

The University of Adelaide  
Elder Conservatorium of Music  
Faculty of Arts

**Orchestration in the 21st Century:  
Portfolio of Compositions and Exegesis**

by

**David Stanhope**

submitted in fulfillment of the requirements  
for the degree of

**Master of Philosophy  
(MPhil)**

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NOTE:

3 CDs containing 'Recorded Performances' are included with the print copy of the thesis held in the University of Adelaide Library.

The CDs must be listened to in the Music Library.

## ABSTRACT

This submission for the degree of Master of Philosophy at the Elder Conservatorium of Music, University of Adelaide, comprises a portfolio of compositions and transcriptions supported by sound recordings and an explanatory exegesis. The submission comes from a composer who is also an experienced conductor and pianist, with a background of an orchestral musician (french hornist and bass trombonist). These multiple musical identities have had a significant bearing on the approach to the five submitted works.

The focus of the portfolio is on approaches to orchestration. The centrepiece (*Bagatelles*) is a work of several movements that is presented in two parallel versions: one for symphony orchestra (which includes strings), the other for symphonic wind orchestra (which does not include strings). The juxtaposition of these two versions is intended to provoke consideration of a viable alternative to the conventional orchestra.

With the exception of the recorded première performance of the wind orchestral version of *Bagatelles*, the portfolio of scores is supported by digital performances, demonstrating the potential for such realizations. The increasingly sophisticated digital sound samples that are now widely available, but often used without expertise, have the potential to offer another viable alternative to orchestral performance when none is forthcoming or practical.

## DECLARATION

I certify that this work contains no material which has been accepted for the award of any other degree or diploma in my name, in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text.

In addition, I certify that no part of this work will, in the future, be used in a submission in my name for any other degree or diploma in any university or other institution without the prior approval of the University of Adelaide.

I give consent to this copy of my submission (portfolio of compositions and exegesis), when deposited in the University Library, being made available for loan and photocopying, subject to the provisions of the Copyright Act 1968.

I acknowledge that copyright of published works contained within the degree submission (i.e. the examples from other composers' works contained in the text) resides with the copyright holders of those works. The copyright of the original compositions and transcriptions remains the property of David Stanhope. I have ascertained that content of the two original works (by Godowsky and Fauré), here transcribed by me, is in the public domain.

I also give permission for the digital version of my exegesis to be made available on the web, via the University's digital research repository, the Library Search and also through web search engines, unless permission has been granted by the University to restrict access for a period of time.

Signed:

**David Stanhope**

Dated: 31st of July, 2016

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## INTRODUCTION

Although I remain active as a performer, my main musical occupation is now one of composition. I have always enjoyed writing for the large instrumental forces of a symphony orchestra or wind orchestra. This portfolio presents works that, within the restrictions of content demanded by the submission, demonstrate my range as a composer. The orchestration of these works seeks to make a contribution to the discipline in a number of ways: an original work that makes a comparison between two different ensembles; an orchestral transcription of a neglected major work for solo piano; an original orchestral work in conventional style that seeks to demonstrate good principles of orchestration; and a short transcription for strings that shows the potential for flexibility and musicality possible with digital realizations.

While my works for wind orchestra have had considerable success in a number of countries (including Australia) I have found it difficult to receive performances of my works for symphony orchestra.<sup>1</sup> Yet I consider each genre to have equal merit. Thus the prime reason for submitting this project is to expand this concept of equality by writing a major work (*Bagatelles*) that can be performed by either ensemble, each having its separately-tailored version. The exegesis includes discussion of the necessary differences of approach to both orchestrations, with the CD performances demonstrating the viability of the symphonic wind orchestra as an alternative to the symphony orchestra.

The composer and supreme pianist, Leopold Godowsky, considered his Passacaglia as amongst his very best compositions. Although it was completed in 1927, it is still little-known today.<sup>2</sup> Despite the enthusiasm of Godowsky advocates and a slowly-growing handful of pianists willing to tackle its enormous difficulties, few performances of the work have ever been given.<sup>3</sup> It is hoped that my orchestration of this work may lead to wider exposure.

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<sup>1</sup> With some exceptions, such as several compositions and arrangements for the Sydney Olympics of 2000 and Asian Games (Qatar) of 2006 (opening and closing ceremonies for both events).

<sup>2</sup> Including, apparently, in academic circles. A search in Répertoire International de Littérature Musicale (RILM) produces no results for "Godowsky Passacaglia".

<sup>3</sup> The American pianist David Saperton (1889-1970) stands out as a tireless champion of Godowsky during and after the composer's lifetime, mastering all of the composer's original works (including the Passacaglia) and transcriptions.

Because the passacaglia theme is a well-known one, even conservative concert audiences should welcome it as a virtuosic showpiece for orchestra.<sup>4</sup>

For the listener, the musical content of my *Petite Suite Française* is likely to be immediately accessible, making it easy to concentrate on details of scoring. The work could be described as an affectionate tribute to French romanticism. Melodies and harmonies are probably closer to Poulenc than any other French composer (especially in the outer sections of the second movement, *La Promenade*), but other influences, not exclusively French, should be discernable. The third movement (*Le Blues*) owes something to Gershwin and Rachmaninoff, and the middle section of the second movement is reminiscent of Grieg.<sup>5</sup> Some of the harmonic progressions dictated by the canon in the fourth movement (*Le Grand Canon Romantique*) remind me of Berlioz, while the climax carries a suggestion of the more exotic works of Franck.<sup>6</sup> Fauré is another influence in various places throughout the suite.

It will be obvious that a thorough understanding of all the instruments of a large ensemble is essential for good results when writing for orchestra or wind orchestra. My training is largely self-taught. As a child I began collecting orchestral scores, keen to understand how such music was constructed, especially scoring. Later, as a professional orchestral player on french horn (and later still, after switching to trombone) I experienced practical aspects of performance and what influence the conductor might have over elements of balance, phrasing and articulation. It was not until I was well over thirty years old that I felt confident enough to try conducting myself, successfully graduating to some of the most difficult operatic repertoire written by such composers as Berg, Britten, Janacek and Richard Strauss.<sup>7</sup> All this experience has been extremely helpful for developing a strong instrumental technique when writing works of my own for large instrumental forces.

My compositional method is to write a new piece (or transcription) with pencil and manuscript paper in the same way most composers have done for centuries. I begin with

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<sup>4</sup> The opening of Schubert's "Unfinished" symphony. The Passacaglia was written as a tribute to Schubert on the hundredth anniversary of his death.

<sup>5</sup> A second Norwegian influence is present in the opening theme of the movement. The *Valdres March* by Johannes Hanssen (1874-1967) also begins with an arpeggiated figure for solo trumpet. It was hearing this charming march a few years ago that provided the spark for me to write *La Promenade*. There are other similarities: the form (ABA) and the use of counter-melodies in the reprise. However, unlike the Hanssen march, no folk tunes are present in my composition.

<sup>6</sup> Such as *Psyché*.

<sup>7</sup> Mostly with Australia's national company, Opera Australia and its predecessor, The Australian Opera.

some idea of the scope of the entire work, which may be dictated from requirements of a commission. Preliminary sketches follow (which may be a melody or theme written on a single staff). If writing a work for orchestra or wind orchestra I construct a short score on three or four staves. Occasionally I will put in some text to remind myself what instrument is likely to play a certain passage, but details of scoring come later. The basic content of the piece will be entirely finished before making a draft of the complete score.

Although the use of a keyboard is frowned upon by some, especially if composing a non-keyboard work, I frequently use a keyboard when composing; otherwise time is wasted later correcting mistakes. Having been a french horn player for many years, my strongest sense of pitch is still in F, not C, horn parts being written a fifth higher than sounding. Hearing a compositional note in my head, I might easily write a C# as a G#. <sup>8</sup> A quick check with a keyboard saves me a great deal of time. <sup>9</sup>

After completing a large ensemble work in short score, I might make further notes regarding choice of instruments before turning to my computer. Although I also use the Sibelius notation program, I mostly use Mosaic for producing a finished score and parts. <sup>10</sup> But I do not use a keyboard to enter music into my score. If I did, it would be tempting to play line after line into staff after staff without thinking too much about alternatives. By using the computer (typewriter) keyboard I do not work too fast; I think more about what I am doing. All the finer details of articulation, balance and colour come during this process, which I find is the most rewarding part of composition. The hard creative labour has been

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<sup>8</sup> A horn player reads a written C, but it sounds as an F a fifth below. This sense of pitch becomes ingrained out of the necessity for accurate pitching of the notes.

<sup>9</sup> I was an excellent sight-singer in my school choir. But after learning the french horn, I could no longer sight-sing at concert pitch. I am sure this is also why I find it impossible to improvise at the keyboard. Having perfect pitch is obviously a great advantage in writing down the sounds in one's head without error. However, whether a composer used, or did not use, an aid such as a keyboard is irrelevant when judging the final composition. Chopin, for example, always used a keyboard; see Alfred Cortot, *Aspects de Chopin* (Paris: A. Michel, 1949). Poulenc (a brilliant improviser) also used the keyboard. For example, his ballet *Les Animaux Modèles* was completed first as a piano score. Honegger (a master of orchestration himself) later praised Poulenc's "resourceful orchestration"; see Henri Hell, *Francis Poulenc Musicien Français* (Paris: Plon, 1958). On the other hand, Berlioz, who could not play the piano at all, never used a keyboard. See especially his description of the "Prix de Rome" competition, where competitors were each provided with a piano: Hector Berlioz, *Mémoires* (Paris: C. Lévy, 1878)

<sup>10</sup> Made by Mark Of The Unicorn, whose major current program is Digital Performer, much used by composers using sound samples. Mosaic is no longer available.



done already, so decisions about which instrument should play what, and how it should be played, gradually bring the work to life.<sup>11</sup>

The days when a publisher would take a manuscript from a composer and assume responsibility for producing the engraved score and parts have almost gone. Most composers, especially younger ones, are expected to produce engraved sheet music themselves if they want it considered for publication. This is fairly easy today, with computers and excellent software available. My wind orchestral works and brass chamber works have been published with scores and parts engraved by myself, using a computer. None of my orchestral works have been commercially published, but I offer high-quality material for performance.<sup>12</sup>

The ability of a computer to play a score (however crude the actual sounds) is very helpful for making corrections. However, the short arrangement of Fauré for strings (the last variation from his Theme and Variations, opus 73, for solo piano) is included as a demonstration of the high-quality sound samples available today (where actual players are recorded), and the expertise required for manipulating them to achieve a realistic performance. Because I wanted all the works submitted to be available in sound as well as in score, I have made a digital realization of each (excepting the concert performance recording by the Elder Conservatorium Wind Orchestra) for inclusion on the accompanying CDs. It was a delight to me to discover that digital sound samples of orchestral instruments have approached a realism that can convince an educated listener, even professional musicians, that a real orchestra is performing. A detailed explanation of how sounds often need to be adjusted will follow in Chapter Five of the exegesis.

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<sup>11</sup> The technology is open to abuse if a composer goes to their computer too soon. This is especially the case when writing for a large ensemble, where there are so many decisions to make regarding scoring. Unfortunately computers are largely responsible for a continuous flood of music that should never be written. At any time in history, the vast majority of music written has been worthless or, at best, mediocre. But until recently a composer at least had to learn basic theory in order to commit ideas to manuscript; now anybody with an electronic keyboard can doodle a composition into a computer with one finger without the necessity of learning anything about music; the computer software can even put in harmony and instrumentation as well as printing the finished score and parts.

<sup>12</sup> Self-publishing is increasingly common for writers of all kinds, partly due to the recent collapse of many publishing houses.

# PART A

## PORTFOLIO OF COMPOSITIONS

### Scores

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**DAVID STANHOPE**

# Bagatelles

**Orchestra**

**Score**

**David Stanhope**  
© 2015

# Bagatelles

## Part 1

- |    |                      |         |
|----|----------------------|---------|
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# Bagatelles part 1

David Stanhope

## 1. Prelude

sostenuto  $\text{♩} = \text{c.}50$

Musical score for woodwinds and percussion. The score includes staves for Piccolo, Flutes 1.2, Oboes, Cor Anglais, Bb Clarinets 1.2, Bb Bass Clarinet, Bassoons, Contrabassoon, F Horns 1.2, F Horns 3.4, C Trumpet 1, C Trumpets 2.3, Trombones 1.2, Trombone 3/Tuba, Timpani, and Percussion. All staves are currently empty, indicating a rest for these instruments in this section.

sostenuto  $\text{♩} = \text{c.}50$

Musical score for strings. The score includes staves for Violin 1, Violin 2, Viola, Cello, and Bass. The Violin 1 and Violin 2 parts are active, starting with a *div.* (divisi) marking and a *p* (piano) dynamic. The Violin 1 part features a melodic line with a *sim.* (sforzando) marking. The Violin 2 part features a more rhythmic line with a *p* marking. The Viola, Cello, and Bass parts are currently empty, indicating a rest for these instruments in this section.

Bagatelles

**A**

Musical score for measures 5-9. The score is for five instruments: Violin 1 (Vln1), Violin 2 (Vln2), Viola (Va), Cello (Clo), and Bass (Bs). Measure 5 is marked with a '5' above the staff. Dynamics include *mf* and *pp* with hairpins. The Viola part includes a *p* dynamic and a *sim.* (sustained) marking. The Cello and Bass parts are mostly rests.

Musical score for measures 10-14. Dynamics include *p* and *mf* with hairpins. The Viola part includes a *p poco a poco cresc.* marking. The Cello part includes a *mf (non cresc.)* marking. The Bass part is mostly rests.

**B**

Musical score for measures 15-19. Dynamics include *mf* and *f* with hairpins. The Viola part includes a *mf* dynamic. The Cello part includes a *f* dynamic. The Bass part is mostly rests. The Viola part includes *unis.* and *div.* markings.

Bagatelles

19

Vln1

Vln2 *unis.* *div.*

Va

Clo

Bs

23

**C**

Vln1 *cresc.*

Vln2 *cresc.*

Va *cresc.*

Clo

Bs

26

Vln1 *ff*

Vln2 *ff*

Va *ff*

Clo *ff*

Bs *ff*





Bagatelles

39

Fl1.2 *a2*

Ob1.2 *1.*

C.A.

Cl1.2

BCl.

Bn1.2 *2.*

Pc.

*f*

*mf*

Detailed description: This system contains measures 39 through 42. The Flute 1 part (Fl1.2) starts with a first ending bracket labeled 'a2'. The Oboe 1 part (Ob1.2) has a first ending bracket labeled '1.'. The Bassoon 1 part (Bn1.2) has a second ending bracket labeled '2.'. The Percussion part (Pc.) has a dynamic marking of *mf*. The Clarinet in A (C.A.), Clarinet in B-flat (Cl1.2), Bassoon in C (BCl.), and Trombone 1 (Tbn1.2) parts are also present with various musical notations.

43

Fl1.2

Ob1.2

C.A.

Cl1.2

BCl.

Bn1.2 *a2*

Tpt1 *mute*

Tpt2.3 *mutes*

Tbn1.2 *mutes*

Tbn3/T *mute 3.*

Pc. *cymbals.*

*mf*

*f*

*p*

Detailed description: This system contains measures 43 through 46. The Flute 1 (Fl1.2), Oboe 1 (Ob1.2), Clarinet in A (C.A.), and Percussion (Pc.) parts are silent. The Clarinet in B-flat (Cl1.2) and Bassoon in C (BCl.) parts have a dynamic marking of *f*. The Bassoon 1 part (Bn1.2) has a dynamic marking of *f* and a first ending bracket labeled 'a2'. The Trumpet 1 part (Tpt1) has a dynamic marking of *mf* and is marked 'muted'. The Trumpets 2 and 3 (Tpt2.3) have a dynamic marking of *mf* and are marked 'muted'. The Trombone 1 part (Tbn1.2) has a dynamic marking of *mf* and is marked 'muted'. The Trombone 3/Tuba (Tbn3/T) part has a dynamic marking of *mf* and is marked 'muted 3.'. The Percussion part (Pc.) has a dynamic marking of *p* and is marked 'cymbals.'.

Bagatelles

47 **D**

Musical score for measures 47-50. The score includes parts for Flute 1 (Fl1.2), Oboe 1 (Ob1.2), Clarinet in A (C.A.), Clarinet in Bb (Cl1.2), Bassoon 1 (Bcl.), Bassoon 2 (Bn1.2), and Percussion (Pc.). The key signature is one flat (Bb). Measure 47 starts with a dynamic of *f* and a first ending bracket. Measure 48 has a dynamic of *f*. Measure 49 has a dynamic of *f*. Measure 50 has a dynamic of *f*. The Percussion part has a dynamic of *mf* starting in measure 50.

51

Musical score for measures 51-54. The score includes parts for Piccolo (Picc.), Flute 1 (Fl1.2), Oboe 1 (Ob1.2), Clarinet in A (C.A.), Clarinet in Bb (Cl1.2), Bassoon 1 (Bcl.), Bassoon 2 (Bn1.2), Horn 1 (Hn1.2), Horn 3 & 4 (Hn3.4), and Percussion (Pc.). The key signature is one flat (Bb). Measure 51 has a dynamic of *ff*. Measure 52 has a dynamic of *ff*. Measure 53 has a dynamic of *ff*. Measure 54 has a dynamic of *ff*. The Horn 1 part has a dynamic of *mf* starting in measure 53. The Percussion part has a dynamic of *f* starting in measure 54.

Bagatelles

55 **E**

The musical score for Bagatelles, page 7, features the following instruments and parts:

- Picc.**: Piccolo
- Fl1.2**: Flute 1 & 2
- Ob1.2**: Oboe 1 & 2
- C.A.**: Clarinet in A
- Cl1.2**: Clarinet in Bb
- BCl.**: Bass Clarinet
- Bn1.2**: Bassoon 1 & 2
- Cbn.**: Contrabassoon
- Hn1.2**: Horn 1 & 2
- Hn3.4**: Horn 3 & 4
- Tpt1**: Trumpet 1
- Tpt2.3**: Trumpet 2 & 3
- Tbn1.2**: Trombone 1 & 2
- Tbn3/T**: Trombone 3/Tuba
- Timp.**: Timpani
- Pc.**: Percussion

The score includes dynamic markings such as *f* (forte) and *a2* (second octave), and performance instructions like *open* for brass instruments. The key signature is one sharp (F#) and the time signature is 3/4.

Bagatelles

59

Musical score for Bagatelles, page 8, measures 59-62. The score includes parts for Picc., Fl1.2, Ob1.2, C.A., Cl1.2, BCl., Bn1.2, Cbn., Hn1.2, Hn3.4, Tpt1, Tpt2.3, Tbn1.2, Tbn3/T, Timp., and Pc. The score is written in 2/4 time and features various dynamics such as *f* and *a2*. The Picc., Fl1.2, Ob1.2, Cl1.2, and Bn1.2 parts have a *f* dynamic marking. The Hn3.4 part has an *a2* dynamic marking. The Tbn3/T part has a *f* dynamic marking. The C.A. part has a *f* dynamic marking. The Hn1.2 part has a *f* dynamic marking. The Tpt1 part has a *f* dynamic marking. The Tpt2.3 part has a *f* dynamic marking. The Tbn1.2 part has a *f* dynamic marking. The Tbn3/T part has a *f* dynamic marking. The Timp. part has a *f* dynamic marking. The Pc. part has a *f* dynamic marking.

Bagatelles

63

The musical score for Bagatelles, page 9, rehearsal mark 63, features the following parts and dynamics:

- Picc.**: *p*
- Fl1.2**: *p* (first ending), *f* (second ending)
- Ob1.2**: *f*
- C.A.**: *f*
- Cl1.2**: *p*, *a2*
- B.Cl.**: *p*
- Bn1.2**: *p*
- Cbn.**: *p*
- Hn1.2**: *p*
- Hn3.4**: *p*
- Tpt1**: *p*
- Tpt2.3**: *p*, *2.*
- Tbn1.2**: *p*, *a2*
- Tbn3/T**: *p*, *3.*
- Timp.**: *p*
- Pc.**: *pp* (tam-tam)

Bagatelles

66 **F**

Picc. *f*

Fl1.2

Ob1.2

C.A.

Cl1.2

B.Cl.

Bn1.2

Cbn.

Hn1.2

Hn3.4

Tpt1

Tpt2.3

Tbn1.2

Tbn3/T

Timp. *ff*

Pc.

Vln1 *ff*

Vln2 *ff*

Va *ff*

Clo *ff*

Bs *ff*

Bagatelles

68

Musical score for Bagatelles, page 11, starting at measure 68. The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, Clarinet in A, Clarinet in Bb, Bassoon, Bassoon 1 & 2, Bassoon 3/Tenor, Contrabassoon, Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trombones 1 & 2, Trombone 3/Tenor, Timpani, Percussion, Violin 1, Violin 2, Viola, Cello, and Bass. The score features various dynamics such as *ff*, *f*, and *a2*, and includes articulation marks like accents and slurs. The percussion part includes a timpani line with a *f* dynamic and a percussion part with a *ff* dynamic. The string parts include Violin 1, Violin 2, Viola, Cello, and Bass, with various dynamics and articulation marks.







Bagatelles  
3. Serial Beethoven

80  $\text{♩} = c.48$

long long

Picc.

Fl1.2 *pp non vibrato*

Ob1.2

C.A. *espress. p <> ppp*

Cl1.2 *pp*

BCl.

Bn1.2 *pp*

Cbn.

Tpt1 *mute* long *p > ppp* long *p > ppp*

$\text{♩} = c.48$

Vln1 *mute* *pp < p > ppp*

Vln2 *mute* *pp < p > ppp*

Va *mute* *pp < p > ppp*

Clo *mute* *pp < p > ppp*

Bs

**H** **più mosso**  $\text{♩} = c.72$

88 *solo, unmuted* *rit.* *a tempo*

Vln1 *sul G* *espress.* *p < mf > p* *mp > pp*

Vln2 *(tutti, muted)* *pp*

Va *solo, unmuted* *espress.* *p* *mp > pp*

Clo *solo, unmuted* *espress.* *p < mf > p*

Bs

96 *poco rit.* **I** *più mosso* ♩ = c.88

96 *poco rit.* **I** *più mosso* ♩ = c.88

Picc. *p*

Cl1.2 1. *p*

Bn1.2 1. *p*

Tbn1.2 *mutes* *p*

Tbn3/T *mute 3.* *p*

*poco rit.* *più mosso* ♩ = c.88

Vln1

Vln2 *p* *ppp*

Va

Clo *mf* *pp*

Bs *p*

103 *c.a. tuned quarter-tone flat* (*trying to catch up*) (*lost*)

103 *c.a. tuned quarter-tone flat* (*trying to catch up*) (*lost*)

C.A. *mf* *p* 5

Cl1.2

Bn1.2

Vln1

Vln2

Va

Clo

Bs *p*

Bagatelles

vigorous (l'istesso tempo)

107

meno mosso  $\text{♩} = c.72$

**K**

Picc. *pp pp ff*

Fl1.2 *pp ff*

Ob1.2 *ff*

C.A. *f* (annoyed) *normale, retune* *ff*

Cl1.2 *pp pp ff*

BCl. *ff*

Bn1.2 *pp ff*

Cbn.

Hn1.2 *ff*

Hn3.4 *ff*

Tpt1

Tpt2.3

Tbn1.2 *open a2 ff*

Tbn3/T *tb. ff*

Timp.

Pc. *susp. cymbal* *woollen sticks* *tr* *tr* *tr* *ppp* *pp*

Vln1 *tutti, unmuted, div. pp* *pp* *pp* *unis., sul G ff*

Vln2 *tutti, unmuted, div. pp* *pp* *pp* *unis., sul G ff*

Va *tutti unmuted, div. pp* *pp* *pp* *tutti ff*

Clo *tutti, unmuted ff*

Bs *ff*

Bagatelles

112

Picc.

Fl1.2

Ob1.2

C.A.

Cl1.2

BCl.

Bn1.2

Cbn.

Hn1.2

Hn3.4

Tpt1

Tpt2.3

Tbn1.2

Tbn3/T

Timp.

Pc.

Vln1

Vln2

Va

Clo

Bs

*ff*

*a2*

*tr*

*open*

*feroce*

3

5

6



Bagatelles  
G.P. **L** a tempo (♩ = c.72)

116

Picc.  
Fl1.2  
Ob1.2  
C.A.  
Cl1.2  
BCl.  
Bn1.2  
Cbn.  
Hn1.2  
Hn3.4

**Ze "Turd" Thymphony\***

Tpt1  
Tpt2.3  
Tbn1.2  
Tbn3/T  
Timp.  
Pc.

*a2*  
*3.*  
*fff*  
*fff*  
*mf* *ff*  
stop cymbals sharply  
stop tam-tam sharply

*\*as it used to be known in Adelaide*

**NOBODY MOVE!** a tempo (♩ = c.72)

Vln1  
Vln2  
Va  
Clo  
Bs

*pizz.*  
*pp*  
*pizz.*  
*pp*  
*pizz.*  
*pp*  
*pizz.*  
*pp*  
*pizz.*  
*pp*

*muffle* *muffle* *muffle* *muffle*  
*muffle* *muffle* *muffle* *muffle*  
*muffle* *muffle* *muffle* *muffle*  
*muffle* *muffle* *muffle* *muffle*  
*muffle* *muffle* *muffle* *muffle*

Bagatelles

123

Picc. *pp*

Fl1.2 *pp* *a2*

Ob1.2 *pp* *a2*

Cl1.2 *pp* *a2*

Bn1.2 *pp* *a2*

Pc. *pp* *gong*

Vln1 *ff* *pp* *unmute* *mute* *(strings stay muted)*

Vln2 *ff* *pp* *unmute* *mute*

Va *ff* *pp* *unmute* *mute*

Clo *ff* *pp* *unmute* *mute*

Bs *ff* *pp* *unmute* *mute*

134

**M**

Pc. *f* *glock.* *dustbin lid\** *vibraphone* *chimes*

Vln1 *div. in 3* *arco* *p* *pizz., tutti* *pp*

Vln2 *div. in 3* *arco* *p* *pizz., tutti* *pp*

Va *div.* *arco* *p* *pizz., tutti* *pp*

Clo *div.* *arco* *p* *pizz., tutti* *pp*

Bs *div.* *arco* *p* *pizz., tutti* *pp*

\* dropped at an angle (on dome side) to make a crash and rolling clatter



Musical score for Bagatelles, page 21, measures 146-150. The score includes parts for Picc., Fl1.2, Ob1.2, C.A., Cl1.2, BCl., Bn1.2, Cbn., Hn1.2, Hn3.4, Tpt1, Tpt2.3, Tbn1.2, Tbn3/T, Timp., Pc., Vln1, Vln2, Va, Clo, and Bs. Dynamics range from *pp* to *f*. Performance instructions include "dustbin lid" and "unmute".

158 **O** (in 1)  $\text{♩} = 72$

Picc. **tempo doppio**

Fl1.2

Ob1.2

C.A.

Cl1.2

BCl.

Bn1.2

Cbn.

**tempo doppio**  
 $\text{♩} = 72$  (in 1) arco *p*

Vln1

Vln2

Va

Clo

Bs

170 **P** rit. a tempo

Vln1 *mf* *p*

Vln2 *f* *p*

Va

Clo *mf* *p*

Bs



Picc.

Fl1.2

Ob1.2

C.A.

Cl1.2

B.Cl.

Bn1.2

Hn1.2

Hn3.4

Tpt1

Tpt2.3

Timp.

Pc.

Vln1

Vln2

Va

Clo

Bs

*sf*

*pp*

*ff*

*mf*

*arco*

*gong*

*a2*

*7*

*3*

Bagatelles

205 (sempre f)

Picc. *f* *ff* *a2* *tr*

Fl1.2 *f* *ff* *a2* *tr*

Ob1.2 *f* *ff* *a2* *tr*

C.A. *f* *ff* *tr*

Cl1.2 *f* *ff* *a2* *tr*

BCl. *f* *ff* *tr*

Bn1.2 *f* *ff* *a2* *tr*

Cbn. *f* *ff* *tr*

Hn1.2 *f*

Hn3.4 *f*

Tpt1 *f*

Tpt2.3 *f*

Tbn1.2 *f* *a2*

Tbn3/T *f* *a2*

Timp. *craaaaassshhh!\**

Pc. *ff* *chimes* *ff* *fff*

Vln1 *ff*

Vln2 *ff*

Va *ff*

Clo *ff*

Bs *ff*

\*ask the percussion to devise something here; for example, the timpanist could push something (or several things) over, or off the stage. A fermata could sustain the wind and brass chord if necessary (breathe at will) but no break in the orchestral sound should be made.

Bagatelles  
4. Ludwig Wagner

214 *subito più mosso* (♩. = c.160) (♩. = c.80)

Picc.

Fl1.2

Ob1.2

C.A.

Cl1.2

BCl.

Bn1.2

Cbn.

Hn1.2

Hn3.4

Tpt1

Tpt2.3

Timp.

Pc.

*subito più mosso* (♩. = c.80)

Vln1

Vln2

Va

Clo

Bs

Picc.

Fl1.2

Ob1.2

C.A.

Cl1.2

BCl.

Bn1.2

Cbn.

Hn1.2

Hn3.4

Tpt1

Tpt2.3

Tbn1.2

Tbn3/T

Timp.

Pc.

Vln1

Vln2

Va

Clo

Bs

*a2*

*f*

*a2*

*f*

*f*

*f*

The musical score for 'Bagatelles' (page 28, rehearsal mark R) features the following instruments and parts:

- Picc.**: Piccolo
- Fl1.2**: Flutes 1 and 2
- Ob1.2**: Oboe 1 and 2
- C.A.**: Clarinet in A
- Cl1.2**: Clarinet in Bb
- BCl.**: Bassoon
- Bn1.2**: Bassoon 1 and 2
- Cbn.**: Contrabassoon
- Hn1.2**: Horns 1 and 2
- Hn3.4**: Horns 3 and 4
- Tpt1**: Trumpet 1
- Tpt2.3**: Trumpets 2 and 3 (includes 'open f' marking)
- Tbn1.2**: Trombones 1 and 2
- Tbn3/T**: Trombone 3/Tuba
- Timp.**: Timpani
- Pc.**: Percussion (includes 'cymbals' marking)
- Vln1**: Violin 1
- Vln2**: Violin 2
- Va**: Viola
- Clo**: Cello
- Bs**: Bass

The score includes dynamic markings such as *mf* and *f*, and performance instructions like *mf* and *f* for the percussion section.



Picc.

Fl1.2

Ob1.2

C.A.

Cl1.2

BCl.

Bn1.2

Cbn.

Hn1.2

Hn3.4

Tpt1

Tpt2.3

Tbn1.2

Tbn3/T

Timp.

Pc.

Vln1

Vln2

Va

Clo

Bs

*mf*

*f*

*mf*

*f*

*mf*

Bagatelles

Picc. *f* *ff*

Fl1.2 *a2* *f* *ff*

Ob1.2 *ff*

C.A. *ff*

Cl1.2 *a2* *f* *ff*

BCL. *ff*

Bn1.2 *f* *ff*

Cbn. *ff*

Hn1.2 *f* *a2* *ff*

Hn3.4 *f* *a2* *ff*

Tpt1 *ff*

Tpt2.3 *a2* *a2* *ff*

Tbn1.2 *ff* *ff*

Tbn3/T *ff*

Timp.

Pc. *chimes* *f*

Vln1 *ff*

Vln2 *ff*

Va *f* *ff*

Clo *f* *ff*

Bs *f* *ff*

5. Raising the Standard

234  $\text{♩} = 120$   $\text{♩} = \text{c.}120$   
subito meno mosso

Picc. *detached* *f* 1. *a2*

Fl1.2 *detached* *f* 2. to 2nd piccolo

Ob1.2 *detached* *f*

C.A. *detached* *f*

Cl1.2 *detached* *f*

BCl. *f*

Bn1.2 *f*

Cbn. *f*

Hn1.2 *detached* *f*

Hn3.4 *detached* *f*

Tpt1

Tpt2.3

Tbn1.2

Tbn3/T

Timp. *ff* *fff* *f*

Pc. Glockenspiel 1 *f*  
Glockenspiel 2 *f*

subito meno mosso

Vln1  $\text{♩} = 120$   $\text{♩} = \text{c.}120$

Vln2

Va *f*

Clo *f*

Bs *f*

Bagatelles

Picc.

