

BABOUSHKAS

Five Russian Folk Song Miniatures

Kenneth Snoeck



Grade 4
Playing Time: 8:20

INSTRUMENTATION

Flute 1
Flute 2
Oboes
Clarinet 1
Clarinet 2
Clarinet 3
Bass Clarinet
Bassoons
Alto Saxophone 1
Alto Saxophone 2
Tenor Saxophone
Baritone Saxophone

Trumpet 1
Trumpet 2
Trumpet 3
Horn 1
Horn 2
Trombone 1
Trombone 2
Trombone 3 (Bass)
Euphonium/Baritone Bass Clef
Baritone Treble Clef
Tuba

Snare Drum
Finger Cymbals
Tambourine
Crash Cymbals
Suspended Cymbal
Bass Drum
Chimes
Orchestra Bells
Vibraphone
Marimba

About the Music

BABOUSHKAS is a setting of five Russian folk songs for wind band. My interest in Russian folk music was peaked by exposure to authentic performances in Russia on our trips there in 1997, when we took our concert bands to Moscow, and 2007, when my wife Pamela and I traveled to St. Petersburg and then journeyed by river to Moscow. There is so much honest passion in music performance in Russia. It is an extension of the national psyche of the common people, having felt downtrodden for centuries. Many of these folk songs, perhaps even most, are in minor, having a solemn and reflective nature.

Several of these folk songs were taken from a late 19th Century set of 40 compiled and transcribed by Tchaikovsky in a setting for one piano, four hands. These are typically very short, eight to sixteen bars each in length, and, unfortunately, published without titles. Number two in this suite is comprised of two of these folk songs, one serving as the middle, or “B” section, of the other. Of the other tunes in the set, Korobeiniki (The Peddlers), number four, was a find on a Russian folk music site. Number five, Kalinka (The Snowball Tree), is a song we heard at every folkloric performance we attended on both trips and one that most all of us have heard in Russian culture presentations. It is the only one of this set that I knew before commencing the project and was my first choice to be included.

The title, **Baboushkas**, is after the name of the headscarf worn by working women in Eastern Europe and beyond well into the 20th Century. My grandmother, a European immigrant, wore a baboushka often when going out. In Russia, the name is also a term of endearment in reference to older women, particularly grandmothers.

Notes to the Conductor

1 Keep a sense of forward motion to the tune. Avoid it becoming ponderous or heavy.

2 This is actually two folk songs, one serving as the B section of the other. Keep them light and playful. The technique should never feel labored. To that end, you may want to increasingly reduce the number of players from 92 to the end.

3 This is the most somber and moody of the suite. It should reflect something of a troublesome angst. Do not rallentando at the end.

4 Let this energetic melody have a feeling of being on a run, without restraint, eager to move on. Everyone has an opportunity at a melody. Make sure that all, including low voices, have a sense of urgency. Don't let it bog down with weight, rather be on ones musical toes.

5 The opening should be in the style of a Russian Bass Baritone folk vocalist, very expressive and with something of a sense of self-importance, almost profound. From 313 to the end should feel like we are on a galloping horse, ever faster and more exciting! You may want to switch to one-to-the-bar at 349.

Composer Bio

Kenneth Snoeck has retired from a thirty-five year teaching career, the last twenty-three of which were at Lake Park High School in Roselle, IL. While at Lake Park, Mr. Snoeck's concert bands toured to Moscow, Russia in 1997, performing concerts with the band of the Russian Defense Ministry. In 2000, the concert bands toured France, performing a joint concert with the French Navy Band in Toulon. The Lake Park Wind Ensemble was also an Illinois Superstate concert band contest participant on multiple occasions.

Mr. Snoeck received Bachelor of Science in Education and Master of Music degrees from Central Michigan University in Mt. Pleasant, MI. In 1973, Mr. Snoeck was awarded the College Band Director's National Association "Best Original Manuscript for the Biennium 1971-1973 composition prize for *"Scaramouch", Symphony No. 3 for Winds and Percussion*. He was inducted into the Bands of America Hall of Fame in 2004 and awarded an honorary doctorate from VanderCook College of Music in 2008.

