

1966

A Transcription for Band of the Minuet of "Will-O-The-Wisps," The Damnation of Faust

Chester John Balzer

Eastern Illinois University

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A TRANSCRIPTION FOR BAND OF THE

MINUET OF "WILL-O-THE-WISPS" THE DAMNATION OF FAUST

(TITLE)

BY

CHESTER JOHN BALZER

THESIS

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF
MASTER OF ARTS IN MUSIC

IN THE GRADUATE SCHOOL, EASTERN ILLINOIS UNIVERSITY
CHARLESTON, ILLINOIS

1966

YEAR

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TABLE OF CONTENTS

	Page
PREFACE	iii
LIST OF ILLUSTRATIONS	iv
Chapter	
1. Hector Berlioz	1
2. <u>Minuet</u> of "Will-O-The-Wisps"	7
3. Instrumentation	10
4. Conclusion	15
BIBLIOGRAPHY	16

PREFACE

The information presented in the following report is intended to help the reader understand the author's transcription of Hector Berlioz' Minuet of "Will-O-The-Wisps," It contains a brief description of the Minuet, and some examples of the difficulties encountered in the transcription.

LIST OF ILLUSTRATIONS

Figure	Page
1. Transposed from original composition viola to the 2nd and 3rd clarinet in the band transcription	12
2. Transposed from original composition 1st violino to 1st alto saxophone in the band transcription	12
3. Transposed from original violino I, violino II and contrabasso to alto saxophone and baritone saxophone in the band transcription	13

CHAPTER I

HECTOR BERLIOZ

Louis Hector Berlioz was born in Côte-Saint-André, France, on December 11, 1803. He died in Paris on March 8, 1869, at the age of sixty-five. Many of the characteristics of the nineteenth century composers were found in Berlioz' life as well as in his music. Turbulence, individuality, extravagance of emotion, eccentricities, spectacular display of ego, conflicts and misfortunes appeared.

Dr. Louis Joseph Berlioz was a small-town physician who had little sympathy with his son's desire for a musical career. He directed his son in his studies, but the boy drifted naturally to music. Berlioz' first vivid experience came at the time of his first communion as the choir was singing eucharistic hymns. Not long after his first communion he discovered a way to produce musical sound on an old flageolet he had found in his home. Soon after, he began taking piano and guitar lessons from local teachers and studied harmony and counterpoint from textbooks at night.

The senior Berlioz was adamant in his determination to have Hector become a physician. He sent his son to Paris in October of 1821 to study medicine. Hector did not abandon music. He took advantage of the great musical performances in Paris. He attended the Paris opera and some time later attended a performance of a Beethoven symphony. This marked the beginning of a whole new life for him. Once he fled from the school but he returned and finished

his studies. Berlioz knew, before he had been at the school of medicine very long, that this profession was not for him. He did complete his work, however, and in 1824 he received a Bachelor of Science degree, although he never practised medicine.

During his last year in school, Berlioz worked under his first master. Jean Francois Lesueur, an ambitious, imitative, disorderly composer¹ told Hector that he would never be a successful doctor or druggist but that he could be a great musician because he was a genius. Berlioz did not receive the same encouragement from all sources. A mass written for the St. Roch church and performed in 1823 was a failure. As a result, his application for admission to the Conservatory was denied.

Hector went home in 1824 and told his father that he was finished with medicine forever and intended to devote his life to music. His father agreed to continue his allowance if he could prove, within a reasonable time, that he had some musical ability. Upon returning to Paris, Berlioz managed to be accepted by the Paris Conservatory. While studying there, he met his second teacher, Anton Reicha, an authoritative man of great talent and ability, who is considered an initiator of the modern musical language.²

On July 10, 1825, Berlioz arranged a second performance of his Mass, which he financed with borrowed funds. The work got a much

¹Eric Blom, (ed.). Grove's Dictionary of Music and Musicians (5th ed.: New York: St. Martin's Press, 1959), Vol. 1, p. 654.

²Ibid.

better reception, but it left him with a staggering debt. The pressure of paying this debt made Berlioz' father even more impatient with his musical activities. To add to his impatience, he learned that his son had applied for the Prix de Rome twice but he had been refused both times.

In the fall of 1827, an English Shakespearean company came to Paris for a series of performances at the Theatre de L'odeon. It was at this time that Berlioz became involved in his first love affair. An attractive artist named Henrietta Smithson was playing the role of Ophelia in Hamlet. Berlioz wrote love letters to her and tried in other ways to attract her attention. He arranged a special concert in an effort to impress Henrietta with his gifts.

Despite what proved to be an unhappy love affair, he found time to compose his first two important works. The first of these was Op. I, a cantata based on eight scenes from Faust. With the ink barely dry on the manuscript (later this work became the core of his The Damnation of Faust) Berlioz met Camille Moke at the Institute where she taught.³ By April of 1830, Camille had won Berlioz' affections from Henrietta (who had inspired his second important work), and they became engaged. This work was the Symphonie Fantastique, and it was introduced in Paris on December 4, 1830.

