

Largo al Factotum

Arrangement for Brass Ensemble (4241) including Solo-Tuba
by
Jean-François Taillard

Gioacchino Rossini
(1792-1868)

Score

Commissioned by GECA (Grand Ensemble de Cuivres d'Alsace)
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The musical score is arranged in a system with ten staves. The instruments and their parts are as follows:

- Picc. in B \flat 1:** Treble clef, 6/8 time signature. Starts with a forte (*f*) dynamic, playing a melodic line with eighth notes. A dynamic shift to piano (*p*) occurs in the fourth measure.
- Trumpet in C 2:** Treble clef, 6/8 time signature. Starts with a forte (*f*) dynamic, playing a melodic line with eighth notes. A dynamic shift to piano (*p*) occurs in the fourth measure.
- Trumpet in B \flat 3:** Treble clef, 6/8 time signature. Starts with a forte (*f*) dynamic, playing a melodic line with eighth notes. A dynamic shift to piano (*p*) occurs in the fourth measure.
- Trumpet in B \flat 4:** Treble clef, 6/8 time signature. Starts with a forte (*f*) dynamic, playing a melodic line with eighth notes. A dynamic shift to piano (*p*) occurs in the fourth measure.
- Horn in F 1:** Treble clef, 6/8 time signature. Starts with a forte (*f*) dynamic, playing a melodic line with eighth notes. A dynamic shift to piano (*p*) occurs in the fourth measure.
- Horn in F 2:** Treble clef, 6/8 time signature. Starts with a forte (*f*) dynamic, playing a melodic line with eighth notes. A dynamic shift to piano (*p*) occurs in the fourth measure.
- Solo Tuba:** Bass clef, 6/8 time signature. The staff is empty, indicating a rest for the instrument.
- Trombone 1:** Bass clef, 6/8 time signature. Starts with a forte (*f*) dynamic, playing a melodic line with eighth notes. A dynamic shift to piano (*p*) occurs in the fourth measure.
- Trombone 2:** Bass clef, 6/8 time signature. Starts with a forte (*f*) dynamic, playing a melodic line with eighth notes. A dynamic shift to piano (*p*) occurs in the fourth measure.
- Trombone 3:** Bass clef, 6/8 time signature. Starts with a forte (*f*) dynamic, playing a melodic line with eighth notes. A dynamic shift to piano (*p*) occurs in the fourth measure.
- Bass Trombone:** Bass clef, 6/8 time signature. Starts with a forte (*f*) dynamic, playing a melodic line with eighth notes. A dynamic shift to piano (*p*) occurs in the fourth measure.

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P. Tpt. 1 *p* *f* G.P. *f*

C Tpt. 2 *p* *f* G.P. *f*

B \flat Tpt. 3 *p* *f* G.P. *f*

B \flat Tpt. 4 *p* *f* G.P. *f*

Hn. 1 G.P. *f*

Hn. 2 G.P. *f*

Tba. 1 G.P.

Tbn. 1 G.P. *f*

Tbn. 2 G.P. *f*

Tbn. 3 G.P. *f*

B. Tbn. G.P. *f*

P. Tpt. 1
C Tpt. 2
B \flat Tpt. 3
B \flat Tpt. 4
Hn. 1
Hn. 2
Tba. 1
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.

G.P.

P. Tpt. 1

G.P.

C Tpt. 2

G.P.

B \flat Tpt. 3

G.P.

B \flat Tpt. 4

G.P.

Hn. 1

G.P.

Hn. 2

G.P.

Tba. 1

G.P.

Tbn. 1

G.P.

Tbn. 2

G.P.

Tbn. 3

G.P.

