

E♭ CORNET

No 28.

Cundy Military Band Journal.

GIPSY SERENADE.
SERENADE BOHEMIENNE.

MAX VON LENZ.

And^{te} non troppo lento

16 *p* *f* 4

Un poco piu All^o 6 *p* *f* *p*

Tempo I 4 *f* *p* *piu lento* 3 All^o Mod^{to} 1 *p*

1 *f* *ff* *p* *p* *rall. poco a poco* *mf u tempo* 5

3 3 1. 2. 1 *p* 1

2 *f* *ff* *p* *p* *rall. poco a poco* *mf u tempo* 5

3 3 1. 2. 1 *p* 1

Andantino 12 2 6 2 1 *rall. a tempo* *rall. a tempo* *mf marc.*

1 1 *rall.* *a tempo* *mf* 3 *accel.* 1 2 *rall. e dim. piu lento*

And^{te} quasi mod^{to} *f* *p* *mf* *rall.*

Vivo 6 All^o molto. *f* *Cud.*

1. 2. *f* 1.

2. 3 3 2 3 *ff* *f*

SOLO B \flat CORNET
CONDUCTOR.

Dedicated to Mrs. F. E. Woodbury, Calumet, Mich.

GIPSY SERENADE.

SERENADE BOHEMIENNE.

No 28.

Cundy Military Band Journal.

MAX VON LENZ.

And^{te} non troppo lento (♩ = 75 M. M.)

Bar. & Cl. 1st Alto

Cl. ^{tr} Horns Oboe & Cl.

Solo B \flat Cl.

Horns & Bar. Un poco piu All^o (♩ = 85 M. M.)

Solo B \flat Bar.

Tempo Cl.

Horn Solo B \flat Cl.

All^o Mod^{to} (♩ = 112)

rall. poco a poco a tempo mf

1. 2. p p f

SOLO B \flat CORNET

Andantino $\text{♩} = 70 \text{ M.M.}$
Oboe or Solo B \flat

1st B \flat Cl.

p *p* *rall.* *a tempo*

p Oboe or Solo B \flat *rall.*

Solo B \flat

a tempo

1st Alto

mf *mf*

Cl.

Oboe or Solo B \flat

And \grave{a} quasi mod \grave{a} $\text{♩} = 80.$

rall. 2^d & 3^d Cl. *p* *f* Solo B \flat

f Eb Cl. 2^d

f Eb Cl. 2^d

Vivo

E \flat Cl. 1st

E \flat Cl. 2^d

Cadenza

All \circ molto $\text{♩} = 160 \text{ M.M.}$

pp *f* *pp* *f*

f

1. 2. *ff*

1st B♭ CORNET
or Flugelhorn

1

GIPSY SERENADE.

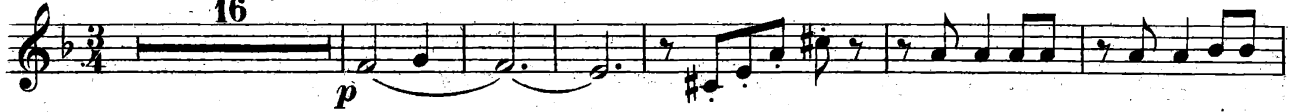
SERENADE BOHEMIENNE.

No 28.

Cundy Military Band Journal.

MAX VON LENZ.

Andte non troppo lento



Un poco piu All^o



Tempo I



All^o Modto



1st B \flat CORNET

Andantino 12 2 4 2 *a tempo*

rall. *a tempo* Sop.Sax. *rall.* *mf*

p rall.

mf a tempo

3^d Cl. 3^d Cl. 1 *Andte quasi modto*

accel. *rall.* *piu lento* *f*

fz sf sf sf rall. *Cad.*

Vivo 6

Allo molto *f*

1. 2. *f*

1. 2. 3. 4. *ff*

GIPSY SERENADE.

SERENADE BOHEMIENNE.

No. 28.

