

1964

Concert Band Transcription of Romance, Opus 24, Number 9 by Jan Sibelius

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~~CONCERT BAND TRANSCRIPTION OF ROMANCE~~

~~OPUS 24, NUMBER 9 BY JAN SIBELIUS~~
(TITLE)

BY

TIMOTHY MILLER

THESIS

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF

~~MASTER OF SCIENCE IN EDUCATION~~

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CHARLESTON, ILLINOIS

1964
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I HEREBY RECOMMEND THIS THESIS BE ACCEPTED AS FULFILLING
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PREFACE

In partial fulfillment of the requirements for the degree, Master of Science in Education, the author has prepared the following paper which discusses problems encountered in making a transcription for a high school concert band from a piano score.

The concert band has definitely come into its own as a medium of musical expression. A substantial beginning has been made in building a comprehensive library of serious music conceived specifically for the band. It has been mainly in the twentieth century that composers have discovered the potentialities of the band as a medium for original concert music as opposed to the ceremonial and utilitarian functions it has served for more than two centuries. Most original concert band scores have been composed in England and the United States by such major composers as Gustav Holst, Ralph Vaughn Williams, Samuel Barber, Robert Russel Bennett, Morton Gould, H. Owen Reed, William Schumann, Howard Hanson, Peter Mennin, Vincent Persichetti, Walter Piston, and Virgil Thompson, to name a few. However, many great twentieth century composers have written nothing for concert band; in order to give the average community the

opportunity to hear and become acquainted with these composers and their works, it is possible to transcribe the music from its original medium to the concert band. Jan Sibelius is one such composer. He wrote nothing for the concert band but is a composer who has achieved fame and prestige in other media and should be better known.

Sibelius's symphonic poem "Finlandia" has been transcribed for concert band but is too difficult for the average high school band to play.

Accompanying this paper is a transcription of "Romance, Op. 24, No. 9", by Jan Sibelius. Originally conceived by the composer for piano, "Romance" was transcribed by the author for concert band.

The transcription was made for an average high school band. Discussed in the paper are problems encountered in transcribing a completely pianistic composition so that it would be usable and playable for a concert band.

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HISTORICAL SKETCH OF JAN SIBELIUS

Jan Sibelius was born in Tavastehus, Finland on December 8, 1865 and died at Jarvenpaa on September 20, 1957. Through pressure from his family he started out studying law. He was not interested in a law career and through the intercession of an uncle was able to give up the study of law and enter music. He studied at the Musical Academy in Helsingfors and later in Germany and Austria. When he returned to Finland he became aroused by national consciousness and was fired with the dream of freeing his country from the tyrannical rule of the Russians. He was inspired by studying the National Epic of Finland, the Kalevala.

Sibelius is regarded as the founder of Finnish national music. His work as a composer has placed him at the head of Finnish composers and he is regarded as a worthy successor of the greatest names in the history of Finnish music.

When Sibelius began composing, Brahms dominated the world of symphonic music, and Brahms influenced the young Sibelius profoundly. In his early works Sibelius imitated the romanticism and the sensual surges of Brahms. It

wasn't long, though, before a new Sibelius emerged from the shell of the old with a style and message of his own.

Sibelius taught for several years at the Musical Academy in Helsingfors but a government grant enabled him to give up teaching and devote his entire time to composition. He then retired to a small village of Jarvenpaa where he devoted himself exclusively to creative work, interrupting his seclusion only occasionally to attend performances of his works. In 1914 he visited the United States to conduct nine of his compositions at the Norfolk Music Festival.

Sibelius isolated himself and composed as he saw fit, regardless of the world and its opinions. He was first introduced to the English-speaking world as a barbarian from an uncouth, half-civilized land.¹ Such nonsense has been well dissipated by a better knowledge of the facts.

Sibelius's greatness lies in his peculiar fusion of manner and matter, of nationalism and personality, as well as his persistent experimentation with, and constant re-creation of, symphonic form. Sibelius proved, if such proof is necessary, that no musical style or form is really dated or obsolete if the composer brings to it freshness,

1. McKinney and Anderson, Music In History,
(New York: American Book Co.) 1940, 679

inventiveness, and creative strength. He invented no new idioms, fashioned no new forms, and used modern techniques comparatively sparingly. Yet his music is recognizably distinctive. His compositions are strong, passionate, mystic, and at times even weird and not easy to comprehend to those unacquainted with Finnish character and history. His music is thoroughly imbued with the music of native folk songs and while he never definitely follows themes, he rarely strays from its influence. Sibelius composed his works as though he lived in the nineteenth and not the twentieth century. He writes in an idiom as though Ravel, Stravinsky, or Schoenberg had never lived.² His works are relatively untouched by modern influence. Experimentation, as such, found little favor with Sibelius. He was not for striking ground in radically new directions. The long accepted connections of harmony and melody were adequate for him.