Since retiring from full time teaching in 2004, Mr. Snoeck has devoted his time to music composition, arranging and adjudication, traveling to Canada and across the United States as a judge for band events. He lives in suburban Chicago with his wife Pamela.

BABOUSHKAS

FIVE RUSSIAN MINIATURES

1

KENNETH SNOECK (ASCAP)

$\text{♩} = 88$

Flute 1
Flute 2
Oboes
Clarinet 1 in B \flat
Clarinet 2 in B \flat
Clarinet 3 in B \flat
Bass Clarinet in B \flat
Bassoons
Alto Saxophone 1
Alto Saxophone 2
Tenor Saxophone
Baritone Saxophone

$\text{♩} = 88$

Trumpet 1 in B \flat
Trumpet 2 in B \flat
Trumpet 3 in B \flat
Horn 1 in F
Horn 2 in F
Trombone 1
Trombone 2
Trombone 3
Euphonium
Baritone Horn
Tuba

$\text{♩} = 88$ **ff**
[F-G-C-F]

Timpani
Snare Drum
Tambourine
Bass Drum
Cymbals
Chimes
Marimba

2

Copyright © 2013 Kenneth Snoeck
All Rights Reserved

3

4

BABOUSHKAS

molto rit. a tempo ♩ = 88

9

Fl. 1, Fl. 2, Ob., Cl. 1, Cl. 2, Cl. 3, B. Cl., Bsn., A. Sax. 1, A. Sax. 2, Ten. Sax., Bari. Sax.

molto rit. a tempo ♩ = 88

9

Tpt. 1, Tpt. 2, Tpt. 3, Hn. 1, Hn. 2, Tbn. 1, Tbn. 2, Tbn. 3, Euph., Bar. Hn., Tba.

molto rit. a tempo ♩ = 88

9

Timp., S. D., Tamb., B. D., Cym., Mar.

15

21

Fl. 1
Fl. 2
Ob.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Bsn.
A. Sax. 1
A. Sax. 2
Ten. Sax.
Bari. Sax.

15

21

Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Bar. Hn.
Tba.

15

21

Timp.
S. D.
Tamb.
B. D.
Cym.
Glock.
Mar.

Hard Rubber

BABOUSHKAS

27

Fl. 1
Fl. 2
Ob.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Bsn.
A. Sax. 1
A. Sax. 2
Ten. Sax.
Bari. Sax.

27

Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Bar. Hn.
Tba.

27

Timp.
S. D.
Tamb.
B. D.
Cym.
Mar.

BABOUSHKAS

poco rall.

Musical score for woodwinds and strings, measures 30-35. The score includes parts for Flute 1 and 2, Oboe, Clarinet 1, 2, and 3, Bass Clarinet, Bassoon, Alto Saxophone 1 and 2, Tenor Saxophone, and Baritone Saxophone. The key signature is B-flat major (two flats), and the time signature is 2/4. The tempo marking is 'poco rall.'. Dynamics include *mf* and *p*. The woodwinds play a melodic line starting in measure 30, with some instruments having rests in earlier measures. The strings are mostly silent in this section.

poco rall.

Musical score for brass instruments, measures 30-35. The score includes parts for Trumpet 1, 2, and 3, Horn 1 and 2, Trombone 1, 2, and 3, Euphonium, Baritone Horn, and Tuba. The key signature is B-flat major (two flats), and the time signature is 2/4. The tempo marking is 'poco rall.'. Dynamics include *p* and *mf*. The brass instruments play a melodic line starting in measure 30, with some instruments having rests in earlier measures.

poco rall.

Musical score for percussion and strings, measures 30-35. The score includes parts for Timpani, Snare Drum, Tambourine, Bass Drum, Cymbals, Glockenspiel, and Maracas. The key signature is B-flat major (two flats), and the time signature is 2/4. The tempo marking is 'poco rall.'. The percussion instruments are mostly silent in this section, with the Glockenspiel playing a melodic line starting in measure 30.

