- Picc. (Piccolo):** Silent throughout.
- Oboes (Ob.1, Ob.2):** Play a melodic line consisting of quarter and eighth notes.
- E.H. (English Horn):** Silent throughout.
- Clarinets (Cl.1, Cl.2):** Play a melodic line similar to the oboes.
- B.C. (Bass Clarinet):** Silent throughout.
- Bassoons (Bsn.1, Bsn.2):** Play a melodic line with a dynamic marking of *f* at the start of the final measure.
- Horns (Hn.1-4):** Hn.1 and Hn.2 are silent. Hn.3 and Hn.4 play a rhythmic pattern of eighth notes.
- Trumpets (Tpt.1-3):** Tpt.1 and Tpt.2 play a melodic line with a dynamic marking of *f*. Tpt.3 is silent.
- Trombones (Tbn.1-4):** Tbn.1 and Tbn.2 play a melodic line with a dynamic marking of *f*. Tbn.3 and Tbn.4 are silent.
- Percussion (Perc.1-3, Timp.):** All percussion parts are silent.
- Keyboard (Kybd.):** Silent throughout.
- Harp (Hp.):** Play a rhythmic pattern of eighth notes.
- Violins (Vln.1, Vln.2):** Play a melodic line.
- Viola (Via.):** Play a melodic line.
- Violoncello (Vcl.) and Contrabass (Cb.):** Both parts are marked *arco* and play a melodic line.

Announcer: Johnny presents: "The Philip Morris Playhouse". Produced, edited and directed by William Spear

Announcer: Tonight's star: Vincent Price.

Poco cresc. e accel.

Ritard

Fl.1
Fl.2
Picc.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B.Cl.
Bsn.1
Bsn.2
Hn.1
Hn.2
Hn.3
Hn.4
Tpt.1
Tpt.2
Tpt.3
Tbn.1
Tbn.2
Tbn.3
Tbn.
Perc.1
Perc.2
Perc.3
Timp.
Kybd.
Hp.
Vln.1
Vln.2
Via.
Vcl.
Cb.

The musical score is written for a full orchestra. It begins with a dynamic marking of *mp* (mezzo-piano) for the woodwinds and strings. The woodwinds (Cl.1, Cl.2, B.Cl., Bsn.1, Bsn.2) and strings (Hn.1-4, Vln.1-2, Via., Vcl., Cb.) play a melodic line. The brass instruments (Tpt.1-3, Tbn.1-4) are mostly silent. The percussion section (Perc.1-3, Timp.) is also silent. The keyboard and harp are silent. The score concludes with a dynamic marking of *mf* (mezzo-forte) and a *Ritard* (ritardando) instruction.

Fl.1 *mp*

Fl.2 *mp*

Picc. *mp*

Ob.1 *mp*

Ob.2 *mp*

E.H.

Cl.1 *mp*

Cl.2 *mp*

B.Cl. *mp*

Bsn.1 *p*

Bsn.2 *p*

Hn.1 *p*

Hn.2 *p*

Hn.3

Hn.4

Tpt.1 *p*

Tpt.2 *p*

Tpt.3

Tbn.1 *p*

Tbn.2 *p*

Tbn.3

Tbn.

Perc.1

Perc.2 *Coco Shells* *pp*

Perc.3

Timp.

Kybd.

Hp. *p*

Vln.1 *mp*

Vln.2 *mp*

Vla. *mp*

Vcl. *p*

Cb. *p*

Johnny:
Call for Philip Mahh-raayss! Call for Philip Mahh-raayss!

This page of a musical score, numbered 79, contains staves for the following instruments: Fl.1, Fl.2, Picc., Ob.1, Ob.2, E.H., Cl.1, Cl.2, B.Cl., Bsn.1, Bsn.2, Hn.1, Hn.2, Hn.3, Hn.4, Tpt.1, Tpt.2, Tpt.3, Tbn.1, Tbn.2, Tbn.3, Tbn., Perc.1, Perc.2, Perc.3, Timp., Kybd., Hp., Vln.1, Vln.2, Vla., Vcl., and Cb. The score is written in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It features complex melodic lines with triplets and slurs, as well as rhythmic accompaniment. The woodwind and string sections are particularly active, while the brass and percussion parts provide harmonic support and rhythmic patterns.

Fl.1
Fl.2
Picc.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B.Cl.
Bsn.1
Bsn.2
Hn.1
Hn.2
Hn.3
Hn.4
Tpt.1
Tpt.2
Tpt.3
Tbn.1
Tbn.2
Tbn.3
Tbn.
Perc.1
Perc.2
Perc.3
Timp.
Kybd.
Hp.
Vln.1
Vln.2
Via.
Vcl.
Cb.

Announcer:
And now, for our commercial break...

Fl.1
Fl.2
Picc.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B.Cl.
Ban.1
Ban.2

Announcer:
See you next Friday, same time, same station when, once again.
we will present the Philip Morris Playhouse starring Dan Daley. Until then...

Hn.1
Hn.2
Hn.3
Hn.4

Tpt.1
Tpt.2
Tpt.3

Tbn.1
Tbn.2
Tbn.3
Tbn.

Perc.1
Perc.2
Perc.3
Timp.

Kybd.

Hp.

Vln.1
Vln.2
Vla.
Vcl.
Cb.

Fl.1
Fl.2
Picc.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B.Cl.
Bsn.1
Bsn.2

Johnny:
Call for Philip Mahh-raayss!

Hn.1
Hn.2
Hn.3
Hn.4
Tpt.1
Tpt.2
Tpt.3
Tbn.1
Tbn.2
Tbn.3
Tbn.
Perc.1
Perc.2
Perc.3
Timp.
Kybd.
Hp.
Vln.1
Vln.2
Via.
Vcl.
Cb.

Fl.1
Fl.2
Picc.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B.Cl.
Bsn.1
Bsn.2

Announcer:
Vincent Price appeared through the courtesy of Universal International Studios.
This is Art Ballinger saying, "Goodnight," for Philip Morris.

Hn.1
Hn.2
Hn.3
Hn.4

Tpt.1
Tpt.2
Tpt.3

Tbn.1
Tbn.2
Tbn.3
Tbn.

Perc.1
Perc.2
Perc.3
Timp.

Kybd.

Hp.

Vln.1
Vln.2
Via.
Vcl.
Cb.

Presto

This page of a musical score, numbered 117, is marked "Presto" and "ff" (fortissimo). It features a large ensemble of instruments. The woodwinds (Flutes, Piccolo, Oboes, Clarinets, Bassoons) and strings (Violins, Viola, Cello) play a rhythmic pattern of eighth notes. The brass section (Horns, Trumpets, Trombones) provides harmonic support with sustained notes. The percussion section includes Triangle, Bass Drum, Snare Drum, and Tom-tom, all playing a consistent rhythmic accompaniment. The keyboard and harp parts are mostly silent, with some chords indicated. The overall texture is dense and rhythmic, characteristic of a grand finale or a climactic section in a symphony.

This page of a musical score, numbered 125, contains 28 staves of music. The instruments are arranged as follows from top to bottom: Flute 1 (Fl.1), Flute 2 (Fl.2), Piccolo (Picc.), Oboe 1 (Ob.1), Oboe 2 (Ob.2), English Horn (E.H.), Clarinet 1 (Cl.1), Clarinet 2 (Cl.2), Bassoon 1 (B.C1), Bassoon 2 (B.S2), Horn 1 (Hn.1), Horn 2 (Hn.2), Horn 3 (Hn.3), Horn 4 (Hn.4), Trumpet 1 (Tpt.1), Trumpet 2 (Tpt.2), Trumpet 3 (Tpt.3), Trombone 1 (Tbn.1), Trombone 2 (Tbn.2), Trombone 3 (Tbn.3), Trombone 4 (Tbn.), Percussion 1 (Perc.1), Percussion 2 (Perc.2), Percussion 3 (Perc.3), Timpani (Timp.), Keyboard (Kybd.), Harp (Hp.), Violin 1 (Vln.1), Violin 2 (Vln.2), Viola (Via.), Cello (Vcl.), and Double Bass (Cb.). The score is written in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The woodwinds and strings play rhythmic patterns, while the brass and percussion provide harmonic support. The keyboard and harp parts are mostly rests, with some chords appearing at the end of the page.

This page of a musical score, numbered 133, contains 28 staves for various instruments. The instruments listed on the left are: Fl.1, Fl.2, Picc., Ob.1, Ob.2, E.H., Cl.1, Cl.2, B.Cl., Ban.1, Ban.2, Hn.1, Hn.2, Hn.3, Hn.4, Tpt.1, Tpt.2, Tpt.3, Tbn.1, Tbn.2, Tbn.3, Tbn., Perc.1, Perc.2, Perc.3, Timp., Kybd., Hp., Vln.1, Vln.2, Vla., Vcl., and Cb. The score is written in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The Flute parts (Fl.1, Fl.2) play a melodic line with eighth notes. The Piccolo (Picc.) plays a steady eighth-note accompaniment. The Oboe parts (Ob.1, Ob.2) play a similar melodic line to the flutes. The Clarinet parts (Cl.1, Cl.2) and Bassoon parts (Ban.1, Ban.2) provide harmonic support. The Horns (Hn.1-4) play a rhythmic pattern of quarter notes. The Trumpets (Tpt.1-3) and Trombones (Tbn.1-3) play a melodic line with eighth notes. The Percussion parts (Perc.1-3, Timp.) play a rhythmic pattern of quarter notes. The Keyboard (Kybd.) and Harp (Hp.) parts play a rhythmic pattern of quarter notes. The Violin parts (Vln.1, Vln.2) play a melodic line with eighth notes. The Viola (Vla.) part plays a rhythmic pattern of quarter notes. The Cello (Vcl.) and Double Bass (Cb.) parts play a rhythmic pattern of quarter notes.

