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A Transcription for Band of the First Movement of the Fourth Symphony Op. 63 by Jean Sibelius

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A TRANSCRIPTION FOR BAND OF THE FIRST MOVEMENT
OF THE FOURTH SYMPHONY OP. 63 BY JEAN SIBELIUS
(TITLE)

BY

JAMES EDWARD FRENCH

THESIS

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1965
YEAR

I HEREBY RECOMMEND THIS THESIS BE ACCEPTED AS FULFILLING
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PREFACE

The information presented in the following report is intended to help the reader more fully understand the author's transcription of the First Movement of Jean Sibelius' Fourth Symphony in "a" minor, Op. 63.

A condensed history of Sibelius' life, a brief description of the First Movement of his Fourth Symphony, and examples of the difficulties encountered in transcribing this music are presented.

This transcription is written for the high school concert band.

CHAPTER I
JEAN SIBELIUS

Jean Sibelius, whose full name was Johan Julius Christian Sibelius, was born in Tavastehus, Finland, on December 8, 1865. He died in his Villa Arnola, located 20 miles north of Helsinki, on September 20, 1957.

His father was a doctor and his mother came from a clerical family.

Although Sibelius demonstrated a remarkable musical talent at an early age, he was given a classical education and studied law at Helsingfors University. Because of his love for music, he discontinued his study of law and entered the city's conservatory of music where he studied for three years under Martin Wegelius, an eminent Finnish composer and director of the Helsinki Conservatory. Sibelius later went to Berlin where he studied under Waldemar Bargiel and Reinhold Becker. Bargiel, a German composer, wrote in the romantic style. Becker, also a German composer, was a noted violinist. Subsequently, Sibelius journeyed to Vienna where he continued his studies with Karl Goldmark, a talented violinist and composer, and Robert Fuchs, a teacher of composition.

Sibelius' first Finnish composition was KULLERVO, a suite for orchestra. It was introduced in Helsinki under his own

direction in 1892. By 1900 he had not only completed his first symphony, but also produced some national works which made him the foremost musical spokesman of his country and its people. One of these national works was FINLANDIA--most famous throughout the world as the voice of Finland. FINLANDIA illustrated the determination of Finland to be free and consequently became its national anthem.

While writing his national works, Sibelius taught theory at the Helsinki Conservatory and at the orchestral school of the Philharmonic Society. In 1897 he received a government grant which enabled him to give up his teaching and pursue the composing of music.

By the beginning of World War I, he had completed his first four symphonies, the violin concerto, a string quartet, and his ever popular VALSE TRISTE.

By 1929 he had won world recognition as one of the most significant symphonists since Brahms. In his own land, he was accepted as a national hero. Finland issued stamps bearing his likeness, an honor without precedent in that country for a living composer.

Sibelius attained the status of a classical composer during his lifetime. Several important contemporary composers paid him homage by acknowledging their debt of inspiration to him. He was the last representative of nineteenth century nationalistic Romanticism. He stayed aloof from modern developments, but he was not uninterested in reading scores and listening to performances. He opened a new era in Finnish

music when he abandoned formal conventions and began to write music that seemed diffuse, but followed a powerful line of development by variation and repetition. The thematic material employed by Sibelius is not modeled directly on known Finnish songs; rather he created the characteristic melodic patterns of folk music. The mood he created was somber, even tragic, with a certain sweep of grandeur. His instrumentation was highly individual, with long melodic solo passages and protracted transitions that were treated as integral parts of the music.

CHAPTER II

FIRST MOVEMENT OF FOURTH SYMPHONY

It is the opinion of most musicians and music educators that the Fourth Symphony is definitely one of Sibelius' finest symphonies. Although it is generally quiet and has a simple approach, it definitely shows a masterful presentation of materials that can come only from the mastery of the technique of writing.

The Fourth Symphony represents the most progressive writing that Sibelius had done up to this time. When many musicians and critics first heard the symphony, they regarded it as highly rebellious music. The symphony was dissonant in many places, it used what was then called forbidden fifths, and it contained the whole tone scale. In addition, it contained disjointed sequences, the chord of the minor second, and the flattened supertonic.

The symphony opens with a six measure introduction followed by a very mournful cello solo in "a" minor. This melody remains as a dirge and continues with the addition of strings. Gradually more instruments are added; building to a climax. The second theme is introduced by a brass fanfare and appears next in the string section. All this material is repeated with some enlargement, but without dispelling the

character of the music. The music continues to build in suspense and strength until in the closing section it becomes very subdued and fades away.

