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UNIVERSITY OF NORTHERN COLORADO

Greeley, Colorado

The Graduate School

AN ANALYSIS OF THE WIND SCORING TECHNIQUES OF
RALPH VAUGHAN WILLIAMS AND TRANSCRIPTIONS
OF SELECTED WORKS FOR VARIOUS WIND MEDIA

A Dissertation Submitted in Partial Fulfillment

of the Requirements of the Degree of

Doctor of Arts

VOLUME I

Douglas Allen Harris

College of Performing and Visual Arts

School of Music

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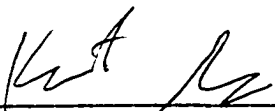
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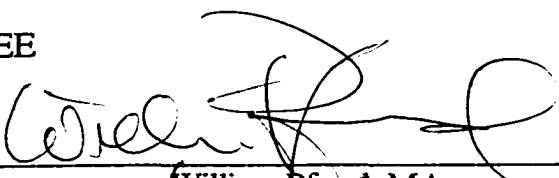
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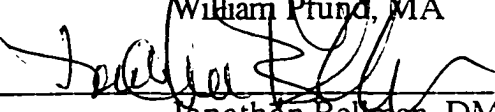
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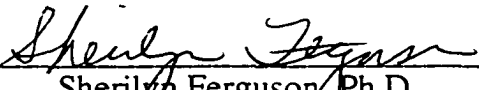
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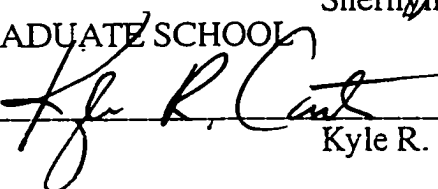
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ABSTRACT

Harris, Douglas Allen. An Analysis of the Wind Scoring Techniques of Ralph Vaughan Williams and Transcriptions of Selected Works for Wind Media
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The latter part of the nineteenth century was a relatively uneventful time in English music. However, with the formation of the Royal College of Music, there emerged a new generation of English composers, led by people such as Gustav Holst and Ralph Vaughan Williams.

This study explores Vaughan Williams, with attention given to his background (what led him towards the use of English folk idioms in his composition) as well as analysis of his orchestration, with particular attention to his scoring for winds. Included are transcriptions of O, Clap Your Hands, O Taste and See, and The Old Hundredth Psalm Tune, for brass choir; Five English Folk Songs, for woodwind octet, and Five Variants of 'Dives and Lazarus' for wind ensemble and harp. Additionally, there is an analysis of the transcriptions, from a scoring standpoint, with specific references to Vaughan Williams's own wind works.

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INTRODUCTION

The latter part of the nineteenth century was a relatively uneventful time in the history of English music. While there was indeed an active musical culture in England, it was dominated by the music of the Continent; that of Wagner, Brahms, Mendelsohn, Chopin, and Verdi. This situation began to change as the century drew to a close, particularly with the formation of the Royal Academy of Music in 1883, where faculty included Sir George Grove, Hubert Parry, and Charles Stanford. This was also the time of the emergence of Edward Elgar as a major composer. From this environment came an English musical renaissance, led, in part, by composers such as Ralph Vaughan Williams and Gustav Holst.

Ralph Vaughan Williams (1872-1958) was one of the most influential English composers of the twentieth century. He was a pioneer in the collection and use of English folk songs and, partly due to his interest in folk music, a leading proponent in the use of modal harmony in the twentieth century.

Much of Vaughan Williams's wind music is scored thickly, with quite a bit of tutti ensemble writing, which seemingly disregards subtle color shifts and texture changes. However, there is also a side to his scoring which is intimately concerned with timbre. This is the central area of interest for this study, and proved to be a significant factor in the transcription process.

CHAPTER I

DETAILS OF THE STUDY

Justification and Scope of the Study

The music of Vaughan Williams is under-represented in the wind band repertory. Much of his vocal and string music adapts extremely well to the wind medium, and deserves to be played more often than it is. To this end, five works have been transcribed for this project, and the transcriptions use a wide range of wind media. These transcriptions will hopefully make a significant contribution to the wind band repertory and help to further spread awareness of, and access to, the music of Ralph Vaughan Williams.

In order for the transcriptions to reflect the types of sounds which Vaughan Williams used, a detailed study of the orchestration of several of his works was undertaken. These works are: Toccata Marziale and Folk Song Suite, both originally for military band, Variations for Brass Band, which was written as a test piece for the 1957 British National Brass Band Championships, and the second movement of Symphony No. 8, which is scored for winds alone. Specific examples of Vaughan Williams's wind scoring were drawn from these works, and are illustrated in this study as explanation of, and justification for, various decisions in the transcription process.

The works that have been transcribed are as follows: O, Clap Your Hands, originally for SATB chorus, brass, percussion and organ, The Old Hundredth

Psalm Tune, for SATB chorus, congregation, orchestra and organ, and O Taste and See, originally for unaccompanied SATB chorus with an organ introduction. All of these have all been transcribed here for brass choir and percussion (percussion is tacet on O Taste and See). Five English Folk Songs, originally for unaccompanied SATB chorus, has been transcribed here for a woodwind octet consisting of flute, oboe, two Bb clarinets, two horns in F, and two bassoons; and Five Variants of 'Dives and Lazarus', originally for string orchestra and harp, has been transcribed here for wind ensemble and harp.

In addition to the transcriptions, there is an analysis of the transcription process, with specific areas detailed and explained through the use of examples of Vaughan Williams's own scoring. Issues dealing with idiomatic string writing and its adaptation to winds proved to be quite problematic at times, and are thus dealt with in some detail.

Review of Related Literature

Little academic work has been done in the area of Vaughan Williams's compositional style, especially with the orchestration practices with which this study is concerned. Therefore, related literature is primarily in the area of general biographical information. For this, the primary source is Michael Kennedy's definitive biography The Works of Ralph Vaughan Williams (1964).

Working with R.V.W. (1972), by Roy Douglas, delves somewhat into the compositional process, but more from an anecdotal perspective rather than a technical one. For example, after Vaughan Williams had completed the rough draft of Symphony No. 6, he wrote Douglas asking him to attend a play-through of the piece, by piano only. "Malcom Sargent followed the score during a ...

play-through, and as soon as the symphony ended he reacted with his customary flamboyance, loudly crying ‘Bravo!’ and announcing that he wanted to conduct it as soon as possible. ... V.W. took the score home, saying that he ‘had a lot of homework to do on it’; this meant that he would make various alterations to the score, perhaps cutting a few bars here and there, or entirely rewriting passages of the music.”¹ Mr. Douglas was Vaughan Williams’s copyist for many years, and discusses Vaughan Williams’s revision process and preliminary steps in some detail, but does not address his orchestration in any depth. One aspect of Vaughan Williams’s writing that does come to light, however, is the fact that he experimented with orchestration and colors until the end of his career. This can be seen by his use of vibraphone and tuned gongs in his Eighth Symphony, and saxophones and flugelhorn solo in the Ninth Symphony. This aspect of his writing proved to be a pivotal one for this study, particularly for the Five Variants of ‘Dives and Lazarus’ transcription.

Additional background sources include: The New Grove Dictionary of Music and Musicians, William Rehrig’s The Heritage Encyclopedia of Band Music, and Neil Butterworth’s Ralph Vaughan Williams: A Guide to Research. Articles include: Frank Erickson’s “Toccata Marziale,” in The School Musician, Ronald Eyer’s “England Loses a Master,” in Musical America, Frederick Fennell’s “Ralph Vaughan Williams’s Folk Song Suite,” and “Ralph Vaughan Williams’s Toccata Marziale,” in The Instrumentalist, and Frank Howes’s “The Influence of Folk Music on Modern English Composers,” in International Folk Music Council Journal. In view of the limited academic work on Vaughan

¹Roy Douglas, Working with R.V.W. (London: Oxford University Press, 1972), 10.

Williams's composition, this study should, hopefully, prove to be an impetus for more.

CHAPTER II

BACKGROUND INFORMATION

Ralph Vaughan Williams was born in 1872 in Gloucestershire, England. Early in life he was encouraged to study music, and originally pursued these interests with an aunt, who taught him piano, thoroughbass and harmony. While studying with her, he became proficient on violin, piano and organ. His formal training took place primarily at the Royal College of Music, London, where his principal teachers were Sir Charles Stanford and Sir Hubert Parry. He also attended Trinity College, Cambridge, where he received a B.A. in history.² He had an early interest in composition, but he learned slowly; a teacher at the RCM, Charles Wood, “had few hopes for Vaughan Williams’s future as a composer,”³ and the aunt with whom he first studied described “that foolish young man Ralph Vaughan Williams who will go on working at music when he is so hopelessly bad at it.”⁴ However, Vaughan Williams continued studying in England and spent two years on the Continent, in Berlin with Max Bruch and in Paris with Maurice Ravel, in 1897 and 1908, respectively.

One of Vaughan Williams’s most significant contributions to the practical use of music was a project that he undertook from 1904 to 1906, when he was an

²Hugh Ottoway, “Ralph Vaughan Williams,” The New Grove Dictionary of Music and Musicians, ed. Stanley Sadie (London, 1980), vol. 19, 569.

³Michael Kennedy, The Works of Ralph Vaughan Williams (London: Oxford University Press, 1964), 17.

⁴Ibid., 13.

editor of The English Hymnal (“his most enduring work,” in the words of Steuert Wilson⁵). Though he was a lifelong agnostic, Vaughan Williams recognized the importance of music in religious services. In his definitive biography of Vaughan Williams, The Works of Ralph Vaughan Williams, Michael Kennedy states that “Vaughan Williams undertook the task of the musical editing of the hymnal not because of any strong religious opinion, but because it offended his artistic sense that such a national feature as the Established Church should propagate bad music.”⁶ In Vaughan Williams’s own words, “it ought no longer to be true that the most exalted moments of a church-goer’s week are associated with music that would not be tolerated in any place of secular entertainment.”⁷

Folk music held a lifelong fascination for Vaughan Williams. During the years 1903-1913 he collected approximately 810 folk tunes, mostly from the southeastern part of England.⁸ These tunes and their constituent elements, their melodic shapes and implied modal harmonies, exerted a major influence on his later work.

In 1908 Vaughan Williams released a book of folk tunes which he had collected and harmonized himself, Folksongs of the Eastern Counties.⁹ This was his first folk song collection, and was followed by many other collections and settings, which included: Folk Songs for Schools I (1912),¹⁰ Five English Folk

⁵Steuert Wilson, “Ralph Vaughan Williams,” Music and Letters, 40 (January 1959): 2.

⁶Kennedy, 68.

⁷*Ibid.*, 67.

⁸A.F. Leighton, review of Folk Songs Collected by RVW, edited by Roy Palmer, in The Music Review 46 (January 1983): 80.

⁹Neil Butterworth, Ralph Vaughan Williams: A Guide to Research (New York: Garland Publishing, Inc., 1990), 103.

¹⁰*Ibid.*, 105.

Songs (1913),¹¹ Selection of Collected Folk Songs Vol. I (1917),¹² Twelve Traditional Carols from Herefordshire (1920),¹³ and Three Gaelic Songs (1954).¹⁴

English folk music held a much larger interest for Vaughan Williams than simply collecting and harmonizing it. “No one loved the glorious folk music of England more deeply or used it more felicitously either as material or inspiration. ... The folk influences in his music freed him rather than confined him.”¹⁵ Or, as Frank Howes put it,

“Vaughan Williams ... perceived by 1905 that for an English music it was not enough to transplant from continental soil a style compounded of German sonata form and Italian opera, but that English roots were necessary. He therefore turned ... to folk song. Folk song was the decisive influence in the formation of his style.”¹⁶

Vaughan Williams’s critics sometimes accused him of being deliberately archaic by overusing modes. Early on, while studying composition with Charles Stanford at the Royal College of Music, Vaughan Williams became enamored with the use of modes. Stanford had been studying modal counterpoint prior to this time, and was intrigued by it, but quickly realized that Vaughan Williams was “‘too far gone’ with the modes. ... His exercise for R.V.W., therefore, was to

¹¹Ibid., 107.

¹²Ibid., 108.

¹³Ibid., 109.

¹⁴Ibid., 113.

¹⁵Ronald Eyer, ed. “England Loses a Master,” Musical America 78 (September 1978): 4.

¹⁶Frank Howes, “The Influence of Folk Song in Modern English Composition,” International Folk Music Council Journal 5 (January 1953): 53.

write waltzes. The result was modal waltzes. They still exist.”¹⁷ To those who criticized his use of modes, Vaughan Williams replied, “If a composer can, by tapping the sources hidden in folk music, make ... beautiful music, he will be disloyal to his art if he does not make full use of such an avenue of beauty.”¹⁸ Or, as he put it elsewhere, “Art, like charity, should begin at home. If it is to be of any value it must grow out of the very life of himself, the community in which he lives, the nation to which he belongs.”¹⁹

While some of his orchestral and wind music, such as Folk Song Suite for military band, Norfolk Rhapsody, and Five Variants of ‘Dives and Lazarus’ used actual folk melodies as their thematic material, more common was the use of harmonic and melodic language which was derived from English folk music generally. This language resulted from the use of modes. Most commonly for Vaughan Williams were the mixolydian and aeolian modes, with their characteristic lowered seventh scale degree. Harmonically, the lowered seventh yields a minor triad built on the fifth scale degree, as opposed to a true dominant chord, as well as the major triad on the lowered seventh. Two resultant progressions, v - I and bVII - I, help to define the sound of modal music. These are illustrated below in example 1:

¹⁷Kennedy, 19.

¹⁸Ibid., 39.

¹⁹Ibid., 37.

a.
329

b:
4.

b: i v i

b: i VII i i

Example 1: Five Variants of 'Dives and Lazarus'

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Melodically, the lowered seventh creates a sound only found in modal music, as in example 2:

2

b minor

Example 2: Five Variants of 'Dives and Lazarus'

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Vaughan Williams's first major works which used the folk song idiom were the three Norfolk Rhapsodies of 1905-06, of which only the first was published. This work contains five folk tunes: "The Basket of Eggs," "The Captain's

Apprentice,” “A Bold Young Sailor He Courted Me,” “Ward the Pirate,” and “On Board a 93.” There followed many other works which employed folk idioms and tunes, including Festival Te Deum, Fantasia on Greensleeves, and Five Variants of ‘Dives and Lazarus’.

Five English Folk Songs was one of many sets of folk song arrangements made by Vaughan Williams. He wrote it in 1913, probably for a competitive festival.²⁰ The songs included are: “The Dark-Eyed Sailor,” “The Springtime of the Year,” “Just as the Tide Was Flowing,” “The Lover’s Ghost,” and “Wassail Song.” The difference between these settings and many others, such as Folk Songs of the Eastern Counties and Twelve Traditional Carols from Herefordshire, is the elaborate treatment of the folk tunes. Vaughan Williams’s views on this treatment of folk songs can be summed up best in his own words, “There is no original version of any particular tune ... in one sense any particular tune is as old as the beginning of music; in another sense it is born afresh with the singer of today who sang it.”²¹

Vaughan Williams wrote two pieces for the 1953 coronation of Queen Elizabeth II, The Old Hundredth Psalm Tune and O Taste and See. Composing these tunes caused him much consternation, due to the fact that other people had input on the compositions, with regard to length, instrumentation and even overall style. Dr. William McKie, the organist at Westminster Abbey, served as the contact person between the Queen and Vaughan Williams. Vaughan Williams felt there should be some congregational participation in the coronation, thus his ideas for The Old Hundredth, with its congregational singing. As Vaughan

²⁰Ibid., 461.

²¹Ibid., 461.

Williams told McKie, “If you can persuade the Archbishop to have a hymn in the Coronation Service, I’ll make a mess-up of ‘Old Hundredth.’”²² He further had to convince the Archbishop to allow him to use an Amen at the end of the anthem: “I think the Archbishop is liturgically wrong not to have an Amen after the Doxology, but of course he must have his way.”²³ In the end, Vaughan Williams prevailed, and the result is the glorious Old Hundredth still performed today.

O Taste and See is a motet setting of the thirty-fourth Psalm. To begin the piece, which was sung while Queen Elizabeth took communion,²⁴ Vaughan Williams turned to an opening motive that he had used in previous works. It is a simple cadential figure that can be found in his song cycle The House of Life, the hymn Sine Nomine (also known as For All the Saints), and the opera The Pilgrim’s Progress, as well as many other works. The excerpt in example 3 is from The Pilgrim’s Progress:



Example 3: The Pilgrim’s Progress. Act IV, Scene 1

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This can be compared to the version that forms the opening vocal motif in O Taste and See, shown in example 4:

²²Ibid., 325.

²³Ibid.

²⁴Ibid., 325.



Example 4: O Taste and See

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The third work for brass choir in this study is the motet O, Clap Your Hands, written in 1920. It is one of several religious pieces Vaughan Williams wrote in the decade following World War I, which included Te Deum in G and Lord, Thou Hast Been Our Refuge.

If any one folk tune came to be identified with Vaughan Williams, it was the traditional English tune Dives and Lazarus. He discovered the tune and text in English County Songs, which was edited by Lucy Broadwood and Fuller Maitland in 1893. The tune had an immediate impact on Vaughan Williams. As Michael Kennedy quotes him, “Here ... I had that sense of recognition—‘here’s something I have known all my life—only I didn’t know it.’”²⁵

Vaughan Williams wrote several settings of tunes entitled Dives and Lazarus. Among these are the ones in The Oxford Book of Carols (#57), The English Hymnal (#601), 9 Carols for Male Voices, and Twelve Traditional Carols from Herefordshire. It should be noted that the title Dives and Lazarus refers to the text, which tells the biblical story of Dives and Lazarus, and not any particular tune. For example, neither the Vaughan Williams’s hymn #57, nor the supplement #5, in The Oxford Book of Carols, each of which is titled Dives and Lazarus, have anything to do with the melody in Five Variants of ‘Dives and Lazarus’, yet they

²⁵Ibid., 19.

use the same text as the tune he found in Broadwood's 1893 book. Lucy Broadwood's setting in the 1922 collection Christmas Carols is yet a third unrelated tune using the same text. These three tunes are shown in example 5:

a. The Oxford Book of Carols No. 57.



b. Oxford Book of Carols supplement no. 5



c. Christmas Carols



Example 5: Dives and Lazarus, alternate tunes

The Oxford Book of Carols. Copyright 1964 Oxford University Press

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However, in The Oxford Book of Carols, there is an alternate tune for the text Dives and Lazarus, and this is the tune that Broadwood notated in her 1893 book. Seen in example 6, it is the tune with which the present study is concerned:



Example 6: Job, from Oxford Book of Carols, no. 60.