This page of a musical score, numbered 141, contains staves for the following instruments: Fl.1, Fl.2, Picc., Ob.1, Ob.2, E.H., Cl.1, Cl.2, B.Cl., Ban.1, Ban.2, Hn.1, Hn.2, Hn.3, Hn.4, Tpt.1, Tpt.2, Tpt.3, Tbn.1, Tbn.2, Tbn.3, Tbn., Perc.1 (Sus. Cymb. with sticks), Perc.2, Perc.3, Timp., Kybd., Hp., Vln.1, Vln.2, Vla. (div.), Vcl., and Cb. The score is written in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The music begins with a series of chords and rests, followed by melodic lines in the woodwinds and strings. The percussion parts include a suspended cymbal and other rhythmic elements. The string section provides a harmonic and rhythmic foundation. The score is presented in a standard orchestral layout with multiple systems of staves.

This page of a musical score, numbered 149, is divided into three tempo sections: *Poco Rall.*, *Meno Mosso*, and *Vivo*. The score is written for a full orchestra, including woodwinds, brass, percussion, keyboard, and strings. The woodwind section includes Flutes (Fl. 1, 2), Piccolo, Oboes (Ob. 1, 2), English Horn (E.H.), Clarinets (Cl. 1, 2), Bass Clarinet (B.Cl.), Bassoons (Bsn. 1, 2), Horns (Hn. 1-4), Trumpets (Tpt. 1-3), and Trombones (Tbn. 1-4). The percussion section includes Percussion 1, 2, and 3, and Timpani (Timp.). The keyboard section includes Keyboard (Kybd.) and Harp (Hp.). The string section includes Violins (Vln. 1, 2), Viola (Via.), Violoncello (Vcl.), and Contrabass (Cb.). The score features various dynamics such as *ff* (fortissimo) and *fp* (fortissimo piano), and includes performance markings like hairpins and accents.

Fl.1

Fl.2

Picc.

Ob.1

Ob.2

E.H.

Cl.1

Cl.2

B.Cl.

Bsn.1

Bsn.2

Hn.1

Hn.2

Hn.3

Hn.4

Tpt.1

Tpt.2

Tpt.3

Tbn.1

Tbn.2

Tbn.3

Tbn.

Perc.1

Perc.2

Perc.3

Timp.

Kybd.

Hp.

Vln.1

Vln.2

Vla.

Vcl.

Cb.

Announcer:
Now, as gunshots echo across the windswept, snow-covered reaches of the wild Northwest, Quaker Puffed Wheat...
and Quaker Puffed Rice--
the breakfast cereal shot from guns--
present: "The Challenge of the Yukon"
It's Yukon King, swiftest and strongest lead dog of the Northwest,
blazing a trail for Sergeant Preston of the Northwest Mounted Police in his relentless pursuit of lawbreakers.
Sergeant Preston:
On King! On, you huskies!

Fl.1 *f p*
 Fl.2 *f p*
 Picc. *f p*
 Ob.1 *f p*
 Ob.2 *f p*
 E.H.
 Cl.1 *Clarinet in A f p*
 Cl.2 *Clarinet in A f p*
 B.Cl.
 Bsn.1 *f p f p f p*
 Bsn.2 *f p f p f p*
 Hn.1 *f p p*
 Hn.2 *p*
 Hn.3 *f p*
 Hn.4 *p*
 Tpt.1 *con sord. p*
 Tpt.2
 Tpt.3
 Tbn.1
 Tbn.2
 Tbn.3
 Tbn.4
 Perc.1
 Perc.2
 Perc.3
 Timp.
 Kybd.
 Hp.
 Vln.1 *p*
 Vln.2 *p*
 Via. *p*
 Cel. *f p f p f p*
 Cb. *f p f p f p*

This page of a musical score, numbered 164, contains staves for the following instruments: Fl.1, Fl.2, Picc., Ob.1, Ob.2, E.H., Cl.1, Cl.2, B.Cl., Ban.1, Ban.2, Hn.1, Hn.2, Hn.3, Hn.4, Tpt.1, Tpt.2, Tpt.3, Tbn.1, Tbn.2, Tbn.3, Tbn., Perc.1, Perc.2, Perc.3, Timp., Kybd., Hp., Vln.1, Vln.2, Vla., Vcl., and Cb. The score is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. It features a variety of musical notations, including dynamics such as *f*, *p*, *cresc.*, *mp*, and *con sord.*, and articulation marks like accents and slurs. The woodwind and brass sections have specific parts, while the strings play sustained chords and moving lines. The percussion and keyboard parts are mostly silent on this page.

Fl.1 *fp*
 Fl.2 *fp*
 Picc. *fp*
 Ob.1 *fp*
 Ob.2 *f*
 E.H.
 Cl.1 *p* (Begin playing on 3rd vamp) *f*
 Cl.2 *f*
 B.Cl.
 Bsn.1 *f p*
 Bsn.2 *f p*
 Announcer:
 Be sure to hear this exciting story...Monday. Till then, this is Jay Michael wishing you goodbye
 good luck and good health from Quaker Puffed Wheat and Quaker Puffed Rice. So long!
 Hn.1 *fp*
 Hn.2 *p*
 Hn.3 *fp*
 Hn.4 *p*
 Tpt.1
 Tpt.2
 Tpt.3
 Tbn.1
 Tbn.2
 Tbn.3
 Tbn.
 Perc.1
 Perc.2
 Perc.3
 Timp.
 Kybd.
 Hp.
 Vln.1 *p*
 Vln.2 *p*
 Vla. *p*
 Vcl. *p* *f p*
 Cb. *p* *f p*

This page of a musical score, numbered 182, contains staves for the following instruments: Fl.1, Fl.2, Picc., Ob.1, Ob.2, E.H., Cl.1, Cl.2, B.Cl., Ban.1, Ban.2, Hn.1, Hn.2, Hn.3, Hn.4, Tpt.1, Tpt.2, Tpt.3, Tbn.1, Tbn.2, Tbn.3, Tbn., Perc.1, Perc.2, Perc.3, Timp., Kybd., Hp., Vln.1, Vln.2, Vla., Vcl., and Cb. The score is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. It features a variety of musical notations, including dynamics such as *f* (forte), *p* (piano), and *con sord.* (con sordina). The woodwind and brass sections have complex rhythmic patterns, while the strings play sustained, melodic lines. The percussion and keyboard parts are mostly silent on this page.

This page of a musical score, numbered 188, contains staves for the following instruments: Fl.1, Fl.2, Picc., Ob.1, Ob.2, E.H., Cl.1, Cl.2, B.Cl., Ban.1, Ban.2, Hn.1, Hn.2, Hn.3, Hn.4, Tpt.1, Tpt.2, Tpt.3, Tbn.1, Tbn.2, Tbn.3, Tbn., Perc.1, Perc.2, Perc.3, Timp., Kybd., Hp., Vln.1, Vln.2, Vla., Vcl., and Cb. The score is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. It features a variety of musical notations, including dynamics such as *f*, *p*, *cresc.*, *mp*, *mf*, and *f*, as well as performance instructions like *con sord.*. The woodwind and brass sections show significant melodic and harmonic activity, while the strings provide a rhythmic and harmonic foundation. The percussion and keyboard parts are mostly silent on this page.

This page of a musical score, numbered 200, contains staves for the following instruments: Fl.1, Fl.2, Picc., Ob.1, Ob.2, E.H., Cl.1, Cl.2, B.Cl., Ban.1, Ban.2, Hn.1, Hn.2, Hn.3, Hn.4, Tpt.1, Tpt.2, Tpt.3, Tbn.1, Tbn.2, Tbn.3, Tbn., Perc.1, Perc.2, Perc.3, Timp., Kybd., Hp., Vln.1, Vln.2, Vla., Vcl., and Cb. The score is written in a key signature of two sharps (F# and C#) and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *f* (forte) are present in the Tpt.1, Tpt.2, and Timp. staves. The layout is organized into systems, with some instruments grouped together (e.g., Fl.1 and Fl.2, Ban.1 and Ban.2, Hn.1-4, Tpt.1-3, Tbn.1-3, Perc.1-3, Kybd. and Hp., Vln.1 and Vln.2, Vcl. and Cb.).

Fl.1
Fl.2
Picc.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B.Cl.
Bsn.1
Bsn.2
Hn.1
Hn.2
Hn.3
Hn.4
Tpt.1
Tpt.2
Tpt.3
Tbn.1
Tbn.2
Tbn.3
Tbn.
Perc.1
Perc.2
Perc.3
Timp.
Kybd.
Hp.
Vln.1
Vln.2
Vla.
Vcl.
Cb.

This page of a musical score, numbered 212, contains 28 staves for various instruments. The score is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. The instruments and their parts are as follows:

- Fl.1, Fl.2, Picc., Ob.1, Ob.2:** Flutes and Piccolo play a melodic line of eighth notes. Oboes 1 and 2 play a similar melodic line.
- E.H.:** English Horn is silent.
- Cl.1, Cl.2:** Clarinets 1 and 2 play a melodic line.
- B.C1:** Bass Clarinet is silent.
- Bsn.1, Bsn.2:** Bassoons 1 and 2 play a melodic line.
- Hn.1, Hn.2, Hn.3, Hn.4:** Horns 1 through 4 play a melodic line.
- Tpt.1, Tpt.2, Tpt.3:** Trumpets 1 through 3 play a melodic line.
- Tbn.1, Tbn.2, Tbn.3, Tbn.4:** Trombones 1 through 4 play a melodic line.
- Perc.1, Perc.2, Perc.3, Timp.:** Percussion and Timpani play a rhythmic pattern.
- Kybd., Hp.:** Keyboard and Harpsichord are silent.
- Vin.1, Vin.2, Vla., Vel., Cb.:** Violins 1 and 2, Viola, Violoncello, and Contrabass play a melodic line.

The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The page concludes with a double bar line and repeat signs.

Fl.1

Fl.2

Picc.

Ob.1

Ob.2

E.H.