Cundy Military Band Journal.

MAX VON LENZ.

And^{te} non troppo lento

16

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The tempo is marked 'And^{te} non troppo lento' and the dynamic is 'p'. A measure rest of 16 measures is indicated. The second staff continues the melody with dynamics 'p' and 'f'. The third staff is marked 'Un poco piu All^o' and includes measure rests of 1 and 6 measures, with dynamics 'p' and 'f'. The fourth staff is marked 'Tempo I' and 'p'. The fifth staff is marked 'All^o Mod^{to}' and includes a 3-measure rest with the instruction 'rall.' and a dynamic 'p'. The sixth staff features dynamics 'fz' and 'p'. The seventh staff includes a 2-measure rest and dynamics 'fz', 'ffz', and 'p'. The eighth staff is marked 'a tempo' and includes a 4-measure rest with the instruction 'rall. poco a poco' and a dynamic 'mf'. The ninth and tenth staves conclude the piece with dynamics 'p', 'ffz', and 'ff'.

2^d & 3^d B \flat CORNETS

Andantino 12 2 6 2 *a tempo*

rall. *a tempo* *rall.* *mf*

2 *rall.*

a tempo 4th Ct *accel.*

mf *accel.*

Andte quasi modto 1 2

rall. *piu lento* *f*

Vivo 6

ff *rall.*

All^o molto

f

1.

f

2.

ff

GIPSY SERENADE.

SERENADE BOHEMIENNE.

No 28.

Cundy Military Band Journal.

MAX VON LENZ.

And^{te} non troppo lento

1st Cl.

p *p* *p*

p

f *p*

Un poco piu All^o

mf *p* *mf* *f* *p*

Tempo I

p *p* *f* *p* *rall. e dim.*

All^o Mod^{to}

p *f* *p*

sf *p*

a tempo

p *rall. poco a poco* *mf* *p* *mf*

p *p*

f *p* *sf* *sf*

1st HORN

Andantino

1

p

p

rall.

a tempo

p

SOLO marc.

p rall.

mf a tempo

p rall.

mf a tempo

2^d Oboe or Alto

2^d Cl.

Solo Alto

acc.

p rall.

piu lento

Andte quasi modto

f

Vivo

rall.

1

1

2

p 3^d Cl.

p 3^d Cl.

Allo molto

Cad.

f

f

1.

2.

2 3 4

ff

GIPSY SERENADE.

SERENADE BOHEMIENNE.

No 28.

Cundy Military Band Journal.

MAX VON LENZ.

And^{te} non troppo lento

Musical notation for the first section, starting with *And^{te} non troppo lento*. The piece is in 3/4 time. The first staff contains the main melody with dynamics *pp*, *pp*, *p*, and *p*. A *2^d Cl.* part is indicated. The second and third staves show accompaniment with dynamics *p* and *f*.

Un poco piu All^o

Musical notation for the second section, starting with *Un poco piu All^o*. The tempo is *Tempo I*. The first staff contains the main melody with dynamics *p*, *p*, *mf*, and *p*. The second and third staves show accompaniment with dynamics *f*, *p*, and *p*. There are first and second endings marked *1.* and *2.*.

All^o Mod^{to}

Musical notation for the third section, starting with *All^o Mod^{to}*. The tempo is *a tempo*. The first staff contains the main melody with dynamics *p*, *f*, and *p*. The second and third staves show accompaniment with dynamics *f*, *p*, *p*, *mf*, *p*, *mf*, and *p*. The section concludes with a *rall. poco a poco* marking.

2^d HORN

Andantino

p

rall. *p a tempo*

rall. *mf a tempo*

rall. *p*

a tempo *mf* *accel.*

3^d Cl. *rall.* *p piu lento* *f* *Ande quasi modto*

f *rall.* *Vivo* *p 2^d Cl.*

f *f* *f* *rall.*

p 2^d Cl. *Cad.* *f* *All9 molto*

ff

3^d & 4th HORNS
or E \flat Altos

GIPSY SERENADE.

