

P. S. maestro ; 10586

F13997

12211

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To Charles Test Dalton

BELOVED!

J. D. Oude

BOSTON-VALSE
de Clifton Worsley

PIANO CONDUCTEUR

Orchestrée par Ad. Gauwin

Andante

Fl.

Ob.

Vlons arco

Introd.

mf Quat pizz

Musical score for the first system, featuring piano and bass staves. Dynamics include *f* and *mf*.

Musical score for the second system, including woodwind parts (Flute, Oboe) and percussion (Harmonie, Timbale). Dynamics include *tutti*, *mf*, and *rit.*

Musical score for the third system, labeled "Waltz", with piano and bass staves. Dynamics include *ff* and *p*.

Musical score for the fourth system, continuing the piano and bass staves. Dynamics include *ff* and *p*.

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First system of musical notation. Treble clef, bass clef. Key signature: two flats (B-flat, E-flat). Dynamics: *ff*, *p*, *f*. Includes a large slur over the right-hand part.

Second system of musical notation. Treble clef, bass clef. Key signature: two flats. Dynamics: *ff*. Includes a slur over the right-hand part.

Third system of musical notation. Treble clef, bass clef. Key signature: two flats. Dynamics: *f*, *ff*, *p*. Includes a slur over the right-hand part.

Fourth system of musical notation. Treble clef, bass clef. Key signature: two flats. Includes a slur over the right-hand part.

Fifth system of musical notation. Treble clef, bass clef. Key signature: two flats. Dynamics: *ff*, *ff*. Includes a slur over the right-hand part.

Sixth system of musical notation. Treble clef, bass clef. Key signature: two flats. Includes a slur over the right-hand part.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes chords and melodic lines. Dynamics include *ff* and *p*. A fermata is present over a chord in the right hand.

Second system of musical notation, continuing the piece. Dynamics include *ff* and *p*. A fermata is present over a chord in the right hand.

Third system of musical notation, continuing the piece. Dynamics include *ff*. A fermata is present over a chord in the right hand.

Fourth system of musical notation, continuing the piece. Dynamics include *f* and *ff*. A fermata is present over a chord in the right hand.

Fifth system of musical notation, starting with the section header "Coda per l'orcheste". Dynamics include *f*. A fermata is present over a chord in the right hand.

Sixth system of musical notation, concluding the piece. Dynamics include *p*. A fermata is present over a chord in the right hand.



First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment of chords. A dynamic marking of *mf* is present in the middle of the system.

Second system of musical notation. The treble clef features a melodic line with a *cresc.* (crescendo) marking. The bass clef continues with a steady accompaniment. A *ff* (fortissimo) dynamic marking is located at the end of the system.

Third system of musical notation. The treble clef has a melodic line with a *ff* (fortissimo) dynamic marking. The system concludes with a double bar line and the instruction *al. S.* (allegro).

Fourth system of musical notation, beginning with a \ominus CODA symbol. The treble clef contains a melodic line with a *mf* (mezzo-forte) dynamic marking.

Fifth system of musical notation. The treble clef features a melodic line with a *cresc.* (crescendo) marking, followed by a *dim.* (diminuendo) marking.

Sixth system of musical notation. The treble clef has a melodic line with a *f* (forte) dynamic marking, followed by a *ff* (fortissimo) marking. The system ends with a double bar line.

100 ondes

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BOSTON-VALSE
de Clifton Worsley

1. VIOLON

Orchestrée par Ad. Gauwin

Fl. Ob. *Andante*

Introd. *p dol. pizz* *arco* *p*

<sf> *pizz*

arco *p cresc.* *p* *rit.* *Cor solo ou piston*

Valse *ff* *p* *ff*

p *ff*

p *f* *ff marc.*

mf *ff* *f*

ff *p*

f



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1^{rs} Violons

The first five staves of the musical score for the first violins. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The first staff begins with a fortissimo (*ff*) dynamic. The second staff includes a *dim.* (diminuendo) marking and a mezzo-forte (*mf*) dynamic. The third and fourth staves feature piano (*p*) dynamics. The fifth staff concludes with a fortissimo (*ff*) dynamic.

