

THE HIGHLAND/ETLING FIRST PHILHARMONIC SERIES

Dance of the Hours

from *La Gioconda*

By Amilcare Ponchielli

Arranged by Richard Meyer (ASCAP)

INSTRUMENTATION

- | | |
|-----------------------|---|
| 1 — Conductor Score | 1 — Tuba |
| 1 — Flute | 1 — Mallet Percussion (Bells) |
| 1 — Oboe | 3 — Percussion (Triangle, Crash Cymbals, Suspended Cymbal/Bass Drum) |
| 1 — Bassoon | 1 — Timpanin (G-D) |
| 1 — B♭ Clarinet I | 8 — Violin I |
| 1 — B♭ Clarinet II | 8 — Violin II |
| 1 — B♭ Bass Clarinet | 3 — Violin III (Viola ) |
| 1 — E♭ Alto Saxophone | 5 — Viola |
| 1 — F Horn | 5 — Cello |
| 1 — B♭ Trumpet I | 5 — String Bass |
| 1 — B♭ Trumpet II | 1 — Piano Accompaniment |
| 1 — Trombone | |

Your orchestra will love the chance to play these ever-popular tunes. Instantly recognizable to any audience, this arrangement retains the sound of the original and gives students a chance to develop the variety of techniques needed to perform two very different styles of dance music. The key has been changed (from E Major to G major) and the time signature simplified (from $\frac{3}{8}$ to $\frac{4}{4}$), but none of the fun is missing!

PROGRAM NOTES

Written in 1876 by the Italian composer Amilcare Ponchielli as ballet music for his opera *La Gioconda* (*The Happy Woman*), the “Dance of the Hours” contains some of the best known and most frequently performed music in the entire classic repertoire. The ballet appears at the end of the third act of the opera, performed in an elegant ballroom for the guests of one of the main characters, Alvisé. It is meant to represent the hours of dawn, day, twilight, and night. It was used outside of the opera hall in the 1940 Disney animated film *Fantasia* to accompany dancing hippos, elephants, and crocodiles, and by comedian Alan Sherman as the music to his biggest hit “Hello Mudda, Hello Fadda (A Letter from Camp).”



Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.

Dance of the Hours

from *La Gioconda*

CONDUCTOR SCORE

Duration - 3:20

By Amilcare Ponchielli (1834-1886)

Arranged by Richard Meyer (ASCAP)

Andantino moderato (♩ = 132)

(Bells) $\text{♩} = 132$ Play

Flute p

Oboe p

B♭ Clarinets p

Bassoon
(B♭ Bass Clarinet)

E♭ Alto Saxophone

F Horn

B♭ Trumpets

Trombone

Tuba

Mallet Percussion
(Bells) p

Timpani
(G-D) Tune: (G-D)

Percussion
(Triangle, Crash Cymbals, Suspended Cymbal/Bass Drum)

Violins p pizz. pp arco

Viola
(Violin III) p pizz.

Cello p pizz.

String Bass p

Andantino moderato (♩ = 132)

1 2 3 4

Fl.

Ob.

I

Cls.

II

**Bsn.
(B $\flat$ B. Cl.)**

E $\flat$ A. Sx.

Hn.

I

Tpts.

II

Tbn.

Tuba

Mlt. Perc.

Timp.

Perc.

Vlns.

I

arco

pp

II

**Vla.
(Vln. III)**

arco

pp

Cello

Str. Bass

cresc.

cresc.

cresc.

p

cresc.

cresc.

cresc.

45891S

Fl. *dim.* *pp* *p* *rit.* *p* *leggiere*

Ob. *dim.* *pp*

Cls. I *dim.* *pp* *p*

II *dim.* *pp*

Bsn. (B $\flat$ B. Cl.) *dim.* *pp*

E $\flat$ A. Sx. *dim.* *pp*

Hn. *dim.* *pp*

Tpts. I *dim.* *pp*

II *dim.* *pp*

Tbn. *dim.* *pp*

Tuba *dim.* *pp*

Mlt. Perc.

Timp. *dim.* *pp*

Perc.

Vns. I *dim.* *pp* *p* *rit.* *p* *leggiere*

II *dim.* *pp*

Vla. (Vln. III) *dim.* *pp*

Cello *dim.* *pp*

Str. Bass *dim.* *pp*

12 13 14 15 16 17

18 A tempo

Fl.

Ob.

I

Cls.

II

Bsn.
(B $\flat$ B. Cl.)

E $\flat$ A. Sx.

Hn.

I

Tpts.

II

Tbn.

Tuba

Mlt. Perc.

Temp.

Perc.

18 **A tempo**

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

p

pizz.

f

18 19 20 21 22

Fl. *p* *rit.* **26** *A tempo* *sim.*

Ob. *p* *sim.*

Cl. I *p* *sim.*

Cl. II *p* *sim.*

Bsn. (B $\flat$ B. Cl.) *p* *sim.*

E $\flat$ A. Sx. *p* *sim.*

Hn. *p* *sim.*

Tpts. I *p* *sim.*

Tpts. II *p* *sim.*

Tbn. *p* *sim.*

Tuba *p* *sim.*

Mlt. Perc.

Timp. *p*

Perc.

Vlns. I *p* *rit.* **26** *A tempo* *sim.*

Vlns. II *p* *sim.*

Vla. (Vln. III) *p* *sim.*

Cello *p* *sim.*

Str. Bass *p* *sim.*

45891S

23 *p* 24 25 26 27

45891S

34

Fl. *mp*

Ob. *mp*

Cl. I *p*

Cl. II *p*

Bsn. (B $\flat$ B. Cl.)

E $\flat$ A. Sx. *p*

Hn.

