

379
N81
NO. 1020

PROBLEMS OF TRANSCRIBING THE FIRST MOVEMENT OF
SCHUBERT'S SYMPHONY IN B-FLAT MAJOR

PROBLEM

Presented to the Graduate Council of the North
Texas State Teachers College in Partial
Fulfillment of the Requirements

For the Degree of

MASTER OF MUSIC

By

Albert C. Hollinger, B. M.

149337

Kilgore, Texas

August, 1947

OBJECTIVES OF THE COMPOSITION

The Communion Service written here is for use in the Episcopal Church with the text taken from the Book of Common Prayer.

The Episcopal Church uses a liturgical form of worship which is a prescribed form and ritual contained in the Book of Common Prayer. The text of this work is an integral part of that Liturgy and is not something which may be added for choir use. If these portions are not sung then they must be read.

There are three main Services for general use in the Church's worship: Morning Prayer, Evening Prayer and the Communion Service, or Mass. The Liturgy of the Episcopal Mass follows the traditional form used by all Catholic bodies over the world.

While the words "Communion Service" and "Mass" refer to a particular Service of the Church they are also used as a title for the music composed for a specific part of the Liturgy, as MASS IN D MINOR or COMMUNION SERVICE IN C. These particular parts of the Service that are included under either of these titles used in the latter sense are (1) KYRIE, (2) CREDO, (3) SANCTUS, (4) PATER NOSTER, (5) AGNUS DEI, and (6) GLORIA IN EXCELSIS DEO.

Of the six major parts that may be sung mentioned above, smaller parishes generally sing only four of them, omitting the CREDO and the PATER NOSTER. Music written for these four parts is called the "Shortened Form".

A short summary of the Mass follows to give the liturgical setting for the music portions.

After the priest and server have made their preparation before the altar, the priest reads the Collect for Purity. Then follows the Summary of the Law which speaks of how we should love God and our neighbor. After this is sung the KYRIE:

Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

After a short prayer and versicles, the Epistle and Gospel is read or sung. Following the Gospel, the Nicene Creed referred to in its musical setting as the CREDO, is read or sung. If there is to be a sermon, it follows the Creed.

During the Offertory the Alms are received at the altar by the priest and the elements of bread and wine are placed on the altar for consecration in a later part of the Service. After the Prayer for the Whole State of Christ's Church, the Confession is said, followed by the Absolution by the priest. Following this is another prayer and the Comfortable Words which relates the comfort

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to be had from partaking of the Body and Blood of Christ. After the Proper Preface the priest says, "Therefore with Angels and Archangels, and with all the company of heaven, we laud and magnify thy glorious Name; evermore praising thee, and saying," after which follows the singing of the SANCTUS:

HOLY, HOLY, HOLY, Lord God of hosts,
Heaven and earth are full of thy glory:
Glory be to thee, O Lord Most High. Amen.

After the singing of the SANCTUS the priest consecrates the elements of bread and wine on the altar with several prayers following, ending with the congregation saying or singing the PATER NOSTER or the Lord's Prayer. In the Prayer of Humble Access which follows, the priest pleads our unworthiness to receive the Body and Blood of Christ. The singing of the AGNUS DEI follows immediately:

O Lamb of God that takest away the sins of the world,
Have mercy upon us.
O Lamb of God that takest away the sins of the world,
Have mercy upon us.
O Lamb of God that takest away the sins of the world,
Grant us thy peace.

After the singing of the AGNUS DEI the people make their communion and after all have done this, the Prayer of Thanksgiving, is read, followed by the singing of the GLORIA IN EXCELSIS DEO:

Glory be to God on high, and on earth peace, good will towards men.
We praise thee, we bless thee, we worship thee, we glorify thee,
We give thanks to thee for thy great glory,
O Lord God, heavenly King, God the Father Almighty.
O Lord, the only begotten Son, Jesus Christ;
O Lord God, Lamb of God, Son of the Father,
That takest away the sins of the world, have mercy upon us.
Thou that takest away the sins of the world, receive our prayer.
Thou that sittest at the right hand of God the Father, have mercy upon us.
For thou only art holy; thou only art the Lord; thou only,
O Christ, with the Holy Ghost, art most high in the glory of God the Father.
Amen.

In conclusion, the Benediction is pronounced.

This Communion Service was written for use in a particular parish, St. Andrew's, Bryan, Texas. The choir of this parish, composed of approximately fourteen men, most of whom are baritones, has done nothing but unison singing.

In view of these considerations mentioned above, the following mechanics of writing were observed: (1) the melody must be easy to memorize, (2) the range must not exceed that of an untrained baritone, and (3) the accompaniment must usually carry the melody along with the singers.

An effort was made to keep the music circumspect in regards to the idiom of Catholic usage.

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CHAPTER I

INTRODUCTION

Statement of the Problem

The problem for this study is a transcription for band of the first movement of Schubert's Symphony in B-Flat Major.

In the arrangement of the data, the discussions are presented before the transcription. This procedure was followed in order that the transcription might be readily understood.

Need for Study

A general survey of present conditions in the field of band music indicates the need for the further development of the literature for the band.

For almost a hundred years the wind-band as we know it today has been in existence possessing all the instruments necessary for serious artistic expression; and yet very few renowned composers have utilized these means as a medium for their creative efforts.¹

Seemingly, there can be no surer basis for the further development of the band literature than the literature of the symphony orchestra. Because of this need, the problem

¹Lawrence W. Chidester, International Wind-Band Instrumentation, p. vii.

KYRIE

Lord - have mer - cy up - on - us. Lord - have

mer - cy up - on us. Lord - have mer - cy up -

on - us. Christ have mer-cy up - on us.

Christ have mer-cy up - on us. Christ have mer-cy

up - on us. Lord have mer - cy up - on - us.

of the present study seems significant.