BABOUSHKAS

2

6

♩ = 120

36 Allegro non troppo

46

Fl. 1 *p*

Fl. 2 *p*

Ob. *p*

Cl. 1 *p*

Cl. 2 *p*

Cl. 3 *p*

B. Cl. *mf*

Bsn. *mf*

A. Sax. 1 *p* *mf*

A. Sax. 2 *p* *mf*

Ten. Sax. *p* *mf*

Bari. Sax. *mf*

♩ = 120

36 Allegro non troppo

46

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Bar. Hn.

Tba.

♩ = 120

36 Allegro non troppo

Tune G-Bb-D-Eb

46

G-Bb-D-Eb

Timp. *mf*

S. D.

Tamb.

F. Cym. *mf*

B. D.

Cym.

Glock. Poly Ball

Vib. *mf*

Mar. *mf*

50

Fl. 1
Fl. 2
Ob.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Bsn.
A. Sax. 1
A. Sax. 2
Ten. Sax.
Bari. Sax.

f
f
f
f
f
mf
mf
mf
mf
mf
mf

50

Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Bar. Hn.
Tba.

50

Timp.
S. D.
Tamb.
F. Cym.
B. D.
Cym.
Glock.
Vib.
Mar.

49 50 51 52 53 54 55 56 57 58 59

BABOUSHKAS

64

Fl. 1
Fl. 2
Ob.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Bsn.
A. Sax. 1
A. Sax. 2
Ten. Sax.
Bari. Sax.

64

solo

mf

Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Bar. Hn.
Tba.

64

Timp.
S. D.
Tamb.
F. Cym.
B. D.
Cym.
Glock.
Vib.
Mar.

72 80

Fl. 1
Fl. 2
Ob.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Bsn.
A. Sax. 1
A. Sax. 2
Ten. Sax.
Bari. Sax.

72 80 tutti

Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Bar. Hn.
Tba.

72 80

Temp.
S. D.
Tamb.
B. D.
Cym.
Glock.
Mar.

BABOUSHKAS

88 92 poco rit.

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl. *mf* *tutti* *mp*

Bsn. *mf* *mp*

A. Sax. 1 *mf* *mp*

A. Sax. 2 *mf* *mp*

Ten. Sax. *mf* *mp*

Bari. Sax. *mf* *mp*

88 92 poco rit.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1 *mf* *mp*

Hn. 2 *mf* *mp*

Tbn. 1 *mf* *mp*

Tbn. 2 *mf* *mp*

Tbn. 3 *mf* *mp*

Euph. *mf* *mp*

Bar. Hn. *mf* *mp*

Tba. *mf* *mp*

88 Tune A-C-E-G 92 poco rit.

Timp.

S. D.

Tamb.

F. Cym.

B. D.

Cym.

Glock. *mf* *mp*

Vib. *mf* *mp*

Mar. *mf*

85 86 87 88 89 90 91 *mf* 92 93 94 95 96

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Bar. Hn.

Tba.

Timp.

S. D.

Tamb.

F. Cym.

B. D.

Cym.

Glock.

Vib.

Mar.

97

98

99

100

101

p

pp

BABOUSHKAS

Fl. 1
Fl. 2
Ob.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Bsn.
A. Sax. 1
A. Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Bar. Hn.
Tba.
Timp.
S. D.
Tamb.
B. D.
Cym.
Glock.
Vib.
Mar.

BABOUSHKAS

♩ = 72

107

115

Fl. 1
Fl. 2
Ob.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Bsn.
A. Sax. 1
A. Sax. 2
Ten. Sax.
Bari. Sax.

♩ = 72

107

115

Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Bar. Hn.
Tba.

♩ = 72

107

A-C-E-G

115

Timp.
S. D.
Tamb.
B. D.
Cym.
Mar.

BABOUSHKAS

124

Fl. 1
Fl. 2
Ob.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Bsn.
A. Sax. 1
A. Sax. 2
Ten. Sax.
Bari. Sax.

124

Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Bar. Hn.
Tba.

124 [E to Eb]

Timp.
S. D.
Tamb.
B. D.
Cym.
Mar.

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Bar. Hn.

Tba.

Timp.