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In addition to the full settings of Broadwood's Dives and Lazarus tune, Vaughan Williams also used fragments of it in several other works. These include Festival Te Deum in E, the third movement of Symphony No. 5, in which he uses a fragment of the fourth variant from Five Variants, and in the first movement of Folk Song Suite for military band. These are shown in example 7:

a. Festival Te Deum

92

Musical score for 'Festival Te Deum' (measures 92-95). It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat), and the time signature is 3/2. The music features a series of chords and melodic lines in both hands.

b. Symphony No. 5, movement 3.

Musical score for 'Symphony No. 5, movement 3' (measures 69-72). It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat), and the time signature is 3/4. The music features a series of chords and melodic lines in both hands.

c. Folk Song Suite, movement 1.

Low Ww. and low Brass

64

Musical score for 'Folk Song Suite, movement 1' (measures 64-67). It consists of four staves, all in bass clef. The key signature has one flat (B-flat), and the time signature is 2/4. The music features a series of chords and melodic lines in all four parts.

Example 7: Fragments of 'Dives and Lazarus'

Festival Te Deum, Copyright 1937 Oxford University Press, London

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Symphony No. 5, Copyright in U.S.A. and all countries, 1946, by the Oxford University Press, London

Reproduced by permission of the publisher

Folk Song Suite, Copyright 1924 by Boosey and Co.

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Dives and Lazarus held a special place in Vaughan Williams's heart, and his Five Variants of 'Dives and Lazarus' was among his favorite compositions. It, along with O Taste and See, were performed at his funeral at Westminster Abbey in 1958.²⁶

While his output for winds is limited, Vaughan Williams had a significant impact on the wind band repertory. Two of his wind band pieces, Folk Song Suite and Toccata Marziale, are among the cornerstones of the wind band literature. His wind repertory includes: Folk Song Suite (1924); Flourish for Wind Band (1939); The Golden Vanity (1933); Music for the Pageant of Abinger (1934); O How Amiable (published 1972); Peace Come Away (unpublished); Sea Songs (1924); Symphony No. 8, Mvt. II, Scherzo and Alla Marcia (1956); Toccata Marziale (1924), as well as several works for brass band, the most significant of which is Variations for Brass Band (1957).

Surprisingly, few of his works have been transcribed for winds. However, those that have been are effective. They include: Concerto for Tuba, transcribed by Robert Hare; Fantasia on Greensleeves, transcribed by R. A. Raven; Linden Lea, transcribed by John Stout; Norfolk Rhapsody, transcribed by Robert O'Brien; Old Hundredth Psalm Tune, transcribed by Robert Washburn; Prelude on Three Welsh Hymn Tunes, transcribed by James Curnow; Rhosymedre, transcribed by Walter Beeler; and Sine Nomine March, transcribed by Bruce Houseknecht (1960) and Alfred Reed (1976).²⁷

²⁶Ibid., 571.

²⁷William Rehrig, The Heritage Encyclopedia of Band Music (Westerville: Integrity Press, 1991), 792.

The folk song idiom which Vaughan Williams used has become a mainstay of the modern English school, and makes many English compositions immediately identifiable as such. Composers as wide-ranging as William Walton, Gustav Holst, and Phillip Sparke used it, and continue to use it, with great success.

CHAPTER III

TRANSCRIPTION ANALYSIS

Brass Choir

My original concept for these transcriptions entailed retaining the original brass parts, and rescoring the organ and chorus parts for additional brass. The “choral” trumpets would be scored for C trumpets in order to yield a slightly brighter sound and to help in differentiating the choral parts from the orchestral ones. Likewise, the original choral phrasing would be maintained to preserve the integrity of the individual lines.

It soon became clear, however, that these works needed to be viewed as works of their own, rather than as attempts to emulate previous editions. No longer were these brass adaptations of choral works, they were now brass works and needed to be scored as such. The most obvious result of this change in approach was the rewriting of the C trumpet parts for Bb trumpets. The timbral shift realized by the use of various keyed trumpets was minimal, at best, and yielded significantly more intonation problems. Also, articulation and phrasing had to be standardized between the choral and instrumental parts to achieve a more uniform overall effect. The original vocal phrasing often was the main impetus for articulation and phrasing decisions, but at times the necessity of a uniform presentation was given first priority.

For each of the brass choir transcriptions in this project, the instrumentation is six Bb trumpets, four horns, three trombones, one euphonium, one tuba and percussion (percussion is tacet on O, Taste and See).

O, Clap Your Hands

Vaughan Williams wrote two settings of O Clap Your Hands, one for three trumpets, three trombones, tuba (optional), timpani, cymbals (ad lib.), organ and chorus, and one for pairs of flutes, oboes, clarinets, bassoons, four horns, three each of trumpets and trombones, tuba, timpani, cymbals, strings and chorus. The present transcription is based on the former of these two settings.

To a large extent, the part distribution is as follows: the choral parts are covered by trumpets 1A, 2A, and 3A, the horns and euphonium; the brass and organ parts by trumpets 1, 2 and 3, trombones 1, 2 and 3, as well as the tuba. This “default” part distribution can easily be seen when comparing the two following excerpts from O, Clap Your Hands, the first being the choral, brass and organ version, in reduction, and the second from the transcription:

a. Original O. Clap Your Hands

30

Soprano *ff* God is gone up with a shout, the

Alto *ff* God is gone up with a shout, the

Tenor *ff* God is gone up with a shout, the

Bass *ff* God is gone up with a shout, the

Manual Trumpets *ff*

Pedal *ff*

34

Sop. Lord with the sound of a trum - pet.

Alto Lord with the sound of a trum - pet.

Tenor Lord with the sound of a trum - pet.

Bass Lord with the sound of a trum - pet.

Manual *ff*

Pedal *ff*

b. Transcription O. Clap Your Hands

30

The musical score is arranged in a multi-staff format. The instruments and their parts are as follows:

- Bb Trumpet 1A, 2A, 3A:** These three parts play a melodic line with dynamic markings of *ff* and *fp*. They include accents and slurs.
- Bb Trumpet 1, 2, 3:** These parts play a rhythmic accompaniment, primarily using eighth and sixteenth notes.
- French Horn 1-3, 2-4:** These parts play a harmonic accompaniment, often using sustained notes and chords.
- Trombone 1, 2, 3:** These parts play a rhythmic accompaniment, similar to the trumpets.
- Euphonium, Tuba:** These parts play a rhythmic accompaniment, often using sustained notes and chords.
- Timpani:** This part plays a rhythmic accompaniment, often using sustained notes and chords.
- Percussion:** This part plays a rhythmic accompaniment, often using sustained notes and chords.

The score includes dynamic markings such as *ff* (fortissimo) and *fp* (fortissimo piano). It also features accents, slurs, and other performance instructions.

Example 8: O. Clap Your Hands

At times, however, the instrumentation listed above could not be maintained. One such place is from measures 11-19, when the third and fourth horns, along with the euphonium, take accompanying roles. This situation stems from the need for the multiple players on the bass part beginning at measure fifteen, which would normally be played by the euphonium. Given that vocal parts are of one timbre and need multiple players in order to achieve a choral effect, the best choice was to use two trombones on the bass part, as opposed to combining the euphonium with the third trombone. Thus, the euphonium is free to move to an accompanying role for this section, which lends itself, timbrally, to combinations with horns, due to the similar conical design of the instruments. The vocal parts from measures 15-19, then, are covered by trumpet three, first and second horn, and second and third trombone. This is illustrated in example nine:

b. Transcription O, Clap Your Hands

11

The musical score is for the piece "O, Clap Your Hands" and is arranged for a large ensemble. It consists of 16 staves, each representing a different instrument or section. The key signature is one flat (B-flat major or D minor) and the time signature is 3/4. The score begins at measure 11. The instruments and their parts are as follows:

- Bb Trumpet 1 A, Bb Trumpet 2 A, Bb Trumpet 3 A:** These three trumpets play a melodic line starting with a forte (*f*) dynamic. They have accents and breath marks throughout.
- Bb Trumpet 1, Bb Trumpet 2, Bb Trumpet 3:** These three trumpets play a more rhythmic and harmonic part. The Bb Trumpet 3 part includes markings for "3rd only" and "a2". Dynamics range from *f* to *p*.
- French Horn 1-3, French Horn 2-4:** These horns play a melodic line with accents and breath marks. The French Horn 2-4 part includes markings for "4th only" and "a2". Dynamics range from *f* to *p*, with a "legato" marking.
- Trombone 1, Trombone 2, Trombone 3:** These trombones play a melodic line with accents and breath marks. The Trombone 2 part includes a "legato" marking. Dynamics range from *f* to *p*.
- Euphonium:** Plays a melodic line with accents and breath marks. Includes a "legato" marking. Dynamics range from *f* to *p*.
- Tuba:** Plays a melodic line with accents and breath marks. Includes a "legato" marking. Dynamics range from *f* to *p*.
- Timpani:** Plays a melodic line with accents and breath marks. Includes a "legato" marking. Dynamics range from *f* to *p*.
- Percussion 1, Percussion 2:** These parts are mostly rests, indicating that the percussion is not playing in this section.

Example 9: O, Clap Your Hands

One further point of departure from the standard instrumentation for this piece occurs in the final measure, when the full forces of the brass choir are brought into play, even though in the original version the chorus is tacet. This is a reflection, again, of the fact that this is now a brass choir work, as opposed to a brass accompaniment to a choral work, and a tutti finale is most effective.

There are a few places in which articulation is altered to reflect the original vocal phrasing within a single-ensemble approach. Two clear places occur near the end of the piece, in measures 112 and 119. In each case, the vocal line is obviously reaching a phrase end, as indicated by the commas in the text. However, there is nothing to indicate a phrase end in the accompaniment. If there were no indication of a definite phrase end in all parts of the transcription, with the exception of the pedal point in tuba and timpani in measure 112, the ensemble would lose much of the impact available to it in each of these places. Therefore, breath marks were added to all of the accompanying parts to assure uniform phrasing.

O Taste and See

This transcription is much more straightforward than the previous one. The brass ensemble is broken into four sections representing soprano, alto, tenor, and bass; this all that is needed, since the original is for unaccompanied SATB chorus. These sections are: trumpets, horns, trombones and euphonium/tuba, respectively. Given the simple, unaccompanied nature of this piece, the above instrumentation suffices for most of the transcription. The exceptions include the use of solo trumpet in measures 4-12 and 24-28, and the reduced numbers of trumpets and horns in measures 28-32.

The Old Hundredth Psalm Tune

This transcription is largely an exercise in color and contrast. There is no obvious breakup of the vocal and accompaniment parts in the transcription, but instead there is a concentrated effort to shift instrumentation to reflect the changing texture of the original setting. This approach is a result of the strophic nature of the work, and the fact that the transcription does not have the strength of the text to help maintain interest in the repeated melody. The original percussion parts are all maintained, as are the original brass parts, though they are redistributed among the players.

There is a departure from the original form of the piece, again reflecting the changing function of a single ensemble versus chorus with accompaniment. In the introduction to Vaughan Williams's original setting, following the brass fanfare, there is a statement of the opening melodic motif by the organ (measures 3-6). This is followed by an exact repetition of this motive in unison, this time with text, as the beginning of the first verse. The function of the first statement of the motif is to prepare the congregation to sing the first verse. In a brass setting, there is no need to do so, and the repetition is pointless. Thus, the organ interlude is omitted, and the first verse begins immediately following the brass fanfare, as illustrated below in example ten:

a. Original The Old Hundredth Psalm Tune

The musical score is divided into two systems. The first system, starting at measure 1, features a piano accompaniment with a treble and bass clef. The piano part includes dynamic markings of *ff* and *ff Org.*, and is labeled "Orch. and Org.". A side drum part is indicated by "tr Side Drum" and "Timp." with rhythmic notation. The second system, starting at measure 5, is for the choir and is labeled "PEOPLE AND CHOIR IN UNISON" with a dynamic marking of *ff*. The lyrics "1. All peo - ple that on earth do" are written below the vocal line. The piano accompaniment continues with chords and bass lines.

b. Transcription The Old Hundredth Psalm Tune

The musical score is arranged in a grand staff format with the following instruments and parts:

- Bb Trumpet 1A, 2A, 3A, 1, 2, 3:** Six staves in the upper register, all playing a melodic line with accents and dynamic markings of *ff* and *f*.
- French Horn 1-3, 2-4:** Four staves in the upper register, playing a similar melodic line with accents and dynamic markings of *ff* and *f*.
- Trombone 1, 2, 3:** Three staves in the lower register, playing a rhythmic accompaniment with accents and dynamic markings of *ff* and *f*.
- Euphonium, Tuba:** Two staves in the lower register, playing a rhythmic accompaniment with accents and dynamic markings of *ff* and *f*.
- Timpani:** One staff in the lower register, playing a rhythmic accompaniment with accents and dynamic markings of *ff* and *f*.
- Percussion 1, 2:** Two staves at the bottom, playing a rhythmic accompaniment with accents and dynamic markings of *ff* and *f*.

The score is in 4/4 time and the key signature has two sharps (F# and C#). The piece begins with a *ff* dynamic and features a dynamic shift to *f* in the second measure.

Example 10: The Old Hundredth Psalm Tune *ff*

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The first verse employs the entire ensemble, with the exception of trumpets 2 and 3, who are changing to flugelhorns. This is a natural instrumentation, in that the original uses chorus and congregation (in unison), orchestra and organ.

The second verse of the original setting splits the chorus into harmony, while the orchestra is tacet. This yields a softer, darker sound, which is captured, in the transcription, through the use of a conical ensemble consisting of two flugelhorns, two horns, euphonium and tuba. The third verse of Vaughan Williams's setting is quieter still, with the omission of the organ and the congregation. This color change is achieved through the use of muted cylindrical brass, though the solo descant trumpet remains unmuted.

The orchestra re-enters in the fourth verse, and the melody is in the tenors. In the transcription, the trombones play the melody, and are accompanied by trumpets two and three, playing the soprano and alto parts, and the tuba on the bass line. A bridge between the cylindrical trumpet and conical tuba is achieved by leaving the third trumpet part on flugelhorn, thus minimizing the timbral shift from high to low.

Following the recapitulation of the opening brass fanfare at measure 55, the ensemble is split into two groups, one playing the unison choral lines and the other the orchestral parts, much as in the O Clap Your Hands transcription. The two groups are as follows: trumpets 1A, 2A and 3A, horns, trombone 3, euphonium and tuba represent the chorus and the balance of the ensemble represent the orchestra and organ. This part-distribution is maintained until measure 72, when all trumpets, as well as euphonium, play the hemiola

figure in the accompaniment. Justification for this is from Vaughan Williams's instructions in the score for "all available trumpets" to play.

Woodwind ensemble

Five English Folk Songs

As with the brass choir transcription, the approach to these pieces underwent changes through the course of the project. Initially, the transcription was conceived as a work for double woodwind quintet (pairs of flutes, oboes, clarinets, horns and bassoons). However, a problem quickly became evident. A woodwind ensemble has a much larger pitch range than a chorus. While flutes, oboes, and clarinets all easily play above c", the soprano parts in these works never exceeded a". Thus there would have been six players capable of playing the soprano part, with regard to range.

This problem was overcome in two ways. First, one flute and one oboe were eliminated. This obviously eliminates two of the players in the soprano range. The second way involved turning to Vaughan Williams's own scores and analyzing his orchestration. In Symphony No. 8, the second movement is scored for orchestral winds, that is pairs of flutes, oboes, clarinets, bassoons (with an extra contra-bassoon), horns, trumpets, and three trombones. In many places, Vaughan Williams added an extra octave to the melody, sometimes having the melody played in three octaves simultaneously. Examples are shown below:

a. Symphony No. 8

44

Flute 1
ff

Piccolo
ff

Oboe 1-2
ff

Bb Clarinet 1-2
mf *simile*

Bassoon 1
mf *simile*

Bassoon 2 (+CBN)
mf *simile*

Horn in F 1-2
mf *simile*

Bb Trumpet 1

Bb Trumpet 2
p *simile*

b. Symphony No. 8

72

7

Flute 1

Piccolo

Oboe 1-2

Bb Clarinet 1-2

Bassoon 1

Bassoon 2 (+CBN)

(2nd only)

79

Fl. 1

Picc.

Ob. 1-2

Cl. 1-2

Bsn. 1

Bsn. 2 (+CBN)

84

8

Fl. 1

Picc.

Ob. 1-2

Cl. 1-2

Bsn. 1

Bsn. 2 (+CBN)

c. Symphony No. 8

Musical score for measures 99-102 of Symphony No. 8, movement 2. The score includes parts for Flute 1, Piccolo, Oboe 1-2, Bb Clarinet 1-2, Bassoon 1, Bassoon 2 (+CBN), Horn in F 1-2, Bb Trumpet 1, and Bb Trumpet 2. The key signature is three flats (B-flat major/D minor) and the time signature is 2/4. Dynamics include *ff* and *f*. Performance instructions include *1st only* and *con sord.* (with *mf* dynamic).

Musical score for measures 103-106 of Symphony No. 8, movement 2. The score includes parts for Fl. 1, Picc., Ob. 1-2, Cl. 1-2, Bsn. 1, Bsn. 2, FH 1-2, Tpt. 1, and TPT. 2. The key signature is three flats and the time signature is 2/4. Dynamics include *ff* and *f*. Performance instructions include *10* (in a box), *mute off*, and *senza sord.*

Example 11: Symphony No. 8, movement 2

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Another factor which needed to be taken into account was the fact that these were originally choral works and, thus, required a certain body of sound. There are, therefore, few solo sections, but many sections with multiple players and instruments on a part.

One of the first decisions to be made in this set of transcriptions was how faithfully the indicated articulations should be duplicated. For example, in measure two of “The Dark Eyed Sailor”, the sopranos have a passage of four sixteenth-notes which are slurred in groups of two, a reflection of the accompanying text. I decided to retain this articulation, and similar articulations throughout the set, in the attempt to retain the original spirit of the vocal settings.

Another larger issue was how to deal with the absence of note articulations, such as staccatos, accents, marcato, etc., in the original settings. The answer was once again found by turning to Vaughan Williams’s own wind writing, and again using Symphony No. 8 as a source. Notice in example 12 that virtually every note that is not slurred is marked with an articulation:

Flute 1

Piccolo

Oboe 1-2

Bb Clarinet 1-2

Bassoon 1

Bassoon 2 (+CBN)

Horn in F 1-2

Bb Trumpet 1

Bb Trumpet 2

Trombone 1-2

Trombone 3

Fl. I

Picc.

