



# Mike Magatagan

United States (USA), SierraVista

## "Grande Valse Brillante" for Woodwind Quintet (Op. 20 No. 2) Schulhoff, Julius

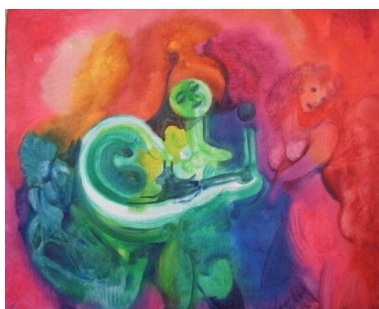
### About the artist

I'm a software engineer. Basically, I'm computer geek who loves to solve problems. I have been developing software for the last 25+ years but have recently rekindled my love of music.

Many of my scores are posted with individual parts and matching play-along however, this is not always practical. If you would like individual parts to any of my scores or other specific tailoring, please contact me directly and I will try to accommodate your specific needs.

**Artist page :** <https://www.free-scores.com/Download-PDF-Sheet-Music-magataganm.htm>

### About the piece

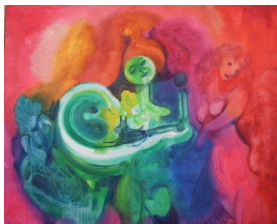


<b>Title:</b>	"Grande Valse Brillante" for Woodwind Quintet [Op. 20 No. 2]
<b>Composer:</b>	Schulhoff, Julius
<b>Arranger:</b>	Magatagan, Mike
<b>Copyright:</b>	Public Domain
<b>Publisher:</b>	Magatagan, Mike
<b>Instrumentation:</b>	Woodwind quintet : Flute, Clarinet, Oboe, Horn, Bassoon
<b>Style:</b>	Classical
<b>Comment:</b>	Julius (Jules) Schulhoff (1825 – 1898) was a Bohemian pianist and composer of Jewish birth. As a composer, he was best known for his virtuosic salon pieces for solo piano, which included a grand sonata in F minor, twelve études, and various caprices, impromptus, waltzes, and mazurkas. He was born in Prague, where he began studying piano with Kisch and Ignaz Amadeus Tedesco and also trained in music theory with Václav Tomášek. He made his debut at... (more online)

Mike Magatagan on [free-scores.com](https://www.free-scores.com)



- listen to the audio
- share your interpretation
- comment
- contact the artist



# "Grande Valse Brillante"

Julius Schulhoff (Op. 20 No. 2) 1847

Interpretation for Woodwind Quintet by Mike Magatagan 2019

Vivace ( $\text{♩} = 235$ )

Flute

Oboe

B♭ Clarinet

Horn in F

Bassoon

*f*

*f*

*f*

*f*

*f*

*f*

11

F

O

C

H

B

*f*

*rit.*

17

Tempo di Valse ( $\text{♩} = 177$ )

