

Greetings Of Spring

Solo B $\flat$ Cornet
(Conductor)

REVERIE - SERENADE

JAMES L. HARLIN

Arr. by Harry J. Lincoln

Andante Moderato

a tempo
%Bar.

The first system of musical notation for the B $\flat$ Cornet part. It begins with a treble clef, a key signature of one flat (B $\flat$), and a 6/8 time signature. The tempo is marked 'Andante Moderato'. The first measure is marked *mf*. The notation includes various note values, rests, and dynamic markings. A 'rit.' (ritardando) marking appears over the second measure. A 'mf Cl.' marking appears over the third measure. The system ends with a repeat sign and a 'Fine' marking.

Animato

rit.

Tempo I Fine

The second system of musical notation. It begins with a treble clef, a key signature of one flat, and a 6/8 time signature. The tempo is marked 'Animato'. The first measure is marked *ff*. The notation includes various note values, rests, and dynamic markings. A 'rit.' (ritardando) marking appears over the second measure. A 'Tempo I' marking appears over the third measure. A 'Fine' marking appears over the fourth measure. A '1 2 Bar.' marking appears over the fifth measure. A 'Cl.' marking appears over the sixth measure. The system ends with a repeat sign and a 'Fine' marking.

TRIO

The third system of musical notation. It begins with a treble clef, a key signature of one flat, and a 6/8 time signature. The tempo is marked 'Animato'. The first measure is marked *mf*. The notation includes various note values, rests, and dynamic markings. A 'rit.' (ritardando) marking appears over the second measure. A 'f' marking appears over the third measure. A 'D. S. al Fine' marking appears over the fourth measure. The system ends with a repeat sign and a 'Fine' marking.

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Piccolo

Greetings Of Spring

JAMES L. HARLIN

Andante Moderato REVERIE-SERENADE

Arr. by Harry J. Lincoln

6/8

mf

rit.

a tempo

p

Animato

Fine

ff

Tempo I

p

TRIO

mf

f

rit.

D.S. al Fine

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Greetings Of Spring

Oboes

Andante Moderato

REVERIE-SERENADE

JAMES L. HARLIN
Arr. by Harry J. Lincoln

a tempo

mf *rit.* *mf* 3 3

mf 3 *rit.* *Fine* *Tempo I* 3

mf 3 *rit.* *TRIO* *mf*

rit. *D.S. al Fine*

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Greetings Of Spring

Bassoons

REVERIE-SERENADE

JAMES L. HARLIN
Arr. by Harry J. Lincoln

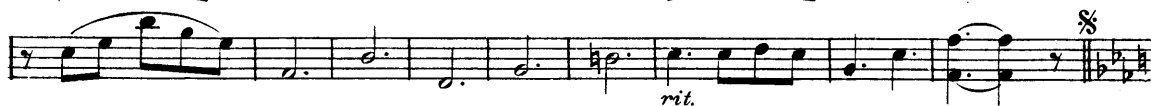
Andante Moderato



Animato



TRIO



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D.S. al Fine

Greetings Of Spring

2d & 3d B $\flat$ Clarinets

Andante Moderato

REVERIE-SERENADE

JAMES L. HARLIN

Arr. by Harry J. Lincoln

The musical score is written for two parts of B-flat Clarinets. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Andante Moderato'. The score includes several dynamic markings: *mf* (mezzo-forte), *rit.* (ritardando), and *ff* (fortissimo). A section marked 'S $\grave{a}$ tempo' indicates a change in tempo. The score also features a 'Trio' section with a new key signature of two flats (B-flat and E-flat) and a 6/8 time signature. The Trio section is marked *mf* and includes a 'rit.' marking. The score concludes with a 'Fine' marking and a 'Tempo I' instruction. The notation includes various musical symbols such as notes, rests, beams, and slurs.

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D. S. al Fine

Solo or 1st B $\flat$ Clarinet **Greetings Of Spring**

Andante Moderato

REVERIE-SERENADE

JAMES L. HARLIN

Arr. by Harry J. Lincoln

mf *rit.* *mf* *a tempo*

mf *rit.* *Fine* 1 2

Tempo I *mf*

mf *rit.* *tr*

TRIO *mf* *rit.* *D. S. al Fine*

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Greetings Of Spring

Soprano Saxophone

REVERIE - SERENADE

JAMES L. HARLIN

Arr. by Harry J. Lincoln

Andante Moderato

The first system of musical notation for the Soprano Saxophone part. It begins with a treble clef, a key signature of one flat (Bb), and a 6/8 time signature. The tempo is marked 'Andante Moderato'. The first staff contains a melodic line starting with a quarter note G4, followed by eighth notes A4, Bb4, and C5, then a half note D5, and ending with a quarter note E5. The second staff continues the melody with a quarter note F5, followed by eighth notes G5, A5, and Bb5, then a half note C6, and ending with a quarter note D6. Dynamics include *mf* and *rit.*. A repeat sign with a first ending bracket is present.