Ob. 1-2

Cl. 1-2

Bsn. 1

Bsn. 2

FH 1-2

Tpt. 1

Tpt. 2

Tbn. 1-2

Tbn. 3

54

58

p *f* *pp*

p *p* *con sord.* *3* *mute off*

Example 12: *Symphony No. 8*, 2nd movement
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Given this, the decision was made to be explicit regarding articulations. Articulations used were, again, those most commonly found in Vaughan Williams's wind writing: staccatos, legatos and accents. Articulation decisions were based on the attempt to emulate the text and spirit of the vocal lines, though at times accompanying lines had to be altered slightly, with regard to articulation, in order to achieve a unified effect.

The final major area of concern was the subject of keys. The original keys for chorus are G major, E minor, A major, C-sharp minor and A major. These are all awkward keys for wind instruments. Therefore, all of the movements were transposed up one half step which, while retaining the original key relationships between movements, allowed for the much more manageable keys of A-flat major, F minor, B-flat major, D minor and B-flat major.

Five English Folk Songs

“The Dark Eyed Sailor”

The first verse is for full chorus, therefore the entire ensemble is employed to begin this set. The melody is doubled at the octave in the flute, much as Vaughan Williams did in the Eighth Symphony, illustrated previously. This section employs one of the two main tutti instrumentations employed in these settings: the soprano part played by the flute and oboe, with the octave often added by the flute, the alto played by first clarinet and first horn, the tenor by second clarinet and second horn and the bass by the bassoons, with the second bassoon adding a lower octave at times. The other tutti orchestration is used when the range of the alto line is too high for the horn to play, and consists of

flute and oboe on the soprano, both clarinets on alto, first horn and first bassoon on the tenor and second horn and second bassoon in the bass line.

The second verse alternates the male voices, represented by the bassoons, with the female voices, represented by the clarinets, with octave reinforcement by the flute. With the third verse comes the first solo line, played by the oboe, and accompanied by very sparse instrumentation which gradually builds to tutti. The fourth verse introduces one of the two quartet voicings used, this employing the clarinets and horns covering all four parts going in direct score order top to bottom, as is seen in example 13:

Example 13: "The Dark Eyed Sailor" , from *Five English Folk Songs*

The other quartet voicing, found several times in later movements, alternates horns and bassoons in a "horn quartet" style of scoring; that is, going from high to low: horn 1, bassoon 1, horn 2, bassoon 2. This reduces the timbral differences between the instruments, thus creating a homogeneous effect, and will be illustrated later.

"The Springtime of the Year"

This short movement serves as a solo vehicle for the first horn and the flute. With the exception of measures 23-32, the movement is all solo passages

with minimal accompaniment. The full ensemble section uses the first tutti scoring described above, with an upper octave added by the flute, and a lower octave by second bassoon:

The image displays a musical score for a woodwind and brass ensemble. The score is written in 3/4 time and features the following parts:

- Flute 1:** Treble clef, playing a melodic line with dynamic markings of *f* and *mf*.
- Oboe 1:** Treble clef, playing a melodic line with dynamic markings of *f* and *mf*.
- Bb Clarinet 1:** Treble clef, playing a melodic line with dynamic markings of *mf* and *f*.
- Bb Clarinet 2:** Treble clef, playing a melodic line with dynamic markings of *mf* and *f*.
- Horn in F 1:** Treble clef, playing a melodic line with dynamic markings of *mf* and *f*.
- Horn in F 2:** Treble clef, playing a melodic line with dynamic markings of *mf* and *f*.
- Bassoon 1:** Bass clef, playing a melodic line with dynamic markings of *mf* and *f*.
- Bassoon 2:** Bass clef, playing a melodic line with dynamic markings of *f* and *mf*.

The score includes various musical notations such as slurs, accents, and dynamic markings (*f* for fortissimo and *mf* for mezzo-forte) to guide the performance.

Example 14: "The Spring Time of the Year"

The movement closes with a combination of muted and un-muted horns in unison on the final melodic line. It was common for Vaughan Williams to use mutes, either in combination with open brass or other muted brass, and can be seen in previous examples (11c, for instance).

“Just As the Tide Was Flowing”

This movement is in more of a “chorale” style than the previous movement. The form of the song is AABA, and color shifts are used to indicate the beginnings of the component parts of the form, thus illustrating the song form. The first thirty-two measures essentially are an alternation between the female and male singers, an effect which is quite easy to achieve with this woodwind ensemble.

The first two A sections have the horns and bassoons playing the antecedent phrase, with the flute, oboe and clarinet answering with the consequent phrase. This is illustrated in example 15:

Example 15: "Just As The Tide Was Flowing"

The B section has the horns and bassoons on the melody, with the clarinets playing a static accompaniment, and the final A utilizes the entire ensemble, with the melody in the upper winds.

The second verse inverts the voicing scheme used in the first (shown in example 15), this time with women on the antecedent and men on the consequent phrase, in the A sections, and female lead in the B section. For the A sections, the instrumentation used is oboe and clarinet 1 on soprano and alto, respectively, and

the bassoons covering the male parts. The B section uses all of the instruments which have been used thus far to cover the female vocal parts (flute, oboe, and clarinets) in a homophonic setting. The final A section is shown in example 16:

a. Original

28 *f*

Soprano
hang - ing down; She'd a love-ly brow with out a frown, Just as the tide was flow ing. I

Alto
hang - ing down; She'd as love-ly brow with out a frown, Just as the tide was flow - ing. I

Tenor
She'd a love - ly brow with out a frown, Just as the tide was flow - ing. I

Bass
She'd a love - ly brow with - out a frown, just as the tide was flow - ing. I

b. Transcription

28

Flute

Oboe

Bb Clarinet 1

Bb Clarinet 2

Horn in F 1

Horn in F 2

Bassoon 1

Bassoon 2

mp *f* *mf*

Example 16: "Just As The Tide Was Flowing" from *Five English Folk Songs*

In the original version, the third and fourth verses are all tutti. In the transcription, however, the third verse begins with the clarinets and horns only (part assignments are in score order) for the first two A sections, adds the flute in the B section, and the bassoons and oboe in the third A section. At this point, there is a short development section (measures 49-61), using material from the B section and a final statement of the entire melody. All of this is scored tutti.

“The Lover’s Ghost”

This is the most physically taxing movement of the set, due to the slow tempo and long phrases. Throughout, the phrasing of the melody is kept consistent, but in contrapuntal sections the accompaniment lines do not follow the original phrasing, since without the text, the phrasing does not make musical sense. Therefore, phrasing is altered to reflect the musical lines in the context of a wind work.

The first verse is a homophonic chorale setting; thus, the logical instrumentation is full ensemble, with unison phrasing, and employs the first tutti voicing scheme discussed (alto part played by first clarinet and first horn). The second verse has the first clarinet on the melody, with the flute, second clarinet and the first horn on polyphonic accompanying lines. It should be noted that the flute and second clarinet are actually alternating playing the alto line, with the horn playing the tenor part.

The third verse begins with the bassoons on the melody, in octaves, and gradually adds voices on contrapuntal lines, until a full ensemble texture is reached midway through the verse. It gradually builds to fortissimo, before beginning a relaxation into the fourth, and final, verse.

This verse is interesting in that it is the only one of this song in which one voice does not have the melody for an entire verse, and it employs a significant amount of contrapuntal writing techniques, including elision and stretto. For example, in the original, the altos begin the melody, but before they are able to complete the first phrase, the tenors begin the second phrase, thus employing stretto technique. The sopranos begin the second phrase in the correct place, relative to the altos, and are interrupted by the basses, singing the same phrase, a measure later. This is illustrated in example 17:

a. Original

37 *pp*

Soprano *pp* And fainshewould have mar - ried me. But

Alto *pp* I might have had a King'sdaugh - ter. And fainshewould have married me. But I forsook her

Tenor *pp* And fainshewould have mar - ried me. But I forsook her

Bass *pp* And fain shewould have mar - ried

And fain shewould have mar - ried

b. Transcription

37 *pp*

Flute *pp*

Oboe *pp*

Bb Clarinet 1 *pp* *mp*

Bb Clarinet 2 *pp*

Horn in F 1 *pp* *mp*

Horn in F 2 *pp* *mp*

Bassoon 1 *pp* *mp*

Bassoon 2 *pp* *mp*

Example 17: "The Lover's Ghost" from Five English Folk Songs

There is never a full statement of the melody in the final verse; instead it ends with imitative counterpoint building to a glorious finale which ends on a major chord, thus using the Picardy third.

“Wassail Song”

This song is the most technically difficult of the collection, though from an orchestration standpoint is fairly straightforward. Following the introduction, which is a series of melodic, ascending fifths, the horns play the entire first verse with only melodic fifths for an accompaniment, until the final four measures, where the flute and clarinets have a short contrapuntal answer.

The next two verses are comprised of contrasting quartets, with the flute, oboe and clarinets providing the second verse and the horns and bassoons the third. Again, these are both accompanied by sporadic interjections of melodic fourths and fifths. The horn and bassoon quartet is illustrative of the “horn quartet” scoring mentioned above, and is illustrated in example 18:

43

Flute

Oboe

Bb Clarinet 1

Bb Clarinet 2

Horn in F 1

Horn in F 2

Bassoon 1

Bassoon 2

Example 18: "Wassail Song" from *Five English Folk Songs*

The fourth verse has the bassoons on the melody in octaves, alternating with melodic interpolations by the oboe and clarinets. Instruments are gradually added, building to a homophonic texture for the fifth and sixth verses, with the flute adding an octave in the sixth verse. This is the final statement of the melody. There follows a quiet interlude of just under four measures which is derived from melodic material from the second phrase of the tune. At measure

121, the full ensemble returns at a forte dynamic level, which gradually builds to fortissimo, before fading out to a solo horn on an ascending perfect fifth.

Wind Ensemble

Five Variants of 'Dives and Lazarus'

This transcription was, by far, the most difficult of this project. This is due to a number of technical reasons. The first is the size of the ensemble. The minimum number of players for this work is thirty, though the Bb clarinet parts should be doubled, which brings the total to thirty-three. The tonal palette that this allows the transcriber is immense; there is almost an unlimited number of color and density combinations that can be derived from this ensemble. The second difficulty factor is the length of the work: 361 measures and approximately thirteen minutes. A single movement work of this length is quite taxing for a wind ensemble.

The third difficulty factor is the medium from which the transcription is taken: a string orchestra. There are sounds and effects that a string orchestra can perform that cannot be duplicated by a wind band. The two most apparent are the amount of power a string ensemble has in the upper range and, secondly, the flexibility that strings have to jump wide intervals, a quality possessed by few wind instruments, and none with the ease of a string instrument.

One further area of concern was figuring out how to deal with the harp part, which is obviously essential for performance. My original intent had been to avoid using a harp and put the part into two mallets (marimba and vibraphone). This approach was based on two points: 1) Requiring a harp would reduce the

accessibility of the work, due to the rarity of harpists and 2) Replacing the harp with mallets would further separate the transcription from the original. This second reason actually turned out to be one of the deciding factors in retaining the harp; it is such an integral part of the original that to omit that particular sound would lessen the final product.

The original Five Variants of 'Dives and Lazarus' was written for an ensemble that, with the exception of the harp, is essentially of a single color. A major artistic decision had to be made prior to beginning this portion of the project: to what extent should the transcription exploit the previously mentioned tonal palette? The argument could be made that Vaughan Williams tended to orchestrate much of his wind music in a block, or tutti, style. Consider, for instance, Toccata Marziale, of 1924. In 128 of 157 measures, 75% or more of the ensemble is playing together. Or, in the first movement of Folk Song Suite, of the 1923, of the 132 measures, not counting repeats or da capos, only sixteen measures are played by fewer than 75% of the band.

However, there is another aspect of Vaughan Williams's orchestration that must be considered. In 1957, Vaughan Williams wrote Variations for Brass Band as the test piece for the National Brass Band Championship of Great Britain. A brass band is obviously a much more homogeneous sounding ensemble than a wind ensemble, yet notice, in example 19 below, the effort that is put into maximizing timbral differences and combining them to the greatest effect:

VARIATION V

Moderato sostenuto $\text{♩} = 116$

74

Eb Soprano Cornet

Solo Bb Cornet

Bb Flugelhorn

Solo Eb Horn

1st Eb Horn

2nd Eb Horn

1st Bb Baritone

1st Bb Trombone

2nd Bb Trombone

Bass Trombone

Bb Euphonium

Eb Bass

Bb Bass

Timpani

80

Eb Sop. Cor.

Solo Bb Cor.

Bb Flugel

Solo Horn

Horn 1

Horn 2

Bari. 1

TB 1

TB 2

Bass TB

Euph

Eb Bass

Bb Bass

Timpani

Example 19: Variations for Brass Band

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The variety of colors Vaughan Williams is able to produce in this twelve-measure excerpt is amazing. In the soprano section, he utilizes flugelhorn, Bb cornet and Eb cornet, three distinct color choices. In a standard brass band, there are multiple players on baritone, euphonium, as well as Eb and Bb bass. However, for the opening quartet, Vaughan Williams calls for one baritone and one euphonium, as opposed to two baritones or two euphoniums. Following the entrance of the muted trombones (another color-oriented decision), he specifies the use of one Eb bass and one Bb bass, rather than two of either. Again, he is squeezing every combination possible out of the ensemble, no matter how esoteric.

Another example of Vaughan Williams's fascination with timbre can be found in the Folk Song Suite, during the scherzando section of the second movement. The first statement of the melody is by the piccolo, solo oboe and Eb clarinet, in octaves, accompanied only by drone fifths in the clarinets and horns, along with the triangle on beat one of each measure. The second statement is played by both oboes, alto clarinet, alto saxophone, solo cornet and euphonium. The eighth note obligato in the upper winds has a color shift every measure, alternating between solo, first and second clarinet, and piccolo, flute, Eb clarinet and third clarinet. To the horn drone, now triadic, he adds bassoons, bass clarinet and tenor saxophone, punctuated by baritone and bass saxophone, contra-bass clarinet, second cornet, trombones and tuba, and the percussion switches from triangle on beat one to cymbals on beat two. All of this is accomplished while maintaining a clarity and lightness of texture. Obviously, Vaughan Williams took orchestration very seriously in his wind writing, as can be seen in example 20:

Example 20: Folk Song Suite 2nd movement

Fl. only

Flute and Piccolo

Oboe

Eb Clarinet

Solo Bb Clarinet

1st Bb Clarinet

2nd Bb Clarinet

3rd Bb Clarinet

Eb Alto Clarinet

Bb Bass Clarinet

Bassoon 1

Bassoon 2

Eb Alto Saxophone

Tenor Saxophone

Eb Baritone Saxophone

Bb Bass Saxophone

Solo & 1st Cornet

2nd Bb Cornet

Eb Horn 1-2

Eb Horn 3-4

Trombone 1

Trombone 2

Bass Trombone

Euphonium

Basses

Drums

Tri.

Cym.

pp

mf

cantabile

a2

Fl. only

Fl. & Picc.
Ob.
Eb Cl.
Solo Cl.
Cl. 1
Cl. 2
Cl. 3
Alto Cl.
Bs. Cl.
Bsn. 1
Bsn. 2
A.S.
B. Sax.
Bari. Sax
Bass Sax
Solo & Cor. 1
Cor. 2
FH 1-2
FH 3-4
TB 1
TB 2
Bs. TB
Euph.
Bs.
Drs.

Example 20: Folk Song Suite

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A further indication of Vaughan Williams's interest in color can be found in his orchestral writing and his exploration of new colors for that medium, even towards the end of his life. Examples of this include the use of tenor saxophone in the Sixth Symphony (1947), expanded percussion, such as vibraphone and wind machine, in Symphonia Antartica (1952) and the use of two alto saxophones, one tenor saxophone, and flugelhorn in the Ninth Symphony (1957). It is amazing to realize that this was approximately one year before his death, yet he was still exploring and growing as a composer. Given this, as well as the above discussion on his wind works, there is ample rationale to make this transcription a study in color combinations and contrasts.

The exposition of the transcription (mm. 1-57) is based on subtle color changes. One such example is the first statement of the melody. Through the first theme, the melody is played by the horns and second and third clarinets. This instrumentation is altered in the second theme section through the addition of alto saxophones and first and second trumpets, playing with bells in stands (mm. 10-18). Measures 26-44 are developmental in nature, and are characterized by constantly-changing timbres, though always in gentle progressions. For instance, the five-note motif upon which this section is built moves through the following instrument groups in measures 26-31: alto saxophone; flute; second and third clarinet; first and second cornet; Eb and first Bb clarinet; second and third clarinet; alto saxophone; horn, tuba and string bass. This can be seen in example 21:

Flutes 1-2 *p*
 Oboes 1-2 *p*
 Eb Clarinet *p*
 1st Bb Clarinet *p*
 2nd Bb Clarinet *p*
 3rd Clarinet *p*
 Bb Bass Clarinet *p* *mp*
 Alto Saxophones 1-2 *p*
 Tenor Saxophone *p*
 Cornet 1 *open* *p*
 Cornet 2 *open* *p*
 Cornet 3 *p*
 French Horn 1-2 *p*
 French Horn 3-4 *p*
 Trombone 1 *p*
 Trombone 2 *pp*
 Bass Trombone *pp*
 Euphonium *p*
 Tuba *p* *1 only*
 String Bass *p* *arco*
 Harp *p*

Example 21: Five Variants of 'Dives and Lazarus', transcription

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The first variant (mm. 58-84) is treated in an entirely different manner. The essence of this variant is contrast. Up until measure 75, two totally different ensembles alternate sections of the theme, almost in a klangfarbenmelodie fashion (a term coined by Schoenberg which describes the use of timbre as a structural element in composition). The low brass, led by the cylindrical trombones, but supported and colored by the conical euphonium and tuba, trade phrases with trumpets alone, as illustrated in example 22:

58

The musical score for brass instruments consists of ten staves. The top three staves are for Cornet 1, 2, and 3. The next two staves are for French Horn 1-2 and 3-4. The bottom five staves are for Trombone 1, Trombone 2, Bass Trombone, Euphonium, and Tuba. The music is in 3/4 time with a key signature of three sharps. Dynamics are marked as *mp* (mezzo-piano) and *mf* (mezzo-forte) with hairpins. A *div.* (divisi) marking is present in the Cornet 3 part. The score shows five measures of music, with dynamics changing between measures.