Berlioz won the Prix de Rome with the cantata Sardanapale. When

³Jacques Barzun, Berlioz and the Romantic Century (New York: St. Martin's Press, 1959), Vol. 1, p. 124.

It was introduced in October, 1830, the cantata was so poorly performed that, in a violent fit of anger, Berlioz threw his score at the musicians. He soon left to enter the Villa Medici in Rome, where he was to spend the three years prescribed by the Prix de Rome. He was unhappy and uncomfortable under the rigid rules set for the young musicians. He disliked Italy and Italian food and he was intolerant of Italian music. Rumors about his fiance, Camille Moke, added to his dissatisfaction with Italy. Berlioz started back to Paris, determined to murder Camille and her lover. He disguised himself as a lady's maid, but lost both his disguise and his anger in Genoa and returned to the Villa Medici.

Berlioz returned to Paris in 1832. He learned that Henrietta Smithson was also in the city and decided to perform his Symphonie Fantastique again. He felt that this time it would attract her attention. It did, and Henrietta's sympathy for Berlioz may have been caused by the profound effect of the symphony. Perhaps her waning popularity as an actress, which resulted in serious financial difficulties, made Henrietta more responsive to Hector's romantic interests. He married Henrietta on October 3, 1833 at the British Embassy.

Henrietta and Hector were not happy. They were each too temperamental and hot-headed to live together in harmony. They also had

serious financial difficulties which added to their discontent. Berlioz met and became interested in another woman, Marie Recio, and he and Henrietta separated. However, he never forgot Henrietta completely. Henrietta died on March 3, 1853. He married Marie a year later, but this marriage was little different from the first marriage. Bills and temperament caused friction.

The Symphonie Fantastique, which had done so much to bring Henrietta and Hector together, also brought him an important benefactor who helped him improve his financial condition. Niccolo Paganini, the greatest violin virtuoso of his day, had heard the symphony and, as a result, commissioned Berlioz to compose a work for him. The work which Berlioz wrote was quite different than Paganini had expected. It was no virtuoso music but a symphony with Viola obbligato of deep musical poetic intent: Harold in Italy. Paganini lost all interest in the work because it was not what he expected, but Berlioz performed the work without the financial assistance of Paganini. In 1838, Paganini heard a performance of Harold in Italy after which he sent a gift of twenty thousand francs to Berlioz, commenting that he could see in Berlioz' works the road to a rebirth of Beethoven.

In 1842, Berlioz conducted several of his works in Brussels. From 1842 to 1846 he made many tours which took him to Germany,

Austria, England, and Russia. In 1846, seventeen years after he had written his first manuscript, he completed The Damnation of Faust. This work was first performed at the Opera Comique, in Paris, on December 6, 1846. It was poorly attended and poorly received.

Among Berlioz' works are the overtures Waverley, (1828) Les Franc-Juges, (1828) King Lear, The Corsair, Rob Roy, (1838) The Roman Carnival, (1838) The Fantastic Symphony, (1829) The symphony with viola obbligato titled Harold in Italy (1834) and the dramatic symphony Romeo and Juliet, (1839) The Requiem and Te Deum: The charming oratorio The Childhood of Christ; and the operas Benevenuto Cellini, (1838) Beatrice and Benedict, (1865) and (in two sections) The Trojans, (1863).⁴ His famous book, Treatise on Instrumentation was written in 1844.

The last years of Berlioz' life were unhappy. He was frustrated because he knew that his best productive years were over. The failure of his second marriage, his health, and the fact that his only son had died in Cuba of yellow fever, all contributed to his depression. He died on March 8, 1869. His requiem was the funeral march from his own Symphonie Funebre. His pallbearers included Charles Gounod, Ambroise Thomas and other famous French musicians.

⁴Percy A. Scholes, The Oxford Companion to Music, (9th ed.: London, New York, Toronto: Oxford University Press, 1955), p. 106.

CHAPTER II

MINUET OF "WILL-O-THE-WISPS"

Berlioz was an interesting and great composer. However, his ability to score for an orchestra was the greatest of all his gifts. His music is extravagant, but this extravagance includes an unerring instinct in his use of common instruments for tone color. He accomplishes delicate tone color when he uses one instrument, as well as when he combines them. Apparently he was able to "think orchestrally" when he composed, because his original design shows his ability to score producing unique tone colors. The themes in the "Dance of the Spirits" and the "Dance of the Sylphs" in The Damnation of Faust cannot be considered merely "tunes" in the generic sense. The unrivalled clarity of Berlioz' sound-mass is the result of his instinctive sense of what each member of the orchestral family can do best. Many problems that arise are solved in an unconventional way and Berlioz pays little attention to tradition. His composition has the precise timbre he imagined, displaying the certainty of a master of the orchestra. If one were to study his scores superficially, he would consider them sparse because many instruments remain silent during the course of much of the work. However, his work does not have an empty sound. Each note on the score is where it will "tell" the very best and none blurs another.