CHAPTER III

INSTRUMENTATION

The band instrumentation used in this transcription is as follows:

Flute
Oboe
Eb Clarinet
Bb Clarinets 1, 2, 3
Eb Alto Clarinet
Bb Bass Clarinet
Bassoon
Eb Alto Saxophones 1, 2
Bb Tenor Saxophone
Eb Baritone Saxophone
Bb Contra Bass Clarinet
Bb Cornets 1, 2, 3
F Horns 1, 2, 3, 4
Baritone Horn
Trombones 1, 2, 3
Bass Horn
String Bass
Timpani

The orchestra instrumentation from which this transcription is made is as follows:

Flutes 1, 2
Oboes 1, 2
A Clarinets 1, 2
Bassoon 1, 2
F Horns 1, 2, 3, 4
F Trumpets 1, 2
Trombones 1, 2, 3
Timpani
Violins 1, 2
Viola
Cello
Bass Violin

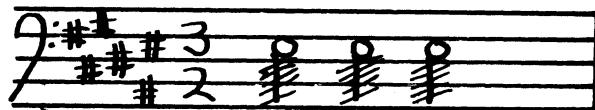
In transcribing the first movement of Sibelius' Fourth Symphony, the author's foremost concern was to develop a desired voicing without losing the effects called for in the orchestral score. The author also had to decide which band instruments could best play the parts of the violins, cellos, violas, and string bass to achieve the desired voicing. Generally clarinets, flutes, and in some cases, oboes are used to create an effect similar to the sounds of the violins. These instruments were chosen because of their versatility in playing fast moving passages and also because their range and sound are more similar to those of the violins. To produce the sounds and ranges of the lower voice strings, middle and low range woodwinds, and brasses are used. The band instruments used are alto, tenor, and baritone saxophones; alto, bass, and contra bass clarinets; french horns; trombones; baritones; and basses. If the passage required versatility with fast moving parts and had to be played delicately, a woodwind instrument was used. If forceful, dynamic playing was required, a brass instrument was used. If in the process of transcribing solo parts from the orchestral score the solo instrument needed was already playing another part, the author chose an instrument best filling the need in range, timbre, and versatility.

Four measures after letter B there is a change of key to F# concert. The author did not introduce a new key signature, but rather wrote in the accidentals.

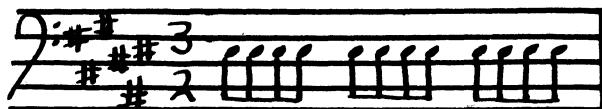
The contra bass clarinet has a very important part in this transcription. It is not used simply as a doubling of

the bass clarinet part. Many of the notes written for the string bass in the orchestral score cannot be played effectively by the bass horn. Although the notes could be played, the parts are usually marked piano or pianissimo which would make it difficult for the bass horn to control the tone and intonation. The contra bass clarinet can produce this part satisfactorily. Although the author prefers that the contra bass clarinet part be used, a string bass part is also included in the instrumentation. The string bass is used to double the contra bass clarinet part because a string bass is often more available to a high school than a contra bass clarinet.

In some parts of the transcription, rhythms had to be changed or notated differently than they were originally indicated on the orchestral score. The reasons for these changes are that some string techniques are not adaptable to the winds. To present more familiar notation for the wind players of the band, the third, fourth, and fifth measures after C are notated for the violas and cellos in the orchestral score as follows:



The author has changed the notation for the band transcription to read as follows:



Approximately the same effect as shown previously is attained four measures before letter B. The orchestral score reads:



The above rhythm is notated on the band transcription



Four measures after letter F the strings on the orchestral score begin a rhythm notated as follows:



The above rhythm was changed on the transcription to:



At letter C the author made use of the piccolo to help support the first clarinets. The first violin part from which this part was transcribed extended to the fourth leger line A# above the treble clef staff which was out of the practical playing range of the clarinet; therefore, the piccolo was used.

At letter H the Eb clarinet has a short solo passage with this same solo passage cued for the first cornet using a straight mute. The reason for the cued part is that the high school band playing this transcription may not have an Eb clarinet. There are other instruments doubling or playing the same part. The reason for this type of writing is to make certain that all parts are played regardless of the instruments available to the band. The instruments that have a doubled part are: Eb clarinet, contra bass clarinet, alto clarinet, and bassoon.

CHAPTER IV

CONCLUSION

This transcription was arranged with the high school or college band in mind, although it is quite possible for a junior high school band with an outstanding clarinet, flute, and oboe section to prepare this transcription for performance.

This work lends itself well to the band medium. One problem in the transcription was the proper voicing of the instruments to obtain a suitable concert band sound. Another was to achieve the sounds desired by the author. Decisions were sometimes arrived at by writing certain passages in different ways and then having an ensemble of high school students play through the sections.