Example 22: Five Variants of 'Dives and Lazarus', transcription, brass only

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Measure 76 abruptly switches to a standard reed trio of oboe, bassoon and clarinet, accompanied by harp, which is used as a transition into the second variant. This variant shares characteristics of both the exposition and the first variant.

The second variant begins in a style similar to the first, with two contrasting groups. Here, these groups consist of the conical ensemble of horns, euphonium and tuba covering the melodic material, in augmentation, juxtaposed with the clarinet choir, minus the bass clarinet, on contrasting material taken from the second theme. However, beginning at measure 108, there is a subtle color shift in this answering group through the addition of flutes and an alto saxophone, and again at measure 123 with the addition of the oboes. This builds into the first ensemble *fortissimo*, at measure 139, which presents an instrument combination almost identical to one found in Toccata Marziale: that is piccolo, flutes, oboes, third clarinet and first cornet. This can be compared with the melodic grouping at measure sixty-two in Toccata Marziale, in which piccolo, flutes, oboes, Eb clarinet, first clarinet, soprano saxophone and first cornet share the melodic line. Another similar group is found in the first movement of the Folk Song Suite, from measures 48-56, with piccolo, flutes, oboes, Eb clarinet, third clarinet and solo cornet. A high woodwind ensemble with trumpet combined is commonly found in Vaughan Williams's orchestration.

The third variant features two solo instruments which Vaughan Williams was fond of: flute and oboe. The solo oboe with harp accompaniment found here is reminiscent of the beginning of the second movement of the Folk Song Suite (i.e. solo with sparse accompaniment). The exchange of solo voices from

oboe to flute at measure 225 is a reversal of the solo exchange found in the Eighth Symphony, second movement, in which the flute passes the solo line to the oboe (see example 23).

Flute 1 ¹²⁶ *solo* (12)

Piccolo *p*

Oboes 1-2 *p*

Clarinet 1 *p*

Clarinet 2 *p*

Bassoon 1 *p*

Bassoon 2 *pp*

Fl. 1 ¹³³ (13)

Picc.

Ob. 1-2 *solo* *p*

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Example 23: *Symphony No. 8, movement 2*

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The stimmtausch of the orchestration (using two contrasting choirs of instruments, which switch roles) at measure 244 of the transcription cannot be found in Vaughan Williams's wind writing, at least not as obviously as it occurs here. However, after studying the score of the original composition, I have to conclude that it is the only acceptable technique:

244

Flutes 1-2 *mf*

Oboes 1-2 *mf*

Bassoons 1-2

Eb Clarinet *ff*

1st Bb Clarinet *mf*

2nd Bb Clarinet

3rd Bb Clarinet *mf*

Bb Bass Clarinet

Alto Saxophones 1-2 *ff*

Tenor Saxophone *ff*

Baritone Saxophone *ff*

249

Fl. 1-2 *ff*

Eb Cl. *ff*

Solo Cl. *ff*

Eb Cl. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

Bk. Cl. *ff*

AS 1-2

TS

BS

Example 24: Five Variants of 'Dives and Lazarus' transcription

The fourth variant was the most problematic due to one of the points mentioned earlier, that is the flexibility of strings. In example 25, notice the second violin and cello lines:

Musical score for measures 289-292. The score is for Violin 1, Violin 2, Viola, Cello, Bass, and Harp. The key signature is one sharp (F#) and the time signature is 2/4. The music is marked *p* (piano). The Violin 1 part features a complex melodic line with many slurs and ties. The Violin 2, Viola, and Cello parts have more rhythmic, eighth-note patterns. The Bass part has a simple, steady accompaniment. The Harp part consists of chords and single notes.

Musical score for measures 293-296. The score is for Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Vla.), Cello, C.B. (Cello Bass), and Harp. The key signature is one sharp (F#) and the time signature is 2/4. The music is marked *f* (forte). The Violin 1 part has a very active, melodic line. The Violin 2, Viola, and Cello parts have rhythmic patterns. The C.B. part has a simple accompaniment. The Harp part consists of chords and single notes.

Example 25: Five Variants of 'Dives and Lazarus'

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This passage is not feasible for any section of wind instruments. The bassoons could conceivably play this line, but they are needed to play the viola line, along with the tenor and baritone saxophones and euphoniums. The second violin part could technically be played by clarinets or possibly a mallet instrument, but in either case the line would lose its role as a harmonic foundation for the melody and assume a more prominent melodic role. Considering the harmonic function fulfilled by the second violin and cello parts is covered by the harp, the best solution to this problem was to omit the lines and augment the harp part with muted trombones:

289

Flutes 1-2

Bassoons 1-2

Eb Clarinet

1st Bb Clarinet

Tenor Saxophone

Baritone Saxophone

Trombone 1

Trombone 2

Bass Trombone

Euphonium

Tuba

String Bass

Harp

mf

V

Example 26: Five Variants of 'Dives and Lazarus', transcription

The next section, beginning at measure 304, allows for an effect that has an almost exact analogue in the first movement of the Folk Song Suite. In example 27, notice the active upper woodwind counterpoint to the unison brass and low reed melodic line which is, coincidentally, the tune Dives and Lazarus:

Flute and Piccolo

Oboe

Eb Clarinet

Solo Bb Clarinet

1st Bb Clarinet

2nd Bb Clarinet

3rd Bb Clarinet

Eb Alto Clarinet

Bb Bass Clarinet

Bassoon 1

Bassoon 2

Eb Alto Saxophone

Bb Tenor Saxophone

Eb Baritone Saxophone

Bb Bass Saxophone

Solo & 1st Bb Cor.

Cornet 2

Bb Trumpets

Eb Horn 1-2

Eb Horn 3-4

Trombone 1

Trombone 2

Bass Trombone

Euphonium

Basses

Drums

ff marc.

sim.

Example 27: Folk Song Suite

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Compare that with the excerpt in example 28 from the Dives and Lazarus transcription:

303

Piccolo

Flutes 1-2

Oboes 1-2

Bassoons 1-2

Eb Clarinet

1st Bb Clarinet

2nd Bb Clarinet

3rd Clarinet

Bb Bass Clarinet

Alto Saxophones 1-2

Tenor Saxophone

Baritone Saxophone

Cornet 1

Cornet 2

Cornet 3

French Horn 1-2

French Horn 3-4

Trombone 1

Trombone 2

Bass Trombone

Euphonium

Tuba

String Bass

arco

ff

Example 28: Five Variants of 'Dives and Lazarus'. transcription

The stimmtausch of the orchestration in this segment is, again, the only viable solution, given the scoring in the original work.

The final variant brings the piece, at last, to the first block scoring to be found in the work. It seems that this is what the entire work has been leading towards and, as mentioned before, is a trademark scoring technique of Vaughan Williams in his wind works. This is illustrated in example 29, first Vaughan Williams's scoring from Folk Song Suite and then the Dives and Lazarus transcription:

Flute and Piccolo

Oboe

E♭ Clarinet

Solo B♭ Clarinet

1st B♭ Clarinet

2nd B♭ Clarinet

3rd B♭ Clarinet

E♭ Alto Clarinet

B♭ Bass Clarinet

Bassoon 1

Bassoon 2

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Bass Saxophone

Solo & 1st B♭ Cor.

Cornet 2

B♭ Trumpets

E♭ Horn 1-2

E♭ Horn 3-4

Trombone 1

Trombone 2

Bass Trombone

Euphonium

Basses

Drums

Example 29: Folk Song Suite 3rd movement

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b.

304

Picc.

Fls. 1-2

Obs. 1-2

Bns. 1-2

Eb Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1-2

T. Sax.

B. Sax.

Cor. 1

Cor. 2

Cor. 3

F. Hns. 1-2

F. Hns. 3-4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tb.

St. Bass

Harp

Example 29: Five Variants of 'Dives and Lazarus' transcription

CHAPTER IV

CONCLUSIONS AND RECOMMENDATIONS

A large percentage of the body of Ralph Vaughan Williams's works is derived from English folk music and idioms: most of his vocal works (the included works plus others such as Hodie), many string compositions (Dives and Lazarus, Fantasia on 'Greensleeves', In the Fen Country), and several of his orchestral works, such as Symphony No. 5 and the Norfolk Rhapsodies. These works also constitute the majority of his works that are commonly known, at least in the United States. This is due to the universal appeal of the folk characteristics used in their composition, and the resultant accessibility of these works. This was one of the major deciding factors in the selection of works for the present study. Though some of the included works are not particularly well known, such as Five English Folk Songs and O Taste and See, their appeal is still immediate.

There is another side of Vaughan Williams that needs to be explored: works which employ more expressionistic tendencies: harsher dissonances, larger dynamic ranges, etc. These types of traits are found in several of his symphonies (the Fourth and Sixth, in particular), as well as stage works, a prime example of which is Job: A Masque for Dancing.

A further area for exploration is his body of liturgical works. This is a diverse area, ranging from traditional hymn settings (Oxford Book of Carols), to ceremonial/fanfare works (Festival Te Deum in E), to traditional polyphonic works, such as his Mass in G minor or the cantata Dona Nobis Pacem.

In addition to the above topics, there is the area of editions to be examined. Both Toccata Marziale and Folk Song Suite are full of errors and inconsistencies, and would benefit greatly from new additions, much as Colin Matthews has done with the two Holst Suites.

Hopefully this study will lead others to examine these works as possible subjects for wind transcriptions, with the goal of increasing awareness of the works of this twentieth-century master. Given the far-ranging nature of Vaughan Williams's works, it is certainly conceivable that works could be transcribed for a wide array of ensembles, such as double woodwind quintet, double woodwind/brass quintet, brass ensemble and/or full wind ensemble.

Other English contemporaries of Vaughan Williams, most notably Gustav Holst, composed vast numbers of relatively unknown works that could, and should, be examined as possible transcription material. Possible works would include Holst's Ode to Death, or other of his works on the poems of Walt Whitman, or even selections from the Choral Hymns of the Rig Veda.

All of the above suggestions are made with the greatest respect for the composers in discussion. Before embarking on any of these projects, similar works should, of course, be examined for scoring techniques, and transcriptions should reflect that study. Ideally, transcriptions will be approached in such a manner that the resultant work sounds like an original wind piece that the composer himself wrote. This transcription effort will hopefully spark a re-emergence of Vaughan Williams's music in the public sphere of awareness, and help to once again place him among the foremost twentieth century composers.

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APPENDIX I

BRASS CHOIR TRANSCRIPTIONS

O Clap Your Hands

O Taste and See

The Old Hundredth Psalm Tune

O, CLAP YOUR HANDS

Allegro $\bullet = 170$

The musical score is arranged in a standard orchestral format with the following parts:

- Bb Trumpet 1A**: Treble clef, 3/4 time. Enters in measure 4 with a forte (*f*) dynamic.
- Bb Trumpet 2A**: Treble clef, 3/4 time. Enters in measure 4 with a forte (*f*) dynamic.
- Bb Trumpet 3A**: Treble clef, 3/4 time. Remains silent throughout the score.
- Bb Trumpet 1**: Treble clef, 3/4 time. Enters in measure 1 with a forte (*f*) dynamic, playing a melodic line that transitions to mezzo-forte (*mf*) in measure 2, forte (*f*) in measure 3, and mezzo-piano (*mp*) in measure 4.
- Bb Trumpet 2**: Treble clef, 3/4 time. Enters in measure 1 with a forte (*f*) dynamic, playing a melodic line that transitions to mezzo-forte (*mf*) in measure 2, forte (*f*) in measure 3, and mezzo-piano (*mp*) in measure 4.
- Bb Trumpet 3**: Treble clef, 3/4 time. Remains silent throughout the score.
- French Horn 1-3**: Treble clef, 3/4 time. Remains silent throughout the score.
- French Horn 2-4**: Treble clef, 3/4 time. Remains silent throughout the score.
- Trombone 1**: Bass clef, 3/4 time. Remains silent throughout the score.
- Trombone 2**: Bass clef, 3/4 time. Remains silent throughout the score.
- Trombone 3**: Bass clef, 3/4 time. Remains silent throughout the score.
- Euphonium**: Bass clef, 3/4 time. Remains silent throughout the score.
- Tuba**: Bass clef, 3/4 time. Remains silent throughout the score.
- Timpani**: Bass clef, 3/4 time. Remains silent throughout the score.
- Percussion**: Bass clef, 3/4 time. Remains silent throughout the score.

The score is divided into five measures, numbered 1 through 5 at the bottom.

Musical score for measures 6 through 11. The score is arranged in a system with the following parts from top to bottom:

- Bb 1A
- Bb 2A
- Bb 3A
- Bb Tpt. 1
- Bb Tpt. 2
- Bb Tpt. 3
- F.H. 1-3
- F.H. 2-4
- TB 1
- TB 2
- TB 3
- Euph.
- Tuba
- Timp.
- Perc.

The score shows measures 6, 7, 8, 9, 10, and 11. The key signature is B-flat major (two flats). The percussion part includes a bass drum (b) and a snare drum (c) in measure 6. The brass parts (Bb 1A, 2A, 3A, Tpt. 1, 2, 3, TB 1, 2, 3, Euph., Tuba) feature various notes, rests, and dynamics (e.g., *f*, *sf*). The woodwinds (F.H. 1-3, F.H. 2-4) are mostly silent. The timpani (Timp.) and other percussion (Perc.) parts are also mostly silent.

12

The musical score consists of the following parts and their dynamics/notations:

- Bb 1A, Bb 2A, Bb 3A:** Trumpets 1, 2, and 3, all with a dynamic of *p*.
- Bb Tpt. 1, 2, 3:** Trumpets 1, 2, and 3, all with a dynamic of *p*.
- F.H. 1-3:** Flute 1-3, with dynamics *f* and *p legato*. Includes markings "3rd only" and "a2".
- F.H. 2-4:** Flute 2-4, with dynamics *f* and *p legato*. Includes markings "4th only" and "a2".
- TB 1, 2, 3:** Trombones 1, 2, and 3, with dynamics *p legato* and *p*.
- Euph.:** Euphonium, with a dynamic of *p legato*.
- Tuba:** Tuba, with a dynamic of *p legato*.
- Timp.:** Timpani, with a dynamic of *p legato*.
- Perc.:** Percussion, with a dynamic of *p legato*.

Measures 12, 13, 14, 15, 16, and 17 are indicated at the bottom of the score.

23

The musical score consists of 13 staves, each representing a different instrument or section. The instruments are: Bb 1A, Bb 2A, Bb 3A, Bb Tpt. 1, Bb Tpt. 2, Bb Tpt. 3, F.H. 1-3, F.H. 2-4, TB 1, TB 2, TB 3, Euph., Tuba, Timp., and Perc. The score is written in a key signature of two flats (Bb and Eb) and a common time signature (C). The music begins at measure 18 and ends at measure 23. The first measure (18) is mostly rests for the brass instruments. From measure 19 onwards, the brass instruments play a series of chords and melodic lines. The woodwinds (F.H. 1-3, F.H. 2-4) play a rhythmic pattern of eighth notes. The tuba and euphonium play a bass line. The percussion part is mostly rests, with a single note in measure 18. The dynamic marking *f* (forte) is present throughout the score. The number 23 is boxed in the top right corner of the page.

Bb 1A
Bb 2A
Bb 3A
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
F.H. 1-3
F.H. 2-4
TB 1
TB 2
TB 3
Euph.
Tuba
Timp.
Perc.

18 19 20 21 22 23

Musical score for measures 24-29. The score is arranged in a system with 13 staves. The instruments are: Bb 1A, Bb 2A, Bb 3A, Bb Tpt. 1, Bb Tpt. 2, Bb Tpt. 3, F.H. 1-3, F.H. 2-4, TB 1, TB 2, TB 3, Euph., Tuba, Timp., and Perc. The key signature is B-flat major (two flats). The time signature is 4/4. The score shows the following notes and rests:

- Bb 1A, Bb 2A, Bb 3A:** Rests in all measures.
- Bb Tpt. 1, Bb Tpt. 2, Bb Tpt. 3:** Play a melodic line starting on G4 in measure 24, moving to A4 in measure 25, B4 in measure 26, C5 in measure 27, D5 in measure 28, and E5 in measure 29. Accents are present on the notes in measures 24, 25, 26, 27, and 28.
- F.H. 1-3, F.H. 2-4:** Rests in all measures.
- TB 1, TB 2, TB 3:** Play a bass line starting on G2 in measure 24, moving to A2 in measure 25, B2 in measure 26, C3 in measure 27, D3 in measure 28, and E3 in measure 29. Accents are present on the notes in measures 24, 25, 26, 27, and 28.
- Euph., Tuba:** Play a bass line starting on G2 in measure 24, moving to A2 in measure 25, B2 in measure 26, C3 in measure 27, D3 in measure 28, and E3 in measure 29. Accents are present on the notes in measures 24, 25, 26, 27, and 28.
- Timp., Perc.:** Rests in all measures.

Measures 24, 25, 26, 27, 28, and 29 are indicated at the bottom of the score.

30

Bb 1A *ff* *fp* *ff*
 Bb 2A *ff* *fp* *ff*
 Bb 3A *ff* *fp* *ff*
 Bb Tpt. 1 *ff*
 Bb Tpt. 2 *ff*
 Bb Tpt. 3 *ff*
 F.H. 1-3 *ff* *fp* *ff*
 F.H. 2-4 *ff* *fp* *ff*
 TB 1 *ff*
 TB 2 *ff*
 TB 3 *ff*
 Euph. *ff* *fp* *ff*
 Tuba *ff*
 Timp. *ff*
 Perc. *ff*

30 31 32 33 34 35

Musical score for measures 36-41, featuring brass and percussion parts. The score is written for the following instruments:

- Bb 1A
- Bb 2A
- Bb 3A
- Bb Tpt. 1
- Bb Tpt. 2
- Bb Tpt. 3
- F.H. 1-3
- F.H. 2-4
- TB 1
- TB 2
- TB 3
- Euph.
- Tuba
- Timp.
- Perc.

The score includes dynamic markings such as *fp* (fortissimo piano), *f* (forte), and *mf* (mezzo-forte). The percussion part includes a snare drum and cymbal.

Measures 36, 37, 38, 39, 40, and 41 are indicated at the bottom of the page.

Musical score for measures 42-47, featuring brass and percussion parts. The score is written for a full brass section and includes dynamic markings such as *f*, *mf*, and *ff*.

Parts included:

- Bb 1A
- Bb 2A
- Bb 3A
- Bb Tpt. 1
- Bb Tpt. 2
- Bb Tpt. 3
- F.H. 1-3
- F.H. 2-4
- TB 1
- TB 2
- TB 3
- Euph.
- Tuba
- Timp.
- Perc.

Measures 42-47 are indicated at the bottom of the score.

