

"THE FLY"

Horn in F 1

Invención para Banda Sinfónica

Oscar Navarro



CADENZA (Creating the effect of a sleeping man)

♩ = 88 (more or less)

Sheet music for Horn in F 1, starting with a Cadenza. The music is in 4/4 time and features various dynamics and articulations.

Measures 1-8: Cadenza introduction. Dynamics: *ppp*, *sfz*, *sub. p*, *pp*. Articulation: *Bouché*.

Measures 9-15: Continuation of the cadenza. Dynamics: *ppp*, *sfz*, *sub. p*, *pp*. Articulation: *Bouché*.

Measures 16-21: Accelerando and crescendo. Dynamics: *sfz p*, *sfz p*, *sfz mp*, *sfz mp*. Articulation: *open*.

Measures 22-26: Presto section. Dynamics: *mf*, *f*. Tempo: *Presto* (♩ = 180).

Measures 27-37: Continuation of the Presto section. Dynamics: *mf*.

Measures 38-47: Continuation of the Presto section. Dynamics: *mf*.

Measures 48-57: Continuation of the Presto section. Dynamics: *mf*, *f*.

Measures 58-63: Continuation of the Presto section. Dynamics: *mf*, *f*.

Measures 64-68: Continuation of the Presto section. Dynamics: *mf*.

70 *f*

74 *mp* *f*

79

83 *mf*

94 *mf*

103 *f* *mf*

109 *f*

114

120 *fff* *p* *crescendo e accelerando*

125

129

133

137 *fff* *♩* = 60

145 *mp* *Tempo primo* (*♩* = 180)

164 *ff*

176 *Frull* *regular*

184 *Frull* *Bouché* (notes ad libitum) *ff*

192 *regular* *mf* *Bouché* (notes ad libitum) *ff*

198 *mf*

204 *ff*

209

215 *ff*

From the Suite "BESTIARIUM"

"THE FLY"

Horn in F 2

Invención para Banda Sinfónica

Oscar Navarro



CADENZA (Creating the effect of a sleeping man)

♩ = 88 (more or less)

Sheet music for Horn in F 2, starting with a Cadenza. The music is in 3/4 time and includes various dynamics and articulations.

Measures 1-8: Cadenza introduction. Dynamics: *ppp*, *sfz*, *sub. p*, *pp*. Articulation: *Bouché*.

Measure 9: *Bouché*. Dynamics: *ppp*, *sfz*, *sub. p*, *pp*.

Measures 16-21: *accellerando e crescendo poco a poco*. Dynamics: *sfz p*, *sfz p*, *sfz mp*, *sfz mp*.

Measures 22-25: Dynamics: *sfz mp*, *sfz mp*. Marking: *open*. Measure 26: *Presto* ♩ = 180. Dynamics: *mf*, *f*.

Measures 27-37: Dynamics: *mf*.

Measures 38-47: Dynamics: *mf*.

Measures 48-57: Dynamics: *mf*.

Measures 58-63: Dynamics: *mf*, *f*.

Measures 64-68: Dynamics: *mf*.

"THE FLY" - Horn in F 2 - 2 -

70 *f*

74 *mp* *f*

79

83 *mf*

94 *mf*

103 *f* *mf*

109 *f*

114

120 *fff* 123 13

136 139 *fff*

"THE FLY" - Horn in F 2 - 3 -

♩ = 60

Tempo primo (♩ = 180)

140 4

145 16

161 *mp*

165 6 172 *ff*

176 *Frull* *regular*

182 *Frull*

188 *Bouché* (notes ad libitum) *Mooving all the fingers* 2 *regular* *mf*

196 *Bouché* (notes ad libitum) *Mooving all the fingers* *ff* *mf*

204 *ff*

209

215 7 *ff*

"THE FLY"

Horn in F 3

Invención para Banda Sinfónica

Oscar Navarro



CADENZA (Creating the effect of a sleeping man)

♩ = 88 (more or less)

5 Bouché

ppp sfz sub. p pp

9 Bouché

ppp sfz sub. p pp

16 ♩ = 138 *accelerando e crescendo poco a poco*

sfz p sfz p sfz mp sfz mp

22 Presto ♩ = 180

sfz mp sfz mp open mf f

27 31

mf f

64 mf

70 f

74 76

mp f

79

83

16

mf

103

The musical score for Example 103 is written on a single staff. It begins with a treble clef and a 7/8 time signature. The first two measures contain a quarter note followed by a quarter rest, with a forte (*f*) dynamic marking below the first measure. The third measure contains a half note with an accent (>) above it. The fourth measure changes to a 2/4 time signature and contains a quarter rest. The fifth measure contains a quarter note, and the sixth measure contains a quarter rest. The seventh measure contains a quarter note, and the eighth measure contains a quarter rest. The ninth measure contains a quarter note, and the tenth measure contains a quarter rest. The eleventh measure contains a quarter note, and the twelfth measure contains a quarter rest. The thirteenth measure contains a quarter note, and the fourteenth measure contains a quarter rest. The fifteenth measure contains a quarter note, and the sixteenth measure contains a quarter rest. The dynamic marking changes to mezzo-forte (*mf*) below the fifth measure.

