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The Transcription of Piece Heroique for Wind-Band

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THE TRANSCRIPTION OF PIECE HEROIQUE
FOR WIND-BAND

A Dissertation
Presented to
the Graduate Faculty
Central Washington State College

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

by
Douglas Frazier Cairns
August, 1971

APPROVED FOR THE GRADUATE FACULTY

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CHAPTER I

INTRODUCTION

The wind-band experienced its most rapid and complete development during Cesar Franck's most prolific years as a composer. However, Franck contributed only one march to the wind-band repertoire. This general lack of interest in serious composition for wind-band was common among most major composers until the beginning of the present century. Therefore, the transcription of worthwhile compositions such as Piece Heroique provides the modern band the opportunity to perform great literature from our musical past.

THE PURPOSE OF THE STUDY

The purpose of this paper is threefold: (1) to describe the life of Cesar Franck, (2) to briefly trace the history of the wind-band, and (3) to outline the criteria used in transcribing Piece Heroique for the modern wind-band.

THE IMPORTANCE OF THE STUDY

It is the Author's intention to provide the reader with an insight in the processes and considerations used in transcribing Piece Heroique for wind-band. This should serve as an aid to others wishing to pursue a similar task.

THE LIMITATION OF THE STUDY

The scope of this paper remains on a general plane, as a detailed study of any facet would become voluminous.

DEFINITION OF TERMS

Guild. "in medieval times, a union of men in the same craft or trade to uphold standards and protect the members." (10:644)

Hautbois. The French word for oboe. (1:500)

Janizary Music. "Music of the Janizary, the military bodyguard of the Turkish sovereigns (c. 1400-1826)" (1:371)

Manual. "on the organ, the keyboards provided for the hands, in contradistinction to the pedal..." (1:424)

Minstrels. "...the professional musicians (instrumental) of the Middle Ages," (1:448)

Opera. "A drama, either tragic or comic, sung throughout, with appropriate scenery and acting, to the accompaniment of an orchestra." (1:505)

Oratorio. "The composition of an extended libretto of religious or contemplative character performed in a concert hall or church, i.e., without scenery, costumes or action." (1:516)

Repertoire. The stock of compositions a group is familiar with and ready to perform. (10:1234)

Stop. A knob or tab used to activate a rank of organ pipes. (1:524) Often synonymous with the term rank.

Timbre. "The quality or 'color' of a tone..." (1:747)

Transcription. "The adaptation of a composition for instruments other than those for which it was originally written. (1:54)

Transposition. "The rewriting or the 'ex tempore' performance of a composition at another pitch." (1:757)

Troubadours. "The aristocratic poet-musicians of the Middle Ages in Southern France." (1:768)

CHAPTER II

THE LIFE OF CESAR FRANCK

Cesar Auguste Franck (1822-1890) was predestined to become a musician from the time his innate talent was first discovered. (2:465) "Cesar entered Liege Conservatoire at what must have been a tender age, for Cesar was barely eleven years old when he finished his studies there and was taken on tour as a pianist." (2:465) His father, seeking the finest training available for his son, moved the family to Paris in 1836 where Cesar was enrolled as a pupil of Antonin Reicha. As soon as he was old enough, Cesar was accepted at the Paris Conservatoire where he provoked his professors by compounding problems in his examinations and still performing the task without error. Norman Demuth describes it in saying:

Having played Hummel's Piano Concerto in A minor with considerable elan, he came to the sight reading test, which for reasons best known to himself, he transposed down a third. This was entirely undetermined and he played it in the new key without a falter. (4:20)

Since Cesar won all the prizes at Paris except one, the Prix de Rome, his father decided he should resume his career as a concert pianist, thus diverting Cesar's obvious interest in composition. The reason for his father's interest became known when the family moved back to Paris and Cesar was required to provide the sole support for the

family. Despite his father's efforts to discourage him in composition, the young pianist found refuge in his pupils' homes where he could write freely. The first major work completed under these circumstances was the oratorio Ruth. Its premier was greeted with severe criticism from the audience though "the musicians present thought quite differently." (4:25)

February 22, 1848 marked a turning point in the composer's life. He married a young actress named Mlle. Desmousseaux and for the first time established a life entirely of his own choosing. With this new freedom, Franck began to allot a regular time each day to his composing. However, his extreme zeal to complete the opera, Le Valet de Ferme, led to a serious physical breakdown and the cessation of his composing for several months.

The reputation Cesar Franck acquired as organist at Saint Jean Saint Francois au Marias and at Saint Clothilde led to his appointment in 1872 as professor of organ at the Paris Conservatoire, succeeding his own master Benoist. (4:34)

Once he had taken up the organ class, the general dislike of him increased, mainly because he turned it largely into a composition class with such success that his pupils scored over their fellow students and expressed their contempt for the appointed composition masters. (2:466)

This dissension became aggravated when Franck was granted the Chevalier du Legion d'Honneur in organ but not in composition as he had expected.

"Almost until the end, the record is one of neglect, or of performances badly organized or technically inadequate."

(2:467) The premier performance of his symphony in 1889 was received with indignation and fury. (4:39) Once again the critics accused him of ignorance of public taste. Referring to the symphony one critic stated, "It was on a serious plane quite out of line with the prevailing thought in..."

