

Euphonium B. C.

# Wedding Dance

from Symphonic Suite "Hasseneh" (The Wedding)

Jacques Press

Transcribed by Herbert N. Johnston

Performance Edition arranged by Frederick Fennell

As fast as possible!

19 21

*ff* *f*

25 29

33 37 45

*subito*  
*mf* *ff* *f*

47

53

*ff* *f*

59 63

*mf*

65

3  
Euphonium B. C.

71 *cresc. poco a poco* **f** **fff** >

**79** *mf* <

85 *ff* *mf* *div.*

92 *div.* *ff* **95** *p*

98 **100**

**105** *f*

**120** *ff* *f*

126 *ff* **132** 12

4  
Euphonium B. C.

144

Musical staff 144: Bass clef, 7/8 time signature. Starts with a fortissimo (*ff*) dynamic. The music features eighth and sixteenth notes with accents. A box labeled "148" is placed above the staff. The dynamic changes to piano (*p*) with a hairpin crescendo leading into it.

152

Musical staff 152: Bass clef, 7/8 time signature. Starts with a forte (*f*) dynamic. The music consists of eighth notes with accents. A box labeled "156" is placed above the staff. The dynamic changes to fortissimo (*ff*) with a hairpin crescendo leading into it.

158

Musical staff 158: Bass clef, 7/8 time signature. Continues with eighth notes and accents.

166

Musical staff 166: Bass clef, 7/8 time signature. Features a triplet of eighth notes and a doublet of eighth notes. A box labeled "169" is placed above the staff. The dynamic changes from *fp* to *f* with a hairpin crescendo.

**175** *Appassionata molto*

Musical staff 175: Bass clef, 7/8 time signature. Features eighth notes with accents.

183

Musical staff 183: Bass clef, 7/8 time signature. Features eighth notes with accents.

191

Musical staff 191: Bass clef, 7/8 time signature. Features eighth notes with accents. The dynamic changes to *p* with the instruction "subito" above it.

199

Musical staff 199: Bass clef, 7/8 time signature. Features eighth notes with accents. The dynamic is *ff* with the instruction "molto crescendo" below it.

**206**

Musical staff 206: Bass clef, 7/8 time signature. Features a doublet of eighth notes and a triplet of eighth notes. The dynamic is *fff*. A box labeled "206" is placed above the staff.

212

Musical staff 212: Bass clef, 7/8 time signature. Features eighth notes with accents. The dynamic is *fff*. The staff ends with the text "Hi!" below it.

Tuba  
String Bass

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The musical score is written in bass clef with a 2/4 time signature. It consists of ten staves of music. The first staff begins with a *ff* dynamic marking. The second staff has a *f* dynamic marking. The third staff has a boxed measure number 21. The fourth staff has a boxed measure number 29. The fifth staff has a boxed measure number 37, a *subito mf* marking, and a *fff* marking. The sixth staff has a boxed measure number 45 and a *f* marking. The seventh staff has a boxed measure number 53 and a *p* marking. The eighth staff has a boxed measure number 63 and a *mf* marking. The ninth staff has a *cresc. poco a poco* marking. The tenth staff ends with a *fff* marking and an accent (>).

2  
Tuba/String Bass

79 87

*f* *mf*

92 95

*ff* *p*

99 100 105

*f*

106 St. B.

St. B.

113

120

*ff*

126 132

*ff* *f*

133

*mf*

141 148

*ff* *f*

3  
Tuba/String Bass

150

156

Musical staff for measures 150-156. The staff is in bass clef. It begins with a dynamic marking of *mf* and ends with *ff*. The music consists of a series of eighth and sixteenth notes, with some slurs and accents.

158

Musical staff for measures 158-165. The staff is in bass clef. The music consists of eighth and sixteenth notes with slurs and accents.

166

169

Musical staff for measures 166-169. The staff is in bass clef. It begins with a dynamic marking of *fp* and ends with *f*. The music consists of eighth and sixteenth notes with slurs and accents.

175 **Appassionata molto**

Musical staff for measures 175-182. The staff is in bass clef. The music consists of eighth and sixteenth notes with slurs and accents.

183

Musical staff for measures 183-190. The staff is in bass clef. The music consists of eighth and sixteenth notes with slurs and accents.