109

113

Musical notation for measure 113, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes with various accidentals, including a double sharp on the second measure.

116

120

The final measure of the piece is marked with a fortissimo (fff) dynamic. It consists of a single eighth note on the G line (G5) followed by a quarter rest. The key signature remains one sharp (F#).

123 *accelerando* 13 139

fff

The first system of the musical score for 'The Rose Tree' is shown. It begins with a treble clef and a tempo marking of $\text{♩} = 60$. The first measure is a whole note, marked with a box containing '140' and a '4' above it. This is followed by a double bar line and a key signature change to two flats (B-flat and E-flat), indicated by two flat symbols. The second measure is a whole note, marked with a box containing '145' and a '16' above it. The system ends with a double bar line.

161

4

mp

169

172

ff

Frull

The first system of the musical score is written on a single staff in 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the dynamics are 'ff' (fortissimo). The music consists of a series of eighth and sixteenth notes, with a fermata over the final measure. The word 'Frull' is written above the staff, indicating a trill or flourish. A double bar line is present at the end of the system.

188

Bouché (notes ad libitum)

Mooving all the fingers

Bouché (notes ad libitum)

Mooving all the fingers

ff

6

ff

6

[illegible]

209

Musical notation for measure 209, featuring a single staff with a treble clef. The melody consists of eighth and quarter notes. There are two wavy lines under the staff, one under the first two notes and one under the last two notes.

215

Example 10-10 continues with measures 215-218. Measure 215 features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter notes G4, A4, B4, and C5, followed by a half note D5. Measure 216 has a half note D5, a quarter rest, and a half note E5. Measure 217 contains a whole note F#5. Measure 218 begins with a half note F#5, followed by a quarter rest, and ends with a double bar line. The dynamic marking *ff* is present below the first note of measure 218.

"THE FLY"

Horn in F 4

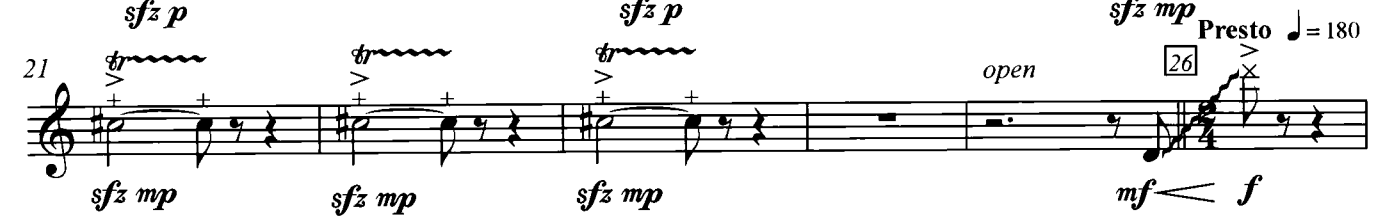
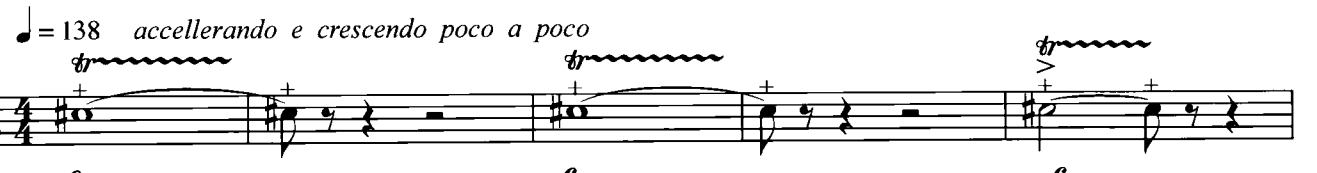
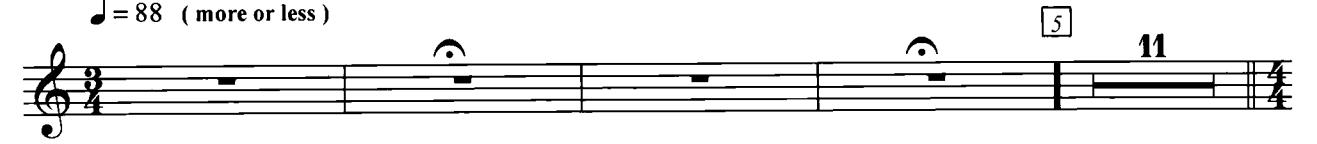
Invención para Banda Sinfónica