F

O

C

H

B

*mp*

*mp*

*mp*

*f*

*mp*

3

3

3

3

25

F  
O  
C  
H  
B

33

F  
O  
C  
H  
B

*f*  
*mf*  
*mp*  
*mp*  
*mp*

*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

41

F  
O  
C  
H  
B

*(cresc.)*  
*(cresc.)*  
*(cresc.)*  
*(cresc.)*  
*(cresc.)*

*f*  
*f*  
*f*  
*f*  
*f*

50

F *f*

O *mf*

C *mp*

H *mp*

B *mp*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

58

F

O *(cresc.)*

C *(cresc.)*

H *(cresc.)*

B *(cresc.)*

*f*

*f*

*f*

*f*

67

F *f*

O

C

H *mf*

B *mf*

75

F

O

C

H

B

*cresc.*

*ff*

*rit.*

*f*

83 **a Tempo**

F

O

C

H

B

*mp*

*mp*

*mp*

*f*

*mp*

91

F

O

C

H

B

*3*

*3*

*3*

99

F  
O  
C  
H  
B

*mf* *f*

107

F  
O  
C  
H  
B

*mf* *f*

115

F  
O  
C  
H  
B

*mf* *f*

123

F  
O  
C  
H  
B

*mf* *f* *ff*

*cresc.* *cresc.* *f*

*cresc.* *f*

132

F  
O  
C  
H  
B

*f* *mp* *mp* *mp* *mp*

*rit.*

141 **a Tempo**

F  
O  
C  
H  
B

*f* *mp* *mp* *mp* *mp*

*rit.* *ff* *f* *f* *f*

150 **a Tempo**

F *f*

O

C *mp*

H *mp*

B *mp*

157

F *mp*

O

C

H

B *mp*

*rit.*

163 **a Tempo**

F *mf*

O *p*

C *p*

H *p*

B *p*

*rit.*



171 **a Tempo**

F  
O  
C  
H  
B

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

*rit.*

179 **a Tempo**

F  
O  
C  
H  
B

*mf* *f* *f* *mf*

*mf*

*mf*

*mf*

*mf*

189

F  
O  
C  
H  
B

*f* *f* *ff*

*ff*

*ff*

*ff*

*ff*

*ff*

197 **a Tempo**

F *mp*

O *mp*

C *mp*

H *f*

B *mp*

205

F

O

C

H

B

213

F *f*

O *mp* *mf* *mp*

C *mp* *mf* *mp*

H *mp* *mf* *mp*

B *mp* *mf* *mp*



246 **a Tempo**

F *mf*

O *mf*

C *mf*

H *f*

B *mf*

254

F *mf*

O *mf*

C *mf*

H *f*

B *mf*

262

F *f*

O *mf*

C *mp*

H *mp*

B *mp*

269

F  
O  
C  
H  
B

275

*poco a poco accel.*

F  
O  
C  
H  
B

*ff*  
*f*  
*mp*  
*f*  
*mp*  
*f*  
*mp*

285

*più mosso*

F  
O  
C  
H  
B

*mf*  
*f*  
*mf*  
*mf*  
*mf*

294

F  
O  
C  
H  
B

*mp* *mp* *f* *mp*

302

F  
O  
C  
H  
B

*mf* *mp* *mp* *mp*

311

F  
O  
C  
H  
B

*mp* *rit.* *a Tempo* *mp* *rit.* *a Tempo* *mp*

*mp* *< sf* *f* *mp* *< sf* *f* *mp*

*mp* *< sf* *mf* *mp* *mf* *mp* *< sf*

*mp* *< sf* *mp* *< sf* *mp* *< sf* *mp*

*mp* *< sf* *mp* *< sf* *mp* *< sf* *mp*

*mp* *< sf* *mp* *< sf* *mp* *< sf* *mp*

319

F  
O  
C  
H  
B

*sf* *ff* *f* *mf*

326

F  
O  
C  
H  
B

*mf* *f* *mp* *mp* *mf*

335

F  
O  
C  
H  
B

*mf* *rit.* *a Tempo* *mf* *f* *mf* *sf* *sf* *sf*

343 *rit.* **a Tempo**

F  
O  
C  
H  
B

*mf sf f mf cresc. sf sf sf sf sf*

350 *rit.* **a Tempo** *rit.*

F  
O  
C  
H  
B

*f mf sf mp cresc. mf sf mf mf sf mf*

357 **a Tempo** *accel.* *rit.*

F  
O  
C  
H  
B

*ff f cresc. ff f ff fff f f ff fff f ff f ff fff*



Flute

# "Grande Valse Brillante"

Julius Schulhoff (Op. 20 No. 2) 1847

Interpretation for Woodwind Quintet by Mike Magatagan 2019

Vivace (♩ = 235)

Musical notation for measures 1-16. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music features a series of eighth and sixteenth notes with slurs and accents. Dynamic markings include *f* (forte) and *rit.* (ritardando).