(4:39)

It was not until the performance of his string quartet in 1890 that Cesar Franck enjoyed public acceptance as a composer. Upon returning home from that performance he addressed his wife, "There, they are beginning to understand me at last." (4:40) Unfortunately, his personal success as a composer was very brief, as he was struck by an omnibus afterward and died at the age of sixty-nine. (2:467)

CHAPTER III

A BRIEF HISTORY OF THE WIND-BAND

The origin of the modern wind-band can be traced to the activity of the twelfth century minstrels and troubadours. (2:776) Because some of these people were affiliated with royalty while others were not, a social dichotomy existed. This duality can be seen in early forms of the wind-band. Musicians without royal affiliation gathered to perform in small ensembles even earlier than the twelfth century for social events and festivals. (12:1355) Other musicians in the common category were hired by German municipalities to tend their watchtowers. The duty of these instrumentalists was to sound danger warnings and hourly time signals on their sackbuts (early trombones) and zinkens (early cornets). However, their fanfarish repertoire was eventually supplemented with transcribed chorales in four parts. This was so well received by the townspeople that the waits (town musicians) were invited to perform at civic functions such as festivals and weddings. (2:25)

The original musicians in the royal court were primarily trumpeters and kettledrummers. They provided atmosphere for the regal ceremonies with fanfares somewhat similar to those of their municipal counterparts. As early as the thirteenth century, pipers, not wishing to continue

their itinerant ways, formed guilds and chose state sponsors.

The first of these, the Brotherhood of St. Nicholas, was instituted in Vienna in 1228 and members elected a court protector, Count Peter von Ebersdorff an imperial official, who organized in turn a Court of Musicians and obtained an imperial charter for its perpetuation. (12:1355)

By the seventeenth century the instrumentation of the civic and state bands was much the same: recorders, flutes, shawms, cornetts, curtalls (early bassoons), and sackbuts. However, there are no records of all of these being used in a single band. (2:767) In 1663 the trumpets and fifes were replaced in France by hautbois. The hautbois continued to serve as the primary reed instrument until its eventual replacement by the clarinet family in the eighteenth century. Bands of hautbois assumed the added responsibility of cheering weary troops and were soon assigned as army regulars. (2:767)

The diversity required of the town bands accounts for their growth in size and instrumentation through the fifteenth century. "Trombones came into general use and were combined with flutes, oboes, pommers, cornetts, and sometimes trumpets and kettledrums." (12:1355) The repertoire of the wind-band of this period is comprised of dance tunes, marches and arrangements of suites and keyboard collections. (6:26) Other popular literature for bands was found in transcriptions of opera and oratorio excerpts.

The introduction of percussion to European ensembles is generally attributed to the influence of the "Turkish Janizary Bands". Such percussion instruments as the triangle, cymbals and tambourine were included in Polish ensembles as the direct result of Turkish exposure in the 1720's. (6:35)

The town and military bands grew in popularity near the end of the eighteenth century. Public band concerts in the open air became established institutions in all the capitals in Europe. (8:31) By this time, midway through the century, standard instrumentation in the wind-band was two oboes, two clarinets, two bassoons, and two horns. Sometimes two flutes, a serpent (early bassoon) and various percussion instruments were added. (8:31)

As the result of public interest and instrument manufacture, the wind-band experienced accelerated growth during the first half of the nineteenth century. The atmosphere surrounding the French revolution led the French people to form larger bands to support celebration activities. In 1789, Bernard Sarrette formed the forty-five piece National Guard Band in Paris. This group eventually became the nucleus of the National Conservatory of Music in Paris, providing musicians for other French bands.

The trumpet, in order to execute the increasingly chromatic literature, evolved first into the key bugle and

finally adopted the principle of the piston valve in the hands of Heinrich Stolzel and Friedrich Bluhmel in 1798.

(3:64) Woodwind instruments developed and refined by Theobald Boehm and Adolphe Sax, assumed their present form near the middle of the century. Consequently, the modern instrumentation of the wind-band was nearly established by 1850. (8:49)

Richard Goldman states, "The list of composers who contributed to the repertoire during the period is quite formidable." (8:50) Yet, despite the unprecedented development of the military bands and the many opportunities afforded composers in the field, very little worthwhile concert music was provided during this period. This apparent lack of quality was due to the critics of the day, who felt that the band was a makeshift organization because of its inability to reproduce the timbres of the orchestra. (8:51) Consequently, the band still relied on orchestral transcriptions for the majority of its concert repertoire. The following list of compositions performed at the International Band Contest in Paris July 27, 1867, illustrates the dependence of the band on transcriptions of orchestral music.

Potpourri on William Tell.	Rossini
Introduction and Bridal Chorus from "Lohengrin"	
.	Wagner
Finale of the Lorelei.	Mendelssohn

Because most people who lived far from the large city and concert hall never experienced orchestral music in its

original form, the band became an important emissary of great music. In the words of Henry Farmer:

Whatever glory may be claimed for the music of the church, the stage, or the orchestra, much of the honour, praise and fame of that music is due, in no small way, to its performance in a wind-band arrangement. (8:71)

American wind-bands gained their first fame under the direction of Patric Sarsfield Gilmore (1829-1892) and his 22nd Regiment of the New York Militia. Gilmore took great pleasure in the establishment of such grandiose productions as the Boston Peace Festivals in 1869 and 1872 where over one-thousand musicians from many countries performed. The majority of his performances were with the conventional size band, playing marches and orchestral transcriptions, yet he once stated that he

...would be delighted if he could only have church bells, cannons and anvils with every piece he played, not merely for their effect upon audiences, but because he enjoyed them himself. (8:56)

Gilmore's immediate sucessor, John Phillip Sousa, was first appointed to the United States Marine Band in 1880. However, it was with his own band in 1892 that he gained international fame as the "March King". (8:59) Although he provided a list of excellent marches for military band, his concert music still comprised mainly transcribed material.