Fl1.2

Ob1.2

C.A.

Cl1.2

BCl.

Bn1.2

Cbn.

Hn1.2

Hn3.4

Tpt1

Tpt2.3

Tbn1.2

Tbn3/T

Timp.

Pc.

Vln1

Vln2

Va

Clo

Bs

*f*

*a2*

Bagatelles

241

S

Score for Bagatelles, page 33, starting at measure 241. The score includes parts for Piccolo, Flutes 1 & 2, Oboe 1 & 2, Clarinet in A, Clarinet 1 & 2, Bassoon 1, Contrabassoon, Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trombones 1 & 2, Timpani, Percussion, Violins 1 & 2, Viola, Cello, and Bass. The score features various dynamics such as *a2*, *f*, *sonore*, and *detached*, along with articulation like staccato and *div.*

Bagatelles

244

Picc. *a2*

Fl1.2 *f*

Ob1.2

C.A.

Cl1.2

BCl.

Bn1.2

Cbn.

Hn1.2

Hn3.4

Tpt1

Tpt2.3

Tbn1.2 *f*

Tbn3/T

Timp.

Pc.

Vln1

Vln2

Va *V*

Clo *V*

Bs *V*

Bagatelles

248

T

Picc. *a2*

Fl1.2

Ob1.2

C.A.

Cl1.2

BCl. *marc.*

Bn1.2 *marc. ff*

Cbn. *marc. ff*

Hn1.2 *ff*

Hn3.4 *ff*

Tpt1 *ff*

Tpt2.3 *ff*

Tbn1.2 *marc. ff*

Tbn3/T *marc. ff*

Timp. *ff*

Pc.

Vln1 *ff*

Vln2 *ff*

Va *marc. ff*

Clo *marc. ff*

Bs *marc. ff*

Bagatelles

Picc. *ff*

Fl1.2 *ff*

Ob1.2 *ff*

C.A. *ff*

Cl1.2 *ff*

BCl.

Bn1.2

Cbn.

Hn1.2

Hn3.4

Tpt1

Tpt2.3

Tbn1.2

Tbn3/T

Timp.

Pc. *ff*

*ff*  
susp. cymbals hard woollen sticks

Vln1

Vln2

Va

Clo

Bs





Picc. *a2* *f* *marc.* *f*  
 Fl1.2 *f* *marc.* *ff*  
 Ob1.2 *f* *marc.* *1.*  
 C.A. *f*  
 Cl1.2 *f*  
 BCl. *f*  
 Bn1.2 *mf*  
 Cbn. *f*  
 Hn1.2 *marc. a2* *f*  
 Hn3.4 *marc. a2* *f*  
 Tpt1 *f* *marc.* *f* *a2*  
 Tpt2.3 *f* *marc.* *f* *a2*  
 Tbn1.2 *mf*  
 Tbn3/T *mf*  
 Timp. *tr* *mf*  
 Pc. *mf* *f*  
 Vln1 *unis.* *f* *div.*  
 Vln2 *f* *div.*  
 Va. *f*  
 Clo. *f*  
 Bs. *f*

Bagatelles

Picc.  
 Fl1.2  
 Ob1.2  
 C.A.  
 Cl1.2  
 BCl.  
 Bn1.2  
 Cbn.  
 Hn1.2  
 Hn3.4  
 Tpt1  
 Tpt2.3  
 Tbn1.2  
 Tbn3/T  
 Timp.  
 Pc.  
 Vln1  
 Vln2  
 Va  
 Clo  
 Bs

Musical score for Bagatelles, page 38, rehearsal mark 260. The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, Clarinet in A, Clarinet in Bb, Bassoon, Contrabassoon, Horns 1 & 3, Horn 4, Trumpets 1 & 3, Trombones 1 & 3, Timpani, Percussion, Violins 1 & 2, Viola, Cello, and Bass. The score is in 3/4 time and features various dynamics such as *f*, *mf*, and *mf*. The percussion part includes a tam-tam. The woodwinds and strings play sustained notes and melodic lines.

Picc. *ff*  
 Fl1.2 *ff*  
 Ob1.2 *ff*  
 C.A. *f*  
 Cl1.2 *ff*  
 BCl. *ff*  
 Bn1.2 *ff*  
 Cbn. *ff*  
 Hn1.2 *f*  
 Hn3.4 *f*  
 Tpt1 *ff*  
 Tpt2.3 *ff*  
 Tbn1.2 *f*  
 Tbn3/T *f*  
 Timp. *f*, *mf*, *tr*, *ff*, *mf*  
 Pc. *ff*  
 Vln1 *ff* (non div. ad lib.)  
 Vln2 *ff* unis. (non div. ad lib.)  
 Va *ff* unis. (non div. ad lib.)  
 Clo *ff*  
 Bs *ff*

Bagatelles

266

Picc.

Fl1.2

Ob1.2

C.A.

Cl1.2

BCl.

Bn1.2

Cbn.

Hn1.2

Hn3.4

Tpt1

Tpt2.3

Tbn1.2

Tbn3/T

Timp.

Pc.

Vln1

Vln2 (non div. ad lib.)

Va

Clo

Bs

*ff*

*mf*

*ff*

*mf*

*ff*

*mf*

*tr*

*tr*

*tr*

*tr*

Picc.  
 Fl1.2  
 Ob1.2  
 C.A.  
 Cl1.2  
 BCl.  
 Bn1.2  
 Cbn.  
 Hn1.2  
 Hn3.4  
 Tpt1  
 Tpt2.3  
 Tbn1.2  
 Tbn3/T  
 Timp.  
 Pc.  
 Vln1  
 Vln2  
 Va  
 Clo  
 Bs

*ff* *mf* *ff* *ff*  
 tam-tam *f* *ff* *unis.*  
 a2



Bagatelles

Picc.

Fl1.2

Ob1.2

C.A.

Cl1.2

BCl.

Bn1.2

Cbn.

Hn1.2

Hn3.4

Tpt1

Tpt2.3

Tbn1.2

Tbn3/T

Timp.

Pc.

susp. cymbals

Vln1

Vln2

Va

Clo

Bs

Picc.

Fl1.2

Ob1.2

C.A.

Cl1.2

B.Cl.

Bn1.2

Cbn.

Hn1.2

Hn3.4

Tpt1

Tpt2.3

Tbn1.2

Tbn3/T

Timp.

Pc.

Vln1

Vln2

Va

Clo

Bs

mf

tr



Bagatelles

♩ = c.100

Picc. *a2* *p* *mp*  
 Fl1.2 *p* *mp*  
 Ob1.2 *p*  
 C.A. *p*  
 Cl1.2 *p*  
 BCl. *p* *mp*  
 Bn1.2 *p* *mp* *mp* *mf*  
 Cbn. *p*  
 Hn1.2 *p* *mp*  
 Hn3.4 *p* *mp*  
 Tpt1 *p*  
 Tpt2.3 *p*  
 Tbn1.2 *a2* *p*  
 Tbn3/T *p* *tb.*  
 Timp. *tr* *p*  
 Pc. *p*  
 Vln1 *rit.* *p* *mp* *mp*  
 Vln2 *p*  
 Va *p*  
 Clo *p*  
 Bs *p*



Bagatelles

282

rit.....molto..... a tempo  $\text{♩} = c.100$  rit.

Picc. *mp* *mf* *mf* *f* *tr* *3*

Fl1.2 *mp* *mf* *mf* *f* *tr* *3*

Ob1.2 *mf* *f* *tr* *3*

C.A. *mf* *f* *tr* *3*

Cl1.2 *mf* *f* *tr* *3* *change to A*

BCl. *mf* *f*

Bn1.2 *mf* *f*

Cbn. *mf* *f*

Hn1.2 *mp* *mf* *f*

Hn3.4 *mp* *mf* *f*

Tpt1 *mf* *f* *ff*

Tpt2.3 *mf* *f* *ff*

Tbn1.2 *a2* *mf* *f*

Tbn3/T *mf* *a2* *f*

Timp. *tr* *tr* *tr* *tr* *tr* *f*

Pc. *slowly raise tambourine as high as possible* *tambourine* *tr* *ff*

Vln1 *tr* *div.* *tr* *tr* *tr* *tr* *tr* *tr* *f* *tr* *3*

Vln2 *tr* *tr* *div.* *tr* *tr* *tr* *tr* *tr* *f* *tr* *3*

Va *tr* *tr* *div.* *tr* *tr* *tr* *tr* *tr* *f* *tr* *3*

Clo *f*

Bs *f*

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# Bagatelles part 2

47

David Stanhope

287 *sostenuto* ♩ = c.50

## 6. Prelude

Piccolo

Flutes 1.2

Oboes

Cor Anglais

A Clarinets 1.2

Bb Bass Clarinet

Bassoons

Contrabassoon

F Horns 1.2

F Horns 3.4

C Trumpet 1

C Trumpets 2.3

Trombones 1.2

Trombone 3/Tuba

Timpani

Percussion

vibraphone

Violin 1

Violin 2

Viola

Cello

Bass

293

Y

The musical score for Bagatelles, page 48, measures 293-300, features the following instruments and parts:

- Picc.**: Piccolo part, starting with a *pp* dynamic.
- Fl1.2**: Flutes 1 and 2, with dynamics *p*, *mf*, and *pp*.
- Ob1.2**: Oboes 1 and 2, with dynamics *pp* and *p*.
- C.A.**: Clarinet in A, with dynamics *mf* and *pp*.
- Cl1.2**: Clarinet in Bb, with dynamics *p*, *mf*, *pp*, and *mp*.
- BCl.**: Bass Clarinet, with dynamics *p* and *mf*.
- Bn1.2**: Bassoons 1 and 2, with dynamics *mf*, *pp*, *p*, and *mf*.
- Cbn.**: Contrabassoon, with dynamics *p* and *mf*.
- Hn1.2**: Horns 1 and 2, with dynamics *p* and *mf*.
- Hn3.4**: Horns 3 and 4, with dynamics *p* and *mf*.
- Tpt1**: Trumpet 1, with dynamics *p* and *mf*.
- Tpt2.3**: Trumpets 2 and 3, with dynamics *p* and *mf*.
- Tbn1.2**: Trombones 1 and 2, with dynamics *p* and *mf*.
- Tbn3/T**: Trombone 3/Tuba, with dynamics *p* and *mf*.
- Timp.**: Timpani, with dynamics *p* and *mf*.
- Pc.**: Percussion (glockenspiel), with dynamics *pp* and *p*.



Baguettes **a**

306

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flute 1 & 2, Oboe 1 & 2, Cor Anglais, Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, and Contrabassoon. The brass section includes Horn 1 & 2, Horn 3 & 4, Trumpet 1, Trumpet 2 & 3, Trombone 1 & 2, and Trombone 3/Tuba. Percussion includes Timpani and Piano. The score is in 2/4 time and features various dynamics such as *f* and *mf*. The key signature has one sharp (F#). The score is divided into measures, with some measures containing multiple notes and rests. The piano part (Pc.) is written in a grand staff with a treble and bass clef. The woodwind and brass parts are written in their respective clefs (treble or bass). The percussion part is written in a grand staff with a bass clef. The score is marked with various dynamics and articulations, including accents and slurs. The score is numbered 306 at the top left. The title 'Baguettes a' is centered at the top. The page number '50' is in the top left corner. The copyright notice '© Copyright 2015 David Stanhope. Photocopying illegal.' is at the bottom center. The page number '63' is at the bottom center.







# 7. Tchaikovsky

321 *Molto cantabile* ♩ = c.50

Flutes 1.2

Oboes 1.2

A Clarinets 1.2

Bassoons 1.2

F Horns 1.2.3.4

C Trumpets 1.2

Trombones 1.2

Bass Trombone/Tuba

Timpani

*Molto cantabile* ♩ = c.50

Violin 1 *sul G* *mf*

Violin 2 *p*

Viola *p*

Cello *p*

Double Bass *p*

**bb**

326

Fl. *mf* 1.

Ob. *mf* 1.

Cl. *mf*

Bn. *mf* 1.

Hn.

Tpt.

Tbn.

BT/T.

Timp.

Vln.1 *normale*

Vln.2

Vla.

Vc. *div.*

Bs.

Baguettes



331

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bn. *mf*

Hn. *p*

Tpt.

Tbn.

BT/T.

Timp.

Vln.1 *mf*

Vln.2 *p*

Vla. *p*

Vc. *unis.* *p*

Bs. *p*

336

rit.

a tempo

rit.

a tempo

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Tbn.

BT/T.

Timp.

rit.

a tempo

rit.

a tempo

Vln.1

Vln.2

Vla.

Vc.

Bs.

*sul G*

*p*

*pp*

*pp*

*div.*

*pp*

*pp*

*tr*

*pp*

Bagatelles

dd

poco più mosso  $\text{♩} = \text{c.56}$

341

Fl. *unis.* *f*

Ob. *unis.* *f*

Cl. *unis.* *f*

Bn. *mf*

Hn. *p* *mf*

Tpt.

Tbn.

BT/T.

Timp. *tr* *tr* *tr*

Vln.1 *mf*

Vln.2 *p* *div. V* *f*

Vla. *p* *div. V* *f*

Vc. *p* *unis.* *f*

Bs. *p* *f*

346

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Tbn.

BT/T.

Timp.

Vln.1

Vln.2

Vla.

Vc.

Bs.

*f*

*unis.*

*div.*

350

Fl. *unis.*

Ob. *unis.*

Cl.

Bn.

Hn.

Tpt.

Tbn. *f*

BT/T. *f*

Timp. *f*

Vln.1 *div.* *unis.*

Vln.2 *div.* *unis.* *div.*

Vla.

Vc.

Bs.

354

Fl. *f*

Ob. *f*

Cl. *unis.*

Bn.

Hn.

Tpt. *unis.* *f*

Tbn.

BT/T. *f*

Timp.

Vln.1 *f* *V*

Vln.2 *unis.* *f*

Vla. *unis.* *f* *div.*

Vc. *f* *V*

Bs. *f* *V*



Bagatelles

358

**ff**

Musical score for Bagatelles, page 61, measures 358-361. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horns (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Bass Trombone (BT/T.), Timpani (Timp.), Violin I (Vln.1), Violin II (Vln.2), Viola (Vla.), Violoncello (Vc.), and Bass (Bs.). Dynamics include *ff*, *unis.*, and *f*. The score is in 2/4 time with a key signature of one sharp (F#).

Bagatelles

363

Fl. *pesante*

Ob. *unis.*

Cl.

Bn.

Hn.

Tpt. *unis.*

Tbn.

BT/T.

Timp. *ff*

Vln.1 *pesante*

Vln.2

Vla. *div.* *unis.*

Vc.

Bs.

368

a tempo

poco rit.

gg

tempo 1  
unis.

Fl. *p dolce*

Ob. *p*

Cl. *p*

Bn. *p*

Hn. *p*

Tpt. *p*

Tbn. *p*

BT/T. *p*

Timp. *p*

Vln.1 *p dolce*

Vln.2 *div. V p*

Vla. *div. V p*

Vc. *div. V p*

Bs. *div. V p*

373

Fl.

Ob.

Cl. *unis.*  
*p dolce*

Bn.

Hn. *unis.*  
*p dolce*

Tpt.

Tbn.

BT/T.

Timp.

Vln.1

Vln.2 *poco*

Vla. *poco*

Vc.

Bs.

379

poco rit. al fine

hh

attacca

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Tbn.

BT/T.

Timp.

Vln.1

Vln.2

Vla.

Vc.

Bs.

change to Bb

pp

pp

pp

pp

pp

pp

# 8. Introduction and Soliloquy

387  $\text{♩} = \text{c.}60$

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: Pic., Fl., Ob., C.A., Cl., Bcl., Bn., Cbn., Hn1.2, Hn3.4, Tpt1, Tpt2.3, Tbn1.2, Tbn3/T., Tp., Pc., Vn.1, Vn.2, Va., Ce., and Bs. The score begins at measure 387 with a tempo marking of  $\text{♩} = \text{c.}60$ . The Flute part starts with a dynamic of *p* and a *a2* marking. The Clarinet part also starts with *p* and *a2*. The Cello part begins with a *solo* marking and a dynamic of *p*, which then changes to *mf*. The Viola part has an *espress.* marking. The Violin parts (Vn.1 and Vn.2) have *p* markings and *v* (vibrato) markings. The Cello part has a *p* marking and an *espress.* marking. The score is written in 4/4 time and includes various musical notations such as slurs, accents, and dynamic markings.

Bagatelles

394

*espress.*

**ii**

Fl. *f* *mf* *f*

Ob. *mf* *espress.*

C.A. *f*

Cl. *f* *mf* *f*

Bn. *mf* *espress.*

Vn.1 *f* *espress.*

Vn.2 *mf* *mf* *f*

Va. *f*

Ce. *f* *tutti* *mf* *f* *p*

Bs. *p*

400

*a2*

Ob. *f*

C.A. *espress.* *mf* *f*

Cl. *espress.* *mf* *f*

Bn. *f*

Hn1.2

Hn3.4 *MUTES* *espress.* *mf* *f*

Vn.1

Vn.2

Va. *mf*

Ce. *mf*

Bs. *mf*





Pic.

Fl.

Ob.

C.A.

Cl.

Bcl.

Bn.

Cbn.

Hn1.2

Hn3.4

Tpt1

Tpt2.3

Tbn1.2.

Tbn3/T.

Vn.1

Vn.2

Va.

Ce.

Bs.

Bagatelles

pesante ♩ = c.52

417

broaden

The musical score for Bagatelles, page 70, is written for a full orchestra. It begins at measure 417. The tempo is marked as *pesante* with a quarter note equal to approximately 52 beats per minute. The score includes parts for the following instruments:

- Pic.** (Piccolo)
- Fl.** (Flute)
- Ob.** (Oboe)
- Cl.** (Clarinet)
- Bcl.** (Bassoon)
- Bn.** (Bassoon)
- Cbn.** (Contrabassoon)
- Hn1.2** (Horn 1 & 2)
- Hn3.4** (Horn 3 & 4)
- Tpt1** (Trumpet 1)
- Tpt2.3** (Trumpet 2 & 3)
- Tbn1.2** (Trombone 1 & 2)
- Tbn3/T.** (Trombone 3/Tuba)
- Tp.** (Trumpet)
- Pc.** (Percussion, including bass drum and chimes)
- Vn.1** (Violin 1)
- Vn.2** (Violin 2)
- Va.** (Viola)
- Ce.** (Cello)
- Bs.** (Bass)

The score features various dynamic markings: *p* (piano), *f* (forte), and *ff* (fortissimo). Performance instructions include *broaden* and *pesante*. The time signature is 3/4. The score concludes at measure 420.

Bagatelles

422

*picc.* *rit.*

Pic.

Fl.

Ob.

Cl.

Bcl.

Bn.

Cbn.

Hn1.2

Hn3.4

Tpt1

Tpt2.3

Tbn1.2.

Tbn3/T.

Trp.

Pc.

Vn.1

Vn.2

Va.

Ce.

Bs.

*mf* *ff* *mf* *ff*

*ff* *ff* *ff* *ff*

*div.*

Bagatelles  
Soliloquy (Psalm 109)

426 **rubato** ♩ = c.60

Piccolo

Flutes 1.2

Oboes 1.2

Cor Anglais

Bb Clarinets 1.2

Bb Bass Clarinet

Bassoons 1.2

Contrabassoon

F Horns 1.2

F Horns 3.4

C Trumpet 1

C Trumpets 2.3

Trombones 1.2.3

Tuba

Timpani

Percussion 1.2.3

The trombones should (mostly) play with a detached articulation, following the words in a declamatory style.  
Or it could be sung by a bass or bass-baritone (trombones tacet)

Hold not thy peace, O God... of my praise; for the mouths of the de-icit-ful are

*a3, dolce* *p* *mf* *ten.* *mf* *ten.*

note: the rubato is made by a lengthening of the tenuto note wherever it occurs; this is clearly marked in all parts on every occasion!

**rubato** ♩ = c.60

Violins 1

Violins 2

Violas

Cellos

Basses

Ob. *ten.*

C.A. *p* *mf* *p*

Cl. *mf*

Bn. *p*

Hn1.2 *mf* *p*

Hn3.4 *mf* *p*

Tbn. *o-pened a-gainst me: they have spo-ken a-gainst me with a ly - ing tongue.*  
*mf* *f*

Vn.1 *5 ten.* *rit.*

Vn.2 *ten.* *p* *mf* *p*

Va. *mf* *p*

Ce. *mf* *p*

435 **LL** a tempo

Ob. *ten.* *p* *mf* *p* *ten.*

C.A. *ten.* *p* *mf* *p* *ten.*

Cl. *2.* *p* *mf*

Bcl. *p* *mf*

Bn. *p*

Cbn. *p*

Tbn. *They compassed me a-bout al- so with words of hat - red; and fought a-gainst me with-out cause.*  
*p* *mf* *p sub.*

Vn.1 *a tempo* *5* *3 ten.* *5* *3 ten.*

Vn.2 *ten.* *p* *mf* *p* *ten.*

Va. *p* *mf* *p* *mf* *p*

Ce. *p* *mf* *p* *mf* *p*

Bagatelles

poco pesante

Pic. Fl. Ob. C.A. Cl. Bcl. Bn. Cbn. Hn1.2 Hn3.4 Tbn. Pc. Vn.1 Vn.2 Va. Ce. Bs.

I be-came al-so a re-proach to them: when they looked u-pon me they shook their heads.

Dynamics: *p*, *mf*, *f*, *mp*, *ten.*

Time signatures: 4/4, 3/4

Rehearsal marks: 4, 4

445 **a tempo** **rit.** **mm** **a tempo**

Pic. Fl. Ob. C.A. Cl. Bcl. Bn. Cbn. Hn1.2 Hn3.4 Tbn. cymbals Pc. bass drum Vn.1 Vn.2 Va. Ce. Bs.

For my love they are my ad-ver-saries: but I give my - self un-to prayer. Set thou a wick-ed man o-ver him:

*ppp* (slowly rubbed together) *pp* *mf* intensely **5**

Bagatelles

450

Pic. *p* *mf* *p* *ten.*  
 Fl. *a2* *p* *mf* *p* *ten.*  
 Ob. *ten.* *mf* *p* *p* *ten.* *mf*  
 C.A. *ten.* *mf* *p* *p* *ten.* *mf*  
 Cl. *p* *p* *mf* *p* *ten.*  
 Bcl. *p* *p* *mf* *p* *ten.*  
 Bn. *p* *p*  
 Cbn.  
 Hn1.2  
 Hn3.4 *p* *mf*  
 Tpt1  
 Tpt2.3 *a2* *p* *mf* *p* *ten.*  
 Tbn. *and let Sa-tan sit at his right hand. When he shall be judged, let him be con - demned: and let his prayer be-come*  
 Pc.  
 Vn.1 *p*  
 Vn.2 *p*  
 Va. *v* *p* *mf* *p*  
 Ce. *v* *p* *mf* *p*  
 Bs.



Bagatelles

ten.

rit.

**nn**

poco più mosso

455

♩ = c.66

Pic. *p* *mf* *p*

Fl.

Ob. *p*

C.A. *p* *mf* *f* *ten.*

Cl. *mf* *p* *mf* *1.*

Bcl.

Bn. *p* *f*

Cbn. *f*

Hn1.2 *1.* *p* *mf* *p* *ten.*

Hn3.4 *p* *mf* *mf* *p*

Tpt1 *p* *mf* *p* *ten.*

Tpt2.3

Tbn. *sin;* *let it come in-to his bowels like wa-ter, and like oil into his bones. Let his days be few;*  
*p* *mf* *f*  
 5 3 3 5  
 suspended cymbals

Pc. *vibraphone* *mf* *p* *mf s.d. stick*

Vn.1 *mf* *p* *rit.* *poco più mosso* ♩ = c.66

Vn.2

Va. *mf* *p* *mf*

Ce. *mf* *p* *mf* *f* *ten.*

Bs.

461

Pic.   
 Fl.   
 Ob.   
 C.A.   
 Cl.   
 Bcl.   
 Bn.   
 Cbn.   
 Hn1.2   
 Hn3.4   
 Tpt2.3   
 Tbn.   
 Tb.   
 Tp.   
 Pc.   
 Vn.1   
 Vn.2   
 Va.   
 Ce.   
 Bs.

and let a-no-ther take his of-fice. Let his chil-dren be fa-ther-less, and his... wife...

3 3 3 5 3

Pic.

Fl.

Ob.

C.A.

Cl.

Bcl.

Bn.

Cbn.

Hn1.2

Hn3.4

Tpt2.3

Tbn.

Tb.

Tp.

Pc.

Vn.1

Vn.2

Va.

Ce.

Bs.

tempo 1 (meno mosso)

00

più meno mosso

469

Fl. *p* *rit.* *long!* *p*  $\text{♩} = c.52$

Ob. *p*

C.A.

Cl. *p*

Bcl. *p*

Bn.

Cbn.

Hn1.2 *p*

Hn3.4 *p*

Tpt2.3

Tbn. *f* *mf* *p* *pp* *p* *long!* *p*

Tb. *p*

Tp. *f* *mf*

Pc. *bass drum* *p* *pp*

Vn.1 *p* *rit.* *long!* *p*  $\text{♩} = c.52$

Vn.2 *p*

Va. *p* *pp* *p*

Ce. *p* *pp* *p*

Bs. *p* *pp* *p*

Let his po-ste-ri-ty be de - stroyed; and let his name be blotted out. *long!* Let this be the re -

Bagatelles

474

Fl. *rit.* *attacca*

Ob.

C.A.

Cl. *mp* *pp*

Bcl. *mp* *pp*

Bn.

Cbn. *pp*

Hn1.2 *mp* *pp*

Hn3.4 *mp* *pp*

Tpt2.3

Tbn. ward of mine ad-ver-saries... and of them that speake - vil a - gainst my soul. *pp*

Tb.

Tp.

Pc. *tr* *pp*

Vn.1 *rit.* *attacca*

Vn.2 *pp*

Va. *mp* *pp*

Ce. *mp* *pp*

Bs. *mp* *pp*

# 9. Whirlwind

479  $\text{♩} = c.144$

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

- Piccolo**: Resting throughout the section.
- Flutes 1.2**: Resting throughout the section.
- Oboes**: Resting throughout the section.
- Cor Anglais**: Resting throughout the section.
- Bb Clarinets 1.2**: Resting throughout the section.
- Bb Bass Clarinet**: Enters with a *ff* dynamic, playing a rhythmic pattern of eighth notes with slurs and accents.
- Bassoons**: Enters with a *ff* dynamic, playing a rhythmic pattern of eighth notes with slurs and accents.
- Contrabassoon**: Enters with a *ff* dynamic, playing a rhythmic pattern of eighth notes with slurs and accents.
- F Horns 1.2**: Resting throughout the section.
- F Horns 3.4**: Resting throughout the section.
- C Trumpet 1**: Enters with a *ff* dynamic, playing a rhythmic pattern of eighth notes with slurs and accents.
- C Trumpets 2.3**: Enters with a *ff* dynamic, playing a rhythmic pattern of eighth notes with slurs and accents.
- Trombones 1.2**: Resting throughout the section.
- Trombone 3/Tuba**: Enters with a *ff* dynamic, playing a rhythmic pattern of eighth notes with slurs and accents.
- Timpani**: Enters with a *f* dynamic, playing a rhythmic pattern of eighth notes.
- Percussion**: Includes *ff* drum kit, *ff* crash, *ff* toms, *ff* ride, *ff* bass drum, and *p* tam-tam.
- Violin 1**: Enters with a *ff* dynamic, playing a rhythmic pattern of eighth notes with slurs and accents.
- Violin 2**: Enters with a *ff* dynamic, playing a rhythmic pattern of eighth notes with slurs and accents.
- Viola**: Enters with a *ff* dynamic, playing a rhythmic pattern of eighth notes with slurs and accents.
- Cello**: Enters with a *ff* dynamic, playing a rhythmic pattern of eighth notes with slurs and accents.
- Bass**: Enters with a *ff* dynamic, playing a rhythmic pattern of eighth notes with slurs and accents.

Picc. *f* *ff* *p*

Fl1.2 *f* *ff* *leggiero p*

Ob1.2 *f* *ff*

C.A. *f* *ff*

Cl1.2 *f* *ff*

BCl. *detached ff mp p*

Bn1.2 *2 detached ff p*

Cbn. *2 detached ff mp*

Hn1.2 *mutes ff mf*

Hn3.4 *mutes ff mf*

Tpt1 *f ff f > p leggiero*

Tpt2.3 *a2 f ff f > p leggiero p*

Tbn1.2 *mutes ff mf*

Tbn3/T *tuba detached ff p*

Timp. *gliss. ff p*

Pc. *ff p triangle*

Vln1 *ff p pizz.*

Vln2 *ff p pizz.*

Va *ff p pizz.*

Clo *detached ff p pizz. p*

Bs *2 detached ff p pizz.*

487

Picc.   
 Fl1.2   
 Ob1.2   
 C.A.   
 Cl1.2   
 BCl.   
 Bn1.2   
 Cbn.   
 Hn1.2   
 Hn3.4   
 Tpt1   
 Tpt2.3   
 Tbn1.2   
 Tbn3/T   
 Timp.   
 Pc.   
 Vln1   
 Vln 2   
 Va   
 Clo   
 Bs

Musical score for measures 487-490. The score includes parts for Piccolo, Flutes 1 and 2, Oboe 1 and 2, Clarinet in A, Clarinet 1 and 2, Bassoon, Contrabassoon, Horns 1 and 2, Horns 3 and 4, Trumpet 1, Trumpets 2 and 3, Trombone 1 and 2, Trombone 3/Tuba, Timpani, Percussion, Violin 1, Violin 2, Viola, Cello, and Bass. The key signature is B-flat major (two flats). The score features various dynamics such as *p* (piano) and *f* (forte), and includes first and second endings for the Bassoon and Clarinet parts.





495

Picc.

Fl1.2

Ob1.2

C.A.

Cl1.2

BCl.

Bn1.2

Cbn.

Hn1.2

Hn3.4

Tpt1

Tpt2.3

Tbn1.2

Tbn3/T

Timp.

Pc.

Vln1

Vln 2

Va

Clo

Bs

mf

a2

1.

2. open

open

p

3. mute

mf

bass drum

p

pizz.,unis.

p

pizz.,unis.

p

arco

499

Picc. *mf* *tr*

Fl1.2 *mf*

Ob1.2 *mf* *tr*

C.A. *mf*

Cl1.2 *mf* *tr*

BCl. *mf*

Bn1.2 *mf*

Cbn. *mf*

Hn1.2 *mf* 1. open

Hn3.4 *mf*

Tpt1 *mf*

Tbn1.2 *mf*

Tbn3/T *mf*

Timp.

Pc. *mf* ride bell

Vln1 *mf* *arco* *tr*

Vln 2 *mf* *arco* *tr*

Va *mf* *arco*

Clo *mf*

Bs *mf*

Picc. *f*  
 Fl1.2 *f*  
 Ob1.2 *f*  
 C.A. *f*  
 Cl1.2 *f*  
 BCl. *f*  
 Bn1.2 *f* (or Bva)  
 Cbn. *f*  
 Hn1.2 *f*  
 Hn3.4 *f*  
 Tpt1 *ff*  
 Tpt2.3 *ff*  
 Tbn1.2 *ff*  
 Tbn3/T *f* tuba  
 Timp. *f*  
 Pc. *f*  
 Vln1 *f*  
 Vln 2 *f*  
 Va *f*  
 Clo *f*  
 Bs *f* arco *detached*

Picc.

Fl1.2

Ob1.2

C.A.

Cl1.2

BCl. *mf*

Bn1.2

Cbn.

