

# "Tantalusqualen"

Solo B $\flat$  Cornet.

Overture.

From Gilmore Library N9146.

F.v.SUPPE.

Re-arr. by L. P. Laurendeau.

United States  
Mil. Band N $\circ$ .

Vivace assai.

182. *ff*

*mf* *f* *cresc.*

*ff* *molto cresc.*

*fff* *p* *pp*

*Allegretto grazioso.*

**B** Solo Cl. *p*

*rall. assai.*

1st Cl. *pp* *p*

Solo Cl. *sfz*

*mf* *fp* *p*

Solo Cl. *mf* *fp*

*tr.* *E $\flat$  Cl. sva* *pp*

# Solo B $\flat$ Cornet.

Ob. *pp* Cl. *pp*

*L'istesso tempo.*  
*string.*

*Allegro moderato. (♩=120)*  
*p* *p* *cresc.* **D**

*f* *mf*

*string e cresc.*

*Più allegro. (♩=130)*  
*ff*

**F** *fff*

*pp*

*pp*

# Solo B $\flat$ Cornet.

*pp* *poco cresc.*

**G** *p*

*cresc.* *p* *f* *cresc.*

*ff* *pp*

*P molto stringe cresc.* **H** *ff*

*unis.*

*fff*

2 3 4

Detailed description: This is a musical score for a Solo B-flat Cornet, consisting of 11 staves of music. The key signature is one flat (B-flat), and the time signature is 4/4. The score begins with a dynamic marking of *pp* (pianissimo) and a *poco cresc.* (slight crescendo) marking. The first staff contains a melodic line with eighth and sixteenth notes. The second staff continues the melodic line. The third staff features a dynamic marking of *p* (piano) and a **G** (G-clef) marking. The fourth staff has dynamic markings of *cresc.*, *p*, *f*, and *cresc.*. The fifth staff has dynamic markings of *ff* (fortissimo) and *pp* (pianissimo). The sixth staff continues the melodic line. The seventh staff has a dynamic marking of *P molto stringe cresc.* (piano molto stringendo crescendo) and a **H** (H-clef) marking. The eighth staff has a dynamic marking of *ff* and a *unis.* (unison) marking. The ninth staff has a dynamic marking of *fff* (fortississimo). The tenth staff has a dynamic marking of *fff*. The eleventh staff ends with a dynamic marking of *fff* and a *unis.* marking. The score includes various performance markings such as accents, slurs, and dynamic hairpins.

# "Tantalusqualen"

1<sup>ST</sup> B $\flat$  Cornet.

Overture.

From Gilmore Library N2146.

F. v. SUPPÉ.

Re-arr. by L. P. Laurendeau.

United States  
Mil. Band J'l.

Vivace assai.

182.

Musical notation for the first section of the 1st B $\flat$  Cornet part, measures 182-271. The notation is on a single staff in 2/4 time. It begins with a *ff* dynamic and a *Vivace assai* tempo. The music features a series of eighth and sixteenth notes with accents. Dynamics include *ff*, *mf*, *f cresc.*, *ff*, and *pp*. There are several *rit.* markings. A first ending bracket labeled 'A' spans measures 205-215. A second ending bracket labeled 'B' spans measures 271-275. A *rall.* marking is present at the end of the section.

Allegretto grazioso.

Musical notation for the second section of the 1st B $\flat$  Cornet part, measures 272-315. The notation is on a single staff in 2/4 time. It begins with a *p* dynamic and an *Allegretto grazioso* tempo. The music features a series of eighth and sixteenth notes with accents. Dynamics include *p*, *mf*, *fp*, and *mf*. There are several *rit.* markings. A first ending bracket labeled 'C' spans measures 295-305. A *rall.* marking is present at the end of the section.

Listesso tempo. Allegro moderato.

Musical notation for the third section of the 1st B $\flat$  Cornet part, measures 316-325. The notation is on a single staff in 2/4 time. It begins with a *p* dynamic and an *Allegro moderato* tempo. The music features a series of eighth and sixteenth notes with accents. Dynamics include *p*, *cresc.*, and *f*. A first ending bracket labeled 'D' spans measures 321-325. A *rall.* marking is present at the end of the section.

# 1ST B $\flat$ Cornet.

*mf*

*string. e cresc.* **Più allegro.** *ff*

*fff*

*pp* *p cresc.*

*p*

*f cresc.* *ff* *pp*

*molto cresc. e string.* **H** *ff* **Vivace.**

*f* *ff*

# "Tantalusqualen"

2<sup>ND</sup> & 3<sup>RD</sup> B $\flat$  Cornet.