Although the repertoire of band music is now quite adequate, transcribing the works of great masters does fulfill a purpose. It gives many band students the opportunity to become acquainted with the works of great musicians and it challenges the student to improve his knowledge of these works through rehearsal and performance. In addition to becoming familiar with the particular composition of the composer, the student would come in contact with some of the composer's outstanding characteristics of writing. For example, Sibelius made use of Finnish folk-like melodies.

One of the major things learned by the author from the writing of this transcription is a more detailed knowledge of the composer's life and his deep love for his homeland, Finland. Sibelius' love for Finland was shown in his style of writing particularly through the use of Finnish folk-like melodies. Other features in Sibelius' style of writing found in his Fourth Symphony were his uses of dissonants, parallel fifths, the whole tone scale, the flattened supertonic, and disjointed sequences.

To write this transcription, it was necessary to become more familiar with each wind instrument. By knowing the range, versatility, and tonal quality of each wind instrument, the author was able to write for the instrument in the preparation of this transcription.

The author found that the clarinet family contains the maximum delicacy, shading, articulation, and unanimity of tone possible in band instruments; therefore, he used this family most frequently to handle orchestral string passages.

In the preceding pages, the author related facts about Sibelius' life, a description of the First Movement of Sibelius' Fourth Symphony, some difficulties arrived at in transcribing this work, and the major educational values for the transcriber and the student who will perform the transcription.

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Flutes	
Piccolo	
Oboes	
E♭ Clarinet	
B♭ Clarinets	
Alto Clarinet	
Bass Clarinet	
Bassoons	
Alto I (or Soprano)	
Alto II	
Tenor	
Baritone	
B♭ Cornets	
B♭ Trumpets	
Fluegelhorns	
Horns	
Baritones	
Trombones	
Basses	
Timpani	
Drums, etc.	

A TRANSCRIPTION FOR BAND OF THE
FIRST MOVEMENT OF THE FOURTH
SYMPHONY OP. 63 BY JEAN SIBELIUS

ARRANGED BY
JAMES EDWARD FRENCH

Flutes

Piccolo

Oboes

E \flat Clarinet

B_b Clarinet

Alto Clarinet

Bassoons

SAXOPHONES

**Alto I
(or Soprano)**

Alto II

Taper

Baritone

contra-Bass Clarinet

String Bass

B♭ Cornets

Fluegelhorns

F. Horns

Baritones

Trombones

Basses

Timpani

Handwritten musical score for orchestra, page 16. The score consists of ten staves. The first five staves (top) show woodwind parts (Flute 1, Flute 2, Clarinet 1, Clarinet 2, Bassoon) with dynamics 'dim' and 'pp'. The next three staves (middle) show brass parts (Horn 1, Horn 2, Trombone) with dynamics 'pp' and 'ppf'. The last two staves (bottom) show strings (Violin 1, Violin 2, Cello, Double Bass) with dynamics 'dim.', 'pp', and 'one'.

Flutes

Piccolo

Oboes

E♭ Clarinet

B♭ Clarinets 2

Alto Clarinet

Bass Clarinet

Bassoons

Alto I
(or Soprano)

Alto II

Tenor

Baritone

B♭ Contra-Bass
clarinet

String Bass

B♭ Cornets

Fluegelhorns

F Horns

Baritones

Trombones

Basses

Timpani

Drums, etc.

4

Flutes

Piccolo

Oboes

E♭ Clarinet

B♭ Clarinets 2

3

Alto Clarinet

Bass Clarinet

Bassoons

**Alto I
(or Soprano)**

Alto II

Tenor

Baritone

**B♭ Contrabass
Clarinet**

String Bass

B♭ Cornets 1

2

3

Fluegelhorns

F Horns

Baritones

Trombones

2

3

Basses

Timpani

Drums, etc.

SAXOPHONES

Flutes

Piccolo

Oboes

E♭ Clarinet

B♭ Clarinets 1, 2

Alto Clarinet

Bass Clarinet

Bassoons

Alto I (or Soprano)

Alto II

Tenor

Baritone

B♭ Contrabass clarinet

String Bass

B♭ Cornets 1, 2

Fluegelhorns

F Horns

Baritones

Trombones

Basses

Timpani

Drums, etc.

SAXOPHONES

Flutes

Piccolo

Oboes

E♭ Clarinet

B♭ Clarinets 1, 2, 3

Alto Clarinet

Bass Clarinet

Bassoons

Alto I (or Soprano)

Alto II

Tenor

Baritone

B♭ Contrabass clarinet

String Bass

B♭ Cornets 1, 2, 3

Flueghorns

F Horns 1, 2, 3

Baritones

Trombones 1, 2, 3

Basses

Timpani

Drums, etc.