Hn1.2

Hn3.4

Tpt1 *ff*

Tpt2.3 *ff*

Tbn1.2 *ff*

Tbn3/T *f*

Timp. *f*

xylophone *f*

Pc. *mf* brushes

Vln1 *div.* *p* *unis.* *f*

Vln 2 *div.* *p* *unis.* *f*

Va *p* *f*

Clo *p* *f*

Bs *f*

512

ff

Picc. Fl1.2 Ob1.2 C.A. Cl1.2 BCl. Bn1.2 Cbn. Hn1.2 Hn3.4 Tpt1 Tpt2.3 Tbn1.2 Tbn3/T Timp. Pc. Vln1 Vln2 Va Clo Bs

Musical score for measures 512-514. The score includes parts for Piccolo, Flute 1 & 2, Oboe 1 & 2, Clarinet in A, Clarinet in Bb 1 & 2, Bass Clarinet, Bassoon 1 & 2, Contrabassoon, Horn 1 & 2, Horn 3 & 4, Trumpet 1, Trumpet 2 & 3, Trombone 1 & 2, Trombone 3/Tuba, Timpani, Percussion, Violin 1, Violin 2, Viola, Cello, and Bass.

Key markings and dynamics include: *mf* (mezzo-forte), *f* (forte), *p* (piano), *div.* (divisi), *dampen*, *espress.* (espressivo), and *spicc.* (spiccato).

516

Musical score for page 516, featuring various instruments including Picc., Fl1.2, Ob1.2, C.A., Cl1.2, BCl., Bn1.2, Cbn., Hn1.2, Hn3.4, Tpt1, Tpt2.3, Tbn1.2, Tbn3/T, Timp., Pc., Vln1, Vln2, Va, Clo, and Bs. The score includes dynamic markings such as *espress.*, *mf*, *f*, *(growl)*, *spicc.*, and *p*. It also features performance instructions like *2*, *4*, and *mf*.

521

SS

Picc. *mf*  
 Fl1.2 *mf*  
 Ob1.2 *mf*  
 C.A. *mf*  
 Cl1.2  
 BCl.  
 Bn1.2 *p*  
 Cbn. *p*  
 Hn1.2  
 Hn3.4  
 Tpt1 *mf* *p*  
 Tpt2.3 *p*  
 Tbn1.2  
 Tbn3/T  
 Timp. *p*  
 Pc. *p*  
 Vln1  
 Vln 2  
 Va *p*  
 Clo *p*  
 Bs *p*



526

Picc.

Fl1.2

Ob1.2

C.A.

Cl1.2

BCl.

Bn1.2

Cbn.

Hn1.2

Hn3.4

Tpt1

Tpt2.3

Tbn1.2

Tbn3/T

Timp.

Pc.

Vln1

Vln 2

Va

Clo

Bs

1. *mute*

*mf*

2.

*pp*

snare drum *brushes*

*mf*

531 **tt**

Picc. *pp* *mf*

Fl1.2 *pp* *mf*

Ob1.2 *pp*

C.A. *pp*

Cl1.2 *espress.* *pp* *mf*

BCl. *pp*

Bn1.2

Cbn.

Hn1.2 *pp*

Hn3.4

Tpt1 *pp*

Tpt2.3

Tbn1.2

Tbn3/T

Timp.

Pc. *glockenspiel* *p*

Vln1

Vln 2

Va *p*

Clo

Bs *p*

536

Musical score for orchestra, measures 536-539. The score is written for the following instruments: Picc., Fl1.2, Ob1.2, C.A., Cl1.2, BCl., Bn1.2, Cbn., Hn1.2, Hn3.4, Tpt1, Tpt2.3, Tbn1.2, Tbn3/T, Timp., Pc., Vln1, Vln2, Va, Clo, and Bs. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes various musical notations such as dynamics (*p*, *mf*), articulation (accents, slurs), and performance instructions like *dampen*. The Picc. part has a melodic line with slurs and accents. The Fl1.2 part has a rhythmic pattern of eighth notes. The Cl1.2 part has a melodic line with slurs and dynamics. The Va and Clo parts have a rhythmic pattern of eighth notes. The Bs part has a rhythmic pattern of eighth notes. The Timp. part has a rhythmic pattern of eighth notes. The Pc. part has a rhythmic pattern of eighth notes with the instruction *dampen*. The Vln1 and Vln2 parts are silent.

Picc. *ff*  
 Fl1.2 *p* *f* *ff*  
 Ob1.2 *f* *ff*  
 C.A. *f* *ff*  
 Cl1.2 *f* *ff*  
 BCl. *p* *f* *ff*  
 Bn1.2 *f* *ff*  
 Cbn. *p* *f* *ff*  
 Hn1.2 *f* *ff*  
 Hn3.4 *f* *ff*  
 Tpt1 *f* *ff*  
 Tpt2.3 *f* *ff*  
 Tbn1.2 *ff*  
 Tbn3/T *ff*  
 Timp. *ff*  
 Pc. *f* *ff*  
 Vln1 *spicc.* *p* *martellato* *f* *ff* *quasi gliss. (non div.)*  
 Vln 2 *spicc.* *p* *martellato* *f* *ff* *quasi gliss. (non div.)*  
 Va *martellato* *f* *ff*  
 Clo *martellato* *f* *ff*  
 Bs *martellato* *f* *ff* *div.*



548

Picc.  
 Fl1.2  
 Ob1.2  
 C.A.  
 Cl1.2  
 BCl.  
 Bn1.2  
 Cbn.  
 Hn1.2  
 Hn3.4  
 Tpt1  
 Tpt2.3  
 Tbn1.2  
 Tbn3/T  
 Timp.  
 Pc.  
 Vln1  
 Vln 2  
 Va  
 Clo  
 Bs

Musical score for page 98, rehearsal mark 548. The score includes parts for Piccolo, Flutes 1 & 2, Oboe 1 & 2, Cor Anglais, Clarinets 1 & 2, Bass Clarinet, Bassoon 1 & 2, Contrabassoon, Horns 1, 2, 3 & 4, Trumpets 1, 2 & 3, Trombones 1, 2 & 3/Tuba, Timpani, Percussion, Violins 1 & 2, Viola, Cello, and Bass. The score features complex rhythmic patterns, dynamic markings (f, ff), and articulation marks (accents, slurs).

551

Picc. *ff*

Fl1.2 *ff*

Ob1.2 *ff*

C.A. *ff*

Cl1.2 *ff*

BCl. *ff*

Bn1.2 *ff*

Cbn. *ff*

Hn1.2 *ff*

Hn3.4 *ff*

Tpt1 *ff*

Tpt2.3 *ff*

Tbn1.2 *ff*

Tbn3/T *ff*

Timp. *ff*

Pc. *ff*

**tam-tam**

*f*

*normale, div.*

Vln1 *ff*

Vln 2 *ff*

Va *ff*

Clo *ff*

Bs *ff*





Picc. *p* 4

Fl1.2 *p* 4

Ob1.2 *leggiero* *p* 4

C.A.

Cl1.2 *p* 2. *p*

BCl. *mp* *p*

Bn1.2 *p*

Cbn. *mp*

Hn1.2 *mp*

Hn3.4 *mp*

Tpt1 *mute* *leggiero* *p* 4

Tpt2.3 *mutes* *leggiero* *p* 4

Tbn1.2 *f* *mp*

Tbn3/T *p*

Timp. *p*

Pc. *triangle* *p*

Vln1 *p*

Vln2 *p*

Va *p*

Clo *p* *p*

Bs *p* *pizz.*

Picc.

Fl1.2

Ob1.2

C.A.

Cl1.2

BCl.

Bn1.2

Cbn.

Hn1.2

Hn3.4

Tpt1

Tpt2.3

Tbn1.2

Tbn3/T

Timp.

Pc.

Vln1

Vln2

Va

Clo

Bs



569

Picc.

Fl1.2

Ob1.2

C.A.

Cl1.2

BCl.

Bn1.2

Cbn.

Hn1.2

Hn3.4

Tpt1

Tpt2.3

Tbn1.2

Tbn3/T

Timp.

Pc.

Vln1

Vln 2

Va

Clo

Bs

mf

a2

1. 4

2. open

open

3. mute

bass drum

unis.

arco

p

572

Picc. *mf* *tr*  
 Fl1.2 *mf* *tr*  
 Ob1.2 *mf* *tr*  
 C.A. *mf* *tr*  
 Cl1.2 *mf* *tr*  
 BCl. *mf* *tr*  
 Bn1.2 *mf*  
 Cbn. *mf*  
 Hn1.2 *mf* 1. open 2.  
 Hn3.4 *mf* 3.2  
 Tpt1 *mf*  
 Tbn1.2 *mf* 3.  
 Tbn3/T *mf*  
 Pc. *mf*  
 Vln1 *p* *tr*  
 Vln2 *mf* *p* *tr*  
 Va *mf* 2.  
 Clo *mf* 2.  
 Bs *mf*

Picc. *f* *sfz*  
 Fl1.2 *f*  
 Ob1.2 *f*  
 C.A. *f*  
 Cl1.2 *f*  
 BCl. *f*  
 Bn1.2 *f*  
 Cbn. *f*  
 Hn1.2 *f* *ff* *tr*  
 Hn3.4 *f* *ff* *tr*  
 Tpt1 *f* *ff* *tr*  
 Tbn1.2 *ff*  
 Tbn3/T *f* *tuba*  
 Timp. *f*  
 Pc. *f*  
 Vln1 *f*  
 Vln2 *f*  
 Va *f*  
 Clo *f*  
 Bs *f*

Picc.

Fl1.2

Ob1.2

C.A.

Cl1.2

BCl.

Bn1.2

Cbn.

Hn1.2

Hn3.4

Tpt1

Tpt2.3

Tbn1.2

Tbn3/T

Timp.

xylophone

Pc.

Vln1

Vln 2

Va

Clo

Bs

*mf*

*f*

*p*

*div.*

*brushes*

4

Picc. *f*

Fl1.2 *f*

Ob1.2 *f*

C.A. *f*

Cl1.2 *f*

BCl. *f*

Bn1.2 *f*

Cbn. *f*

Hn1.2 *ff* *tr*

Hn3.4 *ff* *tr*

Tpt1 *ff* *tr*

Tpt2.3 *ff* *tr*

Tbn1.2 *ff*

Tbn3/T *f*

Timp. *f*

Pc. *f*

Vln1 *f* *unis.* *div.* *p*

Vln2 *f* *unis.* *div.* *p*

Va *f* *p*

Clo *f* *p*

Bs *f*



586

XX

Picc. -  
 Fl1.2 -  
 Ob1.2 -  
 C.A. - *f*  
 Cl1.2 -  
 BCl. - *ff*  
 Bn1.2 -  
 Cbn. - *ff*  
 Hn1.2 - *ff*  
 Hn3.4 - *ff*  
 Tpt1 -  
 Tpt2.3 -  
 Tbn1.2 - *open*  
 Tbn3/T - *tuba*, *open*, *ff*  
 Timp. -  
 Pc. - *high hat*, *sticks*, *ff*  
 Vln1 - *unis. sul G*  
 Vln2 - *unis. sul G*, *f*  
 Va - *sul G*, *f*  
 Clo - *f*  
 Bs - *slap pizz.*, *ff*

Picc. *f*

Fl1.2 *a2 f*

Ob1.2 *a2 f*

C.A. *ff f*

Cl1.2 *a2 f*

BCL.

Bn1.2 *ff*

Cbn.

Hn1.2

Hn3.4

Tbn1.2

Tbn3/T

Pc.

Vln1 *ff f*

Vln 2 *ff f*

Va *ff f*

Clo *ff f*

Bs

Picc. *ff* *f*

Fl1.2 *ff* *f*

Ob1.2 *ff* *f*

C.A.

Cl1.2 *ff* *f*

BCl.

Bn1.2 *mf*

Cbn. *mf*

Hn1.2

Hn3.4

Tbn1.2 *mf*

Tbn3/T

Pc. *mf* *p*

Vln1 *p*

Vln 2

Va

Clo

Bs

suspended cymbal\* *pp*  
\*lower than kit crash

Picc. *pp*

Fl1.2 *pp*

Ob1.2 *pp*

C.A. *pp*

Cl1.2 *pp*

BCl. *pp*

Bn1.2 *p*

Cbn. *p*

Hn1.2 *p*

Hn3.4 *p*

Tpt1

Tpt2.3

Tbn1.2

Tbn3/T *p*

Timp. *dampen*

Pc. (cymbal bells) *pp*

Vln1 *pp* *div.* *p* *2*

Vln2 *pp* *div.* *p* *2*

Va *pp* *div.* *p* *2*

Clo *pp* *div.* *p* *2*

Bs *pp* *div.* *p* *2*



606 molto meno mosso  $\text{♩} = c.52$

rit.

Picc. *dolce*

Fl1.2 *pp*

Ob1.2 *dolce pp*

C.A.

Cl1.2 *dolce pp*

BCl.

Bn1.2

Cbn.

Hn1.2 *pp*

Hn3.4 *pp*

Tpt1 *espress., to the fore mf*

Tpt2.3 *espress., to the fore mf*

Tbn1.2 *pp*

Tbn3/T *pp*

Timp. *pp*

Pc. *glockenspiel p*

Vln1 *molto meno mosso*  
*mute, sul G*  
*v*  
*pp*

Vln 2 *mute, sul G pp*

Va *pp pizz.*

Clo *pp pizz.*

Bs *p*

*\* lengthen this 1st beat a little to allow crescendo and breath*

*rit.*

Picc.

Fl1.2 *pp*

Ob1.2 *pp*

C.A.

Cl1.2 *pp*

B.Cl.

Bn1.2

Cbn.

Hn1.2 *pp*

Hn3.4 *pp*

Tpt1

Tpt2.3 *espress., to the fore* *mf*

Tbn1.2 *pp*

Tbn3/T *pp*

Timp.

Pc. *p*

Vln1 *pp*

Vln 2 *pp*

Va

Clo *pp*

Bs *pp*

614

rit.



tempo 1

Picc.

Fl1.2 *pp*

Ob1.2 *pp*

C.A.

Cl1.2 *pp*

BCl.

Bn1.2 *pp*

Cbn. *pp*

Hn1.2 *pp*

Hn3.4 *pp*

Tpt1 *pp*

Tpt2.3 *pp* 3.

Tbn1.2 *pp*

Tbn3/T *pp*

Timp. *pp*

Pc.

rit.

tempo 1

Vln1 *pp*

Vln 2

Va

Clo

Bs *arco* *pp*





Picc.   
 Fl1.2   
 Ob1.2   
 C.A.   
 Cl1.2   
 BCl.   
 Bn1.2   
 Cbn.   
 Hn1.2   
 Hn3.4   
 Tpt1   
 Tpt2.3   
 Tbn1.2   
 Tbn3/T   
 Timp.   
 triangle   
 Pc.   
 Vln1   
 Vln 2   
 Va   
 Clo   
 Bs

1. trombones cresc. 4 bars 2. 3.   
 f   
 ff   
 arco   
 ff   
 arco

Picc. *ff*

Fl1.2 *ff*

Ob1.2 *ff* *a2*

C.A. *ff*

Cl1.2 *ff*

BCl. *ff*

Bn1.2 *ff*

Cbn. *ff*

Hn1.2 *ff*

Hn3.4 *ff*

Tpt1 *ff*

Tpt2.3 *ff* *a2*

Tbn1.2 *ff* *1.2 a2*

Tbn3/T *ff*

Timp. *ff*

Pc. *ff* *let ring* *tam-tam* *ff*

Vln1 *ff*

Vln 2 *ff*

Va *ff*

Clo *ff*

Bs *ff*

Picc.

Fl1.2

Ob1.2

C.A.

Cl1.2

B.Cl.

Bn1.2

Cbn.

Hn1.2

Hn3.4

Tpt1

Tpt2.3

Tbn1.2

Tbn3/T

Timp.

snare drum

Pc.

let ring

bass drum

Vln1

Vln 2

Va

Clo

Bs

*a2*

*mf*

*ff*

*fff*

*div.*

*let ring*

**DAVID STANHOPE**

# Bagatelles

**Symphonic Wind Orchestra**

**Score**

**David Stanhope**  
© 2015

# Bagatelles

## Part 1

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# Bagatelles part 1

David Stanhope

## 1. Prelude

sostenuto  $\text{♩} = c.50$

Piccolo

Flutes 1.2

Oboes 1.2

Cor Anglais

Bb Clarinets

Bb Bass Clarinets

Bb Contra Bass Clarinet

Bassoons

Eb Alto Saxophones

Bb Tenor Saxophone

Eb Baritone Saxophone

Bb Trumpets

Horns in F

Trombones

Euphoniums

Tubas

Timpani

Percussion

A

Picc. *pp* *pp*

Flutes *p* *mf* *pp* *pp* *p* *mp* *mf*

Oboes *pp* *p* *mp*

C.A. *mf* *pp*

Clars. *p* *mf* *pp* *pp* *p* *mp*

Bs.Cl. *p* *mf*

Cb.Cl. *pp* *p*

Bns. *mf* *pp* *a2* *p* *mf*

A.Sxs.

T.Sx.

B.Sx.

Trpts.

Horns

Trbs.

Euphs.

Tubas

Timp.

Perc. *glockenspiel* *pp* *pp* *p*



Picc. *f*

Flutes *f*

Oboes *f*

C.A. *f*

Clars. *f*

Bs.Cl. *f*

Cb.Cl. *f*

Bns. *f*

A.Sxs. *f* (1. non dim.)

T.Sx. *f*

B.Sx. *f*

Trpts. *f*

Horns *f*

Trbs. *f*

Euphs. *f*

Tubas *f*

Timp. *f*

Perc. *f*

Picc.

Flutes

Oboes

C.A.

Clars.

Bs.Cl.

Cb.Cl.

Bns.

A.Sxs.

T.Sx.

B.Sx.

Trpts.

Horns

Trbs.

Euphs.

Tubas

Timp.

Perc.



2. Little Fanfare

Picc.

Flutes *a2* *f*

Oboes *a2* *f*

C.A.

Clars. *detached* *f*

Bs. Cl. *detached* *f*

Cb. Cl.

Bns. *f*

A. Sxs. *f*

T. Sx. *f*

B. Sx. *f*

$\text{♩} = c.112$

Trpts.

Horns

Trbs.

Euphs.

Tubas

Timp.

Perc. *triangle* *mf*



**D**

Picc.

Flutes

Oboes

C.A.

Clars.

Bs.Cl.

Cb.Cl.

Bns.

A.Sxs.

T.Sx.

B.Sx.

Trpts.

Horns

Trbs.

Euphs.

Tubas

Timp.

Perc.



Picc. *f*

Flutes *a2 f*

Oboes *a2 f*

C.A. *f*

Clars. *f*

Bs.Cl. *f*

Cb.Cl.

Bns. *f*

A.Sxs.

T.Sx.

B.Sx.

Trpts. *open a2 detached f*

Horns *f detached*

Trbs. *open detached f*

Euphs. *f*

Tubas *detached f*

Timp.

Perc.



Picc. *f* *p*

Flutes *f* *p* 1.

Oboes *f*

C.A. *f*

Clars. *f* *p* (solo) *p*

Bs.Cl. *f* *p*

Cb.Cl. *p*

Bns. *f* *p*

A.Sxs. -

T.Sx. -

B.Sx. -

Trpts. *p* *p* *a2*

Horns *p* *p*

Trbs. *p* *p*

Euphs. *p*

Tubas

Timp.

Perc. *tam-tam* *pp*

Picc. *f* *ff* **F**

Flutes *f* *ff*

Oboes *f*

C.A. *f*

Clars. *(tutti)* *ff*

Bs.Cl.

Cb.Cl.

Bns.

A.Sxs. *ff*

T.Sx. *ff*

B.Sx.

Trpts. *a2*

Horns

Trbs. *2.*

Euphs.

Tubas

Timp. *ff*

Perc. *glockenspiel* *vibraphone* *ff*

Picc. *(sempre ff)*

Flutes *(sempre ff)*

Oboes *f* *ff*

C.A. *f* *ff*

Clars. *f* *ff*

Bs.Cl. *f* *ff*

Cb.Cl. *f* *ff*

Bns. *f* *ff*

A.Sxs. *f* *ff*

T.Sx. *f* *ff*

B.Sx. *f* *ff*

Trpts. *a2* *f* *ff*

Horns *f* *ff*

Trbs. *f* *ff*

Euphs. *f* *ff*

Tubas *f* *ff*

Timp. *f* *ff*

Perc. *f* *ff* *cymbals*

meno mosso

poco rit.\*

attacca

Picc. Flutes Oboes C.A. Clars. Bs.Cl. Cb.Cl. Bns. A.Sxs. T.Sx. B.Sx.

Trpts. Horns Trbns. Euphs. Tubas Timp. Perc.

\*as if a final cadence, sharply cut off before the final chord; but if performing "Little Fanfare" by itself, add a final c major chord in the 2/4 bar (most instruments repeating their last notes, bass instruments and cymbals the first note in last 4/4 (tubas, cbcl low C))

3. Serial Beethoven

80 *misterioso*  $\text{♩} = c.48$  *long* *non vibrato* *long*

Picc. *non vibrato* *sol* *pp* *p* *ppp* *pp* *p* *ppp*

Flutes *pp* *p* *ppp* *pp* *p* *ppp*

C.A. *espress.* *p* *ppp* *p* *ppp*

Clars. *solo* *pp* *pp*

Bs.Cl. *solo* *pp* *pp*

Bns. *pp* *pp* *ppp* *pp* *ppp*

Trpts. *p* *ppp* *p* *ppp*

88 **H** *più mosso*  $\text{♩} = c.72$  *p* *mf* *p* *espress.* *mp* *pp rit.* *a tempo*

A.Sxs. *p* *mf* *p* *mp* *pp*

T.Sx. *pp* *mp*

B.Sx. *espress.* *p* *mf* *p* *mf* *pp*

97 *poco rit.* **I** *più mosso*  $\text{♩} = c.88$

Picc. *p*

Clars. *solo* *p* *solo* *p*

Cb.Cl. *p* *p*

Bns. *1.* *p* *p*

A.Sxs. *pp*

T.Sx. *pp*

B.Sx. *pp*

Trpts. *poco rit.* *più mosso*  $\text{♩} = c.88$  *mutes* *p* *3.* *p*

Picc.

Flutes

Oboes

C.A. *c.a. tuned quarter-tone flat* *(trying to catch up)* *(lost)* *(annoyed)*  
*mf* *p* *f*

Clars.

Bs.Cl.

Cb.Cl.

Bns.

A.Sxs.

T.Sx.

B.Sx.

Trpts.

Horns

Trbs.

Euphs.

Tubas

Timp.

Perc.

suspended cymbal

Picc. *pp* *ff*

Flutes 1. div. *pp* 2. div. *pp* *ff* a2

Oboes *ff*

C.A. *retune!* *ff*

Clars. *div. pp* *div. pp* *(tutti)* *ff* *(solo)* *pp* *ff*

Bs. Cl. *ff*

Cb. Cl. *ff*

Bns. *pp* *ff* a2

A. Sxs. *ff* a2

T. Sx. *ff*

B. Sx. *ff*

Trpts. *meno mosso* ♩ = c.72 *vigoroso* *open* a2 *ff*

Horns *ff* *ff* (h)

Trbs. *ff* a2 *ff*

Euphs. *ff*

Tubas *ff* *ff*

Timp. *ff*

Perc. xylophone *ff* (sounding 8va)

*pp*

Picc.

Flutes

Oboes

C.A.

Clars.

Bs.Cl.

Cb.Cl.

Bns.

A.Sxs.

T.Sx.

B.Sx.

Trpts.

Horns

Trbs.

Euphs.

Tubas

Timp.

Perc.

*feroce*

*tr*

*ff*

*a2*

*gliss.*

*multiphonics\**



115

G.P. **L** a tempo ♩ = c.72

Picc.

Flutes

Oboes

C.A.

Clars.

Bs.Cl.

Cb.Cl.

Bns.

A.Sxs.

T.Sx.

B.Sx.

G.P. a tempo ♩ = c.72

Trpts.

Horns

**Ze "Turd" Thymphony\***

\*as it used to be known in Adelaide

Trbs.

Euphs.

Tubas

Timp.

Perc.

**NOBODY MOVE!**

stop tam-tam sharply

stop cymbals sharply

Picc. *pp*

Flutes *1. solo pp* *tutti pp* *pp*

Oboes *pp*

C.A. *pp*

Clars. *solo pp* *tutti pp* *pp*

Bs.Cl. *pp* *pp*

Cb.Cl. *pp*

Bns. *pp* *pp*

A.Sxs.

T.Sx. *ff*

B.Sx.

Trpts.

Horns

Trbs.

Euphs.

Tubas

Timp.

Perc. *gong pp*





Picc.

Flutes

Oboes

C.A.

Clars.

Bs.Cl.

Cb.Cl.

Bns.

A.Sxs.

T.Sx.

B.Sx.

Trpts.

Horns

Trbs.

Euphs.

Tubas

Timp.

Perc.

*p*

*p*

*p*

*solo*

*solo*

*p*

*1.*

*1.*

*mf*

*solo*

*p*

rit. a tempo

rit. a tempo

Picc.

Flutes

Oboes

C.A.

Clars.

Bs.Cl.

Cb.Cl.

Bns.

A.Sxs.

T.Sx.

B.Sx.

Trpts.

Horns

Trbs.

Euphs.

Tubas

Timp.

Perc.

espress. p

mf p

mf p

mf p

1. espress. mf p

1. solo mute f rit. a tempo rit. a tempo



Picc. *mf* *pp* *ff* *f*

Flutes *sf* *pp* *ff* *f*

Oboes *p* *sf* *pp* *ff* *f*

C.A. *ff* *f*

Clars. *p* *sf* *pp* *ff* *f* *div.*

Bs.Cl. *ff*

Cb.Cl. *pp*

Bns. *p* *sf* *pp* *ff* *a2*

A.Sxs. *pp* *f* *ff*

T.Sx. *pp* *ff*

B.Sx. *ff*

Trpts. *sf* *f*

Horns *p* *sf* *pp*

Trbs. *f* *f* *2.*

Euphs. *ff* *f*

Tubas *ff*

Timp.

Perc. *f* *glockenspiel* *vibraphone* *ff*  
*gong* *let ring* *chimes* *ff*



Picc. *ff* *a2* *tr* subito più mosso

Flutes *ff* *a2* *tr* *♩. = c.160*

Oboes *ff* *a2* *tr*

C.A. *ff* *tr*

Clars. *ff* *tr*

Bs.Cl. *ff*

Cb.Cl. *ff*

Bns. *ff*

A.Sxs. *ff* *2.*

T.Sx. *ff*

B.Sx. *ff*

Trpts. subito più mosso *♩. = c.160*

Horns *a2* *f* *a2* *f*

Trbs. *ff*

Euphs. *ff*

Tubas *ff*

Timp. *ff* *crrraaassshhh!!!\**

Perc. *fff*

*\*ask the percussion to devise something here, for example, the timpanist could push something (or several things) over, or off the stage. A fermata could sustain the wind and brass chord if necessary (at, breathe at will) but no break in the orchestral sound should be made.*

4. Ludwig Wagner

215

Picc.

Flutes

Oboes

C.A.

Clars.

Bs.Cl.

Cb.Cl.

Bns.

A.Sxs.

T.Sx.

B.Sx.

Trpts.

Horns

Trbs.

Euphs.

Tubas

Timp.

Perc.

220

Picc.

Flutes

Oboes

C.A.

Clars.

Bs.Cl.

Cb.Cl.

Bns.

A.Sxs.

T.Sx.

B.Sx.

Trpts.

Horns

Trbs.

Euphs.

Tubas

Timp.

Perc.



subito meno mosso  
♩ = c. 120

230

**R**

Picc. *ff* *tr.*

Flutes *a2* *f* *ff* *tr.*

Oboes *f* *ff* *tr.*

C.A. *f* *ff*

Clars. *f* *ff* *tr.*

Bs.Cl. *ff*

Cb.Cl. *ff*

Bns. *f* *ff*

A.Sxs. *a2* *f* *ff*

T.Sx. *ff*

B.Sx. *f* *ff*

Trpts. *ff*

Horns *f* *a2* *ff*

Trbs. *ff* *tr.*

Euphs. *ff* *tr.*

Tubas *ff*

Timp. *ff* *fff*

Perc. *f*

5. Raising the Standard

235

Picc. *detached*  
 Flutes *detached*  
 Oboes *detached*  
 C.A. *detached*  
 Clars. *detached*  
 Bs.Cl. *f*  
 Cb.Cl. *f*  
 Bns. *f*  
 A.Sxs. *detached*  
 T.Sx. *f*  
 B.Sx. *f*  
 Trpts.  
 Horns *detached*  
 Trbs.  
 Euphs. *f*  
 Tubas 1. 2. 1. 2.  
 Timp. *f*  
 Perc. *f*  
 glockenspiel 1  
 glockenspiel 2 *f*

Picc.

Flutes

Oboes

C.A.

Clars.

Bs.Cl.

Cb.Cl.

Bns.

A.Sxs.

T.Sx.

B.Sx.

Trpts.

Horns

Trbs.

Euphs.

Tubas

Timp.

Perc.



Picc. Flutes Oboes C.A. Clars. Bs.Cl. Cb.Cl. Bns. A.Sxs. T.Sx. B.Sx. Trpts. Horns Trbs. Euphs. Tubas Timp. Perc.

*marcato* *marcato* *marcato* *marcato* *detached* *f* *f* *f* *1.* *2.* *1.* *2.* *(sim.)*



Picc.

Flutes

Oboes

C.A.

Clars.

Bs.Cl.

Cb.Cl.

Bns.

A.Sxs.

T.Sx.

B.Sx.

Trpts.

Horns

Trbs.

Euphs.

Tubas

Timp.

Perc.

Picc. *ff*

Flutes *ff*

Oboes *ff*

C.A. *ff*

Clars. *ff*

Bs.Cl. *ff*

Cb.Cl. *ff*

Bns. *ff*

A.Sxs. *ff*

T.Sx. *ff*

B.Sx. *ff*

Trpts. *ff*

Horns *ff*

Trbs. *ff*

Euphs. *ff*

Tubas *ff* *unis.*

Timp.

Perc. *ff*  
suspended cymbals *ff*

Picc. *f* *marcato* *f*

Flutes *f* *a2*

Oboes *f* *a2*

C.A. *f*

Clars. *f*

Bs.Cl. *f*

Cb.Cl. *f*

Bns. *f* 1. 2.

A.Sxs. *f*

T.Sx. *f*

B.Sx. *f*

Trpts. *f* *marcato* *a2* *f*

Horns *marcato* *a2* *f*

Trbs. *a2* *mf*

Euphs. *mf* *marcato* *f*

Tubas 1. 2. 1.

Timp. *mf*

Perc. *mf* *f*

Picc.

Flutes

Oboes

C.A.

Clars.

Bs.Cl.

Cb.Cl.

Bns.

A.Sxs.

T.Sx.

B.Sx.

Trpts.

Horns

Trbs.

Euphs.

Tubas

Timp.

Perc.

1. 2. 1.

*f*

*f*

*f*

*a2*

*f*

*f*

*f*

*f*

2. (sim.)

*f*

*f*

*f*

tam-tam

Picc.

Flutes

Oboes

C.A.

Clars.

Bs.Cl.

Cb.Cl.

Bns.

A.Sxs.

T.Sx.

B.Sx.

Trpts.

Horns

Trbs.

Euphs.

Tubas

Timp.

Perc.

**V**

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*f* *mf* *ff* *mf* *ff* *mf* *ff*

Picc.

Flutes

Oboes

C.A.

Clars.

Bs.Cl.

Cb.Cl.

Bns.

A.Sxs.

T.Sx.

B.Sx.

Trpts.

Horns

Trbs.

Euphs.

Tubas

Timp.

Perc.

bass drum

Picc.  **W**

Flutes 

Oboes 

C.A. 

Clars. 

Bs.Cl. 

Cb.Cl. 

Bns. 

A.Sxs. 

T.Sx. 

B.Sx. 

Trpts. 

Horns 

Trbs. 

Euphs. 

Tubas  unis.

Timp. 

Perc.  suspended cymbals *ff*

rit.

