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# CONDUCTOR (B♭ Cornet)

# Iola Valse de Ballet

A.J. Weidt  
Arr. by R.E. Hildreth  
§ 2d Cl.

Valse Moderato

ff Basses p. pp. mf Altos. mf f ff Basses

*rall.*

D.S.al then Trio

Trio p Bar. mf rall. a tempo f p mf Basses Basses

1 2  
poco rit.

PICCOLO

Iola

Valse de Ballet

A.J. Weidt

Arr. by R.E. Hildreth

Valse Moderato

The musical score is written for Piccolo in 3/4 time, key of D major. It begins with a *Valse Moderato* section marked *ff*. The first staff contains the initial melody, followed by a series of chords and arpeggios in the subsequent staves. The score includes various dynamic markings: *ff*, *mf*, *f*, *p*, *f*, *mf*, and *f*. There are also articulation marks like accents (*>*) and hairpins. The piece concludes with a *rall.* section, followed by a *D.S. al then Trio* section. The Trio section features a melody with dynamics *p*, *f*, *mf*, *p*, and *f*, and includes tempo markings *rall.*, *a tempo*, and *poco rit.* The score ends with a first and second ending for the Trio section.

OBOE and  
Soprano Saxophone in C

Iola  
Valse de Ballet

A. J. Weidt  
Arr. by R. E. Hildreth

Valse Moderato

3 Sax.

The first section of the score consists of six staves of music. The first staff is in treble clef and begins with a dynamic marking of *ff*. The second staff continues the melody with a *f* dynamic. The third and fourth staves feature a more active accompaniment with *mf* dynamics. The fifth staff returns to a melodic line with *f* and *ff* dynamics. The sixth staff concludes the section with a *Sax.* marking and a *rall.* instruction.

The Trio section begins with a *Trio* marking and an *Alto Sax.* instruction. The first staff shows a melodic line with dynamics *p*, *f*, *mf*, and *f*, and a tempo marking of *a tempo*. The second staff continues with dynamics *p*, *f*, *mf*, *rall.*, *p*, *f*, *p*, *f*, and *mf*. The third staff concludes the section with dynamics *f* and *mf*, and a *poco rit.* instruction. A double bar line with first and second endings is shown at the end of the section.

# BASSOON

# Iola

Valse de Ballet

A.J. Weidt  
Arr. by R.E. Hildreth

Valse Moderato

The musical score is written for Bassoon, Tenor Saxophone, and Trio. It begins with a Bassoon staff in the key of B-flat major and 3/4 time, marked *ff*. The Tenor Saxophone part follows, marked *mf*. The Trio section begins with a key signature change to two flats (B-flat major) and includes dynamic markings such as *f*, *mf*, *p*, *rall.*, and *poco rit.*. The score concludes with first and second endings.

# E♭ CLARINET

# Iola

Valse de Ballet

A.J. Weidt

Arr. by R.E. Hildreth

Valse Moderato

3 ✕

*ff* *mf* *f* *mf* *ff* *trm* *trm*

1 ✕ *rall.*

D. S. *al* then Trio

The main musical score consists of six staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Valse Moderato'. The first staff starts with a fortissimo (*ff*) dynamic and includes a first ending bracket with a repeat sign. The second staff features a forte (*f*) dynamic. The third staff is marked mezzo-forte (*mf*). The fourth staff includes accents and a fortissimo (*ff*) dynamic. The fifth staff has a *trm* (trill) marking. The sixth staff concludes with a first ending bracket and a *rall.* (rallentando) marking.

Trio

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

*mf* *rall.* *a tempo* *f* *p* *f* *mf*

*f* *poco rit.*

1 2

The Trio section consists of three staves. The first staff begins with a piano (*p*) dynamic and features dynamic contrasts between *p* and *f*. The second staff starts with a mezzo-forte (*mf*) dynamic and includes markings for *rall.* (rallentando) and *a tempo*. The third staff begins with a forte (*f*) dynamic and concludes with a *poco rit.* (poco ritardando) marking and a double bar line. The section ends with two first ending brackets labeled '1' and '2'.