Today the two most important ensembles of any size and of universal concern are the symphony orchestra and the band. The symphony orchestra is composed of strings, wind and percussion instruments generally used indoors and the band is formed of wind and percussion instruments used both indoors and outdoors.

In a symphony orchestra, arrangements are nearly always traditional, and done by the composer. In band literature each leader can go far in making his band stand out by special arrangements. He is not bound down by tradition. What a marvelous field it leaves open for an energetic bandmaster!

Furthermore, the band leader can use almost any new combination of instruments he desires -- the many strange effects and tonal colors are endless.

Bands have had their place in the athletic world for many years, and as far as I can see ahead, they are going to march along as long as their Standard Bearers have the courage to blaze the path with sincere effort, and artistic ideals.²

However, until such compositions are written for band, there is a definite need for band arrangements for symphonies.

The band is gradually assuming a position of importance as an expressive musical organization. It has not attained the musical dignity of the symphony orchestra, which has reached its stage of development through the works of the great composers.

²N. Shilkret, "The Band from an Educational, Artistic, Cultural Viewpoint," in Edwin Franko Goldman, Band Betterment, p. 187.

Lord have mer cy up - on us. Lord have

mer - cy up - on us.

SANCTUS

Slow Ho - ly, Ho - ly, Ho - ly, Lord God of Hosts, Heav'n and earth are full of thy

Faster

Glo - ry: Glo - ry be to thee, O Lord most high. A - mén.

The development of the band has been left to the efforts of a few musicians, most of them bandmasters, who lacked prestige essential to impose new ideas that would further the advancement of their art. This is verified by Redfield in the following statement: "One of the reasons why the band is yet inferior to the symphony orchestra is that few composers of the first rank have written for it."³ Edwin Franko Goldman claims that the band is not inferior to the symphony orchestra when he states that:

There are many who look down upon bands, and consider them inferior to orchestras. The band is not inferior to the orchestra. It is simply different. Each can achieve certain effects which the other cannot.⁴

Men like Toscanini have the highest regard for good bands, and they do not look down upon them. They realize that bands can play artistically. It is safe to say that many works which were written for orchestra sound better and more effective when played by band.⁵

A need for band arrangements of orchestral music as well as a large amount of literature especially written for band is of prime importance.

Scope of Study

The problems of this study concern the following phases: first, a comparison of the instrumentation of

³John Redfield, Music a Science and an Art, p. 297.

⁴Edwin Franko Goldman, Band Betterment, p. 36.

⁵Ibid., p. 40.

AGNUS DEI

O Lamb of God, that tak - est a - way - the sins of the

world, have mer-cy up - on us. O Lamb of God that takest a -

Slower

way the sins of the world, have mer - cy up-on us. O Lamb

Tempo I

God that tak - est a - way the sins of the world, Grant us thy peace.

the band and orchestra; second, the transcribing of music from orchestral instrumentation to band instrumentation; third, principal uses of the band instruments employed; fourth, the comprehensive analysis of the band transcription; and fifth, a band transcription of the first movement of Schubert's Symphony in B-flat Major for band.

Definition of an American Band

An American band is defined as an organization composed of wind and percussion instruments, having an instrumentation as set up by the National High School Band Association.⁶ This type of organization was chosen in order to give any school band an opportunity to play work by the masters without too much trouble in obtaining the required instrumentation.

⁶School Music Competition-Festivals Manual, 1943, published by the Music Educators' National Conference, p. 18.

GLORIA IN EXCELSIS

Glo - ry be to God on high, and on earth peace, good will towards We praise thee, men.

we bless thee, we wor-ship thee, we glo - ri-fy thee, we give thanks to thee for

thy great glo-ry, O Lord God, heav'n-ly King, God the Fa - ther Al-migh - ty.

O Lord, the on-ly be - got-ten Son, Je - sus Christ; O Lord God,

Lamb of God, Son of the Fa-ther, that tak-est a - way the sins of the world,

CHAPTER II

THE INSTRUMENTATION OF THE BAND COMPARED WITH THAT OF THE ORCHESTRA

Instrumentation of School Bands

Many excellent school bands are in existence today. Some have complete instrumentation, but there is no uniformity in the kind and proportion of instruments that corresponds to the standard of instrumentation which holds good for the orchestra.

Many school bands are formed with restricted and incomplete woodwind sections, which are often nullified by a disproportionately large brass section. These bands are often used in street parades and football games, but in transcription of symphonic music, which form a part of the repertoire of most bands, they inevitably distort the character of the music in such a way that some motifs are unduly magnified, while others wholly disappear. Because of reasons of personnel, it is not possible for all bands to be formed with a complete instrumentation.

A Comparison of the Instrumentation of the Band with That of the Symphony Orchestra

An examination of the instrumentation below will show

have mer - cy up - on us. Thou that tak - est a - way the sins of the world, re - ceive

our prayer. Thou that sit - test at the right hand of God the Fa - ther, have mercy up -

on - us. For thou on - ly art ho - - ly, thou on - ly art

the Lord; thou on - ly, O Christ, with the Ho - ly Ghost, art most high in the glo - ry of

God the Fa - ther. A - men.

Symphony Orchestra Instrumentation

16 to 20 first violins
 14 to 18 second violins
 10 to 12 violas
 8 to 10 violoncellos
 8 to 10 basses

2 or 3 flutes (one doubling piccolo when called for in the score)

2 or 3 oboes (one doubling for English horn when called for)

2 to 4 clarinets (one player may double bass clarinet)

2 to 3 bassoons (one player may double on contra bassoon)

4 to 6 French horns
 2 to 4 trumpets
 3 trombones
 1 tuba
 4 percussion players (1 timpani and 3 drums)
 1 or 2 harps when called for in score

Total, 79 or more players¹

Band Instrumentation

6 solo and first clarinets
 14 second and third clarinets
 2 alto clarinets
 2 bass clarinets
 6 tubas (a string bass may be used as a substitute)

5 flutes
 1 piccolo

2 oboes

2 bassoons

6 French horns
 4 cornets, 4 trumpets
 6 trombones

4 percussion players (1 timpani, 1 drum)
 1 harp (when called for in the score)
 1 E-flat clarinet
 6 saxophones (must include two altos, one tenor and one baritone)
 2 flugelhorns
 4 baritones

Total, 80 or more players²

that the standard instrumentation of the band is patterned after the standard instrumentation of the symphony orchestra. It is also to be noted that in the band instrumentation the clarinet family is not as numerous as the corresponding family of strings in the orchestra.