Cl.1

Cl.2

B.Cl.

Bsn.1

Bsn.2

Hn.1

Hn.2

Hn.3

Hn.4

Tpt.1

Tpt.2

Tpt.3

Tbn.1

Tbn.2

Tbn.3

Tbn.

Perc.1

Perc.2

Perc.3

Timp.

Kybd.

Hp.

Vln.1

Vln.2

Vla.

Vcl.

Cb.

piizz.
f
dim.

arco
mp

arco
mp

dim.

mp

Announcer:
The Mutual Broadcasting System presents:
I Love A Mystery

Fl.1
Fl.2
Picc.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B.Cl.
Bsn.1
Bsn.2

Announcer:
A new Carlton Morris adventure thriller, The Battle of the Century.

Hn.1
Hn.2
Hn.3
Hn.4

Tpt.1
Tpt.2
Tpt.3

Tbn.1
Tbn.2
Tbn.3
Tbn.

Perc.1
Perc.2
Perc.3
Timp.

Kybd.
*Wide-vibrato Hammond Organ
(the cheesier, the better)*
f *mp*

Hp.

Vln.1
Vln.2
Via.
Vcl.
Cb.

Fl.1
Fl.2
Picc.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B.Cl.
Bsn.1
Bsn.2
Hn.1
Hn.2
Hn.3
Hn.4
Tpt.1
Tpt.2
Tpt.3
Tbn.1
Tbn.2
Tbn.3
Tbn.
Perc.1
Perc.2
Perc.3
Timp.
Kybd.
Hp.
Vln.1
Vln.2
Via.
Vcl.
Cb.

pizz.
p
pp
arco
p
pp
arco
p
arco
espress. e dolce
p
espress. e dolce
p

Fl.1
Fl.2
Picc.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B.Cl.
Bsn.1
Bsn.2

Hayseed: Well, sir, you want to know what happened next?
You want to know what happened when Reggie sinks his fist in Big Sweet's kisser?
You like to know what Jack said to the girl with the yeller hair and what she said to him?

Hn.1
Hn.2
Hn.3
Hn.4

Tpt.1
Tpt.2
Tpt.3

Tbn.1
Tbn.2
Tbn.3
Tbn.

Perc.1
Perc.2
Perc.3
Timp.

Kybd.

Hp.

Vln.1
Vln.2
Vla.
Vcl.
Cb.

Fl.1
Fl.2
Picc.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B.Cl.
Bsn.1
Bsn.2

Hayseed: Well, then, you just listen to I Love A Mystery tomorrow night.
That's right...tomorrow night-when yer a-gonna meet Miss Jack Dempsey Ross...in person!
Thank yer kindly.

Announcer: The further adventures of Jack, Doc and Reggie will come to you tomorrow at this same hour. I Love A Mystery, written and directed by Carlton E. Morris, comes to you Monday through Friday. This is Ted Malley speaking.

Hn.1
Hn.2
Hn.3
Hn.4

Tpt.1
Tpt.2
Tpt.3

Tbn.1
Tbn.2
Tbn.3
Tbn.

Perc.1
Perc.2
Perc.3
Timp.

Kybd.

Hp.

Vln.1
Vln.2
Vla.
Vcl.
Cb.

Fl.1
Fl.2
Picc.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B.Cl.
Bsn.1
Bsn.2

Evil Voice:
Who knows what evil lurks in the hearts of men? The Shadow knows...(evil laugh)

Hn.1
Hn.2
Hn.3
Hn.4

Tpt.1
Tpt.2
Tpt.3

Tbn.1
Tbn.2
Tbn.3
Tbn.

Perc.1
Perc.2
Perc.3
Timp.

Kybd.

Pipe Organ
mp *pp* *mf*

Hp.

Vln.1
Vln.2

Vla.

Vcl.
Cb.

Fl.1
Fl.2
Picc.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B.Cl.
Bsn.1
Bsn.2

Announcer:
Now the Caryco Company, producer of salt for every farm and home use brings you the thrilling adventures of The Shadow--
the hard and relentless fight of one man against the forces of evil.

Hn.1
Hn.2
Hn.3
Hn.4

Tpt.1
Tpt.2
Tpt.3

Tbn.1
Tbn.2
Tbn.3
Tbn.

Perc.1
Perc.2
Perc.3
Timp.

Kybd.

Hp.

Vln.1
Vln.2
Via.
Vcl.
Cb.

These dramatizations are designed to demonstrate forcibly to old and young alike that crime does not pay.
In just a minute, today's exciting adventure will begin.

Fl.1
Fl.2
Picc.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B.Cl.
Bsn.1
Bsn.2

Announcer:
Again, next week the Shadow will demonstrate that-

Hn.1
Hn.2
Hn.3
Hn.4

Tpt.1
Tpt.2
Tpt.3

Tbn.1
Tbn.2
Tbn.3
Tbn.

Perc.1
Perc.2
Perc.3
Timp.

Kybd.

Hp.

Vln.1
Vln.2
Vla.
Vcl.
Cb.

Fl.1
Fl.2
Picc.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B.Cl.
Bsn.1
Bsn.2

Evil Voice:
The weight of crime bears bitter fruit. Crime does not pay. The Shadow knows! (evil laugh)

Hn.1
Hn.2
Hn.3
Hn.4

Tpt.1
Tpt.2
Tpt.3

Tbn.1
Tbn.2
Tbn.3
Tbn.

Perc.1
Perc.2
Perc.3
Timp.

Kybd.

Hp.

Vln.1
Vln.2

Vla.

Vcl.

Cb.

This page of a musical score, numbered 308, contains the following instruments and parts:

- Flutes (Fl.1, Fl.2):** Both parts play a rhythmic pattern of eighth notes, starting *pp* and ending *f*.
- Oboes (Ob.1, Ob.2):** Both parts play a rhythmic pattern of eighth notes, starting *pp* and ending *f*.
- Clarinets (Cl.1, Cl.2):** Both parts play a rhythmic pattern of eighth notes, starting *pp* and ending *f*.
- Bassoons (Bsn.1, Bsn.2):** Both parts play a melodic line with slurs and accents, starting *pp* and ending *f*.
- Horns (Hn.1-4):** Horns 1 and 2 play sustained notes. Horns 3 and 4 play a rhythmic pattern starting *f*.
- Trumpets (Tpt.1-3):** All three parts are silent.
- Trombones (Tbn.1-4):** Trombone 1 plays a melodic line starting *pp*. Trombone 2 plays a sustained note *pp*. Trombones 3 and 4 are silent.
- Percussion (Perc.1-3, Timp.):** Percussion 1 plays a *Six. Cymb.* starting *pp*. Timp. plays a rhythmic pattern.
- Keyboard (Kybd.):** Both staves are silent.
- Harp (Hp.):** The harp plays a melodic line starting *pp* and ending *f*.
- Violins (Vln.1, Vln.2):** Both parts play sustained chords.
- Viola (Via.):** Plays a melodic line starting *senza sord.* and ending *f*.
- Violoncello (Vcl.):** Plays a melodic line starting *pp* and ending *f*.
- Contrabass (Cb.):** Plays a melodic line starting *pp* and ending *f*.

This page of a musical score, numbered 316, contains the following instruments and parts:

- Flutes (Fl.1, Fl.2):** Both parts play a continuous sixteenth-note pattern starting with a *pp* dynamic.
- Oboes (Ob.1, Ob.2):** Both parts play a continuous eighth-note pattern starting with a *pp* dynamic.
- Clarinets (Cl.1, Cl.2):** Both parts play a continuous eighth-note pattern starting with a *pp* dynamic.
- Bassoons (Bsn.1, Bsn.2):** Both parts play a melodic line with slurs and doublets, starting with a *p* dynamic.
- Horns (Hn.1, Hn.2, Hn.3, Hn.4):** Horns 1 and 2 play sustained notes. Horns 3 and 4 play a melodic line starting with a *p* dynamic.
- Trumpets (Tpt.1, Tpt.2, Tpt.3):** All three parts are silent.
- Trombones (Tbn.1, Tbn.2, Tbn.3, Tbn.4):** Trombone 1 and 2 play melodic lines with slurs and doublets. Trombone 3 and 4 are silent.
- Percussion (Perc.1, Perc.2, Perc.3, Timp.):** Percussion 1, 2, and 3 are silent. The Timpani (Timp.) part consists of a series of rhythmic pulses.
- Keyboard (Kybd.):** The keyboard part is silent.
- Harp (Hp.):** The harp part is silent until the final measure, where it plays a melodic line.
- Violins (Vln.1, Vln.2):** Both parts play sustained chords.
- Viola (Via.):** The viola part plays a melodic line with slurs and doublets.
- Violoncello (Vcl.):** The cello part plays a melodic line with slurs and doublets.
- Contrabass (Cb.):** The double bass part plays a melodic line with slurs and doublets.

Fl.1 *p*

Fl.2 *p*

Picc. *p*

Ob.1 *p*

Ob.2 *p*

E.H.

Cl.1 *p*

Cl.2 *p*

B.C.

Bsn.1

Bsn.2

Hn.1 *p*

Hn.2 *p*

Hn.3 *p*

Hn.4 *p*

Tpt.1 *p*

Tpt.2 *p*

Tpt.3

Tbn.1

Tbn.2

Tbn.3

Tbn.

Perc.1 *p*

Perc.2 *Bass Dr.*

Perc.3

Timp. *p*

Kybd.

Hp.

Vln.1

Vln.2

Via.

Cel.

Cb.

Fl.1

Fl.2

Picc.

Ob.1

Ob.2

E.H.

Cl.1

Cl.2

B.C.

Bsn.1

Bsn.2

Hn.1

Hn.2

Hn.3

Hn.4

Tpt.1

Tpt.2

Tpt.3

Tbn.1

Tbn.2

Tbn.3

Tbn.

Perc.1

Perc.2

Perc.3

Timp.

Kybd.

Hp.

