

**Arizona Musicfest Festival Orchestra**  
**Robert Moody, music director and conductor**  
**Renée Fleming, special guest artist**

**PROGRAM**

Puccini	<i>Madama Butterfly</i> Act III Overture	2'00
<b>Voices of Nature: The Renée Fleming/National Geographic Project</b>		
Hazel Dickens	Pretty bird	1'15"
Handel	"Care Selve" from <i>Atalanta</i> ;	2'30"
Nico Muhly	"Endless Space"	7'10"
Canteloube	"Bailero" from <i>Songs of the Auvergne</i>	3'45"
Maria Schneider	"Our Finch Feeder" from <i>Winter Morning Walks</i>	1'20"
*Bjork	"All is Full of Love"	3'10"
Villa-lobos	<i>Floresta do Amazonas: Finale</i>	2'45"
Howard Shore	"Twilight and Shadow" from <i>Lord of the Rings</i>	3'25"
Kevin Puts	"Evening"	5'50"
Green	<i>Red Mountains Sometimes Cry</i>	3'00"
*Bacharach/David	"What the World Needs Now"	2'40"
		<b>TOTAL ACT ONE: 36'50</b>

**INTERMISSION**

Leoncavallo	"Musetta svara sulla bocca viva" from <i>La Boheme</i>	2'
Puccini	"O mio Babbino caro" from <i>Gianni Schicchi</i>	2'
Both with Ms. Fleming		
Gould	<i>American Salute</i>	4'30"
orchestra only		
Kander	<i>A Letter from Sullivan Ballou</i>	7'30"
with Ms. Fleming		
Morricone	"Love Theme" from <i>Cinema Paradiso</i>	3'00"
orchestra only, featuring Jun Iwasaki		
Morricone	"Your Love" from <i>Once Upon a Time in the West</i>	3'45"
with Ms. Fleming		
Rodgers	"You'll Never Walk Alone" from <i>Carousel</i>	3'
with Ms. Fleming and vocal ensemble		
<b>ENCORE:</b>		
Loewe	"I Could've Danced All Night" from <i>My Fair Lady</i>	3'
(with vocal ensemble)		

**TOTAL ACT TWO: 30'30**

Bassons

Chants d'Auvergne  
(1<sup>re</sup> Série)

Bailëro

J. Canteloube

Calme et contemplatif (♩ = 66)

12

Musical notation for measure 12, featuring a piano (*p*) dynamic. The notation is in 4/4 time with a key signature of two flats (B-flat and E-flat). The upper staff contains a melodic line with a long slur over the final two measures. The lower staff contains a bass line with a piano (*p*) dynamic and a long slur over the first four measures.

13

Musical notation for measure 13, featuring a piano (*p*) dynamic. The notation is in 4/4 time with a key signature of two flats. The upper staff contains a melodic line with a long slur over the first four measures, including a quintuplet (5) and a triplet (3). The lower staff contains a bass line with a long slur over the first four measures.

Musical notation for measure 14, featuring a piano (*p*) dynamic. The notation is in 4/4 time with a key signature of two flats. The upper staff contains a melodic line with a long slur over the first four measures. The lower staff contains a bass line with a long slur over the first four measures.

14

Musical notation for measures 14 and 15. Measure 14 starts with a dynamic marking of *mf*. The notation includes a treble clef with a key signature of two flats and a bass clef. A slur covers the first two notes of measure 14. Measure 15 continues the melodic line with a slur and a dynamic marking of *pp*.

15

Musical notation for measures 15, 16, and 17. Measure 15 includes a dynamic marking of *dim.* and the instruction "En écho lointain". Measure 16 has a dynamic marking of *pp*. Measure 17 has a dynamic marking of *ppp*. The notation includes a treble clef with a key signature of two flats and a bass clef. A slur covers the first two notes of measure 15. Measure 16 has a slur over the first two notes. Measure 17 has a slur over the first two notes.

En s'éloignant

16

Musical notation for measures 16 and 17. Measure 16 includes a dynamic marking of *dim.* and the instruction "En s'éloignant". Measure 17 includes a dynamic marking of *pp* and the instruction "1<sup>a</sup>". The notation includes a treble clef with a key signature of two flats and a bass clef. A slur covers the first two notes of measure 16. Measure 17 has a slur over the first two notes.

Musical notation for measures 18, 19, 20, and 21. Measure 18 has a dynamic marking of *pp* and the instruction "2". The notation includes a treble clef with a key signature of two flats and a bass clef. A slur covers the first two notes of measure 18. Measure 19 has a slur over the first two notes. Measure 20 has a slur over the first two notes. Measure 21 has a slur over the first two notes.

en se perdant

long

Musical notation for measures 22 and 23. Measure 22 includes a dynamic marking of *pp* and the instruction "en se perdant". Measure 23 includes a dynamic marking of *pp* and the instruction "long". The notation includes a treble clef with a key signature of two flats and a bass clef. A slur covers the first two notes of measure 22. Measure 23 has a slur over the first two notes.