The development of public school music in the United States has created a significantly greater demand for good

concert band music, as well as for more marches. In the past forty years the advent of the school concert has become an important facet of American Cultural Life. The combination of monetary reward and public acceptance of the band medium has stimulated a greatly increased interest among important composers in writing for the wind-band.

The following list represents only a fraction of the twentieth century composers who have written original wind-band music: Gustav Holst, Ralph Vaughan Williams, Morton Gould, Paul Creston, Walter Piston, Howard Hanson, Vincent Persichetti, Peter Mennin, Aaron Copland, Virgil Thompson and William Schuman.

CHAPTER IV

THE TRANSCRIPTION OF PIECE HEROIQUE FOR WIND-BAND

The process of transcribing an organ work to another medium requires an understanding of the medium of organ music. Equally important is a comparable understanding of the prospective medium. Information concerning the range and technique of the individual band instruments is available in any orchestration text as well as in several small paperback manuals. Therefore, the following discussion will concern itself only with considerations of timbres and the interpretation of the organ score in relation to the transcription for wind-band of Piece Heroique.

THE ORGAN AND ITS SCORE

By virtue of its method of tone production, the organ is actually a wind instrument. Air is forced through a constriction at the bottom of resonating pipes (much like a whistle) by electronically operated bellows or, in more modern organs, by rotary fans. The organ pipes are arranged in rows according to pitch and timbre so that each row, or rank, contains a complete set of pipes supplying a tone different than those in other ranks. Stop tabs, or knobs, located on the organ console, control these ranks.

The organ score differs from those of other keyboard

instruments in two ways: the use of three staves and the presence of a registration. Inspection of the organ score in Example 1 reveals its separation into two segments. The upper two staves bare manual designations while the lowest is always played on the pedals.

Example 1. Franck, Piece Heroique, meas. 1-2.

Manuals

On an organ of any size the many stops are distributed between two or more manuals. Consequently, each manual derives its particular tonal character from those stops associated with it. Because these manuals can be played independently, they are often referred to as 'organs'. Of the manuals in the following list, the first two are most important as they are found in almost all organs, while only the largest organs contain all five.

Great Organ

The Great Organ, originally exposed, contains the most powerful stops.

Swell Organ

The ranks connected to this manual are enclosed in a "swell box", as are the pipes of the other manuals in the modern organs. This box has shutters that can be opened and closed by a foot control (expression pedal).

Choir Organ

The Choir Organ contains the sweet-toned, softer sounding flue and reed stops.

Solo Organ

Stops that do not blend well with other manuals are contained in the solo organ manual; their purpose is explained by the name.

Echo Organ

Certain of the larger instruments contain soft sounding pipes that give an echo effect. These ranks are often located in a distant part of the church.

Couplers

Couplers are used to transfer a stop on one manual to another manual, or to add the octave or octaves above or below a particular stop.

Registration

A list of instructions on the appropriate timbres for each manual is called the Registration. These instructions appear at the beginning of the composition and periodically through out the score as changes in timbre are required.

Example 2. Franck, Piece Heroique, meas. 1.

Swell Full except most powerful stops
 Reeds (*mf*)
 Choir: *mf*, 8' (*ad lib.*)
 Great: Foundation stops, Trumpet or Tuba (not too powerful), 16' (of clear tone, if available)
 Pedal: 16', 8' (*mf*)
 Sw. to Ch.
 Sw. & Ch. to Gt.
 Sw. & Ch. to Ped.

A new registration occurs later in the composition as shown in Example 3.

Example 3. Franck, Piece Heroique, meas. 80.

Sw. to Gt. off
 Sw. *mf* with Reeds and soft 16' (from Choir, if desirable)
 Gt. Flutes and lesser Diapasons.

Preserve a careful balance in power between the contrasted manuals.

Sw. to Ped. only
 5-3 Ped. 16', 8' (Bourdons)

The image shows musical notation for two systems. The first system has three staves: two for the left hand and one for the right hand. The right-hand staff has a 'Gt.' label above it. The second system has two staves: two for the left hand and one for the right hand. The right-hand staff has a 'Sw.' label above it. The notation includes notes, rests, and dynamic markings like *mf*.

The registration shown in the above examples and in the entire edition from which the transcription was made is the editor's rather than the composer's original registration. As the editor's reference to specific stops in the registration is quite vague, it was helpful to know what stops are available on an organ and what they sound like.

Flue Stops

Pipes of wood or metal that are whistles in the truest sense, are called flue pipes. The diapason tone, which is idiomatic of the organ, is produced by the flue stops.

Reed Stops

The other means of tone production in an organ is the reed. The reed (a flexible strip of wood or metal) is forced to oscillate across a partially open hole by air pressure. The principle involved is very similar to that used to produce a tone on a single reed wind instrument.

Octave Stops

The 8' designation is applied to those ranks that sound at actual pitch. The 4' and 2' ranks sound one and two octaves higher respectively. While the 16' and 32' ranks sound one and two octaves lower respectively.

Mutation Stops

Certain ranks of pipes sound pitches in the overtone

configuration of the basic tone. An example of such a rank would be one that added a tone a fifth higher; but other intervals are available and frequently used.