Overture.

From Gilmore Library N $\circ$ 146.

E. v. SUPPÉ.

Re-arr. by L. P. Laurendeau.

United States  
Mil. Band J'n.

Vivace assai.

182.

*ff*

*mf*

*f*

*ff*

*fff*

*p*

*pp*

**A**

*molto cresc.*

**B**

*Allegretto grazioso.*

*rall.*

**C**

*L'istesso tempo.*

*string.*

# 2<sup>ND</sup> & 3<sup>RD</sup> B $\flat$ Cornets.

Allegro moderato.

*p* D

*cresc.* *f* *mf*

2 3 4 5 6 7 8

Più allegro.

*string. e cresc.* *ff*

**F** *fff*

4

4 **G** *pp* *poco cresc.* *piu cresc.* *p*

*cresc.* *f cresc.* *ff* *pp*

**H** *Vivace.*

*molto cresc. e string.* *ff*

*f* *ff*

*fff*

2 3 4

1<sup>ST</sup> E $\flat$  Horn.

(or Alto.)

# "Tantalusqualen"

## Overture.

From Gilmore Library No 146.

F. v. SUPPÉ.

Re-arr. by L. P. Laurendeau.

United States  
Mil. Band J'l.

Vivace assai.

182.

ff

mf

cresc.

ff

molto cresc.

fff

3

5

**B** Allegretto grazioso.  
2<sup>nd</sup> Cl.

rall.

pp

pp

p

pp

pp

mf

fp

**C**

p

mf

fp

pp



# 1<sup>ST</sup> E $\flat$ Horn.

Lo stesso tempo. Allegro moderato.

> D

string. *p*

*cresc.* *f* *mf*

Più allegro.

string e cresc. *ff*

*fff*

*pp*

*più cresc.*

G

H Vivace.

molto cresc e string. *ff*

*ff*

2<sup>ND</sup> E $\flat$  Horn.  
(or Alto.)

# "Tantalusqualen"

## Overture.

From Gilmore Library N $\circ$ 146.

E.v. SUPPÉ.

Re-arr. by L. P. Laurendeau.

United States  
Mil. Band Pt. Vivace assai.

182.

*ff*  
*mf*  
*f cresc.*  
*molto cresc.*  
*fff*  
*p*  
**B** Allegretto grazioso.  
*pp*  
*rall.*  
*pp*  
*p*  
*pp*  
*mf*  
*fp*  
*p*  
*pp*  
*mf*  
*fp*  
*pp*

# 2ND Eb Horn.

*l'istesso tempo. Allegro moderato.*

**D**

string. *p*

*cresc.* *f* *mf*

2 3 4 5

6 7 2 3 4

*Più allegro.*

5 6 7

string e *cresc.* *ff*

**F**

*fff*

2 3 4

*pp*

**G**

2 3 4 2 3 4

*poco cresc.* *più cresc.*

*p* *cresc.* *f* *cresc.* *ff* *pp*

**H** *Vivace.*

*molto cresc e string. ff*

*f*

*fff*

*fff*

2 3 4

# "Tantalusqualen"

3<sup>RD</sup> & 4<sup>TH</sup> E $\flat$  Horns.

(or Altos.)

Overture.

From Gilmore Library N $\circ$ 146.

F.v.SUPPÉ.

Re-arr. by L. P. Laurendeau.

United States  
Mil. Band J'l. **Vivace assai.**

182.

string.

3<sup>RD</sup> & 4<sup>TH</sup> E<sup>b</sup> Horns.

Allegro moderato.

D

Più allegro.

string e cresc.

ff

F

fff

G

poco cresc.

più cresc.

p

H<sup>V</sup> Vivace.

molto cresc e string ff

# "Tantalusqualen"

1<sup>ST</sup> & 2<sup>ND</sup> Trombones.

Overture.

From Gilmore Library N<sup>o</sup>146.

F.V. SUPPÉ

Re-arr by L P Laurendeau

Vivace assai.

United States  
Mil. Band J'l

182.

ff

mf

f

molto cresc.

1

3

8

pp

marcato.

p

pp

**B** Allegretto grazioso.

1<sup>st</sup> Bassoon.

pp

2<sup>nd</sup> Bassoon.

p

3<sup>rd</sup> Horn.

1<sup>st</sup> Bassoon.

mf

fp

mf

fp

17

3

1

3

pp

string.

L'istesso tempo.

# 1<sup>ST</sup> & 2<sup>ND</sup> Trombones.

Allergro moderato.

3<sup>rd</sup> Horn.