8<sup>a</sup>

Bassoon 2 (also Contrabassoon)

# All is full of love

Björk  
Arranged by Hans Ek [2016]

♩ = 62 A poco meno mosso

5 2

10 A tempo B

5 4 4

25 C Bsn.

*p* ————— *mp*

27

2 2

33 D poco più mosso

*mf*

3

41

*mf*

45 muta in C.Bsn Contrabassoon

2 *cresc.* 3 3 3

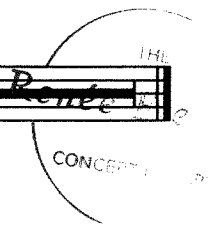
*p*

49 *mp dim.* *pp*

3 3

52

7



Versão para orquestra reduzida:  
Abel Rocha (2021)

# Floresta do Amazonas à Mindinha



Heitor Villa-Lobos  
(Rio de Janeiro - 1958)

## Fagote 2



### EPÍLOGO

Adagio

*allargando* **169** Molto Largo

*allargando*

Musical notation for measures 1-4. Includes a 4-measure rest, a triplet of eighth notes, and a dynamic marking of *mf*. A hairpin indicates a crescendo to *sfz p* at measure 4.

**170**

Musical notation for measures 11-13. Features sixteenth-note patterns with dynamic marking *mf* and a hairpin crescendo.

Musical notation for measures 14-16. Features sixteenth-note patterns with dynamic marking *mf* and a hairpin crescendo.

Musical notation for measures 18-20. Features sixteenth-note patterns with dynamic marking *mf* and a hairpin crescendo. Measure 20 is marked with a **6** and a 6-measure rest (23-28).

Musical notation for measures 29-31. Features sixteenth-note patterns with dynamic marking *mf* and a hairpin crescendo. Measure 29 is marked with a **172**.

Musical notation for measures 32-33. Features sixteenth-note patterns with dynamic marking *mf* and a hairpin crescendo.

Musical notation for measures 34-35. Features sixteenth-note patterns with dynamic marking *mf* and a hairpin crescendo. Measure 34 is marked with *cresc. ed allarg.*. Measure 35 ends with dynamic markings *ff* and *fff*.



9

2

Bassoon 2

\* half-step lower

# Twilight and Shadow

from *The Lord of the Rings: The Return of the King*

Music By HOWARD SHORE  
Lyrics By PHILIPPA BOYENS

A ♩ = 60

22

1-22

B ♩ = 96

*Brn!*

15

C

6

♩ = 80

5

23-37

38-43

44-48

D

3

49-51

52

53-60

Fl, Sop, Vn. 1

61

62

63

64 *mp*

# What the World Needs Now is Love

**A**

Jazz Waltz (Swing 8ths) (♩ = 112)

4

*mp*

11

**B**

**C**

21

15

4

4

*mp*

**D**

48

8

*mp*

**E**

64

4

4

*mp*

75

4

*mp*

85

4

*p*

*rit.*

*p*

RUGGERO LEONCAVALLO

# LA BOHÉME

Musette - Svaria sulla bocca viva

Atto I

FAGOTTI I e II





# Fagot II

Allegro

Più mosso

*in 4*

Musical notation for the first system, showing two staves with rests and dynamic markings. The first staff has a dynamic marking of *(picc/el)* and a first ending bracket labeled 1. The second staff has a dynamic marking of *emph* and a second ending bracket labeled 2. The lyrics "ora cono-" are written below the second staff.

Musical notation for the second system, including lyrics and dynamic markings. The first staff has lyrics "-scote - ta..." and a dynamic marking of *f*. The second staff has a dynamic marking of *f*. A boxed measure number **17** is present, with the tempo marking *Sostenuto* above it. A first ending bracket labeled 3 is at the end of the system.

Musical notation for the third system, including dynamic markings and tempo changes. The first staff has a dynamic marking of *P*. The second staff has a dynamic marking of *P*. A boxed measure number **18** is present. The tempo marking *rit. col canto* and *(rit) a tempo* is written above the second staff. A first ending bracket labeled 2 is at the end of the system.

Musical notation for the fourth system, including dynamic markings and tempo changes. The first staff has a dynamic marking of *P* and the tempo marking *rit. col canto*. The second staff has a dynamic marking of *f* and the tempo marking *col canto*. A boxed measure number **18A** is present. A first ending bracket labeled 2 3 is at the end of the system.

Musical notation for the fifth system, including dynamic markings and lyrics. The first staff has a dynamic marking of *P*. The second staff has a dynamic marking of *P*. A first ending bracket labeled 1 is at the end of the system. The lyrics "Ei desi-" are written below the second staff.

Musical notation for the sixth system, including dynamic markings and lyrics. The first staff has a dynamic marking of *dolce*. The second staff has a dynamic marking of *dolce*. The lyrics "Ei desi-" are written below the second staff.