Mixture Stops

Mixture stops supply the fundamental pitch with several mutation stops.

String Stops

These stops control ranks of pipes constructed to sound as much like orchestral string as possible.

Bourdon Stops

The Bourdon Stop is a stopped diapason used in the pedals. Its lowest pipe is 8' in length yet it is referred to as a 16' stop due to the octave mutation of the stopped flue.

Stopped Pipes

Another means of changing the timbre of existing flue pipes is covering the upper end of the pipe with a flap. This process is also referred to as stopping, yet the resultant effect is quite different than pulling certain stops. The stopping process produces a flute-like tone one octave lower than it would ordinarily sound.

THE WIND-BAND RESOURCE

Available Instrumentation

Piccolo	Tenor Saxophone
Flute	Baritone Saxophone
Oboe	Trumpet (various keys)
(English Horn)	Cornet (various keys)
Bassoon	(Flugel Horn)
Eb Clarinet	Horn
Bb Soprano Clarinet	Trombone
Alto Clarinet	Bass Trombone
Bass Clarinet	Euphonium
Contra-Alto Clarinet	Tuba
Contra-Bass Clarinet	Timpani
(Bb Soprano Saxophone)	Percussion
Alto Saxophone	String Bass

Chosen Instrumentation

1 Piccolo	1 Baritone Saxophone
2 Flutes	3 Trumpets in Bb
2 Oboes	4 Horns
2 Bassoons	1 Euphonium
1 Eb Clarinet	2 Trombones
3 Bb Clarinets	1 Bass Trombone
1 Alto Clarinet	2 Tubas
1 Bass Clarinet	1 String Bass
1 Contra-Bass Clarinet	2 Timpani
2 Alto saxophones	2 Percussion
1 Tenor Saxophone	

Families of Similar Timbre

Brass

<u>Conical</u>	<u>Cylindrical</u>
Euphonium	Trumpet
Tuba	Trombone
	Bass Trombone

Woodwind

	<u>Cylindrical</u>		<u>Conical</u>
<u>Single Reed</u>	<u>Double Reed</u>	<u>Reedless</u>	<u>Single Reed</u>
Eb Clarinet	Oboe	Piccolo	Alto Saxophone
Bb Clarinet	Bassoon	Flute	Tenor Saxophone
Alto Clarinet			Baritone
Bass Clarinet			Saxophone
Contra-Bass Clarinet			

Percussion

<u>Pitched</u>	<u>Indefinite Pitch</u>
Timpani	Bass Drum
	Cymbals

THE TRANSCRIPTION PROCESS

The actual process of transcription involves an analysis of the organ score in order to select the instrumental resources needed to produce a similar sound. However, the transcriber avoided the over use of any one wind resource as this would weaken its effectiveness. This principle governs the change from clarinets (Example 4) to horns (Example 5) in the accompanying figure of the first theme.

Example 4. Franck, Piece Heroique, meas. 1-5.

The musical score for Example 4, Franck's Piece Heroique, measures 1-5, is presented in two systems. The first system consists of five measures across five staves. The top three staves contain rhythmic patterns of eighth notes, with dynamics *p* and *Sempre Staccato* in the first two measures, and *cresc.* in the last two. The bottom two staves are empty. The second system also consists of five measures across five staves. The top staff has a first ending bracket over measures 2-4, with dynamics *p* and *cresc.*. The bottom two staves have rhythmic patterns similar to the first system, with dynamics *p* and *cresc.*.

It was necessary to add and re-arrange notes in several places to fill out the accompanying chords, as manual limitations result in close spacings in several places. Example 6 illustrates such a limitation.

The transcriber created a fuller chordal accompaniment by adding another line as shown in Example 7.

Example 7. Franck, Piece Heroique, meas. 1-4.

Transposition of the entire work up a half step relieves problems inherent in the original key.

The following examples illustrate three stages of the transcription process.

Example 8. Franck, Piece Heroique, meas. 151-153.
Original score.

Example 9 illustrates the developed short score.

Example 9. Franck, Piece Heroique, meas. 151-153.

The image shows a handwritten musical score for three staves. The top staff is in Treble clef, the middle in Alto clef, and the bottom in Bass clef. The key signature has two flats (B-flat major), and the time signature is 3/4. The score is marked with 'ff' (fortissimo) in the first two measures. The notation is dense, with many sixteenth and thirty-second notes, and various accidentals. The piece is identified as Franck's 'Piece Heroique', measures 151-153.

The following page illustrates the realization of the full score.

Piccolo

Flute 1 2

Oboe 1 2

E♭ Clarinet

E♭ Clarinets

Alto Clarinet

Bass Clarinet
+ ca. cl.

Bassoon 1 2

Saxophones
Alto 1 2
Tenor
Baritone

B♭ Trumpets (Cornets)

Horn 1 2 3 4

Baritone

Trombone 1 2 3

Basses
+ St. Bass

Timpani

Percussion

CHAPTER V

SUMMARY

Wind ensemble performers have had to rely on transcribed music for their repertoire since the earliest days of the eleventh century. The situation showed little change through the nineteenth century as composers of the stature of Cesar A. Franck continued to demonstrate their disregard for the medium. However, the advent of the public school band has provided the economic stimulus necessary to attract the efforts of major modern composers. Though this trend satisfies the need for contemporary wind-band music, transcriptions continue to serve as a major means of teaching music history.