Belwin Inc.
New York U.S.A.

PRINTED IN U.S.A.

No. 23 - Band Score 29. Staves

PARCHMENT
BRAND

Flutes

Piccolo

Oboes

E♭ Clarinet

B♭ Clarinets 1, 2, 3

Alto Clarinet

Bass Clarinet

Bassoons

Alto I (or Soprano)

Alto II

Tenor

Baritone

Contrabass clarinet

String Bass

B♭ Cornets 1, 2, 3

Fluegelhorns

Horns 1, 2, 3, 4

Baritones

Trombones 1, 2, 3

Basses

Timpani

Drums, etc.

B Adagio

Flutes

Piccolo

Oboes

E♭ Clarinet

B♭ Clarinets 1, 2, 3

Alto Clarinet

Bass Clarinet

Bassoons

Alto I (or Soprano)

Alto II

Tenor

Baritone

B♭ contra-Bass clarinet

String Bass

B♭ Cornets 1, 2, 3

Fluegelhorns

F Horns 1, 2, 3, 4

Baritones

Trombones 1, 2, 3

Basses

Timpani

Drums, etc.

(d = d')

SAXOPHONES

Flutes

Piccolo

Oboes

E♭ Clarinet

B \flat Clarinets:

Bassoons

Alto I
(or Soprano)

Alto II

Tenor

B' Contra-Bass
classmate

string

Bb Cornets

Fluegelhorns

E. Horns

Baritones

Trombones

Basses

C

10

Musical score for orchestra, three staves per system, showing measures 30-31.

Flutes: Measure 30: dynamic $\frac{3}{2}$, $\frac{2}{2}$, $\frac{1}{2}$. Measure 31: dynamic $\frac{3}{2}$.

Piccolo: Measure 30: dynamic $\frac{3}{2}$, $\frac{2}{2}$, $\frac{1}{2}$. Measure 31: dynamic $\frac{3}{2}$.

Oboes: Measure 30: dynamic $\frac{3}{2}$, $\frac{2}{2}$, $\frac{1}{2}$. Measure 31: dynamic $\frac{3}{2}$.

E♭ Clarinet: Measure 30: dynamic $\frac{3}{2}$, $\frac{2}{2}$, $\frac{1}{2}$. Measure 31: dynamic $\frac{3}{2}$.

B♭ Clarinets 2: Measure 30: dynamic $\frac{3}{2}$, $\frac{2}{2}$, $\frac{1}{2}$. Measure 31: dynamic $\frac{3}{2}$.

Alto Clarinet: Measure 30: dynamic $\frac{3}{2}$, $\frac{2}{2}$, $\frac{1}{2}$. Measure 31: dynamic $\frac{3}{2}$.

Bass Clarinet: Measure 30: dynamic $\frac{3}{2}$, $\frac{2}{2}$, $\frac{1}{2}$. Measure 31: dynamic $\frac{3}{2}$.

Bassoons: Measure 30: dynamic $\frac{3}{2}$, $\frac{2}{2}$, $\frac{1}{2}$. Measure 31: dynamic $\frac{3}{2}$.

Alto I (or Soprano): Measure 30: dynamic $\frac{3}{2}$, $\frac{2}{2}$, $\frac{1}{2}$. Measure 31: dynamic $\frac{3}{2}$.

Alto II: Measure 30: dynamic $\frac{3}{2}$, $\frac{2}{2}$, $\frac{1}{2}$. Measure 31: dynamic $\frac{3}{2}$.

Tenor: Measure 30: dynamic $\frac{3}{2}$, $\frac{2}{2}$, $\frac{1}{2}$. Measure 31: dynamic $\frac{3}{2}$.

Baritone: Measure 30: dynamic $\frac{3}{2}$, $\frac{2}{2}$, $\frac{1}{2}$. Measure 31: dynamic $\frac{3}{2}$.

B♭ contra-Bass clarinet: Measure 30: dynamic $\frac{3}{2}$, $\frac{2}{2}$, $\frac{1}{2}$. Measure 31: dynamic $\frac{3}{2}$.

String Basses: Measure 30: dynamic $\frac{3}{2}$, $\frac{2}{2}$, $\frac{1}{2}$. Measure 31: dynamic $\frac{3}{2}$.

B♭ Cornets: Measure 30: dynamic $\frac{3}{2}$, $\frac{2}{2}$, $\frac{1}{2}$. Measure 31: dynamic $\frac{3}{2}$.