The period of Berlioz' activity as a composer, roughly 1825-1862,

is the period in which woodwind instruments gained their perfected key-mechanism and the horns and trumpets received a workable valve-system. The tuba and cornets were introduced into the orchestra during this time. Berlioz was not able to take full advantage of the advances made in the efficiency of the instruments during his lifetime. His scores show that he uses the innovations but is still juggling the open and stopped notes of the natural horn and using a pair of valve cornets in addition to two to four natural trumpets. One of the reasons Berlioz could not use the new instruments in his works was the players inability to play valved instruments and their refusal to learn.

Berlioz recognized large groups of cohesive tone color almost instinctively, but he was a genius at recognizing the tone color of smaller groups--each blending perfectly and with a distinctive sound. As melodists, all his string parts share an equal responsibility and enjoy equal importance. Each string part has its own tone color, individuality and character, and when desirable, its own function. Berlioz' string music is composed of changing and vivid tints:

. . . the different textures, bow or finger tremolo, scales or arpeggio figuration, a variety of high and low pitch with legato or detached bowing or single notes, or double-stopping, combine with the varying colors of pizzicato con sordino to serve as colours or

textures, separately or in combination to produce all the dynamic changes which identify Berlioz' string music.⁵

Berlioz' technique with woodwinds is individual and he uses them in such a way that they are recognizable as melodic and decorative soloists, or as accompanists. However, when Berlioz scores for the woodwinds, their individuality, ability to blend, and/or penetrate is never lost.

In spite of the fact that Berlioz was unable to use the improved instruments to full advantage, he recognized that the valve and key-mechanisms were going to be incorporated in the works of the future. He worked closely with Adolphe Sax before mid-century. For instance, Sax would demonstrate a new instrument to Berlioz and Berlioz would then compose a piece incorporating that instrument.

By means of an ingenious arrangement of crooking and the use of open notes of the horns and trumpets, Berlioz managed to produce a thoroughly sonorous, full voiced brass harmony. He used this harmonious brass sound both independently, and in conjunction with the rest of the orchestra. Berlioz' brass parts, in his orchestrations, moved independently on their own course. Their status is equal to that of the other main groups of the orchestra, and their functions are more varied and essential to the musical structure than they are in the works of any of his contemporaries.

⁵Adam Carse, The History of Orchestration (New York: Dover Publications, 1964), p. 258.

CHAPTER III
INSTRUMENTATION

The band instrumentation used in this transcription is:

Flute	B flat Baritone Saxophone
C Piccolo, I, II	B flat Cornet, I, II, III
Oboes, I, II	B flat Trumpet, I, II
B flat Clarinet, I, II, III	F French Horn, I, II, III, IV
B flat Bass Clarinet	Baritone
Bassoon, I, II	Trombone, I, II, III
E flat Alto Saxophone, I, II	Basses
B flat Tenor Saxophone	Timpani
Percussion	

The orchestra instrumentation for the Mimuet is:

Flauto	Timpani in D-A
Piccolo, I, II	Timpani II in E-B
2 Oboi	Triangolo
2 Clarinets in B	Cimbali
Clarinetto Basso in B	Violino I
2 Fagotti	Violino II
Corni, I, II in F, III, IV in D	Viola
2 Trombe in D	Violoncello
2 Cornetti a piston in A	Contrabasso
3 Tromboni	

The concert band is a complex arrangement of musical instruments.

Its sound depends on timbre, range and abilities of the performing musicians. All of these factors must be given consideration when composing, transcribing, or arranging music for the concert band.

The various sections of the band are usually arranged with the best players on the first parts and the less able musicians on the second and third parts. This practice restricts the arranger in his scoring for non-professional concert bands. All members of the band should be challenged to reach new heights in their abilities of technique and interpretation.

The instrumentation of a non-professional concert band may not always be complete. Cue parts are written for the missing instruments. For example, in the Mimuet, the author uses two bassoons in his transcription. In the score, the second bassoon is cued in the baritone part. The author tried to be consistent with the style of instrumentation Berlioz used. He used one flute, two piccolos, and two oboes, which leaves the sound predominantly high, while using horns and lower string instruments for the lower resonant sonorous sounds.

The arranger discovered passages for string instruments that are difficult to execute on wind instruments. These passages were re-written for two or more instruments keeping in mind the composer's original purpose.

The problems in scoring this transcription were:

- (1) The author changed the key from the key of D to the key of D flat. This was necessary because the key of D is difficult to execute.
- (2) The horns were written in F and D in the original composition and they had to be transposed to the F horn of the modern band.
- (3) The cornets were written in A and the trumpets in D. These had to be transposed for the cornet in B flat and the trumpet in B flat of the modern band.

The following passages illustrate examples of this type of problem.

Example 1

Original Composition
From Viola Measure 110

pp

Band Transcription

To - 2nd and 3rd Clarinets

p

Example 2

Original Composition
From - First Violino Measure 120

TR

SF>P

Band Transcription

To - First Alto Saxophone

TR

SF>P

Example 3

Original Composition
Mesure 32

Handwritten musical score for strings. The score is written on four staves: Violino I, Violino II, Viola, and Contrabasso. The key signature is one sharp (F#) and the time signature is 3/4. The first measure contains a melodic line for Violino I and Violino II, and rests for Viola and Contrabasso. The second measure contains rests for all instruments. The third measure contains a melodic line for Viola and Contrabasso, and rests for Violino I and Violino II.

