

Sunshine And Roses

Intermezzo

Piano
(Conductor)

GASTON BORCH

Revised by M. Aborn

Belwin
Con. Ed.

63

Viol. I
Clar. I

Viol. I
Fl.

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

All^o Tutti *Tutti* *Tutti*

f *ff* *mf* *f*

Tambourine *Tria.*

sfz *sfz* *mf* *add Fl.*

mf *mf* *mf* *Clar. II*

sfz *sfz* *f* *Str. Horns* *Str. only*

Timp. *Tromb.*

f *add all W.W.* *dim.* *mf* *Viol. I* *Clar. I*

Horn I *Clar. II Bss'n sust*

f *Bss'n* *dim.* *mf*

Tria *Timp.*

add Fl. *f* *add all W.W.* *dim.* *poco rit.*

Horn I *f* *Horns* *Cello Trb.* *dim.*

Tria.

Piano

Viol. I.
Cl. II. *mf* *a tempo* *Str. only* *mf*

Fl. *f* *add all W.W.* *p* *mf*

Clar. II *f* *Bss'n* *mf*

Horn I *f* *mf*

Tri. *f* *mf*

Cello *mf*

Vl. I. *f* *mf* *fz* *p*

Fl. *fz* *mf* *fz* *p*

Cl. *fz* *mf* *fz* *p*

Vl. I. Fl. *fz* *mf* *fz* *p*

Clar. *fz* *mf* *fz* *p*

add Ob. *fz* *mf* *fz* *p*

Tutti *fz* *f* *mf* *p*

Str. Horns *fz* *f* *mf* *p*

Tri. *fz* *f* *mf* *p*

Cor. 8va lower *f* *fz* *fz* *mf* *f* *ff* *f*

Tutti *fz* *fz* *ff* *f*

mf *fz* *fz* *f* *fz*

mf *fz* *fz* *f* *fz*

Cello *fz* *fz* *f* *fz*

1 2

3

1092 - 24

Piano

cantabile
Clar. I. Viola

p
Viol. II Horn I Bss'n sust

Bass pizz

Horn I

mf

mf

mf

Tromb.

Clar. I

p

Cl. I & Horns

mf Cor. I

Tutti

mf

Piano

5

*Vl. I Ob.
Cello 8va
lower*

add Fl.
mf Horn I
cresc
Clar. I
f Cor. I.
Tutti
Cymb. & B.D.

p
p
p
D. Capo al ⊕ epoi CODA.

Tutti
f
ff
8va
8va
ff
Timp.
Cymb.
Timp.

Sunshine And Roses

1st Violin

(Conductor)

Intermezzo

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All^o

The musical score for the 1st Violin part of "Sunshine And Roses" Intermezzo is written in 2/4 time and D major. It begins with a forte (f) dynamic and an accent on the first measure. The tempo is marked "All^o". The score includes a variety of dynamics: f, p, ff, mf, sfz, and dim. (diminuendo). There are also markings for "rit." (ritardando) and "a tempo". The piece features several slurs, accents, and a "div" (divisi) marking. The score concludes with a first ending (marked "1") and a second ending (marked "2").

sfz f *mf* *f* *dim.* *mf* *div.* *f* *dim.* *rit.* *a tempo* *mf* *f* *p* *mf* *to CODA.* *cantabile* *p* *Horn or Cornet* *mf* *mf* *Clar.* *p* *Horn or Cornet* *mf* *mf* *cresc.* *f* *p* *D. Capo al 1^o poi CODA.* *CODA.* *f* *ff*

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Intermezzo

2nd Violin

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All^o

f *p* *ff* *mf* *ff*
sfz *sfz* *f* *mf*
f *dim.* *mf*
f *dim.* *poco rit.* *a tempo*
f *mf* *sfz*
mf *mf* *f*
sfz *sfz* *f* *mf* *f* *ff* *f*
mf *sfz* *sfz* *f* *sfz*

2nd Violin

2

sfz *f* *mf* *f*

dim. *mf*

f *dim.* *poco rit.* *a tempo* *mf*

f *mf* *sfz* *p cantabile*

mf

p *mf*

cresc. *f* *p*

D. Capo al $\oplus$ epoi CODA.

CODA. *f* *ff*

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Intermezzo

Viola

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All^o

f *p* *ff* *mf* *f* *sfz*
sfz *f* *mf* *f*
dim. *mf*
f *dim.* *poco rit.* *a tempo*
f *mf* *sfz* *f* *mf*
p *f* *sfz* *sfz* *f*
ff *f* *mf* *sfz*
sfz *f* *sfz* *sfz* *f* *mf*
f *dim.* *mf*
f *dim.* *poco rit.* *a tempo*

Φ to CODA.

cantabile

p

mf

sf

mf

p

p

D. Capo al Φ e poi CODA.

CODA.

f

ff

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Cello

Intermezzo

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A119

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

sfz *f* *mf* *Cl. II.* *Trombone* *f*

dim. *mf* *Va. pizz.* *arco* *f*

dim. *a tempo* *poco rit.* *mf* *f* *Trombone*

mf *sfz* *f* *mf* *p* *f*

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

sfz *sfz* *f* *mf* *Cl. II.* *Trombone* *f*

dim. *mf* *Va. pizz.* *arco* *f*

dim. *a tempo* *poco rit.* *mf* *f* *Trombone* *to CODA.*

cantabile *mf* *p* *mf*

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

f *ff* *D. Capo al Θ e poi CODA.*

CODA.

