

CONDUCTOR  
(B♭ Cornet)

# Angelus

from  
"SCÈNES PITTORESQUES"

J. Massenet

Arr. by R. E. Hildreth

Andante Sostenuto (♩ = 56)

Cl. *pp*  
 Bar. & Tromb. *p*  
 Altos *ff*  
 Bar. & Tromb. *p*  
 Fl. or E♭ Cl. *p*

Cl. 8va  
 ff Alto  
 Junga Basses *mf*  
 Junga *mf*

ff Basses  
 Cl. 8va *p*  
 Junga *p*

Solo *pp*  
 ff Basses  
 Junga *pp*

Solo *pp*  
 Bar. *pp*  
 Cl. 8va *ff*  
 ff Altos

ff Cl.  
 ff Alto  
 mf Bar. & Tromb.  
 Basses *pp*  
 Tympani *pp*

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FLUTE and PICCOLO

# Angelus

J. Massenet  
Arr. by R. E. Hildreth

Andante Sostenuto

from  
"SCÈNES PITTORESQUES"

Flute

2 8

*p* Solo

6 12 8

L'istesso tempo

*ff* Piccolo

*lunga*

2

*ff*

Flute

*lunga*

1

*p*

Piccolo

2

*ff*

*lunga*

1 8

*pp*

2

*pp*

2

*ff*

*ffp*

1

*pp*

OBOE and  
Sop. Sax. in C

# Angelus

from  
"SCÈNES PITTORESQUES"

J. Massenet  
Arr. by R. E. Hildreth

Andante Sostenuto

2 8  
*p*

L'istesso tempo  
6  
*ff*  
*lunga*

2  
*lunga*  
*ff*

Solo  
*lunga*  
*p*

2

*ff*  
*lunga*  
1 8

*pp*  
*pp*

*pp*  
*ff*

4 2  
*pp*

BASSOON

# Angelus

J. Massenet  
Arr. by R. E. Hildreth

Andante Sostenuto

"SCENES PITTORESQUES"

*p* *pp* *p*

*pp* *p* *p Solo*

L'istesso tempo

*pp* *ff* *lunga*

*lunga* *mf* *ff*

*lunga* *Solo* *p* *ff* *lunga*

Bar.

*mf* *pp*

*p* *pp* *pp* *pp* *ff*

*ffp* *mf* *pp*

**E♭ CLARINET**

# Angelus

from  
"SCENES PITTORESQUES"

J. Massenet  
Arr. by R. E. Hildreth

Andante Sostenuto

2  
*pp*

1  
*p* (Play in absence of Flute)  
*pp*

*pp*

L'istesso tempo  
*ff*

*lunga*

*lunga* *ff*

*lunga* *p*

*ff* *lunga*

1 8  
*pp* *pp*

2  
*pp* *ff* *ffp*

1  
*pp*

SOLO B♭ CLARINET

Angelus

from

"SCENES PITTORESQUES"

J. Massenet

Arr. by R. E. Hildreth

Andante Sostenuto

The musical score is written for a solo B♭ clarinet. It begins with a treble clef, a key signature of one sharp (G major), and a common time signature (C). The tempo is marked "Andante Sostenuto". The score is divided into two main sections. The first section, starting at measure 1, features a melodic line with various dynamics including *pp*, *p*, and *mf*. It includes articulation directions such as *lunga* and performance markings like "1" and "2". The second section, starting at measure 12, is marked "L'istesso tempo" and begins with a dynamic of *ff*. This section contains more complex rhythmic patterns and dynamics like *pp*, *p*, and *ff*. It also includes a section marked "Cor." (Corno) at measure 12. The piece concludes with a final dynamic of *pp*.