191

Musical staff for measures 191-198. The staff is in bass clef. It ends with a dynamic marking of *subito p*. The music consists of eighth and sixteenth notes with slurs and accents.

199

206

Musical staff for measures 199-206. The staff is in bass clef. It begins with a dynamic marking of *ff* and includes the instruction *molto crescendo*. The music consists of eighth and sixteenth notes with slurs and accents.

207

Musical staff for measures 207-209. The staff is in bass clef. It begins with a dynamic marking of *fff* and includes a triplet of eighth notes. The music ends with the instruction **Hi!**. The music consists of eighth and sixteenth notes with slurs and accents.



2  
Timpani

63 79 87

16 7

*mf*

Detailed description: This block contains the first line of musical notation for the Timpani part, covering measures 63 to 87. It begins with a 16-measure rest, followed by a 7-measure rest. The music then starts with a dynamic marking of *mf* and features a series of eighth notes with accents.

91 95 100

3 1 2 3

*f*

Detailed description: This block contains the second line of musical notation, covering measures 91 to 100. It starts with a dynamic marking of *f*. The notation includes a triplet of eighth notes, followed by two first endings (marked 1 and 2) and a final triplet of eighth notes.

103 105

1 2

*mf*

Detailed description: This block contains the third line of musical notation, covering measures 103 to 105. It features two first endings (marked 1 and 2) and a dynamic marking of *mf*. The music consists of a sequence of eighth notes.

110

Detailed description: This block contains the fourth line of musical notation, covering measures 110 to 116. It consists of a continuous sequence of eighth notes.

117 120

10

*sfz* *f*

Detailed description: This block contains the fifth line of musical notation, covering measures 117 to 120. It features a dynamic marking of *sfz* and a 10-measure rest, followed by a dynamic marking of *f* and a series of eighth notes.

132

*ff* *mf*

Detailed description: This block contains the sixth line of musical notation, covering measures 132 to 138. It starts with a dynamic marking of *ff* and a dynamic marking of *mf*. The music consists of a sequence of eighth notes with accents.

139

Detailed description: This block contains the seventh line of musical notation, covering measures 139 to 146. It consists of a sequence of eighth notes with accents.

147 148 156

8 2 2

*mf* No damping *ff*

Detailed description: This block contains the eighth line of musical notation, covering measures 147 to 156. It features a dynamic marking of *mf* and the instruction "No damping", followed by a dynamic marking of *ff*. The notation includes an 8-measure rest, followed by two 2-measure rests and eighth notes.



3  
Timpani

164

169

Musical notation for measures 164-169. Measure 164 starts with a *ff* dynamic. Measure 169 features a triplet of eighth notes with a *mf* dynamic and a "No damping" instruction.

174

175 *Appassionata molto*

Musical notation for measures 174-175. Measure 175 is marked with the tempo instruction *Appassionata molto*.

181

Musical notation for measures 181-185, showing a continuous eighth-note pattern.

189

Musical notation for measures 189-193, showing a continuous eighth-note pattern.

197

Musical notation for measures 197-201. Measure 197 starts with *subito p*. Measure 201 has a *f* dynamic.

204

206

Musical notation for measures 204-208. Measure 206 has a *ff* dynamic. Measure 208 is marked *solo* and *ff*.

212

Musical notation for measures 212-216. Measure 216 ends with a "Hi!" instruction.

# Wedding Dance

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Jacques Press

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Performance Edition arranged by Frederick Fennell

As fast as possible!

\* All grace notes to be played as expressively as can be. Open up!

The musical score is written in 2/4 time and consists of seven staves of music. The first staff begins with a *fff* dynamic and includes measures 18, 21, 29, and 37. The second staff includes measures 37, 45, and 46. The third staff includes measures 46, 53, and 46. The fourth staff includes measures 57, 57, and 57. The fifth staff includes measures 63, 79, and 87. The sixth staff includes measures 63, 79, and 87. The seventh staff includes measures 88, 95, and 95. The score includes various dynamics such as *fff*, *ff*, *f*, *mf*, and *ff*. It also features articulation marks like accents, slurs, and grace notes, as well as performance instructions like "Play 2nd time only" and "(gliss.)".