3<sup>rd</sup> Horn. *p* *p* *f* **D**

*mf* *string. e cresc.*

Più allegro.

*ff* **F** *fff*

4

2<sup>nd</sup> & 3<sup>rd</sup> Cor.

*pp* *pp* *poco cresc.* *piu cresc.* **G**

*cresc.* *f* *ff* *pp* **H** *Vivace.* *molto cresc e string.* *ff*

*f* *ff*

*fff*

2 3 4

# "Tantalusqualen"

## Overture.

From Gilmore Library N9146.

F. v. SUPPÉ.

Re-arr. by L. P. Laurendeau.

### 3<sup>RD</sup> Trombone.

United States  
Mil. Band J'l.

Vivace assai.

182.

Musical notation for the first section of the 3rd Trombone part, measures 182-197. The notation is in bass clef with a key signature of two flats and a 2/4 time signature. It includes dynamic markings such as *ff*, *mf*, and *f*, and performance instructions like *molto cresc.* and *marcato*. There are also first endings marked with '1' and a triplet of eighth notes.

**B** Allegretto grazioso.

Musical notation for the second section of the 3rd Trombone part, measures 198-215. The notation is in bass clef with a key signature of two flats and a 6/8 time signature. It includes dynamic markings such as *p*, *mf*, *fp*, and *pp*, and performance instructions like *rall.* and *string.* There are also first endings marked with '1' and a section marked 'C' with four triplet markings.

l'istesso tempo.

string.



# 3<sup>RD</sup> Trombone.

Allegro moderato.

7 **D**

2 3 4 5 6 7

2 3 4 5 6 7 8 9 10 11 **Più allegro.**

**F**

16 **G** 2

4 4

**H Vivace.**

1 1

**fff**

**fff**

# "Tantalusqualen"

Baritone  $\text{tr}$

Overture.

From Gilmore Library No 146.

E. v. SUPPÉ.

Re-arr. by L. P. Laurendeau.

United States  
Mil. Band Pt.

Vivace assai.

182.

*ff*  
*mf*  
*f cresc.*  
*fff*  
*molto cresc.*  
*fff*  
*3*  
*marcato.*

*pp*  
*rall.*  
*p*  
**B Allegretto grazioso.**  
*leggiero.*  
*pp*  
*p*  
*2 3 4*

*Bassoon.*  
*mf*  
*fp*  
*mf*  
*fp*  
*pp*

*fp*  
*pp*  
*2 3 4 5 6 7 8 9 10 11 12 13 14 15 16*  
**Listesso tempo.**  
*2 3*  
*string.*

# Baritone

Allegro moderato.

Musical staff 1: Treble clef, key signature of two flats. Starts with a piano (*p*) dynamic. A fermata is placed over a D note. The staff ends with a *cresc.* marking and a forte (*f*) dynamic.

Musical staff 2: Treble clef, key signature of two flats. Starts with a mezzo-forte (*mf*) dynamic. Ends with a series of rhythmic patterns numbered 2 through 8.

Musical staff 3: Treble clef, key signature of two flats. Starts with a mezzo-forte (*mf*) dynamic. A *string. e cresc.* marking is present. Ends with a fortissimo (*ff*) dynamic and a series of rhythmic patterns numbered 2, 3, and 4.

Musical staff 4: Treble clef, key signature of two flats. Continues the melodic line with various articulations.

Musical staff 5: Treble clef, key signature of two flats. Starts with a fortissimo (*ff*) dynamic. A fermata is placed over an F note.

Musical staff 6: Treble clef, key signature of two flats. Starts with a fortissimo (*ff*) dynamic. Ends with a series of rhythmic patterns numbered 2, 3, and 4, and a pianissimo (*pp*) dynamic.

Musical staff 7: Treble clef, key signature of two flats. Starts with a pianissimo (*pp*) dynamic. A *poco cresc.* marking is present. Ends with a series of rhythmic patterns numbered 5 through 16, and a *più cresc.* marking.

Musical staff 8: Treble clef, key signature of two flats. Starts with a *cresc.* marking. A fortissimo (*f*) dynamic is indicated. Ends with a *cresc.* marking and a fortissimo (*ff*) dynamic.

Musical staff 9: Treble clef, key signature of two flats. Starts with a pianissimo (*pp*) dynamic. A *molto cresc. e string.* marking is present. Ends with a *Vivace.* tempo change, a fortissimo (*ff*) dynamic, and a fermata over an H note.

Musical staff 10: Treble clef, key signature of two flats. Continues the melodic line with various articulations.

Musical staff 11: Treble clef, key signature of two flats. Continues the melodic line with various articulations.