Oscar Navarro



CADENZA (Creating the effect of a sleeping man)

♩ = 88 (more or less)



110

f

115

120

fff

137

fff

Tempo primo (♩ = 180)

145

mp

168

172

ff

Frull

180regular

Frull

188

ff

Bouché (notes ad libitum)

Mooving all the fingers

204

ff

212

ff

7

From the Suite "BESTIARIUM"

"THE FLY"

Trumpet in B $\flat$ 1

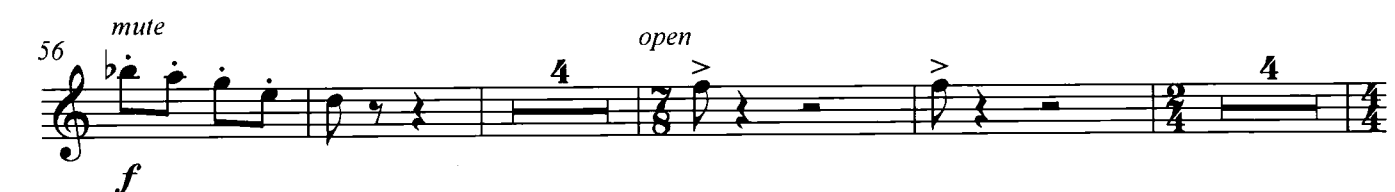
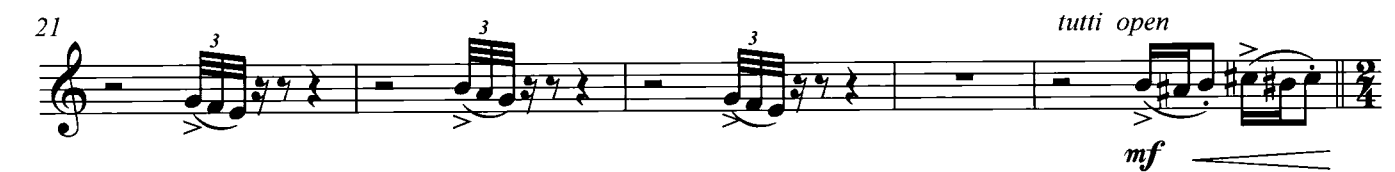
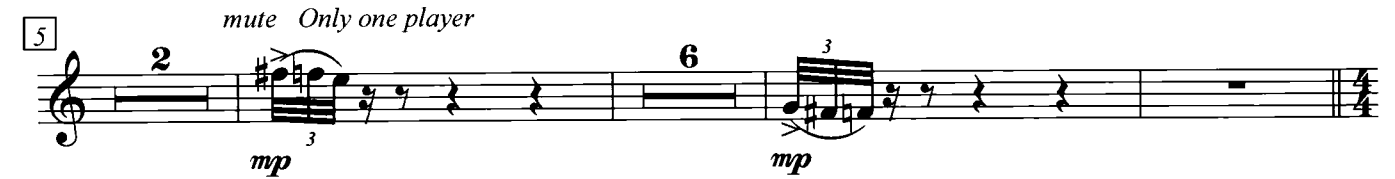
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Oscar Navarro

CADENZA (Creating the effect of a sleeping man)

$\text{♩} = 88$ (more or less)



68 *f*

74 *f*

80

83 *ff* *f* *mute* 5 6 4

103 *f* *open* 4 2 *f*

112

118 *fff*

123 *p* *crescendo e accelerando* *one player*

127

132

136 *tutti*

$\text{♩} = 60$ *Harmon mute (wuah- wuah)*

140 *Only one player wuah wuah*

mf *mf*

145 *Tempo primo* ($\text{♩} = 180$)

161 *Only one player (mute)*

mp

168 *mf* *open tutti*

172 *f*

174 *ff*

179 *f*

184 *ff* *Mooving all the fingers mute (notes ad libitum)*

194 *ff* *Mooving all the fingers mute (notes ad libitum)*

204 *open* *ff*

209

214 *ff*

From the Suite "BESTIARIUM"