**X** ♩ = c.100

Picc. *p mp*

Flutes *p mp*

Oboes *p*

C.A. *p*

Clars. *p*

Bs.Cl. *p breathe at will*

Cb.Cl. *p*

Bns. *p a2*

A.Sxs. *p 2*

T.Sx. *p*

B.Sx. *p*

Trpts. *p rit. ♩ = c.100*

Horns *p mp 3 p mp*

Trbs. *p*

Euphs. *p*

Tubas *p stagger breathing*

Timp. *p*

Perc. *p*



rit.....molto..... a tempo ♩ = c.100 rit.

Picc. *mp* *mf* *f* *tr.* *3*

Flutes *mp* *mf* *f* *tr.* *3*

Oboes *mf* *f* *tr.* *3*

C.A. *mf* *f* *tr.* *3*

Clars. *mf* *f* *tr.* *3*

Bs.Cl. *f* *3*

Cb.Cl. *f* *3*

Bns. *stagger breathing* *f* *tr.* *3*

A.Sxs. *mf* *f* *tr.* *3*

T.Sx. *mf* *f* *tr.* *3*

B.Sx. *mf* *f* *tr.* *3*

Trpts. *mf* *f* *ff*

Horns *mp* *mf* *f*

Trbs. *stagger breathing* *mf* *f*

Euphs. *mf* *f*

Tubas *mf* *f*

Timp. *f*

Perc. *tambourine* *slowly raise tambourine as high as possible* *ff* *ff* *ff*

rit.....molto..... a tempo ♩ = c.100 rit.

# Bagatelles part 2

## 6. Prelude

David Stanhope

287 *sostenuto* ♩ = c.50

Piccolo

Flutes

Oboes

Cor Anglais

Bb Clarinets

Bb Bass Clarinet

Bb Contra Bass Clarinet

Bassoons

Eb Alto Saxophones

Bb Tenor Saxophone

Eb Baritone Saxophone

Bb Trumpets

Horns in F

Trombones

Euphoniums

Tubas

Timpani

Percussion

*sostenuto* ♩ = c.50

*solo*

*p*

*mutes*

*p*

*vibraphone*

*p*

Picc.

Flutes

Oboes

C.A.

Clars.

Bs.Cl.

Cb.Cl.

Bns.

A.Sxs.

T.Sx.

B.Sx.

Trpts.

Horns

Trbs.

Euphs.

Tubas

Timp.

Perc.

1. solo

*p*

*solo*

*p*

(solo 2)

*p*

*p*

*mf* > *pp*

*p*

*mf* > *pp*

*mutes*

*p*

*p*



Picc. *f* *f* *f*  
 Flutes *f* *f*  
 Oboes *f* *f*  
 C.A. *f* *f*  
 Clars. *f* *f*  
 Bs.Cl. *f* *f*  
 Cb.Cl. *f* *f*  
 Bns. *f* *f*  
 A.Sxs. 1. *f* 2. *f*  
 T.Sx. *f*  
 B.Sx. *f*  
 Trpts. *f* *f* *f* *f*  
 Horns *f* *f* *f* *f*  
 Trbs. *f* *f* *f* *f*  
 Euphs. *f* *f*  
 Tubas *f* *f*  
 Timp. *f* *f*  
 Perc. *f* *f* *f* *f*

Picc.

Flutes

Oboes

C.A.

Clars.

Bs.Cl.

Cb.Cl.

Bns.

A.Sxs.

T.Sx.

B.Sx.

Trpts.

Horns

Trbs.

Euphs.

Tubas

Timp.

Perc.







Picc.

Flutes

Oboes

C.A.

Clars.

Bs.Cl.

Cb.Cl.

Bns.

A.Sxs.

T.Sx.

B.Sx.

Trpts.

Horns

Trbs.

Euphs.

Tubas

Timp.

Perc.

rit. a tempo

**dd** poco più mosso  $\text{♩} = c.56$

Picc.

Flutes

Oboes

C.A.

Clars.

Bs.Cl.

Cb.Cl.

Bns.

A.Sxs.

T.Sx.

B.Sx.

Trpts.

Horns

Trbs.

Euphs.

Tubas

Timp.

Perc.

*pp* *p* *mf* *f* *a2* *open* *3.* *open*

Picc.

Flutes

Oboes

C.A.

Clars.

Bs.Cl.

Cb.Cl.

Bns. *a2* *f*

A.Sxs.

T.Sx. *f*

B.Sx. *f*

Trpts. *f*

Horns

Trbs. *open* *f* 3. *f*

Euphs. *open* *f*

Tubas *f*

Timp. *f*

Perc.



363

*pesante rit. a tempo poco rit.*

Picc.

Flutes

Oboes

C.A.

Clars.

Bs.Cl.

Cb.Cl.

Bns.

A.Sxs.

T.Sx.

B.Sx.

Trpts.

Horns

Trbs.

Euphs.

Tubas

Timp.

Perc.

*mf*

*mf*

*mf*

*mf*

*mf*

*ff*

1.

2.

2.

Picc.

Flutes *2. dolce* *p* *1. dolce*

Oboes *p*

C.A. *p*

Clars. *p*

Bs.Cl. *p*

Cb.Cl. *p*

Bns. *p*

A.Sxs. *2. dolce* *p* *1. dolce*

T.Sx. *p* *dolce*

B.Sx. *p*

Trpts. *p* *tempo 1*

Horns *p* *a2 dolce*

Trbs. *p*

Euphs. *p* *pp*

Tubas *pp*

Timp. *p*

Perc.

Picc.  
 Flutes  
 Oboes  
 C.A.  
 Clars. *div.*  
 Bs.Cl.  
 Cb.Cl.  
 Bns. *pp*  
 A.Sxs.  
 T.Sx.  
 B.Sx. *poco rall. al fine*  
 Trpts. *attacca*  
 Horns  
 Trbs.  
 Euphs.  
 Tubas 1. 2. *p pp*  
 Timp.  
 Perc.

# 8. Introduction & Soliloquy

Picc.  $\text{♩} = c.60$

Flutes *solo*  $p$   $\text{mf}$

Oboes *espress.*

C.A.  $p$   $f$

Clars. *solo*  $p$   $f$  *tutti*  $f$

Bs.Cl.

Cb.Cl.

Bns.  $\text{♩} = c.60$  *espress.* 1.  $p$   $\text{mf}$   $f$

**hh**

Picc. *tutti*

Flutes *a2*  $f$

Oboes 1.  $\text{mf}$   $f$

C.A.  $\text{mf}$   $f$

Clars.  $\text{mf}$   $f$

Bs.Cl.  $p$

Cb.Cl.  $p$

Bns.  $f$   $\text{mf}$

A.Sxs.

T.Sx.  $p$

B.Sx.  $p$



Picc.

Flutes

Oboes

C.A.

Clars.

Bs.Cl.

Cb.Cl.

Bns.

A.Sxs.

T.Sx.

B.Sx.

Trpts.

Horns

Trbs.

Euphs.

Tubas

Timp.

Perc.

Picc.

Flutes

Oboes

C.A.

Clars.

Bs.Cl.

Cb.Cl.

Bns.

A.Sxs.

T.Sx.

B.Sx.

Trpts.

Horns

Trbs.

Euphs.

Tubas

Timp.

Perc.

1.

2.

*p*

*mf*

*dolce*

*p*

*mf dolce*

trombones 1/4-tones (non gliss.)

Quarter-tone higher

(solo)

Picc. *p*

Flutes *p*

Oboes *p*

C.A.

Clars.

Bs.Cl.

Cb.Cl.

Bns. *p*

A.Sxs.

T.Sx.

B.Sx.

Trpts.

Horns *mf* *half-closed (quarter-tones), imitate trombones*

Trbs. *f*

Euphs.

Tubas *mf*

Timp. *mf*

Perc.

*broaden*

*pesante* ♩ = c.52

*rit.*

Picc. *f*

Flutes *f*

Oboes *f*

C.A. *f*

Clars. *f*

Bs.Cl. *f*

Cb.Cl. *f*

Bns. *f*

A.Sxs. *f*

T.Sx. *f*

B.Sx. *f*

*broaden*

*pesante* ♩ = c.52

*rit.*

Trpts. *f*

Horns *f*

Trbs. *f*

Euphs. *f*

Tubas *f*

Timp. *f*

Perc. *mf* bass drum, *ff* chimes

Soliloquy (psalm 109)

427 *rubato\** **ten. 5** **ten. 5**

Picc. *♩ = c.60*

Flutes *1. p mf p*

Oboes *1. p mf p*

C.A. *p mf p*

Clars. *p mf p*

Bs.Cl. *p*

Cb.Cl. *p*

Bns. *p*

A.Sxs. *\*the rubato is made by a lengthening of the tenuto at the end of the crescendi on the beats where marked (also marked in all parts)*

T.Sx. *p*

B.Sx. *p*

Trpts. *rubato\* ♩ = c.60 ten. 5 ten. 5*

Horns *p mf p mf*

Trbs. *Hold not thy peace, O God... of my praise; for the mouths of the de-keit-ful are*  
*a3 p mf 3*

Euphs. *The trombones should (mostly) play with a detached articulation, following the words in a declamatory style.*

Tubas *Or it could be sung by a bass or bass-baritone (trombones tacet)*

Timp.

Perc.

ten. (sim.)  
5

rit.

**LL** a tempo

5

Picc. Flutes Oboes C.A. Clars. Bs.Cl. Cb.Cl. Bns.

A.Sxs. T.Sx. B.Sx.

ten. (sim.)  
5

rit.

a tempo

5

Trpts. Horns

o-pened a-gainst me: they have spo-ken a-gainst me with a ly - ing tongue. They com-passed me a-bout al-so with

Trbs. Euphs. Tubas Timp.

Perc. vibraphone

3 5 3

Picc. - - - - -

Flutes - - - - -

Oboes *mf p* *p* *mf p* *mf p*

C.A. *p* *p* *mf* *p* *p*

Clars. - - - - -

Bs.Cl. *p* *mf* *p*

Cb.Cl. *p* *mf*

Bns. *p* *p*

A.Sxs. *mf p* *p* *mf* *p* *mf p* *p*

T.Sx. *p* *mf*

B.Sx. *p* *mf* *p*

Trpts. 3 5 3

Horns *p* *p*

Trbs. words of hat - red; and fought a-gainst me with-out cause. I be-came al-so a re-proach to them:  
*mf* *mf p* *mp* *mf*

Euphs. - - - - -

Tubas - - - - -

Timp. - - - - -

Perc. - - - - -

4 poco pesante 4

a tempo

Picc. Flutes Oboes C.A. Clars. Bs.Cl. Cb.Cl. Bns. A.Sxs. T.Sx. B.Sx.

4 poco pesante 4

a tempo

Trpts. Horns

when they looked u-pon me they shook their heads. For my love they are my ad-ver-saries:

Trbs. Euphs. Tubas Timp. Perc.



rit. **mm** a tempo

5

3

3 67

Picc. *p* *mf*

Flutes *p* *mf*

Oboes *a2* *p* *mf* *p*

C.A. *p* *mf* *p*

Clars. *p* *mf* *p*

Bs.Cl. *p* *mf* *p*

Cb.Cl. *p* *mf* *p*

Bns. *p*

A.Sxs. *p* *mf* *p*

T.Sx. *p* *mf* *p*

B.Sx. *p* *mf* *p*

rit. a tempo

5

3

3

Trpts. *mutes* *p*

Horns *p* *mf*

but I give my self un-to prayer. Set thou a wicked man o-ver him: and let Sa-tan sit at his right hand.

Trbs. *pp* *mf*

Euphs. *pp*

Tubas *pp*

Timp. *pp*

Perc. *bass drum* *pp* (big soft stick)

Picc. *p* *mf* *p*

Flutes *p* *mf* *p*

Oboes *p* *mf* *p*

C.A. *p* *mf* *p*

Clars. *p* *mf* *p*

Bs.Cl. *p* *mf* *p*

Cb.Cl. *p* *mf* *p*

Bns. *p* *mf* *p*

A.Sxs. *p* *mf* *p*

T.Sx. *p* *mf* *p*

B.Sx. *p* *mf* *p*

Trpts. *p* *mf* *p* (open)

Horns *p* *mf* *p*

When he shall be judged, let him be con - demned: and let his prayer be come sin; let it come in - to his

Trbs. *p* *mf* *p*

Euphs. *p* *mf* *p*

Tubas *p* *mf* *p*

Timp. *p* *mf* *p*

Perc. *p* *mf* *p*

458 **3** rit. **nn** poco più mosso **5** **3**

Picc. *mf* *p*  $\text{♩} = c.66$

Flutes 1. *mf* *p*

Oboes 1. *mf* *p* a2 *mf*

C.A. *mf* *f* *mf*

Clars. *mf* *f*

Bs.Cl. *mf* *f* *mf*

Cb.Cl. *f*

Bns. *f*

A.Sxs. *mf* *f* *mf*

T.Sx. *f*

B.Sx. *f*

**3** rit. poco più mosso **5** **3**

Trpts. *p*  $\text{♩} = c.66$

Horns *mf*

Trbs. bowels like wa-ter, and like oil int-o his bones. Let his days be few; and let a-no-ther take his

Euphs. *mf* *p* *mf*

Tubas *mf*

Timp. *mf*

Perc. suspended cymbals *mf* s.d. stick

Picc.   
 Flutes   
 Oboes   
 C.A.   
 Clars.   
 Bs.Cl.   
 Cb.Cl.   
 Bns.   
 A.Sxs.   
 T.Sx.   
 B.Sx.   
 Trpts.   
 Horns   
 Trbs.   
 Euphs.   
 Tubas   
 Timp.   
 Perc.

office. Let his children be fa - ther-less, and his... wife... a wi-dow.

Picc. *f* *mf* *f*

Flutes *f* *mf* *f*

Oboes *mf* *f*

C.A. *f*

Clars. *mf* *f* *p*

Bs.Cl. *f*

Cb.Cl. *f*

Bns. *f* *f* *p*

A.Sxs. *f*

T.Sx. *f*

B.Sx. *f*

Trpts. *f* *open*

Horns *f*

Trbs. *ff* *f*

Euphs.

Tubas *f* (h)

Timp. *f* *f* *mf*

Perc. *f* metal beater

Let the ex-tor-tio-ner catch all that he hath; and let the stran-gers spoil his labour. Let his po-steri-ty be de-

rit.

LONG! 00 più meno mosso  $\text{♩} = c.52$

Picc. *p*

Flutes *p*

Oboes *p*

C.A. *p*

Clars. *p*

Bs.Cl. *mf* *p*

Cb.Cl. *mf* *p*

Bns. *p* 1. *mp*

A.Sxs. *p*

T.Sx. *p*

B.Sx. *p*

LONG!

rit.

più meno mosso  $\text{♩} = c.52$

Trpts. *p*

Horns *p* *mp*

Trbs. *mf* *p* *pp* *p*

Euphs. *p* *mp*

Tubas *p* *mp*

Timp. *p* *mp*

Perc. *p* *pp*

stroyed; and let his name be blot-ted out. Let this be the re - ward of mine ad-ver-saries... and



Picc. *f* *ff*

Flutes *a2* *f* *ff*

Oboes *f* *ff*

C.A. *f* *ff*

Clars. *f* *ff*

Bs.Cl. *2* *ff* *mp*

Cb.Cl. *2* *ff*

Bns. *2* *ff*

A.Sxs. *f* *ff*

T.Sx. *f* *ff*

B.Sx. *2* *ff*

Trpts. *ff* *f* *mf*

Horns *ff*

Trbs. *mutes* *ff* *f* *mf*

Euphs. *ff*

Tubas *2* *ff* *mp*

Timp. *2* *gliss.* *ff*

Perc. *ff* *p*



Picc. *p*

Flutes *p*

Oboes

C.A.

Clars. *p*

Bs.Cl.

Cb.Cl. *p*

Bns. *p*

A.Sxs. *p*

T.Sx. *p*

B.Sx. *p*

Trpts. *p*

Horns *p*

Trbs. *p*

Euphs. *p*

Tubas *p*

Timp. *p*

Perc. *p*

triangle *p*

Picc.

Flutes

Oboes

C.A.

Clars.

Bs.Cl.

Cb.Cl.

Bns.

A.Sxs.

T.Sx.

B.Sx.

Trpts.

Horns

Trbs.

Euphs.

Tubas

Timp.

Perc.

Picc.

Flutes

Oboes

C.A.

Clars.

Bs.Cl.

Cb.Cl.

Bns.

A.Sxs.

T.Sx.

B.Sx.

Trpts.

Horns

Trbs.

Euphs.

Tubas

Timp.

Perc.

*solo*

*a2*

*p*

*bass drum*

*p*

Picc. *tr.* *mp* *mf* *tr.* *tr.*

Flutes *solo* *mp* *mf* *tutti*

Oboes *solo* *mp* *mf* *tr.*

C.A. *mf*

Clars. *mp* *mf* *tr.* *tr.*

Bs.Cl. *mf*

Cb.Cl. *mf*

Bns. *mf*

A.Sxs. *mf* *mf*

T.Sx. *mf*

B.Sx. *mf*

Trpts. *mf*

Horns *mf* *mf* *mf*

Trbs. *mf* *mf*

Euphs. *mf*

Tubas *mf*

Timp. *mf*

Perc. *mf* *ride bell* *let ring*

Picc. *tr.*

Flutes *f*

Oboes *f* *a2*

C.A. *f*

Clars. *f*

Bs.Cl. *f*

Cb.Cl. *f*

Bns. *f*

A.Sxs. *f*

T.Sx. *f*

B.Sx. *f*

Trpts. *ff* *a2*

Horns *f*

Trbs. *ff* *a2*

Euphs. *f*

Tubas *f*

Timp. *f*

Perc. *f* *hard stick*

Picc. *f*

Flutes *f*

Oboes *p* *f*

C.A. *f*

Clars. *f*

Bs.Cl. *mf* *2*

Cb.Cl. *f*

Bns. *f*

A.Sxs. *f*

T.Sx. *f*

B.Sx. *f*

Trpts. *p* *ff* *a2* *2*

Horns *f*

Trbs. *p* *ff* *a2* *2*

Euphs. *f*

Tubas *f*

Timp. *f*

xylophone *f*

Perc. *p* *f*

Picc.

Flutes

Oboes

C.A.

Clars.

Bs.Cl.

Cb.Cl.

Bns.

A.Sxs.

T.Sx.

B.Sx.

Trpts.

Horns

Trbs.

Euphs.

Tubas

Timp.

Perc.

*p*

*mf*

*p*

*leggiere*

*1. leggiere*

*2. espress.*

*dampen*

Picc.

Flutes

Oboes

C.A.

Clars.

Bs.Cl.

Cb.Cl.

Bns.

A.Sxs.

T.Sx.

B.Sx.

Trpts.

Horns

Trbs.

Euphs.

Tubas

Timp.

Perc.

*(solo) leggiero*

*leggiero*

*p*

*1. espress.*

*mf*

*f*

*mf*

*p*

*leggiero*

*p*





Picc.

Flutes

Oboes

C.A.

Clars.

Bs.Cl.

Cb.Cl.

Bns.

A.Sxs.

T.Sx.

B.Sx.

Trpts.

Horns

Trbs.

Euphs.

Tubas

Timp.

Perc.

*3rd cue solo*

*solo*

*mf*

*mf*

*pp*

*2.*

*pp*

*mute*

*mf*

*snare drum brushes*

*mf*

*slow gliss.*

Picc. *pp*

Flutes *pp* 1. solo *p*

Oboes *pp*

C.A. *pp*

Clars. *pp* tutti *p* *mf* *mf*

Bs.Cl. *pp*

Cb.Cl. *pp*

Bns.

A.Sxs.

T.Sx.

B.Sx.

Trpts. *pp*

Horns *pp* *leggiro* *a2* *a2 (sim.)* *p*

Trbs.

Euphs.

Tubas *leggiro* *a2* *a2 (sim.)* *p*

Timp. *dampen*

Perc. *glockenspiel* *p*

Picc. *mf* <sup>4</sup> *p* *mf* <sup>4</sup>

Flutes *mf* <sup>4</sup> *p* *mf* <sup>4</sup>

Oboes

C.A.

Clars. *p* *mf* <sup>2</sup> *p*

Bs.Cl.

Cb.Cl.

Bns.

A.Sxs.

T.Sx.

B.Sx.

Trpts.

Horns *open* *leggiero*

Trbs.

Euphs. *leggiero* *p*

Tubas

Timp.

Perc. *dampen* *p*

Picc. *p* *ff*

Flutes *p* *f* *ff*

Oboes *f* *ff*

C.A. *f* *ff*

Clars. *leggiere* *p* *f* *ff*

Bs.Cl. *p* *f* *ff*

Cb.Cl. *p* *f* *ff*

Bns. *leggiere* *p* *f* *ff*

A.Sxs. *a2* *p* *f* *ff*

T.Sx. *p* *f* *ff*

B.Sx. *p* *f* *ff*

Trpts. *open* *f* *ff*

Horns *a2* *p* *f* *ff*

Trbs. *open* *f* *a2* *ff*

Euphs. *f* *ff*

Tubas *f* *ff*

Timp. *f* *ff*

Perc. *sticks* *f* *ff*

Picc.

Flutes

Oboes

C.A.

Clars.

Bs.Cl.

Cb.Cl.

Bns.

A.Sxs.

T.Sx.

B.Sx.

Trpts.

Horns

Trbs.

Euphs.

Tubas

Timp.

Perc.

Picc. *ff*

Flutes *ff*

Oboes *ff*

C.A. *ff*

Clars. *ff*

Bs.Cl. *f* *ff*

Cb.Cl. *f* *ff*

Bns. *f* *ff*

A.Sxs. *f* *ff*

T.Sx. *f* *ff*

B.Sx. *f* *ff*

Trpts. *ff*

Horns *ff*

Trbs. *f* *ff*

Euphs. *f* *ff*

Tubas *f* *ff*

Timp. *f* *ff*

Perc. *f* *ff* *tam-tam*





Picc.

Flutes

Oboes

C.A.

Clars.

Bs.Cl.

Cb.Cl.

Bns.

A.Sxs.

T.Sx.

B.Sx.

Trpts.

Horns

Trbs.

Euphs.

Tubas

Timp.

Perc.

Picc.

Flutes

Oboes

C.A.

Clars.

Bs.Cl.

Cb.Cl.

Bns.

A.Sxs.

T.Sx.

B.Sx.

Trpts.

Horns

Trbs.

Euphs.

Tubas

Timp.

Perc.

Picc.

Flutes

Oboes

C.A.

Clars.

Bs.Cl.

Cb.Cl.

Bns.

A.Sxs.

T.Sx.

B.Sx.

Trpts.

Horns

Trbs.

Euphs.

Tubas

Timp.

Perc.

Picc.

Flutes

Oboes

C.A.

Clars.

Bs.Cl.

Cb.Cl.

Bns.

A.Sxs.

T.Sx.

B.Sx.

Trpts.

Horns

Trbs.

Euphs.

Tubas

Timp.

Perc.

Picc.

Flutes

Oboes

C.A.

Clars.

Bs.Cl.

Cb.Cl.

Bns.

A.Sxs.

T.Sx.

B.Sx.

Trpts.

Horns

Trbs.

Euphs.

Tubas

Timp.

Perc.

*solo 1.*

*p*

*tr*

*mp*

*2.*

*p*

*p*

*p*

*bass drum*

*p*

Picc. *mp* *mf* *tr*

Flutes *mp* *mf* *tr*

Oboes *solo* *mf* *tr*

C.A. *mf* *tr*

Clars. *tutti* *mf* *tr*

Bs.Cl. *mf*

Cb.Cl. *mf*

Bns. *mf*

A.Sxs. *mf* *tr*

T.Sx. *mf*

B.Sx. *mf*

Trpts. *mf*

Horns *mf* *tr*

Trbs. *mf*

Euphs. *mf*

Tubas *mf*

Timp. *mf*

Perc. *mf*

Picc.

Flutes

Oboes

C.A.

Clars.

Bs.Cl.

Cb.Cl.

Bns.

A.Sxs.

T.Sx.

B.Sx.

Trpts.

Horns

Trbs.

Euphs.

Tubas

Timp.

Perc.





Picc. *f*

Flutes *f*

Oboes *f*

C.A. *f*

Clars. *f*

Bs.Cl. *mf*

Cb.Cl.

Bns. *f*

A.Sxs. *f*

T.Sx. *f*

B.Sx. *f*

Trpts. *ff*

Horns *ff*

Trbs. *f*

Euphs. *ff*

Tubas *f*

Timp. *f*

Perc. *f*





Picc.

Flutes

Oboes

C.A.

Clars.

Bs.Cl.

Cb.Cl.

Bns.

A.Sxs.

T.Sx.

B.Sx.

Trpts.

Horns

Trbs.

Euphs.

Tubas

Timp.

Perc.

*ff*

*f*

*p*

*mf*

*pp*

suspended cymbal\* 2

\*lower than kit crash

4

2

mf

p

Picc. *p* *1. solo* *2*

Flutes *pp* *p* *2*

Oboes *pp* *1. solo* *p* *2*

C.A. *pp* *p* *2*

Clars. *pp*

Bs.Cl. *p* *2*

Cb.Cl. *p* *2*

Bns. *p*

A.Sxs. *pp*

T.Sx. *pp*

B.Sx. *p*

Trpts. *p* *mute 1.* *2*

Horns *4.* *p* *mute 1.* *2*

Trbs. *p*

Euphs. *p*

Tubas *p*

Timp. *pp dampen*

Perc. *(cymbal bells)* *pp*

rit. poco a poco

molto rit.

molto meno mosso

Picc. *pp*  $\text{♩} = c.52$

Flutes *pp* *tutti*

Oboes *pp*

C.A. *pp*

Clars. *pp*

Bs.Cl. *pp*

Cb.Cl. *pp*

Bns. *ppp*

A.Sxs. *pp*

T.Sx. *pp*

B.Sx. *pp*

rit. poco a poco

molto rit.

molto meno mosso

Trpts. *pp*  $\text{♩} = c.52$

Horns *pp* *open* *a2*

Trbs. *pp*

Euphs. *pp*

Tubas *pp*

Timp. *p* *pp*

Perc. *pp* (cymbal bell)

Flutes *pp* *2p*

Oboes *pp* *2p*

C.A. *p* *pp* *p*

Clars. *2p* *pp* *2p*

Bs.Cl. *p* *pp* *p*

Cb.Cl. *p* *pp* *p*

Bns. *p* *pp* *p*

A.Sxs. *p* *pp* *p*

T.Sx. *p* *pp* *p*

B.Sx. *p* *pp* *p*

Trpts. (\*give time for cresc. and breath here) *open mf* *rit.* *a tempo*  
*espress. (to the fore)* *mf*

Horns *p* *pp* *p*

Trbs. *p* *pp* *p*

Euphs. *p* *pp* *p*

Tubas *p* *pp* *p*

Timp. *p* *pp* *p*

Perc. *glockenspiel* *p*

613 rit. (in 8) a tempo rit. ZZ tempo 1

Flutes *pp*

Oboes *pp*

C.A. *p* *pp*

Clars. *pp*

Bs.Cl. *p* *pp*

Cb.Cl. *p* *pp*

Bns. *p* *pp*

A.Sxs. *p* *pp*

T.Sx. *p* *pp*

B.Sx. *p* *pp*

Trpts. *mf* *a tempo* *rit.* *pp* *tempo 1*

Horns *p* *pp*

Trbs. *p* *pp*

Euphs. *p* *pp*

Tubas *p* *pp*

Timp. *pp*



Picc.  
 Flutes  
 Oboes  
 C.A.  
 Clar. (A/Bb)  
 Bs.Cl.  
 Cb.Cl.  
 Bns.  
 A.Sxs.  
 T.Sx.  
 B.Sx.  
 Trpts.  
 Horns  
 Trbs.  
 Euphs.  
 Tubas  
 Timp.  
 Perc.

Musical score for a symphony orchestra, page 107. The score includes parts for Piccolo, Flutes, Oboes, Clarinet in A, Clarinet in Bb, Bassoon, Contrabassoon, Saxophones (Alto, Tenor, Baritone), Trumpets, Horns, Trombones, Euphonium, Tubas, Timpani, and Percussion. The music is in 4/4 time with a key signature of one flat. Dynamics range from pianissimo (pp) to mezzo-forte (mf).

Picc.

Flutes

Oboes

C.A.

Clars.

Bs.Cl.

Cb.Cl.

Bns.

A.Sxs.

T.Sx.

B.Sx.

Trpts.

Horns

Trbs.

Euphs.

Tubas

Timp.

Perc.

bass drum



Picc. *ff*

Flutes *a2* *ff*

Oboes *a2* *ff*

C.A. *ff*

Clars. *ff*

Bs.Cl. *ff*

Cb.Cl. *ff*

Bns. *ff*

A.Sxs. *ff*

T.Sx. *ff*

B.Sx. *ff*

Trpts. *ff*

Horns *ff*

Trbs. *a2* *ff*

Euphs. *ff*

Tubas *ff*

Timp. *ff*

Perc. *mf* *ff* *ff*

snare drum

bass drum

let ring

# **Leopold Godowsky**

## Passacaglia

**Orchestration by David Stanhope**

**SCORE**

**David Stanhope**

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**David Stanhope**

# Passacaglia

Leopold Godowsky

orchestrated Stanhope

1 andante moderato  $\text{♩} = c.100$

A

Piccolo

Flute

Alto Flute

Oboe

Cor Anglais

Bass Oboe

A Clarinets 1.2

Bb Bass Clarinet

Bassoons 1.2

Contrabassoon

F Horns 1.2.3.4

C Trumpet 1.2.3

Trombones 1.2

Bass Trombone/Tuba

Timpani

Percussion

Celesta

Harp

andante moderato  $\text{♩} = c.100$

Violins 1

Violins 2

Violas

Cellos

Basses

**B**

Passacaglia

(poco rall.)(a tempo)

Fl. -

A.F. -

Ob. -

C.A. -

B.O. *p*

Cls. *1. p*

Bcl. *p*

Bns. *2. p*

Hp. *p*

Ce. *pp*

Bs. *pp*

(poco rall.)(a tempo)

**D**

Fl. *p*

A.F. *p*

Ob. **molto espress.** *mp*

C.A. *mp*

B.O. -

Cls. *2. p* *a2*

Bcl. *p*

Bns. *p*

Hns. *1. pp*



Fl. *mf* *f*

A.F. *mf* *f*

Ob.

B.O.

Cls. 1. *mp* *p* 2. *f* *mf* *f*

Bcl. *mf* *f*

Bns. *mf* *f*

Cbn. *p* *mf* *f*

Hns. 2. *mf* *f* *mf* *f* 1.

Vln.1 *mf* *f*

Vln.2 *mf* *f*

Vla. *mf* *f* *mf* *f*

Ce. *mf* *f*

Bs. *mf* *f*

Ob. *mf* *f* *p*

C.A. *p* *mf* *p* *pp*

B.O. *p* *mf* *p* *pp*

Cls.

Bcl. *pp* Cl.2 *p*

Bns. 1. *pp* *p*

Cbn. *pp*

Hns. *pp*

Hp. *p*

Vla. *pp*

Ce. *pp* *pizz.* *p*

Bs. *pp*

Passacaglia

58 **G**

Pic. *pp*

Fl. *pp*

A.F. *pp*

Cls. *p*

Cl.2

Tpts. *p* *1.* *cantabile*

Vln.1

Vln.2

Vla.

Ce.

Bs.

66 **H**

**I**

A.F.

Tpts.

Cel. *pp*

Hp. *(non arpegg.) p* *mf* *pp*

Vln.1 *pizz.* *p* *arco* *pp*

Vln.2 *pizz.* *p* *arco* *pp*

Vla. *pizz.* *p* *arco* *p* *pp*

Ce. *p* *arco* *p* *pp*

Bs. *pizz.* *p* *arco* *pp*

76

rall. **J** a tempo, tranquillo

Pic. Fl. A.F. Ob. C.A. B.O. Cls. Bcl. Bns. Cbn. Hns. Tpts. Cel. Hp. Vln.1 Vln.2 Vla. Ce. Bs.