50

This musical score page contains 14 staves for measures 48 through 53. The instruments are: Bb 1A, Bb 2A, Bb 3A, Bb Tpt. 1, Bb Tpt. 2, Bb Tpt. 3, F.H. 1-3, F.H. 2-4, TB 1, TB 2, TB 3, Euph., Tuba, Timp., and Perc. The score is in 4/4 time with a key signature of two flats. Measures 48 and 49 are marked with *ff*. Measure 50 is marked with **50** in a box. The percussion part includes a bass drum and snare drum. The tuba part has a *ff* marking in measure 50. The euphonium part has a *ff* marking in measure 50. The trumpet parts have *ff* markings in measure 50. The horn parts have *ff* markings in measure 50. The timpani part has a *ff* marking in measure 50. The percussion part has a *ff* marking in measure 50.

Bb 1A
Bb 2A
Bb 3A
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
F.H. 1-3
F.H. 2-4
TB 1
TB 2
TB 3
Euph.
Tuba
Timp.
Perc.

48 49 50 51 52 53

poco rit.

The musical score consists of the following parts and staves:

- Bb 1A, Bb 2A, Bb 3A:** Three staves for Bb trumpets, each with a melodic line featuring slurs and accents.
- Bb Tpt. 1, 2, 3:** Three staves for Bb trumpets, providing harmonic support with rhythmic patterns and slurs.
- F.H. 1-3, F.H. 2-4:** Two staves for French horns, mirroring the melodic lines of the trumpets.
- TB 1, 2, 3:** Three staves for tubas, featuring a rhythmic accompaniment with slurs and dynamic markings like *fp* and *f*.
- Euph.:** Euphonium part with a melodic line and slurs.
- Tuba:** Tuba part with a rhythmic accompaniment.
- Timp.:** Timpani part with a simple rhythmic pattern.
- Perc.:** Percussion part with a bass drum line.

Measures 54, 55, 56, 57, and 58 are indicated at the bottom of the score.

62 a tempo

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- Bb IA, Bb 2A, Bb 3A:** Trumpets in B-flat, first three parts. They play a melodic line with dynamics *mf* and *ff*.
- Bb Tpt. 1, Bb Tpt. 2, Bb Tpt. 3:** Trombones in B-flat, first three parts. They play a similar melodic line with dynamics *mf* and *ff*.
- F.H. 1-3, F.H. 2-4:** French Horns, first and second pairs. They play a melodic line with dynamics *mf* and *ff*.
- TB 1, TB 2, TB 3:** Trombones, first, second, and third parts. They play a melodic line with dynamics *mf* and *ff*.
- Euph.:** Euphonium. It plays a melodic line with dynamics *mf* and *ff*.
- Tuba:** Tuba. It plays a melodic line with dynamics *mf* and *ff*.
- Timp.:** Timpani. It plays a rhythmic pattern.
- Perc.:** Percussion. It plays a rhythmic pattern.

The score is marked with *mf* (mezzo-forte) and *ff* (fortissimo) dynamics. The tempo is marked *a tempo*. The measures are numbered 59, 60, 61, 62, 63, and 64. The key signature is B-flat major (two flats).

This musical score page contains ten staves for measures 65 through 70. The instruments are: Bb 1A, Bb 2A, Bb 3A, Bb Tpt. 1, Bb Tpt. 2, Bb Tpt. 3, F.H. 1-3, F.H. 2-4, TB 1, TB 2, TB 3, Euph., Tuba, Timp., and Perc. The score is in a key with one flat (Bb) and a common time signature. Measures 65 and 66 show various rhythmic patterns and dynamics. Measure 67 is marked with a 'dim.' (diminuendo) instruction. Measures 68 and 69 continue the musical development. Measure 70 concludes the section. The percussion part includes a snare drum pattern in measures 65 and 66, and a cymbal pattern in measure 67.

poco rit. 76 *Lento*

The musical score is arranged in a system with 12 staves. The instruments and their parts are as follows:

- Bb 1A, Bb 2A, Bb 3A:** Trumpets in B-flat, playing a melodic line starting on G4, moving to A4, B4, and then C5. Dynamics: *p*. Instruction: *to cup mute*.
- Bb Tpt. 1, 2, 3:** Trumpets in B-flat, playing a melodic line starting on G4, moving to A4, B4, and then C5. Dynamics: *p*. Tpt. 1 has a *pp* dynamic at the end of measure 76. Tpt. 2 has a *p* dynamic at the end of measure 76.
- F.H. 1-3, F.H. 2-4:** French Horns, playing a melodic line starting on G4, moving to A4, B4, and then C5. Dynamics: *p*.
- TB 1, 2:** Trombones 1 and 2, playing a melodic line starting on G4, moving to A4, B4, and then C5. Dynamics: *p*. TB 1 has a *p* dynamic at the end of measure 76.
- TB 3:** Trombone 3, playing a melodic line starting on G4, moving to A4, B4, and then C5. Dynamics: *mf*. TB 3 has a *p* dynamic at the end of measure 76.
- Euph.:** Euphonium, playing a melodic line starting on G4, moving to A4, B4, and then C5. Dynamics: *p*.
- Tuba:** Tuba, playing a melodic line starting on G4, moving to A4, B4, and then C5. Dynamics: *mf*. Tuba has a *p* dynamic at the end of measure 76.
- Timp.:** Timpani, playing a melodic line starting on G4, moving to A4, B4, and then C5. Dynamics: *p*.
- Perc.:** Percussion, playing a melodic line starting on G4, moving to A4, B4, and then C5. Dynamics: *p*.

Measure numbers 71, 72, 73, 74, 75, and 76 are indicated at the bottom of the score.

Musical score for measures 77-81, featuring brass and woodwind instruments. The score is arranged in a system with 14 staves. The instruments are: Bb 1A, Bb 2A, Bb 3A, Bb Tpt. 1, Bb Tpt. 2, Bb Tpt. 3, F.H. 1-3, F.H. 2-4, TB 1, TB 2, TB 3, Euph., Tuba, Timp., and Perc. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes dynamic markings (*p*, *mf*, *f*) and articulation marks (accents, slurs, and breath marks). A triplet of eighth notes is indicated in measures 79 and 80 for the F.H. 1-3, F.H. 2-4, and Euph. parts. The percussion part is marked with a bass clef and a B-flat key signature, with a bar line at the beginning of the system.

77 78 79 80 81

poco accel. 83 *Andante e pesante* *open*

Bb IA
Bb 2A
Bb 3A
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
F.H. 1-3
F.H. 2-4
TB 1
TB 2
TB 3
Euph.
Tuba
Timp.
Perc.

82 83 84 85 86 87

This musical score page contains the following parts and measures:

- Bb 1A:** Treble clef, *mp sub.* (measures 88-93)
- Bb 2A:** Treble clef, *mp sub.* (measures 88-93)
- Bb 3A:** Treble clef, *mp sub.* (measures 88-93)
- Bb Tpt. 1:** Treble clef, *mp sub.* (measures 88-93)
- Bb Tpt. 2:** Treble clef, *mp sub.* (measures 88-93)
- Bb Tpt. 3:** Treble clef, *mp sub.* (measures 88-93)
- F.H. 1-3:** Treble clef, *mp sub.* (measures 88-93)
- F.H. 2-4:** Treble clef, *mp sub.* (measures 88-93)
- TB 1:** Bass clef, *mp sub.* (measures 88-93)
- TB 2:** Bass clef, *mp sub.* (measures 88-93)
- TB 3:** Bass clef, *mp sub.* (measures 88-93)
- Euph.:** Bass clef, *mp sub.* (measures 88-93)
- Tuba:** Bass clef, *mp sub.* (measures 88-93)
- Timp.:** Bass clef, rests (measures 88-93)
- Perc.:** Percussion clef, rests (measures 88-93)

Measures 88, 89, 90, 91, 92, and 93 are indicated at the bottom of the page.

accel. **97** Allegro (Tempo I)

The musical score is arranged in a system of staves. The instruments listed on the left are: Bb 1A, Bb 2A, Bb 3A, Bb Tpt. 1, Bb Tpt. 2, Bb Tpt. 3, F.H. 1-3, F.H. 2-4, TB 1, TB 2, TB 3, Euph., Tuba, Timp., and Perc. The score shows measures 94 through 99. A bracket labeled 'accel.' spans measures 94, 95, and 96. Measure 97 is the start of the 'Allegro (Tempo I)' section. Dynamics include *f* (forte) and *ff* (fortissimo). The percussion part shows a bass drum pattern in measures 97-99.

The musical score is arranged in a system with the following parts from top to bottom:

- Bb 1A
- Bb 2A
- Bb 3A
- Bb Tpt. 1
- Bb Tpt. 2
- Bb Tpt. 3
- F.H. 1-3
- F.H. 2-4
- TB 1
- TB 2
- TB 3
- Euph.
- Tuba
- Timp.
- Perc.

The score spans measures 100 to 105. The key signature has one flat (Bb). The tempo marking *accel.* is placed above the first staff at the beginning of measure 103. The percussion part includes a snare drum pattern in measures 100 and 101, and a tom-tom pattern in measures 102 and 103. The brass parts feature various rhythmic patterns and dynamics, with many notes marked with accents (*v*).

106 Allegro Molto (a bar)

Bb 1A
 Bb 2A
 Bb 3A
 Bb Tpt. 1
 Bb Tpt. 2
 Bb Tpt. 3
 F.H. 1-3
 F.H. 2-4
 TB 1
 TB 2
 TB 3
 Euph.
 Tuba
 Timp.
 Perc.

The score consists of 14 staves. Measures 106-111 are shown. The key signature has one flat (Bb). The tempo is Allegro Molto. The dynamic marking is *ff* (fortissimo). The percussion part shows a bass drum and a snare drum. The woodwind parts (F.H. 1-3, F.H. 2-4, Euph., Tuba) play sustained notes. The brass parts (Bb 1A, Bb 2A, Bb 3A, Bb Tpt. 1, Bb Tpt. 2, Bb Tpt. 3, TB 1, TB 2, TB 3) play sustained notes with some articulation marks.

106 107 108 109 110 111

Musical score for measures 112-117. The score is arranged in a system with 13 staves. The instruments are: Bb 1A, Bb 2A, Bb 3A, Bb Tpt. 1, Bb Tpt. 2, Bb Tpt. 3, F.H. 1-3, F.H. 2-4, TB 1, TB 2, TB 3, Euph., Tuba, Timp., and Perc. The key signature is B-flat major (two flats). The time signature is 4/4. The score shows a variety of note values, including quarter notes, half notes, and whole notes, with many notes beamed together. There are several slurs and ties across measures. The percussion part consists of a single bass drum note in measure 112, followed by rests.

112 113 114 115 116 117

Bb IA
 Bb 2A
 Bb 3A
 Bb Tpt. 1
 Bb Tpt. 2
 Bb Tpt. 3
 F.H. 1-3
 F.H. 2-4
 TB 1
 TB 2
 TB 3
 Euph.
 Tuba
 Timp.
 Perc.

118 119 120 121 122 123

Musical score for measures 124-128, featuring brass and percussion parts. The score is arranged in a system with 13 staves. The instruments are:

- Bb 1A
- Bb 2A
- Bb 3A
- Bb Tpt. 1
- Bb Tpt. 2
- Bb Tpt. 3
- F.H. 1-3
- F.H. 2-4
- TB 1
- TB 2
- TB 3
- Euph.
- Tuba
- Timp.
- Perc.

The score shows a progression of notes across the measures, with various dynamics and articulations. The percussion part includes a snare drum and a tom-tom. The brass parts feature a variety of notes and rests, with some parts having a 'p' (piano) dynamic marking. The score is written in a key signature of one flat (Bb) and a common time signature (C).

Measure numbers: 124, 125, 126, 127, 128

O Taste and See

Lento $\text{♩} = 88$

4

open

Bb Trumpet 1A

p cup mute

Bb Trumpet 2A

p cup mute

open

Bb Trumpet 3A

p cup mute

open

Bb Trumpet 1

solo

mp

Bb Trumpet 2

Bb Trumpet 3

French Horn 1-3

p Muted

open

French Horn 2-4

Trombone 1

Trombone 2

Trombone 3

Euphonium

p Muted

open

Tuba

p Muted

open

1 2 3 4 5 6 7 8 9

13

Bb 1A
Bb 2A
Bb 3A
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
F.H. 1-3
F.H. 2-4
TB 1
TB 2
TB 3
Euph.
Tuba

10 11 12 13 14 15 16 17 18

p
p
p
p
p
p
mp
mp
mp
mp
mf
mf

24

Bb 1A
Bb 2A
Bb 3A
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
F.H. 1-3
F.H. 2-4
TB 1
TB 2
TB 3
Euph.
Tuba

mf

19 20 21 22 23 24 25 26 27

Detailed description: This is a page of a musical score for a brass ensemble. The page is numbered 108 in the top right corner. The score covers measures 19 through 27. The instruments are arranged in staves from top to bottom: Bb 1A, Bb 2A, Bb 3A, Bb Tpt. 1, Bb Tpt. 2, Bb Tpt. 3, F.H. 1-3, F.H. 2-4, TB 1, TB 2, TB 3, Euph., and Tuba. The key signature is two sharps (F# and C#), and the time signature is 4/4. A box containing the number '24' is positioned above the first staff at the beginning of measure 24. The Bb Tpt. 1 staff has a dynamic marking of 'mf' starting in measure 24. The Tuba staff has a dynamic marking of 'mf' starting in measure 24. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

The Old Hundredth Psalm Tune

Marcato $\bullet = 66$ 4 Very broadly

The score is arranged for the following instruments:

- Bb Trumpet 1A
- Bb Trumpet 2A
- Bb Trumpet 3A
- Bb Trumpet 1
- Bb Trumpet 2
- Bb Trumpet 3
- French Horn 1-3
- French Horn 2-4
- Trombone 1
- Trombone 2
- Trombone 3
- Euphonium
- Tuba
- Timpani
- Percussion 1 Snare/Bass
- Percussion 2 Crash Cymbals

Key performance instructions include *ff* (fortissimo) for most brass instruments, *f* (forte) for some, and *ff* for the timpani and percussion. A box with the number '4' is present in the top right. The score is divided into four measures, numbered 0, 1, 2, and 3 at the bottom.

Bb 1A
 Bb 2A
 Bb 3A
 Bb Tpt. 1
 Bb Tpt. 2
 Bb Tpt. 3
 F.H. 1-3
 F.H. 2-4
 TB 1
 TB 2
 TB 3
 Euph.
 Tuba
 Timp.
 Perc. 1
 SD/BD
 Perc. 2
 CC

4 5 6 7 8 9

Detailed description: This is a page of a musical score for measures 4 through 9. The score is arranged in a system with 15 staves. The top six staves are for brass instruments: Bb 1A, Bb 2A, Bb 3A, Bb Tpt. 1, Bb Tpt. 2, and Bb Tpt. 3. The next four staves are for woodwinds: F.H. 1-3, F.H. 2-4, TB 1, TB 2, TB 3, Euph., and Tuba. The bottom three staves are for percussion: Timp., Perc. 1 (SD/BD), and Perc. 2 (CC). The key signature is two sharps (F# and C#), and the time signature is 4/4. The brass parts play a melodic line with some rests. The woodwind parts play a rhythmic accompaniment. The percussion parts include timpani rolls and cymbal/wood block patterns.

16 Legato

The score consists of the following parts:

- Bb IA, Bb 2A, Bb 3A:** Trumpets 1, 2, and 3. Measures 10-14 have melodic lines, while measure 15 is marked "to straight mute".
- Bb Tpt. 1, 2, 3:** Trumpets 1, 2, and 3. Measures 10-14 have melodic lines, while measure 15 is marked "Flugelhorn" and "mf".
- F.H. 1-3, F.H. 2-4:** Flugelhorn parts. Measures 10-14 have melodic lines, while measure 15 is marked "mf" and "a2".
- TB 1, 2, 3:** Trombones 1, 2, and 3. Measures 10-14 have melodic lines, while measure 15 is marked "mf".
- Euph.:** Euphonium. Measures 10-14 have melodic lines, while measure 15 is marked "mf".
- Tuba:** Tuba. Measures 10-14 have melodic lines, while measure 15 is marked "mf".
- Timp.:** Timpani. Measures 10-14 have rhythmic patterns, while measure 15 is marked "mf".
- Perc. 1 SD/BD:** Percussion 1 (Snare Drum/Bass Drum). Measures 10-14 have rhythmic patterns, while measure 15 is marked "mf".
- Perc. 2 CC:** Percussion 2 (Cymbal). Measures 10-14 have rhythmic patterns, while measure 15 is marked "mf".

Measures 10, 11, 12, 13, 14, and 15 are indicated at the bottom of the score.

Bb 1A
 Bb 2A
 Bb 3A
 Bb Tpt. 1
 Bb Tpt. 2
 Bb Tpt. 3
 F.H. 1-3
 F.H. 2-4
 TB 1
 TB 2
 TB 3
 Euph.
 Tuba
 Timp.
 Perc. 1
 SD/BD
 Perc. 2
 CC

to mute
 to straight mute
 to straight mute
 mf
 f
 mf
 mf
 mf

16 17 18 19 20 21

This musical score page contains 14 staves for various instruments. The top six staves are for brass instruments: Bb 1A, Bb 2A, Bb 3A, Bb Tpt. 1, Bb Tpt. 2, and Bb Tpt. 3. The next two staves are for French Horns: F.H. 1-3 and F.H. 2-4. The bottom six staves are for percussion: TB 1, TB 2, TB 3, Euph., Tuba, Timp., Perc. 1 (SD/BD), and Perc. 2 (CC). The score is in 4/4 time with a key signature of one sharp (F#). Measures 16-21 are shown. Brass instruments 1A, 2A, 3A, and Tpt. 1 are mostly silent. Bb Tpt. 2 and 3, F.H. 1-3, Euph., and Tuba have active parts. TB 1 and 3 have 'to straight mute' markings. Timp., Perc. 1, and Perc. 2 have dynamic markings of *mf* and *f*.

Musical score for measures 22-27, featuring brass and percussion parts. The score is written in G major (one sharp) and 4/4 time. The instruments and their parts are:

- Bb 1A, Bb 2A, Bb 3A: Trumpets 1, 2, and 3, all playing whole notes.
- Bb Tpt. 1: Trumpet 1, playing whole notes.
- Bb Tpt. 2: Trumpet 2, playing eighth notes.
- Bb Tpt. 3: Trumpet 3, playing eighth notes.
- F.H. 1-3: French Horns 1-3, playing eighth notes.
- F.H. 2-4: French Horns 2-4, playing whole notes.
- TB 1, TB 2, TB 3: Trombones 1, 2, and 3, all playing whole notes.
- Euph.: Euphonium, playing eighth notes.
- Tuba: Tuba, playing eighth notes.
- Timp.: Timpani, playing whole notes.
- Perc. 1 SD/BD: Percussion 1 (Snare Drum/Bass Drum), playing whole notes.
- Perc. 2 CC: Percussion 2 (Cymbal/Castanets), playing whole notes.