Tempo di Valse (♩ = 177)

Musical notation for measures 17-102. The tempo changes to 'Tempo di Valse' with a quarter note equal to 177. The key signature remains three flats. The music consists of a steady eighth-note accompaniment with various melodic lines. Dynamic markings include *mp* (mezzo-piano), *f* (forte), *ff* (fortissimo), *rit.* (ritardando), and *a Tempo*. Measure numbers 12, 17, 31, 41, 51, 60, 70, 78, 88, and 102 are indicated at the start of their respective staves.

111 *f* *mf*

120 *f* *mf*

129 *f* *ff.* *f* a Tempo

138 *rit.* a Tempo *f*

147 *sf rit.* a Tempo

159 *rit.* a Tempo

167 *rit.* a Tempo

175 *mf* *f*

185 *f rit.* a Tempo *mf* *f*

195 *f* *ff* *mp*

208 *f*

219 *rit.* a Tempo

228 *f*

237 *ff*

245 *rit. a Tempo*  
*mf* *mf*

259 *f*

270 *ff*

282 *poco a poco accel. più mosso*  
*f* *3*

296 *f* *3*

310 *rit. a Tempo* *rit. a Tempo*  
*mp* *<sf* *f* *mp* *<sf* *f* *ff*

321 *mf* *f*

334 *rit. a Tempo* *rit.*  
*mf* *sf* *f* *mf*

345 *a Tempo* *rit. a Tempo* *rit. a Tempo*  
*sf* *f* *mf* *sf* *sf*

358 *f* *accel.* *cresc.* *ff* *f* *ff* *fff*

Oboe

# "Grande Valse Brillante"

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Interpretation for Woodwind Quintet by Mike Magatagan 2019

Vivace (♩ = 235)

Musical notation for measures 1-16. Measure 1 starts with a forte (*f*) dynamic and a *v* marking. Measure 9 has a *rit.* marking. A 4-measure rest is indicated between measures 9 and 13.

Tempo di Valse (♩ = 177)

Musical notation for measures 17-98. Measure 17 starts with a mezzo-piano (*mp*) dynamic. Measure 27 has a mezzo-forte (*mf*) dynamic. Measure 36 has a *cresc.* marking. Measure 44 has a *(cresc.)* marking leading to a forte (*f*) dynamic, then a mezzo-forte (*mf*) dynamic. Measure 52 has a *cresc.* marking. Measure 60 has a *(cresc.)* marking leading to a forte (*f*) dynamic, then a *rit.* marking and a return to *a Tempo*. Measure 77 has a *cresc.* marking leading to a forte (*f*) dynamic, then a mezzo-piano (*mp*) dynamic. Measure 88 has a 9-measure rest. Measure 98 has a mezzo-forte (*mf*) dynamic and a 4-measure rest.

110 *4*

125 *2*

136 *rit.* *a Tempo* *mp*

146 *rit.* *a Tempo* *mp*

158 *2* *rit.* *f* *a Tempo* *mp*

169 *rit.* *a Tempo* *p* *rit.*

179 *a Tempo* *cresc.* *f*

189 *mf* *rit.* *a Tempo*

198 *mp*

208 *mf* *mp* *rit.* *a Tempo* *mp*

225 *mf* *rit.* *a Tempo* *9* *cresc.*

242 *2* *f* *mf*

253 *mf* *mf*

263 *mf*

271 *poco a poco accel.* *più mosso* *f*

280 *mp* *f*

292 *mp* *rit. mf* *a Tempo*

304 *mp* *< sf*

314 *mf* *mp* *mf* *mp* *< sf* *f*

322 *mp* *rit.*

333 *a Tempo* *rit.* *a Tempo* *mf*

341 *sf* *mf* *mf* *rit.* *sf* *a Tempo* *mf rit.* *a Tempo* *cresc. - - - - - accel. - - - - -*