S. D.

Tamb.

B. D.

Cym.

Mar.

125 126 127 128 129 130 131

133

Musical score for woodwinds and brass instruments. The instruments listed are Flute 1 & 2, Oboe, Clarinet 1 & 2, Clarinet 3, Bass Clarinet, Bassoon, Alto Saxophone 1 & 2, Tenor Saxophone, and Baritone Saxophone. The score shows complex rhythmic patterns and melodic lines for each instrument.

133

Musical score for brass instruments. The instruments listed are Trumpet 1, 2, & 3, Horn 1 & 2, Trombone 1, 2, & 3, Euphonium, Baritone Horn, and Tuba. The score includes dynamic markings such as *p* (piano) and shows various rhythmic and melodic parts.

133

Musical score for percussion instruments. The instruments listed are Timpani, Snare Drum, Tambourine, Bass Drum, Cymbals, and Maracas. The score features rhythmic patterns and dynamic markings like *p* (piano).

142

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl. *mf*

Bsn. *mf*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

142

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1 *mf*

Hn. 2 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Euph. *mf*

Bar. Hn. *mf*

Tba. *mf*

142

Timp. *mf*

S. D.

Tamb. *mf*

B. D.

Cym.

Mar.

BABOUSHKAS

Fl. 1 *f* *mf* *p* *pp*

Fl. 2 *f* *mf* *p* *pp*

Ob. *f* *mf* *p* *pp*

Cl. 1 *f* *mf* *p* *pp*

Cl. 2 *f* *mf* *p* *pp*

Cl. 3 *f* *mf* *p* *pp*

B. Cl. *f* *mf* *p* *pp*

Bsn. *f* *mf* *p* *pp*

A. Sax. 1 *f* *mf* *p* *pp*

A. Sax. 2 *f* *mf* *p* *pp*

Ten. Sax. *f* *mf* *p* *pp*

Bari. Sax. *f* *mf* *p* *pp*

Tpt. 1 *f* *mf* *p*

Tpt. 2 *f* *mf* *p*

Tpt. 3 *f* *mf* *p*

Hn. 1 *f* *mf* *p*

Hn. 2 *f* *mf* *p*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Euph. *f* *mf* *p*

Bar. Hn. *f* *mf* *p*

Tba. *f* *mf* *p* *pp*

Timp. *f* *mf* *p* *pp*

S. D. *f* *mf* *p*

Tamb. *f* *mf* *p*

B. D. *p*

Cym.

Mar.

BABOUSHKAS
4 Korobeiniki

♩ = 132

155

167

Fl. 1
Fl. 2
Ob. *tutti*
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Bsn.
A. Sax. 1
A. Sax. 2
Ten. Sax.
Bari. Sax.

♩ = 132

155

167

Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Bar. Hn.
Tba.

♩ = 132

155

Tune G-Bb-C-D

167

Timp.
S. D.
Tamb.
B. D.
Cym.
Glock.
Mar.

175

Fl. 1
Fl. 2
Ob.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Bsn.
A. Sax. 1
A. Sax. 2
Ten. Sax.
Bari. Sax.

Musical score for measures 175-183, Flute, Clarinet, Bass Clarinet, Bassoon, and Saxophone section. The score includes dynamic markings such as *mf* and *f*.

175

Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Bar. Hn.
Tba.

Musical score for measures 175-183, Trumpet, Horn, Trombone, Euphonium, Baritone Horn, and Tuba section. The score includes dynamic markings such as *f* and *mf*.

175

Timp.
S. D.
Tamb.
B. D.
Cym.
Glock.
Mar.

Musical score for measures 175-183, Percussion section including Timpani, Snare Drum, Tom-tom, Bass Drum, Cymbal, Glockenspiel, and Maracas. The Glockenspiel part includes a dynamic marking of *mf*.

187

Musical score for woodwinds and strings, measures 187-197. The score includes parts for Flute 1 and 2, Oboe, Clarinet 1, 2, and 3, Bass Clarinet, Bassoon, Alto Saxophone 1 and 2, Tenor Saxophone, and Baritone Saxophone. The music is in 3/4 time with a key signature of two flats. The woodwinds play a melodic line with various articulations and dynamics, while the strings provide a rhythmic accompaniment. The Oboe part includes a first ending bracket and a 'tutti' marking.