"THE FLY"

Trumpet in B $\flat$ 2

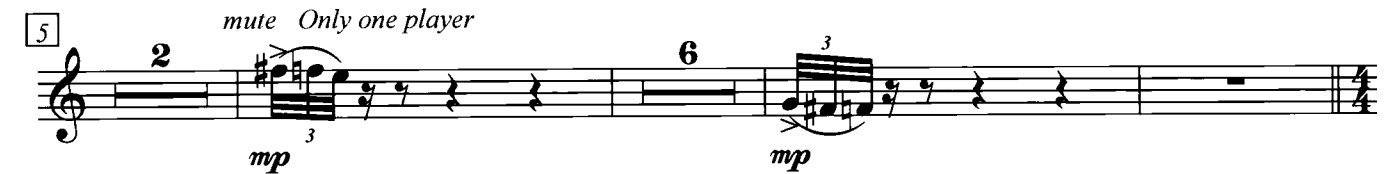
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Oscar Navarro

CADENZA (Creating the effect of a sleeping man)

$\text{♩} = 88$ (more or less)



68 *f*

74 *f*

80

83 *ff* *f* *mute*

103 *open* *f*

112

118 *fff*

123 *one player* *p* *crescendo e accelerando*

127

132 *tutti*

136 *fff*

140 *mf* *mf* *wuah wuah*

145 *Tempo primo* (♩ = 180) *Only one player (mute)* *mp*

168 *mf* *f* *open tutti*

174 *ff*

179 *f*

184 *ff* *Mooving all the fingers* *mute (notes ad libitum)* *ff*

194 *ff* *Mooving all the fingers* *mute (notes ad libitum)*

204 *open* *ff*

209

214 *ff*

"THE FLY"

Trumpet in B $\flat$ 3

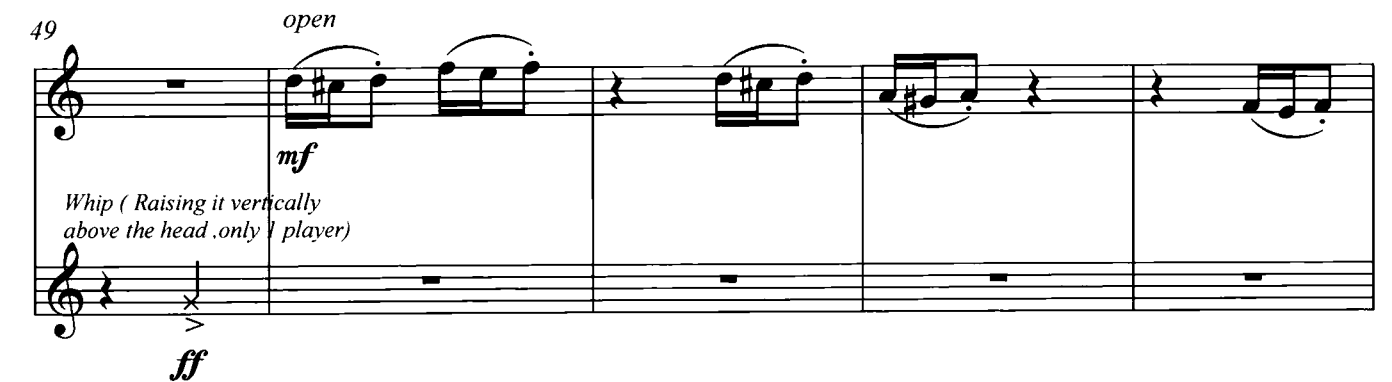
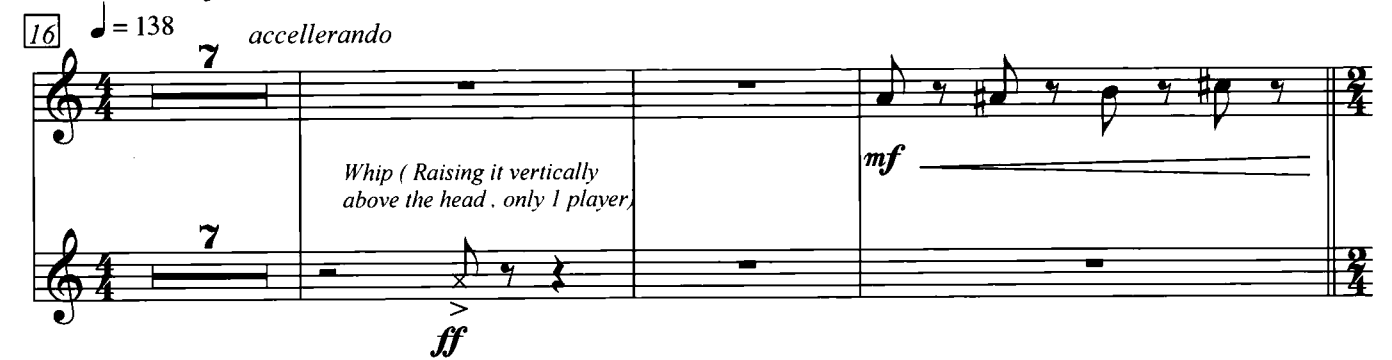
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Oscar Navarro