Band Transcription

Handwritten musical score for saxophones. The score is written on four staves: Alto Sax I, Alto Sax II, Tenor Sax, and Baritone Sax. The key signature is one flat (Bb) and the time signature is 3/4. The first measure contains a melodic line for Alto Sax I and Alto Sax II, and rests for Tenor Sax and Baritone Sax. The second measure contains rests for all instruments. The third measure contains a melodic line for Tenor Sax and Baritone Sax, and rests for Alto Sax I and Alto Sax II.

The problems of performing this work:

- (1) In the vein of this work the performing group must be of the highest caliber, with an outstanding flute, piccolo, oboe section, and a very agile saxophone section.
- (2) Keep the percussion and accompaniment instruments playing softly and with a definite pulsation.
- (3) The dynamics must be carefully observed. The solo instruments must be predominant.
- (4) The tempo markings in this transcription are marked exactly as in the original composition, but the intent of the composer can be obtained at a slower pace.
- (5) The conductor and performing group must be alert for time changes from measure 160 to the end.

CHAPTER IV

CONCLUSION

This transcription was arranged primarily for the high school or college band which has an outstanding woodwind section. One problem in the transcription was the proper voicing of the instruments to obtain a suitable concert band sound and still remain consistent with Berlioz' intention.

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 an opportunity to become acquainted with the works of great composers and it challenges the student to improve his knowledge of these works through rehearsal and performance.

The major benefits that the author received from writing such a transcription was a more detailed knowledge of the composer's music and orchestration. To write such a transcription one must be familiar with the range, versatility, and tonal quality of each instrument, individually and in combination with others.

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E♭ Clarinet

TRANSCRIPTION FOR

B♭ Clarinets

BAND

Alto Clarinet

OF THE

Bass Clarinet

MINUET OF THE WILL-O'-THE-WISPS

Bassoons

FROM

THE DAMNATION OF FAUST

Alto I
(or Soprano)

OP. 24

Alto II

HECTOR BERLIOZ

Tenor

BY

Baritone

CHESTER JOHN BALZER

B♭ Cornets

B♭ Trumpets

Flugelhorns

Horns

Baritones

Trombones

Basses

Timpani

Drums, etc.

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SAXOPHONES

No. 23 - Band Score 29 Staves

PARCHMENT
BRAND

MODERATO (88=1)

Flutes

Piccolo I
II

Oboes I
II

~~Clarinet~~

I

Bb Clarinet^{ts} II

III

~~Clarinet~~

Bass Clarinet

Bassoon^s

Alto I
(or Soprano¹⁰)

Alto II

Tenor

Baritone^s

Bb Cornets I

II

~~Trumpet~~ III

TRUMPETS I

II

Horns

Baritone^s

I

Trombone II

III

Basses

TRIANGLE
Timpani

Drums, ec. Cym.

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BRAND

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PARCHMENT
BRAND

Flutes

Piccolo

Oboes

E♭ Clarinet net

B♭ Clarinets I

B♭ Clarinets II

B♭ Clarinets III

Alto Clarinet

Bass Clarinet

Bassoons

Alto I (or Soprano)

Alto II

Tenor

Baritone

B♭ Cornets I

B♭ Cornets II

B♭ Trumpet

Fluegelhorn I

Fluegelhorn II

Horns

Baritones

Trombones

Basses

Timpani

Drums, etc. etc.

9

9

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This musical score is arranged in 29 staves, divided into several sections:

- Flutes:** Flutes, Piccolo, Oboes, Eb Clarinet.
- Clarinets:** Bb Clarinet I, Bb Clarinet II, Alto Clarinet, Bass Clarinet.
- Woodwinds:** Bassoon.
- Saxophones:** Alto I (or Sopranino), Alto II, Tenor, Baritone.
- Brass:** Bb Corn I, Bb Corn II, Bb Trumpet I, Flugelhorn I, Flugelhorn II, Horns I, Horns II, Baritone Trombone, Trombone I, Trombone II.
- Low Brass:** Basses.
- Drumming:** Timpani, Drums, etc.

The score includes various musical notations such as notes, rests, and dynamic markings. The bassoon part is notably silent for the first two measures. The saxophone section is also silent for the first two measures. The brass and drumming parts feature rhythmic patterns and dynamic markings throughout the piece.

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No. 23 - Band Score 29 Staves

PARCHMENT
BRAND

Flu_s
Picco
Obs_s
E^b Cl_{net}
I
B^b Cl_{nets} II
III
Alto C_{rinet}
Bass C_{rinet}
Bass_{ns}
Alt I (or So_{ano})
Alt II
T_{etr}
Bari_{ne}
B^b C_{nets} I
II
B^b Tr_{umps} III
Flueg_e I
II
Ho_{rs}
Bari_{nes}
I
II
III
Bas_{es}
Tim_{ani}
Drum_s, etc.