SERENADE BOHEMIENNE.

No. 28.

Cundy Military Band Journal.

MAX VON LENZ.

And^{te} non troppo lento
10

p

Un poco piu All^o
p

Tempo I
f *p* *p*

All^o Modto
f *p* *pp* *rall.*

p *sf* *sf* *p*

sf *p*

a tempo
p *rall. poco a poco* *mf*

p

sf *p* *sf*

3^d & 4th HORNS

Andantino

4

p

rall. *p*

rall.

mf a tempo

p *mf a tempo* *accel.*

rall. *p piu lento* *f*

Andte quasi modto

fz *fz* *fz* *fz* *rall.*

Vivo

6

Allo molto

f *Cad.*

f

ff

1st & 2d TROMBONES

GIPSY SERENADE.
SERENADE BOHEMIENNE.

No 28.

Cundy Military Band Journal.

MAX VON LENZ.

Andte non troppo lento Ten. Sax.

7

Bass'n

mf

2

p

Un poco piu Allo

1

mf

2

mf

f

p

Tempo I

2

p

f

2d & 3d Horns

Allo Modto

pp rall.

p

f

1st Bass'n

2

mf

p

mf

p

4

rall. poco a poco

mf a tempo

mf

p

f

p

ff

2

ff

1st & 2nd TROMBONES

Andantino

Bass'ns

1

pp

pp

7

2

4

rall.

a tempo

Ten.Sax.

p

2

rall.

mf

a tempo

1

rall.

mf

a tempo

1st. Bass'n

3rd Horn

pp

1

pp

acc.

rall.

piu lento

Andte quasi modto

f

Vivo

6

ff

rall.

Cad.

Allo molto

f

f

1

2

ff

3^d TROMBONE
or B \flat BASS

No 28.

Cundy Military Band Journal.

GIPSY SERENADE.
SERENADE BOHEMIENNE.

MAX VON LENZ.

And^{te} non troppo lento

16

mf *f*

Un poco piu Allo

1 2

p *mf* *mf* *f* *p* *f*

Tempo I

3

Allo Mod^{to}

rall. *p*

2 8 4

ff *p* *ff* *ff* *rall. poco a poco*

mf a tempo *p* *p*

Andantino

12

2 6 2 *a tempo* 2 3 4 1

rall. *a tempo* rall. *mf* rall. *mf a tempo*

And^{te} quasi mod^{to}

1 2 2

accel. rall. *piu lento* *f*

rall.

Vivo

6

Allo Mod^{to}

f

1. 2. 2 3 4

ff

No 28.

GIPSY SERENADE.
SERENADE BOHEMIENNE.

Cundy Military Band Journal.

MAX VON LENZ.

Andte non troppo lento

SOLO

pp pp p

Un poco piu All^o

p mf SOLO p mf

All^o Mod^{to}

pp p f

p ffz ff marc. p

p rall. poco a poco mf a tempo

fz p ffz fz

1st BARITONE

Andantino

2^d BARITONE

GIPSY SERENADE.
SERENADE BOHEMIENNE.

No 28.

Cundy Military Band Journal.

MAX VON LENZ.

Andte non troppo lento

1st Bass'n
Musical notation for the first staff, starting with a bass clef and 2/4 time signature. Dynamics include *pp*, *p*, and *p*. Measure numbers 2, 7, and 4 are indicated.

Un poco piu All^o

Musical notation for the second staff. Dynamics include *f*, *p*, *mf*, *mf*, *f*, and *p*. First and second endings are marked with 1. and 2. Measure number 2 is indicated.

Tempo I

Musical notation for the third staff. Dynamics include *p*, *f*, *p*, and *pp*. Measure number 3 is indicated.

All^o Modto

Musical notation for the fourth staff. Dynamics include *p*, *f*, and *p*. Measure number 2 is indicated.