349 *(cresc.) - - - - - f* *mf* *sf* *rit.* *fff* *f* *cresc. - - - - -*

360 *(cresc.) - - - - - ff* *f* *ff* *fff*

B $\flat$  Clarinet

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Vivace ( $\text{♩} = 235$ )

*f*

2 2 5

*rit.*

17

Tempo di Valse ( $\text{♩} = 177$ )

*mp*

32

*mp* *cresc.*

45

*(cresc.)* *f* *mp* *cresc.*

59

*(cresc.)* *rit.* *a Tempo* *f* *cresc.*

81

*f* *mp*

96

*mf*

111

125

*rit.* *a Tempo* *cresc.* *mp* *rit.* *a Tempo*

140

*mp* *rit.* *a Tempo* *f* *mp*

155

170 *rit.* **a Tempo** *rit.* **a Tempo**

185 *cresc.* *f* *mf* *rit.* **a Tempo**

200 *mp*

215 *mp*

228 *rit.* *mf* *mp* *rit.* **a Tempo**

252 *mf* *cresc.* *f* *mf*

267 *mp* *poco a poco accel.* *più mosso* *f*

281 *mp* *mf*

296 *mf* *rit.* **a Tempo** *rit.* **a Tempo**

309 *mp* *<sf* *mp* *<fff* *mp* *sf* *sf* *sf*

324 *mf* *rit.* **a Tempo** *rit.* **a Tempo**

339 *mf* *rit.* *sf* **a Tempo** *rit.* *mf* **a Tempo** *sf* *accel.* *sf* *sf* *sf* *sf* *rit.* *cresc.*

353 *(cresc.)* *mf/sf* *mf* *< ffff* *f* *cresc.* *fff* *f* *fff* *fff*



Horn in F

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Vivace (♩ = 235)

Musical notation for measures 1-16. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The piece starts with a forte (*f*) dynamic. Measures 1-2 contain a quarter rest followed by a dotted quarter note. Measures 3-4 contain a half note. Measures 5-6 contain a quarter rest followed by a dotted quarter note. Measures 7-8 contain a half note. Measures 9-10 contain a quarter rest followed by a dotted quarter note. Measures 11-12 contain a half note. Measures 13-14 contain a quarter rest followed by a dotted quarter note. Measures 15-16 contain a half note. There are fermatas over measures 13 and 15. A *rit.* marking is present above measure 16.

17 Tempo di Valse (♩ = 177)

Musical notation for measures 17-23. The key signature is three flats and the time signature is 3/4. The piece starts with a forte (*f*) dynamic. Measures 17-18 contain a quarter note. Measures 19-20 contain a quarter note. Measures 21-22 contain a quarter note. Measures 23-24 contain a quarter note. There are triplets over measures 17-18, 19-20, 21-22, and 23-24.

Musical notation for measures 24-30. The key signature is three flats and the time signature is 3/4. Measures 24-25 contain a quarter note. Measures 26-27 contain a quarter note. Measures 28-29 contain a quarter note. Measures 30-31 contain a quarter note. There are triplets over measures 24-25, 26-27, 28-29, and 30-31.

Musical notation for measures 31-42. The key signature is three flats and the time signature is 3/4. Measures 31-32 contain a quarter note. Measures 33-34 contain a quarter note. Measures 35-36 contain a quarter note. Measures 37-38 contain a quarter note. Measures 39-40 contain a quarter note. Measures 41-42 contain a quarter note. Dynamics include *mp* and *cresc.*

Musical notation for measures 43-54. The key signature is three flats and the time signature is 3/4. Measures 43-44 contain a quarter note. Measures 45-46 contain a quarter note. Measures 47-48 contain a quarter note. Measures 49-50 contain a quarter note. Measures 51-52 contain a quarter note. Measures 53-54 contain a quarter note. Dynamics include *(cresc.)*, *f*, and *mp*.

Musical notation for measures 55-66. The key signature is three flats and the time signature is 3/4. Measures 55-56 contain a quarter note. Measures 57-58 contain a quarter note. Measures 59-60 contain a quarter note. Measures 61-62 contain a quarter note. Measures 63-64 contain a quarter note. Measures 65-66 contain a quarter note. Dynamics include *cresc.* and *f*.