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This is a page of a musical score for a band, featuring 29 staves. The instruments listed on the left are: Flutes, Piccolo, Oboes, Eb Clarinet, Bb Clarinet I, Bb Clarinet II, Bb Clarinet III, Alto Clarinet, Bass Clarinet, Bassoon, Saxophones (Alto I, Tenor, Bariton), Bb Corn I, Bb Corn II, Bb Trumpet, Flugelhorn, Horns, Trombones, Basses, and Drums. The score is written in a common time signature (C) and includes various musical notations such as notes, rests, and dynamic markings like *mf* and *p*. The saxophone section has a specific melodic line, while the brass and woodwind sections provide harmonic support. The drum part is indicated by rhythmic patterns and rests.

SAXOPHONES

The image shows a page of a musical score for a band. The score is arranged in staves, with each staff representing a different instrument. The instruments listed on the left side of the page are: Flut, Piccc, Obo, Eb Clart, I, Bb Clarts, Alto Clart, Bass Clart, Basso, Alto (or Sopo), Alto, Ten, Barit, Bb Co's, Bb Tru, Fluegel, Hor, Barites, Tromb, Bass, Timpi, and Drums c. The score is written in a standard musical notation, including notes, rests, and dynamic markings such as *mf* and *p*. The page is numbered 23 and is part of a band score consisting of 29 staves. The publisher is Belwin Inc., New York U. S. A., and the brand is Parchment Brand. The page is printed in the U.S.A.

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SAXOPHONES

No. 23 - Band Score 29 Staves

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This page contains a musical score for a band, starting at measure 32. The instruments listed on the left are: Flutes, Piccolo, Oboes, Eb Clarinet, Bb Clarinet (with two staves), Alto Clarinet, Bass Clarinet, Bassoon, Alto I (or Soprano), Alto II, Tenor, Baritone, Bb Cornet I and II, Bb Trumpet, Flugelhorn, Horns, Baritone, Trombone, Basses, Timpan, and Drums. The score includes various musical notations such as notes, rests, dynamics (p, sf, mf), and articulation marks. The Bb Clarinet part has some handwritten annotations. The Baritone part has a 'Told' marking. The Horns part has a 'Told' marking. The Drums part has a 'p' marking.

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No. 23 - Band Score 29 Staves

PARCHMENT
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This is a page of a musical score for a band, containing 29 staves. The instruments listed on the left are: Flute, Piccolo, Oboe, Eb Clarinet, Bb Clarinets I, II, III, Alto Clarinet, Bass Clarinet, Bassoon, Saxophones (Alto, Tenor, Baritone), Bb Cornets I, II, Bb Trumpets, Flugelhorn, Horns, Baritone, Trombones, Bass, Timpani, and Drums/Cymbals. The score is written in a common time signature (C) and features various musical notations such as notes, rests, slurs, and dynamic markings like 'sf' (sforzando). The saxophone section includes specific markings for 'Alto (or Soprano)', 'Alto', 'Ten', and 'Baritone'. The woodwind section includes 'Flu', 'Picc', 'Obc', 'Eb Cla^{et}', 'Bb Cla^{ets} I', 'Bb Cla^{ets} II', 'Alto C^{inet}', 'Bass C^{inet}', and 'Bass^o'. The brass section includes 'Bb Co^{ts} I', 'Bb Co^{ts} II', 'Bb Tru^{ets} I', 'Fluegel^{horn}', 'Hor', 'Barit^{one}', 'Tromb^{ones}', and 'Bass'. The percussion section includes 'Timpi' and 'Drums/c.'. The score is organized into measures, with some measures containing multiple notes and rests, and others containing single notes or rests.

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SAXOPHONES

No. 23 - Band Score 29 Staves

PARCHMENT
BRAND

Flutes

Piccolo

Oboes

E♭ Clarinet

B♭ Clarinet I

B♭ Clarinet II

Alto Clarinet

Bass Clarinet

Bassoon

Alto I (or Sopran)

Alto II

Tenor

Baritone

B♭ Corn

B♭ Trumpet I

B♭ Trumpet II

Flugelhorn

Horns

Baritone

Trombone

Basses

Timpani

Drums, etc.

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PARCHMENT
BRAND

This musical score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Flutes, Piccolo, Oboes, E♭ Clarinet, B♭ Clarinet I, B♭ Clarinet II, Alto Clarinet, Bass Clarinet, Bassoon, Alto I (or Soprano), Alto II, Tenor, Baritone, B♭ Corn I, B♭ Corn II, B♭ Trumpet, Flugelhorn, Horns (two staves), Baritone, Trombone, Basses (two staves), Timpani, and Drums, etc. The score is divided into four measures. The first measure shows rests for most instruments. The second measure contains melodic lines for the saxophones and woodwinds, with dynamic markings such as *mf*, *mp*, and *p*. The third measure continues these lines, with some instruments reaching *ff* dynamics. The fourth measure shows sustained notes for many instruments, with dynamic markings like *ff* and *pp*. The bottom of the page shows a drum line with rhythmic patterns and dynamic markings.