187

Musical score for brass instruments, measures 187-197. The score includes parts for Trumpet 1, 2, and 3, Horn 1 and 2, Trombone 1, 2, and 3, Euphonium, Baritone Horn, and Tuba. The brass instruments play a rhythmic accompaniment with various articulations and dynamics. The Tuba part includes a first ending bracket.

187

Musical score for percussion instruments, measures 187-197. The score includes parts for Timpani, Snare Drum, Tambourine, Bass Drum, Cymbals, Glockenspiel, and Maracas. The percussion instruments play a rhythmic accompaniment with various articulations and dynamics.

199

Fl. 1
Fl. 2
Ob.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Bsn.
A. Sax. 1
A. Sax. 2
Ten. Sax.
Bari. Sax.

199

Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Bar. Hn.
Tba.

199

G-Bb-C-D

Timp.
S. D.
Tamb.
B. D.
Cym.
Vib.
Mar.

215

Fl. 1
Fl. 2
Ob.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Bsn.
A. Sax. 1
A. Sax. 2
Ten. Sax.
Bari. Sax.

215

Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Bar. Hn.
Tba.

215

Timp.
S. D.
Tamb.
B. D.
Cym.
Vib.
Mar.

231

Fl. 1
Fl. 2
Ob.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Bsn.
A. Sax. 1
A. Sax. 2
Ten. Sax.
Bari. Sax.

231

Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Bar. Hn.
Tba.

231

Timp.
S. D.
Tamb.
B. D.
Cym.
Vib.
Mar.

with knuckles on head of lamb

This page contains the musical score for measures 237 through 248 of the piece 'Baboushkas'. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Flute 1 & 2, Oboe, Clarinet 1, 2, & 3, Bass Clarinet, Bassoon, Alto Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone, Trumpet 1, 2, & 3, Horn 1 & 2, Trombone 1, 2, & 3, Euphonium, Baritone Horn, Tuba, Timpani, Snare Drum, Tambourine, Bass Drum, Cymbals, Vibraphone, and Maracas. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as accents and slurs. Dynamic markings like *ff* (fortissimo) and *sfz* (sforzando) are used throughout. The key signature is B-flat major, and the time signature is 4/4. The page number '25' is located in the top right corner, and the title 'BABOUSHKAS' is centered at the top.

BABOUSHKAS
5 Kalinka

♩ = 74

249

amplamente

♩ = 80

266

solo

Fl. 1, Fl. 2, Ob., Cl. 1, Cl. 2, Cl. 3, B. Cl., Bsn., A. Sax. 1, A. Sax. 2, Ten. Sax., Bari. Sax.

♩ = 74

249

amplamente

♩ = 80

266

Tpt. 1, Tpt. 2, Tpt. 3, Hn. 1, Hn. 2, Tbn. 1, Tbn. 2, Tbn. 3, Euph., Bar. Hn., Tba.

♩ = 74

249

amplamente

Bb to A

G-A-C-D

♩ = 80

266

Timp., S. D., Tamb., B. D., Cym., Mar.

BABOUSHKAS

♩ = 64

282 **giocoso**

Fl. 1 *rall.* *tutti* *mf*

Fl. 2 *mf*

Ob. *solo* *f* *mf*

Cl. 1 *mf* *p* *mp* *mf* *mp* *mf*

Cl. 2 *mp* *mf* *mp* *mf*

Cl. 3 *mf* *mp* *mf*

B. Cl. *mp*

Bsn. *mp*

A. Sax. 1 *f*

A. Sax. 2

Ten. Sax.

Bari. Sax. *mp*

♩ = 64

282 **giocoso**

Tpt. 1 *rall.* *mp* *mute*

Tpt. 2 *mp* *mute*

Tpt. 3 *mp*

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Bar. Hn.