Coda

2^{me} fois 8^a

The Coda section, consisting of staves 6 through 10. It begins with a fortissimo (*ff*) dynamic and a *p dol.* (piano dolce) marking. The sixth staff has a piano (*p*) dynamic. The seventh staff features a fortissimo (*sf*) dynamic and a *cresc.* (crescendo) marking. The eighth staff includes a fortissimo (*ff*) dynamic. The section concludes with a first ending (1.) and a second ending (2. *al. %*).

CODA

The final Coda section, consisting of staves 11 through 14. The music is in a 3/4 time signature. The first staff of this section starts with a fortissimo (*ff*) dynamic. The second staff has a mezzo-forte (*mf*) dynamic. The third staff includes a *dim.* (diminuendo) marking. The section ends with a fortissimo (*ff*) dynamic.



Handwritten signature: J. E. Dotsis

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BOSTON-VALSE

de Clifton Worsley

1. VIOLON

Orchestrée par Ad. Gauwin

Fl. Ob. *Andante*

Introd. *p dol. pizz* *arco* *p*

<sf> *pizz*

arco *p* *cresc.* *p* *rit.*

Valse *ff* *p* *ff*

p *ff*

p *f* *ff marc.*

mf *ff* *f*

ff *p*

f

Cor solo ou piston

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1^{rs} Violons

ff

dim. *mf* *mf* *ff*

p *ff*

p *ff* *p*

f *ff* *mf*

Coda *2^{me} fois 8^a*

ff *p dol.*

p

sf *cresc.*

ff *mf* *ff* 1. 2. *al.*

CODA

ff *mf* *cresc.*

dim.

f *ff*

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2. VIOLON

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BOSTON-VALSE
de Clifton Worsley

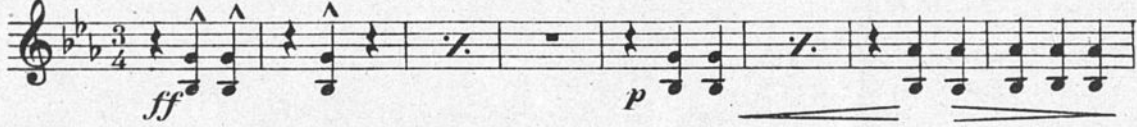
Orchestrée par Ad. Gauwin


Andante

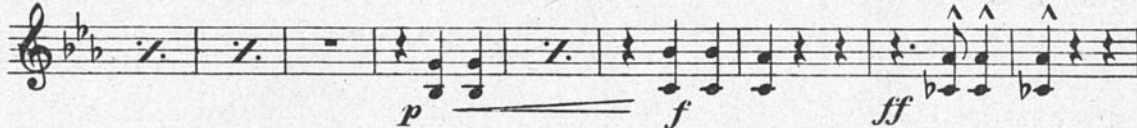
Introd. 

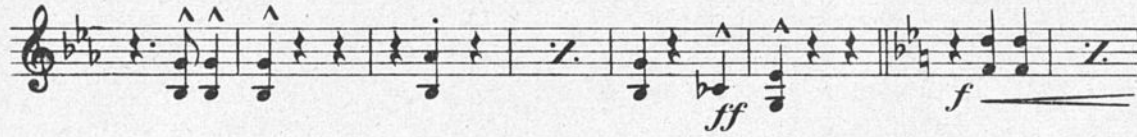


§ Valse















2^{es} Violons

mf mf ff

p ff p

ff p

f ff Coda

p

<sf> p

cresc. ff

mf ff ff 1. 2. al $\frac{3}{4}$

CODA

ff mf cresc.

dim. f

ff ff



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BOSTON-VALSE
de Clifton Worsley


Orchestrée par Ad. Gauwin

ALTO


Andante

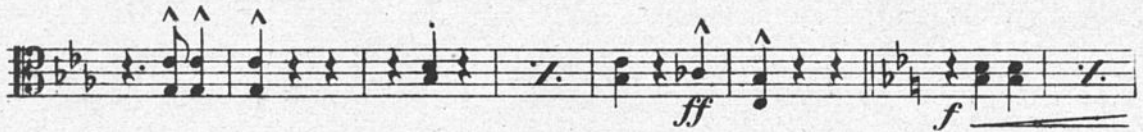
Introd. 

