Fluegelhorns: Measure 30: dynamic $\frac{3}{2}$, $\frac{2}{2}$, $\frac{1}{2}$. Measure 31: dynamic $\frac{3}{2}$.

F Horns: Measure 30: dynamic $\frac{3}{2}$, $\frac{2}{2}$, $\frac{1}{2}$. Measure 31: dynamic $\frac{3}{2}$.

Baritones: Measure 30: dynamic $\frac{3}{2}$, $\frac{2}{2}$, $\frac{1}{2}$. Measure 31: dynamic $\frac{3}{2}$.

Trombones: Measure 30: dynamic $\frac{3}{2}$, $\frac{2}{2}$, $\frac{1}{2}$. Measure 31: dynamic $\frac{3}{2}$.

Basses: Measure 30: dynamic $\frac{3}{2}$, $\frac{2}{2}$, $\frac{1}{2}$. Measure 31: dynamic $\frac{3}{2}$.

Timpani: Measure 30: dynamic $\frac{3}{2}$, $\frac{2}{2}$, $\frac{1}{2}$. Measure 31: dynamic $\frac{3}{2}$.

Drums, etc.: Measure 30: dynamic $\frac{3}{2}$, $\frac{2}{2}$, $\frac{1}{2}$. Measure 31: dynamic $\frac{3}{2}$.

Tempo I

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SAXOPHONES

Flutes

Piccolo

Oboes

E♭ Clarinet

B♭ Clarinets 1 2 3

Alto Clarinet

Bass Clarinet

Bassoons

Alto I (or Soprano)

Alto II

Tenor

Baritone

B♭ contra-Bass clarinet

String Bass

B♭ Cornets 1 2 3

Flueghorns

F Horns

Baritones

Trombones

Basses

Timpani

Drums, etc.

Tempo I

D

Flutes

Piccolo

Oboes

E_b Clarinet

B_b Clarinets

Alto Clarinet

Bass Clarinet

Bassoons

Alto I
(or Soprano)

Alto II

Tenor

Baritone

contra-Bass
clarinet

String Bass

B_b Cornets

Fluegelhorns

F Horns

Baritones

Trombones

Basses

Timpani

Drums, etc.

SAXOPHONES

Flutes

Piccolo

Oboes

E♭ Clarinet

B♭ Clarinets 1, 2, 3

Alto Clarinet

Bass Clarinet

Bassoons

Alto I (or Soprano)

Alto II

Tenor

Baritone

B♭ Contrabass clarinet

String Bass

B♭ Cornets 1, 2, 3

(cone)

F Horns 1, 2

(cone)

Fluegelhorns

Baritones

Trombones 1, 2, 3

Basses

Timpani

Drums, etc.

PARCHMENT
BRAND

No. 23 - Band Score 29 States

PRINTED IN U.S.A.

Belwin Inc.
New York U.S.A.

Flutes

Piccolo

Oboes

E♭ Clarinet

B♭ Clarinets 1 2 3

Alto Clarinet

Bass Clarinet

Bassoons

Alto I (or Soprano)

Alto II

Tenor

Baritone

B♭ contra-Bass clarinet

String Bass

B♭ Cornets 1 2 3

Fluegelhorns

F Horns 1 2 3

Baritones

Trombones 1 2 3

Basses

Timpani

Drums, etc.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

one

7.**. mp

15

Flutes

Piccolo

Oboes

E♭ Clarinet

B♭ Clarinets 1

Solo

B♭ Clarinets 2

cresc.

Bassoon

Alto Clarinet

Bass Clarinet

Bassoons

Alto I (or Soprano)

Alto II

Tenor

Baritone

B♭ contra Bass clarinet

String Bass

B♭ Cornets 1

B♭ Cornets 2

Fluegelhorns

F Horns 1

F Horns 2

F Horns 3

Baritones

Trombones 1

Trombones 2

Trombones 3

Basses

Timpani

Drums, etc.

This is a handwritten musical score for a band, specifically page 15 of score number 23. The score is organized into 10 systems, each consisting of multiple staves for different instruments. The instruments listed on the left are: Flutes, Piccolo, Oboes, E♭ Clarinet, B♭ Clarinets (2 staves), Bassoon, Alto Clarinet, Bass Clarinet, Bassoons, Alto I (or Soprano), Alto II, Tenor, Baritone, B♭ contra Bass clarinet, String Bass, B♭ Cornets (2 staves), Fluegelhorns, F Horns (3 staves), Baritones, Trombones (3 staves), Basses, Timpani, and Drums, etc. The score includes various musical notation elements such as clefs, key signatures, time signatures, dynamics (e.g., P, f, ff, cresc., Poco dim.), and performance instructions (e.g., Solo). The handwriting is in black ink on white paper, with some corrections and additions visible.