Musical notation for measures 67-78. The key signature is three flats and the time signature is 3/4. Measures 67-68 contain a quarter note. Measures 69-70 contain a quarter note. Measures 71-72 contain a quarter note. Measures 73-74 contain a quarter note. Measures 75-76 contain a quarter note. Measures 77-78 contain a quarter note. Dynamics include *mf* and *cresc.*

Musical notation for measures 79-87. The key signature is three flats and the time signature is 3/4. Measures 79-80 contain a quarter note. Measures 81-82 contain a quarter note. Measures 83-84 contain a quarter note. Measures 85-86 contain a quarter note. Measures 87-88 contain a quarter note. Dynamics include *(cresc.)*, *f*, and *rit.*

Musical notation for measures 88-94. The key signature is three flats and the time signature is 3/4. Measures 88-89 contain a quarter note. Measures 90-91 contain a quarter note. Measures 92-93 contain a quarter note. Measures 94-95 contain a quarter note. There are triplets over measures 88-89, 90-91, 92-93, and 94-95.

Musical notation for measures 95-103. The key signature is three flats and the time signature is 3/4. Measures 95-96 contain a quarter note. Measures 97-98 contain a quarter note. Measures 99-100 contain a quarter note. Measures 101-102 contain a quarter note. Measures 103-104 contain a quarter note. There is a triplet over measures 95-96. Dynamics include *mf* and a hairpin (<).

Musical notation for measures 104-110. The key signature is three flats and the time signature is 3/4. Measures 104-105 contain a quarter note. Measures 106-107 contain a quarter note. Measures 108-109 contain a quarter note. Measures 110-111 contain a quarter note. Measures 112-113 contain a quarter note. Measures 114-115 contain a quarter note. Measures 116-117 contain a quarter note. Measures 118-119 contain a quarter note. Measures 120-121 contain a quarter note.

116



127



*rit. cresc.* - - **a Tempo** - - **f** **mp** *rit.* **a Tempo**

139



**mp** *rit. f*

151



**mp** **a Tempo** *rit.* **a Tempo**

163



**p** *rit.* **a Tempo** *cresc.* - - - -

174



*(cresc.)* - - - - **f** **mf** *rit.*

186



**a Tempo**

197



**f**

204



211



**mp** *rit.* **mf** **mp** **a Tempo** **mf** **mp**

223



**mf** **mf** *rit.* **a Tempo**

235



*cresc.* - - - - **f** **f**

247



254

261

*mp* *mp*

273

*poco a poco accel.*

*f* *mp*

286

*più mosso*

*mf* *mp*

298

*mp* *mp*

310

*rit.* *a Tempo* *rit.* *a Tempo*

*mp* *sf* *mp* *sff* *mp* *sf* *sf* *sf*

322

*sf* *mf* *mp*

334

*rit.* *a Tempo* *rit.*

*mf* *sf* *sf* *mf*

345

*a Tempo* *rit.* *a Tempo*

*sf* *sf* *sf* *sf* *sf* *mp cresc.* *mf sf*

356

*rit.* *a Tempo* *accel.* *rit.*

*mf* *f sff* *mp cresc.* *ff* *f* *ff* *fff*

Bassoon

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Vivace (♩ = 235)

3 2 5 rit.

*f*

17 Tempo di Valse (♩ = 177)

*mp* *mp*

35

*cresc.* *f*

50

*mp* *cresc.* *f*

65

*a Tempo* *mf* *cresc.* *f*

83

*mp* *cresc.* *f*

100

*mf* *cresc.* *f*

114

*mf* *cresc.* *f*

128

*cresc.* *f* *mp* *rit.* *a Tempo* *f*

143

*f* *mp* *rit.* *a Tempo* *f*

158

*p* *cresc.* *f*