CADENZA (Creating the effect of a sleeping man)

$\text{♩} = 88$ (more or less)



"THE FLY" - Trumpet in B♭ 3 - 2 -

62 *open*

Whip (Raising it vertically above the head . only 1 player)

72

79

83 *mute*

Whip (Raising it vertically above the head . only 1 player)

103 *open*

Whip (Raising it vertically above the head . only 1 player)

113

119

123 *accelerando*

Whip (Raising it vertically above the head . only 1 player)

"THE FLY" - Trumpet in B♭ 3 - 3 -

139 *Harmon mute (wuah- wuah)*

Only one player wuah wuah

140 *mf*

145 *Tempo primo* (♩ = 180)

Only one player (mute)

168 *mf*

172 *open tutti*

174 *ff*

179 *f*

185 *Mooving all the fingers (notes ad libitum)*

mute

200 *Mooving all the fingers (notes ad libitum)*

mute

204 *open*

208

214

Stand up *ff*

(Bell up ,everybody moving
the bell from left to righth fast)

"THE FLY" - Trombone 1 - 4 -

171 open

172

p *sfz* *ff* *f*

176

ff

181

f

185

ff *f*

189

mf *mf*

197

ff

204

209

215

ff

From the Suite "BESTIARIUM"

"THE FLY"

Invención para Banda Sinfónica



Oscar Navarro

Trombone 1

CADENZA (Creating the effect of a sleeping man)

♩ = 88 (more or less)

3/4

Bubble Mute (Wah-wah) Fast Gliss. (as a fly
acrossing the stage)

One player

Fast Gliss. (as a fly
acrossing the stage)

5

sfz *p* *sfz* *p*

Bubble Mute (Wah-wah)

16

♩ = 138 accel.

4

p *mf* *p* *mf* *p* *mf* *p* *mf*

(Bell up ,everybody moving
the bell from left to righth fast)

Presto ♩ = 180

24

(mute)

26

mp *sffz* *mp*

(Bell up ,everybody moving
the bell from righth to left fast)

29

4

mp *ff*

(Bell up ,everybody moving
the bell from left to righth fast)

41

mp *sffz* *mp*

(Bell up ,everybody moving
the bell from righth to left fast)

49

mp *ff*

57 *open*

f

63

68

ff *f*

72

[76]

f

(Bell up ,everybody moving the bell from left to righth fast)

82 (open)

mp sfz mp

(Bell up ,everybody moving the bell from righth to left fast)

90

mp ff f

99

f

104

109

f

114

120

fff

135

mf

♩ = 60

solo Bubble Mute (Wah-wah)

[140] wuah wuah wuah wuah wuah wuah wuah wuah

mf

143 wuah wuah

mf

Tempo primo (♩ = 180)

[161] (mute)

mp

164

f

161 **4**

(Bell up ,everybody moving the bell from left to righth fast)

mf

171 open **172**

p *sfz ff* *f*

177 *ff* *f*

183 *ff*

188 *f* *mf* **3**

196 *mf*

201 **204** *f* *ff*

206

211

216 **7** *ff*

"THE FLY"

Invención para Banda Sinfónica

Oscar Navarro



Trombone 2

CADENZA (Creating the effect of a sleeping man)

♩ = 88 (more or less)

5 **11**

Bubble Mute (Wah-wah)

16 **4** *sfz* *mp* *sfz* *mp* *sfz* *mp* *sfz* *mp*

(Bell up ,everybody moving the bell from left to righth fast)

Presto ♩ = 180

24 (mute) **26** *mp* *sfz* *mp*

(Bell up ,everybody moving the bell from righth to left fast)

29 **4** *mp* *ff* **5**

(Bell up ,everybody moving the bell from left to righth fast)