B. Tbn.

p

p

pp

pp

(off stage)

mf

pp

mf

P. Tpt. 1

C Tpt. 2

B \flat Tpt. 3

B \flat Tpt. 4

Hn. 1

Hn. 2

Tba. 1

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

mp

p

p

p

mf

P. Tpt. 1

C Tpt. 2

B \flat Tpt. 3

B \flat Tpt. 4

Hn. 1

Hn. 2

Tba. 1

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

mp

mf

mf

mf

P. Tpt. 1

C Tpt. 2

B \flat Tpt. 3

B \flat Tpt. 4

Hn. 1

Hn. 2

Tba. 1

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

mf

mf

mf

mf

mf

mp

mp

mp

mp

mf

mp

mp

P. Tpt. 1

C Tpt. 2

B \flat Tpt. 3

B \flat Tpt. 4

Hn. 1

Hn. 2

Tba. 1

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

P. Tpt. 1
f

C Tpt. 2
f *f*

B \flat Tpt. 3
f *f*

B \flat Tpt. 4
f

Hn. 1
f *p*

Hn. 2
f *p*

Tba. 1
mf

Tbn. 1
f *p*

Tbn. 2
f *p*

Tbn. 3
f

B. Tbn.
f

P. Tpt. 1
 C Tpt. 2
 B \flat Tpt. 3
 B \flat Tpt. 4
 Hn. 1
 Hn. 2
 Tba. 1
 Tbn. 1
 Tbn. 2
 Tbn. 3
 B. Tbn.

G.P.

P. Tpt. 1

Musical staff for P. Tpt. 1. The staff contains a whole rest in the first three measures, followed by a quarter note G4 with a sharp sign in the fourth measure, and a whole rest in the fifth measure.

G.P.

C Tpt. 2

Musical staff for C Tpt. 2. The staff contains a whole rest in the first three measures, followed by a quarter note G4 with a sharp sign in the fourth measure, and a whole rest in the fifth measure. A dynamic marking of *p* is placed above the note.

G.P.

B \flat Tpt. 3

Musical staff for B \flat Tpt. 3. The staff contains a whole rest in the first three measures, followed by a quarter note G4 with a sharp sign in the fourth measure, and a whole rest in the fifth measure. A dynamic marking of *p* is placed above the note.

G.P.

B \flat Tpt. 4

Musical staff for B \flat Tpt. 4. The staff contains a whole rest in the first three measures, followed by a quarter note G4 with a sharp sign in the fourth measure, and a whole rest in the fifth measure. A dynamic marking of *p* is placed above the note.

G.P.

Hn. 1

Musical staff for Hn. 1. The staff contains a whole rest in the first measure, followed by eighth notes in the second and third measures, and a quarter note G4 with a sharp sign in the fourth measure. A dynamic marking of *p* is placed below the first eighth note.

G.P.

Hn. 2

Musical staff for Hn. 2. The staff contains a whole rest in the first measure, followed by eighth notes in the second and third measures, and a quarter note G4 with a sharp sign in the fourth measure. A dynamic marking of *p* is placed below the first eighth note.

G.P.

Tba. 1

Musical staff for Tba. 1. The staff contains a whole rest in the first measure, followed by a half note G3 with a sharp sign in the second measure, and a half note G3 with a sharp sign in the third measure. A dynamic marking of *mf* is placed below the first note.

G.P.

Tbn. 1

Musical staff for Tbn. 1. The staff contains a whole rest in the first measure, followed by eighth notes in the second and third measures, and a quarter note G3 with a sharp sign in the fourth measure. A dynamic marking of *mp* is placed below the first eighth note.

G.P.

Tbn. 2

Musical staff for Tbn. 2. The staff contains a whole rest in the first measure, followed by eighth notes in the second and third measures, and a quarter note G3 with a sharp sign in the fourth measure. A dynamic marking of *mp* is placed below the first eighth note.

G.P.

Tbn. 3

Musical staff for Tbn. 3. The staff contains a whole rest in the first three measures, followed by a quarter note G3 with a sharp sign in the fourth measure, and a whole rest in the fifth measure. A dynamic marking of *p* is placed below the note.

G.P.