1<sup>st</sup> B $\flat$  CLARINET

# Angelus

from  
"SCÈNES PITTORESQUES"

J. Massenet

Arr. by R. E. Hildreth

Andante Sostenuto

2 1

*pp* *pp*

*p* *pp*

L'istesso tempo

*lunga* *lunga* *mf*

*lunga* *p* *ff* *lunga*

*mf* *pp*

*pp* *p* *pp* *p*

*pp* *pp* *pp* *pp*

12 8 *Cor.* *pp* *ff*

*pp* *pp*

# Angelus

2d B $\flat$  CLARINET

from  
"SCÈNES PITTORESQUES"

J. Massenet  
Arr. R. E. HILDRETH

Andante Sostenuto

pp

pp

p

L'istesso tempo

ff

lunga

lunga mf

ff

lunga

pp

1 Trom's

pp

pp 2<sup>d</sup> Cor.

ff

pp



# Angelus

from  
"SCÈNES PITTORESQUES"

J. Massenet

Arr. R. E. HILDRETH

3d B $\flat$  CLARINET

Andante Sostenuto

pp

ppp

p

pp

L'istesso tempo

ff

lunga

lunga

mf

ff

lunga

p

1 Trom's

pp

pp

pp 2d Cor.

ff

pp

pp

**B♭ SOPRANO  
SAXOPHONE**

**Angelus**  
from  
"SCÈNES PITTORESQUES"

**J. Massenet**  
*Arr. by R.E. Hildreth*

*Andante Sostenuto*

2 8

Ob.

*p*

*L'istesso tempo*

6

Ob.

*ff*

*lunga*

2

Ob. or Alto Sax.

*lunga* *p*

*L'istesso tempo* 1

*lunga*

Solo Cor.

*pp dolce*

*pp* *p* *pp* *p* *pp* *pp* *ff*

Ob.

2

4 2

*pp*

**E♭ ALTO  
SAXOPHONE**

# Angelus

from  
"SCÈNES PITTORESQUES"

**J. Massenet**  
Arr. by R. E. Hildreth

Andante Sostenuto

2 1 1

*pp* *pp* *p<sup>ci.</sup>*

*pp*

1stesso tempo

*ff* *lunga* *lunga mf<sup>ci.</sup>*

*ff* *lunga* *Ob. p*

Bass'n or Tenor Sax. 1stesso tempo 1

*p* *ff* *lunga* *pp* *p* *pp* *p*

*pp* *pp<sup>ci.</sup>* *ff* *1*

*ffp* *pp*

**B♭ TENOR  
SAXOPHONE**

# Angelus

from  
"SCÈNES PITTORESQUES"

**J. Massenet**  
Arr. by R. E. Hildreth

Andante Sostenuto

2 1 1  
*pp* *pp* *p 2<sup>d</sup> Cl.*

*pp*

Listesso tempo  
*ff* *lunga* *lunga mf* *2<sup>d</sup> Cl.*

*ff* *lunga* *P Bass'n*

Listesso tempo 1 2<sup>d</sup> Trom.  
*ff* *lunga* *pp*

*pp* *pp* *pp* *pp*

*pp* *2<sup>d</sup> Cl.* *ff*

*ff* 1 *pp*

**E♭ BARITONE  
SAXOPHONE**

**Angelus**  
from  
"SCÈNES PITTORESQUES"

**J. Massenet**  
Arr. by *R. E. Hildreth*

*Andante Sostenuto*

2 1 1

*pp* *pp* *p* Bass'n

*pp*

This system contains the first two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). It features a melodic line with a fermata over the first measure, marked with a '2' above it. The second measure has a '1' above it, and the third measure has a '1' above it. Dynamics include *pp* (pianissimo) and *p* (piano). The second staff continues the melody with a fermata and a *pp* dynamic.

*Lo stesso tempo*

*ff* *lunga* *lunga* *mf* Bass'n

*ff* *lunga* *ff* *lunga*

This system contains the third and fourth staves. The third staff starts with a 2/4 time signature and a *ff* (fortissimo) dynamic. It features a melodic line with accents and a *lunga* (long) marking. The fourth staff continues with a *ff* dynamic and a *lunga* marking. A '5' is written above the fifth measure of the fourth staff.

*Lo stesso tempo* 1

*pp* Bar. or 3d Trom. *pp* *p*

*pp* *p* *pp* *pp* *ff*

*ff* *pp*

This system contains the fifth, sixth, and seventh staves. The fifth staff begins with a common time signature and a *pp* dynamic, with the instruction 'Bar. or 3d Trom.' below it. The sixth staff continues with a *pp* dynamic and a *p* dynamic. The seventh staff features a *pp* dynamic, a *ff* dynamic, and a *pp* dynamic. A '1' is written above the first measure of the seventh staff.