41 *mp* *sfz* *mp* **4**

(Bell up ,everybody moving the bell from righth to left fast)

49 *mp* *ff* **5**

57 *open*

f

62

66

ff *f*

71

76

f

81

(Bell up ,everybody moving the bell from left to righth fast)

mp *sffz* *mp*

86

(Bell up ,everybody moving the bell from righth to left fast)

mp *ff*

98

f

103

f

107

ff

111

f

114

119

fff

123 *accelerando*

136

140 $\text{♩} = 60$

145 *Tempo primo* ($\text{♩} = 180$)

"THE FLY"

Trombone 3

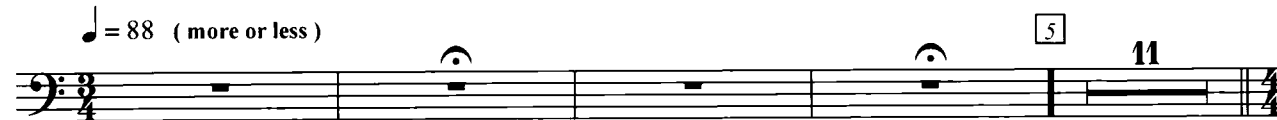
Invención para Banda Sinfónica

Oscar Navarro



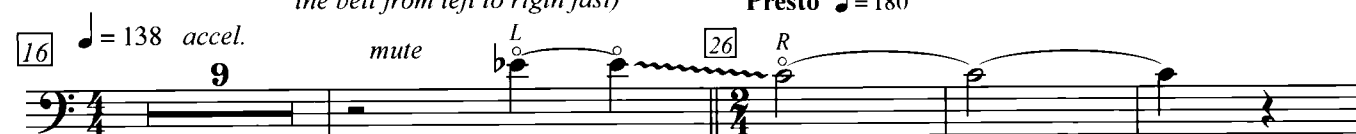
CADENZA (Creating the effect of a sleeping man)

$\text{♩} = 88$ (more or less)

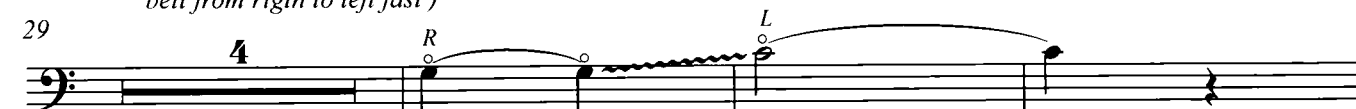


(Bell up ,everybody moving
the bell from left to righth fast)

Presto $\text{♩} = 180$



(Bell up ,everybody moving the
bell from righth to left fast)



(Bell up ,everybody moving
the bell from left to righth fast)



(Bell up ,everybody moving
the bell from righth to left fast)



76 **2**

f

(Bell up ,everybody moving the bell from left to righ fast)

82 *open* *L* **83** *R* **4**

mp *sffz* *mp*

(Bell up ,everybody moving the bell from righ to left fast)

90 *R* *L* **5**

mp *ff* *f*

101 *f*

105

109 *ff* *f*

113

118 *fff*

123 *accelerando* **8**

135 **139**

mf

♩ = 60 **Tempo primo** (*♩* = 180)

140 **4** **145** **16** **161** **4**

(Bell up ,everybody moving the bell from left to righ fast)

167 *open* **172** *p* *sffz* *ff* *f*

176 *ff*

181 *f* *ff*

186 *f* *mf*

191 **3** *mf*

200 *f* *ff* **204**

206

213 *ff* **7**

"THE FLY"

Invención para Banda Sinfónica



Only one player

♩ = 88 (more or less)

5 7 $\text{b}^{\flat}$ $\text{b}^{\flat}$ 3

mp 3

[16] $\bullet = 158$

mp *accelerando e crescendo poco a poco*

21

Exercise 21 consists of three measures in bass clef. Measure 1: A triplet of eighth notes (G2, F2, E2) with an accent (>) over the first note. Measure 2: A triplet of eighth notes (D2, C2, B1) with an accent (>) over the first note. Measure 3: A triplet of eighth notes (A1, G1, F1) with an accent (>) over the first note.