Alto

Musical staff 1: Treble clef, key signature of two flats, 3/4 time. Dynamics: *mf*, *ff*. Includes accents and slurs.

Musical staff 2: Treble clef, key signature of two flats, 3/4 time. Dynamics: *p*, *ff*. Includes slurs and accents.

Musical staff 3: Treble clef, key signature of two flats, 3/4 time. Dynamics: *ff*, *p*. Includes slurs and accents.

Musical staff 4: Treble clef, key signature of two flats, 3/4 time. Dynamics: *f*, *ff*. Includes accents and a Coda symbol.

Musical staff 5: Treble clef, key signature of two flats, 3/4 time. Dynamics: *p*. Includes slurs and accents.

Musical staff 6: Treble clef, key signature of two flats, 3/4 time. Dynamics: *sf*, *p*. Includes accents and slurs.

Musical staff 7: Treble clef, key signature of two flats, 3/4 time. Dynamics: *cresc.*, *ff*. Includes slurs and a *al 3/8* marking.

Musical staff 8: Treble clef, key signature of two flats, 3/4 time. Dynamics: *mf*, *ff*. Includes slurs and first/second endings.

Musical staff 9: Treble clef, key signature of two flats, 3/4 time. Dynamics: *ff*, *mf*, *cresc.*. Includes a Coda symbol and slurs.

Musical staff 10: Treble clef, key signature of two flats, 3/4 time. Dynamics: *dim.*, *f*. Includes slurs and accents.

Musical staff 11: Treble clef, key signature of two flats, 3/4 time. Dynamics: *ff*, *ff*. Includes slurs and accents.



Boards
VIOLONCELLE

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BOSTON-VALSE
de Clifton Worsley

Andante

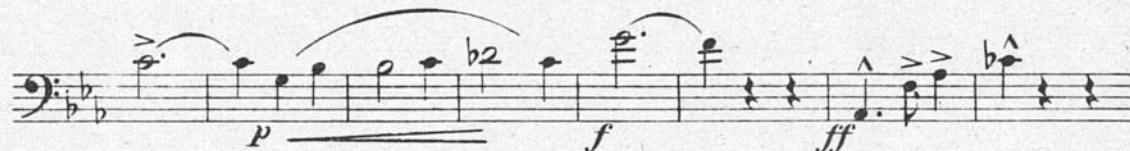
Orchestrée par Ad Gauwin

Introd. 

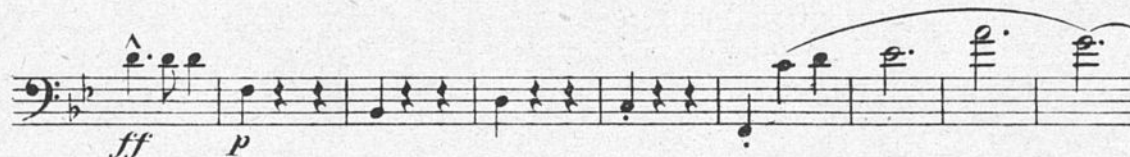
 Bassons

Valse 













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Violoncelle

mf mf ff p

ff p

ff p

f ff p ff Coda

p dol.

arco sf >

p cresc. ff

mf ff 1. 2. al $\frac{5}{8}$

CODA

ff mf cresc.

dim.

ff ff



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BOSTON-VALSE

de Clifton Worsley

CONTREBASSE

Orchestrée par Ad. Gauwin

Andante

Introd. 




Valse 










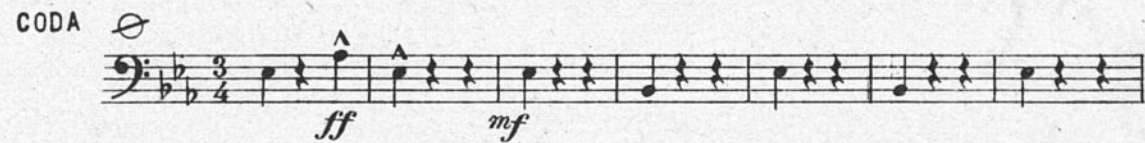
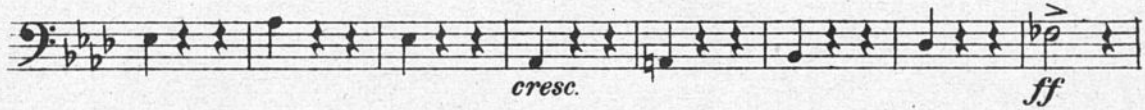




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Contrebasse



Flute

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BOSTON-VALSE
de Clifton Worsley

Orchestrée par Ad. Gauwin

FLUTE

Andante *dol.*

Introd.