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

Iola  
Valse de Ballet

A. J. Weidt  
Arr. by R. E. Hildreth

Valse Moderato

ff mf 2<sup>d</sup> Cl. f mf ff rall. Cor. then Trio p f mf p f mf p f mf poco rit.

2<sup>d</sup> & 3<sup>d</sup>  
B $\flat$  CLARINETS

Iola  
Valse de Ballet

A.J. Weidt  
Arr. by R. E. Hildreth

Valse Moderato

The musical score is written for two clarinets (2<sup>d</sup> and 3<sup>d</sup>) in B $\flat$  and 3/4 time. It begins with a dynamic marking of *ff* and a tempo of *Valse Moderato*. The first system includes a triplet of eighth notes marked *mf*. The second system features a *f* dynamic. The third system has *f* and *mf* dynamics, with *trm* (trills) indicated above several notes. The fourth system includes *trm* and *ff* dynamics. The fifth system has *trm* and *rall.* markings. The sixth system is labeled *Trio* and includes *D.S. al* (Da Capo) and *then Trio* markings, with dynamics of *p*, *f*, *mf*, and *a tempo*. The seventh system has *p*, *f*, *mf*, and *rall. p* dynamics. The eighth system includes *f* and *poco rit.* markings, with first and second endings indicated by numbers 1 and 2.

B♭ BASS  
(3<sup>d</sup> Trombone)

# Iola

Valse de Ballet

A.J. Weidt

Arr. by R.E. Hildreth

Valse Moderato

BASS CLARINET

The main musical score consists of seven staves of music. The first staff is in treble clef with a 3/4 time signature. The second staff begins with a section marked '2' and 'mf'. The third staff continues with 'mf' and 'f' dynamics. The fourth staff has 'mf' and 'ff' dynamics. The fifth and sixth staves continue the melody with various dynamics and accents. The seventh staff ends with a double bar line and a section marked 'Bar.' and 'rall.'.

Trio

The Trio section begins with a treble clef and a 3/4 time signature. It features dynamics of *p*, *f*, *p*, *f*, *mf*, and *p*. The tempo changes from *rall.* to *a tempo*. The section concludes with a first ending (1 Bar.) and a second ending (2). Dynamics include *f*, *mf*, and *poco rit.*



# Iola

B♭ SOPRANO SAXOPHONE Valse de Ballet

A. J. Weidt  
Arr. by R. E. Hildreth

Valse Moderato

ff mf f mf ff

3

This section consists of six staves of music. It begins with a treble clef, a key signature of one flat (B♭), and a 3/4 time signature. The tempo is marked 'Valse Moderato'. The first staff starts with a fortissimo (ff) dynamic. The second staff has a mezzo-forte (mf) dynamic. The third staff has a forte (f) dynamic. The fourth staff has a mezzo-forte (mf) dynamic. The fifth staff has a fortissimo (ff) dynamic. The sixth staff ends with a repeat sign and a section symbol.

Trio

Alto Sax.

rall. D.S. al. then Trio

p f p f mf p f p f

a tempo

mf mf rall. p f p f mf

f poco rit.

1 12

This section consists of three staves of music. It begins with a treble clef, a key signature of one flat (B♭), and a 3/4 time signature. The tempo is marked 'Trio'. The first staff has dynamics of p, f, p, f, mf, p, f, p, f. The second staff has dynamics of mf, mf, rall., p, f, p, f, mf. The third staff has a forte (f) dynamic and ends with a repeat sign and a section symbol. The tempo is marked 'poco rit.'.

# Iola

E♭ ALTO SAXOPHONE

Valse de Ballet

A.J. Weidt

Arr. by R.E. Hildreth

Valse Moderato

The main musical score consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Valse Moderato'. The music features various dynamics including *ff*, *mf*, and *f*. There are several slurs and accents throughout. A section symbol (§) is placed above the first staff. The fifth staff ends with a section symbol (§) and the instruction 'rall.'.