Flutes

Piccolo

Oboes

E♭ Clarinet

B♭ Clarinets 1

B♭ Clarinets 2

Bass Clarinet

Bassoons

Alto I (or Soprano)

Alto II

Tenor

Baritone

B♭ Cornet-Bass clarinet

String Bass

B♭ Cornets 1

B♭ Cornets 2

B♭ Cornets 3

Fluegelhorns

F Horns 1

F Horns 2

Baritones

Trombones 1

Trombones 2

Trombones 3

Basses

Timpani

Drums, etc.

ms decresc.

cresc.

f

p

dim p

dim p

Flutes

Piccolo

Oboes

E[♭] Clarinet

B[♭] Clarinets 2

3

Alto Clarinet

Bass Clarinet

Bassoons

Alto I
(or Soprano)

Alto II

Tenor

Baritone

B^b contra-Bass
clarinet

String
bass

B[♭] Cornets

Flueghorns

F Horns

Baritones

Trombones

Basses

Timpani

Drums, etc.

SAXOPHONES

16

Flutes

Piccolo

Oboes

E_b Clarinet

B_b Clarinets 1 & 2

Alto Clarinet

Bass Clarinet

Bassoons

Alto I (or Soprano)

Alto II

Tenor

Baritone

B_b contra-Bass clarinet

String Bass

B_b Cornets 1, 2, 3

Fluegelhorns

F Horns

Baritones

Trombones

Basses

Timpani

Drums, etc.

Flutes

Piccolo

Oboes

E♭ Clarinet

B♭ Clarinets 1

B♭ Clarinets 2

B♭ Clarinets 3

Alto Clarinet

Bass Clarinet

Bassoons

Alto I (or Soprano)

Alto II

Tenor

Baritone

B♭ contra-Bass clarinet

String Bass

B♭ Cornets 1

B♭ Cornets 2

B♭ Cornets 3

Fluegelhorns

F Horns 1

F Horns 2

Baritones

Trombones 1

Trombones 2

Trombones 3

Basses

Timpani

Drums, etc.

Flutes

Piccolo

Oboes

E♭ Clarinet

B♭ Clarinets 1 & 2

Alto Clarinet

Bass Clarinet

Bassoons

Alto I (or Soprano)

Alto II

Tenor

Baritone

B♭ contra-Bass clarinet

String Bass

B♭ Cornets

B♭ Cornets

Fluegelhorns

F Horns

Baritones

Trombones

Basses

Timpani

Drums, etc.

SAXOPHONES

G

Flutes

Piccolo

Oboes

E♭ Clarinet

B♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoons

Alto I
(or Soprano)

Alto II

Tenor

Baritone

B♭ contra-Bass
clarinet

String
Bass

B♭ Cornets

Fluegelhorns

F Horns

Baritones

Trombones

Basses

Timpani

Drums, etc.

22

Flutes

Piccolo

Oboes

E♭ Clarinet

B♭ Clarinets 1

B♭ Clarinets 2

A♭ Clarinet

Bass Clarinet

Bassoons

Alto I
Soprano

Alto II

Tenor

Soprano

Contra-Bassoon

String Bass

1 Trombones

2 Trombones

3 Trombones

Drums

Orns

1 Tpt

2 Tpt

3 Tpt

4 Tpt

1 Tuba

2 Tuba

3 Tuba

4 Tuba

Flute parts show eighth-note patterns. Piccolo has sixteenth-note patterns. Oboe parts show eighth-note patterns. E♭ Clarinet parts show eighth-note patterns. B♭ Clarinet parts show eighth-note patterns. A♭ Clarinet part shows eighth-note patterns. Bass Clarinet part shows eighth-note patterns. Bassoon parts show eighth-note patterns. Alto I/Soprano part shows eighth-note patterns. Alto II part shows eighth-note patterns. Tenor part shows eighth-note patterns. Soprano part shows eighth-note patterns. Contra-Bassoon part shows eighth-note patterns. String Bass part shows eighth-note patterns. Trombone parts show eighth-note patterns. Drums part shows eighth-note patterns. Orns part shows eighth-note patterns. Trumpet parts show eighth-note patterns. Tuba parts show eighth-note patterns.

Flutes

Piccolo

Oboes

E♭ Clarinet

1

B♭ Clarinets

3

Alto Clarinet

Bass Clarinet

Bassoons

Alto I
(or Soprano)

Alto II

Tenor

Baritone

B♭ contra-Bass
clarinetString
Bass

1

B♭ Cornets

2

Fluegelhorns

F Horns

2

Baritones

1

Trombones

2

Basses

(one)

Timpani

Drums, etc.