2^d Bass'n

Musical notation for the fifth staff. Dynamics include *ffz*, *p*, and *poco rall.*. Measure numbers 2 and 4 are indicated.

mf a tempo

Musical notation for the sixth staff. Dynamics include *mf*, *mf*, and *p*.

ffz

Musical notation for the seventh staff. Dynamics include *ffz* and *p*.

Andantino

Musical notation for the eighth staff. Dynamics include *ffz*, *ffz*, *pp*, *rall.*, *a tempo*, *rall.*, and *a tempo*. Measure numbers 2, 7, 2, 6, and 2 are indicated.

Andte quasi modto

Musical notation for the ninth staff. Dynamics include *rall.*, *mf*, and *piu lento f*. Measure numbers 1 and 2 are indicated.

accel.

rall.

piu lento f

Musical notation for the tenth staff. Measure number 1 is indicated.

Musical notation for the eleventh staff. Measure number 2 is indicated.

Vivo

All^o molto

Musical notation for the twelfth staff. Dynamics include *rall.*, *Cad.*, and *f*. Measure number 6 is indicated.

Musical notation for the thirteenth staff. Dynamics include *f*.

1.

Musical notation for the fourteenth staff. Dynamics include *ff*. Measure numbers 2, 3, 4, and 5 are indicated.

ffz

No 28.

GIPSY SERENADE.
SERENADE BOHEMIENNE.

Cundy Military Band Journal.

MAX VON LENZ.

And^{te} non troppo lento

SOLO

pp *pp* *p*

p *p* *f*

Un poco piu All^o

p *mf* *SOLO* *p* *mf*

Tempo I

f *p* *mf* *p* *p*

f *p*

rall. All^o Mod^{to}

p *f*

p *fz* *ff* *p* *marc.*

rall. poco a poco *mf* *a tempo*

mf *p* *p*

f *p* *ff* *f*



1st BARITONE

Andantino

4
p

rall. p a tempo

rall. mf a tempo

3rd Horn
rall. mf a tempo

Andte quasi modto
accel. rall. p piu lento f 3 3

3 3 3 3 3

3 3 3 3 3

ff rall. ff 6

ff 1. 2.

ff 1.

ff 2. 2 3 4 5

2^d BARITONE 

No 28.

GIPSY SERENADE.

SERENADE BOHEMIENNE.

Cundy Military Band Journal.

MAX VON LENZ.



Andte non troppo lento

1st Bass'n

Un poco piu All^o

Tempo I

Allo Modto

2d Bass'n

Andantino

Andte quasi modto

Vivo

All^o molto

Cad.

ff

GIPSY SERENADE.

SERENADE BOHEMIENNE

No 28.

Cundy Military Band Journal.

MAX VON LENZ.

Andte non troppo lento

Bass'n

Un poco piu All^o

Tempo I

rall.

All^o Mod^{to}

BASSES

p a tempo

p f p

ff f p *Andantino*

rall. p a tempo

rall. mf a tempo rall.

a tempo mf accel. rall. piu lento f Andte quasi modto

f

sf sf f rall. Cond. Vivo

f Allo molto

f 1.

ff ff3 2.

BASS DRUM, CYMBALS
& TAMBOURINS

GIPSY SERENADE.
SERENADE BOHEMIENNE.

No 28.

Cundy Military Band Journal.

MAX VON LENZ.