One thing that places Sibelius apart from his contemporaries is the fact that he has concerned himself so largely with the content of what he is saying rather than the manner of its delivery. His vivid imagination and sensitive reaction to his environment gave him something definite to say. His musical vocabulary did not demand procedures

2. David Ewen, Twentieth Century Composers,
(New York: Thomas Crowell, Co.) 1937, 95

such as polytonality, atonality, etc.

One of the most striking and exciting factors in his music is its unexpectedness. It is difficult to forecast the shape into which he will mold a symphony or other work. It is possible to say that a work is likely to contain certain characteristic fashions of building, one of the most fundamental of these being his habit of not exposing a theme in full until late in the movement.³ Two characteristics of native Finnish music that Sibelius employs in his works are the use of 5/4 rhythms and the repetition of single notes.

3. McKinney and Anderson, Op. cit., 683

ANALYSIS AND EXPLANATION OF TRANSCRIPTION

The "Romance, Op. 24, No. 9", by Jan Sibelius was written for the piano. It could be described as a character piece. It is written in the key of D-flat major and while this is not a common key for the concert band it is not completely uncommon to find band music in this key; thus it was decided to leave the piece in its original key.

The transcription has been scored for the usual instrumentation for band:

2 C flutes
C piccolo
1st B-flat clarinet
2nd B-flat clarinet
3rd B-flat clarinet
E-flat alto clarinet
B-flat bass clarinet
bassoon
1st Alto saxophone
2nd Alto saxophone
E-flat tenor saxophone
E-flat baritone saxophone
E-flat bass saxophone
1st B-flat cornet
2nd B-flat cornet
3rd B-flat cornet
1st F horn
2nd F horn
baritone, B.C.
1st trombone
2nd trombone
tuba
timpani
snare drum

The broken chords in the first five measures create no problem for the pianist and would not if transcribed for orchestra; but they do create a problem of smoothness for clarinets, for which they have been transcribed. To give a sustaining quality background to the clarinets and to add sonority to the opening, the D-flat chord is sustained in the saxophone section.

Attempts were made to keep all the instruments within their practical ranges and with few exceptions this was done. In measure six the first flute goes to a high B-flat which is two notes above its practical range, but should be playable for high school flutists. The oboe goes to a low C in measure twelve which will sound harsh unless the student has enough playing experience to control the tone. This place has been cued for the alto saxophone which can easily fill in the part in the absence of an oboe.

Beginning in measure eleven the harmony is pianistic and would sound awkward if transcribed literally. The pedal markings call for sustained chords; so in transcribing, it was written to give the instruments nearly the same effect. In this section there is a syncopated rhythm which needs to be balanced between the horns and trombones and to be kept subordinate to but blended with

the melody.

The woodwinds may encounter a problem of intonation from the figure in measure twenty. Along with the intonation problem will be the problem of getting the sections of woodwinds to play the two eighth notes together.

In measures twenty nine through thirty two, the melody is below the harmony creating a problem of balance if the players do not observe the dynamic markings very carefully. The syncopated accompaniment in the upper voices may be confusing but at the slow tempo of the piece shouldn't be too difficult.

The parallel chords in the high woodwinds from measures thirty three through forty have been altered slightly to keep them within the practical ranges of these instruments. Some of the upper notes of these chords have been written down an octave to keep the clarinets out of the extreme high ranges, which would create intonation and fingering problems for the average high school clarinetist.

In measures forty through forty four, the harmony is sustained as indicated by the pedal markings of the piano. The baritone horn and trombone parts have been written as dotted half and half notes to give this sustaining effect in their parts. Also, to fill out the

harmony extra chordal tones have been added to the trombone parts.

Two very similar rhythmic patterns are being played in measures forty five through fifty. The pattern played by the lower instruments is a very even pattern while the one on top by a sixteenth rest and sixteenth note at the end of the pattern. To help outline this pattern the snare drum was added with this figure.