The transcription of Piece Heroique for wind-band provides an exposure to the music of Cesar Franck otherwise not possible for many people. Because this transcription presents the music of Cesar Franck to these people, the transcriber has striven to reproduce the original organ sounds through careful study of the instrument, its construction, its method of tone production, its timbres and its affinity with wind-band music. However, certain changes are made for effect in the new medium.

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Pièce Héroïque

①

César Franck

⑤

Transcribed for Band by D. Cairns

Allegro Maestoso

Piccolo

Flute 1 2

Oboe 1 2

E♭ Clarinet

B♭ Clarinets
p *Sempre Staccato* cresc. f

Alto Clarinet
p *Sempre Staccato* cresc. f

Bass Clarinet
+ cb. cl.

Bassoon 1 2
I. p cresc. f

Saxophones
Alto 1 2
Tenor
Baritone p cresc. f

B♭ Trumpets (Cornets)

Horn 1 2 3 4
p cresc. f

Baritone

Trombones 1 2 3

Bases 1 2
+ str. Bass

Timpani

Percussion

This musical score page features the following instruments and parts:

- Piccolo**: Single staff with melodic lines.
- Flute**: Two staves (1 and 2).
- Oboe**: Two staves (1 and 2).
- E♭ Clarinet**: Single staff.
- E♭ Clarinets**: A group of three staves with a bracket, featuring a melodic line with *cresc.* and *f* markings.
- Alto Clarinet**: Single staff.
- Bass Clarinet + Cb. Cl.**: Single staff.
- Bassoon**: Two staves (1 and 2) with *P* and *cresc.* markings.
- Saxophones**: Three staves (Alto 1 & 2, Tenor, Baritone) with *cresc.* and *f* markings.
- E♭ Trumpets (Cornets)**: Two staves with *mf* marking.
- Horn**: Four staves (1, 2, 3, 4) with *cresc.* and *f* markings.
- Baritone**: Single staff.
- Trombone**: Three staves (1, 2, 3) with *mf* marking.
- Basses + Str. Bass**: Two staves (1 and 2) with *mf* and *Pizz. Str. Bass* markings.
- Timpani**: Single staff.
- Percussion**: Single staff with *mf* and *B.D.* markings.

Piccolo

Flute 1 2

Oboe 1 2

E♭ Clarinet

B♭ Clarinets

Alto Clarinet

Bass Clarinet
+ cb. cl.

Bassoon 1 2

Saxophones
Alto 1 2
Tenor
Baritone

B♭ Trumpets (Cornets)

Horn 1 2 3 4

Baritone

Trombones 1 2 3

Basses 1 2
+ Str. Bass

Timpani

Percussion

Piccolo

Flute 1 2

Oboe 1 2

E♭ Clarinet

E♭ Clarinets

Alto Clarinet

Bass Clarinet (c.b. Cl)

Bassoon 1 2

Saxophones

Alto 1 2

Tenor

Baritone

E♭ Trumpets (Cornets)

Horn 1 2 3 4

Baritone

Trombone 1 2 3

Basses 1 2 + Str. Bass

Timpani

Percussion

p *cresc.* *f* *mp* *a2.* *Tr.* *Sempre staccato*

This page of a musical score, numbered 6 and 40, features the following instruments and parts:

- Piccolo**: Single staff with melodic lines.
- Flute**: Two staves (1 and 2) with melodic lines.
- Oboe**: Two staves (1 and 2) with melodic lines.
- E♭ Clarinet**: Single staff with melodic lines.
- B♭ Clarinets**: Three staves grouped together with melodic lines.
- Alto Clarinet**: Single staff with melodic lines.
- Bass Clarinet**: Single staff with melodic lines.
- Cb. Cl.**: Single staff with melodic lines.
- Bassoon**: Two staves (1 and 2) with melodic lines.
- Saxophones**: Four staves (Alto 1 and 2, Tenor, Baritone) with melodic lines.
- B♭ Trumpets (Cornets)**: Two staves with melodic lines.
- Horn**: Four staves (1, 2, 3, 4) with melodic lines.
- Baritone**: Single staff with melodic lines.
- Trombones**: Two staves (1 and 2) with melodic lines.
- Basses**: Two staves (1 and 2) with melodic lines.
- Str. Bass**: Single staff with melodic lines.
- Timpani**: Single staff with rhythmic patterns.
- Percussion**: Single staff with rhythmic patterns.

This page of a musical score, numbered 45, contains rehearsal mark 7. It is a full orchestral score with the following parts and markings:

- Piccolo:** Melodic line with a fortissimo (ff) dynamic.
- Flute 1 & 2:** Melodic lines with a fortissimo (ff) dynamic.
- Oboe 1 & 2:** Melodic lines with a fortissimo (ff) dynamic and a first ending (I.) marked.
- E♭ Clarinet:** Melodic line with a crescendo (cresc.) and fortissimo (ff) dynamic.
- E♭ Clarinets:** Two staves with a crescendo (cresc.) and fortissimo (ff) dynamic.
- Alto Clarinet:** Melodic line with a crescendo (cresc.) and fortissimo (ff) dynamic.
- Bass Clarinet:** Melodic line with a crescendo (cresc.) and fortissimo (ff) dynamic.
- Bassoon 1 & 2:** Melodic lines with a crescendo (cresc.) and fortissimo (ff) dynamic.
- Saxophones:** Alto 1 & 2, Tenor, and Baritone parts with a crescendo (cresc.) and fortissimo (ff) dynamic.
- E♭ Trumpets (Cornets):** Melodic lines with a crescendo (cresc.) and fortissimo (ff) dynamic.
- Horn 1, 2, 3 & 4:** Melodic lines with a crescendo (cresc.) and fortissimo (ff) dynamic.
- Baritone:** Melodic line with a crescendo (cresc.) and fortissimo (ff) dynamic.
- Trombones 1, 2 & 3:** Melodic lines with a crescendo (cresc.) and fortissimo (ff) dynamic.
- Basses 1 & 2:** Melodic lines with a crescendo (cresc.) and fortissimo (ff) dynamic.
- Timpani:** Percussion part with a crescendo (cresc.) and fortissimo (ff) dynamic.
- Percussion:** General percussion part with a fortissimo (ff) dynamic.