B. Tbn.

Musical staff for B. Tbn. The staff contains a whole rest in the first three measures, followed by a quarter note G3 with a sharp sign in the fourth measure, and a whole rest in the fifth measure. A dynamic marking of *p* is placed below the note.

p

P. Tpt. 1
 C Tpt. 2
 B \flat Tpt. 3
 B \flat Tpt. 4
 Hn. 1
 Hn. 2
 Tba. 1
 Tbn. 1
 Tbn. 2
 Tbn. 3
 B. Tbn.

Musical score for Rossini's *Largo al Factotum* (4241), page 13. The score features a woodwind and brass section with parts for P. Tpt. 1, C Tpt. 2, B \flat Tpt. 3, B \flat Tpt. 4, Hn. 1, Hn. 2, Tba. 1, Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn. The music is in 3/4 time and includes dynamic markings such as *p*, *mf*, and accents.

P. Tpt. 1

C Tpt. 2

B \flat Tpt. 3

B \flat Tpt. 4

Hn. 1

Hn. 2

Tba. 1

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

p

pp

pp

pp

pp

pp

pp

P. Tpt. 1
 C Tpt. 2
 B♭ Tpt. 3
 B♭ Tpt. 4
 Hn. 1
 Hn. 2
 Tba. 1
 Tbn. 1
 Tbn. 2
 Tbn. 3
 B. Tbn.

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

P. Tpt. 1

C Tpt. 2

B \flat Tpt. 3

B \flat Tpt. 4

Hn. 1

Hn. 2

Tba. 1

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

f \triangleright *mf*

mf

f

mf

mf

f

mf

P. Tpt. 1 **G.P.**
f
 C Tpt. 2 **G.P.**
f
 B \flat Tpt. 3 **G.P.**
f
 B \flat Tpt. 4 **G.P.**
f
 Hn. 1 **G.P.**
f
 Hn. 2 **G.P.**
f
 Tba. 1 **G.P.**
ff
 Tbn. 1 **G.P.**
f
 Tbn. 2 **G.P.**
f
 Tbn. 3 **G.P.**
f
 B. Tbn. **G.P.**
f

P. Tpt. 1

C Tpt. 2

B \flat Tpt. 3

B \flat Tpt. 4

Hn. 1

Hn. 2

Tba. 1

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

mf

f

ff

mf

f

f

f

f

f

P. Tpt. 1

C Tpt. 2

B \flat Tpt. 3

B \flat Tpt. 4 *stacc.*
mp

Hn. 1 *stacc.*
mp

Hn. 2 *stacc.*
mp

Tba. 1

Tbn. 1 *stacc.*
mp

Tbn. 2 *stacc.*
mp

Tbn. 3 *stacc.*
mp

B. Tbn.

P. Tpt. 1
C Tpt. 2
B \flat Tpt. 3
B \flat Tpt. 4
Hn. 1
Hn. 2
Tba. 1
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.

mf *f*
mf *f*
f
f
f
f
f
f
f
mf *f*

P. Tpt. 1

C Tpt. 2

B \flat Tpt. 3

B \flat Tpt. 4

Hn. 1

Hn. 2

Tba. 1

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

f

f

f

f

f

f

f

f

f

f

P. Tpt. 1

C Tpt. 2

B \flat Tpt. 3

B \flat Tpt. 4

Hn. 1

Hn. 2

Tba. 1

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

P. Tpt. 1

C Tpt. 2

B \flat Tpt. 3

B \flat Tpt. 4

Hn. 1

Hn. 2

Tba. 1

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

mf

P. Tpt. 1

C Tpt. 2

B \flat Tpt. 3

B \flat Tpt. 4

Hn. 1

Hn. 2

Tba. 1

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

f

f

f

f *mp*

mp

mp

f

f

mp

f

f

P. Tpt. 1

C Tpt. 2 *mp* *mp*

B \flat Tpt. 3 *mp* *mp*

B \flat Tpt. 4 *mp*

Hn. 1

Hn. 2

Tba. 1 *mf*

Tbn. 1 *pp*

Tbn. 2 *pp*

Tbn. 3 *mp*

B. Tbn. *mp*

P. Tpt. 1
C Tpt. 2
B \flat Tpt. 3
B \flat Tpt. 4
Hn. 1
Hn. 2
Tba. 1
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.