As measures forty nine and fifty are extremely pianistic some of the figures were altered. Rather than have the tuba and trombones play the full six eighth notes of the bass line, these instruments were given three quarter notes to outline the chords which should give a clearer sound to the bass line. Also, the concert C-flat in measure fifty was changed to an enharmonic B-natural to simplify reading for high school players.

In the original piano score measures fifty one through fifty three consist of a piano cadenza. Needless to say these three measures are quite pianistic. In this transcription the first two measures of this cadenza have been omitted and only the last measure transcribed. In the piano score the beginning chord of this measure is a concert E-flat, C, G-flat against a concert C-natural. In this transcription this chord has been altered

to a concert E-flat, C, E-flat against a concert G-natural. This alteration was done because the author wanted an E-flat, C, E-flat pedal to sustain very softly below the cadenza of the woodwinds. If the chord had been left as written a strong dissonance would result from the concert G-flat against the concert G-natural. It was the author's intention to avoid this dissonance. Even though the strong dissonance would come only on the first note of the cadenza, the concert E-flat, C, G-flat would be a more distracting pedal than the concert E-flat, C, E-flat. The last measure of the piano cadenza has been measured off into three even measures in the time of the piece and scored for woodwinds with cued parts for baritone horn and tenor saxophone to be played in the absence of bassoons and bass clarinets. The sustained pedal was scored for the tuba and two trombones.

Starting with measure fifty four, the scoring calls for full band. No problems exist in these four measures, with the possible exception of the rhythm of the bass part in measure fifty six. Also, the alto saxophone goes to a high E-flat in measure fifty four but this note should not be a problem for the average high school saxophonist. At measure fifty eight a four measure repetition of the measure fifty four through fifty seven phrase occurs. The harmony in this second phrase is more sustained and

syncopated to add contrast and sonority.

The second main theme of the piece re-enters in measure sixty one and again takes the oboe to the low C which will take control to keep it from being harsh.

The bass saxophone part is optional and can easily be omitted by bands that do not have the instrument. If a band has a contra-bass clarinet it can double the tuba part or the director can compose his own part for the instrument. However, since the bass clarinet part in this transcription does not always follow the bass line it would be inadvisable for the contra-bass clarinet to double the bass clarinet part. The English horn parts have been cued in both the oboe and alto saxophone parts.

Due to the Andantino tempo marking in this piece, the rhythmic patterns and syncopations should cause no problems. The key signatures and extra accidentals will be awkward for some high school players but again the slow tempo will help. Enharmonic substitutions were made to help ease the reading.

SUMMARY

The purpose of this transcription of "Romance, Op. 24, No. 9", by Jan Sibelius was to take a completely pianistic score and transcribe it for concert band. The problems of instrumental ranges, pianistic writing, means of clarifying rhythms and notations, etc. were handled with the performance level of an average high school band in mind. The scoring was done for the standard concert band instrumentation with the addition of a bass saxophone and English horn, which are optional.

The transcribing was not done because of any shortage of literature for the concert band, because there is a substantial amount of literature available for bands on all levels of playing ability.

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3. _____ . Encyclopedia Americana: Sibelius.
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4. Ewen, David. The Complete Book of Twentieth Century Music.
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5. Ewen, David. Twentieth Century Composers.
New York: Thomas Crowell, Co., 1937
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8. McKinney, Howard D., and Anderson, W. R. Music In History.
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TIM MILLER

ANDANTINO

ROMANCE, Op. 24, No. 9

J. SIBELIUS

1

Belwin Inc.
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SAXOPHONES

No. 23 - Band Score 29 Staves

PARCHMENT BRAND

Flutes

Piccolo

Oboes

Clarinet
ENGLISH HORN

B \flat Clarinets

Alto Clarinet

Bass Clarinet

Bassoons

Alto I
(or Soprano)

Alto II

Tenor

Baritone

BASS SAX

B \flat Cornets

B \flat Trumpets

Flugelhorn

F Horns

Baritones

Trombones

Basses

Timpani

Drums, etc.

The musical score is arranged in 29 staves. The top staves are for woodwinds: Flutes, Piccolo, Oboes, Clarinet/English Horn, B \flat Clarinets, Alto Clarinet, and Bass Clarinet. The middle section contains saxophones: Bassoons, Alto I (or Soprano), Alto II, Tenor, Baritone, and Bass Sax. The bottom section is for brass and percussion: B \flat Cornets, B \flat Trumpets, Flugelhorn, F Horns, Baritones, Trombones, Basses, Timpani, and Drums, etc. The score is in 3/4 time and includes dynamic markings such as *pp*, *mp*, and *legato*. There are also circled numbers 1 through 7 above the staves, likely indicating rehearsal marks.