Vln.1

Vln.2

Via.

Vcl.

Cb.

senza sord.

Fl.1
Fl.2
Picc.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B.C.
Bsn.1
Bsn.2
Hn.1
Hn.2
Hn.3
Hn.4
Tpt.1
Tpt.2
Tpt.3
Tbn.1
Tbn.2
Tbn.3
Tbn.
Perc.1
Perc.2
Perc.3
Timp.
Kybd.
Hp.
Vln.1
Vln.2
Via.
Vcl.
Cb.

senza sord.

This page of a musical score, numbered 348, contains the following parts and their characteristics:

- Flutes (Fl.1, Fl.2):** Both parts play a continuous sixteenth-note pattern, marked with a *cresc.* (crescendo) dynamic.
- Picc. (Piccolo):** Plays a sixteenth-note pattern, marked with a *cresc.* dynamic.
- Oboes (Ob.1, Ob.2):** Both parts play a sixteenth-note pattern, marked with a *cresc.* dynamic.
- E.H. (English Horn):** This part is silent throughout the page.
- Clarinets (Cl.1, Cl.2):** Both parts play a sixteenth-note pattern, marked with a *cresc.* dynamic.
- Bassoons (Bsn.1, Bsn.2):** Both parts play a sixteenth-note pattern, marked with a *cresc.* dynamic. They include slurs and a '2' marking, likely indicating a second ending or a specific articulation.
- Horns (Hn.1, Hn.2, Hn.3, Hn.4):** All four parts play a sixteenth-note pattern, marked with a *cresc.* dynamic.
- Trumpets (Tpt.1, Tpt.2, Tpt.3):** Tpt.1 and Tpt.2 play a sixteenth-note pattern, marked with a *cresc.* dynamic. Tpt.3 is silent. Slurs and '2' markings are present in Tpt.1 and Tpt.2.
- Trombones (Tbn.1, Tbn.2, Tbn.3, Tbn.4):** Tbn.1, Tbn.2, and Tbn.3 play a sixteenth-note pattern, marked with a *cresc.* dynamic. Tbn.4 is silent. Slurs and '2' markings are present in Tbn.1, Tbn.2, and Tbn.3.
- Percussion (Perc.1, Perc.2, Perc.3, Timp.):** Perc.1 and Perc.3 are silent. Perc.2 plays a sixteenth-note pattern, marked with a *cresc.* dynamic. Timp. plays a sixteenth-note pattern, marked with a *cresc.* dynamic.
- Kybd. (Keyboard):** This part is silent throughout the page.
- Harpsichord (Hp.):** Plays a sixteenth-note pattern, marked with a *cresc.* dynamic. It features long slurs across several measures.
- Violins (Vln.1, Vln.2):** Both parts play a sixteenth-note pattern, marked with a *cresc.* dynamic. They include slurs and '2' markings.
- Viola (Vla.):** Plays a sixteenth-note pattern, marked with a *cresc.* dynamic. It includes slurs and '2' markings.
- Violoncello (Vcl.):** Plays a sixteenth-note pattern, marked with a *cresc.* dynamic. It includes slurs and '2' markings.
- Double Bass (Cb.):** Plays a sixteenth-note pattern, marked with a *cresc.* dynamic. It includes slurs and '2' markings.

Fl.1
Fl.2
Picc.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B.Cl.
Ban.1
Ban.2
Hn.1
Hn.2
Hn.3
Hn.4
Tpt.1
Tpt.2
Tpt.3
Tbn.1
Tbn.2
Tbn.3
Tba.
Perc.1
Perc.2
Perc.3
Timp.
Kybd.
Hp.
Vln.1
Vln.2
Vla.
Vcl.
Cb.

This page of a musical score, numbered 368, contains the following instruments and parts:

- Flutes:** Fl.1 and Fl.2
- Woodwinds:** Piccolo (Picc.), Oboe 1 (Ob.1), Oboe 2 (Ob.2), English Horn (E.H.), Clarinet 1 (Cl.1), Clarinet 2 (Cl.2), Bass Clarinet (B.Cl.), Bassoon 1 (Bsn.1), and Bassoon 2 (Bsn.2)
- Horns:** Horn 1 (Hn.1), Horn 2 (Hn.2), Horn 3 (Hn.3), and Horn 4 (Hn.4)
- Trumpets:** Tpt.1, Tpt.2, and Tpt.3
- Trombones:** Tbn.1, Tbn.2, Tbn.3, and Tuba (Tba.)
- Percussion:** Perc.1, Perc.2, Perc.3, and Timpani (Timp.)
- Keyboard:** Kybd.
- Harp:** Hp.
- Strings:** Violin 1 (Vln.1), Violin 2 (Vln.2), Viola (Via.), Violoncello (Vcl.), and Contrabass (Cb.)

The score is written in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It features a variety of musical notations, including rests, notes, beams, slurs, and dynamic markings such as *mf* (mezzo-forte). The woodwind and brass sections have significant parts, while the strings provide a steady accompaniment.

This page of a musical score, numbered 380, is marked *Molto Rit.* (Molto Ritrattando). The score is arranged in a standard orchestral format with the following parts and staves:

- Flutes:** Fl.1 and Fl.2
- Woodwinds:** Piccolo (Picc.), Oboe 1 (Ob.1), Oboe 2 (Ob.2), English Horn (E.H.), Clarinet 1 (Cl.1), Clarinet 2 (Cl.2), Bass Clarinet (B.Cl.), Bassoon 1 (Bsn.1), and Bassoon 2 (Bsn.2)
- Horns:** Horn 1 (Hn.1), Horn 2 (Hn.2), Horn 3 (Hn.3), and Horn 4 (Hn.4)
- Trumpets:** Tpt.1, Tpt.2, and Tpt.3
- Trombones:** Tbn.1, Tbn.2, Tbn.3, and Tbn.4
- Percussion:** Perc.1, Perc.2, Perc.3, and Timpani (Timp.)
- Keyboard:** Keyboard (Kybd.)
- Harp:** Harp (Hp.)
- Strings:** Violin 1 (Vln.1), Violin 2 (Vln.2), Viola (Via.), Cello (Vcl.), and Double Bass (Cb.)

The score features several dynamic markings: *p* (piano), *f* (forte), and *dim.* (diminuendo). The woodwind and string sections have prominent melodic lines with dynamic swells and decays. The string section plays a rhythmic pattern with dynamic changes. The percussion and harp parts are mostly silent on this page.

This musical score is for the 'Bride and Groom' section of Wagner's 'Wedding March'. It is a full orchestral score with vocal soloists. The score is written for a large ensemble, including woodwinds, brass, percussion, keyboard, and strings. The tempo is marked as *J = 96*. The key signature is one flat (B-flat major for the woodwinds and strings, and F major for the brass and vocalists). The score is divided into measures, with a repeat sign at the beginning of the section. The vocal soloists (Announcers) have three lines of text: 'Announcer: From Hollywood, we present...', 'Announcer: Bride and Groom!', and 'Announcer: With your master of ceremonies, John Nelson!'. The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). Specific instrument parts are labeled, including 'Clarinet in B_b' and 'Wide-vibrato Hammond Organ (the cheesier, the better)'. The score is arranged in a standard orchestral layout, with woodwinds and strings on the left, brass in the middle, and percussion and keyboard on the right. The vocal soloists are positioned above the brass section.

This page of a musical score, numbered 404, contains staves for the following instruments: Fl.1, Fl.2, Picc., Ob.1, Ob.2, E.H., Cl.1, Cl.2, B.Cl., Bsn.1, Bsn.2, Hn.1, Hn.2, Hn.3, Hn.4, Tpt.1, Tpt.2, Tpt.3, Tbn.1, Tbn.2, Tbn.3, Tbn., Perc.1, Perc.2, Perc.3, Timp., Kybd., Hp., Vln.1, Vln.2, Vla., Vcl., and Cb. The score is written in a key signature of two flats and a 4/4 time signature. It features several measures of music with dynamic markings such as *f* (forte) and *f* (piano). Specific performance instructions include "Bass Dr." for Perc.2, "Cymbals" for Perc.3, and "Random Bb glissandi" for the Harp (Hp.). The woodwind and string sections have complex rhythmic patterns, including sixteenth-note runs and triplets. The percussion section includes a bass drum and cymbals. The keyboard and harp parts provide harmonic support with chords and glissandi. The violin and viola parts have similar rhythmic patterns to the woodwinds. The cello part has a simple bass line.

Fl.1
Fl.2
Picc.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B.Cl.
Bsn.1
Bsn.2

John Nelson: Thank you very much. Good afternoon.
They say it's the woman who's always late-but that isn't true of the couple we'll meet at our
Bride and Groom wedding party at the Chaplain Park Hotel here today.

Hn.1
Hn.2
Hn.3
Hn.4

Tpt.1
Tpt.2
Tpt.3

Tbn.1
Tbn.2
Tbn.3
Tbn.

Perc.1
Perc.2
Perc.3
Timp.

Kybd.

Hp. *mp*

Vln.1 *p*
Vln.2 *p*
Via. *p*
Vcl. *p*
Cb.

Fl.1
Fl.2
Picc.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B.Cl.
Bsn.1
Bsn.2

John Nelson: Because, on the first date our Bride and Groom ever had, he kept her waiting two hours.
Well, you'd think that would about nip any romance in the bud, but apparently it didn't and there's much more to it,
for now the couple will be married out in the old chapel under the trees after they've told us their story.

Hn.1
Hn.2
Hn.3
Hn.4

Tpt.1
Tpt.2
Tpt.3

Tbn.1
Tbn.2
Tbn.3
Tbn.

Perc.1
Perc.2
Perc.3
Timp.

Kybd.

Hp.

Vln.1
Vln.2
Via.
Vcl.
Cb.