mp
mp
mp
pp
mp *pp*
mp

rit.
 P. Tpt. 1

rit.
 C Tpt. 2

rit.
 B \flat Tpt. 3

rit.
 B \flat Tpt. 4

rit. *Lento*
 Hn. 1
pp *p*

rit. *Lento*
 Hn. 2
pp *p*

rit. *Lento*
 Tba. 1
p

rit. *Lento*
 Tbn. 1
pp

rit. *Lento*
 Tbn. 2
pp *p*

rit.
 Tbn. 3
p

rit. *Lento*
 B. Tbn.
pp *p*

P. Tpt. 1

C Tpt. 2

B \flat Tpt. 3

B \flat Tpt. 4

Hn. 1

Hn. 2

Tba. 1

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

colla parte

mp

colla parte

mp

mf

mf

f

mf

mp

mf

colla parte

mp

colla parte

mp

P. Tpt. 1

C Tpt. 2

B \flat Tpt. 3

B \flat Tpt. 4

Hn. 1

Hn. 2

Tba. 1

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

mp

p

colla parte

mp

p

P. Tpt. 1 *mp*

C Tpt. 2

B \flat Tpt. 3

B \flat Tpt. 4 *mp*

Hn. 1

Hn. 2

Tba. 1 *mf* *f*

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

156 Cadenza

P. Tpt. 1

C Tpt. 2

B \flat Tpt. 3

B \flat Tpt. 4

Hn. 1

Hn. 2

Tba. 1

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

colla parte

mp

colla parte

mp

A tempo

colla parte

mp

colla parte

mp

colla parte

mp

P. Tpt. 1

C Tpt. 2

B \flat Tpt. 3

B \flat Tpt. 4

Hn. 1
A tempo
mf

Hn. 2
A tempo
mf

Tba. 1

Tbn. 1
A tempo
mf

Tbn. 2
mf

Tbn. 3
mf

B. Tbn.
A tempo
mf

P. Tpt. 1

C Tpt. 2 *p*

B \flat Tpt. 3 *p*

B \flat Tpt. 4

Hn. 1 *pp*

Hn. 2 *pp*

Tba. 1 *mf*

Tbn. 1 *mf*

Tbn. 2 *pp*

Tbn. 3

B. Tbn.

P. Tpt. 1

C Tpt. 2

B \flat Tpt. 3

B \flat Tpt. 4

Hn. 1

Hn. 2

Tba. 1

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

mp

p

mf

p

P. Tpt. 1

C Tpt. 2

B \flat Tpt. 3
mp

B \flat Tpt. 4

Hn. 1
mf

Hn. 2
mp

Tba. 1

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.
mf

P. Tpt. 1

C Tpt. 2

B \flat Tpt. 3

B \flat Tpt. 4

Hn. 1

Hn. 2

Tba. 1

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

mf

mp

mp

P. Tpt. 1

C Tpt. 2

B \flat Tpt. 3

B \flat Tpt. 4

Hn. 1

Hn. 2

Tba. 1

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

f

f

f

f

f

f

ff

f

f

f

f

A tempo

Musical score for Rossini's *Largo al Factotum* (4241), page 38. The score features multiple staves for various instruments: P. Tpt. 1, C Tpt. 2, B♭ Tpt. 3, B♭ Tpt. 4, Hn. 1, Hn. 2, Tba. 1, Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn. The music is in 3/4 time with a key signature of one sharp (F#). The tempo is marked "A tempo". Dynamics include "f" (forte) and "8vb" (octave below). The score shows the beginning of a section starting at measure 188, with the first staff (P. Tpt. 1) containing a melodic line and the other staves providing accompaniment.

P. Tpt. 1
C Tpt. 2
B♭ Tpt. 3
B♭ Tpt. 4
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.

accel.
accel.
accel.
accel.
f accel.
f
accel.
accel.
accel.
accel.