The second system of musical notation. It continues the melody from the first system. The tempo is marked 'Animato'. The key signature changes to two flats (Bb, Eb). The melody features eighth and sixteenth notes. Dynamics include *rit.* and *mf*. A repeat sign with a first ending bracket is present.

The third system of musical notation. It continues the melody. The tempo is marked 'Tempo I'. The key signature changes to one flat (Bb). The melody features eighth and sixteenth notes. Dynamics include *mf* and *rit.*. A repeat sign with a first ending bracket is present.

The fourth system of musical notation. It begins with the word 'TRIO' and a key signature change to two flats (Bb, Eb). The time signature changes to 6/8. The melody features eighth and sixteenth notes. Dynamics include *mf*.

The fifth system of musical notation. It continues the melody. The key signature changes to one flat (Bb). The melody features eighth and sixteenth notes. Dynamics include *mf*.

The sixth system of musical notation. It continues the melody. The key signature changes to two flats (Bb, Eb). The melody features eighth and sixteenth notes. Dynamics include *rit.*. The system ends with a double bar line and a repeat sign.

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D. S. al Fine

Greetings Of Spring

Alto Saxophone

REVERIE-SERENADE

JAMES L. HARLIN

Arr. by Harry J. Lincoln

Andante Moderato

a tempo

The musical score is written for Alto Saxophone in 6/8 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andante Moderato' and the dynamics start at 'mf'. The first staff contains a melodic line with a 'rit.' marking and a repeat sign with a first ending bracket labeled '1' and a second ending bracket labeled '2'. The second staff continues the melody with a 'rit.' marking and a '8' measure rest. The third staff introduces a 'Tempo I' section marked 'Animato' and 'ff', with a 'rit.' marking and a '8' measure rest. The fourth staff continues the 'Animato' section with a 'mf' dynamic and a 'rit.' marking. The fifth staff is the beginning of the 'TRIO' section, marked 'mf' and in 6/8 time. The sixth staff continues the 'TRIO' section. The seventh staff continues the 'TRIO' section. The eighth staff concludes the piece with a 'rit.' marking and a 'D. S. al Fine' instruction.

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D. S. al Fine

Greetings Of Spring

Tenor Saxophone

REVERIE-SERENADE

JAMES L. HARLIN
Arr. by Harry J. Lincoln
a tempo

Andante Moderato

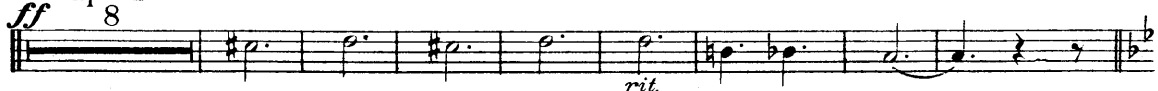
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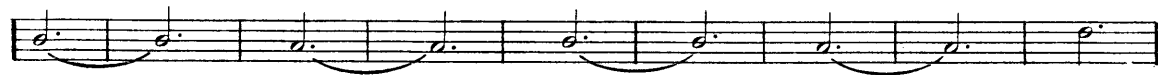
Animato



Tempo I



TRIO



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D. S. al Fine

Greetings Of Spring

Baritone Saxophone

REVERIE-SERENADE

JAMES L. HARLIN

Arr. by Harry J. Lincoln

Andante Moderato

8 *a tempo mf* 8 *rit.*

mf *Animato* *Fine* *Tempo I ff* *rit.*

1 2

TRIO

6 8 *mf*

f *rit.* *D. S. al Fine*

Greetings Of Spring

E♭ Cornet

REVERIE - SERENADE

JAMES L. HARLIN

Arr. by Harry J. Lincoln

Andante Moderato

a tempo

mf *rit.* *mf* 3 3

Animato *rit.* *Fine*

ff *Tempo I* 3 3 *rit.*

TRIO *mf* *f* *rit.* *D.S. al Fine*

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Greetings Of Spring

1st B♭ Cornet

REVERIE-SERENADE

JAMES L. HARLIN

Arr. by Harry J. Lincoln

Andante Moderato

rit.

♩ *Cl. a tempo*



Animato

rit.