Tpts. I *p*

Tpts. II *p*

Tbn.

Tuba

Mlt. Perc. *mp*

Timp.

Perc. *p*

34

Vlns. I *mp* *leggiere*

Vlns. II *pizz.* *div.* *arco*

Vla. (Vln. III) *pizz.* *arco*

Cello *arco*

Str. Bass *arco*

4

45891S

33

34

35

36

37

Ob.

Cls.

Bsn.
(B $\flat$ B. Cl.)

E♭ A. Sx.

Hn.

Tpts.

Tbn.

Tuba

Mlt. Perc.

Timp.

Perc.

Vlins.

Vla.
(Vln. III)

Cello

Str. Bass

Fl. *mp* *rit.*

Ob. *mp*

Cls. I *mp*

Cls. II *mp*

Bsn. (B $\flat$ B. Cl.)

E $\flat$ A. Sx. *mp*

Hn. *mp*

Tpts. I *mp*

Tpts. II *mp*

Tbn. *mp*

Tuba

Mlt. Perc.

Timp.

Perc.

Vlns. I *rit.*

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

47 A tempo

Fl.

Ob.

I

Cls.

II

Bsn.
(B $\flat$ B. Cl.)

E $\flat$ A. Sx.

Hn.

I

Tpts.

II

Tbn.

Tuba

Mlt. Perc.

Timp.

Perc.

B.D.

47 A tempo

I

Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

Fl.

Ob.

I

Cls.

II

Bsn.
(B $\flat$ B. Cl.)

E $\flat$ A. Sx.

Hn.

I

Tpts.

II

Tbn.

Tuba

Mlt. Perc.

Timp.

Perc.

I

Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

rit.

[55] A tempo

rit.

[55] A tempo

Fl. *sim.* *f* *p*

Ob. *f* *p*

Cl. I *sim.* *f* *p*

Cl. II *sim.* *f* *p*

Bsn. (B $\flat$ B. Cl.) *f* *p*

E $\flat$ A. Sx. *sim.* *f* *p*

Hn. *f*

Tpts. I *sim.* *f*

Tpts. II *sim.* *f*

Tbn. *f*

Tuba *f*

Mlt. Perc. *f*

Timp.

Perc.

Vlns. I *f* *p*

Vlns. II *f*

Vla. (Vln. III) *f*

Cello *f* *p*

Str. Bass *f*

56 57 58 59 60

Fl.

Vlns.

Fl. *p* *ppp*

Ob. *p* *ppp*

Cl. I *p* *ppp*

Cl. II *p* *ppp*

Bsn. (B $\flat$ B. Cl.) *p*

E $\flat$ A. Sx. *p* 3 3

Hn. *p*

Tpts. I *p* 3 3

Tpts. II *p*

Tbn. *p*

Tuba *p*

Mlt. Perc. *p*

Timp. *p*

Perc. Sus. Cym. *p* *mp*

Vlns. I *ppp*

Vlns. II *ppp*

Vla. (Vln. III) *ppp*

Cello *ppp* arco

Str. Bass *ppp*

45891S 67 68 69 70 71 72

458015

45891S

[illegible]

93 100

Fl.

Ob.

I

Cls.

II

Bsn.
(B $\flat$ B. Cl.)

E $\flat$ A. Sx.

Hn.

I

Tpts.

II

Tbn.

Tuba

Mlt. Perc.

Timp.

Perc.

93 100

I

Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

93 94 95 96 97 98 99 100 101 102

45891S

Fl.

Ob.

I
Cls.

II

Bsn.
(B $\flat$ B. Cl.)

E $\flat$ A. Sx.

Hn.

I
Tpts.

II

Tbn.

Tuba

Mlt. Perc.

Timp.

Perc.

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

1. 2.

f

f

f

f

f

f

p

108

D.S. % al Coda

1. 2.

f

f

f

103 104 105 106 107 108 109 110 111

⊘ Coda 113

Fl. *pp* *cresc.* *f*

Ob. *pp* *cresc.* *f*

I *pp* *cresc.* *f*

Cls. II *pp* *cresc.* *f*

Bsn. (B♭ B. Cl.) *pp* *sim.* *cresc.* *f*

E♭ A. Sx. *pp* *cresc.* *f*

Hn. *pp* *sim.* *cresc.* *f*

I *pp* *sim.* *cresc.* *f*

Tpts. II *pp* *sim.* *cresc.* *f*

Tbn. *pp* *sim.* *cresc.* *f*

Tuba *pp* *cresc.* *f*

Mlt. Perc.

Timp. *p* *f*

Perc. *pp* *cresc.* *f*

⊘ Coda 113

I *pp* *cresc.* *f*

Vlns. II *pp* *cresc.* *f*

Vla. (Vln. III) *pp* *cresc.* *f*

Cello *x2* *pp* *cresc.* *f*

Str. Bass *pp* *cresc.* *f*

112 113 114 115 116 117 118

122

Fl.

Ob.

I

Cls.

II

Bsn.
(B $\flat$ B. Cl.)

E $\flat$ A. Sx.

Hn.

I

Tpts.

II

Tbn.

Tuba

Mlt. Perc.

Timp.

Perc.

Vlns.

I

II

Vla.
(Vln. III)

Cello

Str. Bass

1. 2.

pp *ff*

122

119 120 121 122 123 124 125 126

Fl.

Ob.

I
Cls.

II

Bsn.
(B $\flat$ B. Cl.)

E $\flat$ A. Sx.

Hn.

I
Tpts.

II

Tbn.

Tuba

Mlt. Perc.

Timp.

Perc.

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

130

130

45891S

127 128 129 130 131 132 133 134 135 136