The Trio section begins with the word 'Trio' on the left. It consists of three staves of music. The first staff has a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'a tempo'. The music features dynamics of *p*, *f*, *mf*, and *p*. There are slurs and accents. The instruction 'D.S. al *rall.* then Trio' is written above the first staff. The second staff has dynamics of *p*, *f*, *mf*, and *mf*. The instruction 'rall.' is written above the first measure. The third staff has dynamics of *f* and *poco rit.*. There are first and second endings marked with '1' and '2'.

# Iola

B♭ TENOR SAXOPHONE

Valse de Ballet

A. J. Weidt

Arr. by R. E. Hildreth

Valse Moderato

The main musical score consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Valse Moderato'. The dynamics range from *ff* (fortissimo) to *mf* (mezzo-forte) and *f* (forte). The music features a variety of note values, including quarter, eighth, and sixteenth notes, with many notes beamed together. There are several slurs and accents throughout the piece. The first staff ends with a repeat sign and a first ending bracket. The second staff continues the melody with a *f* dynamic. The third staff has a *mf* dynamic. The fourth staff has a *mf* dynamic. The fifth staff has a *mf* dynamic. The sixth staff has a *mf* dynamic and ends with a repeat sign and a first ending bracket.

The Trio section begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Trio'. The dynamics range from *p* (piano) to *f* (forte) and *mf* (mezzo-forte). The music features a variety of note values, including quarter, eighth, and sixteenth notes, with many notes beamed together. There are several slurs and accents throughout the piece. The first staff has a *p* dynamic. The second staff has a *p* dynamic. The third staff has a *p* dynamic. The fourth staff has a *p* dynamic. The fifth staff has a *p* dynamic. The sixth staff has a *p* dynamic. The seventh staff has a *p* dynamic. The eighth staff has a *p* dynamic. The ninth staff has a *p* dynamic. The tenth staff has a *p* dynamic. The eleventh staff has a *p* dynamic. The twelfth staff has a *p* dynamic. The thirteenth staff has a *p* dynamic. The fourteenth staff has a *p* dynamic. The fifteenth staff has a *p* dynamic. The sixteenth staff has a *p* dynamic. The seventeenth staff has a *p* dynamic. The eighteenth staff has a *p* dynamic. The nineteenth staff has a *p* dynamic. The twentieth staff has a *p* dynamic. The twenty-first staff has a *p* dynamic. The twenty-second staff has a *p* dynamic. The twenty-third staff has a *p* dynamic. The twenty-fourth staff has a *p* dynamic. The twenty-fifth staff has a *p* dynamic. The twenty-sixth staff has a *p* dynamic. The twenty-seventh staff has a *p* dynamic. The twenty-eighth staff has a *p* dynamic. The twenty-ninth staff has a *p* dynamic. The thirtieth staff has a *p* dynamic. The thirty-first staff has a *p* dynamic. The thirty-second staff has a *p* dynamic. The thirty-third staff has a *p* dynamic. The thirty-fourth staff has a *p* dynamic. The thirty-fifth staff has a *p* dynamic. The thirty-sixth staff has a *p* dynamic. The thirty-seventh staff has a *p* dynamic. The thirty-eighth staff has a *p* dynamic. The thirty-ninth staff has a *p* dynamic. The fortieth staff has a *p* dynamic. The forty-first staff has a *p* dynamic. The forty-second staff has a *p* dynamic. The forty-third staff has a *p* dynamic. The forty-fourth staff has a *p* dynamic. The forty-fifth staff has a *p* dynamic. The forty-sixth staff has a *p* dynamic. The forty-seventh staff has a *p* dynamic. The forty-eighth staff has a *p* dynamic. The forty-ninth staff has a *p* dynamic. The fiftieth staff has a *p* dynamic. The fifty-first staff has a *p* dynamic. The fifty-second staff has a *p* dynamic. The fifty-third staff has a *p* dynamic. The fifty-fourth staff has a *p* dynamic. The fifty-fifth staff has a *p* dynamic. The fifty-sixth staff has a *p* dynamic. The fifty-seventh staff has a *p* dynamic. The fifty-eighth staff has a *p* dynamic. The fifty-ninth staff has a *p* dynamic. The sixtieth staff has a *p* dynamic. The sixty-first staff has a *p* dynamic. The sixty-second staff has a *p* dynamic. The sixty-third staff has a *p* dynamic. The sixty-fourth staff has a *p* dynamic. The sixty-fifth staff has a *p* dynamic. The sixty-sixth staff has a *p* dynamic. The sixty-seventh staff has a *p* dynamic. The sixty-eighth staff has a *p* dynamic. The sixty-ninth staff has a *p* dynamic. The seventieth staff has a *p* dynamic. The seventy-first staff has a *p* dynamic. The seventy-second staff has a *p* dynamic. The seventy-third staff has a *p* dynamic. The seventy-fourth staff has a *p* dynamic. The seventy-fifth staff has a *p* dynamic. The seventy-sixth staff has a *p* dynamic. The seventy-seventh staff has a *p* dynamic. The seventy-eighth staff has a *p* dynamic. The seventy-ninth staff has a *p* dynamic. The eightieth staff has a *p* dynamic. The eighty-first staff has a *p* dynamic. The eighty-second staff has a *p* dynamic. The eighty-third staff has a *p* dynamic. The eighty-fourth staff has a *p* dynamic. The eighty-fifth staff has a *p* dynamic. The eighty-sixth staff has a *p* dynamic. The eighty-seventh staff has a *p* dynamic. The eighty-eighth staff has a *p* dynamic. The eighty-ninth staff has a *p* dynamic. The ninetieth staff has a *p* dynamic. The ninety-first staff has a *p* dynamic. The ninety-second staff has a *p* dynamic. The ninety-third staff has a *p* dynamic. The ninety-fourth staff has a *p* dynamic. The ninety-fifth staff has a *p* dynamic. The ninety-sixth staff has a *p* dynamic. The ninety-seventh staff has a *p* dynamic. The ninety-eighth staff has a *p* dynamic. The ninety-ninth staff has a *p* dynamic. The hundredth staff has a *p* dynamic. The hundred and first staff has a *p* dynamic. The hundred and second staff has a *p* dynamic. The hundred and third staff has a *p* dynamic. The hundred and fourth staff has a *p* dynamic. The hundred and fifth staff has a *p* dynamic. The hundred and sixth staff has a *p* dynamic. The hundred and seventh staff has a *p* dynamic. The hundred and eighth staff has a *p* dynamic. The hundred and ninth staff has a *p* dynamic. The hundred and tenth staff has a *p* dynamic. The hundred and eleventh staff has a *p* dynamic. The hundred and twelfth staff has a *p* dynamic. The hundred and thirteenth staff has a *p* dynamic. The hundred and fourteenth staff has a *p* dynamic. The hundred and fifteenth staff has a *p* dynamic. The hundred and sixteenth staff has a *p* dynamic. The hundred and seventeenth staff has a *p* dynamic. The hundred and eighteenth staff has a *p* dynamic. The hundred and nineteenth staff has a *p* dynamic. The hundred and twentieth staff has a *p* dynamic. The hundred and twenty-first staff has a *p* dynamic. The hundred and twenty-second staff has a *p* dynamic. The hundred and twenty-third staff has a *p* dynamic. The hundred and twenty-fourth staff has a *p* dynamic. The hundred and twenty-fifth staff has a *p* dynamic. The hundred and twenty-sixth staff has a *p* dynamic. The hundred and twenty-seventh staff has a *p* dynamic. The hundred and twenty-eighth staff has a *p* dynamic. The hundred and twenty-ninth staff has a *p* dynamic. The hundred and thirtieth staff has a *p* dynamic. The hundred and thirty-first staff has a *p* dynamic. The hundred