¹Ibid.

²Ibid.

With a full band ensemble it is possible to perform works of the most complex structure with a standard of performance equal to that of the symphony orchestra. In order to carry over into the band transcription the balance and tone coloring intended by the composer, it is necessary to maintain an instrumentation similar to that of the orchestral score. The instrumentation used by Schubert in the first movement of his Symphony in B-flat Major is as follows:

1 flute
 2 oboes
 2 bassoons
 2 French horns in B-flat
 strings

Contrast is achieved in the band by the use of more instruments of the woodwind family as well as the trombone and sousaphone in the brass family.³ The instrumentation used is as follows:

1 flute
 2 oboes
 1 E-flat clarinet
 B-flat clarinets
 alto clarinet
 bass clarinet
 1 baritone saxophone
 2 bassoons
 2 French horns in E-flat
 1 trombone
 1 sousaphone
 1 string bass

³William C. White, Military Band Arranging, p. 54.

CHAPTER III

THE TRANSCRIBING OF MUSIC FROM ORCHESTRAL INSTRUMENTATION TO BAND INSTRUMENTATION

In transcribing Schubert's Symphony in B-flat Major for band, the instruments were treated in the same manner that they were treated in the orchestral score. A discussion of the treatment of each instrument follows.

Flute

Usually three flute parts are written in the band score. These parts are written in the same manner in both band and orchestra. The orchestral score calls for one flute and so only one flute part was written in the band score.

Oboe

Oboes are used in band in the same way that they are used in the orchestra. Oboe parts are usually cued for other instruments in the band score so that the part is not wholly lost due to either the absence of the instrument or of the player. Reinforcement is often needed when the music is played in open air. Two oboe parts are written in the band score in the same way they were used in the orchestral score.

E-flat Clarinet

The use of the E-flat clarinet is possible in many wood-wind combinations in that it usually strengthens the instruments it doubles. It was used sparingly with the oboes and clarinets and frequently with the flute. It was primarily used to assist the flutes in producing a concentrated tone.¹

B^b Clarinets, Alto Clarinet, and Bass Clarinet

The B-flat clarinets, alto and bass clarinet take the place of the complete string section of the orchestra. Although it is impossible for them to produce the same tonal quality and flexibility, they are more suited in range and timbre to take the place of the strings than any other group of wind instruments.

Baritone Saxophones

The baritone saxophone duplicates the second bassoon part, the cello and sometimes the bass parts.

Bassoons

Bassoon parts are the same for both band and orchestra.

French Horns

French-horn parts have been transposed from B^b in the orchestral score to E-flat in the band score. This was

¹Charles Hoby, Military Band Instrumentation, p. 23.

done to eliminate the problem of transposing the part by the player.

Trombone

The trombone doubles the string bass part in order to give it added strength.

Sousaphone

A special part was written for the sousaphone similar to that of the string bass, omitting the difficult runs.

String Bass

String bass parts for both band and orchestra are the same.

CHAPTER IV

COMPREHENSIVE ANALYSIS OF THE BAND TRANSCRIPTION

Much of the band's literature is an arrangement of the orchestral score. It is the duty of the arranger to produce an arrangement which does not sound like an orchestral score, but to recreate the music as legitimate band literature.¹

In arranging the Symphony in B-flat Major for band, several instruments were added and E-flat clarinets were added to the original instrumentation of the opening chords of the introduction to give sufficient resonance to the bassoon and flute parts, respectively. The scoring for the clarinets corresponds to that of the violins in the orchestra arrangements with the exception of a divisi in the first chair music where the lower clarinets complete the scale passage downward resulting in better voice leading.

The clarinets state the principal theme (Measures 1 to 40) in the exposition. In the next measure the cello and double bass parts were scored as in the original, for double bass, bassoon, baritone saxophone and bass

¹Richard Franko Goldman, "The Concert Band," The Instrumentalist, I (January-February, 1947), 38.

clarinet, while only the first note was scored for one tuba.

The only other addition in the statement of the principal theme was the addition of the alto clarinet on the divisi part of the second violin. The above scoring is kept intact throughout the statement of the first part of the principal theme, changing back and forth between the bass woodwinds and the clarinets.

The increase in volume from pianissimo to piano in the statement of the second part of the principal theme at measure nineteen necessitates the entrance of the horns and bassoons playing their original parts with the baritone saxophone assisting the bassoon, the tuba playing the double bass part and the third clarinet and alto clarinet playing the viola part. The effect produced by combining the B-flat clarinets and alto clarinet is one of the nearest approximations of the viola tone in the orchestra.² The E-flat clarinet was scored on the theme with the flute in this section to make the theme strong enough to be heard above the clarinets. The E-flat clarinet tone is more piercing than the flute tone, but its effect is in turn softened by the flute which results in obtaining the true tone color and still maintaining a balance of parts. Also in

²W. F. Skeat, H. F. Clarke, and R. V. Morgan, The Fundamentals of Band Arranging, p. 65.

this section the tuba plays the part of the cello and double bass. It plays in unison as long as it remains within the playing range of the tuba and otherwise plays one octave higher. The tuba is added to the string bass to give the part prominence it deserves. The School Music Competition-Festivals Manual merely indicated that the string bass may be used as a substitute for one of the BB-flat tubas in the bass section of the band while the same manual suggests at least eight or ten string basses for the average orchestra.³ Therefore, to keep the bass part balanced with the other parts, the tubas are scored for all bass parts which are not too difficult for the average high school tuba player. The bass counter melody to the third part of the principal theme being too delicate to be played by the tubas, is scored for double bass, baritone saxophone and bass clarinet. The latter two were added because the one-string bass by itself is not strong enough to be heard. The woodwind bass was used because of the delicacy of the melodic pattern.