This page of a musical score, numbered 425, contains 28 staves for various instruments. The instruments listed on the left are: Fl.1, Fl.2, Picc., Ob.1, Ob.2, E.H., Cl.1, Cl.2, B.Cl., Bsn.1, Bsn.2, Hn.1, Hn.2, Hn.3, Hn.4, Tpt.1, Tpt.2, Tpt.3, Tbn.1, Tbn.2, Tbn.3, Tbn., Perc.1, Perc.2, Perc.3, Timp., Kybd., Hp., Vln.1, Vln.2, Vla., Vcl., and Cb. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The first 27 staves (from Fl.1 to Perc.3) are mostly empty, indicating that these instruments are silent for most of the page. The Harp (Hp.) staff shows some activity, including a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The string section (Vln.1, Vln.2, Vla., Vcl., and Cb.) has some notes, including a triplet of eighth notes in the first violin part. The Cello (Cb.) part has a few notes at the end of the page.

This page of a musical score, numbered 433, contains the following instruments and parts:

- Flutes:** Fl. 1 and Fl. 2, both starting with a *p* (piano) dynamic marking.
- Oboes:** Ob. 1 and Ob. 2, both starting with a *p* dynamic marking.
- Clarinets:** Cl. 1 and Cl. 2, both starting with a *p* dynamic marking.
- Bassoons:** Bsn. 1 and Bsn. 2, both starting with a *p* dynamic marking.
- Horns:** Hn. 1, Hn. 2, Hn. 3, and Hn. 4.
- Trumpets:** Tpt. 1, Tpt. 2, and Tpt. 3.
- Trombones:** Tbn. 1, Tbn. 2, Tbn. 3, and Tbn. 4.
- Percussion:** Perc. 1, Perc. 2, Perc. 3, and Timp.
- Keyboard:** Kybd. (Piano).
- Harp:** Hp.
- Violins:** Vln. 1 and Vln. 2.
- Viola:** Vla.
- Cello:** Cel.

The score is written in a common time signature with a key signature of two flats (B-flat and E-flat). The first section of the score includes a *p* dynamic marking for several instruments. The notation includes various note values, rests, and phrasing slurs.

This page of a musical score, numbered 441, contains 28 staves for various instruments. The instruments listed on the left are: Fl.1, Fl.2, Picc., Ob.1, Ob.2, E.H., Cl.1, Cl.2, B.Cl., Bsn.1, Bsn.2, Hn.1, Hn.2, Hn.3, Hn.4, Tpt.1, Tpt.2, Tpt.3, Tbn.1, Tbn.2, Tbn.3, Tbn., Perc.1, Perc.2, Perc.3, Timp., Kybd., Hp., Vln.1, Vln.2, Vla., Vcl., and Cb. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music is organized into measures, with some measures containing rests for certain instruments. The Flute 1 part features a melodic line with slurs and accents. The Bassoon 1 part has a similar melodic line. The Harp part has a rhythmic accompaniment. The Violin 1 part has a melodic line with slurs. The Viola part has a melodic line with slurs. The Cello part has a melodic line with slurs. The other instruments (Flute 2, Piccolo, Oboe 1, Oboe 2, English Horn, Clarinet 1, Clarinet 2, Bass Clarinet, Bassoon 2, Horns 1-4, Trumpets 1-3, Trombones 1-4, Percussion 1-3, Timpani, Keyboard, and Double Bass) have rests throughout the page.

This page of a musical score, numbered 449, contains staves for various instruments. The woodwind section includes Flutes 1 and 2 (Fl.1, Fl.2), Piccolo (Picc.), Oboes 1 and 2 (Ob.1, Ob.2), English Horn (E.H.), Clarinets 1 and 2 (Cl.1, Cl.2), Bass Clarinet (B.Cl.), Bassoons 1 and 2 (Bsn.1, Bsn.2), Horns 1 through 4 (Hn.1-4), and Trumpets 1 through 3 (Tpt.1-3). The brass section includes Trombones 1 through 3 (Tbn.1-3) and Trombone (Tbn.). The percussion section includes Percussion 1, 2, and 3 (Perc.1-3) and Timpani (Timp.). The keyboard section includes Keyboard (Kybd.) and Harpsichord (Hp.). The string section includes Violins 1 and 2 (Vln.1, Vln.2), Viola (Via.), Violoncello (Vcl.), and Contrabass (Cb.). The score is written in a common time signature with a key signature of one flat. It features dynamic markings such as *p* (piano), *cresc.* (crescendo), and *f* (forte). The woodwinds and brass play melodic lines with some slurs and accents. The strings play a rhythmic accompaniment with some triplets and sixteenth-note patterns. The harpsichord part includes triplets and sixteenth-note runs.

This page contains the musical score for measures 463 through 468 of a piece in Allegro Vivace. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is one sharp (F#) and the time signature is 3/4. The dynamic marking *ff* (fortissimo) is present throughout the score. The woodwind section includes Flutes 1 and 2, Piccolo, Oboes 1 and 2, English Horn, Clarinets 1 and 2, Bass Clarinet, Bassoons 1 and 2, Horns 1 through 4, Trumpets 1 through 3, Trombones 1 through 3, and Tuba. The percussion section includes three Percussion parts and Timpani. The keyboard section includes Harpsichord and Harp. The string section includes Violins 1 and 2, Viola, Violoncello, and Contrabass. The score features various musical notations such as slurs, trills, and triplets. The woodwind and string parts have melodic lines, while the brass and percussion parts provide harmonic support and rhythmic patterns.

Fl.1
Fl.2
Picc.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B.C.
Bsn.1
Bsn.2
Hn.1
Hn.2
Hn.3
Hn.4
Tpt.1
Tpt.2
Tpt.3
Tbn.1
Tbn.2
Tbn.3
Tbn.
Perc.1
Perc.2
Perc.3
Timp.
Kybd.
Hp.
Vln.1
Vln.2
Via.
Cel.
Cb.

This page of a musical score, numbered 479, contains the following instruments and parts:

- Flutes:** Fl.1 and Fl.2
- Woodwinds:** Piccolo (Picc.), Oboe 1 (Ob.1), Oboe 2 (Ob.2), English Horn (E.H.), Clarinet 1 (Cl.1), Clarinet 2 (Cl.2), Bass Clarinet (B.Cl.), Bassoon 1 (Bsn.1), and Bassoon 2 (Bsn.2)
- Horns:** Horn 1 (Hn.1), Horn 2 (Hn.2), Horn 3 (Hn.3), and Horn 4 (Hn.4)
- Trumpets:** Trumpet 1 (Tpt.1), Trumpet 2 (Tpt.2), and Trumpet 3 (Tpt.3)
- Trombones:** Trombone 1 (Tbn.1), Trombone 2 (Tbn.2), Trombone 3 (Tbn.3), and Trombone 4 (Tbn.4)
- Percussion:** Percussion 1 (Perc.1), Percussion 2 (Perc.2), Percussion 3 (Perc.3) with Cymbals and a forte (*f*) dynamic marking, and Timpani (Timp.)
- Keyboard:** Keyboard (Kybd.)
- Piano:** Harp (Hp.)
- Strings:** Violin 1 (Vln.1), Violin 2 (Vln.2), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.)

The score is written in a key signature of two sharps (D major or F# minor) and a 4/4 time signature. It features various musical notations such as trills (*tr*), triplets (indicated by a '3' in a bracket), and dynamic markings like *f*. The layout includes multiple staves for each instrument, with some instruments like the strings and harp grouped together.

Fl.1
Fl.2
Picc.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B.Cl.
Bsn.1
Bsn.2

Hn.1
Hn.2
Hn.3
Hn.4

Tpt.1
Tpt.2
Tpt.3

Tbn.1
Tbn.2
Tbn.3
Tbn.

Perc.1
Perc.2
Perc.3
Timp.

Kybd.

Hp.

Vln.1
Vln.2
Via.
Vcl.
Cb.

Fl.1
Fl.2
Picc.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B.Cl.
Bsn.1
Bsn.2

Sound effect: Buzzing insect (ten seconds, into timpani roll)

Announcer:
He hunts the biggest of all game:
public enemies who try to destroy our America.

Hn.1
Hn.2
Hn.3
Hn.4
Tpt.1
Tpt.2
Tpt.3
Tbn.1
Tbn.2
Tbn.3
Tbn.
Perc.1
Perc.2
Perc.3
Timp.
Kybd.
Hp.
Vln.1
Vln.2
Vla.
Vcl.
Cb.

The musical score consists of 28 staves. The first 10 staves are for woodwinds: Flute 1 & 2, Piccolo, Oboe 1 & 2, English Horn, Clarinet 1 & 2, Bass Clarinet, and Bassoon 1 & 2. The next 10 staves are for brass: Horn 1-4, Trumpet 1-3, and Trombone 1-4. The next 5 staves are for percussion: Percussion 1-3, Timpani, Keyboard, and Harp. The final 3 staves are for strings: Violin 1 & 2, Viola, and Violoncello/Double Bass. The score is in 2/4 time and features a key signature of one sharp (F#). The woodwinds and brass play a sustained note with a fermata. The timpani has a roll starting at the end of the first measure. The announcer's text is placed above the Horn 1 staff.

THE GREEN HORNET
Rimsky-Korsakov: Flight of the Bumblebee

498

$\text{♩} = 144$

Fl.1 *f*

Fl.2 *f*

Picc.

Ob.1 *f*

Ob.2 *f*

E.H. *f*

Cl.1 *Clarinet in A* *f*

Cl.2 *Clarinet in A* *f*

B.Cl. *f*

Bsn.1 *f*

Bsn.2 *f*

Hn.1 *f*

Hn.2 *f*

Hn.3 *f*

Hn.4 *f*

Tpt.1 *f*

Tpt.2 *f*

Tpt.3

Tbn.1 *f*

Tbn.2 *f*

Tbn.3 *f*

Tba. *f*

Perc.1

Perc.2

Perc.3 *Cymbals* *mf*

Tamp.

Kybd.

Hp.