and thirty-second staff has a *p* dynamic. The hundred and thirty-third staff has a *p* dynamic. The hundred and thirty-fourth staff has a *p* dynamic. The hundred and thirty-fifth staff has a *p* dynamic. The hundred and thirty-sixth staff has a *p* dynamic. The hundred and thirty-seventh staff has a *p* dynamic. The hundred and thirty-eighth staff has a *p* dynamic. The hundred and thirty-ninth staff has a *p* dynamic. The hundred and fortieth staff has a *p* dynamic. The hundred and forty-first staff has a *p* dynamic. The hundred and forty-second staff has a *p* dynamic. The hundred and forty-third staff has a *p* dynamic. The hundred and forty-fourth staff has a *p* dynamic. The hundred and forty-fifth staff has a *p* dynamic. The hundred and forty-sixth staff has a *p* dynamic. The hundred and forty-seventh staff has a *p* dynamic. The hundred and forty-eighth staff has a *p* dynamic. The hundred and forty-ninth staff has a *p* dynamic. The hundred and fiftieth staff has a *p* dynamic. The hundred and fifty-first staff has a *p* dynamic. The hundred and fifty-second staff has a *p* dynamic. The hundred and fifty-third staff has a *p* dynamic. The hundred and fifty-fourth staff has a *p* dynamic. The hundred and fifty-fifth staff has a *p* dynamic. The hundred and fifty-sixth staff has a *p* dynamic. The hundred and fifty-seventh staff has a *p* dynamic. The hundred and fifty-eighth staff has a *p* dynamic. The hundred and fifty-ninth staff has a *p* dynamic. The hundred and sixtieth staff has a *p* dynamic. The hundred and sixty-first staff has a *p* dynamic. The hundred and sixty-second staff has a *p* dynamic. The hundred and sixty-third staff has a *p* dynamic. The hundred and sixty-fourth staff has a *p* dynamic. The hundred and sixty-fifth staff has a *p* dynamic. The hundred and sixty-sixth staff has a *p* dynamic. The hundred and sixty-seventh staff has a *p* dynamic. The hundred and sixty-eighth staff has a *p* dynamic. The hundred and sixty-ninth staff has a *p* dynamic. The hundred and seventieth staff has a *p* dynamic. The hundred and seventy-first staff has a *p* dynamic. The hundred and seventy-second staff has a *p* dynamic. The hundred and seventy-third staff has a *p* dynamic. The hundred and seventy-fourth staff has a *p* dynamic. The hundred and seventy-fifth staff has a *p* dynamic. The hundred and seventy-sixth staff has a *p* dynamic. The hundred and seventy-seventh staff has a *p* dynamic. The hundred and seventy-eighth staff has a *p* dynamic. The hundred and seventy-ninth staff has a *p* dynamic. The hundred and eightieth staff has a *p* dynamic. The hundred and eighty-first staff has a *p* dynamic. The hundred and eighty-second staff has a *p* dynamic. The hundred and eighty-third staff has a *p* dynamic. The hundred and eighty-fourth staff has a *p* dynamic. The hundred and eighty-fifth staff has a *p* dynamic. The hundred and eighty-sixth staff has a *p* dynamic. The hundred and eighty-seventh staff has a *p* dynamic. The hundred and eighty-eighth staff has a *p* dynamic. The hundred and eighty-ninth staff has a *p* dynamic. The hundred and ninetieth staff has a *p* dynamic. The hundred and ninety-first staff has a *p* dynamic. The hundred and ninety-second staff has a *p* dynamic. The hundred and ninety-third staff has a *p* dynamic. The hundred and ninety-fourth staff has a *p* dynamic. The hundred and ninety-fifth staff has a *p* dynamic. The hundred and ninety-sixth staff has a *p* dynamic. The hundred and ninety-seventh staff has a *p* dynamic. The hundred and ninety-eighth staff has a *p* dynamic. The hundred and ninety-ninth staff has a *p* dynamic. The hundredth staff has a *p* dynamic.