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No. 23 - Band Score 29-Staves

PARCHMENT
BRAND

SAXOPHONES

The image shows a page of a musical score for a band. The score is arranged in staves for various instruments. The instruments listed on the left are: Flute, Piccol, Oboe, Eb Clarinet, Bb Clarinet I, Bb Clarinet II, Alto Clarinet, Bass Clarinet, Bassoon, Alto (or Soprano), Alto I, Tenor, Baritone, Bb Corets I, Bb Corets II, Bb Trumpet, Flugelhorn, Horn, Baritone, Trombones, Bass, Timpani, and Drums, etc. The score is written in a common time signature (C) and features various musical notations such as notes, rests, dynamics (mf, p, ff), and articulation marks. The page is numbered 23 and is part of a 29-staff band score.

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SAXOPHONES

No. 23 - Band Score 29 Staves

PARCHMENT
BRAND

This page of a musical score, numbered 61, contains staves for the following instruments: Flutes, Piccolo, Oboes, Eb Clarinet, Bb Clarinet (3 parts), Alto Clarinet, Bass Clarinet, Bassoon, Alto I (or Soprano), Alto II, Tenor, Baritone, Bb Corn (2 parts), Bb Trumpet, Flugelhorn, Horns (2 parts), Baritone, Trombone (2 parts), Basses, Timpani, and Drums, etc. The score is written in a key signature of two flats and a 4/4 time signature. The saxophone section (Alto I, Alto II, Tenor, Baritone) has a dynamic marking of *pp* (pianissimo) at the beginning of the piece. The woodwind section (Flutes, Piccolo, Oboes, Eb Clarinet, Bb Clarinet, Alto Clarinet, Bass Clarinet, Bassoon) has a dynamic marking of *p* (piano) at the beginning. The brass section (Bb Corn, Bb Trumpet, Flugelhorn, Horns, Baritone, Trombone, Basses) has a dynamic marking of *pp* at the beginning. The percussion section (Timpani, Drums, etc.) has a dynamic marking of *pp* at the beginning. The score is divided into four measures, with the first measure starting at measure 61. The notation includes various rhythmic values, accidentals, and dynamic markings.

SAXOPHONES

This musical score is arranged in 29 staves. The top section, labeled 'SAXOPHONES', includes parts for Flutes, Piccolo, Oboes, Eb Clarinet, Bb Clarinets I and II, Alto Clarinet, Bass Clarinet, Bassoon, Alto I (or Soprano), Alto II, Tenor, and Baritone. The middle section includes Bb Cornets I and II, Bb Trumpets I, II, and III, and Flugelhorn. The bottom section includes Horns, Baritone, Trombones, Basses, Timpani, and Drums. The score features various musical notations such as notes, rests, and dynamic markings like 'p' and 'pp'. A 'TRIANGLE' marking is present in the Timpani part.

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SAXOPHONES

No. 23 — Band Score 29 Staves

PARCHMENT
BRAND

This page contains a musical score for a band, numbered 70. The score is organized into several sections. The top section includes woodwinds: Flutes, Piccolo, Oboes, Eb Clarinet, Bb Clarinet (I, II, III), Alto Clarinet, Bass Clarinet, and Bassoon. The middle section includes saxophones: Alto I (or Soprano), Alto II, Tenor, and Baritone. The bottom section includes brass and percussion: Bb Corn, Bb Trumpet, Flugelhorn, Horns, Trombone, Basses, Timpani, and Drums. The notation is in 4/4 time with a key signature of two flats. The woodwinds and saxophones play melodic lines, while the brass and percussion provide harmonic support and rhythmic patterns.

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No. 23 - Band Score 29 Staves

PARCHMENT
BRAND

The musical score is arranged in a standard orchestral layout. The top section includes woodwinds: Flute, Piccolo, Oboe, Eb Clarinet, Saxophones I, II, and III, Alto Clarinet, Bass Clarinet, and Bassoon. The middle section features vocal parts: Alto (or Soprano), Alto, Tenor, and Baritone. The bottom section contains brass and percussion: Bb Cornets I and II, Bb Trumpets, Flugelhorn, Horns, Baritone, Trombones I and II, Bass, Timpani, and Drums. The score is written in a key signature of two flats and a 4/4 time signature. Dynamics such as *f*, *mf*, and *p* are indicated throughout. Performance markings like accents and slurs are used to guide the musicians. The saxophone section is specifically labeled 'SAXOPHONES' on the left margin.

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SAXOPHONES

No. 23 - Band Score 29 Staves

PARCHMENT
BRAND

50

Flute

Piccol

Oboe

E♭ Clari

I

B♭ Clari

II

Alto Clari

Bass Clari

Bassoon

Alto I
(or Sopr.)

Alto I

Tenor

Baritone

I

B♭ Corn

II

B♭ Trum

I

Flugelhorn

II

Horns

Baritone

Trombone

Basses

Timpani

Drums, e

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SAXOPHONES

No. 23 - Band Score 29 Staves

PARCHMENT
BRAND

Flute

Piccolo

Oboe

E♭ Clarinet

B♭ Clarinet I

B♭ Clarinet II

B♭ Clarinet III

B♭ Clarinet IV

Alto Clarinet

Bass Clarinet

Bassoon

Alto (or Soprano)

Alto

Tenor

Baritone

B♭ Cornet I

B♭ Cornet II

B♭ Trumpet

Flugel

Horn

Baritone

Trombone

Bass

Timp

Drums

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SAXOPHONES

No. 23 - Band Score 29 Staves

PARCHMENT
BRAND

Flutes

Piccolo

Oboes

E♭ Clarinet

B♭ Clarinet I

B♭ Clarinet II

Alto Clarinet

Bass Clarinet

Bassoons

Alto I (or Soprano)

Alto II

Tenor

Baritone

B♭ Cornet I

B♭ Cornet II

B♭ Trumpet I

Flugelhorn

Horns

Baritone

Trombone

Basses

Timpani

Drums, etc.