Vln.1 *f* *dim.*

Vln.2 *f* *piéz.* *mf*

Vla. *f* *piéz.* *mf*

Vcl. *f* *piéz.* *mf*

Cb. *f* *piéz.* *mf*

Fl.1
Fl.2
Picc.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B.Cl.
Bsn.1
Bsn.2

Announcer:
With his faithful valet, Kato, Rick Reed, daring young publisher, matches wits with racketeers and saboteurs,
risking his life that criminals and enemies spies will feel the weight of the law by the sting of...the Green Hornet!

Hn.1
Hn.2
Hn.3
Hn.4

Tpt.1
Tpt.2
Tpt.3

Tbn.1
Tbn.2
Tbn.3
Tbn.

Perc.1
Perc.2
Perc.3
Timp.

Kybd.

Hp.

Vln.1
Vln.2
Vla.
Vcl.
Cb.

This page of a musical score, numbered 512, contains the following parts:

- Fl. 1:** Flute 1 part, starting with a *p* (piano) dynamic marking. It features a melodic line with eighth and sixteenth notes.
- Fl. 2:** Flute 2 part, currently silent.
- Picc.:** Piccolo part, currently silent.
- Ob. 1 & 2:** Oboe 1 and 2 parts, currently silent.
- E.H.:** English Horn part, currently silent.
- Cl. 1 & 2:** Clarinet 1 and 2 parts, currently silent.
- B.Cl.:** Bass Clarinet part, currently silent.
- Bsn. 1 & 2:** Bassoon 1 and 2 parts, currently silent.
- Hn. 1, 2, 3, & 4:** Horn 1, 2, 3, and 4 parts, currently silent.
- Tpt. 1, 2, & 3:** Trumpet 1, 2, and 3 parts, currently silent.
- Tbn. 1, 2, 3, & 4:** Trombone 1, 2, 3, and 4 parts, currently silent.
- Perc. 1, 2, & 3:** Percussion 1, 2, and 3 parts, currently silent.
- Timp.:** Timpani part, currently silent.
- Kybd.:** Keyboard part, currently silent.
- Hp.:** Harp part, currently silent.
- Vln. 1 & 2:** Violin 1 and 2 parts, with some initial notes.
- Vla.:** Viola part, with some initial notes.
- Vel.:** Violoncello (Cello) part, with some initial notes.
- Cb.:** Contrabass part, currently silent.

This page of a musical score, numbered 520, contains staves for the following instruments: Fl.1, Fl.2, Picc., Ob.1, Ob.2, E.H., Cl.1, Cl.2, B.Cl., Bsn.1, Bsn.2, Hn.1, Hn.2, Hn.3, Hn.4, Tpt.1, Tpt.2, Tpt.3, Tbn.1, Tbn.2, Tbn.3, Tbn., Perc.1, Perc.2, Perc.3, Timp., Kybd., Hp., Vln.1, Vln.2, Vla., Vcl., and Cb. The score is written in a common time signature. The Flute 1 part begins with a melodic line. The Clarinet 1 and 2 parts enter with a rhythmic pattern, marked *pp* and *mf* respectively. The Violin 1 and 2 parts play a continuous rhythmic accompaniment, with the Viola part also marked *arco*. The rest of the score is mostly silent, with some dynamic markings like *mf* and *p* appearing in the lower sections.

This page of a musical score, numbered 528, contains staves for the following instruments: Fl.1, Fl.2, Picc., Ob.1, Ob.2, E.H., Cl.1, Cl.2, B.Cl., Bsn.1, Bsn.2, Hn.1, Hn.2, Hn.3, Hn.4, Tpt.1, Tpt.2, Tpt.3, Tbn.1, Tbn.2, Tbn.3, Tbn., Perc.1, Perc.2, Perc.3, Timp., Kybd., Hp., Vln.1, Vln.2, Vla., Vcl., and Cb. The score is written in a key signature of two flats and a common time signature. The woodwind and string sections have specific musical notations, including dynamics such as *pp*, *p*, and *mf*. The percussion and keyboard parts are currently blank.

Fl.1 *p*

Fl.2

Picc.

Ob.1

Ob.2

E.H.

Cl.1 *pp*

Cl.2 *pp*

B.Cl.

Bsn.1 *p* *pp* *pp*

Bsn.2 *p* *pp*

Announcer:
Ride with Rick Reed in the thrilling adventure, "The Corpse that Wasn't There." The Green Hornet strikes again!

Hn.1 *pp*

Hn.2

Hn.3

Hn.4

Tpt.1

Tpt.2

Tpt.3

Tbn.1

Tbn.2

Tbn.3

Tbn.

Perc.1

Perc.2

Perc.3

Timp.

Kybd.

Hp.

Vln.1 *p* *pp*

Vln.2 *p* *pizz.*

Vla. *p* *pizz.* *p*

Vcl. *arco* *p* *pizz.* *p*

Cb.

This page of a musical score, numbered 544, contains staves for the following instruments: Fl.1, Fl.2, Picc., Ob.1, Ob.2, E.H., Cl.1, Cl.2, B.Cl., Bsn.1, Bsn.2, Hn.1, Hn.2, Hn.3, Hn.4, Tpt.1, Tpt.2, Tpt.3, Tbn.1, Tbn.2, Tbn.3, Tbn., Perc.1, Perc.2, Perc.3, Timp., Kybd., Hp., Vln.1, Vln.2, Vla., Vcl., and Cb. The score is written in a key signature of one sharp (F#) and a time signature of 3/4. The first measure shows a complex rhythmic pattern in Fl.1 and Vln.1. The second measure features a rest for Fl.1 and Vln.1, with a *pp* dynamic marking in Fl.1 and Vln.1. The third measure shows a *p* dynamic marking in Cl.1 and Vln.1. The fourth measure features a *pp* dynamic marking in Fl.1 and Vln.1, and an *arco* marking in Vla. The fifth measure shows a *pp* dynamic marking in Fl.1 and Vln.1. The sixth measure features a *pp* dynamic marking in Fl.1 and Vln.1. The seventh measure shows a *pp* dynamic marking in Fl.1 and Vln.1. The eighth measure features a *pp* dynamic marking in Fl.1 and Vln.1. The ninth measure shows a *pp* dynamic marking in Fl.1 and Vln.1. The tenth measure features a *pp* dynamic marking in Fl.1 and Vln.1. The eleventh measure shows a *pp* dynamic marking in Fl.1 and Vln.1. The twelfth measure features a *pp* dynamic marking in Fl.1 and Vln.1. The thirteenth measure shows a *pp* dynamic marking in Fl.1 and Vln.1. The fourteenth measure features a *pp* dynamic marking in Fl.1 and Vln.1. The fifteenth measure shows a *pp* dynamic marking in Fl.1 and Vln.1. The sixteenth measure features a *pp* dynamic marking in Fl.1 and Vln.1. The seventeenth measure shows a *pp* dynamic marking in Fl.1 and Vln.1. The eighteenth measure features a *pp* dynamic marking in Fl.1 and Vln.1. The nineteenth measure shows a *pp* dynamic marking in Fl.1 and Vln.1. The twentieth measure features a *pp* dynamic marking in Fl.1 and Vln.1. The twenty-first measure shows a *pp* dynamic marking in Fl.1 and Vln.1. The twenty-second measure features a *pp* dynamic marking in Fl.1 and Vln.1. The twenty-third measure shows a *pp* dynamic marking in Fl.1 and Vln.1. The twenty-fourth measure features a *pp* dynamic marking in Fl.1 and Vln.1. The twenty-fifth measure shows a *pp* dynamic marking in Fl.1 and Vln.1. The twenty-sixth measure features a *pp* dynamic marking in Fl.1 and Vln.1. The twenty-seventh measure shows a *pp* dynamic marking in Fl.1 and Vln.1. The twenty-eighth measure features a *pp* dynamic marking in Fl.1 and Vln.1. The twenty-ninth measure shows a *pp* dynamic marking in Fl.1 and Vln.1. The thirtieth measure features a *pp* dynamic marking in Fl.1 and Vln.1. The thirty-first measure shows a *pp* dynamic marking in Fl.1 and Vln.1. The thirty-second measure features a *pp* dynamic marking in Fl.1 and Vln.1. The thirty-third measure shows a *pp* dynamic marking in Fl.1 and Vln.1. The thirty-fourth measure features a *pp* dynamic marking in Fl.1 and Vln.1. The thirty-fifth measure shows a *pp* dynamic marking in Fl.1 and Vln.1. The thirty-sixth measure features a *pp* dynamic marking in Fl.1 and Vln.1. The thirty-seventh measure shows a *pp* dynamic marking in Fl.1 and Vln.1. The thirty-eighth measure features a *pp* dynamic marking in Fl.1 and Vln.1. The thirty-ninth measure shows a *pp* dynamic marking in Fl.1 and Vln.1. The fortieth measure features a *pp* dynamic marking in Fl.1 and Vln.1. The forty-first measure shows a *pp* dynamic marking in Fl.1 and Vln.1. The forty-second measure features a *pp* dynamic marking in Fl.1 and Vln.1. The forty-third measure shows a *pp* dynamic marking in Fl.1 and Vln.1. The forty-fourth measure features a *pp* dynamic marking in Fl.1 and Vln.1. The forty-fifth measure shows a *pp* dynamic marking in Fl.1 and Vln.1. The forty-sixth measure features a *pp* dynamic marking in Fl.1 and Vln.1. The forty-seventh measure shows a *pp* dynamic marking in Fl.1 and Vln.1. The forty-eighth measure features a *pp* dynamic marking in Fl.1 and Vln.1. The forty-ninth measure shows a *pp* dynamic marking in Fl.1 and Vln.1. The fiftieth measure features a *pp* dynamic marking in Fl.1 and Vln.1. The fifty-first measure shows a *pp* dynamic marking in Fl.1 and Vln.1. The fifty-second measure features a *pp* dynamic marking in Fl.1 and Vln.1. The fifty-third measure shows a *pp* dynamic marking in Fl.1 and Vln.1. The fifty-fourth measure features a *pp* dynamic marking in Fl.1 and Vln.1. The fifty-fifth measure shows a *pp* dynamic marking in Fl.1 and Vln.1. The fifty-sixth measure features a *pp* dynamic marking in Fl.1 and Vln.1. The fifty-seventh measure shows a *pp* dynamic marking in Fl.1 and Vln.1. The fifty-eighth measure features a *pp* dynamic marking in Fl.1 and Vln.1. The fifty-ninth measure shows a *pp* dynamic marking in Fl.1 and Vln.1. The sixtieth measure features a *pp* dynamic marking in Fl.1 and Vln.1. The sixty-first measure shows a *pp* dynamic marking in Fl.1 and Vln.1. The sixty-second measure features a *pp* dynamic marking in Fl.1 and Vln.1. The sixty-third measure shows a *pp* dynamic marking in Fl.1 and Vln.1. The sixty-fourth measure features a *pp* dynamic marking in Fl.1 and Vln.1. The sixty-fifth measure shows a *pp* dynamic marking in Fl.1 and Vln.1. The sixty-sixth measure features a *pp* dynamic marking in Fl.1 and Vln.1. The sixty-seventh measure shows a *pp* dynamic marking in Fl.1 and Vln.1. The sixty-eighth measure features a *pp* dynamic marking in Fl.1 and Vln.1. The sixty-ninth measure shows a *pp* dynamic marking in Fl.1 and Vln.1. The seventieth measure features a *pp* dynamic marking in Fl.1 and Vln.1. The seventy-first measure shows a *pp* dynamic marking in Fl.1 and Vln.1. The seventy-second measure features a *pp* dynamic marking in Fl.1 and Vln.1. The seventy-third measure shows a *pp* dynamic marking in Fl.1 and Vln.1. The seventy-fourth measure features a *pp* dynamic marking in Fl.1 and Vln.1. The seventy-fifth measure shows a *pp* dynamic marking in Fl.1 and Vln.1. The seventy-sixth measure features a *pp* dynamic marking in Fl.1 and Vln.1. The seventy-seventh measure shows a *pp* dynamic marking in Fl.1 and Vln.1. The seventy-eighth measure features a *pp* dynamic marking in Fl.1 and Vln.1. The seventy-ninth measure shows a *pp* dynamic marking in Fl.1 and Vln.1. The eightieth measure features a *pp* dynamic marking in Fl.1 and Vln.1. The eighty-first measure shows a *pp* dynamic marking in Fl.1 and Vln.1. The eighty-second measure features a *pp* dynamic marking in Fl.1 and Vln.1. The eighty-third measure shows a *pp* dynamic marking in Fl.1 and Vln.1. The eighty-fourth measure features a *pp* dynamic marking in Fl.1 and Vln.1. The eighty-fifth measure shows a *pp* dynamic marking in Fl.1 and Vln.1. The eighty-sixth measure features a *pp* dynamic marking in Fl.1 and Vln.1. The eighty-seventh measure shows a *pp* dynamic marking in Fl.1 and Vln.1. The eighty-eighth measure features a *pp* dynamic marking in Fl.1 and Vln.1. The eighty-ninth measure shows a *pp* dynamic marking in Fl.1 and Vln.1. The ninetieth measure features a *pp* dynamic marking in Fl.1 and Vln.1. The ninety-first measure shows a *pp* dynamic marking in Fl.1 and Vln.1. The ninety-second measure features a *pp* dynamic marking in Fl.1 and Vln.1. The ninety-third measure shows a *pp* dynamic marking in Fl.1 and Vln.1. The ninety-fourth measure features a *pp* dynamic marking in Fl.1 and Vln.1. The ninety-fifth measure shows a *pp* dynamic marking in Fl.1 and Vln.1. The ninety-sixth measure features a *pp* dynamic marking in Fl.1 and Vln.1. The ninety-seventh measure shows a *pp* dynamic marking in Fl.1 and Vln.1. The ninety-eighth measure features a *pp* dynamic marking in Fl.1 and Vln.1. The ninety-ninth measure shows a *pp* dynamic marking in Fl.1 and Vln.1. The hundredth measure features a *pp* dynamic marking in Fl.1 and Vln.1.