Although the tuba does not play the complete counter melody, it does play the beginning note of each measure and whole and half notes where they occur. The main melody of this section was originally scored for flute and violins. In the band arrangement the E-flat clarinet is

³School Music Competition-Festivals Manual, 1943, p. 18.

again playing in unison with the flute. The first and second violin parts are scored for the first two stands of solo clarinet while the third and fourth stands assist the alto clarinet with the viola part.

There is one small change made in the bridge passage (Measure 41) from the principal theme to the subordinate theme which occurs in measures 43-44 and 49-50. The tuba has been omitted from these measures as the music consists of a staccato arpeggio covering an interval of an octave and a fifth. Such technique is not accomplished with ease on the tuba. No additional instruments were needed as the double bass, bassoon, baritone, bass clarinet, alto clarinet, and second and third clarinets were scored in the band arrangement while the orchestra score calls for cello, double bass, viola and bassoon.

In a repetition of the bridge passage from measures 54-63 the tuba is scored for only the more important notes of the bass melody for the same reasons as stated above. Since the original score does not carry this melody in any other instrument, the third trombone and bass clarinet were added in the band arrangement. The bass clarinet and trombone are retained even after the tuba part is scored in full. The trombone was retained because the trombone is very effective with any group of instruments, not only in the forte but also in the

softest pianissimo passages as well.⁴ The passage also needs the extra instruments to give added dynamic contrast.

The soft subordinate theme (Measure 65) enters with only the B-flat clarinets, alto clarinet, bass clarinet, string bass and tuba playing. The theme is scored for an additional stand of clarinets, the third stand. In the third measure of this theme the third trombone enters, playing the double bass part an octave higher. "Trombones in bass passages impart an 'edge' which would be entirely lacking without them."⁵ Also, the trombone in octaves with the tuba gives ample support to the double bass part and can be played without the double bass if necessary. The bassoon with the assistance of the baritone saxophone and the flute with the assistance of the E-flat clarinet, enter on the eighth measure of this theme.

The second part of the subordinate theme is scored for two oboes, three stands of clarinets on violin parts, fourth clarinet and alto clarinet on viola parts and bass clarinet, third trombone, tuba and string bass on the cello and double bass part. The crescendo in the middle of this theme is strengthened by the addition of the horns, flute, E-flat clarinet, bassoon and baritone

⁴M. L. Lake, The American Band Arranger, p. 14.


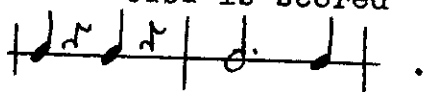
⁵Ibid., p. 15.

saxophone. These latter instruments are omitted again three and one-half measures later as the volume comes down to a piano. They are added again as the crescendo reappears at measure eighty-nine, building up for the fortissimo which leads into the codetta theme (Measure 96). Even though this theme begins piano, no instruments are omitted as the fortissimo passage enters again four measures later. Since this instrumentation is sufficient to produce the volume intended in the original score, no other instruments were added. It is not necessary to overload an arrangement to make it appear full on paper, as it will sound just as full and much clearer without superfluous parts.⁶ This instrumentation is continued through the second part of the codetta to the beginning of the development section. However, in this second part of the codetta the violin parts are again taken by the first and second chair clarinets while the third chair clarinet plays the viola part.

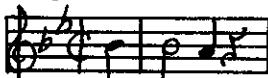
The development section (Measure 118) begins with pianissimo with the flute playing the melodic pattern against sustained harmonies in the B-flat, alto and bass clarinet, trombone, tuba, and string bass. Due to the dynamic markings and the fact that there is no other moving part, the flute is scored by itself. The E-flat

⁶Ibid., p. 44.

clarinet is scored with the oboes which enter with the same melodic pattern one measure later. Then only the first stand of clarinets take up the moving part. Again only one stand is used because of the *planissimo* and the fact that all other parts have sustained notes. This part is repeated a third lower and the bassoon and baritone saxophone enter with sustained notes. It is then repeated for the third time, again a third lower, and omits the bassoon and baritone saxophone parts. Then it reappears for the fourth time with the bassoon and baritone saxophone playing sustained harmonies.

In the second section of the development the whole instrumentation used in the arrangement returns. The E-flat clarinet continues playing a *divisi* part in unison with the *divisi* oboe part. The tuba plays as much of the melodic line as possible, that is, all but the second beat of each measure which has two eighth notes. Two measures later the E-flat clarinet doubles the lead clarinet part. The use of the E-flat clarinet is possible in many woodwind combinations as it serves to strengthen the instrument it doubles. At measures 141-142 the rhythmic pattern  would not be distinct if the tuba attempted to play it, so the tuba is scored in the following rhythmic pattern: . At measure 141 the E-flat clarinet is doubling the oboes

again because the clarinets no longer needed additional support as the flutes and oboes have the same rhythmic pattern as the clarinets. The double bass, tuba, third trombone, bassoon and baritone saxophone are omitted from measure 151 to measure 156. At measure 153 the flute, oboe, and E-flat clarinet are omitted until the last beat of measure 154. This leaves only the B-flat and alto clarinets in the score. It was arranged this way because it is the closest approximation of the original score. The complete instrumentation is scored again at measure 156 and remains that way until measure 160. This time parts are scored for the complete clarinet family plus the baritone saxophone, bassoon, trombone, tuba and double bass. This is done to approximate the complete string choir of the orchestra.

During the few measures of the retransition the passage  passes from a combination of flute, oboe, E-flat clarinet, bassoon and baritone saxophone to a combination of entire clarinet section, trombone, tuba and double bass.

