

TIPTOE THROUGH THE TWENTIES

TIP-TOE THRU' THE TULIPS WITH ME: Music by Joe Burke, Words by Al Dubin (1929)
 THEY DIDN'T BELIEVE ME: Music by Jerome D. Kern, Words by Herbert Reynolds (1914)
 MY BLUE HEAVEN: Music by Walter Donaldson, Words by George Whiting (1927)
 YES SIR, THAT'S MY BABY: Music by Walter Donaldson, Words by Gus Kahn (1925)

Arranged by Peter Lawson

Moderato $\text{♩} = 66$

The musical score is arranged for a full orchestra. The instruments and their parts are as follows:

- Flutes 1&2 (2 db Piccolo):** Part 1 starts with a dynamic of *f* and includes a first octave (*a 2*) marking.
- Oboes 1&2:** Part 1 starts with a dynamic of *f* and includes a first octave (*a 2*) marking.
- Clarinets 1&2 in B \flat :** Part 1 starts with a dynamic of *f* and includes a first octave (*a 2*) marking.
- Bassoons 1&2:** Part 1 starts with a dynamic of *f*.
- Horns 1&2 in F:** Part 1 starts with a dynamic of *mf*.
- Trumpets 1&2 in B \flat :** Part 1 starts with a dynamic of *f* and includes a *Soli con sord.* marking.
- Tenor Trombones 1&2:** Part 1 is silent.
- Bass Trombone Tuba:** Part 1 is silent.
- Timpani:** Part 1 starts with a dynamic of *ff*.
- Tambourine:** Part 1 starts with a dynamic of *mf* and includes a triplet (*3*) marking.
- Glockenspiel:** Part 1 starts with a dynamic of *mf*.
- Violins 1:** Part 1 starts with a dynamic of *mf*.
- Violins 2:** Part 1 starts with a dynamic of *mf*.
- Viola:** Part 1 starts with a dynamic of *mf*.
- Violoncello:** Part 1 starts with a dynamic of *mf* and includes a *pizz.* marking.
- Contrabass:** Part 1 starts with a dynamic of *mf* and includes a *pizz.* marking.

A large, diagonal watermark reading "SAMPLE COPY" is overlaid across the entire score.

A

Fl 1&2

Ob 1&2

Cl 1&2

Bsn 1&2

Hn 1&2

Trp 1&2

Trb 1&2

B Trb
Tba

Timp

Tamb

Glock

Vln 1

Vln 2

Vla

Vc

Cb

7 sfz

1. Soli mp

1. Soli p pp

1. ppp

sfz

trm

3

sfz

div. p

div. p

pizz. p

Goodmusic

GMCP026

12

Ob 1&2

Cl 1&2

Bsn 1&2

Hn 1&2

Glock

Vln 1

Vln 2

Vla

Vc

Cb

mp

p

pp

ppp

mf

Solo

mp

pp

mf

f

mf

mp

p

20

Cl 1&2

Bsn 1&2

Hn 1&2

Glock

Xyl

Vln 1

Vln 2

Vla

Vc

Cb

rit.

B a tempo

pp

Tutti pizz.

p pizz. unis.

p unis. pizz.

Tutti pizz.

p pizz.

p

28

Fl 1&2 *mf* 1.

Cl 1&2 *mp* 1.

Bsn 1&2 *mf* a 2

Hn 1&2 *mp* \rightarrow *p* 3

Trb 1&2 *mp* \rightarrow *p* 1.