The musical score consists of two systems of 29 staves each. The instruments listed on the left are: Flutes, Piccolo, Oboes, E♭ Clarinet, Bassoon, Alto I (or Soprano), Alto II, Tenor, Baritone, B♭ contra-Bass clarinet, String Bass, B♭ Cornet, Fluegelhorn, F Horn, Baritone, Trombone, Bass, Timpani, and Drums, etc. The score is written in common time with a key signature of one sharp. Various dynamics are indicated throughout the score, including ppp, pp, and solo markings. The score is handwritten in black ink on white paper.

H

Flutes

Piccolo

Oboes

E♭ Clarinet Solo pp

B♭ Clarinets 2

Alto Clarinet

Bass Clarinet

Bassoons

Alto I (or Soprano)

Alto II

Tenor

Baritone

B♭ Contrabass Clarinet

String Bass

B♭ Cornets (Eb clar. Solo st. mute)

Fluegelhorns

F Horns

Baritones

Trombones

Basses

Timpani

Drums, etc.

Solo

Solo. mp

cresc.

decresc.

f

ff

s

mp

p

H

Flutes

Piccolo

Oboes

E♭ Clarinet

B♭ Clarinets 1, 2, 3

Alto Clarinet

Bass Clarinet

Bassoons

Alto I (or Soprano)

Alto II

Tenor

Baritone

B♭ Contra-Bass Clarinet

String Bass

B♭ Cornets 1, 2

Fluegelhorns

F Horns

Baritones

Trombones

Basses

Timpani

Drums, etc.

Solo

mp

fz

ff

sp

cresc.

tr.

pp

This is a handwritten musical score for a band, consisting of 29 staves of music. The score is organized into sections based on instrument families:

- Flutes:** Flutes play eighth-note patterns with dynamics *p*, *f*, and *sf*.
- Piccolo:** Piccolo plays eighth-note patterns with dynamics *p* and *f*.
- Oboes:** Oboes play eighth-note patterns with dynamics *p* and *f*.
- E♭ Clarinet:** E♭ Clarinet plays eighth-note patterns with dynamics *p* and *f*.
- B♭ Clarinets:** Three staves for B♭ Clarinets (labeled 1, 2, and 3) play eighth-note patterns with dynamics *cresc.* and *sf*.
- Alto Clarinet:** Alto Clarinet plays eighth-note patterns with dynamics *cresc.* and *sf*.
- Bass Clarinet:** Bass Clarinet plays eighth-note patterns with dynamics *p*, *f*, and *sf*.
- Bassoons:** Bassoons play eighth-note patterns with dynamics *cresc.*, *f*, and *sf*.
- SAXOPHONES:** This section includes staves for Alto I (or Soprano), Alto II, Tenor, Baritone, and B♭ Contrabass Clarinet. They play eighth-note patterns with dynamics *f* and *sf*.
- String Bass:** String Bass plays eighth-note patterns with dynamics *p*, *f*, and *sf*.
- B♭ Cornets:** Three staves for B♭ Cornets (labeled 1, 2, and 3) play eighth-note patterns with dynamics *p*, *f*, and *sf*.
- Fluegelhorns:** Fluegelhorns play eighth-note patterns with dynamics *p*, *f*, and *sf*.
- F Horns:** Four staves for F Horns (labeled 1, 2, 3, and 4) play eighth-note patterns with dynamics *p*, *f*, and *sf*. The third and fourth staves have dynamics *cresc.*
- Baritones:** Baritones play eighth-note patterns with dynamics *p*, *f*, and *sf*.
- Trombones:** Trombones play eighth-note patterns with dynamics *p*, *f*, and *sf*.
- Basses:** Basses play eighth-note patterns with dynamics *p*, *f*, and *sf*.
- Timpani:** Timpani play eighth-note patterns with dynamics *p*, *f*, and *sf*.
- Drums, etc.:** Drums play eighth-note patterns with dynamics *p*, *f*, and *sf*.

The score is printed on 29 staves, with each staff representing a different instrument. The music consists of two measures, separated by a vertical bar line. Measures are divided into four beats, indicated by vertical tick marks on the staff lines. Dynamics such as *p* (piano), *f* (forte), and *sf* (sforzando) are frequently used throughout the score.

Allarg.

I Adagio (♩=♩)

Flutes

Piccolo

Oboes

E♭ Clarinet

B♭ Clarinets 2

3

Alto Clarinet

Bass Clarinet

Bassoons

Alto I
(or Soprano)

Alto II

Tenor

Baritone

B♭ Contra-Bass
clarinet

String Bass

1 B♭ Cornets

2

3

Fluegelhorns

F Horns

Baritones

Trombones

2

Basses

Timpani

Drums, etc.