Fine



ff Tempo I



TRIO



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D. S. al Fine

2d & 3d B♭ Cornets

Greetings Of Spring

JAMES L. HARLIN

REVERIE-SERENADE

Arr. by Harry J. Lincoln

Andante Moderato

§ a tempo

First section of the musical score for 2d & 3d B♭ Cornets. It begins with a treble clef, a key signature of one flat (B♭), and a 6/8 time signature. The tempo is marked 'Andante Moderato'. The first staff starts with a melodic line marked *mf*, followed by a rest and then a series of eighth-note chords. The second staff continues with similar eighth-note chords, marked *rit.* and *mf*. The third staff continues the pattern, marked *rit.* and *mf*. The section ends with a double bar line and the word 'Fine'.

Animato

Second section of the musical score, marked 'Animato'. It begins with a treble clef, a key signature of one flat, and a 6/8 time signature. The first staff starts with a melodic line marked *ff*, followed by a series of eighth-note chords. The second staff continues with similar eighth-note chords, marked *ff*. The section ends with a double bar line and the word 'Fine'.

Tempo I

Third section of the musical score, marked 'Tempo I'. It begins with a treble clef, a key signature of one flat, and a 6/8 time signature. The first staff starts with a melodic line marked *mf*, followed by a series of eighth-note chords. The second staff continues with similar eighth-note chords, marked *mf*. The section ends with a double bar line and the word 'Fine'.

TRIO

Fourth section of the musical score, marked 'TRIO'. It begins with a bass clef, a key signature of one flat, and a 6/8 time signature. The first staff starts with a melodic line marked *mf*, followed by a series of eighth-note chords. The second staff continues with similar eighth-note chords, marked *mf*. The section ends with a double bar line and the word 'Fine'.

Fifth section of the musical score, marked 'TRIO'. It begins with a bass clef, a key signature of one flat, and a 6/8 time signature. The first staff starts with a melodic line marked *mf*, followed by a series of eighth-note chords. The second staff continues with similar eighth-note chords, marked *mf*. The section ends with a double bar line and the word 'Fine'.

Sixth section of the musical score, marked 'TRIO'. It begins with a bass clef, a key signature of one flat, and a 6/8 time signature. The first staff starts with a melodic line marked *mf*, followed by a series of eighth-note chords. The second staff continues with similar eighth-note chords, marked *mf*. The section ends with a double bar line and the word 'Fine'.

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1st & 2d Altos

Greetings Of Spring

Andante Moderato

REVERIE-SERENADE

JAMES L. HARLIN
Arr. by Harry J. Lincoln

First system: Treble clef, 6/8 time. Measures 1-4: *mf*. Measure 5: *a tempo*. Measure 6: *mf*. Measure 7: *rit.*. Measure 8: *mf*.
Second system: Treble clef, 6/8 time. Measures 9-12: *mf*. Measure 13: *rit.*. Measure 14: *Fine*. Measure 15: *ff*. Measure 16: *Animato*. Measure 17: *Tempo I*. Measure 18: *mf*.
Third system: Treble clef, 6/8 time. Measures 19-24: *mf*. Measure 25: *rit.*. Measure 26: *Fine*. Measure 27: *ff*. Measure 28: *Animato*. Measure 29: *Tempo I*. Measure 30: *mf*.
Fourth system: Treble clef, 6/8 time. Measures 31-36: *mf*. Measure 37: *rit.*. Measure 38: *Fine*. Measure 39: *ff*. Measure 40: *Animato*. Measure 41: *Tempo I*. Measure 42: *mf*.

TRIO

Fifth system: Bass clef, 6/8 time. Measures 37-42: *mf*. Measure 43: *rit.*. Measure 44: *Fine*. Measure 45: *ff*. Measure 46: *Animato*. Measure 47: *Tempo I*. Measure 48: *mf*.
Sixth system: Bass clef, 6/8 time. Measures 49-54: *mf*. Measure 55: *rit.*. Measure 56: *Fine*. Measure 57: *ff*. Measure 58: *Animato*. Measure 59: *Tempo I*. Measure 60: *mf*.
Seventh system: Bass clef, 6/8 time. Measures 61-66: *mf*. Measure 67: *rit.*. Measure 68: *Fine*. Measure 69: *ff*. Measure 70: *Animato*. Measure 71: *Tempo I*. Measure 72: *mf*.

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D. S. al Fine

Greetings Of Spring

3d & 4th Altos

REVERIE-SERENADE

JAMES L. HARLIN

Arr. by Harry J. Lincoln

Andante Moderato

mf

rit.