2

8

9

10

11

12

13

14

Flutes

Piccolo

Oboes

B♭ Clarinet
ENGLISH HORN

B♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoons

Alto I
(or Soprano)

Alto II

Tenor

Baritone

BASS SAX

B♭ Cornets

B♭ Trumpets

Flugelhorn

F Horns

Baritones

Trombones

Basses

Timpani

Drums, etc.

PLAY IN ABSENCE OF ENG. HORN

PLAY IN ABSENCE OF OBOE

p dolce

dolce p

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SAXOPHONES

No. 23 - Band Score 29 Staves

PARCHMENT
BRAND

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New York U. S. A.

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SAXOPHONES

No. 23 - Band Score 29 Staves

PARCHMENT BRAND

Flutes

Piccolo

Oboes

E \flat Clarinet
ENGLISH HORN

B \flat Clarinets

Alto Clarinet

Bass Clarinet

Bassoons

Alto I
(or Soprano)

Alto II

Tenor

Baritone

BASS SAX

B \flat Cornets

B \flat Trumpets

Flugelhorns

F Horns

Baritones

Trombones

Basses

Timpani

Drums, etc.

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SAXOPHONES

No. 23 - Band Score 29 Staves

PARCHEMENT
BRAND

Flutes

Piccolo

Oboes

~~B♭ Clarinet~~
ENGLISH HORN

B♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoons

Alto I
(or Soprano)

Alto II

Tenor

Baritone

BASS SAX

B♭ Cornets

B♭ Trumpets

Flugelhorn

F Horns

Baritones

Trombones

Basses

Timpani

Drums, etc.

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SAXOPHONES

No. 23 - Band Score 29 Staves

PARCHMENT
BRAND

29

30

31

32

33

34

35

5

Flutes

Piccolo

Oboes

~~E♭ Clarinet~~
ENGLISH HORN

B♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoons

Alto I
(or Soprano)

Alto II

Tenor

Baritone

BASS SAX

B♭ Cornets

B♭ Trumpets

Flugelhorn

F Horns

Baritone

Trombones

Basses

Timpani

Drums, etc.

6

36

37

38

39

40

41

42

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SAXOPHONES

No. 23 - Band Score 29 Staves

PARCHMENT
BRAND

Flutes

Piccolo

Oboes

$\text{E}\flat$ Clarinet
ENGLISH HORN

$\text{B}\flat$ Clarinets

Alto Clarinet

Bass Clarinet

Bassoons

Alto I
(or Soprano)

Alto II

Tenor

Baritone

BASS SAX

$\text{B}\flat$ Cornets

$\text{B}\flat$ Trumpets

Flugelhorn

F Horns

Baritone

Trombones

Basses

Timpani

Drums, etc.

The musical score is arranged in a standard orchestral layout. The top staves are for Flutes, Piccolo, and Oboes. Below them are the Clarinets (English Horn, $\text{B}\flat$ Clarinets, Alto Clarinet, Bass Clarinet) and Bassoons. The Saxophone section includes Alto I (or Soprano), Alto II, Tenor, Baritone, and Bass Sax. The Brass section consists of $\text{B}\flat$ Cornets, $\text{B}\flat$ Trumpets, Flugelhorn, F Horns, Baritone, Trombones, Basses, and Timpani. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *p*, *mf*, *pp*, *cresc.*, and *dolce*. Measure numbers 36 through 42 are indicated at the top of the page.

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No. 23 - Band Score 29 Staves

PARCHMENT
BRAND

43

44

45

46

47

48

49

7

Flutes

Piccolo

Oboes

~~B♭ Clarinet~~
ENGLISH HORN

B♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoons

Alto I
(or Soprano)

Alto II

Tenor

Baritone

BASS SAX

B♭ Cornets

B♭ Trumpets

Flugelhorns

F Horns

Baritones

Trombones

Basses

Timpani

Drums, etc.