*cantabile* *pp* *pp* *pp* *pp* *espress.* *p* *espress.* *espress.* *p* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

*poco* *poco* *poco* *pp* *pp* *pp* *pp* *pp*

Musical score for Passacaglia, page 5. The score includes parts for Piccolo, Flute, Alto Flute, Oboe, Clarinet in A, Bassoon, Bassoon in C, Contrabassoon, Horns, Trumpets, Cello, Harp, Violin 1, Violin 2, Viola, Cello, and Bass. The key signature is two sharps (D major). The score is divided into two systems. The first system (measures 76-85) features woodwinds and strings. The second system (measures 86-95) features strings. Performance markings include *cantabile*, *pp*, *espress.*, *p*, *poco*, and *rall.*. A tempo change is indicated by a box containing the letter 'J' at the start of measure 86.

rall. **K** a tempo, molto espress.

Pic. Fl. A.F. Ob. C.A. B.O. Cls. Bcl. Bns. Cbn. Hns. Tpts. Trbs. T/Tb. Tp. Hp.

Detailed description: This section of the score covers measures 84 to 92. It features woodwind and string parts. The Flute, Alto Flute, Oboe, and Cor Anglais parts are mostly sustained notes with some dynamics like *p*. The Clarinet and Bass Clarinet parts have triplet patterns and dynamics like *mp* and *p*. The Bassoon part has a complex triplet pattern. The Bassoon and Contrabassoon parts have first and second endings. The Harp part has a triplet pattern. Dynamics include *p*, *mp*, and *pp*.

Vln.1 Vln.2 Vla. Ce. Bs.

Detailed description: This section of the score covers measures 84 to 92. It features string parts. The Violin 1 and Violin 2 parts have a melodic line with dynamics like *pp* and *ppp*. The Viola, Cello, and Bass parts have a sustained bass line. Dynamics include *pp*, *ppp*, and *pp*. There are also markings for *div.* (divisi).





108

**N**

B.O. *espress.* *p*

Tp. *unis.* *poco* *pp*

Vln.1 *poco* *pp*

Vln.2 *poco*

Vla. *poco* *pp* *pizz.* *p*

Ce. *pp* *espress.* *pizz., div.* *p*

Bs. *tutti, pizz.* *p*

117

**O**

B.O.

Cbn. *pp*

Trbs. *pp*

T/Tb. *tb.* *espress.* *pp*

Tp. *pp*

Perc. *bass drum* *pp* *tam-tam* *pp*

Hp. *p* *3*

Vln.1

Vln.2

Vla.

Ce.

Bs.





132

Pic. *ff*  
 Fl. *ff*  
 A.F.  
 Ob. *ff*  
 C.A. *ff* *mf*  
 B.O. *ff*  
 Cls. *a2* *ff*  
 Bcl.  
 Bns.  
 Cbn.  
 Hns. *f* *a2*  
 Tpts. *f*  
 Trbs. *f* *a2*  
 T/Tb. *f* *tb.* *f*  
 Tp.  
 Perc.  
 Hp.  
 Vln.1 *ff*  
 Vln.2 *ff con fuoco*  
 Vla. *ff con fuoco*  
 Ce. *ff con fuoco*  
 Bs. *ff con fuoco*



138 più mosso (♩ = 138)

Pic. Fl. A.F. Ob. C.A. B.O. Cls. Bcl. Bns. Cbn. Hns. Tpts. Trbs. T/Tb. Cel. Hp.

più mosso (♩ = 138)

Vln.1 Vln.2 Vla. Ce. Bs.

144

poco rall. al..... **R** allegro moderato (♩ = c.126)

Pic. *p*

Fl. *p*

A.F. *mf*

Ob.

C.A. *pp*

B.O.

Cls. *p* *pp*

Bcl. *p* *pp*

Bns.

Cbn.

Hns.

Tpts.

Trbs.

T/Tb.

Cel. (non ped.) *p*

Hp. *p*

poco rall. al..... allegro moderato (♩ = c.126)

Vln.1 *arco* *p* *pp*

Vln.2 *p* *pp*

Vla. *p* *pp*

Ce.

Bs.

rall.

**S**

a tempo

150

A.F.

Hns.

Tpts.

Trbs.

T/Tb.

Perc.

Cel.

Hp.

Vln.1

Vln.2

Vla.

Ce.

Bs.

156

Hns.

Tpts.

Trbs.

T/Tb.

Perc.

162

T

Pic. *p*  
 Fl. *p*  
 A.F. *p*  
 Ob. *p*  
 C.A. *p*  
 B.O. *p*  
 Cls. *a2* *f* *p*  
 Bcl. *p*  
 Bns. *p* 1. 2.  
 Cbn.  
 Hns. *open* 1. *mf* 2. *mf* 3. *mf* 4. *mf*  
 Tpts. *a2*  
 Trbs.  
 T/Tb.  
 Tp.  
 Perc.  
 Vln.1  
 Vln.2  
 Vla.  
 Ce.  
 Bs.



176

(molto allarg.)



Passacaglia  
tranquillo (♩ = c.80)

con tenerezza

Pic. Fl. A.F. Ob. C.A. B.O. Cls. Bcl. Bns. Cbn. Hns. Tpts. Trbs. T/Tb. Tp. Perc. Cel. Hp.

(molto allarg.)

tranquillo (♩ = c.80)

con tenerezza

Vln.1 Vln.2 Vla. Ce. Bs.



182 (a tempo)

rall.

Pic. Fl. A.F. Ob. C.A. B.O. Cls. Bcl. Bns. Cbn. Hns. Cel. Hp.

Detailed description: This section of the score covers measures 182 to 191. It includes parts for Piccolo, Flute, Alto Flute, Oboe, Cor Anglais, Bass Oboe, Clarinet, Bass Clarinet, Bassoon, Contrabassoon, Horns, Cello, and Harp. The woodwinds and strings play a melodic line with various dynamics including *p*, *pp*, and *mf*. The Harp part features a rhythmic accompaniment with triplets.

(a tempo)

rall.

molto tranquillo

(♩ = c.60)

Vln.1 Vln.2 Vla. Ce. Bs.

Detailed description: This section of the score covers measures 182 to 191 for the string section. It includes parts for Violin 1, Violin 2, Viola, Cello, and Bass. The strings play a melodic line with dynamics ranging from *mf* to *pp*. Specific performance instructions include *div.*, *sol*, *dolce, NON forte!*, and *div. in 3*.



Passacaglia

188

rall.

Pic. *p*

Fl. *p*

A.F. *p*

Ob.

C.A.

B.O.

Cls. *mp* *pp* *p*

Bcl.

Bns.

Cbn.

Hns. *pp*

Cel.

Hp.

Vln.1 *rall.*

Vln.2

Vla.

Ce. *p* *div. in 2*

Bs.

194 **X** allegretto (♩ = c.100)

Pic. *p*

Fl. *mf*

A.F. *mf*

Ob. *mp*

C.A. *mf*

B.O. *(sempre p)*

Cls. *p* 2. *a2*

Bcl. *p*

Bns.

Cbn.

Hns. *pp* *p*

Tpts.

Trbs. *a2* *p*

T/Tb.

Tp. *pp*

Vln.1 *p*

Vln.2 *p*

Vla.

Ce. *pp*

Bs.

201

**Y**

**energico**

**Pic.** *f*

**Fl.** *f*

**A.F.** *f*

**Ob.** *f*

**C.A.** *f*

**B.O.**

**Cls.** *f*

**Bcl.** *f* *marcato*

**Bns.**

**Cbn.** *f* *marcato*

**Hns.** *f* *a2* *marcato*

**Tpts.** *mf* *f* *marcato* *a2* *2*

**Trbs.** *f* *marcato* *1.*

**T/Tb.** *ib.* *f* *marcato*

**Tp.** *f*

**Vln.1** *f* *ff martellato*

**Vln.2** *f* *ff martellato*

**Vla.** *ff martellato*

**Ce.** *marcato* *f* *ff martellato*

**Bs.** *f* *marcato*

Passacaglia

The musical score for "Passacaglia" is arranged for a full orchestra. The instruments listed are Piccolo, Flute (Fl.), Alto Flute (A.F.), Oboe (Ob.), Clarinet in A (C.A.), Bassoon (B.O.), Clarinet in Bb (Cls.), Contrabassoon (Cb.), Horns (Hns.), Trumpets (Tpts.), Trombones (Trbs.), Trombone/Tuba (T/Tb.), Trumpet (Tp.), Violin 1 (Vln.1), Violin 2 (Vln.2), Viola (Vla.), Cello (Ce.), and Bass (Bs.). The score is written in 3/4 time with a key signature of one sharp (F#). It features dynamic markings such as *f*, *ff*, and *a2*, and includes various musical notations like slurs, accents, and fingerings.

Passacaglia

**Pic.** *sim.*

**Fl.** 6 7

**A.F.** *sim.*

**Ob.** 6 7

**C.A.**

**B.O.** 6

**Cls.** 6 7

**Bcl.** *sempre marcato*

**Bns.** *a2* *sempre marcato*

**Cbn.** *sempre marcato*

**Hns.**

**Tpts.** *(1. to the fore)* *sempre marcato*

**Trbs.** *sempre marcato*

**T/Tb.** *sempre marcato* *a2*

**Tp.**

**Vln.1** *sempre ff* *sim.*

**Vln.2** *sim.*

**Vla.** 6 7 *div.*

**Ce.** *sempre marcato*

**Bs.** *sempre marcato*

Pic.  
 Fl.  
 A.F.  
 Ob.  
 C.A.  
 B.O.  
 Cls.  
 Bcl.  
 Bns.  
 Cbn.  
 Hns.  
 Tpts.  
 Trbs.  
 T/Tb.  
 Tp.  
 Perc.  
 Vln.1  
 Vln.2  
 Vla.  
 Ce.  
 Bs.

(gliss.)  
 a2  
 unis.

Passacaglia

(allarg.)

**a**

(meno mosso ♩ = c.80)

218

Pic. *fff*

Fl. *fff*

A.F. *fff*

Ob. *fff*

C.A. *fff*

B.O. *fff*

Cls. *fff*

Bcl. *fff*

Bns. *fff*

Cbn. *fff*

Hns. *fff*

Tpts. *fff*

Trbs. *fff*

T/Tb. *fff*

Tp. *fff*

Perc. *fff*

tam-tam

bass drum

(allarg.)

(meno mosso ♩ = c.80)

Vln.1 *fff*

Vln.2 *fff*

Vla. *fff*

Ce. *fff*

Bs. *fff*

Passacaglia

The musical score for 'Passacaglia' on page 26 is a complex orchestral arrangement. It features a variety of instruments, each with its own part. The woodwinds (Piccolo, Flute, Alto Flute, Oboe, Cor Anglais, Bassoon, Clarinet, Bassoon, Contrabassoon) play intricate melodic lines with frequent trills and slurs. The strings (Violin 1, Violin 2, Viola, Cello, Bass) provide a rhythmic and harmonic foundation, with the lower strings playing a steady eighth-note pattern. The brass (Trumpets, Trombones, Trumpet) and percussion (Horns, Percussion) contribute to the overall texture and dynamics. The score is marked with a key signature of two sharps (D major) and a time signature of 3/4. Dynamic markings such as *ff* and *fff* are used to indicate volume levels. The piece is characterized by its complex rhythmic patterns and the interplay between different instrumental groups.



Passacaglia

223

The musical score for 'Passacaglia' on page 27 features a variety of instruments and complex rhythmic patterns. The woodwinds (Piccolo, Flute, Alto Flute, Oboe, Clarinet, Bassoon, Contrabassoon) and strings (Violin 1, Violin 2, Viola, Cello, Bass) play intricate sixteenth-note passages, often marked with 'tr' (trills) and fingerings (6, 7). The brass section (Trumpets, Trombones, Tuba/Euphonium) provides harmonic support with triplets and sustained notes. The percussion part is marked with *ff* and *fff*. The score is divided into two systems, with the first system starting at measure 223 and the second system continuing the piece. The key signature is one sharp (F#), and the time signature is 3/4.

(poco rall.)

Passacaglia

225

b

Pic. Fl. A.F. Ob. C.A. B.O. Cls. Bcl. Bns. Cbn. Hns. Tpts. Trbs. T/Tb. Tp. Perc. Hp.

andante sostenuto (♩ = c.92)

(poco rall.)

andante sostenuto (♩ = c.92)

Vln.1 Vln.2 Vla. Ce. Bs.

solo *mf* mesto e molto tranquillo

234

**C** molto tranquillo

**D**

A.F. *p* *pp*

Cls. *p* *pp*

Bcl. *p* *pp*

Bns. *p* *pp*

Cbn. *pp* *pp*

Hns. *ppp* *ppp*

Tpts. *pp* *pp*

Cel. *pp*

Hp. *pp*

**Vln.1** *pp* *tutti* *p* *tutti*

**Vln.2** *pp* *tutti* *p*

**Vla.** *pp*

**Ce.** *p*

**Bs.**

244

**Cel.**

**Vln.1**

**Vln.2**

**Vla.** *tutti* *p*

**Ce.** *tutti* *p*

**Bs.** *p*

Passacaglia

**e** allegretto (♩ = c.72)

248 **rall.** *p* *mf espress.*

Cls.

Bcl.

Cel.

**rall.** **allegretto** (♩ = c.72)

Vln.1

Vln.2

Vla.

Ce.

Bs.

253

Fl.

A.F.

Ob.

C.A.

B.O.

Cls.

Bcl.

Bns.

Cbn.

Vln.1

Vln.2

Vla.

Ce.

Bs.

Passacaglia

258

**f**

(poco meno mosso)

*f* espress.  $\text{♩} = \text{c.63}$

Pic. *f* espress.  $\text{♩} = \text{c.63}$

Fl. *mf* *f* espress.

A.F. *f* espress.

Ob. *f* espress.

C.A. *f* espress.

B.O.

Cls. *p* 1. *espress.*

Bcl. *p* *mf* *espress.*

Bns. *p* *mf* 2.

Cbn. *mf*

Hns. *open* *p* 3. *mf* 4. *mf*

Hp. *mf* *f*

(poco meno mosso)

$\text{♩} = \text{c.63}$

Vln.1 *div.* *espress.* *mf* *f*

Vln.2 *espress.* *div.* *f*

Vla. *pizz.* *f* *arco* *mf*

Ce. *pizz.* *f* *arco* *mf*

Bs. *pizz.* *f* (pizz.) *f*

Passacaglia

264

poco rall.

a tempo

**g** tranquillo (♩ = 60)

Pic. *p*

Fl. *p*

A.F. *p*

Ob. *p*

C.A. *p*

Cls. *p*

Bcl. *p*

Bns. *p*

Cbn. *p*

Hns. *p*

Tpts. *pp* 2. *mute*

Trbs. *mutes* 1. *p* 3. *mute* *pp*

T/Tb. *pp*

Perc. *chimes* *p*

Cel. *p*

Hp. *p* *gliss.*

Vln.1 *p*

Vln.2 *p*

Vla. *pizz.* *f* *p*

Ce. *pizz.* *f* *p*

Bs. *f* *p*

Pic.   
 Fl.   
 A.F.   
 Ob.   
 C.A.   
 B.O.   
 Cls.   
 Bcl.   
 Bns.   
 Cbn.   
 Hns.   
 Tpts.   
 Trbs.   
 T/Tb.   
 Perc.   
 Cel.   
 Hp.   
 Vln.1   
 Vln.2   
 Vla.   
 Ce.   
 Bs.





Pic. Fl. A.F. Ob. C.A. B.O. Cls. Bcl. Bns. Cbn. Hns. Tpts. Trbs. T/Tb. Tp. Perc. Vln.1 Vln.2 Vla. Ce. Bs.

Musical score for *Passacaglia*, page 278. The score includes parts for Piccolo, Flute, Alto Flute, Oboe, Cor Anglais, Bassoon, Clarinet, Bassoon, Contrabassoon, Horns (a2), Trumpets, Trombones, Trombone/Tuba, Trumpet, Percussion, Violin 1, Violin 2, Viola, Cello, and Bass. The score is in 3/4 time with a key signature of one sharp (F#). It features complex rhythmic patterns and dynamic markings such as *p*, *ff*, *mf*, and *pp*.

rall.

più mosso (  $\text{♩} = \text{c.88}$  )

Pic. Fl. A.F. Ob. C.A. B.O. Cls. Bcl. Bns. Cbn. Hns. Tpts. Trbs. T/Tb. Tp. Hp. Vln.1 Vln.2 Vla. Ce. Bs.

*mf* *p* *pp* *ff* *marcato* *f* *a2* *3* *6*

285

Pic.

Fl.

A.F.

Ob.

C.A.

B.O.

Cls.

Bcl.

Bns.

Cbn.

Hns.

Tpts.

Trbs.

T/Tb.

Tp.

Hp.

Vln.1

Vln.2

Vla.

Ce.

Bs.

Passacaglia

rall.

Pic. Fl. A.F. Ob. C.A. B.O. Cls. Bcl. Bns. Cbn. Hns. Tpts. Trbs. T/Tb. Cel. Hp. Vln.1 Vln.2 Vla. Ce. Bs.



Passacaglia  
rall.

con fuoco

(♩ = c.84)

Pic. Fl. A.F. Ob. C.A. B.O. Cls. Bcl. Bns. Cbn. Hns. Tpts. Trbs. T/Tb. Tp. Cel. Hp. Vln.1 Vln.2 Vla. Ce. Bs.

*marcatiss.* *ff* *3* *open a2 ff 3* *ff* *1. ff* *ff* *pp* *pp* *pp*

*4 celli soli*

rall. con fuoco (♩ = c.84)

**Pic.** *marcatiss. ff*

**Fl.** *marcatiss. ff*

**A.F.** *marcatiss. ff*

**Ob.** *marcatiss. ff*

**C.A.** *marcatiss. ff*

**B.O.** *marcatiss. ff*

**Cls.** *marcatiss. ff*

**Bcl.** *ff a2 marcatiss.*

**Bns.** *ff marcatiss.*

**Cbn.** *ff a2 marcatiss.*

**Hns.** *a2*

**Tpts.** *a2*

**Trbs.** *open 2.3.tb. a3*

**T/Tb.** *ff*

**Tp.**

**Perc.** *snare drum ff*

**Cel.** *Celesta ff*

**Hp.** *Harp ff*

**Vln.1** *ff*

**Vln.2** *ff*

**Vla.** *ff*

**Ce.** *ff*

**Bs.** *ff marcatiss.*

Passacaglia

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flute, Alto Flute, Oboe, Clarinet, Bassoon, and Contrabassoon. The brass section includes Horns, Trumpets, Trombones, and Tuba. The percussion section includes Snare Drum, Cymbals, and Bass Drum. The keyboard section includes Celesta and Harp. The string section includes Violins 1 and 2, Viola, Cello, and Bass. The score features complex rhythmic patterns with frequent sixteenth and thirty-second notes, often grouped in sixteenth and thirty-second beams. Many passages are marked with '6' (sixteenth notes) and '3' (triplets). The key signature is one sharp (F#), and the time signature is 3/4. The score includes various performance markings such as accents, dynamics (e.g., *ff*), and articulation (e.g., *div.*). The percussion part includes specific instructions for cymbals and bass drum, with *ff* dynamics and a '6' marking for the bass drum.



308

1

Pic. Fl. A.F. Ob. C.A. B.O. Cls. Bcl. Bns. Cbn. Hns. Tpts. Trbs. T/Tb. Tp. Vln.1 Vln.2 Vla. Ce. Bs.

Pic. Fl. A.F. Ob. C.A. B.O. Cls. Bcl. Bns. Cbn. Hns. Tpts. Trbs. T/Tb. Tp. Perc. Cel. Hp. Vln.1 Vln.2 Vla. Ce. Bs.

Musical score for *Passacaglia*, page 44, measures 313-316. The score includes parts for Piccolo, Flute, Alto Flute, Oboe, Cor Anglais, Bassoon, Clarinet, Bassoon, Contrabassoon, Horns, Trumpets, Trombones, Trombone/Tuba, Trumpet, Percussion, Cello, Harp, Violin 1, Violin 2, Viola, Cello, and Bass. The music is in 3/4 time with a key signature of one sharp (F#). Dynamics range from piano (*p*) to fortissimo (*ff*). Performance instructions include *tam-tam*, *sim.*, *div.*, and *a2*.

318

Pic.  
Fl.  
A.F.  
Ob.  
C.A.  
B.O.  
Cls.  
Bcl.  
Bns.  
Cbn.  
Hns.  
Tpts.  
Trbs.  
T/Tb.  
Tp.  
Perc.  
Cel.  
Hp.  
Vln.1  
Vln.2  
Vla.  
Ce.  
Bs.

Pic. Fl. A.F. Ob. C.A. B.O. Cls. Bcl. Bns. Cbn. Hns. Tpts. Trbs. T/Tb. Tp. Perc. Cel. Hp. Vln.1 Vln.2 Vla. Ce. Bs.

*f* *ff* *p* *tr* *3* *bells up* *a2* *tb. 3* *cymbals* *snare drum*

Pic. *ff*

Fl.

A.F.

Ob.

C.A.

B.O.

Cls. *a2*

Bcl.

Bns.

Cbn.

Hns. *flutter* *a2* *tr*

Tpts. *ff* *a2*

Trbs. *tr* *a2*

T/Tb. *gliss.* *sf* *tr* *a2* *tb.*

Tp. *gliss.*

Perc. *bass drum* *ff*

Vln.1 *tr* *div.*

Vln.2 *tr* *div.*

Vla. *tr*

Ce. *div.* *tr*

Bs. *div.* *tr*

(poco più mosso  $\text{♩} = c.76$ )

(l'istesso  $\text{♩} = 76$ )

333

Pic. Fl. A.F. Ob. C.A. B.O. Cls. Bcl. Bns. Cbn. Hns. Tpts. Trbs. T/Tb. Tp. Vln.1 Vln.2 Vla. Ce. Bs.











Passacaglia

Pic. Fl. A.F. Ob. C.A. B.O. Cls. Bcl. Bns. Cbn. Hns. Tpts. Trbs. T/Tb. Tp. Perc. Cel. Hp. Vln.1 Vln.2 Vla. Ce. Bs.

The musical score is arranged in a standard orchestral format. The woodwinds (Piccolo, Flute, Alto Flute, Oboe, Cor Anglais, Bass Oboe, Clarinet, Bass Clarinet, Bassoon, Contrabassoon) and strings (Violin 1, Violin 2, Viola, Cello, Bass) have active parts. The brass (Trumpets, Trombones, Tenor Trombone, Trombone) and percussion (Cymbals, Harp) are mostly silent. The score features a dense texture with many triplets and sixteenth-note patterns. Dynamics are marked from *pp* to *f*. Performance instructions include *poco marcato* and *tr* (trills).



Passacaglia **più sostenuto**

Pic. *f* *b<sub>2</sub>*

Fl. *f* *3* *6* *mp* *6* *p* *3*

A.F. *f* *6* *6* *mp* *7* *6* *p* *3*

Ob. *f* *6* *6* *mp* *7* *6* *p* *3* *espress.* *mf*

C.A. *f* *6* *6* *mp* *7* *6* *p* *3*

B.O.

Cls. *f* *6* *6* *mp* *a2* *7* *6* *p* *3*

Bcl. *f* *7* *mp* *2* *p* *3*

Bns. *f* *3* *mp* *p*

Cbn. *f* *mp* *p*

Hns. *f* *mp* *p*

Tpts. *f* *2.*

Trbs. *f* *mp* *p*

T/Tb. *f* *mp* *p*

Tp. *mf* *7*

Perc. *mf* *3* *p* *3* *pp* *3*

Cel. *f*

Hp. *f* *mf* *3* *mp* *3*

**più sostenuto**

Vln.1 *f* *3* *b<sub>2</sub>* *mp* *3* *p* *7*

Vln.2 *f* *3* *b<sub>2</sub>* *mp* *3*

Vla. *mp* *p* *7*

Ce.

Bs.

Ob. *p*

C.A. *p*

B.O. *p*

Cls. *p*

Bcl. *mp*

Bns. *p*

Tp. *p*

Hp. *p*

*soft sticks*

*pp*

*p*

Ob. *p*

C.A. *pp*

B.O. *pp*

Cls. *pp*

Bcl. *pp*

Bns. *pp*

Tp. *pp*

Cel. *pp*

Hp. *pp*

*gliss. (feathery)*

*ppp*

Vln.1 *ppp*

Vln.2 *ppp*

Vla. *ppp*

Ce. *ppp*

Bs. *ppp*

3 desks, div.

3 players

2 players

3 players

2 players

*(still muted)*

*p*

Passacaglia

Ob. *p*

C.A.

B.O. *tr.*

Cls.

Bcl.

Bns.

Cbn.

Vln.1 *(still muted)* *p*

Vln.2

Vla. *tr.*

Ce.

Bs.

Ob.

C.A.

B.O.

Cls.

Bcl.

Bns. *2.* *p*

Cbn. *p*

Vln.1

Vln.2

Vla.

Ce. *(still muted)* *p*

Bs. *mute* *p*

Pic. Fl. A.F. Ob. C.A. B.O. Cls. Bcl. Bns. Cbn.

Dynamic markings: *f*, *mf*, *p*

Hns.

Dynamic markings: *mp*, *p*, *dolce*

Tpts. Trbs. T/Tb. Tp.

Vln.1 Vln.2 Vla. Ce. Bs.

Dynamic markings: *f*, *mf*, *p*, *div.*, *unis.*

Passacaglia

Pic.   
 Fl.   
 A.F.   
 Ob.   
 C.A.   
 B.O.   
 Cls.   
 Bcl.   
 Bns.   
 Cbn.   
 Hns.   
 Tpts.   
 Trbs.   
 T/Tb.   
 Tp.   
 Hp.   
 Vln.1   
 Vln.2   
 Vla.   
 Ce.   
 Bs.





Passacaglia **agitato**

462

Pic. *p* *v* *v* *v* *p* *f*

Fl. *p* *v* *v* *v* *p* *f*

A.F. *mf* *f*

Ob. *p* *f*

C.A. *p* *f*

B.O. *f* *f* *f*

Cls. *p* *f*

Bcl. *f* *p* *f*

Bns. *a2* *p* *f*

Cbn. *f* *p* *f*

Hns. *v* *v* *v*

Tpts.

Trbs.

T/Tb. *open* *mf* *f*

Tp. *mf* *p* *mf* *f* *mf* *f*

**agitato**

Vln.1 *p* *f*

Vln.2 *p* *f*

Vla. *p* *f*

Ce. *p* *f*

Bs. *p* *f*



Pic. *f*

Fl. *f*

A.F. *f*

Ob. *f*

C.A. *f*

B.O. *f*

Cls. *f*

Bcl. *f*

Bns. *f* *a2*

Cbn. *f*

Hns. *f* *a2*

Tpts. *f* *a2, mutes*

Trbs. *f* *a2*

T/Tb. *f*

Perc. *f* *sonore*

Cel. *f*

Hp. *f*

*più mosso\** (♩. = c.50) \*i.e. a little faster than opening of fugue

*normale*

Vln.1 *f* *normale*

Vln.2 *f* *normale*

Vla. *f*

Ce. *f* *div.*

Bs. *f* *sonore*

Pic. *mf* *f* *tr* *tr* *tr* *tr*

Fl. *mf* *f* *tr* *tr* *tr* *tr*

A.F. *mf* *f*

Ob. *mf* *f* *tr* *tr* *tr* *tr*

C.A. *mf* *f* *tr* *tr* *tr* *tr*

B.O. *mf* *f*

Cls. *mf* *f* *tr* *tr* *tr* *tr*

Bcl. *mf* *f* *p*

Bns. *mf* *f*

Cbn. *mf* *f*

Hns. *mf* *f* 1.3. 2.4.

Trbs. *mf* *f*

T/Tb. *mf* *f*

Tp. *mf* *f*

Perc. *mf* *f* *tr* *tr* *tr* *tr*

Cel. *mf* *f* *tr* *tr* *tr* *tr*

Hp. *mf* *f* *mf*

Vln.1 *mf* *f* *calmando e rall.*

Vln.2 *mf* *f*

Vla. *mf* *f*

Ce. *mf* *f*

Bs. *mf* *f*

FL. *p*

A.F. *p*

Ob. *p*

C.A. *p* *espress.* *mf*

B.O. *p* *espress.* *mf*

Cls. *p* *pp* *a2* *pp*

Bcl. *p* *pp*

Bns. *p* *pp*

Cbn. *p* *pp* *a2* *dolce* *p*

Hns. *p* *pp* *a2* *pp*

Tpts. *open* *pp* *a2* *pp*

Trbs. *p* *a2* *pp*

T/Tb. *p* *pp*

Tp. *p* *pp*

Cel. *p*

\*It may be better to make more rall. in this bar before resuming the original fugue tempo (except a little steadier)

Hp. *p* \*

(♩ = c.126) *dolce*

Vln.1 *p* *dolce* *p*

Vln.2 *p* *dolce* *p*

Vla. *p* *dolce* *p*

Ce. *p* *dolce* *p*

Bs. *p* *dolce* *p*

Pic. *mf* *ff*

Fl. *mf* *ff*

A.F. *mf* *ff*

Ob. *mf* *ff* *marcato*

C.A. *f* *ff*

B.O. *f* *ff*

Cls. *p* *mf* *f* *ff*

Bcl. *p* *mf* *f* *ff*

Bns. *p* *mf* *f* *ff* *f*

Cbn. *mf* *f* *f*

Hns. 1.3 *mf* 2.4 *f* 1.3 *ff* *marcato*

Tpts. 2. *mf* *ff* *marcato*

Trbs. *mf* *f* *ff* *a2*

T/Tb. *f* *ff* *a2*

Tp. *f* *ff*

Perc. *mf* *ff*

Cel. *mf* *ff*

Hp. *mf* *ff*

Vln.1 *mf* *ff*

Vln.2 *mf* *ff*

Vla. *mp* *mf* *ff*

Ce. *mf* *f*

Bs. *mf* *f*



516

(broaden)

rit.

Fl.

A.F.

Ob.

C.A.

B.O.

Cls.

Bcl.

Bns.

Cbn.

Hns.

Tpts.

Trbs.

T/Tb.

Tp.

Perc.

Cel.

Hp.

(broaden)

rit.

tempo 1 (♩ = c.100)

Vln.1

Vln.2

Vla.

Ce.

Bs.



Pic. *fff*

Fl.

A.F.

Ob.

C.A.

B.O.

Cls.

Bcl.

Bns.

Cbn.

Hns.

Tpts. 1, 2, 3

Trbs.

T/Tb.

Tp.

Perc.

Cel. *fff*

Hp. (non arpeggio)

Vln.1 (non div.)

Vln.2 (non div.)

Vla. (non div.)

Ce.

Bs.

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**DAVID STANHOPE**

Petite Suite Française

**Orchestra**

**SCORE**

**David Stanhope**

© 2015

## **Petite Suite Française**

- |                                     |         |
|-------------------------------------|---------|
| <b>1. La Joie</b>                   | page 1  |
| <b>2. La Promenade</b>              | page 22 |
| <b>3. Le Blues</b>                  | page 38 |
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# Petite Suite Française

## 1. La Joie

David Stanhope

$\text{♩} = 84$

Piccolo

Flutes 1.2

Oboes 1.2

Cor Anglais

Bb Clarinets 1.2

Bb Bass Clarinet

Bassoons

Contrabassoon

F Horns 1.2

F Horns 3.4

C Trumpet 1

C Trumpets 2.3

Trombones 1.2

Trombone 3/Tuba

Timpani

Percussion 1.2

Percussion 3

Violin 1

Violin 2

Viola

Cello

Bass

Petite Suite Française

6

Musical score for *Petite Suite Française*, page 2. The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, Clarinet in A, Clarinet in Bb, Bassoon 1 & 2, Contrabassoon, Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 3, Trombones 1 & 2, Trombone 3/Tuba, Timpani, Percussion 1 & 2, Percussion 3, Violin 1 & 2, Viola, Cello, and Bass. The score features various dynamics such as *ff*, *f*, *mf*, and *pizz.* and includes performance markings like *2.* and *a2*.