P. Tpt. 1

C Tpt. 2

B \flat Tpt. 3

B \flat Tpt. 4

Hn. 1

Hn. 2

Tba. 1

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

rit.

205

A tempo

P. Tpt. 1

C Tpt. 2

B \flat Tpt. 3

B \flat Tpt. 4

Hn. 1

Hn. 2

Tba. 1

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

p

pp

pp

mf

pp

accel.

>

P. Tpt. 1

C Tpt. 2

B \flat Tpt. 3

B \flat Tpt. 4

Hn. 1

Hn. 2

Tba. 1

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

pp

mf

P. Tpt. 1

C Tpt. 2 *mp*

B \flat Tpt. 3

B \flat Tpt. 4 *mp*

Hn. 1 *mp* *mf* *mp*

Hn. 2

Tba. 1

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

B. Tbn. *mf*

P. Tpt. 1

C Tpt. 2

B \flat Tpt. 3

B \flat Tpt. 4

Hn. 1

Hn. 2

Tba. 1

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

mf

mf

mf

mp

mp

mp

mf

mf

mf

mf

mp

mf

P. Tpt. 1

C Tpt. 2

B \flat Tpt. 3

B \flat Tpt. 4

Hn. 1

Hn. 2

Tba. 1

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

P. Tpt. 1

C Tpt. 2

B \flat Tpt. 3

B \flat Tpt. 4

Hn. 1

Hn. 2

Tba. 1

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

f

f

f

f

f

f

ff

f

f

f

f

P. Tpt. 1

C Tpt. 2

B \flat Tpt. 3
mp

B \flat Tpt. 4
mp

Hn. 1
pp

Hn. 2
pp

Tba. 1
mp

Tbn. 1
pp

Tbn. 2
pp

Tbn. 3
pp

B. Tbn.
pp

P. Tpt. 1

C Tpt. 2

B \flat Tpt. 3

B \flat Tpt. 4

Hn. 1

Hn. 2

Tba. 1

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

mp

mp

mp

mp

mp

mf

mp

mp

mp

mp

P. Tpt. 1

C Tpt. 2

B \flat Tpt. 3

B \flat Tpt. 4

Hn. 1

Hn. 2

Tba. 1

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

p

p

p

P. Tpt. 1

C Tpt. 2

B \flat Tpt. 3

B \flat Tpt. 4

Hn. 1

Hn. 2

Tba. 1

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

p

p

p

p

mf

mf

mf

P. Tpt. 1
C Tpt. 2
B \flat Tpt. 3
B \flat Tpt. 4
Hn. 1
Hn. 2
Tba. 1
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.

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

265

Cadenza

P. Tpt. 1

C Tpt. 2

B \flat Tpt. 3

B \flat Tpt. 4

Hn. 1

Hn. 2

Tba. 1

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

The score consists of ten staves for brass instruments. The top four staves are for trumpets (P. Tpt. 1, C Tpt. 2, B \flat Tpt. 3, B \flat Tpt. 4) and the next two for horns (Hn. 1, Hn. 2). The Tuba (Tba. 1) staff contains a melodic line with a slur and a dynamic marking of *8^{vb}*. The bottom four staves (Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn.) are empty.

P. Tpt. 1

C Tpt. 2

B \flat Tpt. 3

B \flat Tpt. 4

Hn. 1

Hn. 2

Tba. 1

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

P. Tpt. 1
mf cresc. *ff*

C Tpt. 2
mf cresc. *ff*

B \flat Tpt. 3
mf cresc. *ff*

B \flat Tpt. 4
mf cresc. *ff*

Hn. 1
mf cresc. *ff*

Hn. 2
mf cresc. *ff*

Tba. 1
ff

Tbn. 1
mf cresc. *ff*

Tbn. 2
mf cresc. *ff*

Tbn. 3
f *ff*

B. Tbn.
mf cresc. *ff*