Gde. solo
mf p

solo
mf

cresc. p

Valse

ff

p ff

p ff marc.

mf f

solo p Vins

ff

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Flute

Vins

al %

CODA



flauto

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BOSTON-VALSE

de Clifton Worsley

HAUTBOIS

Orchestrée par Ad. Gauwin

Andante
Intro. *solo*
mf dot. *sf*

solo
mf *cresc.* *p*

♩ Valse
ff *p* *ff*

p *ff*

p *f* *ff*

mf *ff* *f*

ff *p* *solo*

ff

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Hautbois

The musical score for the Hautbois part consists of ten staves of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The score includes various dynamics such as *dim.*, *ff*, *p*, *f*, *mf*, *fff*, and *dol.*. Performance markings include accents (*^*), slurs, and breath marks (*⊖*). The piece concludes with a Coda section, marked *Coda ⊖*, which includes a first ending and a second ending, both marked *al ♪*. The final dynamic is *fff*.



Ho Orde

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BOSTON-VALSE

de Clifton Worsley

1. CLARINETTE sib

Orchestrée par Ad. Gauwin

Andante *dol*
Oboe.
Introd. $\frac{6}{8}$ *mf* *p*

Oboe *sf*

p *cresc.* *p* *solo rit.*

§ Valse $\frac{3}{4}$ *ff* *p* *ff*

p *ff*

p *f* *ff*

mf *ff* *f*

ff *p* *solo*

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1^a Clarinette sib

ff
dim. *mf* *mf*
ff *p* *ff*
p *ff*
p *f* *ff*
Coda *ff* *p* *dol.*
p
sf. *cresc.* *al %*
ff *mf* *ff* *ff*
CODA *ff* *mf* *cresc.*
dim.
f *ff* *fff*



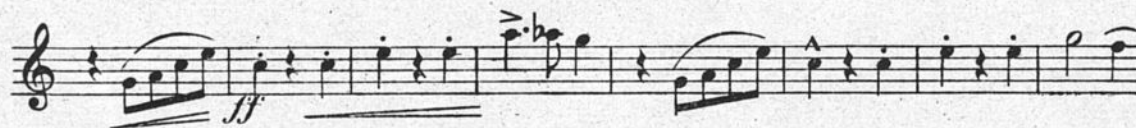
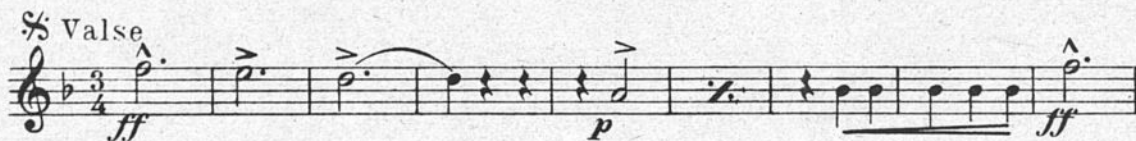
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BOSTON-VALSE
de Clifton Worsley

2. CLARINETTE sib

Orchestrée par Ad. Gauwin

Andante



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2: Clarinette si b

The musical score consists of ten staves of music. The first staff begins with a *dim.* marking and includes *mf* dynamics. The second staff features *ff* and *p* dynamics. The third staff includes *p* and *ff*. The fourth staff includes *f* and *ff*. The fifth staff is marked *Coda* and includes *mf*, *ff*, and *dol. p*. The sixth staff includes *mf*. The seventh staff includes *cresc.* and *al. 3/8*. The eighth staff includes *ff*, *mf*, and *ff*, with first and second endings. The ninth staff is marked *CODA* and includes *ff*, *mf*, and *cresc.*. The tenth staff includes *dim.*. The eleventh staff includes *f*, *ff*, and *fff*.