Musical staff 12: Treble clef, key signature of two flats. Starts with a fortissimo (*fff*) dynamic. Continues the melodic line with various articulations.

Musical staff 13: Treble clef, key signature of two flats. Starts with a fortissimo (*fff*) dynamic. Ends with a series of rhythmic patterns numbered 2, 3, and 4.

# "Lantalusqualen"

Baritone ♫

Overture.

Vivace assai.

From Gilmore Library No 146.

F. v. SUPPÉ.

Re-arr. by L. P. Laurendeau.

United States  
Mil. Band Pt.

182.

The musical score is written for Baritone and consists of 18 staves. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The tempo is marked "Vivace assai." The score includes various dynamic markings such as *ff*, *mf*, *f cresc.*, *molto cresc.*, *fff*, *pp*, *rall.*, *p leggiero.*, *mf*, *fp*, and *pp*. There are also performance instructions like "marcato." and "B Allegretto grazioso." The score features several measures with repeat signs and first/second endings. A section labeled "Bassoon." is indicated. The piece concludes with the instruction "L'istesso tempo." and a final measure marked "string." The number "182." is printed at the beginning of the first staff.

Baritone ♫

Allegro moderato.

Musical staff 1: Bass clef, key signature of two flats (B-flat, E-flat). The staff contains a melodic line starting with a piano (*p*) dynamic, moving through a crescendo (*cresc.*) to a forte (*f*) dynamic. A key signature change to one flat (F major) is indicated by a 'D' above the staff.

Musical staff 2: Bass clef, key signature of one flat (F major). The staff contains a rhythmic accompaniment of eighth notes with accents. Dynamics include *mf*. Measure numbers 2 through 8 are indicated above the staff.

Musical staff 3: Bass clef, key signature of one flat (F major). The staff contains a melodic line with accents. Dynamics include *string. e cresc.* and *ff*. Measure numbers 2, 3, and 4 are indicated above the staff.

Musical staff 4: Bass clef, key signature of one flat (F major). The staff contains a melodic line with accents.

Musical staff 5: Bass clef, key signature of one flat (F major). The staff contains a melodic line with accents. A key signature change to two flats (B-flat, E-flat) is indicated by an 'F' above the staff. Dynamics include *fff*.

Musical staff 6: Bass clef, key signature of two flats (B-flat, E-flat). The staff contains a rhythmic accompaniment of eighth notes with accents. Dynamics include *pp*. Measure numbers 2, 3, and 4 are indicated above the staff.

Musical staff 7: Bass clef, key signature of two flats (B-flat, E-flat). The staff contains a rhythmic accompaniment of eighth notes with accents. Dynamics include *più cresc.*. Measure numbers 5 through 16 are indicated above the staff.

Musical staff 8: Bass clef, key signature of two flats (B-flat, E-flat). The staff contains a melodic line with accents. Dynamics include *cresc.* and *f cresc.*

Musical staff 9: Bass clef, key signature of two flats (B-flat, E-flat). The staff contains a melodic line with accents. Dynamics include *pp*, *molto cresc. e string.*, and *ff*. A key signature change to one flat (F major) is indicated by an 'H' above the staff.

Musical staff 10: Bass clef, key signature of one flat (F major). The staff contains a rhythmic accompaniment of eighth notes with accents. Dynamics include *ff*.

Musical staff 11: Bass clef, key signature of one flat (F major). The staff contains a rhythmic accompaniment of eighth notes with accents. Dynamics include *f* and *ff*.

Musical staff 12: Bass clef, key signature of one flat (F major). The staff contains a rhythmic accompaniment of eighth notes with accents. Dynamics include *fff*.

Musical staff 13: Bass clef, key signature of one flat (F major). The staff contains a melodic line with accents. Dynamics include *f*. Measure numbers 2, 3, and 4 are indicated above the staff.

# "Tantalusqualen"

Basses.

Overture.

From Gilmore Library No 146.

F.v. SUPPE.

Re-arr. by L. P. Laurendeau

United States  
Mil. Band J't.

Vivace assai.

182.

*ff*

*mf*

*f cresc.*

*ff*

*molto cresc.*

*ff*

*ff marcato.*

*pp*

*rall.*

*p*

*pp*

*p*

*mf*

*f*

*p*

*pp*

*mf*

*f*

*p*

*pp*

*string.*

# Basses.

Allegro moderato.

D

*p*  
*cresc.* *f* *mf*  
*stringe cresc.*

Più allegro.

*ff*  
*fff*  
*pp*  
*poco cresc.*  
*cresc.* *f* *ff* *pp* *f*

H Vivace.