# 1st Bb CORNET

# Angelus

from  
"SCÈNES PITTORESQUES"

J. Massenet  
Arr. by R. E. Hildreth

Andante Sostenuto

2 Altos

1

1st Cl.

*p*

*ff*

*ff*

L'istesso tempo

*ff* lunga

2<sup>d</sup> Cor.

*ff*

lunga

2

2<sup>d</sup> Cl.

*ff*

lunga

1 8

Altos

*ff*

2<sup>d</sup> Cor.

*pp*

*ff*

Altos

*ff*

1

*pp* 2<sup>d</sup> Cor.

# Angelus

2d B $\flat$  CORNET

from  
"SCÈNES PITTORESQUES"

J. Massenet

Arr. R. E. HILDRETH

Andante Sostenuto

Altos

ff

ff

p

Altos

L'istesso tempo

ff

ff

lunga

lunga

mf

2d Cl. or Alto

Ob.

p

ff

ff

ff

lunga

lunga

ff

ff

ff

ff

ff

pp Solo

ff

Altos

ff

mp

# Angelus

from  
"SCÈNES PITTORESQUES"

J. Massenet

Arr. R. E. HILDRETH

3d B $\flat$  CORNET

Andante Sostenuto

Alto

*ff*

1

1 2<sup>d</sup> Cl.

*ff*

*ff*

Alto

L'istesso tempo

12  
8

*ff* lunga

lunga *mf* 2<sup>d</sup> Cl. or Alto

Ob.

*ff* lunga *p*

*p* 2<sup>d</sup> Cl. or Alto

*ff*

1 8

Alto

lunga

*ff*

*ff*

12  
8

*ff*

*pp* Solo

*ff*

Alto

*ff*

*pp*



# Angelus

1st Eb ALTO

from  
"SCÈNES PITTORESQUES"

J. Massenet  
Arr. R.E. HILDRETH

Andante Sostenuto

1st Eb ALTO

2<sup>d</sup> Cl. or 2<sup>d</sup> Cor.

*ff*

1

1

3

3

L'istesso tempo

2<sup>d</sup> Cor.

lunga unis.

lunga

2<sup>d</sup> Cl.

*mf*

2<sup>d</sup> Cor.

lunga

2<sup>d</sup> Cl.

*ff* unis.

2<sup>d</sup> Cor.

lunga

2<sup>d</sup> Cl.

*ff* unis.

lunga

pp

pp

*ff*

pp

*ff*

pp

pp

Tromb's

*ff*

pp

pp

# Angelus

2d Eb ALTO

from  
"SCÈNES PITTORESQUES"

J. Massenet  
Arr. R.E. HILDRETH

Andante Sostenuto

Musical notation for the first system. The top staff is for the 2d Eb ALTO, starting with a dynamic of *ff* and a tempo marking of *Andante Sostenuto*. The second staff is for the 2d Cl. or 2d Cor., also starting with *ff*. The music is in 4/4 time and features various dynamics and articulations.

L'istesso tempo

Musical notation for the second system. The top staff is for the 2d Cor., starting with a dynamic of *mf* and a tempo marking of *L'istesso tempo*. The second staff is for the 2d Cl., starting with *mf*. The third staff is for the Trombones (Tromb's), starting with *p*. The music continues with various dynamics and articulations, including *lunga* and *unis.* markings.

3<sup>d</sup> & 4<sup>th</sup>  
E♭ ALTOS

# Angelus

from  
"SCÈNES PITTORESQUES"

J. Massenet  
Arr. R. E. HILDRETH

Andante Sostenuto

The musical score is arranged in ten staves. The top staff is for Trombones (Tromb's), the second for Basses or Baritone (Bass'n or Bar.), and the remaining eight staves are for the 1st and 2nd Altos. The score includes various dynamics such as *pp*, *ff*, *lunga*, and *mf*. It features a variety of note values, rests, and articulation marks. A section marked "Allegretto" begins at measure 12, indicated by a double bar line and the tempo change. The score concludes with a *pp* dynamic marking.