Boards
BASSONS

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BOSTON-VALSE

de Clifton Worsley

Orchestrée par Ad. Gauwin

Andante

Introd. 6/8 3 1. p 2. sf

3 p *cresc.* p 1. solo *rit.*

Valse 3/4 ff p

ff p

ff p f

mf ff

f ff p

ff ff

The musical score is written for Bassoon. It begins with an introduction in 6/8 time, marked 'Andante'. The first staff shows two first endings, with dynamics ranging from piano (p) to sforzando (sf). The second staff continues the introduction with a crescendo, piano (p), and a first solo section marked 'rit.'. The waltz section follows in 3/4 time, starting with fortissimo (ff) dynamics. The score includes various articulations such as accents and slurs, and dynamic markings like piano (p), mezzo-forte (mf), and fortissimo (ff). The key signature is B-flat major, and the time signature changes from 6/8 to 3/4.

Bassons

1. *mf*

ff *p* *ff*

p *ff*

p *f* *ff*

Coda *ff* *dol.* *p*

sf *cresc.*

ff *a 2:* *mf* *ff* 1. 2. *al. f*

CODA *ff* *mf* *cresc.*

dim.

f *ff* *fff*



100000
CORS en fa

BELOVED!

BOSTON VALSE
de Clifton Worsley


Orchestrée par Ad. Gauwin

Andante

Introd. 

1^o solo


















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Cors en fa

Musical score for Horn in F (Cors en fa). The score is written in a single system with ten staves. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The score includes various dynamics such as *mf*, *ff*, *p*, *cresc.*, *dim.*, and *f*. It features a Coda section and a final section with first and second endings. The notation includes chords, melodic lines, and rests.



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BOSTON-VALSE

de Clifton Worsley

1. PISTONS si b

Orchestrée par Ad. Gauwin

Andante

Introd. 

2. Clar.



p cresc. rit.

Cor solo

§ Valse 

ff p



ff p




ff p f



ff mf ff



f ff p



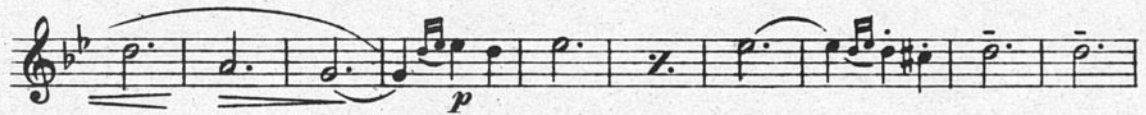

f ff

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1^o Pistons si b



CODA



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BOSTON-VALSE
de Clifton Worsley

2. PISTONS sib

Orchestrée par Ad Gauwin

Andante

Introd. 

sf *cresc.* *p* *pp* *rit.*

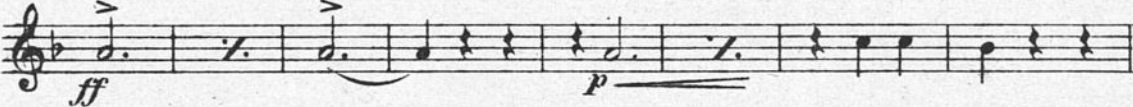
2. Clar.

Valse 

ff *pp*



ff *p*



ff *p*



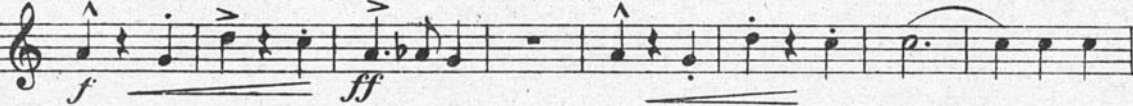
ff *p* *ff*



f *ff* *p*



p



f *ff*

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2º Pistons si b

Musical score for 2º Pistons si b, consisting of 12 staves of music. The score includes various dynamics such as *dim.*, *p*, *mf*, *ff*, *pp*, *sf*, *cresc.*, and *fff*. It also features a *Coda* section and a double bar line with first and second endings. The notation includes notes, rests, and slurs.



Boorde
BATTERIE

BELOVED!