12

A

Musical score for Petite Suite Française, page 3, measures 12-15. The score includes parts for Picc., Fl1.2, Ob1.2, C.A., Cl1.2, BCl., Bn1.2, Cbn., Hn1.2, Hn3.4, Tpt1, Tpt2.3, Tbn1.2, Tbn3/T, Timp., Pc1.2, Pc3, Vln1, Vln2, Va, Clo, and Bs. Dynamics include *mf*, *f*, *espress.*, and *mute*. The score is in 3/4 time and features a variety of woodwind and string parts.

Petite Suite Française

18

Picc.

Fl1.2

Ob1.2

C.A.

Cl1.2

BCL.

Bn1.2

Cbn.

Hn1.2

Hn3.4

Tpt1

Tpt2.3

Tbn1.2

Tbn3/T

Timp.

Pc1.2

Pc3

Vln1

Vln2

Va

Clo

Bs

*ff*

*p*

*f*

*mf*

*mf*

*mf*

*f*

*mf*

*p*

*p*

Cymbals



24

**B**

Picc.

Fl1.2

Ob1.2

C.A.

Cl1.2

BCl.

Bn1.2

Cbn.

Hn1.2

Hn3.4

Tpt1

Tpt2.3

Tbn1.2

Tbn3/T

Timp.

Pcl.2

Pc3

Vln1

Vln2

Va

Clo

Bs





Petite Suite Française

42

C

Picc. *mf*

Fl1.2 *mf*

Ob1.2 *mf*

C.A.

Cl1.2 *mf*

BCl.

Bn1.2 *mf*

Cbn.

Hn1.2 *open* *f* *mf*

Hn3.4 *open* *mf*

Tpt1

Tpt2.3

Tbn1.2

Tbn3/T

Timp. *mf*

Pc1.2

Pc3

Vln1 *mf*

Vln2 *mf*

Va *mf*

Clo *mf*

Bs *mf* *pizz., div.*

Petite Suite Française

48

Picc. *mf* *f*

Fl1.2 *mf* *f*

Ob1.2 *f* a2

C.A. *f*

Cl1.2 *f*

B.Cl. *f*

Bn1.2 *f*

Cbn. *f*

Hn1.2 *f*

Hn3.4 *f*

Tpt1 *f* open

Tpt2.3 *f*

Tbn1.2 *f*

Tbn3/T *f* open *mf*

Timp. *f*

Pc1.2 *f*

Pc3 *f*

Vln1 *f*

Vln2 *f*

Va *f*

Clo *ff* *f*

Bs *f* arco, unis.

Petite Suite Française

54

D

Picc. *ff*  
 Fl1.2 *ff*  
 Ob1.2 *ff*  
 C.A. *ff*  
 Cl1.2 *ff*  
 BCl. *ff*  
 Bn1.2 *ff*  
 Cbn. *ff*  
 Hn1.2 *ff*  
 Hn3.4 *ff*  
 Tpt1 *ff*  
 Tpt2.3 *ff* (open)  
 Tbn1.2 *ff* (open)  
 Tbn3/T *ff*  
 Timp. *ff* (tr)  
 Pc1.2  
 Pc3  
 Vln1 *ff*  
 Vln2 *f* *ff*  
 Va *ff*  
 Clo *ff*  
 Bs *ff*

60

Score for Petite Suite Française, page 11, starting at measure 60. The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, Clarinet in A, Clarinet in Bb, Bassoon 1 & 2, Contrabassoon, Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trombones 1 & 2, Trombone 3/Tuba, Timpani, Percussion 1 & 2, Violin 1, Violin 2, Viola, Cello, and Bass.

Key markings include *ff* (fortissimo) and *f* (forte) for many instruments. The Horns 1 & 2 part includes a *mutes* marking. The Trombone 1 part includes a *a2* marking. The Percussion 1 part includes *tr* (trill) markings and a *mf* (mezzo-forte) marking. The Violin 1 and 2 parts include *f* and *ff* markings.

66

**E**

Picc.  
 Fl1.2  
 Ob1.2  
 C.A.  
 Cl1.2  
 BCl.  
 Bn1.2  
 Cbn.  
 Hn1.2  
 Hn3.4  
 Tpt1  
 Tpt2.3  
 Tbn1.2  
 Tbn3/T  
 Timp.  
 Pc1.2  
 Pc3  
 Vln1  
 Vln2  
 Va  
 Clo  
 Bs

Musical score for *Petite Suite Française*, page 12, rehearsal mark **E**. The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, Clarinet in A, Clarinet in Bb, Bassoon 1 & 2, Contrabassoon, Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trombones 1 & 2, Timpani, Percussion 1 & 2, Violins 1 & 2, Viola, Cello, and Bass. The score features various dynamics such as *mf*, *f*, *p*, and *tr*.



72

Musical score for *Petite Suite Française*, page 13, measures 72-77. The score includes parts for Picc., Fl1.2, Ob1.2, C.A., Cl1.2, BCl., Bn1.2, Cbn., Hn1.2, Hn3.4, Tpt1, Tpt2.3, Tbn1.2, Tbn3/T, Timp., Pcl.2, Pcl.3, Vln1, Vln2, Va, Clo, and Bs. Dynamics include *ff*, *p*, *mf*, *f*, and *mute*.

78

Picc.

Fl1.2

Ob1.2

C.A.

Cl1.2

B.Cl.

Bn1.2

Cbn.

Hn1.2

Hn3.4

Tpt1

Tpt2.3

Tbn1.2

Tbn3/T

Timp.

Pc1.2

Pc3

Vln1

Vln2

Va

Clo

Bs

84

Musical score for Petite Suite Française, page 15, starting at measure 84. The score includes parts for Picc., Fl1.2, Ob1.2, C.A., Cl1.2, BCl., Bn1.2, Cbn., Hn1.2, Hn3.4, Tpt1, Tpt2.3, Tbn1.2, Tbn3/T, Timp., Pcl.2, Pc3, Vln1, Vln2, Va, Clo, and Bs. Dynamics include *f*, *mf*, and *ff*. Performance instructions include *mute* and *3.*



Petite Suite Française

96

G

Picc. *mf*

Fl1.2 *mf*

Ob1.2 *mf*

C.A.

Cl1.2 *mf*

BCl.

Bn1.2 *mf*

Cbn.

Hn1.2 *open* *mf* *open*

Hn3.4 *mf*

Tpt1

Tpt2.3

Tbn1.2

Tbn3/T

Timp. *mf*

Pc1.2

Pc3 *mf*

Vln1 *mf*

Vln2 *mf*

Va *mf*

Clo *mf*

Bs *pizz., div.* *mf*

Petite Suite Française

102

Picc. *mf* *f*  
 Fl1.2 *mf* *f*  
 Ob1.2 *mf* *f*  
 C.A. *f*  
 Cl1.2 *f*  
 BCl. *f*  
 Bn1.2 *f*  
 Cbn. *f*  
 Hn1.2 *f*  
 Hn3.4 *f*  
 Tpt1 *f*  
 Tpt2.3 *f*  
 Tbn1.2 *f*  
 Tbn3/T *open* *mf*  
 Timp. *mf*  
 Pcl.2 *f*  
 Pc3 *mf* *f*  
 Vln1 *f*  
 Vln2 *f*  
 Va *f*  
 Clo *ff*  
 Bs *arco, unis.* *f*

107

**H**

Picc. *ff*  
 Fl1.2 *ff*  
 Ob1.2 *ff*  
 C.A. *ff*  
 Cl1.2 *ff*  
 BCl. *ff*  
 Bn1.2 *ff*  
 Cbn. *ff*  
 Hn1.2 *ff*  
 Hn3.4 *ff*  
 Tpt1 *ff*  
 Tpt2.3 *open* *mf* *ff*  
 Tbn1.2 *open* *mf* *ff*  
 Tbn3/T *ff*  
 Timp. *ff* *tr*  
 Pc1.2 *Bass Drum* *ff* *tr*  
 Pc3 *ff*  
 Vln1 *ff*  
 Vln2 *ff*  
 Va *f* *ff*  
 Clo *ff*  
 Bs *ff*

Petite Suite Française

112

Musical score for *Petite Suite Française*, page 20, measures 112-115. The score includes parts for Picc., Fl1.2, Ob1.2, C.A., Cl1.2, BCl., Bn1.2, Cbn., Hn1.2, Hn3.4, Tpt1, Tpt2.3, Tbn1.2, Tbn3/T, Timp., Pc1.2, Pc3, Vln1, Vln2, Va, Clo, and Bs. The score features various musical notations including notes, rests, dynamics (e.g., *tr*, *ff*), and articulation marks (e.g., *a2*, *v*).



Petite Suite Française

117

Musical score for Petite Suite Française, page 21, measures 117-121. The score includes parts for Picc., Fl1.2, Ob1.2, C.A., Cl1.2, BCl., Bn1.2, Cbn., Hn1.2, Hn3.4, Tpt1, Tpt2.3, Tbn1.2, Tbn3/T, Timp., Pc1.2, Pc3, Vln1, Vln2, Va, Clo, and Bs. The score features various dynamics such as *ff* and *div.* (divisi). The Picc. part has a *ff* dynamic starting in measure 119. The Fl1.2 part has a *ff* dynamic starting in measure 119. The Ob1.2 part has a *ff* dynamic starting in measure 119. The Cl1.2 part has a *ff* dynamic starting in measure 119. The BCl. part has a *ff* dynamic starting in measure 119. The Bn1.2 part has a *ff* dynamic starting in measure 119. The Cbn. part has a *ff* dynamic starting in measure 119. The Hn1.2 part has a *ff* dynamic starting in measure 119. The Hn3.4 part has a *ff* dynamic starting in measure 119. The Tpt1 part has a *ff* dynamic starting in measure 119. The Tpt2.3 part has a *ff* dynamic starting in measure 119. The Tbn1.2 part has a *ff* dynamic starting in measure 119. The Tbn3/T part has a *ff* dynamic starting in measure 119. The Timp. part has a *ff* dynamic starting in measure 119. The Pc1.2 part has a *ff* dynamic starting in measure 119. The Pc3 part has a *ff* dynamic starting in measure 119. The Vln1 part has a *div.* dynamic starting in measure 119. The Vln2 part has a *div.* dynamic starting in measure 119. The Va part has a *div.* dynamic starting in measure 119. The Clo part has a *div.* dynamic starting in measure 119. The Bs part has a *div.* dynamic starting in measure 119.

# 2. La Promenade

David Stanhope

$\text{♩} = c.92$

Piccolo

Flutes 1.2 *a2* *mf*

Oboes 1.2 *p*

Cor Anglais *p*

Bb Clarinets 1.2 *a2* *p*

Bb Bass Clarinet

Bassoons 1.2 *1.* *p*

Contrabassoon

F Horns 1.2

F Horns 3.4

C Trumpet 1 *mf*

C Trumpets 2.3 *2.* *mf*

Trombones 1.2

Trombone 3/Tuba *Tuba* *p*

Timpani *tr* *p*

Percussion 1.2

Percussion 3

$\text{♩} = c.92$

Violins 1 *div.* *p*

Violins 2 *div.* *p*

Violas *div.* *p*

Cellos *p* *div.* *un.*

Basses *pizz.* *p*

6

Picc. *mf*

Fl1.2 *a2 mf* 1.

Ob1.2 *p mf*

C.A. *p mf*

Cl1.2 *a2 mf*

BCl. *mf*

Bn1.2 *p mf*

Cbn.

Hn1.2 *p*

Hn3.4 *p*

Tpt1

Tpt2.3 *2. mf*

Trb1.2

Tbn3/T *Tuba pp Tuba p*

Timp. *tr p*

Pc1.2 *Snare Drum mp tr mp*

Pc3

Vln.1 *p mf unis.*

Vln.2

Va. *mp*

Co. *div. mp p pizz.*

Bs. *p mf p mf p*



16 rit. meno mosso rit. **K** tempo 1 subito

Picc. *f* *p*

Fl1.2 *a2* *mf*

Ob1.2

C.A.

Cl1.2 *p*

Bcl.

Bn1.2 *p* *p* *p* 1.

Cbn.

Hn1.2 *a2* *mf* *espress.* *p*

Hn3.4 *a2* *mf* *p*

Tpt1 *p* *mf* *espress.* *p* *mf*

Tpt2.3 *p* *mf* 2.

Trb1.2 *p* *mp* *p*

Tbn3/T *p* *mp* *p* Tuba

Timp. *p* *p*

Pc1.2

Pc3

Vln.1 rit. meno mosso rit. tempo 1 subito *mf*

Vln.2 *p*

Va. *p*

Co. *arco* *mf* *espress.* *p*

Bs. *p*

broaden

21

Picc.

Fl1.2

Ob1.2

C.A.

Cl1.2

BCl.

Bn1.2

Cbn.

Hn1.2

Hn3.4

Tpt1

Tpt2.3

Trb1.2

Tbn3/T

Timp.

Pc1.2

Pc3

Vln.1

Vln.2

Va.

Co.

Bs.

*mf* *f* *p* *arco* *v* *mf* *f*

2. 1. 4. a2 3. a2

broaden

rit.



♩ = c.69

Petite Suite Française

Picc.  
 Fl1.2  
 Ob1.2  
 C.A.  
 Cl1.2  
 BCl.  
 Bn1.2  
 Cbn.  
 Hn1.2  
 Hn3.4  
 Tpt1  
 Tpt2.3  
 Trb1.2  
 Tbn3/T  
 Timp.  
 Pc1.2  
 Pc3  
 Vln.1  
 Vln.2  
 Va.  
 Co.  
 Bs.

Susp. Cymbal  
 woolen sticks  
 Bass Drum  
 Tuba

*p*, *f*, *mp*, *mf*, *tr*, *rit.*, *(non div.)*

Petite Suite Française



33 rit. a tempo

Picc. *p* *mf*

Fl1.2 *p* *mf*

Ob1.2 *a2* *mf* *p* *mf*

C.A. *mp* *espress.* *p*

Cl1.2 *a2* *mf* *p* *mf*

BCl. *mp* *mf*

Bn1.2 *mp* *mf*

Cbn.

Hn1.2 *mf* *mp* *mf* *p* *mf* 2.

Hn3.4 *mp* *mf* *p* *mf* 4.

Tpt1 *p* *mf*

Tpt2.3 *mf*

Trb1.2

Tbn3/T

Timp.

Pc1.2 *p* *tr* *tr*

Pc3

Vln.1 rit. a tempo *mp* *p* *mf* *1)*

Vln.2 *p* *mf*

Va. *p* *mf*

Co. *p* *mf*

Bs. *p* *mf*



Petite Suite Française

41 più meno mosso

**N** a tempo, piu mosso  $\text{♩} = c.76$

Picc.  $f$

Fl1.2  $f$

Ob1.2  $f$

C.A.  $p$

Cl1.2  $f$

BCl.  $f$

Bn1.2  $mf$   $f$

Cbn.  $mf$   $f$

Hn1.2  $f$

Hn3.4  $f$

Tpt1  $f$

Tpt2.3  $f$

Trb1.2  $f$

Tbn3/T  $mf$   $f$

Timp.  $ff$

Pc1.2  $p$   $tr$   $ff$

Pc3  $p$   $tr$   $ff$

a tempo, piu mosso  $\text{♩} = c.76$

più meno mosso

Vln.1  $pp$   $p$   $ff$

Vln.2  $pp$   $p$   $ff$

Va.  $pp$   $p$   $ff$

Co.  $pp$   $p$   $ff$

Bs.  $pp$   $p$   $ff$

div. unis.

## Petite Suite Française

48

*rit.* *meno mosso* *rit. poco a poco*

Picc.

Fl1.2

Ob1.2

C.A.

Cl1.2

BCl.

Bn1.2

Cbn.

Hn1.2

Hn3.4

Tpt1

Tpt2.3

Trb1.2

Tbn3/T

Timp.

Pc1.2

Pc3

*mf tr* *ff* *mf tr* *ff* *tr*

*div.* *rit.* *meno mosso* *rit. poco a poco* *unis.*

Vln.1

Vln.2

Va.

Co.

Bs.

Petite Suite Française

**O** tempo 1 subito

Picc. *mf* *f* *tr*

Fl1.2 *a2* *mf* *f* *tr*

Ob1.2 *mf* *f*

C.A.

Cl1.2 *a2* *mf* *f* *tr*

BCl.

Bn1.2 *mf* *f* *a2*

Cbn.

Hn1.2 *a2* *mf* *f*

Hn3.4 *a2* *mf* *f*

Tpt1 *mf* *f*

Tpt2.3 *a2* *mf* *f*

Trb1.2 *mf* *f*

Tbn3/T *mf* *f*

Timp.

Snare Drum *mf* *f* *tr*

Pc1.2 *mf*

Glockenspiel

Pc3 *mf* *f*

tempo 1 subito

Vln.1 *mf* *f*

Vln.2 *div.* *mf* *f*

Va. *mf* *f*

Co. *mf* *f*

Bs. *mf* *f*

57

Picc. *tr* *mf* *f* *tr*

Fl1.2 *tr* *mf* *f* *tr*

Ob1.2 *mf* *f*

C.A. *f*

Cl1.2 *tr* *mf* *f* *tr*

BCl. *f* *a2*

Bn1.2 *mf* *f*

Cbn. *f*

Hn1.2 *mf* *f*

Hn3.4 *mf* *f*

Tpt1 *mf* *f*

Tpt2.3 *mf* *f*

Trb1.2 *mf* *f*

Tbn3/T *mf* *f*

Timp.

Pc1.2 *tr* *mf* *f* *tr*

Pc3 *mf* *f*

Vln.1 *mf* *f*

Vln.2 *mf* *f*

Va. *mf* *f*

Co. *mf* *f*

Bs. *mf* *f*

61

Picc. *tr* *mf* *f*

Fl1.2 *tr* *mf* *f*

Ob1.2 *mf*

C.A. *mf*

Cl1.2 *tr* *mf* *f*

BCl. *mf*

Bn1.2 *mf*

Cbn. *mf*

Hn1.2 *mf*

Hn3.4 *mf*

Tpt1 *mf*

Tpt2.3 *mf* *a2*

Trb1.2 *mf* *a2*

Tbn3/T *mf*

Timp.

Pc1.2 *tr* *mf* *tr*

Pc3 *mf* *f*

Vln.1 *mf*

Vln.2 *mf* *unis.* *div.*

Va. *mf*

Co. *mf*

Bs. *mf*

## Petite Suite Française

65

Picc. *mf*  
 Fl 1.2 *mf*  
 Ob 1.2 *a2*  
 C.A. *mf*  
 Cl 1.2 *mf*  
 B.Cl.  
 Bn 1.2 *f*  
 Cbn.  
 Hn 1.2  
 Hn 3.4  
 Tpt 1 *mf*  
 Tpt 2.3 *mf* *a2* *f*  
 Trb 1.2 *f*  
 Tbn 3/T *mf*  
 Timp. *mf*  
 Pc 1.2 *mf* *mf tr* *tr*  
 Pc 3 *mf*  
 Vln. 1 *f*  
 Vln. 2 *unis.* *div.* *unis.* *f*  
 Va. *f*  
 Co. *f*  
 Bs. *f*

69 rit. meno mosso rit. **P** tempo 1 subito

Picc. *f* *mf* *mf* *tr* *mf* *tr*

Fl1.2 *mf* *mf* *a2* *tr* *mf* *tr*

Ob1.2 *f* *mf* *f* *espress.* *mf* *a2*

C.A. *f* *espress.*

Cl1.2 *f* *mf* *f* *espress.* *a2* *tr* *mf* *tr*

BCl. *mf*

Bn1.2 *mf* *a2* *mf*

Cbn. *mf*

Hn1.2 *f* *1. non dim.* *a2* *f* *espress.* *p* *1.* *mf*

Hn3.4 *f* *3. non dim.* *a2* *f* *espress.* *3.* *mf*

Tpt1 *mf* *f* *espress.* *p* *a2*

Tpt2.3 *mf* *mf* *mf*

Trb1.2 *mf* *p* *mf*

Tbn3/T *mf* *p* *mf*

Timp. *mf* *tr* *mf* *tr*

Pc1.2 *mf* *tr* *mf* *tr*

Pc3 *p* *mf*

Vln.1 rit. meno mosso rit. tempo 1 subito  
*f* *espress.* *mf*

Vln.2 *f* *non dim.* *espress.* *mf*

Va. *f* *non dim.* *sul G* *espress.* *mf*

Co. *mf* *f* *espress.* *p* *pizz.* *mf*

Bs. *mf* *mf*

Petite Suite Française

rit.

Picc. *ff*  
 Fl1.2 *ff*  
 Ob1.2 *ff* a2  
 C.A. *f* *ff*  
 Cl1.2 *ff*  
 BCl. *ff*  
 Bn1.2 *ff* a2  
 Cbn. *ff*  
 Hn1.2 *f* *ff*  
 Hn3.4 *f* *ff*  
 Tpt1 *f* *ff*  
 Tpt2.3 *ff*  
 Trb1.2 *ff*  
 Tbn3/T *f* *ff*  
 Timp. *ff* tr  
 Pc1.2 tr  
 Pc3 *f* *ff*  
 Vln.1 *ff* rit. div. unis.  
 Vln.2 *ff*  
 Va. *ff*  
 Co. arco *mf* *ff*  
 Bs. *ff*

*broaden*  
*broaden*  
*broaden*



tempo 1 subito

poco rit.

Picc. *mf*

Fl1.2 *p*

Ob1.2 *mf*

C.A. *mf*

Cl1.2 *p*

BCl. *mf*

Bn1.2 *a2 p*

Cbn. *p*

Hn1.2 *p*

Hn3.4 *mf*

Tpt1 *p*

Tpt2.3 *mf*

Trb1.2 *p*

Tbn3/T *p*

Timp. *p*

Pc1.2 *p*

Pc3 *f*

Vln.1 *p*

Vln.2 *p*

Va. *p*

Co. *p*

Bs. *p*

*f* *ff* *a2* *tr* *tr*

### 3. Le Blues

1  $\text{♩} = c.66$

Piccolo

Flutes 1.2

Oboes 1.2

Cor Anglais

Bb Clarinet *espress.*  
*mf*

Eb Alto Saxophone

Bb Bass Clarinet

Bassoons 1.2 *1. espress.*  
*mf*

Contrabassoon

F Horns 1.2

F Horns 3.4

C Trumpet 1

C Trumpets 2.3

Trombones 1.2

Trombone 3/Tuba

Timpani *(soft or medium sticks)*  
*pp*  
tam-tam

Percussion 1.2 *pp*

Percussion 3

Violin 1  $\text{♩} = c.66$

Violin 2

Viola

Cello *mute*  
*tr*  
*pp*

Bass *(unmuted)*  
*pp*

4 rit. (rubato) a tempo

Picc. Fl1.2 Ob1.2 C.A. Cl. Timp. Pc1.2 Vln1 Vln2 Va Clo Bs

1. espress. f gliss. p

rit. (rubato) a tempo

mute tr. p

7 poco rit. tempo meno mosso ♩ = c.50

Fl1.2 Ob1.2 Timp. Pc1.2 Vln1 Vln2 Va Clo Bs

1. espress. p mf

poco rit. tempo meno mosso ♩ = c.50

tr. pp free bowing, even

11

Fl1.2

Vln1

Vln2

Va

Clo

Bs

14

**B**

Fl1.2

Cl.

Sax.

BCl.

Vln1

Vln2

Va

Clo

Bs

*mf*

*p*

*p*

*mute*

*free bowing, even*

*pp*

17

Fl1.2 *f* *mf*

Cl.

Sax.

BCl.

Vln1 *p*

Vln2 *p*

Va *p*

Clo *p*

Bs *p*

20 *dolce* *poco rit.*

Fl1.2 *dolce* *poco rit.*

BCl. *p*

Hn1.2 *pp* *p*

Vln1 *p* *pp* *poco rit.*

Vln2 *p* *pp*

Va *p* *pp*

Clo *div.* *p* *pp*

Bs *p* *pp*

**C** Petite Suite Française  
a tempo 2

Fl1.2 *p*

C.A.

Sax. *espress., rubato* *mf* *f*

B.Cl.

Bn1.2 *p* 1.

Cbn. *p*

Tbn1.2 *p* 1. *a tempo 2* *p (poco espress.)*

Vln1

Vln2

Va

Clo

Bs

C.A.

Sax. *p* *f*

B.Cl.

Bn1.2 *p*

Cbn. *p*

Tpt1 *mute* *p*

Tpt2.3 *2. mute* *p*

Tbn1.2 *pp*

Tbn3/T *pp*

29

C.A. Sax. BCl. Bn1.2 Cbn. Tpt1 Tpt2.3 Tbn1.2 Tbn3/T

32

**D**

Fl1.2 Ob1.2 C.A. Cl. Sax. BCl. Bn1.2 Cbn. Hn1.2 Tpt1 Tpt2.3 Tbn1.2 Tbn3/T

35

Ob1.2 *mf* *p*

C.A. *mf* *p*

Sax. *f* *p*

Cl. *mp* *mf* *p*

BCl. *mf* *p*

Bn1.2 *mf* *p*

Cbn. *mf* *p*

Hn1.2 *pp* *mf* *pp*

Hn3.4 *pp* *mf* *pp*

Tpt1 *f* *smear*

Tpt2.3 *f*

Tbn1.2 *pp* *mf* *pp*

Tbn3/T *pp* *mf* *pp*

38

rit.

Fl1.2 *p* *pp*

Cl. *p* *pp*

Sax. *p* *pp*

BCl. *p* *pp*

Tpt1 *p* *pp*



41 **E** tempo 1 ♩ = c.66  
*espress.*

C.A. *mf* *p*

Sax. *espress. (non rubato)* *mf*

Timp. *pp* *tam-tam*

Pcl.2 *pp*

Vln1 tempo 1 ♩ = c.66

Vln2

Va

Clo *unmuted* *pp*

Bs *pp*

44 rit. 1. *espress.* *f* *a tempo*

Fl1.2 *f* *p* *(harmon mute ad lib.)* *p*

Sax. *p*

Tpt1 *p*

Timp. *p*

Pcl.2

Vln1 rit. *a tempo*

Vln2 *unmuted* *p*

Va *unmuted* *pp* *p*

Clo *p*

Bs *p*

più meno mosso ♩ = c.46

47 rit. **F** *espress.*

Picc. *p* *mf* *pp* *mf*

Fl1.2 *p* *mf* *pp*

Ob1.2

C.A. *pp* *ppp*

Cl. *pp* *ppp*

Sax.

BCl.

Bn1.2 *pp*

Cbn.

Hn1.2 *pp* *mf*

Hn3.4

Tpt1 *pp* *ppp*

Tpt2.3

Timp. *pp*

Pcl.2

Vln1 rit. *unmuted* *sul G, espress.* *pp* *mf*

Vln2 *pp* *div.*

Va *pp*

Clo *pp* *div.*

Bs *pp* *pizz.* *p*

50

Picc.

Fl1.2

Ob1.2

C.A.

Cl.

Sax.

BCl.

Bn1.2

Cbn.

Hn1.2

Hn3.4

Tpt1

Tpt2.3

Tbn1.2

Tbn3/T

Timp.

Vln1

Vln2

Va

Clo

Bs

1. *espress.*

*mf*

*p*

*unis.*

5

6

3

52

Picc. *mf*  
 Fl1.2  
 Ob1.2  
 C.A. *pp*  
 Cl. *espress. p* *mf*  
 Sax. *ppp* *pp*  
 BCl.  
 Bn1.2  
 Cbn.  
 Hn1.2 *mf* *f*  
 Hn3.4  
 Tpt1  
 Tpt2.3  
 Tbn1.2  
 Tbn3/T  
 Timp.  
 Vln1 *mf* *f*  
 Vln2  
 Va  
 Clo *unis.* *div.*  
 Bs

55 *poco rit.* *a tempo* **G**

The score is for a woodwind and string ensemble. It features 15 staves. The woodwinds include Piccolo, Flute 1, Oboe 1, Cor Anglais, Clarinet, Saxophone, Bass Clarinet, Bassoon 1, Contrabassoon, Horn 1, Horn 3-4, Trumpet 1, Trumpet 2-3, Trombone 1, Trombone 3/Tuba, and Timpani. The strings include Violin 1, Violin 2, Viola, Cello, and Bass. The score is in 4/4 time and includes dynamic markings such as *pp*, *p*, *ppp*, *mf*, and *mp*. Performance instructions include *poco rit.*, *a tempo*, *(mutes)*, *(straight mute)*, and *div.*. A rehearsal mark **G** is placed above the second measure. The page number 55 is at the top left, and 49 is at the top right.

57 accel. (beat ♩)

Picc.

Fl1.2

Ob1.2

C.A.

Cl.

Sax.

BCl.

Bn1.2

Cbn.

Hn1.2

Hn3.4

Tpt1

Tpt2.3

Tbn1.2

Tbn3/T

Vln1

Vln2

Va

Clo

Bs

*mf*

*a2*

*p*

*open*

*3.*

*5.*

*arco, div.*

Picc. *f*

Fl1.2 *f*

Ob1.2 *f* *a2*

C.A. *f*

Cl. *f*

Sax. *f*

BCl. *f*

Bn1.2 *f*

Cbn. *f*

Hn1.2 *f*

Hn3.4 *f*

Tpt1 *f*

Tpt2.3 *f* *a2*

Tbn1.2 *f*

Tbn3/T *f*

glockenspiel

Pc3 *f*

Vln1 *f*

Vln2 *f* *unis.*

Va *f* *unis.*

Clo *f*

Bs *f*

60

Picc.

Fl1.2

Ob1.2

C.A.

Cl.

Sax.

BCl.

Bn1.2

Cbn.

Hn1.2

Hn3.4

Tpt1

Tpt2.3

Tbn1.2

Tbn3/T

Timp.

Pc3

Vln1

Vln2

Va

Clo

Bs



Petite Suite Française

rit.

53

61

The musical score is arranged in a standard orchestral format with 20 staves. The instruments are: Piccolo (Picc.), Flute 1 and 2 (Fl1.2), Oboe 1 and 2 (Ob1.2), Clarinet in A (C.A.), Clarinet (Cl.), Saxophone (Sax.), Bass Clarinet (BCl.), Bassoon 1 and 2 (Bn1.2), Contrabassoon (Cbn.), Horn 1 and 2 (Hn1.2), Horn 3 and 4 (Hn3.4), Trumpet 1 (Tpt1), Trumpet 2 and 3 (Tpt2.3), Trombone 1 and 2 (Tbn1.2), Trombone 3 and Tuba (Tbn3/T), Timpani (Timp.), Percussion 3 (Pc3), Violin 1 (Vln1), Violin 2 (Vln2), Viola (Va), Cello (Clo), and Bass (Bs). The score begins at measure 61. The Piccolo, Flutes, Oboes, Clarinets, and Saxophone parts feature a melodic line with a 'rit.' marking. The Bassoon and Contrabassoon parts have a '2' marking. The Horns and Trombones play a rhythmic accompaniment. The Trumpet 1 part has a 'ff' dynamic marking and a '10' fingering. The Percussion 3 part has a 'f' dynamic marking. The Violin 1 and 2 parts have a 'rit.' marking. The Viola, Cello, and Bass parts play a steady accompaniment. The score ends at measure 94.

63

Picc. *ff*

Fl1.2 *ff*

Ob1.2 *ff*

C.A. *ff*

Cl. *ff*

Sax. *ff* *cadenza* *f* *(accel.)* *p* *dolce* *p*

B.Cl. *ff*

Bn1.2 *ff*

Cbn. *ff*

Hn1.2 *ff*

Hn3.4 *ff*

Tpt1 *ff*

Tpt2.3 *ff*

Tbn1.2 *ff*

Tbn3/T *ff*

Timp. *ff*

Pc1.2 *tam-tam* *pp*

bass drum *ff*

Pc3 *ff*

Vln1 *ff* *pp* *mutes* *tr* *(very slow)*

Vln2 *div.* *ppp*

Va *ppp*

Clo *ppp*

Bs. *ff*

64

rit.

Picc.

Fl1.2

Ob1.2

C.A.

Cl. *pp* *dolce* *pp*

Sax. *p* *pp*

BCl.

Bn1.2

Cbn.