Xyl

Vln 1 arco *pi*

Vln 2 arco *pizz.*

Vla arco *p* *unis* *pizz.*

Vc arco *p* *pizz.*

Cb *p*

35

Fl 1&2 *(mf)* a 2

Ob 1&2 *mp* 1. *(mp)* a 2

Cl 1&2 *(mp)* #

Hn 1&2 3 3 3 3 3 3 *(mp)*

Trb 1&2 *p*

Vln 1 arco *mf*

Vln 2 arco *mp*

Vla arco *mp*

Vc arco *mp*

Cb *mp*

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41 7

Fl 1&2

Ob 1&2

Cl 1&2

Hn 1&2

Trb 1&2

Tamb *p* trww trww trww trww trww trww trww

Vln 1

Vln 2

Vla

Vc

Cb *arco*

49

Fl 1&2

Ob 1&2 *pp* 3 3 3 3 3 3 3 3 1. *mp*

Cl 1&2 *pp* 1. *mp*

Tri *pp* trww *mp*

Ycl *p* 3 3 3 3

Vln 1 *pp* *mp*

Vln 2 *pp* pizz. *pp* pizz. *mp*

Vla *pp* pizz. *mp*

Vc *pp* pizz. *mp*

Cb *pp* pizz. *mp*

D Andante moderato ♩ = 90

54

Fl 1&2 *f* *sfz* 1. Solo *f espr.* *mp*

Ob 1&2 *f* *sfz* *ppp* 1. Solo *mp*

Cl 1&2 *f* *sfz* *ppp*

Bsn 1&2 *f* *sfz* 1. *ppp*

Hn 1&2 *mf* *sfz*

Trp 1&2 a 2 (con sord.) *f* *sfz*

Trb 1&2 *sfz*

B Trb Tba *sfz*

Timp *f* *sfz*

Tri

Xyl

Vln 1 arco *sfz ppp* div. *ppp*

Vln 2 arco *sfz* *ppp*

Vla arco *sfz* con sord. *ppp*

Vc arco *sfz* con sord. *ppp*

Cb arco *sfz* *ppp*

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60

Fl 1&2

Ob 1&2

Cl 1&2

Bsn 1&2

Hn 1&2

Cym

Tamb

Vln 1

Vln 2

Vla

Vc

Cb

mf

mf 1. Solo

pp

p

pp

wire brush on sus. cym.

ppp

ppp div.

p div.

p

mp

mp pizz.

p

66

Ob 1&2

Cl 1&2

Bsn 1&2

Cym

Vln 1

Vln 2

Vla

Vc

Cb

f

(p)

pp

pp

mp

mp

mf

mf

mp

73

Fl 1&2 *f* *a 2*

Ob 1&2 *mf* *3*

Cl 1&2 *mf*

Bsn 1&2 *mf*

Hn 1&2 *pp* *mp* *(con s)*

Trp 1&2 *p* *3*

Trb 1&2 *pp* *mp* *p* *mp*

B Trb Tba *pp* *(b) mp* *p*

Timp *p* *tr* *mp*

Cym *p*

Tamb *p* *tr* *3*

Vln I *mf* *3*

Vln II *mf*

Vla *mf* *3*

Vc *mf* *3*

Cb *mf*

SAMPLE COPY

80

Fl 1&2

Ob 1&2

Cl 1&2

Bsn 1&2

Hn 1&2

Trp 1&2

Trb 1&2

B Trb Tba

Timp

Cym

Tamb

Vln 1

Vln 2

Vla

Vc

Cb

mp

mf

a 2

a (sord.)

3

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rit. ♩ = 90

rit. ♩ = 69 molto rit.

Lento ♩ = 40

Musical score for various instruments including Flute (Fl 1&2), Oboe (Ob 1&2), Clarinet (Cl 1&2), Bassoon (Bsn 1&2), Horn (Hn 1&2), Trumpet (Trp 1&2), Trombone (Trb 1&2), Tuba (B Trb Tba), Timpani (Timp), Cymbals (Cym), Tambourine (Tamb), Glockenspiel (Glock), Violin (Vln 1), Viola (Vla), Violoncello (Vc), and Contrabass (Cb). The score includes dynamic markings (pp, mp, f, ppp), articulation (tr, a2), and performance instructions (senza sord., arco). A large watermark 'SAMPLE COPY' is overlaid on the page.

95

Fl 1&2

Ob 1&2

Cl 1&2

Bsn 1&2

Cym

Tamb

Glock

Vln 1

Vln 2

Vla

Vc

Cb

wire brush on sus. cym.

ppp

mp

pizz.

mp

div. pizz.

p

Solo espr.

f

pizz.

p

ff

103

Bsn 1&2

Hn 1&2

Cym

Tamb

Glock

Vln 1

Vln 2

Vla

Vc

Cb

F

Più mosso ♩ = 88

rit.

arco

pp

arco

pp

arco

pp

arco

pp

Tutti pizz.