FAGOTTI *e* 2

19 col canto 1<sup>o</sup> Tempo

*rit. col canto* *col canto* *col canto*

*P* *P* *P* *sp*

*f* *f*

# "O mio babbino caro"

from

GIANNI SCHICCHI

Bassoon 2

G. Puccini

Start

39 **6** **2** **1** un espe -

-diente. A prò di quella

AND<sup>no</sup> INGENUO (Fag. 1<sup>o</sup>)

40 **14** **4** **1**

AND<sup>te</sup> MOSSO

41 Datemi il testa - men - to!

Fine



# Bassoons 1&2

73 5 78 7

85 *pp* 86

87 *mf* *a2* 88 *dim.* 89 *mp* 90 *dim.* 91 *div.*

92 *pp legato* 93 94 95 96

97 98 99 100 2

102 5 107 108 *pp* 109 110

111 5 116 *pp* 117

118 119 2 121

122 123 124 125 126 2

*ppp*

Detailed description: This is a musical score for Bassoons 1 and 2, covering measures 73 to 126. The score is written in bass clef with a key signature of one flat (B-flat). It consists of nine staves of music. The first staff (measures 73-78) features a whole rest for five measures, followed by a whole rest for seven measures. The second staff (measures 85-86) contains eighth-note patterns with slurs and a *pp* dynamic marking. The third staff (measures 87-91) continues with eighth-note patterns, including a *mf* marking, a *a2* fingering, and *dim.* markings. The fourth staff (measures 92-96) consists of sixteenth-note chords with a *pp legato* marking. The fifth staff (measures 97-100) continues with sixteenth-note chords and a fermata over measure 100. The sixth staff (measures 102-110) has a five-measure rest, followed by notes in measures 107-110 with a *pp* marking. The seventh staff (measures 111-117) has a five-measure rest, followed by notes in measures 116-117 with a *pp* marking. The eighth staff (measures 118-121) has notes in measures 118-119, a two-measure rest, and notes in measure 121. The ninth staff (measures 122-126) has notes in measures 122-125 with a *ppp* marking, followed by a two-measure rest in measure 126.

# Your Love

Theme from "Once Upon A Time In The West"

Composed by Ennio Morricone

Arranged by William Ross

Rubato ♩ = c. 54

6  
1-6

4  
7-10

11 12 13 14  
*mp*

15 16 17 *n.*  
L'istesso (♩ = ♩)

Colla Voce

9  
18-26

Bsn 1

27 28 29 30

6  
31-36

Più mosso

*mp* 37 38 39 *rall.*

A Tempo

*mf* 40 41 42 43 *rall.* *molto rall.*

A Tempo - Colla Voce

*mf* 44 45 46 47

48 49 50 51

52 53 54 55 56 *rall.* *pp*

9

# YOU'LL NEVER WALK ALONE

Bassoon 1 & 2

*Look!*

from "Carousel"  
for Renée Fleming and the  
National Symphony, Leonard Slatkin, conductor

Rodgers & Hammerstein  
arr. Rob Mathes

Slow 2-feel

$\text{♩} = 56$

6/1 **A** 1h 9

*p*

16

**A1**

*tr*

23

**B** 1.

*mf*

30

**B1**

**C**

*f* *in 4* *f*

46

**D**

**E**

RENEE RE-ENTERS

*mp* *p*

61

**F**

**F1**

*p* *mf* *p*

71

*sub p* *cresc.*

78

**G**

poco rit. A tempo

poco rit.

*mp* *mp* *mp*



# "I Could Have Danced All Night"

from  
MY FAIR LADY

Bassoon 2

Frederick Loewe

*ALL<sup>o</sup> MOLTO*

5

7

9

36

40

45

54

6

14

22

30

38

45

92

A

B

C

Bs. II

-2-

100

63 Musical staff 63: Treble clef, key signature of three flats (B-flat, E-flat, A-flat), 3/4 time signature. The staff contains a whole note followed by a half note and a quarter note. A fermata is placed over the quarter note. A circled number '7' is written above the staff.

72 Musical staff 72: Treble clef, key signature of three flats. The staff contains a half note followed by a quarter note, then a half note and a quarter note. A circled number '108' is written above the staff.

75 Musical staff 75: Treble clef, key signature of three flats. The staff contains a half note followed by a quarter note, then a half note and a quarter note. A circled number '108' is written above the staff.

79 Musical staff 79: Treble clef, key signature of three flats. The staff contains a half note followed by a quarter note, then a half note and a quarter note. A circled number '116' is written above the staff. The word 'ten.' is written above the staff three times.

83 Musical staff 83: Treble clef, key signature of three flats. The staff contains a half note followed by a quarter note, then a half note and a quarter note.

86 Musical staff 86: Treble clef, key signature of three flats. The staff contains a half note followed by a quarter note, then a half note and a quarter note. The word 'rall.' is written below the staff. The word 'allarg.' is written below the staff.