SAXOPHONES

Flute
Piccolo
Oboe
Eb Clarinet
Bb Clarinet I
Bb Clarinet II
Alto Clarinet
Bass Clarinet
Bassoon
Alto (or Soprano)
Alto
Tenor
Baritone
Bb Trumpet I
Bb Trumpet II
Bb Trumpet III
Flugelhorn I
Flugelhorn II
Horn
Baritone
Trumpet
Bass
Tympani
Drums

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SAXOPHONES

No. 23 - Band Score 29 Staves

PARCHMENT
BRAND

Flutes

Piccolo

Oboes

E♭ Clarinet

B♭ Clarinet

Alto Clarinet

Bass Clarinet

Bassoons

Alto I (or Sopran)

Alto II

Tenor

Baritone

B♭ Corne

B♭ Trumpet

Fluegelhorn

Horns

Baritone

Trombone

Basses

Timpan

Drums, et

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SAXOPHONES

No. 23 - Band Score 29 Staves

PARCHMENT
BRAND

Flute

Picc

Oboe

Eb Clar

Bb Clar I

Bb Clar II

Alto Clar

Bass Clar

Basso

Alto (or Sopo)

Alto

Ten

Barit

Bb Coits I

Bb Coits II

Bb Truets

Flugel

Horn

Baritcs

Trombes

Bass

Timpi

Drums, c.

pp

p

mf

4d.

TRIANGLE

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SAXOPHONES

No. 23 - Band Score 29 Staves

PARCHMENT
BRAND

This is a page of a musical score for a band, featuring 29 staves. The instruments listed on the left are: Flutes, Piccolo, Oboes, Eb Clarinet, Bb Clarinet I, Bb Clarinet II, Alto Clarinet, Bass Clarinet, Bassoon, Alto I (or Soprano), Alto II, Tenor, Baritone, Bb Corn I, Bb Corn II, Bb Trumpet, Flugelhorn, Horns, Baritone, Trombone, Basses, Timpani, and Drums. The score is written in a key signature of two flats (Bb) and a 3/4 time signature. It consists of four measures. The first measure contains mostly rests for the woodwinds and brass, with some notes in the lower strings. The second measure continues with similar notation. The third and fourth measures feature more active parts, particularly in the woodwinds and brass sections, with various dynamics such as *pp*, *f*, and *ff* indicated. The percussion parts (Timpani and Drums) are also clearly defined throughout the piece.

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SAXOPHONES

Flute

Picco

Oboe

E♭ Clar^I

B♭ Clar^{ts II}

Alto Cla^{et}

Bass Cla^{et}

Bassoⁱ

Alto (or Sop^{lo})

Alto

Ten^{or}

Bariti^{no}

No. 23 - Band Score 29 Staves

PARCHMENT BRAND

B♭ Co^{ts} I

B♭ Co^{ts} II

B♭ Tru^{mpet III}

Fluegel^{horn I}

Horⁿ

Bariti^{no}

Trom^{bones}

Bas^s

Timpi

Drumsc.

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SAXOPHONES

No. 23 - Band Score 29 Staves

PARCHMENT
BRAND

This musical score is for a band and is organized into several sections. The top section includes woodwinds: Flutes, Piccol, Oboes, Eb Clari, Bb Clari, Alto Clari, Bass Clari, and Bassoon. The middle section is for Saxophones, with parts for Alto I (or Soprano), Alto I, Tenor, and Baritone. The bottom section covers brass and percussion: Bb Corn, Bb Trumpet, Flugelhorn, Horns, Trombone, Basses, Timpani, and Drums. The score is written in 3/4 time and features various musical notations such as notes, rests, dynamics (e.g., pp, p, f), and articulation marks. The woodwinds and saxophones have more active parts with notes and rests, while the brass and percussion parts are more rhythmic and often use sustained notes or rests.

Adagio

♩ = 144

130

Flut

Picc

Obo

E♭ Clar

I

B♭ Clar

III

Alto Clar

Bass Clar

Bass

Alto (or Sopr)

Alto

Ten

Barit

B♭ Cors

II

B♭ Tru

Fluge

Horn

Barit

Trom

Bass

Tim

Drum

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SAXOPHONES

No. 23 - Band Score 29 Staves

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This is a page of a musical score for a band, featuring 29 staves. The instruments listed on the left are: Flutes, Piccolo, Oboes, Eb Clarinet, Bb Clarinet I, Bb Clarinet II, Alto Clarinet, Bass Clarinet, Bassoon, Saxophones (Alto I or Sopra, Alto II, Tenor, Baritone), Bb Cornet, Bb Trumpet, Flugelhorn, Horns, Baritone, Trombone, Basses, Timpani, and Drums, et. The score is written in a common time signature (C) and a key signature of one flat (Bb). The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings. The saxophone section is particularly prominent, with multiple parts for each instrument type. The woodwind section includes flutes, oboes, and various clarinets. The brass section consists of cornets, trumpets, and trombones. The percussion section includes timpani and drums. The score is printed on parchment paper, as indicated by the 'PARCHMENT BRAND' logo.