Sunshine and Roses.

Borch

Bass

All^o

8 7 8 8

sfz 8 *mf*

8 *dim.* *mf*

8 *dim.* *poco rit.* *mf a tempo*

8 *mf* *sfz*

Tutti

8 *mf* *p* 8

8 *sfz* *mf*

1 2

sfz *sfz* 8 8

mf 8

dim. *mf* 8

dim. *poco rit.* *mf*

Coda.

8 *mf* *sfz*

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Intermezzo

Flute

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The musical score is written for Flute, Oboe, and Oboe parts. The key signature is one sharp (F#) and the time signature is 2/4. The score consists of nine staves of music. The Flute part is the primary melody, with dynamic markings including *f*, *ff*, *mf*, *fz*, *dim.*, *poco rit. a tempo*, *p*, and *sfz*. The Oboe parts provide harmonic support and counter-melodies, with dynamic markings including *f*, *ff*, *mf*, *fz*, *p*, and *sfz*. The score includes various musical notations such as slurs, ties, and articulation marks. The piece concludes with a double bar line and a final *sfz* marking.

Flute

2

The musical score is written for Flute, Oboe, and Coda sections. It consists of nine staves of music. The first eight staves are for the Flute and Oboe, and the ninth staff is the Coda. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various musical notations such as dynamics (sfz, mf, f, dim., p, cresc., ff), articulation (accents, slurs), and performance instructions (poco rit. a tempo, cantabile, dolce). The score is divided into sections by repeat signs and includes a Coda section at the end.

Staff 1: Flute. Dynamics: *sfz*, *mf*, *f*. Articulation: accents, slurs. Performance: *poco rit. a tempo*.

Staff 2: Flute. Dynamics: *mf*, *dim.*, *mf*. Articulation: accents, slurs.

Staff 3: Flute. Dynamics: *f*, *dim.*. Articulation: accents, slurs.

Staff 4: Flute. Dynamics: *mf*, *f*. Articulation: accents, slurs.

Staff 5: Oboe. Dynamics: *p*, *sfz*, *p*, *dolce*. Performance: *cantabile*. Marking: $\oplus$ to CODA.

Staff 6: Flute. Dynamics: *mf*, *p*. Articulation: slurs.

Staff 7: Oboe. Dynamics: *mf*, *mf*. Articulation: slurs.

Staff 8: Flute. Dynamics: *cresc.*, *f*, *p*. Articulation: slurs. Marking: D. Capo al $\oplus$ e poi CODA.

Staff 9: CODA. Dynamics: *f*, *ff*. Articulation: accents.

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Intermezzo

1st Clarinet in A

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A119
2nd Cl.

Clar. II Viola

p *ff* *mf* *f*

sfz *sfz* *mf*

f *dim.*

mf *f*

dim. *poco rit.* *mf a tempo*

f *p*

mf *sfz* *f* *mf* *sfz* *p*

Clar. II

mf *fff* *f* *mf*

1 2 1

sfz *sfz* *f* *sfz* *sfz* *mf*

The musical score is written for the 1st Clarinet in A. It consists of ten staves of music. The key signature has one flat (B-flat). The time signature is 2/4. The score includes various musical notations such as slurs, accents, and dynamic markings. The dynamics range from piano (p) to fortissimo (fff). There are also articulation marks like staccato (sfz) and crescendo/decrescendo hairpins. The score is divided into measures, with some measures containing multiple notes and rests. The overall structure is a single melodic line for the clarinet.

1st Clarinet in A

3

f *dim.*

mf

f *dim.* *Viol. II* *poco rit.*

mf a tempo *f*

p *mf* *to CODA.* *cantabile* *p*

mf *p* *mf*

mf *f* *p* *p* *D. Capo al Φ e poi CODA.*

CODA. *f* *ff*

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Intermezzo

Trombone

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All^o

The musical score is written for Trombone, Bassoon, and Horn parts. It begins with a key signature of one sharp (F#) and a 2/4 time signature. The Trombone part starts with a forte (f) dynamic, followed by fortissimo (ff), then f, and ends with sfz. The Bassoon part starts with sfz and mf, then p, dimin, mf, and ends with p. The Horn II part starts with mf, then p, and ends with p. The score includes various musical notations such as slurs, ties, and dynamic markings. The piece concludes with a CODA section marked with a double bar line and a repeat sign, followed by a final measure marked with a double bar line and a repeat sign.

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All^o

f ff f sfz

Bassoon

sfz mf p < dimin mf >

1 4 Bassoon

poco rit. a tempo < sfz mf p Bassoon

Coronet II

mf p

Bassoon

mf sfz sfz f f ff

Bassoon

mf p 2 1 2 2 sfz sfz > 4 p <

Bassoon

dimin mf Bassoon

poco rit. a tempo. p <

⊕ to CODA. cantabile Bassoon

p sfz ppp mf > p Bassoon

Horn II

mf

mf p cresc. p p

1

D. Capo al ⊕
epoi CODA.

CODA.

f ff

Intermezzo

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