The recapitulation (Measure 172) is scored as it was the first time with a few minor exceptions. The bassoon and baritone saxophone are not scored with the cello and string bass except when that part is the same as the original bassoon part. The trombone plays throughout this entire section. Two stands of clarinets are scored

for the violin part. In the Coda (Measure 276) a full instrumentation is used. Owing to the complexity of the double bass part the tuba plays only the beginning notes of each run. The tuba is capable of playing the entire run but it would over-balance the part. "Rapid passages in the Basses are apt to sound 'middled.'"⁷ The E-flat clarinet doubles the flute. The concluding eight measures use the complete instrumentation for which this arrangement is scored.

⁷Ibid., p. 15.

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Chapter V
The Transcription

Franz Schubert

First Movement
of the
"Symphony in Bb Major"

Allegro

Introduction

Exposition

Flutes
pp

Oboes
pp

E Clar.
pp

B Clar.
pp

Alto Cl.
pp

Bass Cl.
pp

Alto Sax
pp

Tenor
Bassoon

Baritone Sax
pp

Bassoon
p

B Cornets

Trumpets 2+3
Cornets

Horns E^b

Baritone

1+2
Trombones

3rd.
Trombone

Bass
p

Contra-bass
p

Drums

Timpani

Principal theme

This is a handwritten musical score for a band, consisting of 16 measures. The score is written on multiple staves, including a grand staff (treble and bass clefs) and several individual staves for other instruments. The notation includes notes, rests, and dynamic markings such as *mp* (mezzo-piano) and *pp* (pianissimo). A specific instruction "Bar. sax" is written above a staff in measure 13. The score is organized into measures, with measure numbers 9 through 16 indicated at the bottom.

9 10 11 12 13 14 15 16

Handwritten musical score for a symphony orchestra, measures 17-24. The score includes staves for Flute, Oboe, Clarinets, Bassoon, Saxophones, Trumpets, Horns, Trombones, Bass, and Drums/Timpani. The music is in 3/4 time with a key signature of one flat. It features various dynamics like piano (p) and sforzando (sf), and includes performance markings such as accents and slurs.

17 18 19 20 21 22 23 24

A handwritten musical score for 24 staves, covering measures 25 to 33. The score is written in a single system with a key signature of one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a bass clef and a key signature of one sharp. The seventh staff has a treble clef and a key signature of one sharp. The eighth staff has a bass clef and a key signature of one sharp. The ninth staff has a treble clef and a key signature of one sharp. The tenth staff has a bass clef and a key signature of one sharp. The eleventh staff has a treble clef and a key signature of one sharp. The twelfth staff has a bass clef and a key signature of one sharp. The thirteenth staff has a treble clef and a key signature of one sharp. The fourteenth staff has a bass clef and a key signature of one sharp. The fifteenth staff has a treble clef and a key signature of one sharp. The sixteenth staff has a bass clef and a key signature of one sharp. The seventeenth staff has a treble clef and a key signature of one sharp. The eighteenth staff has a bass clef and a key signature of one sharp. The nineteenth staff has a treble clef and a key signature of one sharp. The twentieth staff has a bass clef and a key signature of one sharp. The twenty-first staff has a treble clef and a key signature of one sharp. The twenty-second staff has a bass clef and a key signature of one sharp. The twenty-third staff has a treble clef and a key signature of one sharp. The twenty-fourth staff has a bass clef and a key signature of one sharp. The score includes dynamic markings such as *pp*, *ppp*, *p*, and *Es Cl.*. The notation is dense and includes many accidentals and ties.

25 26 27 28 29 30 31 32 33

Handwritten musical score for a large orchestra. The score is written on multiple staves, each labeled with an instrument or section. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Eng. Cl. (English Horn), 2b Cl. (Bass Clarinet), Alto Cl. (Alto Clarinet), Bass (Bassoon), Picc. (Piccolo), Ten. (Tenor Trombone), Bar. (Baritone), Basson (Bassoon), Corals (Cor Anglais), Trpts (Trumpets), Horns (Horns), I (Horn I), Kdr. (Kornett), Trb (Trombone), 3rd Trb (3rd Trombone), Bass (Bassoon), Bass Pt. (Bassoon Part), and Timpani (Timpani). The score is divided into measures, with measure numbers 34, 35, 36, 37, 38, 39, 40, and 41 indicated at the bottom. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like 'f' (forte). The score is written in a clear, legible hand.

41 Bridge Passage

A handwritten musical score for a string ensemble, consisting of 15 staves. The score is divided into measures 42 through 49. The notation includes various note values, rests, and dynamic markings such as *fz* and *f*. There are also some handwritten annotations like "zu 2" and "ak". The score shows a complex arrangement of parts, with some staves having more active notation than others. The handwriting is in black ink on a white background.

42

43

44

45

46

47

48

49

Handwritten musical score for a symphony orchestra. The score is arranged in a standard orchestral layout with staves for various instruments. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Eb Cl. (E-flat Clarinet), Bb Cl. (B-flat Clarinet), Alto Cl. (Alto Clarinet), Sax. (Saxophone), Ten. (Tenor Saxophone), Bar. Sax. (Baritone Saxophone), Bassoon, Cor. (Cornet), Trpts. (Trumpets), Horns, Bar. (Baritone), 1st Trb. (First Trombone), 2nd Trb. (Second Trombone), 3rd Trb. (Third Trombone), Bass, Bassoon, and Timp. (Timpani). The score spans measures 50 to 57. The key signature is one sharp (F#), and the time signature is 4/4. The music is written in a cursive, handwritten style. Dynamic markings such as *f* (forte) and *ff* (fortissimo) are used throughout. The score includes various musical notations, including notes, rests, slurs, and articulation marks. The top of the page features a series of notes and rests, possibly representing a specific instrument's part or a general musical idea. The bottom of the page is numbered with measure numbers from 50 to 57.