The score is divided into measures 22, 23, 24, 25, 26, and 27. The key signature is G major (one sharp) and the time signature is 4/4. The music is written in treble clef for the brass instruments and bass clef for the percussion instruments.

29 Legato

Bb IA
straight mute *mf*

Bb 2A
straight mute *mf*

Bb 3A
straight mute *mf*

Bb Tpt. 1
solo
f

Bb Tpt. 2
To trumpet

Bb Tpt. 3

F.H. 1-3

F.H. 2-4
mute *mf*

TB 1
straight mute *mf*

TB 2

TB 3
straight mute *mf*

Euph.

Tuba

Timp.

Perc. 1
SD/BD

Perc. 2
CC

28 29 30 31 32 33

Musical score for measures 34-38, featuring brass and woodwind instruments. The score is written in G major (one sharp) and 4/4 time. The instruments and their parts are:

- Bb 1A, 2A, 3A:** Trumpets in B-flat, playing a melodic line with eighth and quarter notes.
- Bb Tpt. 1:** Trumpet in B-flat, playing a rhythmic pattern of eighth notes with accents.
- Bb Tpt. 2, 3:** Trumpets in B-flat, playing a sustained note.
- F.H. 1-3:** Flute in C, playing a sustained note.
- F.H. 2-4:** Flute in C, playing a melodic line with eighth and quarter notes.
- TB 1, 3:** Trombones in B-flat, playing a melodic line with eighth and quarter notes.
- TB 2:** Trombone in B-flat, playing a sustained note.
- Euph., Tuba:** Euphonium and Tuba, playing a sustained note.
- Timp., Perc. 1 (SD/BD), Perc. 2 (CC):** Timpani and Percussion, playing a sustained note.

The measures are numbered 34, 35, 36, 37, and 38 at the bottom of the page.

42

to open

to open

to open

Trumpet

Flugelhorn

to open

to open

to open

mf

mf

to open

mf

mp

39 40 41 42 43 44

This musical score page contains 13 staves for measures 45 through 53. The instruments are: Bb 1A, Bb 2A, Bb 3A, Bb Tpt. 1, Bb Tpt. 2, Bb Tpt. 3, F.H. 1-3, F.H. 2-4, TB 1, TB 2, TB 3, Euph., Tuba, Timp., Perc. 1 SD/BD, and Perc. 2 CC. The key signature is one sharp (F#) and the time signature is 4/4. The Bb Tpt. 2 and Bb Tpt. 3 parts have the most activity, with Bb Tpt. 2 playing a melodic line and Bb Tpt. 3 playing a rhythmic accompaniment. The Tuba part also has a melodic line. The percussion parts are mostly rests.

45 46 47 48 49 50 51 52 53

55 *Marcato* 59 *Very broadly*

Bb 1 A *ff*

Bb 2 A *ff*

Bb 3 A *ff*

Bb Tpt. 1 *ff* *mp* *ff*

Bb Tpt. 2 *ff* *mp* *ff*

Bb Tpt. 3 *To trumpet* *Trumpet* *mp* *ff*

F.H. 1-3 *ff*

F.H. 2-4 *ff*

TB 1 *ff* *mp* *ff*

TB 2 *ff* *mp* *ff*

TB 3 *ff*

Euph. *ff*

Tuba *ff*

Timp. *ff*

Perc. 1 SD/BD *ff*

Perc. 2 CC *ff*

54 55 56 57 58 59 60

This musical score page contains 14 staves for various instruments. The top three staves are for Bb trumpets (1A, 2A, 3A), which play a melodic line with some grace notes. The next three staves are for Bb trombones (1, 2, 3), which play a more rhythmic, eighth-note pattern. The F.H. 1-3 and F.H. 2-4 staves provide harmonic support with chords. The bottom section includes Euphonium, Tuba, and Timpani parts. Percussion 1 (SD/BD) has a rhythmic pattern, while Percussion 2 (CC) is silent. Dynamics include *mp*, *ff*, and *sim.* (sforzando). The word *broadly* is used for phrasing in the trombone and tuba parts. Measure numbers 61 through 66 are printed at the bottom of the page.

rit. *a tempo*

The musical score is arranged in a grand staff format with the following parts from top to bottom:

- Bb 1A
- Bb 2A
- Bb 3A
- Bb Tpt. 1
- Bb Tpt. 2
- Bb Tpt. 3
- F.H. 1-3
- F.H. 2-4
- TB 1
- TB 2
- TB 3
- Euph.
- Tuba
- Timp.
- Perc. 1 SD/BD
- Perc. 2 CC

Measure numbers 67, 68, 69, and 70 are indicated at the bottom of the score.

The image shows a page of a musical score for measures 71 through 75. The score is arranged in a system with 14 staves. The instruments are listed on the left side of each staff:

- Bb 1A
- Bb 2A
- Bb 3A
- Bb Tpt. 1
- Bb Tpt. 2
- Bb Tpt. 3
- F.H. 1-3
- F.H. 2-4
- TB 1
- TB 2
- TB 3
- Euph.
- Tuba
- Timp.
- Perc. 1 SD/BD
- Perc. 2 CC

The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include *fff* (fortissimo) and *rit.* (ritardando). The measures are numbered 71, 72, 73, 74, and 75 at the bottom of the page.

APPENDIX II
WOODWIND OCTET TRANSCRIPTIONS
FIVE ENGLISH FOLK SONGS

The Dark Eyed Sailor

Andante quasi allegretto (♩ = 78)

Flute

Oboe

Bb Clarinet 1

Bb Clarinet 2

Horn 1 in F

Horn 2 in F

Bassoon 1

Bassoon 2

Fl.

Ob.

Cl. 1

Cl. 2

Horn 1

Horn 2

Bsn. 1

Bsn. 2

mf *grazioso*

mf *grazioso*

mf *grazioso*

mf *grazioso*

mf *grazioso*

mf *grazioso*

mf *grazioso*

mf *grazioso*

2 3 4 5

6 7 8 9 10

12

Musical score for measures 11-16. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Horn 1, Horn 2, Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. Measures 11-16 are marked with a circled '12' above the first measure. Dynamics include *f* (forte) and *mf* (mezzo-forte). Performance instructions include *espresivo* (expressive) for the Bassoon parts.

22

Musical score for measures 17-22. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Horn 1, Horn 2, Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. Measures 17-22 are marked with a circled '22' above the first measure of this system. Dynamics include *mp* (mezzo-piano) and *p* (piano). Performance instructions include *espresivo* (expressive) for the Bassoon parts.

Fl. *p*

Ob.

Cl. 1 *p*

Cl. 2 *p*

Horn 1 *p*

Horn 2 *p*

Bsn. 1 *p*

Bsn. 2 *p*

23 24 25 *rall.* 26 27 28

33 *A tempo tranquillo*

Fl. *p*

Ob. *p*

Cl. 1 *p*

Cl. 2 *p*

Horn 1 *p*

Horn 2 *p*

Bsn. 1

Bsn. 2

29 30 31 32 33 34

Fl. *f* animato rall.

Ob. *f* animato

Cl. 1 *f* animato

Cl. 2 *f*

Horn 1 *f*

Horn 2 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

35 36 37 38 39 40

A tempo (44)

Fl. *mf* *f*

Ob. *mf* *f*

Cl. 1 *f*

Cl. 2 *f*

Horn 1 *mf* *mp*

Horn 2 *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

41 42 43 44 45

Musical score for measures 46-50. The score is for a woodwind section with parts for Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Horn 1, Horn 2, Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). The music is in 2/4 time and features a melodic line in the woodwinds. A dynamic marking of *f* is present. A *rall.* marking is placed below measure 48.

46 47 *rall.* 48 49 50

Musical score for measures 51-54. The score is for a woodwind section with parts for Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Horn 1, Horn 2, Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). The music is in 2/4 time and features a melodic line in the woodwinds. A dynamic marking of *ff* is present.

51 52 53 *ff* 54

The Spring Time of the Year

Adagio $\text{♩} = 56$

Musical score for measures 1-6. The score includes parts for Flute, Oboe, Bb Clarinet 1, Bb Clarinet 2, Horn 1 in F, Horn 2 in F, Bassoon 1, and Bassoon 2. The Flute part is marked *pp* senza vibrato. The Bb Clarinet parts are marked *pp*. The Horn 1 part is marked *mf*. The Bassoon parts are marked *pp*. The measures are numbered 1 through 6 at the bottom.

Musical score for measures 7-12. The score includes parts for Fl. (Flute), Ob. (Oboe), Cl. 1 (Bb Clarinet 1), Cl. 2 (Bb Clarinet 2), Horn 1, Horn 2, Bsn. 1 (Bassoon 1), and Bsn. 2 (Bassoon 2). The measures are numbered 7 through 12 at the bottom.

14 *espresivo*

Fl. *mf*

Ob.

Cl. 1 *p*

Cl. 2

Horn 1

Horn 2

Bsn. 1 *p*

Bsn. 2 *p*

13 14 15 16 17 18

23

Fl. *mf*

Ob. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Horn 1 *mf*

Horn 2 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

19 20 21 22 23 24

Musical score for measures 25-30. The score is for a woodwind and brass section. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Horn 1, Horn 2, Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The dynamics are marked *f* (forte) for all instruments. The music features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. There are several slurs and accents throughout the passage.

Musical score for measures 31-36. The score is for a woodwind and brass section. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Horn 1, Horn 2, Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. A circled number 33 is placed above the Flute staff at the beginning of measure 33. The dynamics are marked *mf* (mezzo-forte) for Horn 1 and *mp* (mezzo-piano) for Cl. 1, Cl. 2, Bsn. 1, and Bsn. 2. The music is mostly restful, with some melodic lines in measures 33-34. A triplet of eighth notes is marked in Horn 1 in measure 33.

Musical score for measures 37-41. The score is for a woodwind and brass ensemble. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Horn 1, Horn 2, Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). The key signature is B-flat major (two flats). The time signature is 4/4. The dynamics are marked *mp* (mezzo-piano) for measures 37-40 and *p* (piano) for measure 41. The Flute and Oboe parts have a melodic line with slurs. The Clarinet parts have a rhythmic pattern. The Horn parts have a sustained note. The Bassoon parts have a melodic line with slurs.

37 38 39 40 41

Musical score for measures 42-47. The score is for a woodwind and brass ensemble. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Horn 1, Horn 2, Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). The key signature is B-flat major (two flats). The time signature is 4/4. The dynamics are marked *p* (piano) for measures 42-44 and *mp* (mezzo-piano) for measures 45-47. The Flute and Oboe parts have a melodic line with slurs. The Clarinet parts have a rhythmic pattern. The Horn 1 part is marked "muted" and "open" in measures 44-45. The Horn 2 part has a melodic line with slurs. The Bassoon parts have a melodic line with slurs.

42 43 44 45 46 47

Musical score for measures 11 through 15. The score is arranged in a grand staff with eight staves: Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Horn 1 (Horn 1), Horn 2 (Horn 2), Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The dynamic marking *mf* is present in the Flute and Oboe parts. Measure numbers 11, 12, 13, 14, and 15 are indicated below the staves.

Musical score for measures 16 through 21. The score is arranged in a grand staff with eight staves: Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Horn 1 (Horn 1), Horn 2 (Horn 2), Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The dynamic markings *leggiero*, *f*, and *mf* are present. A circled measure number 17 is shown above the Oboe staff. Measure numbers 16, 17, 18, 19, 20, and 21 are indicated below the staves.

Musical score for measures 22-27. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Horn 1, Horn 2, Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). Measure 25 is circled with the number 25. Dynamics include *mf* and *p*.

Musical score for measures 28-33. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Horn 1, Horn 2, Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). Measure 33 is circled with the number 33. Dynamics include *f*, *mp*, and *mf*. Performance instructions include *leggero*.

Musical score for measures 34-38. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Horn 1, Horn 2, Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). The key signature is B-flat major. The flute and oboe parts are mostly silent. The woodwinds and horns play rhythmic patterns. The bassoons are also silent.

34 35 36 37 38

Musical score for measures 39-43. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Horn 1, Horn 2, Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). The key signature is B-flat major. The flute and oboe parts are mostly silent. The woodwinds and horns play rhythmic patterns. The bassoons are also silent. Measure 41 is circled and marked with the instruction *espresivo*. The dynamic *f* is indicated in several places.

39 40 41 42 43

Musical score for measures 44-48. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Horn 1 (Hom 1), Horn 2 (Hom 2), Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). The key signature is one flat (B-flat major/D minor). The time signature is 4/4. Dynamics include *mp* and *f*.

Musical score for measures 49-53. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Horn 1 (Hom 1), Horn 2 (Hom 2), Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). The key signature is one flat (B-flat major/D minor). The time signature is 4/4. Dynamics include *f* and *espesivo*. A circled measure number 49 is shown at the beginning of the section.

Fl.
Ob.
Cl. 1
Cl. 2
Horn 1
Horn 2
Bsn. 1
Bsn. 2

54 *molto rit.* 56 57 58

Fl.
Ob.
Cl. 1
Cl. 2
Horn 1
Horn 2
Bsn. 1
Bsn. 2

59 60 61 62 63

62 *a tempo risoluto*

ff risoluto

Musical score for measures 64-68, featuring parts for Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Horn 1, Horn 2, Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). The score is in 3/4 time and B-flat major. The Flute part has a circled '70' above it. The measures are numbered 64, 65, 66, 67, and 68.

Musical score for measures 69-73, featuring parts for Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Horn 1, Horn 2, Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). The score is in 3/4 time and B-flat major. The Flute part has a circled '70' above it. The measures are numbered 69, 70, 71, 72, and 73.

molto rall.

Fl.

Ob.

Cl. 1

Cl. 2

Horn 1

Horn 2

Bsn. 1

Bsn. 2

74 75 76 77

Detailed description: This is a page of a musical score for a woodwind and brass ensemble. The page is numbered 140 in the top right corner. The score is for measures 74 through 77. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Horn 1, Horn 2, Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). The tempo marking 'molto rall.' is placed above the first staff. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The woodwinds (Fl., Ob., Cl. 1, Cl. 2, Bsn. 1, Bsn. 2) are primarily in treble clef, while the brasses (Horn 1, Horn 2) are in bass clef. The score shows various rhythmic patterns, including eighth and sixteenth notes, and rests. The measures are numbered 74, 75, 76, and 77 at the bottom of the page.

The Lover's Ghost

Lento ma non troppo $\text{♩} = 54$

Flute *mp*

Oboe *mp*

Bb Clarinet 1 *mp*

Bb Clarinet 2 *mp*

Horn 1 in F *mp* muted

Horn 2 in F *mp* muted

Bassoon 1 *mp*

Bassoon 2 *mp*

1 2 3 4

Fl. *f* *mp*

Ob. *f* *mp*

Cl. 1 *f* *mp*

Cl. 2 *f* *mp*

Horn 1 *f* *mp*

Horn 2 *f* *mp*

Bsn. 1 *f* *mp*

Bsn. 2 *f* *mp*

5 6 7 8 9 10

13

Musical score for measures 11 through 16. The score is arranged in a grand staff with eight staves: Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Horn 1, Horn 2, Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). The key signature has one flat (B-flat). Measure 11 is marked with a circled '13'. Measure 15 has a dynamic marking of *mp*. Measure 12 has a dynamic marking of *p*. Measure 13 has a dynamic marking of *p* and the instruction 'open' written below the staff.

11 12 13 14 15 16

Musical score for measures 17 through 22. The score is arranged in a grand staff with eight staves: Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Horn 1, Horn 2, Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). The key signature has one flat (B-flat). Measure 17 has a dynamic marking of *p*. Measure 22 has a dynamic marking of *mp* and a fermata over the final note.

17 18 19 20 21 22

25

Musical score for measures 23-28. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Horn 1, Horn 2, Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). The key signature is one sharp (F#) and the time signature is 4/4. The dynamic marking *mf* is present in measures 24, 25, 26, and 27. The word "open" is written above the Horn 1 staff in measures 25 and 26. Measure numbers 23, 24, 25, 26, 27, and 28 are indicated at the bottom of the staves.

Musical score for measures 29-32. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Horn 1, Horn 2, Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). The key signature is one sharp (F#) and the time signature is 4/4. The dynamic markings *f* and *ff* are present throughout the measures. Measure numbers 29, 30, 31, and 32 are indicated at the bottom of the staves.

Musical score for measures 33-36. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Horn 1 (Hom 1), Horn 2 (Hom 2), Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). The music is in a key with one sharp (F#) and a common time signature. Measures 33 and 34 feature a forte (*ff*) dynamic. Measure 35 has a *pp* dynamic marking. Measure 36 is marked with a double bar line and the word "NOT" below it.

Musical score for measures 37-40. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Horn 1 (Hom 1), Horn 2 (Hom 2), Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). Measure 37 is marked with a circled 38 and a *pp* dynamic. Measure 38 has a *pp* dynamic. Measure 39 has a *mp* dynamic. Measure 40 has a *mp* dynamic. The word "NOT" is written below the Bassoon 1 and Bassoon 2 staves in measures 37 and 38.

Musical score for measures 41-44. The score is arranged in a system with ten staves. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Horn 1, Horn 2, Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The dynamic marking *mp* (mezzo-piano) is indicated below the Bassoon 1 and Bassoon 2 staves. The measures are numbered 41, 42, 43, and 44 at the bottom.

Musical score for measures 45-48. The score is arranged in a system with ten staves. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Horn 1, Horn 2, Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The dynamic markings *mf* (mezzo-forte) and *f* (forte) are indicated below the staves. The measures are numbered 45, 46, 47, and 48 at the bottom.

Musical score for woodwinds and brass instruments, measures 49-53. The score is arranged in a system with eight staves: Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Horn 1, Horn 2, Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). The key signature is one sharp (F#) and the time signature is 4/4. The score begins at measure 49 with a forte (*f*) dynamic. The Flute part features a melodic line with a *rall.* marking above measure 52. The Oboe, Clarinets, and Bassoons play a similar melodic line. The Horns play a sustained harmonic accompaniment. The score concludes at measure 53 with a fortissimo (*ff*) dynamic. Measure numbers 49, 50, 51, 52, and 53 are indicated below the staves.