This page of a musical score, numbered 552, contains the following instruments and parts:

- Flutes:** Fl. 1 and Fl. 2. Fl. 1 has a *cresc.* marking and a *mf* dynamic. Fl. 2 has a *mf* dynamic.
- Piccolo:** Picc. (no notes present).
- Oboes:** Ob. 1 and Ob. 2. Ob. 1 has a *p* dynamic followed by a *mf* dynamic. Ob. 2 has a *mf* dynamic.
- Clarinets:** Cl. 1 and Cl. 2. Cl. 1 has a *cresc.* marking and a *mf* dynamic. Cl. 2 has a *mf* dynamic.
- Bassoons:** Bsn. 1 and Bsn. 2. Both have a *mf* dynamic.
- Horns:** Hn. 1, Hn. 2, Hn. 3, and Hn. 4. Hn. 1 and Hn. 2 have a *mf* dynamic.
- Trumpets:** Tpt. 1, Tpt. 2, and Tpt. 3 (no notes present).
- Trombones:** Tbn. 1, Tbn. 2, Tbn. 3, and Tbn. (no notes present).
- Percussion:** Perc. 1, Perc. 2, Perc. 3, and Timp. (no notes present).
- Keyboard:** Kybd. (no notes present).
- Harp:** Hp. (no notes present).
- Violins:** Vln. 1 and Vln. 2. Vln. 1 has a *p* dynamic followed by a *mf* dynamic and an *arco* marking. Vln. 2 has a *p* dynamic followed by a *mf* dynamic and an *arco* marking.
- Viola:** Vla. Has a *pizz.* marking and a *mf* dynamic.
- Violoncello:** Vcl. Has a *mf* dynamic.
- Contrabass:** Cb. Has a *mf* dynamic.

This page of a musical score, numbered 560, contains staves for the following instruments: Fl.1, Fl.2, Picc., Ob.1, Ob.2, E.H., Cl.1, Cl.2, B.Cl., Ban.1, Ban.2, Hn.1, Hn.2, Hn.3, Hn.4, Tpt.1, Tpt.2, Tpt.3, Tbn.1, Tbn.2, Tbn.3, Tbn., Perc.1, Perc.2, Perc.3, Timp., Kybd., Hp., Vln.1, Vln.2, Vla., Vcl., and Cb. The score is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The first four measures of the score are marked with a dynamic of *mf* (mezzo-forte). The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. The Flute and Violin parts feature melodic lines with grace notes, while the Bassoon and Cello parts provide harmonic support with eighth-note patterns. The rest of the page shows empty staves for the remaining instruments.

This page of a musical score, numbered 568, contains the following parts and markings:

- Fl. 1 & 2:** Flute parts with *cresc.* and *f* markings.
- Picc.:** Piccolo part, currently silent.
- Ob. 1 & 2:** Oboe parts with *f* markings.
- E.H.:** English Horn part, currently silent.
- Cl. 1 & 2:** Clarinet parts with *cresc.* and *f* markings.
- B.C.:** Bass Clarinet part, currently silent.
- Bsn. 1 & 2:** Bassoon parts with *cresc.* and *f* markings.
- Hn. 1-4:** Horn parts, currently silent.
- Tpt. 1-3:** Trumpet parts, currently silent.
- Tbn. 1-4:** Trombone parts, currently silent.
- Perc. 1-3 & Timp.:** Percussion and Timpani parts, currently silent.
- Kybd. & Hp.:** Keyboard and Harp parts, currently silent.
- Vin. 1 & 2:** Violin parts with *cresc.* and *f* markings.
- Vla.:** Viola part with *cresc.* and *f* markings.
- Vel. & Cb.:** Violoncello and Contrabass parts with *cresc.* and *f* markings.

This page contains the musical score for measures 576 through 583. The score is arranged in a standard orchestral layout with staves for various instruments. The key signature is two flats (B-flat major or D-flat minor), and the time signature is 4/4. The woodwinds (Flutes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1-4, Trumpets 1-3, Trombones 1-4) play a rhythmic pattern of eighth and sixteenth notes, with dynamics ranging from *mf* to *p* and *cresc.* The strings (Violins 1 & 2, Viola, Cello, Double Bass) play a similar rhythmic pattern, with dynamics ranging from *mf* to *p* and *cresc.*. The percussion section (Perc. 1-3, Tympani) is mostly silent. The keyboard section (Kybd., Hp.) is also mostly silent. The score includes various musical notations such as slurs, accents, and dynamic markings.

Fl. 1 & 2: Play eighth-note patterns, dynamics *cresc.*

Cl. 1 & 2: Play eighth-note patterns, dynamics *mf*, *p*, *mf*, *cresc.*

Bsn. 1 & 2: Play eighth-note patterns, dynamics *p*, *cresc.*

Hn. 1 & 2: Play eighth-note patterns, dynamics *p*, *cresc.*

Vln. 1 & 2: Play eighth-note patterns, dynamics *mf*, *pizz.*, *mf*, *cresc.*, *arco*

Vla.: Play eighth-note patterns, dynamics *p*, *cresc.*

Vcl. & Cb.: Play eighth-note patterns, dynamics *p*, *cresc.*

This page of a musical score, numbered 584, contains measures 584 through 588. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments included are Flutes 1 and 2, Piccolo, Oboes 1 and 2, English Horn, Clarinets 1 and 2, Bass Clarinet, Bassoons 1 and 2, Horns 1 through 4, Trumpets 1 through 3, Trombones 1 through 4, Percussion 1 through 3 and Timpani, Keyboard (Kyd.), Harp (Hp.), Violins 1 and 2, Viola, Violoncello (Vcl.), and Contrabass (Cb.).