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SAXOPHONES

No. 23 - Band Score 29 Staves

PARCHMENT
BRAND

The musical score is arranged in a standard orchestral layout. It includes staves for:

- Flute
- Piccolo
- Oboe
- E♭ Clarinet
- B♭ Clarinet
- Alto Clarinet
- Bass Clarinet
- Bassoon
- Saxophones: Alto (or Soprano), Alto, Ten, Baritone
- B♭ Cornets (I and II)
- B♭ Trumpets
- Flugelhorn
- Horns
- Baritone
- Trombones
- Bass
- Timpani
- Drums

The score features various musical notations such as dynamics (e.g., *ff*, *f*, *p*), articulation marks, and rests. The key signature is one flat (B♭), and the time signature is 4/4. The page number 141 is located at the top center.

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SAXOPHONES

No. 23 - Band Score 29 Staves

PARCHMENT
BRAND

- Flute
- Piccol
- Oboe
- E♭ Clarinet
- I
- B♭ Clarinet II
- III
- Alto Clarinet
- Bass Clarinet
- Bassoon
- Alto (or Soprano)
- Alto I
- Tenor
- Baritone
- B♭ Cor II
- B♭ Trumpet III
- Fluegelhorn I
- II
- Horn
- Baritone
- Trombone
- Bass
- Timpani
- Drums, etc.

The musical score is arranged in a standard concert band format. It features 29 staves, each corresponding to a specific instrument or section. The notation includes treble and bass clefs, time signatures, and various musical symbols such as notes, rests, and dynamic markings. The score is divided into measures by vertical bar lines. The instruments listed on the left include woodwinds (Flute, Piccol, Oboe, Clarinets, Saxophones, Bassoon), brass (Cor, Trumpets, Fluegelhorn, Horns, Trombones, Basses), and percussion (Timpani, Drums, etc.). The score shows a complex arrangement of parts, with some instruments having multiple staves (e.g., Clarinets I, II, III; Saxophones Alto I, Tenor, Baritone; Trumpets I, II, III). Dynamics like 'mf' (mezzo-forte) are indicated throughout the score.

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SAXOPHONES

No. 23 - Band Score 29 Staves

PARCHMENT
BRAND

The image shows a page of a musical score for a band, titled "No. 23 - Band Score 29 Staves". The score is arranged in a standard orchestral layout with various instruments. The instruments listed on the left side of the page are:

- Flute
- Piccolo
- Oboe
- E♭ Clarinet
- B♭ Clarinets I and II
- Alto Clarinet
- Bass Clarinet
- Bassoons
- Alto I (or Soprano)
- Alto II
- Tenor
- Baritone
- B♭ Cornets I and II
- B♭ Trumpet
- Flugelhorn
- Horns
- Baritone
- Trombones
- Basses
- Timpani
- Drums etc.

The score is written in a single system with 29 staves. The music is in 3/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some dynamic markings like "p" (piano) and "f" (forte) visible. The notation includes clefs, key signatures, and various musical symbols.

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SAXOPHONES

No. 23 - Band Score 29 Staves

PARCHMENT
BRAND

162

MODERATO

PRESTO

165

MODERATO

This is a detailed musical score for a band, spanning 29 staves. The score is divided into two main sections, marked with measure numbers 162 and 165. The first section (measures 162-165) is marked 'MODERATO', and the second section (measures 165-168) is marked 'MODERATO' again, with a tempo change to 'PRESTO' indicated between measures 162 and 165. The instruments included are:

- Flute
- Piccolo
- Oboe
- E♭ Clarinet
- Saxophones: Soprano (Soprano), Alto I, Tenor, and Baritone
- Bassoon
- B♭ Cornets (I and II)
- B♭ Trumpets
- Fluegelhorn
- Horns
- Baritone
- Trombones
- Basses
- Timpani
- Drums, etc.

The score features various musical notations such as dynamics (cresc., ff, f, p, pp), articulation (accents), and phrasing slurs. The key signature is B♭ major, and the time signature is 4/4. The bottom of the page shows the rhythmic notation for the drums and timpani.

PRESTO

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SAXOPHONES

No. 23 - Band Score 29 Staves

PARCHMENT
BRAND

Flutes

Piccolo

Oboes

inet Eb Clarinet

I Bb Clarinet

II Bb Clarinet

Alto Clarinet

Bass Clarinet

Bassoons

I Alto I (Soprano)

II Alto II

Tenor

Baritone

I Bb Cornet

II Bb Cornet

Bb Trumpet

Flugelhorn

Horns

Baritone Trombone

Trombone

Basses

Timpani

Drums, etc.