24 Presto ♩ = 180

mf *f* *mf*

28

mf

36

mf

46

mf

"THE FLY" - Euphonium in C 1 - 2 -

57 *f*

62

66 *ff* *f*

71

75 *mp* *f*

80 *ff*

83 *mf* 4

91 *mf* 3 *f*

99 *f*

104

"THE FLY" - Euphonium in C 1 - 3 -

109 *ff* *f*

114

119 *ff*

123 *accel.* 13 139

140 *♩* = 60 4 145 *Tempo primo* (*♩* = 180) 16 161 2 *Only one player*

164 5 172 *mf* *f*

175 *f*

182 *f*

189 12 204 *f* *ff*

207

213 *ff*

"THE FLY"

Invención para Banda Sinfónica



OSCAR NAVARRO

Only one player

♩ = 88 (more or less)

The first system of the musical score is written on a single staff with a bass clef and a 3/4 time signature. It begins with a whole rest, followed by a half note G2, and then another whole rest. A bar line follows. The next measure contains a half note G2, a boxed number '5' above it, and a triplet of eighth notes (F#2, G2, A2) marked with an accent (>) and a '3' below. This is followed by a quarter rest, a half note G2, and a final measure with a whole rest. The system ends with a double bar line and a 4/4 time signature.

16

mp *accellerando e crescendo poco a poco*

21

Measure 21 of the piece. The notation is in bass clef. It begins with a triplet of eighth notes (F#4, G4, A4) marked with a '3' and an accent (>). This is followed by a quarter rest, an eighth rest, and a quarter rest. The measure is divided into three equal parts by vertical lines.

24  26 **Presto** ♩ = 180

mf *f* *mf*

28

mf

36

mf

46

mf

"THE FLY" - Euphonium in B♭ 1 - 2 -

57 *f*

62

66 *ff* *f*

71

75 *mp* *f*

80 *ff*

83 *mf* 4

91 *mf* 3 *f*

99 *f*

104

"THE FLY" - Euphonium in B♭ 1 - 3 -

109 *ff* *f*

114

119 *ff*

123 *accel.* 13 139

140 *♩* = 60 4 145 *Tempo primo* (*♩* = 180) 16 161 2 *Only one player*

164 5 172 *mf* *f*

175 *f*

182 *f*

189 12 204 *f* *ff*

207

213 *ff*

From the Suite "BESTIARIUM"

"THE FLY"

Euphonium in C

Invención para Banda Sinfónica

Oscar Navarro

CADENZA (Creating the effect of a sleeping man)

♩ = 88 (more or less)

♩ = 138



Presto ♩ = 180



111

f

115

119

ff

123

accel.

13

ff

140

$\text{♩} = 60$

Tempo primo ($\text{♩} = 180$)

4

145

16

161

11

172

f

174

180

f

186

f

ff

204

212

ff

From the Suite "BESTIARIUM"

"THE FLY"



Euphonium in B $\flat$ 2

Invencción para Banda Sinfónica

Oscar Navarro

CADENZA (Creating the effect of a sleeping man)

$\text{♩} = 88$ (more or less)

$\text{♩} = 138$



Presto $\text{♩} = 180$



"THE FLY" - Euphonium in B♭ 2 - 2 -

111

f

115

119

ff

123 *accel.* 13 139

140 $\text{♩} = 60$ **Tempo primo** ($\text{♩} = 180$) 4 145 16 161 11 172 *f*

174

180 *f*

186 14 *f* *ff*

204

212 *ff*

"THE FLY"

Invención para Banda Sinfónica



Oscar Navarro

Tuba 1-2

CADENZA (Creating the effect of a sleeping man)

$\text{♩} = 88$ (more or less) *Very low Cluster , sounding like a deep snore*
4 seconds more or less