# Iola

E♭ BARITONE SAXOPHONE Valse de Ballet

A.J. Weidt  
Arr. by R.E. Hildreth

Valse Moderato

The main musical score consists of six staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Valse Moderato'. The dynamics range from *ff* (fortissimo) to *f* (forte). The music features a mix of eighth and sixteenth notes, with some triplet markings. A first ending bracket is present at the end of the section, marked with a first ending symbol (1/8).

*rall.*  
D.S. al  $\curvearrowright$  then Trio

The Trio section begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'a tempo'. The dynamics range from *p* (piano) to *f* (forte). The music features a mix of eighth and sixteenth notes, with some triplet markings. A first ending bracket is present at the end of the section, marked with first and second ending symbols (1 and 2). The section concludes with a *poco rit.* (poco ritardando) marking.

**E♭ CORNET**

# Iola

Valse de Ballet

A.J. Weidt  
Arr. by R.E. Hildreth

Valse Moderato 3 2nd Cl. & Sop. Sax.

The musical score is written for E♭ Cornet and is divided into two main sections: the Valse Moderato and the Trio. The Valse Moderato section consists of 12 staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Valse Moderato'. The dynamics range from *ff* (fortissimo) to *f* (forte). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings: *ff*, *mf*, and *f*. The section concludes with a double bar line and a repeat sign. The Trio section follows, starting with a treble clef, the same key signature, and time signature. It is marked 'Trio' and includes dynamics such as *p* (piano), *f* (forte), and *mf* (mezzo-forte). The tempo is marked 'a tempo'. The Trio section is divided into two parts, labeled '1' and '2'. It includes a 'D.S. al. then Trio' instruction, which stands for 'Da Capo, then Trio'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings: *p*, *f*, and *mf*. The section concludes with a double bar line and a repeat sign. The score also includes parts for '2nd Cl. & Sop. Sax.' and 'B♭ Cor.' (Bass Trombone). The '2nd Cl. & Sop. Sax.' part is written in a higher register than the E♭ Cornet part. The 'B♭ Cor.' part is written in a lower register than the E♭ Cornet part. The score includes various musical notations such as slurs, accents, and dynamic markings.

SOLO & 1st  
Bb CORNETS

Iola  
Valse de Ballet

A. J. Weidt  
Arr. by R. E. Hildreth

Valse Moderato

3 % Solo

*ff* *mf* *unis.* *f* *mf* *ff* *Solo* %

Trio *1st* *Solo* *1st* *D.S.al then Trio*

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

*Solo* *mf* *unis.* *rall.* *p a tempo* *f* *mf* *Solo*

*f* *unis.* *1* *2* *poco rit.*

# Iola

2<sup>d</sup> B $\flat$  CORNET

Valse de Ballet

A.J. Weidt

Arr. by R.E. Hildreth

Valse Moderato

3/4 2

The main musical score for the 2nd Bb Cornet part, measures 1 through 24. It is written in 3/4 time and features a variety of dynamics including *ff*, *f*, *mf*, and *ff*. The score includes several slurs, accents, and articulation marks. A first ending bracket is present at the end of the section, leading to a double bar line.

The Trio section of the score, measures 25 through 36. It begins with a *p* dynamic and includes a triplet of eighth notes. The tempo is marked *a tempo*. The section concludes with a *poco rit.* marking and a first ending bracket. A *D.S. al* (Da Capo) instruction is placed above the final measure, with the note "then Trio" written below it.

# 3<sup>d</sup> B $\flat$ CORNET

## Iola Valse de Ballet

A. J. Weidt  
Arr. by R. E. Hildreth

Valse Moderato

3/4 2

The first section of the score consists of six staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo is marked 'Valse Moderato'. The first measure is marked *ff* with a '2' below it. The music features a variety of note values including eighth and sixteenth notes, often beamed together. The second staff has a *f* dynamic marking. The third staff has *mf* markings. The fourth staff has a *ff* marking. The fifth staff has a *mf* marking. The sixth staff concludes with a *rall.* marking and a double bar line with repeat dots.

2<sup>d</sup> Altos  
D.S. al then Trio

The Trio section begins with a treble clef and a 3/4 time signature. The first staff is marked *p* and *f* with a '3' below it. The second staff has *a tempo* and *f* markings. The third staff has *mf rall.*, *p*, *f*, and *mf* markings. The fourth staff has *f*, *p*, *f*, and *mf* markings. The fifth staff has *f*, *p*, *f*, and *mf* markings. The section concludes with a *poco rit.* marking and a double bar line with repeat dots.