Wassail Song

Vivace ♩ = 168

Musical score for 'Wassail Song', measures 1 through 10. The score is for a woodwind ensemble and includes the following parts: Flute, Oboe, Bb Clarinet 1, Bb Clarinet 2, Horn 1 in F, Horn 2 in F, Bassoon 1, and Bassoon 2. The music is in 3/4 time with a key signature of two flats (Bb and Eb). The tempo is marked 'Vivace' with a quarter note equal to 168 beats per minute. The score is divided into two systems. The first system contains measures 1-4, and the second system contains measures 5-10. A circled measure number '9' is placed above the Flute staff in the second system. Dynamics include *p* (piano) and *mp cantabile* (mezzo-piano cantabile). The Flute part has a fermata over measures 9 and 10. The Horn 2 part has a fermata over measures 9 and 10.

Musical score for measures 11 through 16. The score is arranged in two systems. The first system contains measures 11-16. The second system contains measures 17-22. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Horn 1, Horn 2, Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and slurs. The bassoon parts are particularly active, with many sixteenth-note passages.

11 12 13 14 15 16

Musical score for measures 17 through 22. The score is arranged in two systems. The first system contains measures 17-22. The second system contains measures 23-28. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Horn 1, Horn 2, Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The music continues with similar rhythmic patterns and melodic lines as the previous system.

17 18 19 20 21 22

Musical score for measures 23-29. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Horn 1 (Horn 1), Horn 2 (Horn 2), Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). The key signature is B-flat major. Measure 28 is circled and marked with the tempo instruction *grazioso*. Dynamic markings include *mp* (mezzo-piano) and *mf* (mezzo-forte).

23 24 *mf* 25 26 27 28 29

Musical score for measures 30-35. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Horn 1 (Horn 1), Horn 2 (Horn 2), Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). The key signature is B-flat major. Dynamic markings include *f* (forte) and *mp* (mezzo-piano).

30 31 32 33 34 35

Fl.

Ob.

Cl. 1

Cl. 2

Horn 1

Horn 2

Bsn. 1

Bsn. 2

36 37 38 39 40 41

mp

f

mp

Fl.

Ob.

Cl. 1

Cl. 2

Horn 1

Horn 2

Bsn. 1

Bsn. 2

42 43 44 45 46 47 48

mf

mf

mf

mf

mf

mf

mf

Musical score for measures 49-54. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Horn 1, Horn 2, Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). The key signature is B-flat major (two flats). The flute and clarinet 1 parts begin with a *mf* dynamic. The horn and bassoon parts feature rhythmic patterns of eighth and sixteenth notes. Measure numbers 49, 50, 51, 52, 53, and 54 are indicated below the staves.

Musical score for measures 55-61. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Horn 1, Horn 2, Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). The key signature is B-flat major (two flats). The flute and clarinet 1 parts begin with a *mf* dynamic, which increases to *f* by measure 58. The horn and bassoon parts continue with rhythmic patterns. Measure numbers 55, 56, 57, 58, 59, 60, and 61 are indicated below the staves.

62

Fl.

Ob.

Cl. 1

Cl. 2

Horn 1

Horn 2

Bsn. 1

Bsn. 2

62 63 64 65 66 67 68 *f*

Detailed description: This block contains the first system of a musical score, covering measures 62 through 68. The score is for a woodwind section with parts for Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Horn 1, Horn 2, Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The Flute part begins with a circled measure number '62'. The Oboe, Clarinet 1, and Clarinet 2 parts enter in measure 65 with a fortissimo (*ff*) dynamic. The Bassoon parts play a rhythmic pattern of eighth notes. The system concludes in measure 68 with a forte (*f*) dynamic marking.

Fl.

Ob.

Cl. 1

Cl. 2

Horn 1

Horn 2

Bsn. 1

Bsn. 2

69 70 71 72 73 74

Detailed description: This block contains the second system of the musical score, covering measures 69 through 74. The instrumentation remains the same as in the first system. The Oboe, Clarinet 1, and Clarinet 2 parts continue with their melodic lines, marked with fortissimo (*ff*) in measure 71 and forte (*f*) in measure 74. The Bassoon parts continue with their rhythmic accompaniment. The system concludes in measure 74.

Fl.

Ob.

Cl. 1

Cl. 2

Horn 1

Horn 2

Bsn. 1

Bsn. 2

75 76 77 78 79 80 81

rit. **86** *ten.* *a tempo*

ff *ten.*

ff *ten.*

ff *ten.*

ff *ten.*

ff *ten.*

ff *ten.*

ff *ten.*

ff *ten.*

82 83 84 85 86 87 88

Detailed description: This is a page of a musical score for a woodwind and brass ensemble. The score is divided into two systems. The first system covers measures 75 to 81. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Horn 1, Horn 2, Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The second system covers measures 82 to 88. It begins with a *rit.* (ritardando) marking and a circled measure number 86. At measure 86, there is a *ten.* (tension) marking and a change to *a tempo*. The dynamics are marked *ff* (fortissimo) with *ten.* (tension) for most instruments. The notation includes slurs, accents, and various note values.

Musical score for measures 89-94. The score is arranged in two systems. The first system contains measures 89-94. The second system contains measures 95-101. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Horn 1, Horn 2, Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). The key signature is one flat (B-flat major or D minor) and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The bassoon parts are particularly active, with many sixteenth-note passages.

Musical score for measures 95-101. The score is arranged in two systems. The first system contains measures 95-101. The second system contains measures 95-101. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Horn 1, Horn 2, Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). The key signature is one flat (B-flat major or D minor) and the time signature is 4/4. The music continues with similar rhythmic patterns to the previous system, with some changes in dynamics and articulation. The bassoon parts remain prominent.

102

Musical score for measures 102-107. The score is written for a woodwind ensemble and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Horn 1, Horn 2, Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). The music is in a key with two flats and a common time signature. The flute part features a melodic line with slurs and accents. The oboe part has a similar melodic line. The clarinets and bassoons provide harmonic support with rhythmic patterns. The horns play a steady accompaniment. The measures are numbered 102, 103, 104, 105, 106, and 107 at the bottom of the staves.

Musical score for measures 108-113. The score continues from the previous system and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Horn 1, Horn 2, Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). The music is in a key with two flats and a common time signature. The flute part features a melodic line with slurs and accents. The oboe part has a similar melodic line. The clarinets and bassoons provide harmonic support with rhythmic patterns. The horns play a steady accompaniment. The measures are numbered 108, 109, 110, 111, 112, and 113 at the bottom of the staves.

118

Musical score for measures 114-119. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Horn 1 (Horn 1), Horn 2 (Horn 2), Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). The key signature is B-flat major. Measure 114 has a '2' above the Flute staff. Measure 117 has a 'p' dynamic marking. Measure 118 has 'p' and 'mp' dynamic markings. Measure 119 has 'mp' dynamic markings.

Musical score for measures 120-126. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Horn 1 (Horn 1), Horn 2 (Horn 2), Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). The key signature is B-flat major. Measure 121 has a 'f' dynamic marking. Measure 122 has a 'f' dynamic marking. Measure 123 has a 'f' dynamic marking. Measure 124 has a 'f' dynamic marking. Measure 125 has a 'f' dynamic marking. Measure 126 has a 'f' dynamic marking.

Musical score for measures 127-133. The score is arranged in a grand staff with eight staves: Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Horn 1, Horn 2, Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). The key signature has one flat (B-flat). The flute part features a melodic line with slurs and accents, including a trill-like figure in measure 127. The oboe part has a similar melodic line. The woodwinds (clarinets, horns, and bassoons) provide harmonic support with sustained notes and some rhythmic patterns. Measure numbers 127, 128, 129, 130, 131, 132, and 133 are printed below the staves.

Musical score for measures 134-139. The score continues with the same eight staves as the previous system. The flute part continues its melodic line with slurs and accents. The oboe part has a similar melodic line. The woodwinds (clarinets, horns, and bassoons) provide harmonic support. Measure numbers 134, 135, 136, 137, 138, and 139 are printed below the staves.

141

Fl. *ff*

Ob. *ff*

Cl. 1 *ff* *mp*

Cl. 2 *ff* *mp* *cantabile*

Horn 1 *ff* *mf*

Horn 2 *ff*

Bsn. 1 *ff* *mp*

Bsn. 2 *ff* *mp*

140 *ff* 141 142 143 144 *mp* 145

Detailed description: This block contains the first system of a musical score, covering measures 140 to 145. The score is for a woodwind and brass ensemble. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Horn 1, Horn 2, Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). The key signature has one flat (B-flat). Measure 140 is marked with a circled '141' above it and 'ff' below it. Measures 141-145 show various dynamics: 'ff' for measures 141-143, 'mp' for measures 144-145, and 'cantabile' for measure 145. The Flute and Oboe parts have long, sustained notes with hairpins. The Clarinet and Bassoon parts have more rhythmic patterns. The Horn parts have sustained notes with some movement in measure 145.

Fl.

Ob.

Cl. 1 *p*

Cl. 2 *p*

Horn 1 *p*

Horn 2 *p*

Bsn. 1 *p*

Bsn. 2 *p*

146 147 148 149 150 151 152

Detailed description: This block contains the second system of a musical score, covering measures 146 to 152. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Horn 1, Horn 2, Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). The key signature has one flat (B-flat). Measures 146-152 show a consistent dynamic of 'p' (piano) across all instruments. The Flute and Oboe parts are mostly silent or have very light notes. The Clarinet and Bassoon parts have rhythmic patterns. The Horn parts have sustained notes with some movement in measure 152.

Fl.

Ob.

Cl. 1

Cl. 2

Horn 1

Horn 2

Bsn. 1

Bsn. 2

153 154 155 156 157 158 159 160

pp

pp

mp

p

pp

Detailed description: This is a page of a musical score for a woodwind and brass section, covering measures 153 to 160. The score is arranged in a system of seven staves. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Horn 1, Horn 2, and Bassoon 1 (Bsn. 1). Bassoon 2 (Bsn. 2) is listed but has no notation. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The Flute and Oboe parts are mostly rests. The Clarinet 1 and 2 parts play a melodic line with dynamics *pp*. The Horn 1 part has a melodic line with dynamics *mp*. The Bassoon 1 part has a melodic line with dynamics *p* and *pp*. The Horn 2 part has rests. The Bsn. 2 part has rests. The page number 159 is in the top right corner.

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AN ANALYSIS OF THE WIND SCORING TECHNIQUES OF
RALPH VAUGHAN WILLIAMS AND TRANSCRIPTIONS
OF SELECTED WORKS FOR VARIOUS WIND MEDIA

A Dissertation Submitted in Partial Fulfillment
of the Requirements of the Degree of
Doctor of Arts

VOLUME II

Douglas Allen Harris

College of Performing and Visual Arts

School of Music

May, 1997

Five Variants of 'Dives and Lazarus'

R. Vaughan Williams
Transcribed by Douglas A. Harris

Adagio $\text{♩} = 68$

Piccolo
Flutes 1-2
Oboes 1-2
Bassoons 1-2
Eb Clarinet
Clarinet 1
Clarinet 2
Clarinet 3
Bass Clarinet
Alto Saxophones 1-2
Tenor Saxophone
Baritone Saxophone
Cornet 1
Cornet 2
Cornet 3
French Horns 1-2
French Horns 3-4
Trombone 1
Trombone 2
Bass Trombone
Euphonium
Tuba
Snare Bass
Harp

1 2 3 4 5

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This page of a musical score contains measures 12 through 17. The instruments listed on the left are: Picc., Fls. 1-2, Obs. 1-2, Bns. 1-2, Eb Cl., Cl. 1, Cl. 2, Cl. 3, B. Cl., A. Sax. 1-2, T. Sax., B. Sax., Cor. 1, Cor. 2, Cor. 3, F. Hrn. 1-2, F. Hrn. 3, Tbn. 1, Tbn. 2, B. Tbn., Euph., Tbn., St. Bass, and Harp. The score features a variety of musical notations including eighth and sixteenth notes, rests, and dynamic markings such as *p* (piano) and *mezz.* (mezzo-forte). The Harp part is written in grand staff notation. Measure numbers 12, 13, 14, 15, 16, and 17 are printed at the bottom of the page.

This musical score page, numbered 19, contains 23 measures of music for a large ensemble. The instruments and their parts are as follows:

- Picc.**: Piccolo, rests in measures 18-23.
- Fl. 1-2**: Flutes 1 and 2, playing a melodic line starting in measure 19 with a *pp* dynamic. A "1 only" marking is present above the staff.
- Obs. 1-2**: Oboes 1 and 2, playing a melodic line starting in measure 18 with a *mp* dynamic, then *pp* in measure 19.
- Bsn. 1-2**: Bassoons 1 and 2, playing a melodic line starting in measure 18 with a *mf* dynamic.
- E♭ Cl.**: Eb Clarinet, rests in measures 18-23.
- Cl. 1, 2, 3**: Clarinets 1, 2, and 3, playing a melodic line starting in measure 18 with a *pp* dynamic.
- B. Cl.**: Bass Clarinet, rests in measures 18-23.
- A. Sax. 1-2**: Alto Saxophones 1 and 2, playing a melodic line starting in measure 18 with a *mf* dynamic, then *mp* in measure 22.
- T. Sax.**: Tenor Saxophone, playing a melodic line starting in measure 19 with a *p* dynamic, then *mp* in measure 22.
- B. Sax.**: Baritone Saxophone, playing a melodic line starting in measure 19 with a *p* dynamic, then *mf* in measure 22.
- Cor. 1, 2, 3**: Cor Anglais 1, 2, and 3, rests in measures 18-23.
- F. Hrn. 1, 3**: Flute Horns 1 and 3, playing a melodic line starting in measure 18 with a *mp* dynamic.
- Tbn. 1, 2**: Tenor Trombones 1 and 2, playing a melodic line starting in measure 18 with a *pp* dynamic.
- B. Tbn.**: Bass Trombone, playing a melodic line starting in measure 18 with a *pp* dynamic.
- Euph.**: Euphonium, playing a melodic line starting in measure 18 with a *pp* dynamic.
- Tb.**: Tuba, playing a melodic line starting in measure 18 with a *pp* dynamic, then *mp* in measure 22.
- St. Bass**: String Bass, playing a melodic line starting in measure 18 with a *pp* dynamic, then *mp* in measure 22.
- Harp**: Harp, playing a chordal accompaniment starting in measure 18 with a *p* dynamic.

The score includes various dynamic markings (*pp*, *mp*, *mf*, *p*) and performance instructions such as "1 only", "solo", and "arco". Measure numbers 18, 19, 20, 21, 22, and 23 are indicated at the bottom of the page.

This page of a musical score, numbered 26, contains 21 staves of music. The instruments are listed on the left side of the staves: Picc., Fls. 1-2, Obs. 1-2, Bns. 1-2, Eb Cl., Cl. 1, Cl. 2, Cl. 3, B. Cl., A. Sax. 1-2, T. Sax., B. Sax., Cor. 1, Cor. 2, Cor. 3, F. Hrn. 1, F. Hrn. 3, Tbn. 1, Tbn. 2, B. Tbn., Euph., Tuba, St. Bass, and Harp. The score is written in a common time signature and features various musical notations such as notes, rests, and dynamic markings. Dynamic markings include *p* (piano), *pp* (pianissimo), and *sfz* (sforzando). There are also performance instructions like "open" written above the staff for the Cor. 1 and Cor. 2 parts. The page number 26 is centered at the top, and the page number 5 is in the top right corner. At the bottom of the page, the numbers 24, 25, 26, 27, and 28 are printed, likely indicating measure numbers or page numbers for the following pages.

Musical score for page 32, featuring various instruments including Piccolo, Flutes, Oboes, Brass, Saxophones, Cori, Horns, Trombones, Ebophones, and Harp. The score includes dynamic markings such as *mp*, *p*, and *pp*, and performance instructions like *arco* and *1 only*. The page number 32 is indicated at the top center.

32

Picc.

Fl. 1-2

Obo. 1-2

Bsn. 1-2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1-2

T. Sax.

B. Sax.

Cor. 1

Cor. 2

Cor. 3

F. Hrn. 1-2

F. Hrn. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tb.

S. Bass

Harp

29 30 31 32 33

Musical score for a symphony orchestra, page 7. The score includes parts for Percussion, Flutes (1-2), Oboes (1-2), Bassoons (1-2), Eb Clarinet, Clarinets (1, 2, 3), Bass Clarinet, Saxophones (A, T, B), Cori (1, 2, 3), French Horns (1, 3), Trombones (1, 2, 3), Euphonium, Tuba, Snare Bass, and Harp. The score is written in 4/4 time with a key signature of one flat. Dynamics include p (piano) and mp (mezzo-piano).

Pcc. 2nd only

Fl. 1-2

Obs. 1-2

Bns. 1-2

Eb Cl.

Cl. 1 1 only

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1-2 1 only

T. Sax.

B. Sax.

Cor. 1

Cor. 2

Cor. 3

F. Hns. 1-3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tb. 1 only

St. Bass

Harp

39 40 41 42 43

44

Picc.
Fls. 1-2
Obs. 1-2
Bns. 1-2
Eb Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1-2
T. Sax.
B. Sax.
Cor. 1
Cor. 2
Cor. 3
F. Hrn. 1-2
F. Hrn. 3
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tb.
St. Bass
Harp

pp
pp
p
1 only
mp
mp
with
mp

44 45 46 47 48

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

- Picc.
- Fl. 1-2 (Flute 1 and 2)
- Obs. 1-2 (Oboe 1 and 2)
- Bns. 1-2 (Bassoon 1 and 2)
- E♭ Cl. (E-flat Clarinet)
- Cl. 1 (Clarinet 1)
- Cl. 2 (Clarinet 2)
- Cl. 3 (Clarinet 3)
- B. Cl. (Bass Clarinet)
- A. Sax. 1-2 (Alto Saxophone 1 and 2)
- T. Sax. (Tenor Saxophone)
- B. Sax. (Baritone Saxophone)
- Cor. 1 (Coronet 1)
- Cor. 2 (Coronet 2)
- Cor. 3 (Coronet 3)
- F. Hrn. 1-2 (French Horn 1 and 2)
- Tbn. 1 (Trombone 1)
- Tbn. 2 (Trombone 2)
- B. Tbn. (Baritone Trombone)
- Euph. (Euphonium)
- Tb. (Tuba)
- St. Bam. (Snare Drum)
- Harp

Dynamic markings include *p*, *mp*, *f*, and *arc.* (arco). Performance instructions include "I only" for the first player of the Flute 1 and Clarinet 3 parts.

VARIANT I

58

Picc.