This page of a musical score, numbered 8 and 50, features the following instruments and parts:

- Piccolo**: Single staff with a few notes.
- Flute**: Two staves (1 and 2) with notes.
- Oboe**: Two staves (1 and 2) with a melodic line and a slur.
- E♭ Clarinet**: Single staff with notes.
- E♭ Clarinets**: A group of three staves with notes.
- Alto Clarinet**: Single staff with notes.
- Bass Clarinet**: Single staff with notes.
- + cb C.**: A small part for C Clarinet.
- Bassoon**: Two staves (1 and 2) with a melodic line and slurs.
- Saxophones**: Three staves (Alto 1, Tenor, Baritone) with melodic lines and slurs.
- E♭ Trumpets (Cornets)**: Two staves with notes.
- Horn**: Four staves (1, 2, 3, 4) with notes.
- Baritone**: Single staff with notes.
- Trombone**: Three staves (1, 2, 3) with notes.
- Basses + Str. Bass**: Two staves (1 and 2) with notes.
- Timpani**: Single staff with notes.
- Percussion**: Single staff with notes.

Dynamic markings include *dim.* (diminuendo) and *p* (piano). A second ending is marked with *II.* in the Saxophone Tenor part.

Piccolo

Flute 1
2

Oboe 1
2

E♭ Clarinet

B♭ Clarinets

Alto Clarinet

Bass Clarinet
+ Cb. Cl.

Bassoon 1
2

Saxophones
Alto 1
2
Tenor
Baritone

E♭ Trumpets
(Cornets)

Horn 1
2
3
4

Baritone

Trombones 1
2
3

Basses
+ Str. Bass

Timpani

Percussion

I. *cresc.* *f*

I. *cresc.* *f*

II. *cresc.* *f*

I. *cresc.* *f*

II. *cresc.* *f*

cresc. *f*

cresc. *f*

This musical score page features the following instruments and parts:

- Piccolo**: Single staff with rests.
- Flute**: Two staves (1 and 2) with rests.
- Oboe**: Two staves (1 and 2) with melodic lines and a *dim.* marking.
- E♭ Clarinet**: Single staff with rests.
- E♭ Clarinets**: A group of three staves with rests and a *mf* marking.
- Alto Clarinet**: Single staff with rests.
- Bass Clarinet**: Single staff with rests.
- Bass Clarinet + C♭ Cl.**: Single staff with rests.
- Bassoon**: Two staves (1 and 2) with rests.
- Saxophones**: Three staves (Alto, Tenor, Baritone) with melodic lines and *dim.* markings.
- E♭ Trumpets (Cornets)**: A group of three staves with rests.
- Horn**: Four staves (1, 2, 3, 4) with rests.
- Baritone**: Single staff with rests.
- Trombone**: Three staves (1, 2, 3) with rests.
- Basses + Str. Bass**: Single staff with a melodic line and a *dim.* marking.
- Timpani**: Single staff with rests.
- Percussion**: Single staff with rests.

This page of a musical score contains the following parts and staves:

- Piccolo**: Staff 1
- Flute 1** and **Flute 2**: Staves 2-3
- Oboe 1** and **Oboe 2**: Staves 4-5
- E♭ Clarinet**: Staff 6
- E♭ Clarinets**: Staves 7-8 (grouped with a brace)
- Alto Clarinet**: Staff 9
- Bass Clarinet** and **Cl. cl.**: Staff 10
- Bassoon 1** and **Bassoon 2**: Staves 11-12
- Saxophones**: Staves 13-15
 - Alto**: Staff 13
 - Tenor**: Staff 14
 - Baritone**: Staff 15
- E♭ Trumpets (Cornets)**: Staves 16-17
- Horn**: Staff 18 (4 parts)
 - Part 1: Includes dynamic marking *mp* and Roman numeral **I**.
 - Part 2: Includes dynamic marking *mp* and Roman numeral **III**.
- Baritone**: Staff 19
- Trombones**: Staves 20-22 (3 parts)
- Basses + Str. Bass**: Staff 23
- Timpani**: Staff 24
- Percussion**: Staff 25

Piccolo

Flute 1
2

Oboe 1
2

E♭ Clarinet

B♭ Clarinets
p *Sempre staccato*

Alto Clarinet

Bass Clarinet
+Cb. cl.