2  
Xylophone

98 100 Play 2nd time only

*sfz*

102 105 120

*tr* *sfz*

131 132 148

*f*

154 156

*f* *fff*

160 169

*ff*

173 175 *Appassionata molto* 206

*ff* *ff*

207 6 *fff* Hi!

*fff*

Percussion 1  
Snare Drum, Bass Drum,  
Crash Cymbals, Chimes

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S. D.  
Cr. Cym.  
B. D.

*f* *mp* *mf* *f* *f* *mf* *f* *f* *sff* *sff* *sff* *sff*

7 14 21 28 37 45 47 53 54 61 63 79 87 95 100

No damping

No damping

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Percussion 1

104 105 120 132

15 10

*ff* *fffz* *f*

133

8

*ff*

147 148 156

8 2

*ff* let ring *ff*

162 169 Chimes

2 3 4 dampen

*ff* let ring *fff*

175 **Appassionata molto**

S. D.

*mf* let ring

182

188

195

2

*mf*

202 206

3

*ff*

210 *mp* <

*f* Hi!

Percussion 2  
Suspended Cymbal,  
Large Triangle,  
Crash Cymbals

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Susp. Cym. Let ring - stick on dome

Large Triangle *f* (Let it ring)

*mp*

7

15

29 37 45

49 53

61 63 79 87 95

99 100

105 120 132

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2  
Percussion 2

*mp*

133

140

147

148

156

With stick on the dome

*ff* let ring

*ff*

162

*ff*

dampen

172

175

Appassionata molto

*p*

179

185

*f*

195

Take large crash cymbals

*sfp*

*fff*

*f*

204

206

let ring

*ff*

*fff*

*ff*

dampen

Hi!

## ABOUT THE COMPOSER

What little is known about **Jacques Press** was that he spent many of his years in Hollywood, mainly scoring music for the motion picture in-

dustry. He was a fine pianist and is the composer of *Disconcerto* for piano.

## ABOUT THE TRANSCRIBER

**Herbert N. Johnston** is a native of Philadelphia, Pennsylvania, where he was born into a band family, and was educated in both music and engineering. Early on he studied the piano and then the cornet and trumpet with his father, a well known band leader of the time.

Johnston is a well versed professional in the symphony, concert band, opera, pop/jazz and ethnic music fields, and he achieved a notable reputation as a cornet soloist. Following service as bandmaster in the Pennsylvania National Guard, he became conductor and cornet soloist with the Philco Band at its inception and remained so for the band's entire twenty year existence. The band performed extensively as a public relations feature for Philco.

Johnston is a past president and honorary Life Member of both the American Bandmasters Association and the Pennsylvania Bandmasters Association, and is an Honorary Member of Phi Beta Mu. He has a number of compositions and arrangements to his credit and has written technical and biographical articles for various band-oriented journals and periodicals.

Johnston has appeared as guest conductor for many of the noted concert bands in the United States, particularly with military, professional, civic and municipal groups. At present he is deeply involved in musicology, especially in the aspect of historical research.

## ABOUT THE EDITOR

**Frederick Fennell** was best known as the most famous wind ensemble conductor in the world. His numerous recordings, first with the Eastman Wind Ensemble (which was his creation), and later with the Tokyo Kosei Wind Orchestra, are the standards against which all other recordings are compared. However, Dr. Fennell was equally at home conducting opera and orchestra. Some of his conducting assignments in these fields included The Cleveland Orchestra, The London Symphony, the Denver, New Orleans, St. Louis, National, Buffalo, Houston, Calgary, Eastman, Hartford and San Diego symphony orchestras. He was an assistant to Serge Koussevitzky at Tanglewood, the Assistant Music Director of the

Minneapolis Symphony Orchestra, a conducting fellow at the Mozarteum in Salzburg, Austria, and Conductor in Residence at the University of Miami. His opera conducting included the Eastman Opera Theater and the Houston Light Opera Company. He had conducted the Boston "Pops" Orchestra, the Boston Esplanade, and Carnegie Hall "Pops" Concerts. During his most distinguished career, in addition to receiving almost every honor the world can bestow for conducting, he earned the love and admiration of those who had been fortunate enough to play under his direction and those who had come to know him through his appearances all over the world.