Fls. 1-2

Obs. 1-2

Bns. 1-2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1-2

T. Sax.

B. Sax.

Cor. 1

Cor. 2

Cor. 3

F. Hns. 1

F. Hns. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tb.

St. Bass

Harp

f

p

dim.

mp

Picc.

Fls. 1-2

Obo. 1-2

Bsn. 1-2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1-2

T. Sax.

B. Sax.

Cor. 1

Cor. 2

Cor. 3

F. Hrn. 1-4

F. Hrn. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tb.

Sl. Bass

Harp

60 61 62 63 64 65 66

Picc.

Fls. 1-2

Obs. 1-2

Bsns. 1-2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1-2

T. Sax.

B. Sax.

Cor. 1

Cor. 2

Cor. 3

F. Hns. 1-

F. Hns. 3-

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tb.

St. Bass

Harp

67 68 69 70 71 72 73

76

Picc.

Fls. 1-2
mp *One I*

Oboe. 1-2
mp

Bsn. 1-2
mp *I only*

E♭ Cl.

Cl. 1
mp *Bsn.*

Cl. 2
mp *I only*

Cl. 3

B. Cl.

A. Sax. 1-2

T. Sax.

B. Sax.

Cor. 1

Cor. 2

Cor. 3

F. Hrn. 1-2
p

F. Hrn. 3
p

Tbn. 1
p

Tbn. 2
p

B. Tbn.
p

Euph.
p

Tb.
p

St. Bass

Harp

74 75 76 77 78 79 80

85 VARIANT II

Poco rit. Allegro Moderato $\text{♩} = 48$

Pcc.

Flk. 1-2

Obs. 1-2

Bas. 1-2

Eb Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1-2

T. Sax.

B. Sax.

Cor. 1

Cor. 2

Cor. 3

F. Hrn. 1

F. Hrn. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Td.

St. Bass

Harp

81 82 83 84 85 86 87

Musical score for page 116, featuring woodwinds, brass, strings, and harp. The score includes parts for Piccolo, Flutes 1-2, Oboes 1-2, Bassoons 1-2, Eb Clarinet, Clarinets 1-3, Bass Clarinet, Alto Saxophone 1-2, Tenor Saxophone, Bass Saxophone, Cor 1-3, Flute Horns 1-3, Trombones 1-3, Euphonium, Tuba, and String Bass. The harp part is also present. The score is in 4/4 time and includes dynamic markings such as *mp*, *mf*, and *pp*. Performance instructions like *div* and *ppzz* are also present. The page number 116 is centered at the top of the score.

This page of a musical score contains measures 120 through 127. The instruments listed on the left are: Picc., Fla. 1-2, Obs. 1-2, Bas. 1-2, Eb Cl., Cl. 1, Cl. 2, Cl. 3, B. Cl., A. Sax. 1-2, T. Sax., B. Sax., Cor. 1, Cor. 2, Cor. 3, F. Hrn. 1., F. Hrn. 3., Tbn. 1., Tbn. 2., B. Tbn., Euph., Tpt., St. Bass, and Harp. The score features dynamic markings such as *mp*, *mf*, and *ppz*. The woodwind and brass sections have active parts with various articulations and dynamics, while the strings and harp provide a steady accompaniment. The bottom of the page is numbered with measure numbers from 120 to 127.

120 121 122 123 124 125 126 127

Musical score for page 21, measures 128-135. The score is arranged in a standard orchestral layout with staves for various instruments. The instruments listed on the left are: Picc., Fls. 1-2, Obs. 1-2, Bns. 1-2, Eb Cl., Cl. 1, Cl. 2, Cl. 3, B. Cl., A. Sax. 1-2, T. Sax., B. Sax., Cor. 1, Cor. 2, Cor. 3, F. Hrn. 1, F. Hrn. 3, Tbn. 1, Tbn. 2, B. Tbn., Euph., Tt., St. Bass, and Harp. The score shows musical notation for each instrument, including notes, rests, and dynamic markings such as *p*. The bottom of the page features a measure number line with numbers 128, 129, 130, 131, 132, 133, 134, and 135.

128

129

130

131

132

133

134

135

136

Picc.
Fls. 1-2
Obs. 1-2
Bns. 1-2
Eb Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1-2
T. Sax.
B. Sax.
Cor. 1
Cor. 2
Cor. 3
F. Hns. 1-2
F. Hns. 3
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tb.
St. Bass
Harp

Dynamic markings: *p*, *cresc.*, *mf*, *f*, *ff*, *mp*, *arco*, *a2*, *2*

Picc.
Fl. 1-2
Obs. 1-2
Bsn. 1-2
Eb Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1-2
T. Sax.
B. Sax.
Cor. 1
Cor. 2
Cor. 3
F. Hrn. 1
F. Hrn. 3
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tb.
St. Bass
Harp

musical score with various instruments and dynamic markings (sim, ff)

144 145 146 147 148 149 150 151

Perc.
Fls. 1-2
Obs. 1-2
Bns. 1-2
Eb Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1-2
T. Sax.
B. Sax.
Cor. 1
Cor. 2
Cor. 3
F. Hns. 1-2
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tb.
Sl. Bass
Harp

Picc.

Fla. 1-2

Obs. 1-2

Bns. 1-2

Eb Ct.

Ct. 1

Ct. 2

Ct. 3

B. Ct.

A. Sax. 1-2

T. Sax.

B. Sax.

Cor. 1

Cor. 2

Cor. 3

F. Hns. 1-2

F. Hns. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tb.

St. Bass

Harp

160 161 162 163 164 165 166 167

This page of a musical score, numbered 173, contains staves for the following instruments: Picc., Fls. 1-2, Obs. 1-2, Bns. 1-2, Eb Cl., Cl. 1, Cl. 2, Cl. 3, B. Cl., A. Sax. 1-2, T. Sax., B. Sax., Cor. 1, Cor. 2, Cor. 3, F. Hns. 1-3, Tbn. 1, Tbn. 2, B. Tbn., Euph., Tb., St. Bass, and Harp. The score is written in a common time signature and includes various musical notations such as notes, rests, and dynamic markings like *ff* and *f*. The page is numbered 173 at the top center.

179

176 177 178 179 180 181 182

Perc.
Fls. 1-2
Obs. 1-2
Bns. 1-2
Eb Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1-2
T. Sax.
B. Sax.
Cor. 1
Cor. 2
Cor. 3
F. Hrn. 1.
F. Hrn. 3.
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tb.
St. Bass
Harp

183 184 185 186 187 188 189 190

195

The musical score for page 195 includes the following parts and markings:

- Picc.**: Piccolo
- Fls. 1-2**: Flutes 1 and 2, with dynamics *pp* and *mp*.
- Obo. 1-2**: Oboes 1 and 2, with dynamics *mp*.
- Bns. 1-2**: Bassoons 1 and 2
- E♭ Cl.**: E-flat Clarinet, with dynamics *mf*, *dim.*, and *pp*.
- Cl. 1**: Clarinet 1, with dynamics *mp* and *pp*.
- Cl. 2**: Clarinet 2, with dynamics *pp*.
- Cl. 3**: Clarinet 3, with dynamics *pp*.
- B. Cl.**: Bass Clarinet
- A. Sax. 1-2**: Alto Saxophones 1 and 2
- T. Sax.**: Tenor Saxophone
- B. Sax.**: Baritone Saxophone, with dynamics *mf* and *pp*.
- Cor. 1, 2, 3**: Cori (Trumpets) 1, 2, and 3
- F. Hns. 1-2**: French Horns 1 and 2, with dynamics *pp* and *p*.
- Tbn. 1, 2**: Trombones 1 and 2
- B. Tbn.**: Baritone Trombone
- Euph.**: Euphonium, with dynamics *pp* and *p*.
- Tb.**: Tuba, with dynamics *pp* and *p*.
- Sl. Bass**: String Bass, with dynamics *pp* and *p*.
- Harp**: Harp, with dynamics *mp* and *pp*.

Measure numbers 191 through 198 are indicated at the bottom of the page.

Picc.

Fls. 1-2

Obs. 1-2

Bns. 1-2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1-2

T. Sax.

B. Sax.

Cor. 1

Cor. 2

Cor. 3

F. Hns. 1-3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tb.

Sl. Bass

Harp

pp

pp

pp

mp

mp

solo

199 200 201 202 203 204 205 206

VARIANT III

210

$\text{♩} = 150$

Picc.

Fls. 1-2

Oboe 1-2

Bns. 1-2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A Sax. 1-2

T. Sax.

B. Sax.

Cor. 1

Cor. 2

Cor. 3

F. Hrn. 1-2

F. Hrn. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Th.

St. Bass

Harp

pp

pp

pp

pizz.

pp

mf

mp

cantabile

solo

207 208 209 210 211 212 213

Picc.
Fls. 1-2
Obs. 1-2
Bns 1-2
Eb Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1-2
T. Sax.
B. Sax.
Cor. 1
Cor. 2
Cor. 3
F. Hrn. 1-2
F. Hrn. 3
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tb.
St. Bass
Harp

214 215 216 217 218 219 220

St. Bass
p
ppzz
p

Detailed description: This is a page of a musical score for orchestra and harp, covering measures 214 to 220. The score is arranged in a standard orchestral format with staves for various instruments. The woodwind section includes Piccolo, Flutes 1-2, Oboes 1-2, Bassoons 1-2, E-flat Clarinet, Clarinets 1-3, and Bass Clarinet. The saxophone section includes Alto Saxophones 1-2, Tenor Saxophone, and Bass Saxophone. The brass section includes Cor Anglais 1-3, French Horns 1-3, Trombones 1-3, Euphonium, and Tuba. The string section includes String Bass. The harp part is at the bottom. The key signature has one sharp (F#) and the time signature is 4/4. The score shows a melodic line in the woodwinds and strings, with dynamic markings such as *p* and *ppzz*. The harp part features a complex, flowing texture.

225

The musical score is arranged in a standard orchestral layout. The instruments listed on the left are: Picc., Fls. 1-2, Obs. 1-2, Bns. 1-2, Eb Cl., Cl. 1, Cl. 2, Cl. 3, B. Cl., A. Sax. 1-2, T. Sax., B. Sax., Cor. 1, Cor. 2, Cor. 3, F. Hns. 1-3, Tbn. 1, Tbn. 2, B. Tbn., Euph., Tb., Su. Bass, and Harp. The score covers measures 221 through 227. Measure 225 is specifically highlighted with a box and the number '225' above it. In measure 225, the Flute 1-2 part has a 'trill' marking above a note and an 'mf cantabile' marking below. The Bassoon part has a 'pizz' marking above a note and a 'p' marking below. The Harp part has a 'pizz' marking above a note and a 'p' marking below. The bottom of the page shows measure numbers 221, 222, 223, 224, 225, 226, and 227.

235

Picc.

Fl. 1-2

Obo. 1-2

Bsn. 1-2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1-2

T. Sax.

B. Sax.

Cor. 1

Cor. 2

Cor. 3

F. Hrn. 1

F. Hrn. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tb.

St. Bass

Harp

235 236 237 238 239 240 241

244

Picc.
Fls. 1-2
Obs. 1-2
Bsns. 1-2
Eb Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1-2
T. Sax.
B. Sax.
Cor. 1
Cor. 2
Cor. 3
F. Hns. 1-3
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tb.
St. Bass
Harp

242 243 244 245 246 247 248

Perc.

Fl. 1-2

Obo. 1-2

Bsn. 1-2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1-2

T. Sax.

B. Sax.

Cor. 1

Cor. 2

Cor. 3

F. Hrn. 1

F. Hrn. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tb.

St. Bass

Harp

249 250 251 252 253 254 255

262 $\text{♩} = 100$

Picc.

Fls. 1-2

Obo. 1-2

Bns. 1-2

Eb Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1-2

T. Sax.

B. Sax.

Cor. 1

Cor. 2

Cor. 3

F. Hns. 1.

F. Hns. 3.

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tb.

St. Bass

Harp

mf

dim

p

mp

to straight music

to straight music

to straight music

mf

mp

256 257 258 259 260 261 262

This page of a musical score, page 39, contains measures 263 through 270. The score is arranged in a standard orchestral layout with staves for various instruments. The instruments listed on the left are: Picc., Fls. 1-2, Obs. 1-2, Bns. 1-2, Eb Cl., Cl. 1, Cl. 2, Cl. 3, B. Cl., A. Sax. 1-2, T. Sax., B. Sax., Cor. 1, Cor. 2, Cor. 3, F. Hrn. 1-2, F. Hrn. 3, Tbn. 1, Tbn. 2, B. Tbn., Euph., Td., St. Bass, and Harp. The Piccolo, Flutes, Oboes, Bassoons, Clarinets, Saxophones, Trombones, and Tuba parts are mostly silent in this section. The Horns (Cor. 1, 2, 3 and F. Hrn. 1-2, 3) play a melodic line with sustained notes and some dynamics markings. The Trombone 1 part has some notes in measures 263-265. The Euphonium and Tuba parts are silent. The String Bass and Harp parts are also silent.

263 264 265 266 267 268 269 270

VARIANT IV
 278 L'istesso tempo (♩ = 100)

The score is arranged in systems for various instruments. The Piccolo part is at the top. The woodwind section includes Flutes 1-2, Oboes 1-2, Bassoons 1-2, Eb Clarinet, Clarinets 1-3, and Bass Clarinet. The saxophone section includes Saxophones 1-2 (Alto and Tenor) and Bass Saxophone. The brass section includes Cor 1-3, French Horns 1-3, Trombones 1-3, Euphonium, Tuba, and St. Bass. The Harp part is at the bottom. Dynamics are indicated by *mf*, *mf cantabile*, *p*, and *pp*. Performance instructions include *cantabile*, *straight mutes*, and *play*. The measure numbers 278 through 285 are printed at the bottom of the page.

278

279

280

281

282

283

284

285

Picc.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1-2

T. Sax.

B. Sax.

Cor. 1

Cor. 2

Cor. 3

F. Hrn. 1

F. Hrn. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tb.

S. Bass

Harp

286 287 288 289 290 291 292

p *mp* *mf* *mp* *mp* *mp* *mp*

Picc.

Fls. 1-2

Obs. 1-2

Bns. 1-2

Eb Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1-2

T. Sax.

B. Sax.

Cor. 1

Cor. 2

Cor. 3

F. Hrn. 1

F. Hrn. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tb.

St. Bass

Harp

293 294 295 296 297 298 299

This page of a musical score, numbered 304, contains staves for the following instruments: Picc., Fla. 1-2, Obs. 1-2, Bns. 1-2, Eb Cl., Cl. 1, Cl. 2, Cl. 3, B. Cl., A. Sax. 1-2, T. Sax., B. Sax., Cor. 1, Cor. 2, Cor. 3, F. Hns. 1-3, Tbn. 1, Tbn. 2, B. Tbn., Euph., Tbn., St. Bass, and Harp. The score is written in a key signature of two flats and a 4/4 time signature. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamic markings such as *f* (forte) and *ff* (fortissimo) are used throughout. The Harp part is mostly silent, with some light arpeggiated figures. The page is numbered 304 at the top center, and the overall page number 44 is in the top right corner.

This page of a musical score is for a large orchestra. It contains 23 staves of music, each labeled with an instrument or section. The instruments listed are: Piccolo (Picc.), Flutes 1-2 (Fl. 1-2), Oboes 1-2 (Obs. 1-2), Bassoons 1-2 (Bns. 1-2), E♭ Clarinet (Eb Cl.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Bass Clarinet (B. Cl.), Alto Saxophone 1-2 (A. Sax. 1-2), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Cor 1, Cor 2, Cor 3, Flute Horns 1-2 (F. Hrn. 1-2), Flute Horns 3-4 (F. Hrn. 3-4), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Bass Trombone (B. Tbn.), Euphonium (Euph.), Tuba (Tb.), and Stripped Bass (St. Bass). A Harp part is also present at the bottom. The score is written in a common time signature and includes various musical notations such as notes, rests, and dynamic markings. The dynamic markings 'ff' (fortissimo) and 'f' (forte) are used throughout the score. The page is numbered 45 at the top right.

307 308 309 310 311 312 313 314

Pcc.

Fla. 1-2

Obs. 1-2

Bns. 1-2

Eb Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1-2

T. Sax.

B. Sax.

Cor. 1

Cor. 2

Cor. 3

F. Hrn. 1

F. Hrn. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Td.

St. Bass

Harp

315 316 317 318 319 320 321 322

VARIANT V

327

Adagio

$\text{♩} = 60$

Picc.
Fls. 1-2
Obs. 1-2
Bns. 1-2
Eb Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1-2
T. Sax.
B. Sax.
Cor. 1
Cor. 2
Cor. 3
F. Hns. 1-2
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tb.
St. Bass
Harp

323

324

325

326

327

328

Picc.

Fls. 1-2

Obs. 1-2

Bns. 1-2

Eb. Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1-2

T. Sax.

B. Sax.

Cor. 1

Cor. 2

Cor. 3

F. Hrn. 1

F. Hrn. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tb.

St. Bass

Harp

329 330 331 332 333 334

Perc.

Fl. 1-2

Obs. 1-2

Bns. 1-2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1-2

T. Sax.

B. Sax.

Cor. 1

Cor. 2

Cor. 3

F. Hrn. 1

F. Hrn. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tb.

St. Bass

Harp

335 336 337 338 339

341 To Flute *nt*

Picc.

Fl. 1-2

Obo. 1-2

Bsn. 1-2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1-2

T. Sax.

B. Sax.

Cor. 1

Cor. 2

Cor. 3

F. Hrn. 1-2

F. Hrn. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tb.

Sc. Bass

Harp

340 341

♩ = *mp*

Picc.

Fls. 1-2

Oboe. 1-2

Brs. 1-2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1-2

T. Sax.

B. Sax.

Cor. 1

Cor. 2

Cor. 3

F. Hrn. 1

F. Hrn. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tb.

Sl. Bass

Harp

mp

mf

rit 351 *Rubato*
♩ = 50

Picc.
Fl. 1-2
Obs. 1-2
Bns. 1-2
Eb Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1-2
T. Sax.
B. Sax.
Cor. 1
Cor. 2
Cor. 3
F. Hrn. 1-2
F. Hrn. 3-4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tb.
St. Bass
Harp

346 347 348 349 350 351 352 353

Picc.
 Fla. 1-2
 Obs. 1-2
 Bns. 1-2
 Eb Cl.
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 A. Sax. 1-2
 T. Sax.
 B. Sax.
 Cor. 1
 Cor. 2
 Cor. 3
 F. Hrn. 1-2
 F. Hrn. 3
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph.
 Tuba
 Sl. Bass
 Harp

354 355 356 357 358 359 360 361