2. *ff*  
*pp* Tromb's

1. *ff*  
*pp*

*p*  
Bass'n or Bar.

*ff*  
*pp*

12 8 1st & 2nd Altos  
*ff* *lunga*

*ff* *lunga* *mf* Bass'n or Bar.

3  
*lunga* *p* Bass'n or Bar. *ff* *lunga*

1 8 *ff* *pp* Tromb's *ff* *pp*

12 8 1st & 2nd Altos

*pp* *ff* *pp*

Tromb's *pp*

1st TROMBONE ♮

# Angelus

from  
"SCÈNES PITTORESQUES"

J. Massenet  
Arr. by R. E. Hildreth

Andante Sostenuto

This musical score is for the 1st Trombone part of 'Angelus' by J. Massenet, arranged by R. E. Hildreth. It consists of eight staves of music. The first staff begins with a bass clef and a common time signature (C), with a dynamic marking of *p*. The second staff continues with dynamics of *pp* and *p*, and includes a fermata with the number 4 below it. The third staff features a change to a 3/8 time signature and a tempo marking of 'Listesso tempo' (likely a typo for 'Allegretto'). This section includes dynamics of *pp*, *ff*, and *lunga* (long notes), with first, second, and third endings marked with numbers 1, 2, and 3. The fourth staff continues with *lunga* and *ff* markings. The fifth staff has a dynamic of *pp*. The sixth staff shows dynamics of *pp*, *p*, *pp*, *p*, *pp*, and *ff*. The seventh staff has dynamics of *ffp* and *mf*. The eighth and final staff concludes with a dynamic of *pp*.

2d TROMBONE ♮

Andante Sostenuto

# Angelus

from  
"SCÈNES PITTORESQUES"

J. Massenet  
Arr. by R. E. Hildreth

The musical score for the 2d Trombone part of "Angelus" is written in bass clef with a key signature of one flat. It consists of eight staves of music. The tempo is marked "Andante Sostenuto". The score includes various dynamics such as *pp*, *p*, *ff*, and *mf*. There are several slurs and accents throughout. A "L'istesso tempo" marking is present on the fourth staff. The score concludes with a *pp* dynamic marking.

**3<sup>d</sup> TROMBONE**  
or **B $\flat$  BASS**

**Angelus**  
from  
"SCÈNES PITTORESQUES"

J. Massenet  
Arr. by R. E. Hildreth

Andante Sostenuto

The first system of music consists of three staves. The top staff is in bass clef with a key signature of one flat and a common time signature. It begins with a dynamic marking of *p* and features a long melodic line with several slurs. The middle staff is in treble clef and contains a similar melodic line, starting with a dynamic marking of *pp*. The bottom staff is a bass line, starting with a dynamic marking of *pp* and containing a few notes. A measure rest for 4 measures is indicated in the middle of the bottom staff.

L'istesso tempo

The second system of music consists of six staves. The top staff is in treble clef with a key signature of one flat and a common time signature. It begins with a dynamic marking of *ff* and features a melodic line with many slurs and accents. The middle staff is in treble clef and contains a similar melodic line, starting with a dynamic marking of *ff* and featuring the word *lunga* above several notes. The bottom staff is a bass line, starting with a dynamic marking of *ff* and containing a few notes. Measure rests for 1 and 2 measures are indicated in the middle and bottom staves respectively.

1st TROMBONE 

# Angelus

from  
"SCÈNES PITTORESQUES"

J. Massenet  
Arr. by R. E. Hildreth

Andante Sostenuto

*p* *pp* *p* *pp* *4*

Listesso tempo

*ff* *lunga* *lunga* *ff*

*lunga* *ff* *lunga* *1*

*pp*

*pp* *p* *pp* *p* *pp* *ff* *2* *1*

*ff* *mf* *pp*

2d TROMBONE 

# Angelus

from  
"SCÈNES PITTORISQUES"

J. Massenet  
Arr. by R. E. Hildreth

Andante Sostenuto

*p* *pp* *p*

*pp* *p*

*pp*

*ff* *lunga* *lunga* *ff*

*lunga* *ff* *lunga*

*pp*

*pp* *p* *pp* *p* *pp* *ff*

*ff* *mf* *pp*



# Angelus

BARITONE 

from  
"SCÈNES PITTORESQUES"