A handwritten musical score on 24 staves, numbered 58 to 65. The score is written in ink and includes various musical notations such as notes, rests, and dynamic markings. The notation is dense and appears to be a working draft. The staves are arranged in a single column. The first few staves (58-60) show more complex rhythmic patterns and notes, while the later staves (61-65) show simpler rhythmic patterns and notes. There are some markings that look like 'p' for piano and 'f' for forte. The overall appearance is that of a composer's sketch or a student's work.

58 59 60 61 62 63 64 65

Subordinate Theme

Fl.
ob.
Eb cl.
Eb cl.
Alto cl.
Bass cl.
Alto sax.
Ten.
Bar. sax.
Double Bass
Trombones
Tpts.
Horns
Bar.
1st Trb.
2nd Trb.
3rd Trb.
Bass.
Double Bass.
Timp.

66 67 68 69 70 71 72 73

A handwritten musical score consisting of approximately 18 staves. The notation is dense and includes various musical symbols such as notes, rests, beams, and dynamic markings. The score is organized into measures, with some measures containing complex rhythmic patterns and others being mostly rests. The handwriting is in black ink on white paper. The score is divided into two main sections: the first section covers measures 74 to 81, and the second section covers measures 82 to 89. The notation includes treble clefs, key signatures with sharps, and various note values including eighth and sixteenth notes. There are also some markings that appear to be performance instructions or corrections.

74

75

76

77

78

79

80

81

A handwritten musical score for a piece titled "Concluding Theme (Coda)". The score is written on 12 staves, with the first six staves containing the main melodic and harmonic material and the last six staves providing a concluding section. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f*, *ff*, *p*, and *pp*. The piece concludes with a double bar line and a fermata over the final notes. The score is organized into measures, with some measures containing multiple notes and rests.

90 11 12 93 94 95 96 97

Concluding Theme (Coda)

Handwritten musical score for a large orchestra. The score is arranged in a standard orchestral layout with parts for the following instruments from top to bottom:

- Fl. (Flute)
- ob. (Oboe)
- Bb Cl. (B-flat Clarinet)
- Bb Cl. (B-flat Clarinet)
- Flto Cl. (Flute in C)
- Bass Cl. (Bass Clarinet)
- Flto Sax (Flute in C Saxophone)
- Ten. (Tenor Saxophone)
- Bar. Sax (Baritone Saxophone)
- Bassoon
- Cornets (two staves)
- Trpts. (Trumpets)
- Horns (two staves)
- Bar. (Baritone)
- 1st Trb. (First Trombone)
- 3rd Trb. (Third Trombone)
- Bass
- Bass VI. (Bass Violin)
- Timp. (Timpani)

The score is written in a single system with measures numbered 95 through 105 at the bottom. The notation includes various musical symbols such as notes, rests, dynamics (e.g., *p*, *f*), and articulation marks. The key signature is one sharp (F#) and the time signature is 4/4.

Handwritten musical score for a string quartet, measures 106-113. The score is written on 16 staves. The top four staves contain the primary melodic and harmonic material, while the bottom eight staves provide accompaniment. The notation includes various note values, rests, and dynamic markings such as 'p' and 'f'. The piece concludes with a double bar line and repeat signs at the end of each measure.

Handwritten musical score for a symphony orchestra, measures 114-121. The score includes parts for Flute (fl.), Oboe (ob.), Eb Clarinet (Eb cl.), Bb Clarinet (Bb cl.), Alto Clarinet (Alto cl.), Bass Clarinet (Bass cl.), Alto Saxophone (Alto sax), Tenor Saxophone (Ten.), Baritone Saxophone (Bar. sax), Bassoon, Cornets, Trumpets (Trpts), Horns, Baritone (Bar.), 1+2 Trombones (1+2 Trb.), 3rd Trombone (3rd Trb.), Bass, Bass Violin (Bass vl.), and Timpani (Timp.). A vertical bar at measure 118 marks the beginning of the 'Development' section.

114

115

116

117

118

119

120

121

Development

Handwritten musical score for 24 staves, measures 122-129. The score includes various musical notations such as notes, rests, and dynamic markings like 'pp' and 'p'. The notation is dense and appears to be a working draft or a composer's sketch. The staves are numbered 122 through 129 at the bottom. The notation includes treble and bass clefs, key signatures, and various note values and rests.

122 123 124 125 126 127 128 129

Handwritten musical score for a symphony orchestra, measures 130-137. The score includes parts for Flute, Oboe, Clarinets (Eb, Bb, Alto), Bassoon, Saxophones (Baritone, Alto), Trumpets, Horns, Trombones (1+2, 3rd), Basses (vi, vl), and Timpani. The notation is dense with notes, rests, and dynamic markings.

fl.

ob.

E♭ cl.

B♭ cl.

Alto cl.

Bass sax.

Alto sax.

Trpt.

Bar. sax.

Bassoon

Cornets

Trpt.

Horns

Bar.

1+2 Trb.

3rd Trb.

Bass

Bass vl.

Timp.

130

131

132

133

134

135

136

137

This page contains a handwritten musical score for a large ensemble, likely a symphony or orchestra. The score is organized into systems, with each system containing multiple staves. The notation is dense and includes various musical symbols such as notes, rests, stems, and dynamic markings (e.g., 'f' for fortissimo). The score is written in a cursive, handwritten style. The first system at the top of the page includes a treble clef and a key signature of one sharp (F#). The notation is complex, with many notes and rests, and some markings that appear to be 'f' or 'ff' indicating dynamics. The score continues down the page with several more systems, each with its own set of staves. The overall appearance is that of a working draft or a composer's sketch.