The score begins with measures 584 and 585, where the Flutes 1 and 2, Piccolo, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1 and 2, and Violins 1 and 2 have active parts. Dynamic markings such as *f* (forte), *dim.* (diminuendo), and *p* (piano) are used throughout. The Flutes 1 and 2 parts feature a melodic line with a crescendo leading to a *dim.* marking, followed by a *p* dynamic. The Piccolo and Oboes 1 and 2 parts play a rhythmic pattern. The Clarinets 1 and 2 parts have a similar melodic line to the flutes, with a *f* dynamic in measure 585 and a *dim.* marking, followed by a *p* dynamic. The Bassoons 1 and 2 parts play a rhythmic pattern. The Horns 1 and 2 parts play a rhythmic pattern. The Violins 1 and 2 parts play a rhythmic pattern. The Viola, Violoncello, and Contrabass parts play a rhythmic pattern. The Percussion, Keyboard, and Harp parts are silent.

Measures 586 and 587 are mostly silent for all instruments. Measure 588 features a final melodic phrase for the Flutes 1 and 2, Piccolo, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1 and 2, and Violins 1 and 2, all marked *p*.

Fl.1 *pp*

Fl.2

Picc.

Ob.1 *p* *pp*

Ob.2 *p*

E.H.

Cl.1 *pp* *pp*

Cl.2 *pp*

B.C1.

Bsn.1 *p* *pp*

Bsn.2 *p* *pp*

Hn.1

Hn.2

Hn.3

Hn.4

Tpt.1

Tpt.2

Tpt.3

Tbn.1

Tbn.2

Tbn.3

Tbn.

Perc.1

Perc.2

Perc.3

Timp.

Kybd.

Hp.

Vln.1 *pizc.* *pp*

Vln.2 *pizc.* *pp*

Via. *pizc.* *pp*

Cel. *pizc.* *pp*

Cb. *pizc.* *pp*

Johnny:
Got'im!

Fl.1 *ff* *mp*

Fl.2 *ff* *mp*

Picc. *ff* *mp*

Ob.1 *ff* *mp*

Ob.2 *ff* *mp*

E.H. *ff*

Cl.1 *Clarinet in B_♭* *ff* *mp*

Cl.2 *Clarinet in B_♭* *ff* *mp*

B.Cl. *ff* *mp*

Bsn.1 *ff* *p*

Bsn.2 *ff* *p*

Hn.1 *ff* *p*

Hn.2 *ff* *p*

Hn.3 *ff*

Hn.4 *ff* *p*

Tpt.1 *ff* *p*

Tpt.2 *ff* *p*

Tpt.3 *ff* *p*

Tbn.1 *ff* *p*

Tbn.2 *ff*

Tbn.3 *ff*

Tba. *ff*

Perc.1

Perc.2 *Coco Shells* *pp*

Perc.3

Timp. *ff*

Kybd.

Hp. *p*

Vln.1 *arco* *ff* *mp*

Vln.2 *arco* *ff* *mp*

Vla. *arco* *ff* *mp*

Vcl. *arco* *ff* *p*

Cb. *arco* *ff* *p*

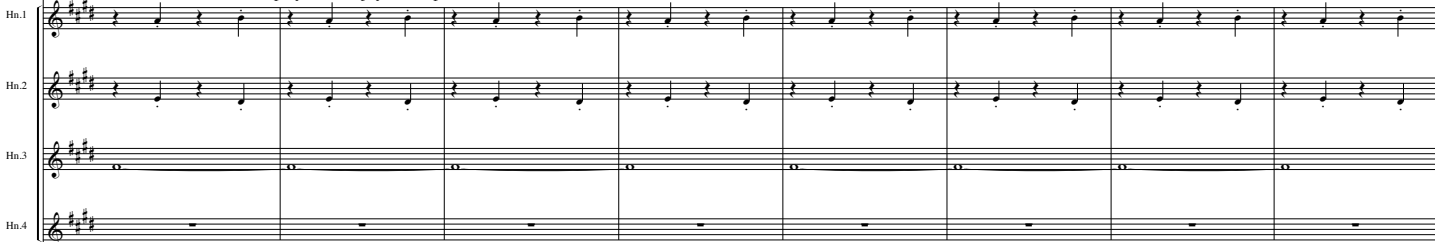
Johnny:
Call for Philip Mahh-raayss! Call for Philip Mahh-raayss!

Fl.1
Fl.2
Picc.
Ob.1
Ob.2
E.H.
Cl.1
Cl.2
B.Cl.
Ban.1
Ban.2



Announcer:
Thank you, Johnny. We can all breathe a little easier now...and, of course, without that nasty cigarette hangover as well.
We hope you've enjoyed our presentation of "Radio Meets the Classics."

Hn.1
Hn.2
Hn.3
Hn.4



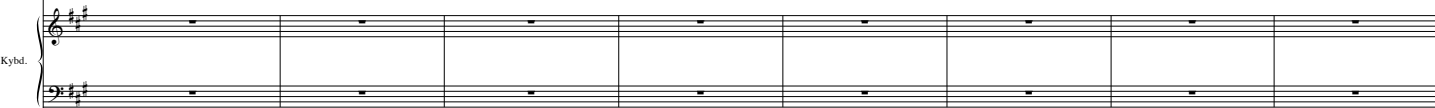
Tpt.1
Tpt.2
Tpt.3
Tbn.1
Tbn.2
Tbn.3
Tbn.



Perc.1
Perc.2
Perc.3
Timp.



Kybd.



Hp.



Vln.1
Vln.2
Vla.
Vcl.
Cb.



Presto

Fl.1 *ff*

Fl.2 *ff*

Picc. *ff*

Ob.1 *ff*

Ob.2 *ff*

E.H. *ff*

Cl.1 *ff*

Cl.2 *ff*

B.Cl. *ff*

Ban.1 *ff*

Ban.2 *ff*

Announcer:
Thank you and, until next time...

Hn.1 *ff*

Hn.2 *ff*

Hn.3 *mf* *ff*

Hn.4 *ff*

Tpt.1 *ff*

Tpt.2 *ff*

Tpt.3 *ff*

Tbn.1 *ff*

Tbn.2 *ff*

Tbn.3 *ff*

Tbn. *ff*

Perc.1 *ff* Triangle

Perc.2 *ff* Bass Dr.

Perc.3 *ff* Snare Dr.

Tamp. *ff*

Kybd. *ff* Piano

Hp. *ff*

Vln.1 *ff*

Vln.2 *ff*

Vla. *ff*

Vcl. *ff*

Cb. *ff*

This page of a musical score, numbered 628, contains 32 staves for various instruments. The instruments listed on the left are: Fl.1, Fl.2, Picc., Ob.1, Ob.2, E.H., Cl.1, Cl.2, B.Cl., Ban.1, Ban.2, Hn.1, Hn.2, Hn.3, Hn.4, Tpt.1, Tpt.2, Tpt.3, Tbn.1, Tbn.2, Tbn.3, Tbn., Perc.1, Perc.2, Perc.3, Tamp., Kybd., Hp., Vln.1, Vln.2, Vla., Vcl., and Cb. The score is written in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The Flute parts (Fl.1, Fl.2) play a melodic line with eighth notes. The Piccolo (Picc.) plays a steady eighth-note accompaniment. The Oboe parts (Ob.1, Ob.2) play a similar melodic line to the flutes. The Clarinet (Cl.1, Cl.2) and Bassoon (Ban.1, Ban.2) parts play a more complex rhythmic pattern with eighth and sixteenth notes. The Horns (Hn.1-4) play a simple, steady accompaniment. The Trumpets (Tpt.1-3) and Trombones (Tbn.1-3, Tbn.) play a melodic line with eighth notes. The Percussion parts (Perc.1-3, Tamp.) play a steady eighth-note accompaniment. The Keyboard (Kybd.) and Harp (Hp.) parts play a simple, steady accompaniment. The Violin parts (Vln.1, Vln.2) play a melodic line with eighth notes. The Viola (Vla.) and Violoncello (Vcl.) parts play a simple, steady accompaniment. The Contrabass (Cb.) part plays a simple, steady accompaniment.

This page of a musical score, numbered 636, contains 32 staves for various instruments. The instruments listed on the left are: Fl.1, Fl.2, Picc., Ob.1, Ob.2, E.H., Cl.1, Cl.2, B.Cl., Ban.1, Ban.2, Hn.1, Hn.2, Hn.3, Hn.4, Tpt.1, Tpt.2, Tpt.3, Tbn.1, Tbn.2, Tbn.3, Tbn., Perc.1, Perc.2, Perc.3, Tamp., Kybd., Hp., Vln.1, Vln.2, Vla., Vcl., and Cb. The score is written in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The music is arranged in a standard orchestral layout, with woodwinds and brass in the upper half, percussion and keyboard in the middle, and strings in the lower half. The notation includes various rhythmic values, accidentals, and dynamic markings.

Fl.1

Fl.2

Picc.

Ob.1

Ob.2

E.H.

Cl.1

Cl.2

B.C1

Bsn.1

Bsn.2

Hn.1

Hn.2

Hn.3

Hn.4

Tpt.1

Tpt.2

Tpt.3

Tbn.1

Tbn.2

Tbn.3

Tbn.

Perc.1

Perc.2

Perc.3

Tmp.

Kybd.

Hp.

Vln.1

Vln.2

Vla. (div.)

Vcl.

Cb.

This page of a musical score, numbered 652, is divided into three tempo sections: *Poco Rall.*, *Meno Mosso*, and *Vivo*. The score is for a full orchestra and includes staves for the following instruments: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Piccolo (Picc.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), English Horn (E.H.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Tuba (Tba.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Tam-tam (Tamp.), Keyboard (Kybd.), Harp (Hp.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Via.), Cello (Cel.), and Double Bass (Cb.).

The score includes dynamic markings such as *ff* (fortissimo) and *fp* (fortissimo piano), and articulation marks like accents and slurs. The key signature is D major, and the time signature is 4/4.