Bassoon 1
2
p *I* *tr* *dim.*

Saxophones
Alto 1
2
p *a2* *cresc.*

Tenor

Baritone
p *dim.*

B♭ Trumpets (Cornets)

Horn 1
2
3
4
p *I* *dim.*

Baritone

Trombones 1
2
3

Basses 1
2
+ Str. Bass
p *Str. B. arco* *cresc.*

Timpani

Percussion

Piccolo

Flute 1
2

Oboe 1
2

E♭ Clarinet

E♭ Clarinets

Alto Clarinet

Bass Clarinet
+ cb. Cl.

Bassoon 1
2

Saxophones
Alto 1
2

Tenor

Baritone

E♭ Trumpets
(Cornets)

Horn 1
2
3
4

Baritone

Trombones 1
2
3

Basses 1
2
+ Str. Bass

Timpani

Percussion

mf

p

mf

mf

mf

con sordino pp

con sordino pp

con sordino pp

mf

mf

Piccolo

Flute 1
2

Oboe 1
2

E♭ Clarinet

E♭ Clarinets

Alto Clarinet

Bass Clarinet
+ Cl. Cl.

Bassoon 1
2

Saxophones
Alto
Tenor
Baritone

E♭ Trumpets (Cornets)

senza sordino

senza sordino

senza sordino

Horn 1
2
3
4

Baritone

Trombones 1
2
3

Basses 1
2
+ Str. Bass

Timpani

Percussion

P

pp 3

P 3

P 3 3 3 3 3

I *P*

II *P*

This musical score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are:

- Piccolo
- Flute 1 and 2
- Oboe 1 and 2
- E♭ Clarinet
- B♭ Clarinets (grouped)
- Alto Clarinet
- Bass Clarinet + cb. cl.
- Bassoon 1 and 2
- Saxophones: Alto 1 and 2, Tenor, Baritone
- E♭ Trumpets (Cornets)
- Horn 1, 2, 3, 4
- Baritone
- Trombone 1, 2, 3
- Basses + Str. Bass 1 and 2
- Timpani
- Percussion

The score features various musical notations including notes, rests, slurs, and dynamic markings such as *p* (piano) and *f* (forte). The key signature is one sharp (F#), and the time signature is 4/4. The page number '18.' is in the top left, and circled page numbers '105' and '110' are at the top.

Piccolo

Flute 1
2

Oboe 1
2

E♭ Clarinet

B♭ Clarinets

Alto Clarinet

Bass Clarinet
+ Cb. Cl.

Bassoon 1
2

Saxophones
Alto 1
2

Tenor

Baritone

B♭ Trumpets
(Cornets)

Horn 1
2
3
4

Baritone

Trombone 1
2
3

Basses
+ Str. Bass

Timpani

Percussion

Piccolo

Flute 1 & 2

Oboe 1 & 2

E♭ Clarinet

B♭ Clarinets

Alto Clarinet

Bass Clarinet + cb. cl.

Bassoon 1 & 2

Saxophones

Alto 1 & 2

Tenor

Baritone

B♭ Trumpets (Cornets)

Horn 1, 2, 3, 4

Baritone

Trombones 1, 2, 3

Basses + str. Bass

Timpani

Percussion

mf, *f*, *cresc.*, *ff*, *cb.*, *st. B. Brco.*

This musical score page, numbered 130, features 21 staves for various instruments. The instruments listed on the left are Piccolo, Flute 1 & 2, Oboe 1 & 2, E♭ Clarinet, B♭ Clarinets (grouped), Alto Clarinet, Bass Clarinet + cb. cl., Bassoon 1 & 2, Saxophones (Alto 1 & 2, Tenor, Baritone), B♭ Trumpets (Cornets), Horn 1-4, Baritone, Trombones 1-3, Basses + Str. Bass, and Timpani. The score includes dynamic markings such as *molto dim.* and *p*, and articulation like accents and slurs. A first ending bracket labeled 'I.' is present in the Horn part. The music is written in a key with one sharp (F#) and a common time signature.

Piccolo

Flute 1
2

Oboe 1
2

E♭ Clarinet

B♭ Clarinets

Alto Clarinet

Bass Clarinet
+ Eb Cl.

Bassoon 1
2

Saxophones
Alto 1
2
Tenor
Baritone

B♭ Trumpets
(Cornets)

Horn 1
2
3
4

Baritone

Trombones 1
2
3

Basses 1
2
+ Str. Bass

Timpani

Percussion

Sempre Staccato

Sempre Staccato

This musical score page, numbered 140, features 15 staves for various instruments. The instruments listed on the left are: Piccolo, Flute 1 and 2, Oboe 1 and 2, Eb Clarinet, a group of three Eb Clarinets, Alto Clarinet, Bass Clarinet +Cb. Cl., Bassoon 1 and 2, Saxophones (Alto 1 and 2, Tenor, Baritone), Eb Trumpets (Cornets), Horn 1, 2, 3, and 4, Baritone, Trombone 1, 2, and 3, Basses + Str. Bass, and Timpani. The score includes handwritten annotations such as 'p' (piano) and 'al.' (allegro) in the Saxophone and Bassoon parts. The notation consists of notes, rests, and dynamic markings across the staves.

Piccolo

Flute 1
2

Oboe 1
2

E♭ Clarinet

E♭ Clarinets

Alto Clarinet

Bass Clarinet
+ cb. Cl.