Hn1.2

Hn3.4

Tpt1 *mute* *pp* *ppp*

Tpt2.3 *2. mute* *pp* *ppp*

Tbn1.2 *mutes* *pp* *ppp*

Tbn3/T *3. mute* *ppp*

Timp. *ppp*

Pc1.2

Pc3 *antique cymbals* *pp*  
*(sounding 2 8ves higher)*

Vln1 *tr* *tr* *tr* *tr* *tr* *tr* *pp* *ppp*

Vln2

Va

Clo

Bs

# 4. Le Grand Canon Romantique

$\text{♩} = \text{c.}92$

Piccolo

Flutes 1.2

Oboes 1.2

Cor Anglais

A Clarinets 1.2

Bb Bass Clarinet

Bassoons 1.2

Contrabassoon

F Horns 1.2

F Horns 3.4

C Trumpet 1

C Trumpets 2.3

Trombones 1.2

Trombone 3/Tuba

Timpani

Percussion 1.2

Percussion 3

Violin 1

Violin 2

Viola

Cello

Bass

*ff*

Snare Drum *ff*

Field Drum

Bass Drum *ff* *hard sticks*

5

Picc.

Fl1.2

Ob1.2

C.A.

Cl1.2

BCl.

Bn1.2

Cbn.

Hn1.2

Hn3.4

Tpt1

Tpt2.3

Tbn1.2

Tbn3/T

Timp.

Pc1.2

Pc.3

Vln1

Vln2

Va

Clo

Bs

Susp. Cym (high)

Susp. Cym (low)

Susp. Cym (medium)

fff

tr

stop cymbals



Petite Suite Française

Picc. *ff* *ffp* *ff* *f*  
 Fl1.2 *ff* *ffp* *ff* *f*  
 Ob1.2 *ff* *ffp* *ff* *f*  
 C.A. *ff* *ffp* *ff* *f*  
 Cl1.2 *ff* *ffp* *ff* *f*  
 BCl. *ff* *ffp* *ff* *f*  
 Bn1.2 *ff* *ffp* *ff* *f*  
 Cbn. *ff* *ffp* *ff* *f*  
 Hn1.2 *f* *ff* *mf*  
 Hn3.4 *f* *ff* *mf*  
 Tpt1 *f* *ff*  
 Tpt2.3 *f* *ff*  
 Tbn1.2 *f* *ff*  
 Tbn3/Tuba *f* *ff*  
 Timp. *mf* *ff*  
 Pcl.2  
 Pc.3  
 Vln1 *fp* *f* *mf*  
 Vln2 *fp* *f* *mf*  
 Va *fp* *f* *mf*  
 Clo *fp* *f*  
 Bs *fp* *f*

Petite Suite Française

12

Picc.

Fl1.2

Ob1.2

C.A.

Cl1.2

BCl.

Bn1.2

Cbn.

Hn1.2

Hn3.4

Tpt1

Tpt2.3

Tbn1.2

Tbn3/T

Timp.

Pc1.2

Pc.3

Vln1

Vln2

Va

Clo

Bs

*mf*

Petite Suite Française

15

Picc.

Fl1.2

Ob1.2

C.A.

Cl1.2

B.Cl.

Bn1.2

Cbn.

Hn1.2

Hn3.4

Tpt1

Tpt2.3

Tbn1.2

Tbn3/T

Timp.

Pc1.2

Pc.3

Vln1

Vln2

Va

Clo

Bs



Picc. *ff* *ffp* *ff*  
 Fl1.2 *ff* *ffp* *ff*  
 Ob1.2 *ff* *ffp* *f*  
 C.A. *ff* *ffp* *f*  
 Cl1.2 *ff* *ffp* *ff* *a2* *f*  
 BCl. *ff* *ffp* *f*  
 Bn1.2 *ff* *ffp* *ff* *f*  
 Cbn. *ff* *ffp* *f* *mf*  
 Hn1.2 *f* *f* *fp* *ff*  
 Hn3.4 *f* *f* *fp* *ff*  
 Tpt1 *f* *fp* *f* *p*  
 Tpt2.3 *f* *fp* *ff*  
 Tbn1.2 *f* *fp* *f* *p*  
 Tbn3/T *f* *f* *fp* *f* *mf*  
 Timp. *f* *mf* *ff*  
 Pcl.2  
 Pcl.3  
 Vln1 *fp* *f* *mf*  
 Vln2 *fp* *f* *mf*  
 Va *fp* *f* *mf*  
 Clo *fp* *f* *mf*  
 Bs *fp* *f* *mf*

Picc.

Fl1.2

Ob1.2

C.A.

Cl1.2

BCL.

Bn1.2

Cbn.

Hn1.2

Hn3.4

Tpt1

Tpt2.3

Tbn1.2

Tbn3/T

Timp.

Pc1.2

Pc.3

Vln1

Vln2

Va

Clo

Bs

24

The musical score for page 63 of 'Petite Suite Française' begins at measure 24. The instrumentation includes Piccolo, Flutes 1 & 2, Oboe 1 & 2, Clarinet in A, Clarinet in Bb, Bassoon 1 & 2, Contrabassoon, Horns 1 & 2, Horns 3 & 4, Trumpets 1 and 2 & 3, Trombones 1 & 2, Trombone 3/Tuba, Timpani, Percussion 1 & 2, Violin 1, Violin 2, Viola, Cello, and Bass. The score features complex rhythmic patterns and dynamic markings such as *f* and *a2*.

Petite Suite Française

The musical score for measures 27-30 of 'Petite Suite Française' features a variety of instruments. The woodwinds (Flutes, Oboes, Clarinets, Bassoons, Horns) play sustained chords and melodic lines, often marked with *mf* and *a2*. The brass section (Trumpets, Trombones) provides harmonic support. The strings (Violins, Viola, Cello, Bass) play a rhythmic pattern of eighth notes. The percussion section (Timpani, Percussion) is mostly silent in these measures.

Picc.   
 Fl1.2   
 Ob1.2   
 C.A.   
 Cl1.2   
 BCl.   
 Bn1.2   
 Cbn.   
 Hn1.2   
 Hn3.4   
 Tpt1   
 Tpt2.3   
 Tbn1.2   
 Tbn3/T   
 Timp.   
 Pc1.2   
 Pc.3   
 Vln1   
 Vln2   
 Va   
 Clo   
 Bs

Musical score for *Petite Suite Française*, page 65. The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, Cor Anglais, Clarinets 1 & 2, Bassoon, Contrabassoon, Horns 1 & 2, Horns 3 & 4, Trumpets 1, 2 & 3, Trombones 1 & 2, Trombone 3/Tuba, Timpani, Percussion (Tam-tam), Violins 1 & 2, Viola, Cello, and Bass. The score features various dynamics such as *mf* and *a2*, and includes performance instructions like "Tam-tam let ring".

Petite Suite Française



poco rit.

grandioso ♩ = c.80

33

Picc.

Fl1.2

Ob1.2

C.A.

Cl1.2

BCl.

Bn1.2

Cbn.

Hn1.2

Hn3.4

Tpt1

Tpt2.3

Tbn1.2

Tbn3/T

Timp.

Pc1.2

Pc.3

poco rit.

grandioso ♩ = c.80

Vln1

Vln2

Va

Clo

Bs

37

Musical score for Petite Suite Française, page 67, measures 37-41. The score includes parts for Picc., Fl1.2, Ob1.2, C.A., Cl1.2, BCl., Bn1.2, Cbn., Hn1.2, Hn3.4, Tpt1, Tpt2.3, Tbn1.2, Tbn3/T, Timp., Cymbals, Pcl.2, Pcl.3, Vln1, Vln2, Va, Clo, and Bs. The score is in 2/4 time and features a variety of instruments including woodwinds, brass, percussion, and strings. The key signature is one sharp (F#) and the time signature is 2/4. The score includes dynamic markings such as *ff* and *tr*. The page number 37 is indicated at the top left, and the page number 67 is indicated at the top right. The score is arranged in a standard orchestral format with multiple staves for each instrument.

Picc.

Fl1.2

Ob1.2

C.A.

Cl1.2

BCl.

Bn1.2

Cbn.

Hn1.2

Hn3.4

Tpt1

Tpt2.3

Tbn1.2

Tbn3/T

Timp.

Pc1.2

Pc.3

tempo 1

Vln1

Vln2

Va

Clo

Bs



45

This page of the musical score for 'Petite Suite Française' contains measures 45 through 48. The score is arranged in a standard orchestral format with multiple staves for each instrument. The key signature is one sharp (F#) and the time signature is 3/4. The woodwind section includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoon, Horns 1 and 3/4, Trumpets 1 and 2/3, and Trombones 1 and 3/Tuba. The brass section includes Trumpets 1 and 2/3, Trombones 1 and 3/Tuba, and Timpans. The percussion section includes Tam-tam and a Ring. The string section includes Violins 1 and 2, Viola, Cello, and Bass. The score features various dynamics such as *ff*, *f*, *mf*, and *unis.*, and includes performance instructions like 'let ring' for the Tam-tam. The woodwinds and strings play complex rhythmic patterns, while the brass instruments provide harmonic support and melodic lines.

Petite Suite Française

V

49

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

- Picc.**: Piccolo part with complex rhythmic patterns.
- Fl1.2**: Flute 1 and 2 parts.
- Ob1.2**: Oboe 1 and 2 parts.
- C.A.**: Cor Anglais part.
- Cl1.2**: Clarinet 1 and 2 parts.
- BCl.**: Bass Clarinet part.
- Bn1.2**: Bassoon 1 and 2 parts.
- Cbn.**: Contrabassoon part.
- Hn1.2**: Horn 1 and 2 parts.
- Hn3.4**: Horn 3 and 4 parts.
- Tpt1**: Trumpet 1 part.
- Tpt2.3**: Trumpet 2 and 3 parts.
- Tbn1.2**: Trombone 1 and 2 parts.
- Tbn3/T**: Trombone 3 and Tenor part.
- Timp.**: Timpani part.
- Pc1.2**: Percussion 1 and 2 parts, including **Tam-tam** and **Bass Drum**.
- Pc.3**: Percussion 3 part, including **Glockenspiel**.
- Vln1**: Violin 1 part.
- Vln2**: Violin 2 part.
- Va**: Viola part.
- Clo**: Cello part.
- Bs**: Bass part.

Dynamic markings include *ff*, *f*, *mf*, and *fff possibile*. Performance instructions include **Tam-tam**, **Bass Drum**, and **Glockenspiel**.

Petite Suite Française

52

Picc. Fl1.2 Ob1.2 C.A. Cl1.2 BCl. Bn1.2 Cbn. Hn1.2 Hn3.4 Tpt1 Tpt2.3 Tbn1.2 Tbn3/T Timp. Pc1.2 Pc.3 Vln1 Vln2 Va Clo Bs

gliss. tr fff ff let ring

Petite Suite Française

rit.

Picc.  
 Fl1.2  
 Ob1.2  
 C.A.  
 Cl1.2  
 BCl.  
 Bn1.2  
 Cbn.  
 Hn1.2  
 Hn3.4  
 Tpt1  
 Tpt2.3  
 Tbn1.2  
 Tbn3/T  
 Timp.  
 Pc1.2  
 Pc.3  
 Vln1  
 Vln2  
 Va  
 Clo  
 Bs

High Suspended Cymbal woollen sticks  
 let ring

rit.

Picc. *p* *a2*

Fl1.2 *p*

Ob1.2 *p*

C.A. *p*

Cl1.2 *p*

BCl. *p*

Bn1.2 *p*

Cbn. *p*

Hn1.2 *p* 1.

Hn3.4 *p* 3.

Tpt1 *mp* *p* 2.

Tpt2.3 *p*

Tbn1.2 *mp* *p*

Tbn3/T *p*

Timp.

Pc1.2 Snare Drum *brushes* *p*

Pc.3 Guiro *p*

Xylophone *(loco)* *p*

Vln1 *f* *sul A* *a tempo, giocoso* *p*

Vln2 *sul D* *p*

Va *p*

Clo *p*

Bs *p*

The musical score is arranged in a standard orchestral format. The top section includes woodwinds: Piccolo, Flutes 1 & 2, Oboes 1 & 2, Clarinet in A, Clarinet in Bb, Bassoon, and Contrabassoon. The middle section includes brass: Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trombones 1 & 2, and Trombone 3/Tuba. The bottom section includes percussion: Timpani, Percussion 1 & 2, Violins 1 & 2, Viola, Cello, and Bass. The score features various musical notations such as dynamics (e.g., *f*, *a2*), articulation (accents, slurs), and performance instructions. The key signature is one sharp (F#), and the time signature is 4/4.

Petite Suite Française

66

Picc.

Fl1.2

Ob1.2

C.A.

Cl1.2

BCl.

Bn1.2

Cbn.

Hn1.2

Hn3.4

Tpt1

Tpt2.3

Tbn1.2

Tbn3/T

Timp.

Pc1.2

Pc.3

Vln1

Vln2

Va

Clo

Bs

*sempre ff*

*ff*

*f*

*8va*

*sempre ff*

Petite Suite Française

69

(or C nat.)

Musical score for *Petite Suite Française*, page 76, starting at rehearsal mark 69. The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, Clarinet in A, Clarinet in Bb, Bassoon 1 & 2, Contrabassoon, Horns 1 & 2, Horns 3 & 4, Trumpets 1, 2 & 3, Trombones 1 & 2, Trombone 3/Tuba, Timpani, Percussion 1 & 2, Violin 1 & 2, Viola, Cello, and Bass.

Key features of the score include:

- Woodwinds:** Piccolo, Flutes 1 & 2, Oboes 1 & 2, Clarinet in A, Clarinet in Bb, Bassoon 1 & 2, and Contrabassoon. Many parts feature long, sustained notes with dynamic markings like *ff*.
- Brass:** Horns 1 & 2, Horns 3 & 4, Trumpets 1, 2 & 3, and Trombones 1 & 2. The Horns 3 & 4 part includes a *tr* (trill) marking.
- Percussion:** Timpani and Percussion 1 & 2. Percussion 1 includes a *Suspended Cymbal* and *Bass Drum* part, with a *ff* dynamic and a *s.d. stick* instruction. Percussion 2 includes a *Bass Drum* part with a *ff* dynamic.
- Strings:** Violin 1 & 2, Viola, Cello, and Bass. The strings play a rhythmic accompaniment with dynamic markings like *ff*.



**Gabriel Fauré**  
**Arranged David Stanhope**

**Dernière Variation**

From Theme and Variations, Op. 73

**String Orchestra**

**Score**

© **David Stanhope 2015**

# Dernière Variation

**Gabriel Fauré**

arranged David Stanhope

andante molto moderato espressivo  $\text{♩} = c.48^{**}$

Violin 1 *con sord.\**

Violin 2 *con sord.\* p dolce*

Viola *con sord.\* p dolce*

Cello *con sord.\* p dolce*

Bass *(senza sord.) p dolce*  
*pizz.*

\*con sordini if a large ensemble  
\*\* original tempo for piano is 56; Theme and Variations opus 73.

(poco rit.) (a tempo)

1. *p*

2. *p*

Va. *p*

Ce. *p*

Bs. *p*

8

1. *V*

2.

Va.

Ce.

Bs.

Dernière Variation

13

1. *f* *p subito, dolce* *sul A* *sul D*

2. *f* *p subito, dolce*

Va. *f* *p subito, dolce*

Ce. *f* *p subito, dolce*

Bs. *p* *arco* *espress. p*

18

1. *sul A* *sul D* *div.* *ff*

2. *molto* *molto* *ff* *div.*

Va. *molto* *ff*

Ce. *molto* *ff*

Bs. *molto* *ff* *unis.*

*(poco rit.) a tempo (poco meno mosso)*

22

1. *ff sempre* *unis.* *p* *pp* *(poco rit.)*

2. *ff sempre* *unis.* *p* *pp*

Va. *ff sempre* *p* *pp*

Ce. *ff sempre* *div. p* *pp*

Bs. *ff sempre* *pizz.* *p* *pp*

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# PART B

## RECORDINGS

### B.1 track listing for CD 1a

1.	<b>Bagatelles</b> for symphony orchestra part 1	11.08
2.	<b>Bagatelles</b> for symphony orchestra part 2	16.16
3.	<b>Bagatelles</b> for wind orchestra	29.09

### B.2 track listing for CD 1b

1.	<b>Passacaglia</b> original version for piano solo	18.00
2.	<b>Passacaglia</b> transcribed for symphony orchestra	16.59
	<b>Petite Suite Française</b> for symphony orchestra	
3.	La Joie	2.58
4.	La Promenade	4.11
5.	Le Blues	5.01
6.	Le Grand Canon Romantique	3.15
7.	<b>Last Variation</b> transcribed for string orchestra	2.05

Although *Bagatelles* is submitted as two separate works, for the purposes of timing (the portfolio being restricted to approximately sixty minutes of content) it counts as a single work; the version for symphonic wind orchestra was premièred on the 22nd of August, 2015, by the Elder Conservatorium Wind Orchestra at Elder Hall, Adelaide, conducted by the composer. The recording of this performance is given (track 3 of CD 1a). The performance of the original version of the *Passacaglia* is taken from the CD *David Stanhope Plays* (see sources). All other performances are digital realizations by David Stanhope.

### B.3 track listing for CD 2 (music examples)

#### **Bagatelles excerpts:**

1.	Prelude (1), orchestral version (score page 1)	2.09
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2.	Prelude (1), wind orchestral version (score page 1)	1.58
3.	Prelude (6), wind orchestral version (score page 44)	1.54
4.	Serial Beethoven, orchestral version (score page 19)	0.16
5.	Serial Beethoven, wind orchestral version (score page 19)	0.19
6.	Serial Beethoven, wind orchestral version (score page 22)	0.36
7.	Raising the Standard, orchestral version (score page 33)	1.30
8.	Raising the Standard, wind orchestral version (score page 37)	0.58
9.	Tchaikovsky, wind orchestral version (score page 50)	0.22
10.	Tchaikovsky, orchestral version (score page 53)	0.26
11.	Soliloquy, orchestral version (score page 72)	0.37
12.	Whirlwind, orchestral version (score page 83)	0.25
13.	Whirlwind, wind orchestral version (score page 75)	0.23
14.	Whirlwind, orchestral version (score page 90)	0.49
15.	Whirlwind, wind orchestral version (score page 81)	0.54

**Passacaglia excerpts:**

16.	original version (exegesis pages 424-426)	1.53
17.	orchestral version (score page 1)	1.31
18.	original version (exegesis page 428)	0.17
19.	orchestral version (score page 13)	0.19
20.	original version (exegesis pages 429-430)	0.44
21.	orchestral version (score page 17)	0.49
22.	original version (exegesis page 432)	0.25
23.	orchestral version (score page 41)	0.19
24.	Cadenza, original version (exegesis page 433)	0.23
25.	Cadenza, orchestral version (score page 51)	0.30
26.	Fugue, original version (exegesis pages 434-435)	0.50
27.	Fugue, orchestral version (score page 56)	0.49
28.	Fugue, original version (exegesis pages 436-438)	0.37
29.	Fugue, orchestral version (score page 61)	0.37

**Last Variation excerpts:**

30.	opening 1 (score page 1)	0.33
31.	opening 2 (score page 1)	0.31

NOTE:

3 CDs containing 'Recorded Performances' are included with the print copy of the thesis held in the University of Adelaide Library.

The CDs must be listened to in the Music Library.

# **PART C**

## **EXEGESIS**



# Chapter One

## Introduction

The twenty-first century presents significant problems for permanent large instrumental ensembles. It is generally recognized that the cost of maintaining symphony orchestras and opera houses threatens their future existence; those that can no longer rely on government funding or private sponsorship are particularly vulnerable. The conductor Iván Fischer recently remarked “symphony orchestras in their present form have only a few more decades left, at most”.<sup>1</sup> But although financial restrictions may be the main reason for orchestral decline, there are other detrimental influences that have been growing over a long period of time, *not* generally recognized. In the same interview, Fischer added:

Will American-style civic pride or the goodwill of European politicians really be enough to feed these large beasts that are basically the same now as they were a century ago? I would welcome a more flexible musical family that could adapt its size and resources to what different composers and audiences require.<sup>2</sup>

A “more flexible musical family” in the future might be welcome, but financial problems could well remain if the family retains a structure of professional and permanent personnel. A high-quality *non*-professional musical family could be an answer, or at least an alternative, for future composers and audiences.

Before comparing, and discussing the differences between, the symphony orchestra and the wind orchestra, it is necessary to look briefly at relevant historical background.

For about a hundred years the appreciation of music has slowly been affected by a phenomenon that historian Norman Davies has described as “the devaluation of sound”.<sup>3</sup> Since the early days of recordings to the current widespread use of computers and digital devices that are dominated by vision, music has played an increasingly subordinate role,

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<sup>1</sup> Conductor of the Budapest Festival Orchestra; quoted in *BBCfm guide* (August 2014)

<sup>2</sup> *Ibid.*

<sup>3</sup> Norman Davies, *Europe: a History* (Oxford: Oxford University Press, 1996) p.539

often no better than musical packaging or background noise.<sup>4</sup> As long ago as 1934, in the early days of radio, Constant Lambert complained about the over-proliferation of music, writing that it represented a decline in value.<sup>5</sup> George Orwell also complained about background music (muzak today) being a deliberate distraction from serious conversation and thought.<sup>6</sup> Other “advances” such as amplification led to quantity replacing quality, especially in popular music.<sup>7</sup>

This devaluation has had a marked effect on the performance of music for orchestra, whether symphonic or operatic. Falling audiences and increasing costs have led such institutions to programme a larger proportion of popular works, with consequential diminution of other repertoire. Other developments involve a change of artistic territory. A single example should suffice: in 2011, the Artistic Director of Opera Australia, Lyndon Terracini said in a public lecture: “Opera companies and orchestras of significance world wide are closing at an alarming rate... We can blithely ignore the fact...or we can change...brave programming is having the courage to programme what critics will criticize you for, but will make a genuine connection to a real audience.”<sup>8</sup> Since 2012 Opera Australia has programmed long seasons of musicals within its main seasons. In 2015, for example, Cole Porter’s “Anything Goes” received sixty-seven performances from September the 5th to October the 31st.<sup>9</sup> The days when an Australian opera-lover had a choice of at least three major productions of *opera* in nearly every week of a season appear to be long gone.<sup>10</sup>

These trends of programming make it harder and harder for today’s composers to have large-scale works performed. But there is one large-scale ensemble that is not in decline - the wind orchestra. Percy Grainger was a pioneer in breaking new ground where instrumentation was concerned, and a composer who considered the wind orchestra superior

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<sup>4</sup> This is not to deny the enormous resources now available for the music-lover, who can find and hear almost any existing composition from the earliest Gregorian chants to the present day through recordings and the internet. But that is not relevant here.

<sup>5</sup> Constant Lambert, *Music Ho! A Study of Music in Decline* (London: Faber & Faber, 1934)

<sup>6</sup> George Orwell, *Pleasure Spots* (London: Tribune, 1946)

<sup>7</sup> See also Lydia Hutchinson’s *A Boomer’s Lament on the Devaluation of Music* (Article in *Less Noise, More Soul* (Milwaukee: Hal Leonard, 2013)

<sup>8</sup> Lyndon Terracini, *Peggy Glanville-Hicks Annual Lecture*, (2011)

<sup>9</sup> Opera Australia, *Calendar* (opera.org.au, 2015). In August 2015 the O.A. announced that “My Fair Lady” is scheduled for 2016 (79 performances at the Sydney Opera House, August 30th to November 5th).

<sup>10</sup> See Wikipedia *The Australia Opera, operas performed during 1970–1996* (Date accessed August 4th 2015. As there is no other source for this information available, it is necessary to cite Wikipedia. But the writer can personally vouch for the accuracy of this list, having been a member of the company’s music staff and conductor from 1986-2001.)

to the symphony orchestra in certain aspects, particularly in matters of balance.<sup>11</sup> He wrote a number of seminal original works, as well as re-arranging several of his popular orchestral works, for wind orchestra.<sup>12</sup> Other composers such as Holst and Vaughan-Williams recognized the merits of the wind orchestra, but in their day the concert hall was dominated by convention: composers of large-scale works needed to write for symphony orchestra, especially in the traditional forms of symphony, concerto, and opera, if they wished to be taken seriously by the musical establishment.<sup>13</sup> The situation today demands a fresh approach by many composers of large-scale music if they wish such music to be performed. Joseph Wagner, an American writer of a number of books on orchestration, wrote in 1970:

The need for a new library of original band music of artistic and imaginative merit became and still is the objective of all musicians who believe in the unlimited scoring potentials of the wind-percussion ensemble. The time has come to discard the old idea that a concert band is an orchestra without strings relegated to the performance of utilitarian, inferior music.<sup>14</sup>

Current Professor of Music and Director of Bands at Lipscomb University in Nashville, Tennessee, Stephen L. Rhodes, wrote in 2007:

The 20th century has seen a steady growth in original literature for the wind band, especially since 1940. Significant efforts have been made to improve the band's repertoire, both in substance and originality, while creating more functional and consistent instrumentation. However, this trend has been somewhat slow in coming.<sup>15</sup>

Why the reluctance for leading composers to write for wind orchestra? A barrier is the snobbish prejudice against the word “Band”. For those who know what a Concert Band is, there is no prejudice, but for many composers (and audiences), “band” conjures up a picture of military marches, or brass playing in a park rotunda. Thus many Concert Bands adopt different nomenclature to avoid confusion.<sup>16</sup>

The standard symphony and wind orchestras have designated instrumentation with some overlap; the following lists highlight the differences in **bold type**:

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<sup>11</sup> For example *Elastic Scoring*, preface to *Spoon River* (New York: Schirmer, 1930)

<sup>12</sup> For example *Hill-Song No.2*, *The Power of Rome and the Christian Heart* and *Lincolnshire Posy*

<sup>13</sup> Gustav Holst, *Suite No.1 in Eb*, *Suite No.2 in F*; Vaughan-Williams, *Folksong Suite*

<sup>14</sup> Joseph Wagner, *Band Scoring IS Composition*, (article in *Music Journal*, Issue 188, February 1970, p.26)

<sup>15</sup> Stephen L. Rhodes, *A History of the Wind Band* (Chapter 12, *Twentieth-century Repertoire* (Lipscomb University website ([www.lipscomb.edu/](http://www.lipscomb.edu/))), 2007)

<sup>16</sup> It is just as legitimate for a Concert Band to call itself a “Wind Orchestra” for the same reason the Australian Chamber Orchestra does *not* call itself “Australian String Band”. Hence we have the “Elder Conservatorium Wind Orchestra”.

Standard symphony orchestra:

- woodwind (piccolo, flutes, oboes, cor anglais, clarinets, bassoons)
- brass (french horns, trumpets, trombones, tuba)
- timpani and percussion
- **harp**
- **keyboards**
- **strings** (1st and 2nd violins, violas, cellos, basses)

Standard wind orchestra (Concert Band):

- woodwind (piccolo, flutes, oboes, cor anglais, clarinets, bassoons)
- **extra flutes**
- **extra clarinets**
- **contrabass or contraalto clarinet**
- **saxophone section**
- brass (french horns, trumpets, trombones, tuba)
- **euphoniums (usually two)**
- **extra tubas (at least two altogether)**
- timpani and percussion

There are a number of points that should be noted when reviewing these lists:

- One clarinet player in a symphony orchestra will expect to play saxophone on occasions, but rarely is more than one such instrument required, almost always the alto saxophone. Standard wind orchestras will have four saxophones - two altos (one player may also play soprano saxophone), tenor and baritone.
- A euphonium or tenor tuba will occasionally appear in the symphony orchestra, usually played by one of the trombonists.
- Some wind orchestras carry a string bass as standard (a very large ensemble may have as many as four or five).
- Some wind orchestras carry a keyboard player as standard (often an electric keyboard will substitute for missing instruments such as tuba in a junior ensemble), but more often it will be a wind, brass or percussion player who plays a keyboard when required.

- The Eb alto clarinet used to be a standard instrument in the wind orchestra but is rarely written for today. If it is required, usually an old instrument, suffering from neglect, is given to an unfortunate Bb clarinet player who is not used to it. To some extent the high Eb clarinet is also now fading from view, although a good-quality instrument will usually be available. Clarinets in A are almost never used in the wind orchestra.
- Other non-standard instruments both ensembles expect to have available could include alto flute and cornets.
- Rarer instruments are likely to be just as easy (or difficult) to include in either ensemble. A number of instruments such as heckelphone, bass trumpet, wagner tubas, alto and contrabass trombones, cimbasso (Italian opera), will almost certainly remain the province of symphony and opera orchestras.
- Note that the percussion sections of both ensembles are virtually identical.

The following list summarizes the advantages peculiar to each ensemble's complement:

#### Symphony orchestra:

- String sections - a huge advantage over the wind orchestra, a timbre that the latter does not have (apart from string bass), and the ability of stringed instruments to sustain a long melodic line or accompaniment without needing to break for breath.
- Harp (a harp may occasionally appear in a wind orchestra, but usually only as a solo instrument).
- Keyboards such as celeste and harpsichord.

#### Wind orchestra:

- A better-balanced ensemble (arguably) than the modern symphony orchestra.
- Better articulation in the low register.
- Better phrasing than strings, if bow-changes produce an uneven line (bellows effect).
- The saxophone section. Not only for their punch or bite in the middle and low registers, but for the expressive qualities in solo melodic line (which is why composers such as Bizet, Ravel and Rachmaninoff used it occasionally to great effect).<sup>17</sup>

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<sup>17</sup> Respectively *L'Arlessiene*, *Bolero*, *Symphonic Dances*

It is not generally realized that orchestral balance has changed considerably over the last five or six decades. But problems of balance due to orchestration have existed since the 18th century.<sup>18</sup> Here is a notorious example from Beethoven's Egmont Overture (Ex.1.1):

allegro

The image shows a musical score for four parts: Clarinets 1.2 in Bb, Bassoons 1.2, Horns 1.2 in F, and Horns 3.4 in Eb. The music is in 3/4 time and marked 'allegro'. Each part is marked with a dynamic of 'ff' (fortissimo). The notation shows chords in the upper staves and single notes in the lower staves.

Ex.1.1 Egmont Overture, bars 259-262 (author's reduction)

If the horns play with the written dynamics, it will sound thus (Ex.1.2):

The image shows a musical score for two parts, likely representing the horns. The top part is marked 'ff' (fortissimo) and the bottom part is marked 'mp' (mezzo-piano). The music is in 3/4 time and shows chords in the upper part and single notes in the lower part.

Ex.1.2 Egmont Overture, bars 259-262 (author's transcription)

This is clearly not what Beethoven intended; all notes of the chords should be equal, but with the top line (or *hauptstimme*) slightly prominent.<sup>19</sup> If the horns reduce their dynamic to match the winds, the result is far too weak, especially as it follows directly after a loud orchestral *tutti*. The only practical solution for a modern orchestra is to rescore the chords by dividing

<sup>18</sup> That is, since the time of the orchestra's inception with instrumental families that have remained the basis of the orchestra until today - strings, winds, brass and percussion.

<sup>19</sup> *Hauptstimme* - literally "head voice", a term much used by composers of the 2nd Viennese School, useful during this discussion.

the horn parts, allowing them to play notes that were impossible with the valveless horns of Beethoven's time.<sup>20</sup> But here is an example for which there is probably *no* solution, from the end of Brahms's second symphony (Ex.1.3):

Ex.1.3a Brahms 2nd Symphony, 4th mvt., bars 404-410

Source: Breitkopf & Härtel (1926)

<sup>20</sup> Note that this passage would have caused problems when it was originally written, even with small-bore natural horns; also the written F for the second pair of horns (the *hauptstimme*) can only be put in tune by the players half-closing the opening of the bell with the right hand, which weakens the tone and volume.