And^{te} non troppo lento Un poco piu All^o

Tempo I All^o Mod^{to} Tamb. Dr. & Cymb. a tempo

Andantino Tamb. Dr. & Cymb. r^{all.} a tempo r^{all.} a tempo

And^{te} quasi mod^{to} Vivo All^o molto Tamb. Cad. f

ff Dr. & Cymb. ff

The score is written in bass clef with a 3/4 time signature. It consists of ten staves of music. The first staff begins with a 24-measure rest, followed by a melody starting on a half note. The second staff starts with a 4-measure rest, then a melody with a 3-measure rest. The third staff begins with a 1-measure rest, followed by a melody with a 2-measure rest. The fourth staff starts with a 2-measure rest, then a melody with a 1-measure rest. The fifth staff begins with a 1-measure rest, followed by a melody with a 2-measure rest. The sixth staff starts with a 1-measure rest, then a melody with a 2-measure rest. The seventh staff begins with a 1-measure rest, followed by a melody with a 2-measure rest. The eighth staff starts with a 1-measure rest, then a melody with a 2-measure rest. The ninth staff begins with a 1-measure rest, followed by a melody with a 2-measure rest. The tenth staff starts with a 1-measure rest, then a melody with a 2-measure rest.

1st & 2d Bb TENORS

GIPSY SERENADE.

SERENADE BOHEMIENNE.

No 28.

Cundy Military Band Journal.

MAX VON LENZ.

And^{te} non troppo lento

Musical staff for Tenor Saxophone (Ten. Sax.) and Bassoon (Bass'n). The staff contains a melodic line with a 7-measure rest, followed by a series of notes and rests. Dynamics include *p* and *mf*.

Musical staff for Tenor Saxophone and Bassoon. It features a rhythmic accompaniment with chords and eighth notes. Dynamics include *p* and *f*.

Un poco piu All^o

Musical staff for Tenor Saxophone and Bassoon. It features a melodic line with a 1-measure rest, followed by notes and rests. Dynamics include *p*, *mf*, and *f*.

Tempo I

Musical staff for Tenor Saxophone and Bassoon. It features a rhythmic accompaniment with chords and eighth notes. Dynamics include *p* and *f*.

All^o Mod^{to}

Musical staff for 2nd and 3rd Horns (2d & 3d Horns). It features a rhythmic accompaniment with chords and eighth notes. Dynamics include *pp* and *p*.

Musical staff for Tenor Saxophone and Bassoon. It features a rhythmic accompaniment with chords and eighth notes. Dynamics include *f*, *p*, and *p*.

1st Bass'n

1st Bass'n

Musical staff for 1st Bassoon (1st Bass'n). It features a melodic line with a 2-measure rest, followed by notes and rests. Dynamics include *ffz*, *fz*, *mf*, *p*, *mf*, and *p*. The piece concludes with *rall. poco a poco* and a 4-measure rest.

Musical staff for Tenor Saxophone and Bassoon. It features a rhythmic accompaniment with chords and eighth notes. Dynamics include *mf a tempo* and *mf*.

Musical staff for Tenor Saxophone and Bassoon. It features a rhythmic accompaniment with chords and eighth notes. Dynamics include *p* and *f*.

Musical staff for Tenor Saxophone and Bassoon. It features a rhythmic accompaniment with chords and eighth notes. Dynamics include *p*, *p*, *ff*, and *f*.

1st & 2d Bb TENORS

Andantino

Bass'ns

1

pp

7

2

4

rall.

a tempo

Ten. Sax.

2

rall.

mf

a tempo

1

rall.

mf

a tempo

1st Bass'n

accel.

p

rall.

3d Horn

pp

1

piu lento

Andte quasi modto

f

Vivo

6

ff

rall.

Cad.

Allo molto

f

f

1.

2.

ff

3d TROMBONE
or B \flat BASS

No 28.

Cundy Military Band Journal.

GIPSY SERENADE.

SERENADE BOHEMIENNE.

MAX VON LENZ.

And^{te} non troppo lento

16

mf

f

Un poco piu Allegro

1

mf

mf

f

Tempo I

f

Allo Mod^{to}

3

rall.

p

ff^z

p

ff^z

ff^z

rall. poco a poco

a tempo

mf

p

Andantino

2

ff^z

12

rall.

2

6

2

2

3

4

5

6

1

a tempo

rall.

mf

And^{te} quasi mod^{to}

1

2

2

accel.

rall. piu lento

f

rall.

Vivo

6

Allo molto

f

ff

1.

2.

2

3

4