1st Eb ALTO

# Iola

Valse de Ballet

A.J. Weidt

Arr. by R.E. Hildreth

Valse Moderato

The main musical score consists of six staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Valse Moderato'. The dynamics range from *ff* (fortissimo) to *mf* (mezzo-forte). The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and slurs. There are several repeat signs and a section marked with a double bar line and a repeat sign.

*rall.*  
D. S. al *rall.* then Trio

The Trio section consists of three staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Trio'. The dynamics range from *p* (piano) to *f* (forte). The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and slurs. There are several repeat signs and a section marked with a double bar line and a repeat sign. The first ending is marked with a '1' and the second ending with a '2'. The tempo is marked 'poco rit.' (poco ritardando).

2<sup>d</sup> Eb ALTO

# Iola

Valse de Ballet

A.J. Weidt

Arr. by R.E. Hildreth

Valse Moderato

*rall.*  
D.S.al *rall.* then Trio

Trio

3<sup>d</sup> & 4<sup>th</sup>  
Eb ALTOS

# Iola

Valse de Ballet

A.J. Weidt  
Arr. by R.E. Hildreth

Valse Moderato

The first section of the score consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Valse Moderato'. The dynamics range from *ff* (fortissimo) to *mf* (mezzo-forte). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several repeat signs (double bar lines with dots) throughout the section. The piece concludes with a double bar line and a repeat sign.

*rall.*  
D. S. al *then* Trio

The Trio section begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Trio'. The dynamics range from *p* (piano) to *f* (forte). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several repeat signs (double bar lines with dots) throughout the section. The piece concludes with a double bar line and a repeat sign.

# 1<sup>st</sup> TROMBONE (B $\flat$ Tenor)

## Iola

Valse de Ballet

A.J. Weidt

Arr. by R.E. Hildreth

Valse Moderato

The musical score is written for a 1st Trombone (B $\flat$  Tenor) in 3/4 time. It consists of two main sections: a Valse Moderato and a Trio. The Valse Moderato section begins with a dynamic of *ff* and features a melodic line with slurs and accents, and a rhythmic accompaniment with slurs and accents. The Trio section begins with a dynamic of *p* and features a melodic line with slurs and accents, and a rhythmic accompaniment with slurs and accents. The score includes various dynamics such as *ff*, *mf*, *f*, *p*, and *mf*, as well as performance instructions like *rall.*, *a tempo*, and *poco rit.*. The score is divided into measures by bar lines, with some measures marked as *Bar.* and *Bar.* with repeat signs. The score ends with a double bar line and repeat signs.

2<sup>d</sup> TROMBONE  
(B $\flat$  Tenor)

# Iola

Valse de Ballet

A.J.Weidt

Arr. by R. E. Hildreth

Valse Moderato

Bar.  
rall.  
D.S.al  $\text{trill}$  then Trio

Trio

Bar.  
poco rit.

# 3<sup>d</sup> TROMBONE

(B $\flat$  Bass)

# Iola

Valse de Ballet

A.J. Weidt  
Arr. by R. E. Hildreth

Valse Moderato

The musical score is written for a 3rd Trombone (B $\flat$  Bass) in 3/4 time. It consists of two main sections: a Valse Moderato and a Trio. The Valse Moderato section begins with a dynamic of *ff* and features several measures with doublets (marked with a '2' above the notes). Dynamics vary throughout, including *mf*, *f*, and *ff*. The Trio section starts with a *rall.* marking and includes dynamic markings such as *p*, *f*, *mf*, and *a tempo*. It concludes with a *poco rit.* marking. The score includes various musical notations such as slurs, accents, and repeat signs.