J. Massenet  
Arr. by R.E. Hildreth

Andante Sostenuto



The first section of the score is marked "Andante Sostenuto". It consists of five staves. The top staff is the Baritone part, starting with a treble clef and a key signature of one sharp (F#). The music begins with a piano (*p*) dynamic and features a melodic line with various ornaments and slurs. The second staff is for the Alto voice, marked *ff* and *pp*. The third staff is for the Bass voice, marked *ff* and *pp*. The fourth and fifth staves are for the piano accompaniment, with dynamics ranging from *pp* to *ff*.

Lo stesso tempo



The second section of the score is marked "Lo stesso tempo". It consists of six staves. The top staff is the Baritone part, starting with a bass clef. The music is characterized by long notes and slurs, with the instruction "lunga" (long) written above several notes. The second staff is for the Alto voice, marked *ff* and *pp*. The third staff is for the Bass voice, marked *ff* and *pp*. The fourth and fifth staves are for the piano accompaniment, with dynamics ranging from *pp* to *ff*. The sixth staff is for the Alto voice, marked *ff* and *pp*.

# Angelus

BARITONE ♭

from  
"SCÈNES PITTORISQUES"

J. Massenet

Arr. by R.E. Hildreth

Andante Sostenuto

The first system of the musical score consists of five staves. The top staff is the Baritone part, starting with a dynamic of *ff*. The second staff is the Bassoon part, starting with a dynamic of *p*. The third staff is the Alto part, starting with a dynamic of *pp*. The fourth and fifth staves are piano accompaniment, with dynamics of *pp* and *ff* respectively. The tempo is marked *Andante Sostenuto*.

The second system of the musical score consists of six staves. The tempo is marked *Lo stesso tempo*. The first staff is the Baritone part, starting with a dynamic of *ff* and including the instruction *lunga*. The second staff is the Bassoon part, starting with a dynamic of *ff* and including the instruction *lunga*. The third staff is the Alto part, starting with a dynamic of *mf* and including the instruction *lunga*. The fourth and fifth staves are piano accompaniment, with dynamics of *pp* and *ff* respectively. The sixth staff is the Baritone part, starting with a dynamic of *ff* and including the instruction *lunga*. The tempo is marked *Lo stesso tempo*.

# BASSES

# Angelus

from  
"SCÈNES PITTORESQUES"

J. Massenet  
Arr. by R. E. Hildreth

Andante Sostenuto

2 1 1 4

*pp* *pp*

L'istesso tempo

*pp* *ff* *lunga*

*lunga* *ff* *lunga*

3 2 *ff* *lunga* *mf*

*pp*

*pp* *pp* *pp* *ff*

*ffp* *Solo* *pp*

BASS DRUM

# Angelus

from  
"SCÈNES PITTORESQUES"

J. Massenet  
Arr. by R. E. Hildreth

Andante Sostenuto

2 *mf* (See Note) 3 *mf* 3 4 *mf* 1

Bell Bell Bell Bell

L'istesso tempo

1 1 *ff lunga* 1 *ff lunga* 2 1 *ff lunga* 3 2

Tympani in D

1 *ff lunga* *mf* 8 *mf* Bell 1 Bell 1 Bell 1

2 1 *ff* *mf* Bell 1 2 Bell *pp* Tympani Solo

Tympani in C

Note: Use large Chime Bells or omit.

# TYMPANI in F & C

# Angelus

from  
"SCÈNES PITTORESQUES"

J. Massenet  
Arr. by R. E. Hildreth

Andante Sostenuto

2 *mf* (See Note) 3 *mf* 3 4 *mf* 1 1

Bell Bell Bell Bell

L'istesso tempo

1 1 *ff lunga* 1 *ff lunga* 2 1 *ff lunga* 3 2

Tympani in D Tympani in D

1 *ff lunga* *mf* 8 *mf* Bell 1 Bell 1 Bell 1

2 1 *ff* *mf* Bell 1 2 Bell *pp* Tympani Solo

Tympani in C

Note: Use large Chime Bells or omit.