Allarg.

Adagio (♩=♩)

Flutes

Piccolo

Oboes

E♭ Clarinet

B♭ Clarinets 1, 2, 3

Alto Clarinet

Bass Clarinet

Bassoons

Alto I (or Soprano)

Alto II

Tenor

Baritone

B♭ contra-Bass clarinet

String Bass

B♭ Cornets 1, 2, 3

Fluegelhorns

F Horns

Baritones

Trombones 1, 2

Basses

Timpani

Drums, etc.

SAXOPHONES

This is a handwritten musical score for a band, page 23, featuring 29 staves. The instrumentation includes Flutes, Piccolo, Oboes, E♭ Clarinet, B♭ Clarinets (3 parts), Alto Clarinet, Bass Clarinet, Bassoons, Alto I (or Soprano), Alto II, Tenor, Baritone, B♭ contra-Bass clarinet, String Bass, B♭ Cornets (3 parts), Fluegelhorns, F Horns, Baritones, Trombones (2 parts), Basses, Timpani, and Drums, etc. The score is organized into sections for woodwinds (Flutes, Piccolo, Oboes, Clarinets, Bassoon), brass (Alto, Tenor, Baritone, Bass Clarinet, Bassoon), and brass (contra-Bass clarinet, String Bass, Cornets, Fluegelhorns, F Horns, Baritones, Trombones, Basses). The score includes dynamic markings such as *f*, *p*, *ff*, *pp*, *sforzando*, *legato*, and *dim.*. There are also specific performance instructions like "1st stand 3" and "1st stand 2". The score is written on 29 staves, with each staff representing a different instrument or part of an instrument. The music is divided into measures by vertical bar lines, and the tempo is indicated by a metronome marking of 72 BPM.

Tempo II

Flutes

Piccolo

Oboes

E♭ Clarinet

B♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoons

Alto I
(or Soprano)

Alto II

Tenor

Baritone

B♭ contra-Bass
clarinetString
Basses

B♭ Cornets

Fluegelhorns

F Horns

Baritones

Trombones

Basses

Timpani

Drums, etc.

Flutes

Piccolo

Oboes

E♭ Clarinet

B♭ Clarinets 1, 2, 3

Alto Clarinet

Bass Clarinet

Bassoons

Alto I (or Soprano)

Alto II

Tenor

Baritone

B♭ contra-Bass clarinet

String Bass

B♭ Cornets 1, 2, 3

Fluegelhorns

F Horns 1, 2, 3, 4

Baritones

Trombones 1, 2, 3

Basses

Timpani

Drums, etc.

Flutes

Piccolo

Oboes

E♭ Clarinet

B♭ Clarinets 1 2 3

cresc.

cresc.

Alto Clarinet

Bass Clarinet

Bassoons

Alto I (or Soprano)

Alto II

Tenor

Baritone

B♭ contra-Bass clarinet

String Bass

B♭ Cornets 1 2 3

Fluegelhorns

F Horns 1 2 3

Baritones

Trombones 1 2 3

Basses

Timpani

Drums, etc.

3d. Morendo

Flutes

Piccolo

Oboes

E♭ Clarinet

B♭ Clarinets

1

2

3

Alto Clarinet

Bass Clarinet

Bassoons

Alto I
(or Soprano)

Alto II

Tenor

Baritone

B♭ contra-Bass
clarinet

String
Bass

B♭ Cornets

2

3

Fluegelhorns

F Horns

1

2

Baritones

Trombones

1

2

Basses

Timpani

Drums, etc.

Solo

p

Solo

p

f

f

f

7

—

p.p

7

—

tr.

—

—

Flutes

Piccolo

Oboes

E♭ Clarinet

B♭ Clarinets 2

3

Alto Clarinet

Bass Clarinet

Bassoons

**Alto I
(or Soprano)**

Alto II

Tenor

Baritone

**B♭ contra-Bass
clarinet**

**String
Basses**

B♭ Cornets

Flugelhorns

F Horns

Baritones

Trombones

Basses

Timpani

Drums, etc.

SAXOPHONES

Flutes

Piccolo

Oboes

E♭ Clarinet

B♭ Clarinets 1 2 3

Alto Clarinet

Bass Clarinet

Bassoons

Alto I (or Soprano)

Alto II

Tenor

Baritone

B♭ Contra-Bass clarinet

String Bass

B♭ Cornets 1 2 3

Fluegelhorns

F Horns 1 2 3

Baritones

Trombones

Basses

Timpani

Drums, etc.

SAXOPHONES