Bar.  $\$$   
*rall.*  
D.S. al  $\curvearrowright$  then Trio







B $\flat$  BASS  
(3<sup>d</sup> Trombone)

# Iola

Valse de Ballet

A.J.Weidt  
Arr. by R.E.Hildreth

Valse Moderato

The main musical score consists of seven staves of music. The first staff is in treble clef with a 3/4 time signature. The second staff begins with a section marked '2' and 'mf'. The third staff also begins with a section marked '2' and 'mf'. The fourth staff continues with 'mf' and 'ff' markings. The fifth staff has 'mf' and 'ff' markings. The sixth staff has 'mf' and 'ff' markings. The seventh staff ends with a double bar line and a section marked 'Bar.' and 'rall.'.

Trio

The Trio section consists of three staves of music. The first staff is in treble clef with a 3/4 time signature. The second staff begins with a section marked 'rall.' and 'a tempo'. The third staff begins with a section marked '1 Bar.' and '2'. The score includes dynamic markings such as *p*, *f*, *mf*, and *poco rit.*

# BARITONE

# Iola


Valse de Ballet

A.J. Weidt  
Arr. by R.E. Hildreth

Valse Moderato



The first section of the score consists of six staves of music. The first staff is the vocal line, starting with a treble clef and a 3/4 time signature. It begins with a *ff* dynamic and ends with a *mf* dynamic. The following five staves are piano accompaniment. The first two staves feature a melodic line with a *mf* dynamic, while the lower staves provide harmonic support with various dynamics including *f*, *mf*, and *ff*. The section concludes with a repeat sign.

*rall.*  
D.S.al  then Trio



The Trio section begins with a treble clef and a 3/4 time signature. The first staff is the vocal line, starting with a *p* dynamic and ending with a *f* dynamic. The following three staves are piano accompaniment. The first two staves feature a melodic line with a *p* dynamic, while the lower staves provide harmonic support with various dynamics including *f*, *mf*, *rall.*, *p*, and *f*. The section concludes with a repeat sign and a *poco rit.* marking.

BARITONE

Iola  
Valse de Ballet

A.J. Weidt  
Arr. by R.E. Hildreth

Valse Moderato

ff mf

mf f

mf ff

rall.

D.S. al then Trio

Trio

p f mf a tempo p f mf

p mf rall. p f p f mf

f poco rit.

# BASSES

(Small notes are for Eb Tuba)

Valse Moderato

# Iola

Valse de Ballet

A. J. Weidt

Arr. by R. E. Hildreth

The musical score is written for Basses in 3/4 time, featuring a variety of dynamic markings and performance instructions. The score is divided into two main sections: the main Valse Moderato and a Trio section. The main section begins with a *ff* dynamic and includes markings for *mf*, *f*, and *ff*. The Trio section starts with a *p* dynamic and includes markings for *f*, *mf*, *p*, *f*, and *mf*. Performance instructions include *rall.*, *D.S.al* (Da Capo al Fine), *then Trio*, and *poco rit.*. The score includes first and second endings for the Trio section.

# DRUMS

# Iola

A.J. Weidt

Valse Moderato

Valse de Ballet

Arr. by R. E. Hildreth

The musical score for drums is written on ten staves. The first staff is in bass clef with a 3/4 time signature and a key signature of one sharp (F#). It begins with a **ff** dynamic and a triplet of eighth notes. The second staff starts with a **mf** dynamic and a triplet of eighth notes. The third staff has a **mf** dynamic and a triplet of eighth notes. The fourth staff has a **f** dynamic and a triplet of eighth notes. The fifth staff has a **mf** dynamic and a triplet of eighth notes. The sixth staff has a **ff** dynamic and a triplet of eighth notes. The seventh staff has a **mf** dynamic and a triplet of eighth notes. The eighth staff has a **p** dynamic and a triplet of eighth notes. The ninth staff has a **mf** dynamic and a triplet of eighth notes. The tenth staff has a **f** dynamic and a triplet of eighth notes. The score includes various dynamics such as **mf**, **f**, **ff**, **p**, and **pp**. It also features tempo markings like **rall.**, **pa tempo**, and **poco rit.**. The piece concludes with a **3** measure rest and a **1 2** measure rest.