Tba. *mp*

♩ = 64

282 **giocoso**

Timp. *rall.*

S. D.

Tamb. *thumb* *knuckles simile* *mf*

F. Cym. *mf*

B. D.

Cym.

Vib. *mf*

Mar. *mf*

BABOUSHKAS

poco accel.

Fl. 1
Fl. 2
Ob.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Bsn.
A. Sax. 1
A. Sax. 2
Ten. Sax.
Bari. Sax.

poco accel.

Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Bar. Hn.
Tba.

poco accel.

Timp.
S. D.
Tamb.
F. Cym.
B. D.
Cym.
Vib.
Mar.

♩ = 100

298 molto accel.

Fl. 1 *mp* *mp* *f* *f*

Fl. 2 *mp* *mp*

Ob. *f* *f* 2 2

Cl. 1 *mp* *mp* *p* *p*

Cl. 2 *mp* *mp* *p* *p*

Cl. 3 *mp* *mp* *p*

B. Cl. *f* *f* *p*

Bsn. *f* *f*

A. Sax. 1 *mp* solo

A. Sax. 2

Ten. Sax.

Bari. Sax. *f* *f*

298 molto accel.

♩ = 100

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1 *f* *f*

Tbn. 2 *f* *f*

Tbn. 3 *f* *f*

Euph. *f* *f*

Bar. Hn. *f* *f*

Tba. *f* *f*

♩ = 100

298 molto accel.

Temp.

S. D.

Tamb. *p* *f*

F. Cym.

B. D.

Cym.

Vib.

Mar.

313

317 semplicemente

Fl. 1 *mf*

Fl. 2 *mf* a2

Ob. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl. *f* *mf*

Bsn. *mf*

A. Sax. 1 *mf* tutti

A. Sax. 2 *mf*

Ten. Sax. *mf*

Bari. Sax. *f* *mf*

313

317 semplicemente

Tpt. 1 *f* open *mf*

Tpt. 2 *f* open *mf*

Tpt. 3 *f*

Hn. 1 *f* *mf*

Hn. 2 *f* *mf*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Euph. *f* *mf*

Bar. Hn. *f* *mf*

Tba. *f* *mf*

313

317 semplicemente

Timp.

S. D. *f*

Tamb. *f*

B. D. *f*

Cym. *f*

Glock. *mf*

Mar. *f* *mf*

BABOUSHKAS

♩ = 152

333 furioso

accel.

Fl. 1
Fl. 2
Ob.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Bsn.
A. Sax. 1
A. Sax. 2
Ten. Sax.
Bari. Sax.

♩ = 152

333 furioso

accel.

Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Bar. Hn.
Tba.

♩ = 152 furioso

333 G-A-C-D

accel.

Timp.
S. D.
Tamb.
B. D.
Cym.
Mar.

BABOUSHKAS

♩ = 160

349

accel.

Fl. 1
Fl. 2
Ob.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Bsn.
A. Sax. 1
A. Sax. 2
Ten. Sax.
Bari. Sax.

349

accel.

♩ = 160

Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Bar. Hn.
Tba.

♩ = 160

349

accel.

Timp.
S. D.
Tamb.
B. D.
Cym.
Glock.
Mar.

BABOUSHKAS

♩ = 180

357

364

Fl. 1
Fl. 2
Ob.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Bsn.
A. Sax. 1
A. Sax. 2
Ten. Sax.
Bari. Sax.

357

364

Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Bar. Hn.
Tba.

♩ = 180

357

364

G to F

D to Db

Timp.
S. D.
Tamb.
B. D.
Cym.
Glock.
Mar.

BABOUSHKAS

Musical score for Baboushkas, measures 367-377. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The woodwinds (Flutes, Oboes, Clarinets, Bass Clarinet, Bassoon, Saxophones) and strings (Trumpets, Trombones, Euphonium, Baritone Horn, Tuba) play melodic lines with triplets and dynamic markings. The percussion section includes Snare Drum, Tambourine, Bass Drum, Cymbals, Glockenspiel, and Maracas. The score features dynamic markings such as *mf*, *ff*, *fp*, *p*, and *fff*. Measure numbers 367 through 377 are indicated at the bottom of the page.