This is a handwritten musical score for a large ensemble, spanning measures 146 to 153. The score is written on 24 staves, each labeled with an instrument or section. The instruments listed on the left are: Flute (Fl.), Oboe (ob.), Eb Clarinet (Cl.), Bb Clarinet (Cl.), Alto Clarinet (Alto Cl.), Bass Clarinet (Bass Cl.), Alto Saxophone (Alto Sax), Tenor Saxophone (Ten.), Baritone Saxophone (Bar. sax), Bassoon, Cornets, Trumpets (Tpt.), Horns, Baritone (Bar.), 1st and 2nd Trombones (1+2 Trb.), 3rd Trombone (3rd Trb.), Bass, Bass Violin (Bass V.), and Timpani (Timp.). The notation is dense and includes various musical symbols such as notes, rests, slurs, and dynamic markings. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into measures by vertical bar lines, with measure numbers 146 through 153 printed at the bottom of the page.

Handwritten musical score on 24 staves, numbered 154 to 161. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'p'. The notation is dense and appears to be a full orchestral or chamber music score. The staves are numbered 154 through 161 at the bottom of the page.

154 155 156 157 158 159 160 161

fl.
ob.
Eb cl.
Bb cl.
Alto cl.
Bass cl.
Alto sax
Ten.
Bar. sax
Bassoon
cornets
Trpt.
Horns
Bar.
1st Trb.
3rd Trb.
Bass
Bass vl.
Timp

162 163 164 165 166 167 168 169

Retransition

A handwritten musical score for a large ensemble, consisting of 20 staves. The score is written in black ink on a white background. The notation includes various musical symbols such as notes, rests, stems, beams, and dynamic markings. The score is organized into measures, with some measures containing complex rhythmic patterns and others being mostly rests. The notation is dense and appears to be a working draft or a composer's sketch. The staves are numbered at the bottom, from 170 to 177. The word "Respiration" is written at the bottom left, below the first few staves.

170

171

172

173

174

175

176

177

Respiration

This is a handwritten musical score for a symphony orchestra, covering measures 178 through 185. The score is written on 24 staves, each labeled with an instrument. The instruments listed on the left are: Flute (Fl.), Oboe (ob), E-flat Clarinet (Eb cl.), B-flat Clarinet (Bb cl.), Alto Clarinet (Alto cl.), Bass Clarinet (Bass cl.), Alto Saxophone (Alto sax), Tenor Saxophone (Ten. sax), Baritone Saxophone (Bar. sax), Bassoon, Cornets, Trumpets (Tpt.), Horns, Baritone (Bar.), First and Second Trumpets (1st 2 Trb.), Third Trumpet (3rd Trb.), Bass, Bass Violin (Bass vl.), and Timpani (Timp). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The bottom of the page is numbered with measure numbers: 178, 179, 180, 181, 182, 183, 184, and 185.

Handwritten musical score on 24 staves, numbered 186 to 193. The score includes various musical notations such as notes, rests, and dynamic markings. The notation is dense and appears to be a complex piece of music, possibly for a large ensemble or orchestra. The staves are numbered 186 through 193 at the bottom of the page.

Handwritten musical score for a large ensemble. The score is organized into staves for various instruments, with measures numbered 194 through 201 at the bottom. The instruments listed on the left are:

- Fl. (Flute)
- ob (Oboe)
- E♭ cl. (Clarinet in E-flat)
- B♭ cl. (Clarinet in B-flat)
- M170 cl. (Clarinet)
- Bass cl. (Bass Clarinet)
- M170 sax (Saxophone)
- Ten. sax (Tenor Saxophone)
- Bar. sax (Baritone Saxophone)
- Bassoon
- Cornets
- Trpt. (Trumpet)
- Horns
- Bar. (Baritone)
- 1st Trb (First Trombone)
- 3rd Trb (Third Trombone)
- Bass
- Bass V. (Bass Violin)
- Timp. (Timpani)

The score features complex notation with many beamed notes, slurs, and dynamic markings. The bottom of the page is marked with measure numbers: 194, 195, 196, 197, 198, 199, 200, and 201.

A handwritten musical score for guitar and voice, spanning measures 202 to 209. The score is written on a grand staff with two systems of staves. The upper system consists of a vocal line (soprano) and a guitar line (treble clef). The lower system consists of a guitar line (bass clef) and a guitar line (treble clef). The music is in a key with one sharp (F#) and a 4/4 time signature. The notation includes various rhythmic values, accidentals, and articulation marks. The guitar part features complex chordal textures and melodic lines, often with slurs and ties. The vocal line has lyrics written below it. The score is divided into measures by vertical bar lines, with measure numbers 202 through 209 indicated at the bottom.

202

203

204

205

206

207

208

209

Bridge Passage

Handwritten musical score for a symphony orchestra, spanning measures 210 to 217. The score includes parts for various instruments: Flute (Fl.), Oboe (ob), English Horn (Eb Cl.), Bassoon (Bb Cl.), Alto Saxophone (Alto Sax), Tenor Saxophone (Ten.), Baritone Saxophone (Bar. Sax), Bassoon (Bassoon), Corneets (Cornets), Trumpets (Trypt.), Horns (Horns), Baritone (Bar.), 1st and 2nd Trombones (1+2 Trb.), 3rd Trombone (3rd Trb.), Bass, Bass Violin (Bass V.), and Timpani (Timp.). The notation is dense, featuring complex rhythmic patterns, dynamic markings, and articulation. The key signature is one flat (Bb), and the time signature is 4/4. The score is written in a cursive, handwritten style.

210 211 212 213 214 215 216 217

All praise to thee, O God, the Father, King of heaven, the Father, the Almighty, who has made for us this world of wonders, the firmament of heaven, the sun, the moon, the stars, the earth, the sea, and all that in them are, who dost feed us with the fruits of the earth, who dost give us life and breath, who dost give us pardon and peace, O God, the Father, Almighty, have mercy on us, have mercy on us, have mercy on us.