8

50

51

52

53

54

55

56

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No. 23 - Band Score 29 Staves

PARCHEMENT
BRAND

Flutes

Piccolo

Oboes

in Clarinet
ENGLISH HORN

B \flat Clarinets

Alto Clarinet

Bass Clarinet

Bassoons

Alto I
(or Soprano)

Alto II

Tenor

Baritone

BASS SAX

B \flat Cornets

B \flat Trumpets

Fluegelhorns

F Horns

Baritones

Trombones

Basses

Timpani

Drums, etc.

QUASI CADENZA
AD. LTB.

(CUE for B.C1)

(CUE for BSW)

pp SUBITO

pp

pp SUBITO

MOLTO LEGATO

MOLTO LEGATO

MOLTO LEGATO

MOLTO LEGATO

MOLTO LEGATO

S.D.

mf

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No. 23 - Band Score 29 Staves

PARCHMENT BRAND

57 58 59 60 61 62 63 9

Flutes *8va* *MOLTO LEGATO*

Piccolo *ff* *MOLTO LEGATO* *play in ABSENCE OF ENGLISH HORN*

Oboes *ff* *MOLTO LEGATO* *P Solo* *dolce*

E♭ Clarinet ENGLISH HORN *MOLTO LEGATO*

B♭ Clarinets *ff* *MOLTO LEGATO* *P* *dolce*

Alto Clarinet *ff* *MOLTO LEGATO* *P*

Bass Clarinet *ff* *MOLTO LEGATO* *P*

Bassoons *f* *MOLTO LEGATO* *Play in ABSENCE OF OBOE*

Alto I (or Soprano) *ff* *MOLTO LEGATO* *dolce*

Alto II *ff* *MOLTO LEGATO* *dolce*

Tenor *f* *MOLTO LEGATO* *P*

Baritone *f* *MOLTO LEGATO* *P*

BASS SAX *f* *MOLTO LEGATO* *P*

B♭ Cornets *ff* *MOLTO LEGATO* *P*

B♭ Trumpets *ff* *MOLTO LEGATO* *P*

Flugelhorn

Horns

Baritones *f* *MOLTO LEGATO* *P*

Trombones *f* *MOLTO LEGATO* *P*

Basses *f* *MOLTO LEGATO* *P*

Timpani *f* *MOLTO LEGATO* *P*

Drums, etc. *mf* *decres.*

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SAXOPHONES

No. 23 - Band Score 29 Staves

PARCHMENT BRAND

Flutes

Piccolo

Oboes

E♭ Clarinet
ENGLISH Horn

B♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoons

Alto I
(or Soprano)

Alto II

Tenor

Baritone

BASS Sax

B♭ Cornets

B♭ Trumpets

Flugelhorn

F Horns

Baritones

Trombones

Basses

Timpani

Drums, etc.

Musical score for a band, measures 64-70. The score includes parts for Flutes, Piccolo, Oboes, English Horn, B♭ Clarinets, Alto Clarinet, Bass Clarinet, Bassoons, Saxophones (Alto I, Alto II, Tenor, Baritone, Bass Sax), B♭ Cornets, B♭ Trumpets, Flugelhorn, F Horns, Baritones, Trombones, Basses, Timpani, and Drums, etc. The music is in 2/4 time with a key signature of one flat. Handwritten annotations include 'dolce', 'p', 'f', and 'Play in absence of Oboe'.

71

72

73

11

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SAXOPHONES

No. 23 - Band Score 29 Staves

PARCHMENT
BRAND

Flutes

Piccolo

Oboes

~~Bb Clarinet~~
ENGLISH HORN

Bb Clarinets

Alto Clarinet

Bass Clarinet

Bassoons

Alto I
(or Soprano)

Alto II

Tenor

Baritone

BASS SAX

Bb Cornets

Bb Trumpets

Flugelhorns

F Horns

Baritones

Trombones

Basses

Timpani

Drums, etc.

The musical score is written on a series of staves, each corresponding to a different instrument. The notation includes notes, rests, and dynamic markings such as *mf* (mezzo-forte) and *mp* (mezzo-piano). The score is organized into three measures, labeled 71, 72, and 73 at the top. The instruments listed on the left include Flutes, Piccolo, Oboes, English Horn, Bb Clarinets, Alto Clarinet, Bass Clarinet, Bassoons, Saxophones (Alto I/Soprano, Alto II, Tenor, Baritone, Bass Sax), Bb Cornets, Bb Trumpets, Flugelhorns, F Horns, Baritones, Trombones, Basses, Timpani, and Drums, etc. The notation is in a common time signature and a key signature with two flats.