2 3 4 5

mf

Animato

Fine *ff*

Tempo F

2 3 4 5

mf

TRIO

mf

f

rit.

D.S. al Fine

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1st & 2d Tenors or
1st & 2d Trombones

JAMES L. HARLIN

Arr. by Harry J. Lincoln

Andante Moderato

Andante Moderato

Arr. by Harry J. Lincoln

a tempo 8 *mf* *rit.* 8

mf *rit.* *Animato* *Fine* *Tempo I* *ff*

1 2

TRIO *mf* *rit.*

rit. *D.S. al Fine*

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B $\flat$ Bass or
3d Trombone

JAMES L. HARLIN

Arr. by Harry J. Lincoln

Andante Moderato

Andante Moderato

Arr. by Harry J. Lincoln

a tempo *mf* *rit.*

rit. *Animato*

Tempo I *Fine* *ff* *rit.*

mf

TRIO

mf

rit.

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D. S. al Fine

3d Trombone 
or B $\flat$ Bass

Greetings Of Spring

REVERIE-SERENADE

JAMES L. HARLIN

Arr. by Harry J. Lincoln

Andante Moderato



a tempo *mf* *rit.*



rit. *Animato* *Tempo I* *Fine* *ff* *rit.*

TRIO



mf *rit.*

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rit. *D.S. al Fine*

Baritone



Greetings Of Spring

REVERIE-SERENADE

JAMES L. HARLIN

Arr. by Harry J. Lincoln

Andante Moderato

SOLO

mf *rit.* *mf a tempo*

Animato

rit. *Fine ff*

Tempo I

mf SOLO

TRIO

rit. *D. S. al Fine*

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Greetings Of Spring

Baritone basso

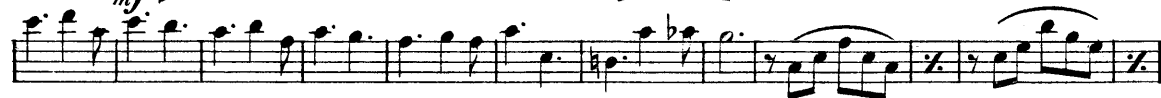
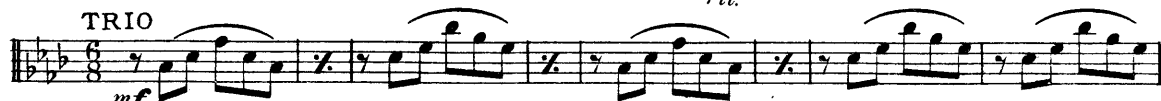
REVERIE-SERENADE

JAMES L. HARLIN

Arr. by Harry J. Lincoln

Andante Moderato

SOLO



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rit.

D. S. al Fine

Greetings Of Spring

Basses

REVERIE-SERENADE

JAMES L. HARLIN

Arr. by Harry J. Lincoln

Andante Moderato

$\text{\textcircled{S}}$ a tempo

First section of the musical score for Basses, marked Andante Moderato. It consists of three staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. The music features a melodic line with various dynamics including *mf* (mezzo-forte) and *rit.* (ritardando). The second and third staves continue the melodic and harmonic development. The section concludes with a *Fine* marking and a repeat sign.

Animato

Tempo I

Second section of the musical score for Basses, marked Animato and Tempo I. It consists of two staves. The first staff begins with a treble clef, a key signature of two flats, and a 6/8 time signature. The music is more rhythmic and energetic than the first section, featuring a melodic line with various dynamics including *mf* (mezzo-forte) and *rit.* (ritardando). The section concludes with a *Fine* marking and a repeat sign.

TRIO

Third section of the musical score for Basses, marked TRIO. It consists of three staves. The first staff begins with a treble clef, a key signature of two flats, and a 6/8 time signature. The music features a melodic line with various dynamics including *mf* (mezzo-forte) and *rit.* (ritardando). The section concludes with a *Fine* marking and a repeat sign.

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Greetings Of Spring

Drums & Bells

REVERIE-SERENADE

JAMES L. HARLIN

Andante Moderato

Arr. by Harry J. Lincoln

The musical score is written for Drums and Bells. It begins with a bass staff in 6/8 time, marked 'Andante Moderato'. The melody for the bells is written in treble clef, starting with a 'rit.' (ritardando) marking. The score includes various dynamic markings such as *mf* (mezzo-forte) and *ff* (fortissimo). There are also tempo markings like 'Animato' and 'Tempo I'. The score is divided into sections, including a 'TRIO' section. The piece concludes with a 'rit.' marking and a double bar line.

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D.S. al Fine