218 219 220 221 222 223 224 225

Handwritten musical score for a symphony orchestra, measures 224-233. The score includes parts for Flute, Oboe, Eb Clarinet, Bb Clarinet, Alto Clarinet, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Bassoon, Cornets, Trumpets, Horns, Baritone, 1st and 2nd Trumpets, 3rd Trumpet, Bass, Bass Violin, and Timpani. The music is in 4/4 time with a key signature of one flat. Dynamics include *sf* and *f*. The score shows a complex texture with many notes and rests across the measures.

224 227 228 229 230 231 232 233

This image shows a page of handwritten musical notation for a string ensemble. The score is organized into systems of staves. The top system includes a grand staff (treble and bass clefs) and two additional staves, likely for violins and violas. The middle section consists of several staves, some of which are mostly empty, suggesting rests or a specific performance instruction. The bottom system features three staves with rhythmic patterns, possibly for a cello and double bass section. The notation includes various note values, rests, and dynamic markings such as *p* (piano) and *ff* (fortissimo). The handwriting is clear and professional.

234

235

236

237

238

239

240

241

Handwritten musical score for a symphony orchestra, measures 242-249. The score includes parts for Flute, Oboe, Eb Clarinet, Bb Clarinet, Alto Clarinet, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Bassoon, Cornets, Trumpets, Horns, Baritone, 1st Trumpet, 3rd Trumpet, Bass, Bass Violin, and Timpani. The score features various musical notations such as notes, rests, and dynamic markings like 'cresc' and 'cresc.'

242

243

244

245

246

247

248

249

This is a handwritten musical score for a string ensemble, consisting of 12 staves. The score is divided into measures 250 through 257. The notation includes various rhythmic values, dynamic markings such as *f* (forte) and *cresc.* (crescendo), and articulation marks like accents and slurs. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The notation is dense and detailed, with many notes and stems. The staves are numbered at the bottom: 250, 251, 252, 253, 254, 255, 256, and 257.

250 251 252 253 254 255 256 257

This is a handwritten musical score for a large ensemble, likely a symphony or concert band. The score is written on multiple staves, each labeled with an instrument. The instruments listed on the left side of the page are: Flute (fl.), Oboe (ob.), E-flat Clarinet (Eb Cl.), B-flat Clarinet (Bb Cl.), Alto Clarinet (Alto Cl.), Bass Clarinet (Bass cl.), Alto Saxophone (Alto sax), Tenor Saxophone (Ten.), Baritone Saxophone (Bar. sax), Bassoon, Cor-nets, Trumpet (Trpt.), Horns, Baritone (Bar.), 1st Trumpet (1st Trb), 3rd Trumpet (3rd Trb.), Bass Violin (Bass vl.), and Timpani (Timp.). The score is organized into measures, with measure numbers 258, 259, 260, 261, 262, 263, 264, and 265 indicated at the bottom. The notation includes various musical symbols such as notes, rests, dynamics (e.g., *f*, *p*), and articulation marks. The handwriting is in black ink on a white background.

A handwritten musical score on 24 staves, organized into two systems of 12 staves each. The score covers measures 266 through 273. The notation includes various rhythmic values, dynamic markings (such as *f*, *p*, *mf*, *ff*), and articulation marks. The first system (measures 266-272) features dense rhythmic patterns in the upper staves, while the second system (measures 273-279) shows more sparse notation with long horizontal lines and some melodic fragments. The handwriting is in black ink on aged paper.

266

267

268

269

270

271

272

273

This is a handwritten musical score for a large ensemble, likely a symphony or concert band. The score is written on 24 staves, each labeled with an instrument or section. The instruments listed on the left are: Fl. (Flute), ob. (Oboe), Eb cl. (E-flat Clarinet), Bb cl. (B-flat Clarinet), Alto cl. (Alto Clarinet), Bass cl. (Bass Clarinet), Alto sax (Alto Saxophone), Ten. (Tenor Saxophone), Bar. sax (Baritone Saxophone), Bassoon, Cornepts (Cornepts), Trpt. (Trumpets), Horns, Bar. (Baritone), 1st Trb. (1st Trombone), 3rd Trb. (3rd Trombone), Bass, Bass v. (Bassoon), and Timp (Timpani). The score is divided into measures, with measure numbers 274, 275, 276, 277, 278, 279, 280, and 281 indicated at the bottom. The notation includes various musical symbols such as notes, rests, dynamics (e.g., f, mf, p), articulation marks (e.g., accents, staccato), and phrasing slurs. The word 'Coda' is written below measure 276. The score is written in black ink on a white background.

274 275 276 Coda 277 278 279 280 281

Handwritten musical score on 24 staves, numbered 282 to 289. The score includes various musical notations such as notes, rests, and dynamic markings. The notation is dense and appears to be a complex piece of music, possibly for a string ensemble or orchestra. The staves are numbered 282, 283, 284, 285, 286, 287, 288, and 289. The music is written in a style that suggests a late 19th or early 20th-century composition. There are many notes, some with slurs, and some staves have rests. The handwriting is clear but shows signs of being a working draft or a composer's sketch.

290

291

292

293

294

295

296

297

Handwritten musical score on a page with 18 staves. The first two staves contain handwritten musical notation, including notes, rests, and clefs. The remaining 16 staves are empty. A vertical bar line is present on the first staff.

This image shows a page of musical manuscript paper with 16 systems of staves. Each system consists of a single five-line staff. The paper is pre-ruled with vertical bar lines, creating 16 measures per system. On the left side of the page, there are handwritten musical notations for each system, including a treble clef and a key signature of one sharp (F#). The rest of the page is blank.

System	Clef	Key Signature
1	Treble	F#
2	Treble	F#
3	Treble	F#
4	Treble	F#
5	Treble	F#
6	Treble	F#
7	Treble	F#
8	Treble	F#
9	Treble	F#
10	Treble	F#
11	Treble	F#
12	Treble	F#
13	Treble	F#
14	Treble	F#
15	Treble	F#
16	Treble	F#