*molto cresc. e string. ff*  
*ff*  
*fff*

# "Tantalusqualen"

## Overture.

Drums.

From Gilmore Library No 146.

F. v. SUPPÉ.  
Re-arr. by L. P. Laurendeau.

Vivace assai.

United States  
Mil. Band J'l.

182.

B Allegretto grazioso.



# Drums.

**D Drs.**  
*p* without Cymb. *f* without Cymb. *mf* Trgl.

Drs. Trgl. 1 string.

**Più allegro.**  
*ff* *fff* **F**

20 **G** 9 *mf* *cresc.*

5 **H** **Vivace.** *P molto cresc e string.* *fff*

3 1 *f*

1 *ff* *fff*

# "Tantalusqualen"

Timpany in B $\flat$  & E $\flat$ .

Overture.

From Gilmore Library No 146.

F.V.SUPPÉ.

Re-arr. by L. P. Laurendeau.

United States  
Mil. Band Pl.

Vivace assai. *tr*

182. *ff*

**B** Allegretto grazioso. *f* *ff*

1' *mf* *fp* *mf* *fp*

1' *tr* *f* *p*

*string. e cresc.* *ff* **Piú allegro.** *tr* *tr*

*tr* *tr* *1* *tr* *fff* *tr* *tr* *1*

*tr* *tr* *1* *12* *tr* *4*

**G** *mf* *cresc.* *7* **H** *Vivace.* *molto cresc. e string.* *ff*

*tr* *tr* *1* *3* *1* *1* *1*

*1* *fff* *1* *1*

*2* *3* *4* *tr*

# "Tantalusqualen"

1<sup>ST</sup> & 2<sup>ND</sup> Tenors.

Overture.

From Gilmore Library No146.

F.v.SUPPÉ.

Re-arr. by L. P. Laurendeau.

United States  
Mil. Band 3<sup>rd</sup>.

Vivace assai.

182.

*ff* *mf* *f* *molto cresc.* *fff* *marcato.* *p* *pp* *rall.*

Ballegretto grazioso.

1<sup>st</sup> Bassoon.

*pp* *2<sup>nd</sup> Bassoon.* *p* *3<sup>rd</sup> Horn.* *1<sup>st</sup> Bassoon.* *mf* *fp* *mf* *fp* *L'istesso tempo.* *pp* *string.*

# 1<sup>ST</sup> & 2<sup>ND</sup> Tenors.

Allegro moderato.

3<sup>rd</sup> Horn.

Musical notation for the first system. The 3rd Horn part begins with a dynamic of *p* and a key signature of one flat. The string accompaniment starts with a dynamic of *mf*. A key signature change to D major is indicated by a large 'D' with a sharp sign above it. The system concludes with a dynamic of *f* and the instruction *string e cresc.*

Più allegro.

Musical notation for the second system. The 3rd Horn part continues with a dynamic of *ff*. The string accompaniment features a dynamic of *fff*. A key signature change to F major is indicated by a large 'F' with a sharp sign above it. The system ends with a 4-measure rest.

2<sup>nd</sup> & 3<sup>rd</sup> Cor.

Musical notation for the third system. The 2nd and 3rd Cornet parts begin with a dynamic of *pp*. The system includes dynamic markings of *pp*, *poco cresc.*, *più cresc.*, *cresc.*, *f*, *ff*, and *pp*. It also features a 4-measure rest and a key signature change to G major, indicated by a large 'G' with a sharp sign above it.

H Vivace.

molto cresc. e string.

Musical notation for the fourth system. The 2nd and 3rd Cornet parts continue with a dynamic of *ff*. The system includes dynamic markings of *ff* and *fff*. It features a 2-measure rest, a 3-measure rest, and a 4-measure rest. The system concludes with a dynamic of *ff*.

# "Tantalusqualen"

## Overture.

From Gilmore Library N<sup>o</sup>146.

F. V. SUPPÉ.

Re-arr. by L. P. Laurendeau.

B $\flat$  Bass 

United States  
Mil. Band N<sup>o</sup>.  
182. *Vivace assai.*



**B** Allegretto grazioso.



# Bb Bass.

Allegro moderato.

7 **D**

*p* *cresc.* *f* *mf.*

2 3 4 5 6 7

2 3 4 5 6 7 8 9 10 11 **Più allegro.**

*string e cresc.* *ff*

**F**

*fff*

16 **G** 2

*p cresc.* *p*

4 4

*cresc.* *ff* *pp* *molto cresc e string.*

**H Vivace.**

*ff*

1 1

*f* *ff*

*fff*

*fff*

2 3 4