mp

arco

pp

p

111

Fl 1&2 *p* *mf* *p*

Cl 1&2 *p* 1. *mp*

Bsn 1&2 *f* *mp*

Hn 1&2 *p*

S. D. *pp*

Tamb *ppp*

Vln 1 *mf* *mp* *pizz.*

Vln 2 *mf* *mp* *pizz.*

Vla *mf* *mp* *pizz.*

Vc *pp* *mp*

Cb *pp* *p*

117

Fl 1&2 *mf* 1. *mf*

Cl 1&2 *mf*

Bsn 1&2

Hn 1&2

S. D. *arco* *p* *mp* *(mp)*

Vln 1 *arco* *p* *mp* *(mp)*

Vln 2 *arco* *p* *mp* *(mp)*

Vla *arco* *p* *mp* *(mp)*

Vc *arco* *mp* *mf*

Cb *mp*

123

Fl 1&2

Ob 1&2

Cl 1&2

Hn 1&2

S. D.

Tamb

Vln 1

Vln 2

Vla

Vc

Cb

(mf)

1. Soli

mf

1. S.

128

Ob 1&2

Hn 1&2

Trp 1&2

Trb 1&2

S. D.

Tamb

Vln 1

Vln 2

Vla

Vc

Cb

(con sord.)

mp

(mp)

(con sord.)

(mp)

H

133

Fl 1&2

Ob 1&2

Hn 1&2

Trp 1&2

Trb 1&2

S. D.

Tamb

Vln 1

Vln 2

Vla

Vc

Cb

mp *mf*

mf *mp* *p*

mf

pizz *mf*

mp

139

Fl 1&2

Ob 1&2

Cl 1&2

Hn 1&2

S. D.

Tamb

Vln 1

Vln 2

Vla

Vc

Cb

mf *f*

p *pp* *ppp*

f *mf* *mp*

div. *mp* *Solo arco*

mf

p

rit. *Meno mosso* ♩ = 56

molto rit.

145

Ob 1&2

Cl 1&2

Hn 1&2

S. D.

Tamb

Glock

Vln 1

Vln 2

Vla

Vc

Cb

p > pp

pp

pp

pp

152

I **Tempo di Charleston** ♩ = 104

1. Soli senza sord.

1. Soli senza sord.

f

f

S. D.

Cym

Glock

Vln 1

Vln 2

Vla

Vc

Cb

mf

mf

f

f

f

Tutti pizz.

arco

pizz.

f

f

f

18

158

Fl 1&2 *ff* *f* 2. take Picc.

Ob 1&2 *ff* *mf* 1. Soli

Cl 1&2

Bsn 1&2

Hn 1&2 1. Soli *mf*

Trp 1&2 (senza sord.) *mf* con sord. *mp*

Trb 1&2

B Trb Tba

Timp

S. D. *mp*

Cym *mp*

Glock

Vln I *mf* pizz.

Vln II *mf* pizz.

Vla *mf* pizz.

Vc *mf*

Cb *mf*

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164

Fl 1

Picc

Ob 1&2

Cl 1&2

Bsn 1&2

Hn 1&2

Trp 1&2

Trb 1&2

B Trb
Tba

Timp

S. D.

Cym

T Bl

Glock

Vln 2

Vla

Vc

Cb

mf

mf

mp

f

mp

f

f

mf

SAMPLE COPY

20

171

Fl 1

Picc

Ob 1&2

Cl 1&2

Bsn 1&2

Hn 1&2

Trp 1&2

Trb 1&2

B Trb
Tba

Timp

S. D.

Cym

Tamb

Glock

Vln 2

Vla

Vc

Cb

J

mp

1. senza sord.

mf

senza sord. *m*

1. *mp*

(*mp*)

3

3

3

f

1.

1.

1.

f

mp

arco

f

f

f

f

f

f

177

Fl 1

Picc

Ob 1&2

Cl 1&2

Bsn 1&2

Hn 1&2

Trp 1&2

Trb 1&2

B Trb
Tba

Timp

S. D.

Tamb

Vln 1

Vla

Vc

Cb

arco

pizz.

ff

ff

ff

ff

ff

a 2

ff

183

Fl 1

Picc

Ob 1&2

Cl 1&2

Bsn 1&2

Hn 1&2

Trp 1&2

Trb 1&2

B Trb
Tba

Timp

S. D.

Tamb

Vln I

Vln II

Vla

Vc

Cb

take Fl

2. con sord. *ff*

1. (senza sord.) *f*

arco

pizz.