7

16 $\text{♩} = 138$ *I. Only one player*

22 *I.-II.*

26 **Presto** $\text{♩} = 180$

33

41

49

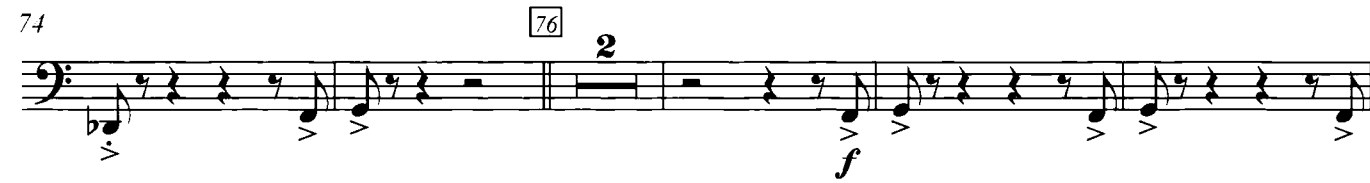
57

63

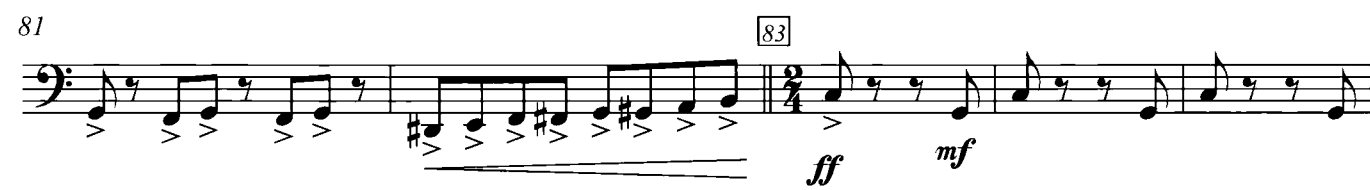
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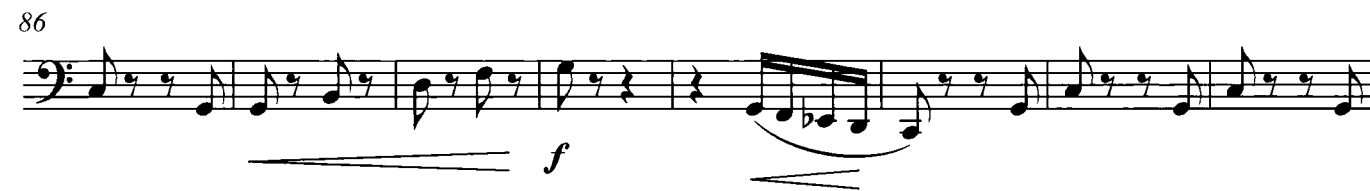
74



81



86



94



100



105



110



115



120



126



135



Tempo primo (♩ = 180)

145



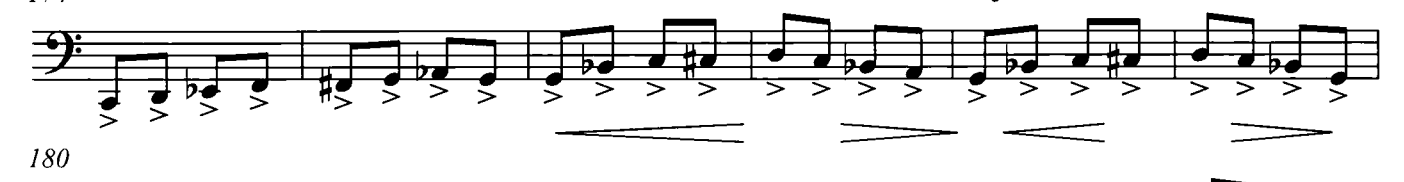
164



169



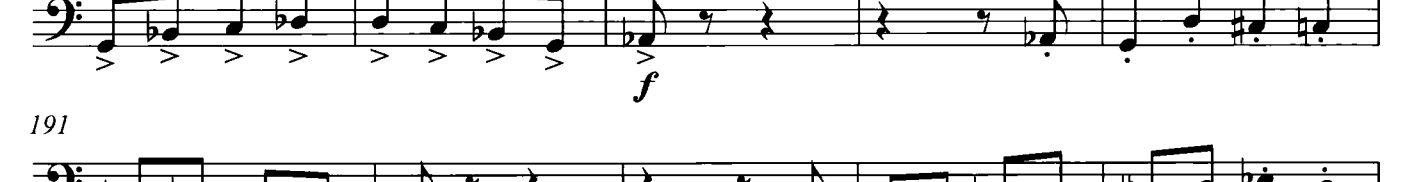
174



180



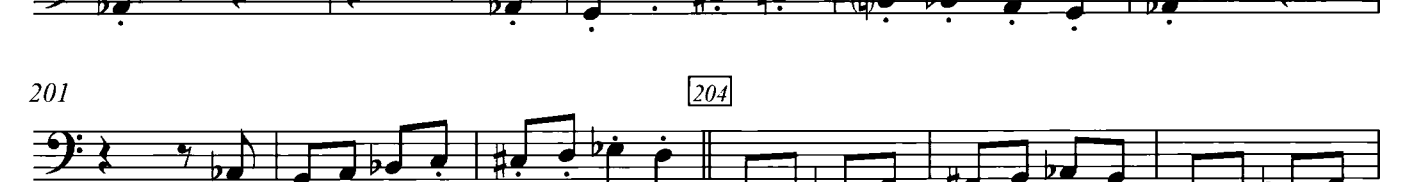
186



191



196



201



207



213