Bassoon 1
2

Saxophones
Alto 1
2
Tenor
Baritone

E♭ Trumpets (Cornets)

Horn 1
2
3
4

Baritone

Trombones 1
2
3
4

Basses 1
2
+ Str. Bass

Timpani

Percussion

dim. *mp cresc.* *f* *tr* *mp* *f* *mp cresc.* *f* *mp cresc.* *f* *mp* *f* *mp cresc.* *f*

This musical score page, numbered 150, features 25 staves for various instruments. The instruments listed on the left are: Piccolo, Flute (1 and 2), Oboe (1 and 2), Eb Clarinet, Bb Clarinets (two staves), Alto Clarinet, Bass Clarinet (+Cb. Cl.), Bassoon (1 and 2), Saxophones (Alto, Tenor, Baritone), Bb Trumpets (Cornets), Horn (1, 2, 3, 4), Baritone, Trombone (1, 2, 3), Basses (1 and 2, + Str. Bass), Timpani, and Percussion. The score includes dynamic markings such as *f* and *cresc.*, and various musical notations including slurs, accents, and accidentals. The music is written in a standard staff format with a treble clef for most instruments and a bass clef for the lower sections.

Piccolo

Flute 1 2

Oboe 1 2

E♭ Clarinet

E♭ Clarinets

Alto Clarinet

Bass Clarinet
+ C.B. Cl.

Bassoon 1 2

Saxophones

Alto 1 2

Tenor

Baritone

E♭ Trumpets (Cornets)

Horn 1 2 3 4

Baritone

Trombone 1 2 3

Basses
+ Str. Bass

Timpani

Percussion

Piccolo

Flute 1
2

Oboe 1
2

E♭ Clarinet

E♭ Clarinets

Alto Clarinet

Bass Clarinet + c♭ cl.

Bassoon 1
2

Saxophones
Alto 1
2
Tenor
Baritone

E♭ Trumpets (Cornets)

Horn 1
2
3
4

Baritone

Trombones 1
2
3

Basses + str. Bass 1
2

Timpani

Percussion

This page of a musical score, numbered 28 and marked with rehearsal number 160, contains the following parts:

- Piccolo
- Flute 1 & 2
- Oboe 1 & 2
- E♭ Clarinet
- E♭ Clarinets (two staves)
- Alto Clarinet
- Bass Clarinet + C.B. Cl.
- Bassoon 1 & 2
- Saxophones: Alto, Tenor, Baritone
- B♭ Trumpets (Cornets) (two staves)
- Horn 1, 2, 3, 4
- Baritone
- Trombones 1, 2, 3
- Basses + Str. Bass (two staves)
- Timpani
- Percussion

Piccolo

Flute 1
2

Oboe 1
2

E♭ Clarinet

B♭ Clarinets

Alto Clarinet

Bass Clarinet
+ CB Cl.

Bassoon 1
2

Saxophones
Alto 1
2
Tenor
Baritone

B♭ Trumpets
(Cornets)

Horn 1
2
3
4

Baritone

Trombones 1
2
3

Basses
+ St. Bass 1
2

Timpani

Percussion

This page of a musical score, page 30, rehearsal mark 170, contains the following parts and staves:

- Piccolo**: One staff.
- Flute**: Two staves (1 and 2).
- Oboe**: Two staves (1 and 2).
- E♭ Clarinet**: One staff.
- B♭ Clarinets**: Three staves, grouped with a brace.
- Alto Clarinet**: One staff.
- Bass Clarinet + C♭ Cl.**: One staff.
- Bassoon**: Two staves (1 and 2).
- Saxophones**: Three staves (Alto, Tenor, Baritone).
- B♭ Trumpets (Cornets)**: Three staves.
- Horn**: Four staves (1, 2, 3, 4).
- Baritone**: One staff.
- Trombone**: Three staves (1, 2, 3).
- Basses + Str. Bass**: Two staves (1 and 2).
- Timpani**: One staff.
- Percussion**: One staff.

Piccolo

Flute 1
2

Oboe 1
2

E♭ Clarinet

B♭ Clarinets

Alto Clarinet

Bass Clarinet
+ CB. Cl.

Bassoon 1
2

Saxophones
Alto 1
2
Tenor
Baritone

B♭ Trumpets
(Cornets)

Horn 1
2
3
4

Baritone

Trombone 1
2
3

Basses
+ Str. Bass

Timpani

Percussion

fff

molto rit.

cb.

a2

II P

This page of a musical score, numbered 33, contains the following parts and staves:

- Piccolo**: One staff with a melodic line.
- Flute**: Two staves (1 and 2) with a melodic line.
- Oboe**: Two staves (1 and 2) with a melodic line.
- E♭ Clarinet**: One staff with a melodic line.
- E♭ Clarinets**: A group of three staves, indicated by a brace on the left.
- Alto Clarinet**: One staff with a melodic line.
- Bass Clarinet + C♯ cl.**: One staff with a melodic line.
- Bassoon**: Two staves (1 and 2) with a melodic line.
- Saxophones**: A group of three staves (Alto, Tenor, Baritone) with a melodic line.
- E♭ Trumpets (Cornets)**: A group of two staves.
- Horn**: Four staves (1, 2, 3, 4) with a melodic line.
- Baritone**: One staff with a melodic line.
- Trombone**: Three staves (1, 2, 3) with a melodic line.
- Basses Str. Bass**: Two staves (1 and 2) with a melodic line.
- Timpani**: One staff with a rhythmic pattern.
- Percussion**: One staff with a rhythmic pattern.

The score is written in a key signature of one sharp (F#) and a common time signature (C). It features various musical notations including notes, rests, slurs, and dynamic markings such as *pp.* and *p.*