SAMPLE COPY

189

Fl 1&2

Ob 1&2

Cl 1&2

Bsn 1&2

Hn 1&2

Trp 1&2

Trb 1&2

B Trb

Tba

Timp

S. D.

Tamb

Glock

Xyl

Vln 1

Vln 2

Vla

Vc

Cb

ff

ff

ff

gliss.

mf

con sord.

3

mp

p

f

arco

mf

mf

mf

arco

mf

f

f

mf

mf

mf

mf

mf

SAMPLE COPY

194

Fl 1&2
Ob 1&2
Cl 1&2
Bsn 1&2
Hn 1&2
Trp 1&2 (con sord.)
Trb 1&2
B Trb
Tba
Timp
S. D.
Tamb
Xyl
Vln 1
Vla
Vc
Cb

f
mf
f
mf
f
f
mf

200

1. (con sord.)

Trp 1&2 *f*

Trb 1&2 *f*

B Trb Tba *f*

S. D.

Tamb

Vln 1

Vln 2 *pizz.*

Vla *f pizz.*

Vc *f pizz.* *arco* *pizz.*

Cb *f pizz.*

206

Hn 1&2

Trp 1&2 *f*

Trb 1&2

B Trb Tba

Tri *mp*

S. D. *p*

T Bl *f*

Vln 1 *pizz.* *mf*

Vln 2 *mf*

Vla *mf*

Vc *mf*

Cb

The musical score for page 26 features the following instruments and parts:

- Flutes (Fl 1&2):** Starts at measure 211 with a dynamic of *f*.
- Oboes (Ob 1&2):** Starts at measure 211 with a dynamic of *f*.
- Clarinets (Cl 1&2):** Starts at measure 211 with a dynamic of *f*.
- Bassoons (Bsn 1&2):** Starts at measure 211 with a dynamic of *f*.
- Horns (Hn 1&2):** Starts at measure 211 with a dynamic of *p*, then *mf*.
- Trumpets (Trp 1&2):** Starts at measure 211 with a dynamic of *p*, then *(p)*.
- Trumpets (Trb 1&2):** Starts at measure 211 with a dynamic of *mf*.
- Trombones (B Trb Tba):** Starts at measure 211 with a dynamic of *p*, then *mf*.
- Timpani (Timp):** Starts at measure 211 with a dynamic of *mf*.
- Snare Drum (Sw W):** Starts at measure 211 with a dynamic of *ff*.
- Triangle (Tri):** Starts at measure 211 with a dynamic of *f*.
- Side Drum (S. D.):** Starts at measure 211 with a dynamic of *f*.
- Tam-tam (T Bl):** Starts at measure 211 with a dynamic of *f*.
- Tambourine (Tamb):** Starts at measure 211 with a dynamic of *f*.
- Violins (Vn 1&2):** Starts at measure 211 with a dynamic of *p*, then *f*.
- Viola (Vla):** Starts at measure 211 with a dynamic of *p*, then *f*.
- Violoncello (Vc):** Starts at measure 211 with a dynamic of *p*, then *f*.
- Double Bass (Cb):** Starts at measure 211 with a dynamic of *p*, then *f*.

Performance directions include *senza cond.*, *arco*, and *div. arco*. A diagram of a triangle is shown with the instruction "(very approx. pitches)".

218

Fl 1&2 *più f* *ff* *fff*

Ob 1&2 *più f* *ff* *fff*

Cl 1&2 *più f* *ff* *fff*

Bsn 1&2 *più f* *ff* *fff*

Hn 1&2 *f* *ff* *fff*

Trp 1&2 *f* *ff* *fff*

Trb 1&2 *f* *ff*

B Trb Tba *f* *ff* *fff*

Timp *f* *ff* *fff*

S. D. *ff* *tr* *tr*

Cym *f* *più f* *ff* *damp*

Tamb *ff* *tr* *ff*

B. D. *fff*

Vln 1 *ff* *fff*

Vln 2 *ff* *fff*

Vla *ff* *fff*

Vc *ff* *fff*

Cb *ff* *fff*

unis. *div.*

div.

fff