BOSTON-VALSE


de Clifton Worsley

Orchestrée par Ad. Gauwin

Andante Trian. Timb. trum

Introd 

Valse Timb. 









tr Timb 

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Flourishes

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BOSTON-VALSE

de Clifton Worsley

1. y 2. TROMBONES

Orchestrée par Ad. Gauwin

Andante

Introd.

The musical score is written for two trombones in bass clef with a key signature of two flats (B-flat and E-flat). It begins with an introduction in 6/8 time, marked 'Andante'. The introduction consists of several measures with dynamics ranging from *sf* (sforzando) to *p* (piano). This is followed by the 'Valse' section in 3/4 time. The waltz section features a variety of dynamics including *ff* (fortissimo), *p* (piano), and *pp* (pianissimo), along with articulation marks like accents and slurs. The score concludes with a double bar line and a repeat sign.

Valse

sf *mf* *p*

ff *p* *ff*

ff

f *ff* *p*

ff *f* *ff* *pp*

f *ff*

dim. *mf* à 2:

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1^{es} et 2^{es} Trombones

ff *p* ff

p

f *ff* *p*

Coda \emptyset
*ff*_{sec} *pp* *pp*

sf *p* *cresc.*

ff *mf* *f* *ff* 1. 2. *al* %

CODA \emptyset
ff *p* *cresc.*

mf *f* *ff*

a 2. *fff*



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BOSTON-VALSE

de Clifton Worsley

3. TROMBONE

Orchestrée par Ad. Gauwin

Andante

Introd. Basson

§ Valse

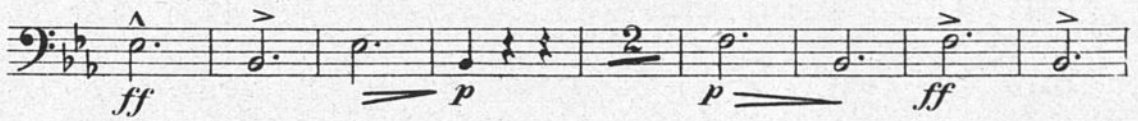
Basson.

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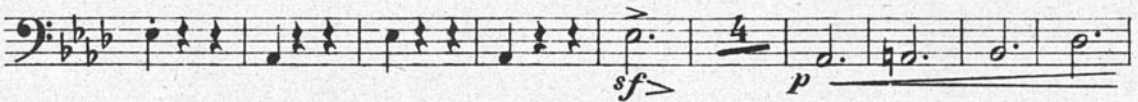
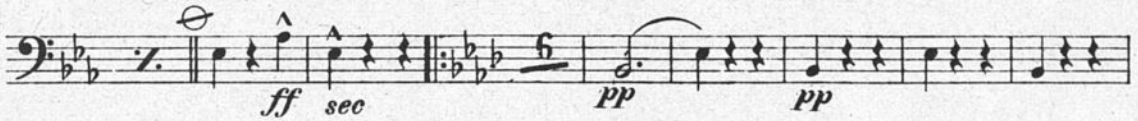
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3^e Trombone



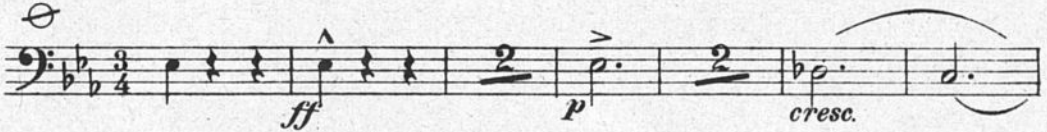
Coda



al. 5



CODA



Ho vides

BELOVED!

BOSTON-VALSE

de Clifton Worsley


TIMBALES sib mi♭

Orchestrée par Ad. Gauwin

Andante

Introd. 













Sindicato Musical Barcelonés Dotésio
Barcelona, Madrid y Bilbao
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Timbales

ff pp ff

pp ff

f ff

Coda \emptyset descendez le si \flat au la \flat
ff_{sec} pp p

tr sf pp

al $\text{\textcircled{S}}$
1. 2.
ff p < ff f ff Remonter au Si \flat

CODA \emptyset tr
ff p > cresc. >

mf dim. f ff

fff