Ex.1.3b Brahms 2nd Symphony, 4th mvt., bars 411-418

Source: Breitkopf & Härtel (1926)

The musical logic of this section dictates that the quavers in the bassoons, cellos and basses starting at bar 413 should match the previous two phrases, but this is simply not possible - the listener always perceives the *hauptstimme* as transferred to the trumpets, first pair of horns and violins. Grainger's remark that the orchestra was top-heavy - "too many violins, too few cellos" is clearly accurate in this case.<sup>21</sup>

The symphony orchestra's major balance problem today is the brass, especially horns, trombones and tuba. With an apparent motto of "louder is better", the bore of these brass instruments has become much larger, along with larger mouthpieces. In a *fortissimo* tutti, the brass sound becomes brighter and exciting, but often too loud for the strings and woodwind. If the conductor asks the brass to play softer so that the melodic lines of strings and

<sup>21</sup> BBC interview with John Amis, c.1950. An improvement could be made by adding the violas to the quavers (an octave above the cellos) although this is still not likely to be sufficient to solve the imbalance. Adding the tuba to the cello or bass line might appear to be a solution, but few (if any) conductors would dare to do something as un-Brahmsian as this.



woodwind can be heard, the bright brassy excitement disappears, becoming bland and uninteresting.<sup>22</sup> However, the modern wind orchestra can tolerate large-bore brass without suffering bad balance because of the extra wind instruments.<sup>23</sup>

The financial situation that affects the independent professional symphony orchestras has a significant effect on repertoire.<sup>24</sup> New music does not draw large audiences, hence a usual reluctance to programme it.<sup>25</sup> Because the wind orchestra is rarely a professional group, box office returns are not so important; also its audience expects to hear a lot of new music. As a concert-giving ensemble, the wind orchestra only became established in the twentieth century, hence the enthusiasm for new repertoire written specifically for it. The decline of the professional symphony orchestra (and opera houses) is not so much the threat of collapse, closure or cuts, (which nonetheless is happening across the western world) but in the repertoire it performs - a smaller range of compositions with a stronger bias toward the popular. Extra visual components, such as the occasions when an orchestral performance accompanies a film, may relegate sound to secondary status.

Independent professional wind orchestras such as the Tokyo Kosei Wind Orchestra or the Dallas Wind Symphony are rare. Many of the best wind orchestras are student groups in universities or colleges. An outstanding example, founded by Frederick Fennell in 1952, is the Eastman Wind Ensemble, which is well-known through several commercial recordings, beginning in 1953 on the Mercury label. More recently, the Royal Northern College of Music Wind Orchestra, conducted by Timothy Reynish or Clark Rundell, has produced many CDs

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<sup>22</sup> For example, compare the first recording of Stravinsky's *Rite of Spring* (Orchestre Symphonique de Paris/Monteux, HMV, 1929) with a modern performance (not a modern recording, where balance can be artificially adjusted). In the early recording the brass balance well with the winds and strings. Note also the change in timbre of wind and brass from the incisive, earthier quality of the early 20th century to the typically refined, polished orchestral sounds of the 21st. Which is more appropriate when performing such a work as the *Rite of Spring*?

<sup>23</sup> Most of the symphony orchestra repertoire is written for double or triple woodwind, meaning 8 to 12 players; the wind orchestra complement of woodwind is usually a minimum of 17, or 21 if the saxophone section is included. Although the wind orchestra also carries extra brass, the large-bore complement of french horns and trombones is generally no larger than that of the symphony orchestra; the euphoniums and extra tubas are necessary for middle to bass range balance (somewhat equivalent to the cello and bass sections of the symphony orchestra).

<sup>24</sup> The repertoire of state-funded (broadcasting) orchestras is not so much at risk, many maintaining adventurous programming, including new music. However, ongoing cuts to funding have resulted in mergers or disbandments, for example: the merger of the two leading orchestras of Germany's Südwestrundfunk in 2012, the disbandment of Danish broadcaster DR's Danish National Chamber Orchestra in 2015.

<sup>25</sup> This effect has been clearly seen in Australia since the time when the major symphony orchestras became independent and no longer supported financially by the Australian Broadcasting Corporation. The few new compositions performed tend to be short, given in the first half of a concert, followed by a popular symphony in the second half.

for Chandos.<sup>26</sup> Clearly the standard of such student ensembles is equal to that of the highest professional ensemble. In countries where wind orchestras flourish, the proliferation of wind orchestras in schools helps to maintain pressure on universities and colleges to continue supporting such ensembles at the tertiary level.<sup>27</sup> An important point to make is that the wind orchestra is more democratic than the symphony orchestra. The best players (especially brass) often prefer to play in a wind orchestra because they get much more to do.<sup>28</sup>

For composers, international boundaries hardly exist where the wind orchestra is concerned. An unknown Australian composer can receive a première at a United States university without difficulty if the composition has been recommended through the network of contacts that exist between music directors, whereas the possibility of the same composer gaining a première from any American *symphony* orchestra (which naturally gives preference to American composers) is virtually unthinkable.<sup>29</sup> Australian universities generally support wind orchestral programs. The Elder Conservatorium of Music at the University of Adelaide has a long tradition of maintaining such a program under the direction of Robert Hower, while the Sydney Conservatorium of Music has recently established an American-style wind orchestral program.<sup>30</sup>

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<sup>26</sup> “Brilliant playing...the finest wind orchestra in Britain” *Gramophone Magazine*, 2007

<sup>27</sup> Primarily the U.S.A., Japan, Australia and the U.K., the last-named also having a long tradition of brass bands. For those interested in the history of the wind band, an easily available study can be found on the internet: *A History of the Wind Band*, by Dr. Stephen L. Rhodes, explores bands of all kinds from the mediaeval to the end of the 20th century (Lipscomb University website ([www.lipscomb.edu/](http://www.lipscomb.edu/))), 2007). See also Warren Olfert’s *The Development of a Wind Repertoire: a history of the American Wind Orchestra* (PhD thesis, Florida State University, 1992)

<sup>28</sup> Generally speaking, musical material is more equally spread in the wind orchestra. In the symphony orchestra, the strings have the lion’s share of virtually all the repertoire up to the early twentieth century, and in much since then. A further advantage of the wind orchestra is that the doubled instruments can be split into separate parts (for example, two or three players on each of the usual three clarinet parts means there are six or nine parts available if desired).

<sup>29</sup> My earliest works for wind orchestra (Folk-Songs for Band Suites 1 and 2) were premiered at Florida State University, both being played at a very high standard by the top ensemble. The excellent music director, James Croft, recommended me to Australian music directors, especially Russell Hammond, director of the Australian National Wind Orchestra. Then my works began to be played in Australia.

<sup>30</sup> The Elder Conservatorium Wind Orchestra produced a CD of my works for Tall Poppies Records in 1996 (*Little Ripper!* - see sources). The Sydney Conservatorium Wind Symphony, conductor John Lynch, will present six major concert programmes in 2016, including a number of world and Australian premières.

The stage setting of both ensembles makes an interesting comparison:

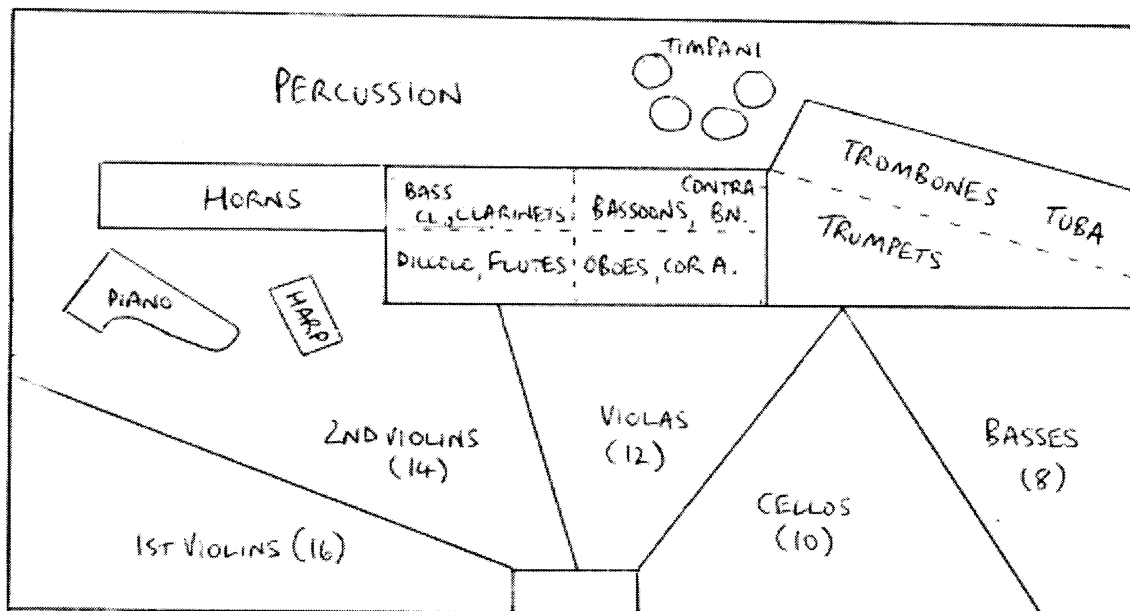


Figure 1: Symphony orchestral seating plan (author's sketch)

This is a fairly typical symphony orchestra's seating (stylized, showing the basic divisions of space) - strings at the front from one side of the stage to the other, wind in the middle with principal players making a square, and horns on the left. The rest of the brass is to the right (often in a single line) with timpani and percussion central at the back. Harp and keyboards are usually on the left.

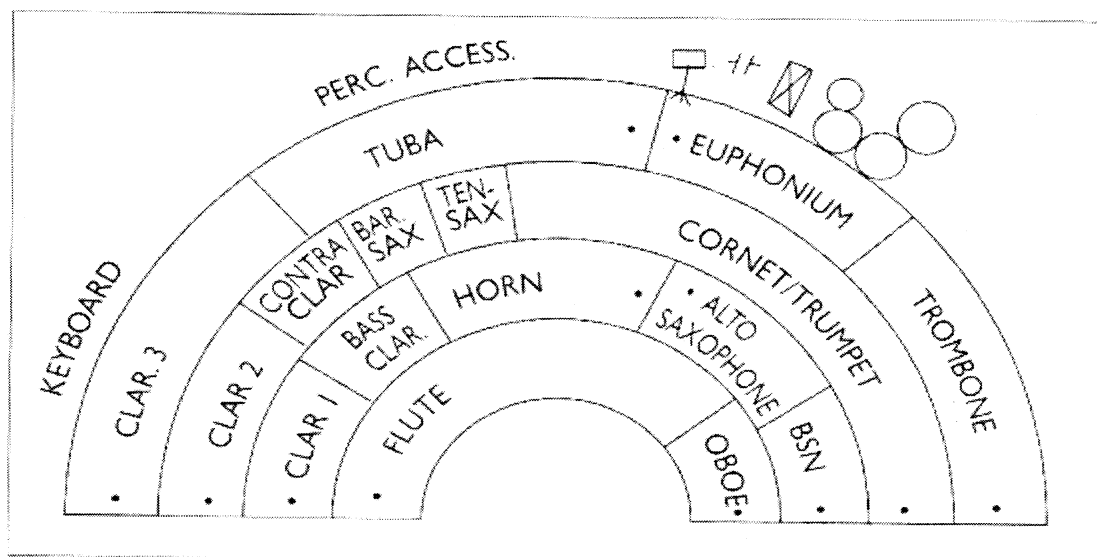


Figure 2: Wind orchestral seating plan

Source: Irigden.wordpress.com, wind orchestra seating examples, free images

A wind orchestra is usually seated in a series of semi-circles, with woodwind mostly at the front, brass somewhere in the middle, and percussion along the back. But where individual instruments are concerned there is considerable variation; much depends on the music director's preference, but it may also depend on the repertoire being played. Although the semicircles are shown in the above arrangement, the instrumental placement might not be ideal. Whoever designed the plan in the above diagram decided to put most of the bass instruments together at centre left. All the clarinet family is on the left and the double reeds are together on the right, which is good for contact within both those sections. But the saxophone section is broken up with the horns blowing directly into some of them - it might be better to swap the horns with lower saxophones and contra clarinet and reverse the order so that the contra clarinet and baritone saxophone are near the bassoons. However, then the tubas are a long way from the other bass instruments. But regardless of the setup, one thing stands out: there is never a group of forty to sixty stringed instruments between the players and the audience. This means that woodwind instruments at the front are far less likely to be swamped by the heavy brass (which often happens in an unbalanced symphony orchestra).

# Chapter Two

## Bagatelles

### 2.1 Introduction

The title *Bagatelles* was chosen because this new work consists of a number of short or fairly short movements, providing numerous examples of contrast and differing styles. There are many thousands of arrangements of orchestral works for wind orchestra,<sup>31</sup> far fewer arrangements the other way round,<sup>32</sup> but at this stage no works have been found in which versions of the same work have been written simultaneously for both ensembles. By doing so, *Bagatelles* seeks to demonstrate that the wind orchestra is just as viable an ensemble to write for as the symphony orchestra. The major composition of the portfolio is therefore presented in two separate versions: 1) symphony orchestra and 2) wind orchestra. The instrumental differences between the two ensembles mean that different choices must be made regarding scoring. Comparison between the two versions will make these differences clear and how various problems of orchestration can be solved.

### 2.2 Movements and titles

#### Part 1

1. Prelude
2. Little Fanfare
3. Serial Beethoven
4. Ludvig Wagner
5. Raising the Standard

#### Part 2

6. Prelude
7. Tchaikovsky
8. Introduction and Soliloquy
9. Whirlwind

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<sup>31</sup>To take one composer at random as an example: [www.sheetmusicplus.com](http://www.sheetmusicplus.com) lists one hundred and eighty-nine different arrangements of works by Gioachino Rossini for concert band (viewed 4th September 2015).

<sup>32</sup>For example: Arnold Schoenberg, *Theme and Variations*, Op. 43a (wind orchestra), Op. 43b (symphony orchestra), Darius Milhaud, *Suite Française*, Op. 248 (wind orchestra), Op. 254 (symphony orchestra)

Each part begins with the same prelude, differently scored (1, 6). There are two fanfares, the first in triple metre, the second in duple metre (2, 5), a twelve-tone movement (3) and an overtly romantic melody with suitable accompaniment (7). (4) is the shortest bagatelle, a little joke where some themes from Beethoven's fifth symphony and violin concerto are combined with the accompaniment of the prelude to Act Three of *Lohengrin*. The last two Bagatelles are the most serious - denser harmonies and more dissonance. After an introduction, which includes a few quarter-tones in the trombones, (8) is written in declamatory style following some words from Psalm 109, while (9) is a virtuosic tarantella. The following discussion gives some examples that show necessary decisions regarding scoring where differences in complement of the two ensembles were particularly involved. (Examples linked to CD 2)

### **2.3 Prelude, (1) orchestral version (score page 1, CD 2 track 1)**

This version was written first and scored for strings only. The growing tension of the crescendo does not need any additional instruments to reach an effective climax. It also contrasts with the Little Fanfare, which is mostly given to woodwind and brass. For the version for wind orchestra, the easiest way to score it, using a computer, would have been to explode the string lines onto separate staves, then paste each line into one of the wind lines and then do some re-pasting to add brass when it got louder. This lazy method has not been followed. When transcribing a piece of music to another instrumentation, it is essential to absorb the original and recreate it from scratch for the best result.

### **2.4 Prelude, (1) wind orchestral version (score page 44, CD 2 track 2)**

The repeated notes have been given to vibraphone and glockenspiel and the scales to woodwind, alternating solo double reeds with flutes and clarinets at the beginning. Later, when it gets louder, single brass instruments have the scales. Contrasts in colour and the natural expressiveness of solo instruments make this very different from the string version, but just as successful. Of course there is not as much contrast with the Little Fanfare, but the saxophones are kept out of the Prelude (apart from a few notes to warm up) so that they replace the clarinet lines at the start of the Little Fanfare, bringing in a new colour.<sup>33</sup> After the completion of this version of the Prelude, the same kind of version was given to the orchestra

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<sup>33</sup>A potential balance problem with a large ensemble (perhaps nine or more clarinets being too loud) is also solved. Solo clarinets might not be enough to balance the non-solo flutes.

for their second Prelude. Which left the necessity of creating a third version for the wind orchestral second Prelude.

### 2.5 Prelude, (6) wind orchestral version (score page 44, CD 2 track 3)

Here the first part has been dropped by an octave, with the scales given to muted brass, a new timbre. Where the brass took over the scales in the first prelude, here the wind play the scales in the original high register. The aggressiveness of the muted brass at the climax contrasts with the romantic bagatelle that follows.

### 2.6 Serial Beethoven, (3) orchestral version (score page 19, CD 2 track 4)

This bagatelle is a satire on twelve-tone writing, beginning with an over-serious introduction that becomes more ridiculous as it proceeds; the tone-row on which the bagatelle is based is created from the theme of the fourth movement of Beethoven's third symphony (Ex.2.1):



Ex.2.1 Beethoven: 3rd Symphony, 4th movement, bars 12-19 (author's manuscript)

By playing the tone-row slowly *serioso*, but with very impractical mute changes (especially for the larger instruments), a visual joke adds to the humour.

### 2.7 Serial Beethoven, (3) wind orchestral version (score page 19, CD 2 tracks 5 & 6)

A different joke is made by having solo instruments begin the tone-row, playing one note each in turn (track 5). This method becomes extended on page 22 (section beginning at bar 160, track 6) with solo instruments playing fragments over and under the tone-row line, whereas in the orchestral version the instrumentation is confined to three string lines (as it is in the original Beethoven for this variation).

### 2.8 Raising the Standard, (5) orchestral version (score page 33, CD 2 track 7)

It is often beneficial if a composer or arranger makes it obvious where they expect players to breathe, giving rests where possible. This is particularly so with the large-bore

brass instruments prevalent today. Bars 243 to 250 show the three lines in octaves shared by the three trombones and tuba rather than all four playing at once, giving plenty of spaces for breaths. At the *fortissimo* passage from bar 265 the trombone players will likely need to breathe every bar; the rests will ensure a breath in the middle of each bar, rather than elsewhere. Thus the phrasing (with each bar leading to the first beat without a gap) will be uniform. But this passage has been scored differently in the wind orchestral version.

## **2.9 Raising the Standard, (5) wind orchestral version (score page 37, CD 2 track 8)**

The six bars of rising chords, starting at bar 257, can easily be sustained with no gaps in the orchestral version (violins and violas), but to gain the same continuity the chords have to be shared in the wind orchestral version. The clarinets and bass clarinet take bars 257-258, the saxophones bars 259-260 and the clarinets and trombones bars 261-262. The scoring for the *fortissimo* passage from bar 265 is also shared: because there are four trumpets and two alto saxophones playing the melody here, the horns can share the rising chords with the trombones and euphoniums instead of playing the melody, making the passage easy for all to breathe without gaps in the texture. The sustained notes in the clarinets, 2nd flute and tubas should also be continuous, because the doubling (or tripling) of players will make it easy to stagger the breathing.<sup>34</sup>

## **2.10 Tchaikovsky, wind orchestral version (score page 50, CD 2 track 9), orchestral version (score page 53, CD 2 track 10)**

Here is a different example of strings versus winds, a romantic melody in four- or five-part harmony. For the wind orchestral version, (which was written first) this is given to the saxophone quartet. Although it will sound very different from massed strings, it should be just as expressive in the hands of good musicians. Working from the short score manuscript, it was easy to put the four lines in the saxophone parts and, where a fifth line was added, put the bass clarinet on an inner line, keeping the baritone saxophone at bottom. The first alto saxophone had the melody throughout. But after completion of the string version the allocation of melodic lines in the saxophone version underwent re-appraisal. There would be a strong likelihood of the first alto player breathing in the wrong place, breaking the intended phrasing. To make sure this could not happen, the line was changed by giving the second

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<sup>34</sup> Experienced tuba players in a wind orchestra stagger breathing automatically in sustained passages. The same approach is found in brass bands (usually four tubas).



player part of the melody. Now there is space for both players to breathe in the right places, and the second player will also appreciate having a more interesting line.

In the string version the first violins have been directed to play on the G string. This is not just for the richer tone, but because it forces the players to use *portamento* at the falling sevenths, which is desirable. As it is all on the G string, the players could begin with an upbow, but downbow is better; if they start with an upbow, there will be a tendency to make the second beat too heavy. Starting with a downbow means the natural weight will fall at the second bar, fitting with the other strings and giving the right shape to the phrase.<sup>35</sup>

## **2.10 Soliloquy, orchestral version (score page 72, CD 2 track 11)**

This is the second part of the eighth bagatelle. Note the text is written over the notes; the unison trombone players are not expected to sing, but the words should help get the stresses right. How the accompanying motif is played, which is intended to sound like a very drawn-out breath, is most important. For wind instruments this is easy - a slow crescendo of repeated notes and a sudden drop in dynamic. However, for the strings, this motif is not so easy if it is to sound right. Bowing is significant here. If there were no bowing marked, the players would start in the downbow and then the sudden drop to *piano* would be in the upbow, which would be the easy way to do it, and would also seem logical. But to sound like breathing, the marked bowing is better, although harder to do. It would be tempting to mark all of the five crotchets in upbows, but the players would probably run out of bow, especially with the *tenuto* on the last crotchet. But the stylistic intention should be clear as written, the one downbow not disturbing the breathing effect.

## **2.11 Whirlwind, orchestral version (score page 83, CD 2 track 12), wind orchestral version (score page 75, CD 2 track 13)**

The differences in scoring for this final virtuosic bagatelle should clearly demonstrate necessary decisions when organizing the same musical material for different ensembles. The

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<sup>35</sup>I recommend not marking too many bowings unless the writer knows exactly what they are doing. The chances are the section leaders will change the bowing anyway, but they (and the conductor) may take more notice of the important ones if not too many others are indicated. I also strongly recommend to any composer or conductor Charles Gigante's book *Manual of Orchestral Bowing* (Bloomington: Indiana University School of Music, 1953).

section beginning at rehearsal letter **PP** in both versions includes scoring that is the same but with other aspects different. The orchestral version is a little lighter in texture; the whirlwind pattern that begins in the bass clarinet, adding clarinets and a bassoon over the next three bars, is passed to the double-reeds at bar 490, then to muted horns at bar 492 and finally to divided upper strings at rehearsal letter **QQ**. In the wind orchestral version the whirlwind is louder - beginning in saxophones, passing to *unmuted* horns, back to saxophones and finally to all the upper wind. The single notes *pizzicato* punctuation in the orchestral version is so clear that some of the accents in other lines were dropped as unnecessary. Other adjustments for balance (such as muted trombones at **QQ** versus soft strings in the orchestral version, but unmuted horns versus massed winds in the wind orchestral version) are not only necessary but also provide different timbres to be enjoyed.

### **2.12 Whirlwind, orchestral version (score page 90, CD 2 track 14), wind orchestral version (score page 81, CD 2 track 15)**

Giving the accompanying patterns that begin at rehearsal letter **RR** and later at **TT** to *spiccato* strings in the orchestral version was an easy decision, but raised a problem for the wind orchestra where breathing was concerned. The solution at **RR** was a more agitated version with the low wind and low saxophones juggling the patterns between instruments - more virtuosic, but not inferior to the murmuring strings version, even though the sounds are very different. At **TT**, a less intrusive scoring still provides places for players to breathe, and the slight punctuating double bump at the beginning of each pattern (where the breaths are taken) is no disadvantage, fitting with the urging prods of the percussion (which is the same throughout in both versions).

### **2.13 Summary**

The differences between the two versions of *Bagatelles* are not mere technical adjustments made from necessity. Each version has its own legitimate character; the differences serve to add further interest to the musical content. It is hoped that the above examples show decisions that bring each ensemble to best advantage; when writing for any combination of instruments, it is the composer's duty to exploit the intrinsic capabilities of that combination in order to express musical ideas clearly and concisely. If the two versions of *Bagatelles* had been written at different times, either could have been a transcription of the other - neither version can claim superiority in this regard.

Normally a composer will make only one choice of ensemble when preparing a new composition. Until relatively recently, the symphony orchestra was the obvious answer for most composers wanting to write for large forces. But the emergence of the wind orchestra as a viable alternative is something that should not be ignored by today's composers wishing to express ideas requiring a large instrumental palette. One should remember that the medium a composer chooses for expressing a musical idea is secondary to the idea itself. As Grainger pointed out in his essay *Elastic Scoring*, tonal balance is far more important than instrumental colour.<sup>36</sup> One should also remember that a composer has to make many choices *within* the chosen ensemble, any of which may present a musical idea with equal clarity.<sup>37</sup> This concept is explored further in the following chapter.

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<sup>36</sup> *Ibid.*

<sup>37</sup> For a simple example, should a particular melody be given to the 1st violins, or should it be a flute, oboe or clarinet solo? Depending on the context, each may be just as expressive as the others, although possessing different characteristics.

## Chapter Three

### Passacaglia

#### 3.1 Introduction

Transcription is the process of transforming a composition from its original instrumentation to another. Transcriptions of opera scores for piano were essential for rehearsals (vocal scores, almost always for two hands). Piano transcriptions of orchestral works were often considered promotional necessities; before recordings were available in the early 20th century, publishers routinely commissioned and published such transcriptions simultaneously with the orchestral score, especially symphonies and overtures, both for two hands or four hands. The quality of such arrangements varied considerably, often displaying little invention, but merely making a literal transfer of the notes to the keyboard. Four-handed versions were generally more successful, especially if written for two pianos rather than piano duet.

Two-handed transcriptions by exceptional pianists such as Liszt (an extraordinarily large number of imaginative transcriptions, especially symphonies by Beethoven and Berlioz) or Klindworth (Tchaikovsky's *Francesca da Rimini*, especially the two-handed version), show genuine creativity while remaining as faithful as possible to the original work. Some composers, such as Brahms, made their own keyboard transcriptions of their major works. Keyboard transcriptions of works for orchestra have continued to be made until today; many virtuosic pianists have delighted in transcribing favourite orchestral pieces for piano solo, such as Guido Agosti's *Danse Infernale, Berceuse et Finale* from Stravinsky's *L'Oiseau de Feu*. It is unlikely this tradition will ever die.

It is important not to confuse transcriptions with paraphrases, where the original material is treated with more freedom, for example Godowsky's and Tausig's paraphrases of Johann Strauss. Liszt also wrote many paraphrases of other composers' works, as well as "straight" transcriptions. It is best to avoid using the word "arrangement", which can have several connotations.

Orchestral transcriptions, unlike transcriptions for piano demanded by publishers, are generally not necessities, although they may be promotional. For an orchestral transcription to have merit, there must be genuine creativity and imagination on the part of the

orchestrator.<sup>38</sup> Most orchestrations are made without the original composer's permission (because, in most cases, the composer is dead and the work out of copyright), but there are significant exceptions where a composer has willingly agreed for another to make such a transcription.<sup>39</sup> Of particular interest are the cases where a composer has orchestrated a keyboard work of their own; the recreative process can lead the composer to make changes or additions to the original.<sup>40</sup>

For an orchestration to be successful, there should be good reasons for making it and, ideally, the result should sound as if it were originally written as an orchestral work. Other benefits might be:

- bringing the work to a wider audience (especially if the work is little-known in its original form)<sup>41</sup>
- showing fresh insights regarding structure (polyphony) by the use of contrasting timbres
- melodic expressiveness in *legato*
- greater control over dynamics (the pianoforte's greatest weakness is its inability to control the dynamic of a note after the hammer has struck the string)

Two examples of this genre that demonstrate all the above qualities are Ravel's transcription of Mussorgsky's *Pictures at an Exhibition* (very well-known) and Schoenberg's transcription of J.S.Bach's *Prelude and Fugue in Eb* (not well-known).<sup>42</sup> Ravel's transcription is by far the most famous version of the Mussorgsky original for piano solo.<sup>43</sup> Unfortunately it includes several errors from the original publication, which was also heavily edited.<sup>44</sup>

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<sup>38</sup> It is also an excellent preparation for a student seeking to gain experience in orchestral writing before embarking on an original composition for orchestra.

<sup>39</sup> For example, five of Rachmaninoff's *Études-Tableaux* orchestrated by Respighi.

<sup>40</sup> For example, Bizet's *Petite Suite* - five movements of the suite *Jeux D'Enfants* for piano duet, Liszt's symphonic poem *Mazeppa* (partly based on his Transcendental Study No.4 for piano), Grieg's *Lyric Suite* (from Book Five of the *Lyric Pieces* for piano) and Dvorák's *Slavonic Dances* (originally for piano duet).

<sup>41</sup> For example, regarding his orchestration of Smetana's string quartet *From My Life*, George Szell remarked in justification that the extraordinary number of arpeggios in the work were sufficient indication that Smetana found four string instruments inadequate for expressing his musical ideas. He also observed the marking *quasi tromba* in the polka section of the second movement. "All these considerations," wrote Szell, "made me decide to arrange this Czech masterpiece for the orchestra. It deserves wider musical horizons in orchestral form than are possible for the string quartet." (sleeve notes to his recording - see sources)

<sup>42</sup> Originally for organ, commonly known as the "St. Anne".

<sup>43</sup> Other orchestrations include those by Henry Wood, Leopold Stokowski, Vladimir Ashkenazy and Leonard Slatkin. There are also several transcriptions for different ensembles, such as Elgar Howarth's version for brass ensemble, William Lovelock's version for wind quintet and Duke Ellington's version for jazz band.

<sup>44</sup> By Rimsky-Korsakov, who also produced heavily edited versions of Mussorgsky's operas *Boris Godunov* and *Khovanshchina*.

Nevertheless, a comparison with the original shows brilliant decisions by Ravel regarding tone-colour, articulation, phrasing and additions.<sup>45</sup> Schoenberg's Bach transcription is less successful for two reasons: first, the constant breaking of the Prelude's original keyboard lines by the changes of timbre, caused by shifting from one instrument (or group of instruments) to another, distracts attention from the music itself; loss of clarity is the result. The first part of the fugue is the most successful part of the transcription, being almost entirely for winds alone. If well balanced, the musical argument presented by the five voices is clear to the listener. The second and third parts of the fugue (where strings and brass predominate respectively) suffer a little from the sheer busy-ness of the voices.<sup>46</sup> Transcriptions of "busy" Bach fugues are best appreciated if played by instruments of a similar timbre.<sup>47</sup>

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<sup>45</sup> Percussion being only the most obvious. More subtle (including deliberate changes to the original) can be found with careful study. The Boosey and Hawkes pocket score of the Ravel prints the original version for piano at the bottom of each page, which corrects some, but not all, of the mistakes in the Rimsky-Korsakov edition. See also James Hopkins "a large number [of changes] constitute significant revisions in order to create a music that was as idiomatic to orchestra as to piano" *Ravel's orchestral transcription technique* (Doctoral dissertation, Princeton University, 1969).

<sup>46</sup> The same could be said about many of Leopold Stokowski's orchestral transcriptions of Bach. However, his transcription of that composer's *Komm, süßer Tod* (a slow-moving sacred song) is far more successful, although Stokowski's own recording is roughly twice as slow as the original.

<sup>47</sup> For example, hear the Fugue in G Minor ("Little Fugue") played by a string, brass, saxophone or even harmonica quartet. See also Grainger's remarks about tonal balance in *Elastic Scoring* (ibid.)

### 3.2 An example from Liszt

Before proceeding to the Godowsky transcription, here is a simpler example of a typical problem that often confronts the transcriber (Ex.3.1, 3.2):

Ex.3.1 Beethoven 4th symphony, 2nd mvt., bars 65-66. Source: Hawkes pocket score, 1941

Ex.3.2 Beethoven/Liszt 4th symphony, 2nd mvt., bars 65-66. Source: Durand (1954) (author's copy, showing performance markings)

Supposing the original symphony did not exist, and the Liszt transcription was the original, how could one orchestrate this, especially the arpeggios? Whatever the decision, one could not possibly be too literal here; the solution has to be reconceived in orchestral terms. Arpeggios like this are often a stumbling block for orchestrators. One might decide that the arpeggio is just a way of playing a large sustained chord, and that the resonance of the pattern helps to sustain the decay of the melody notes. But if one dispenses with the arpeggio altogether in favour of sustained chords, there is no movement or flow when the melody is playing crotchets. One might add a harp to play the arpeggio *with* the sustained chords (the easy solution), but without harp the orchestrator has to make up something else which gives harmony and movement.

### 3.3 Passacaglia - outline of approach to orchestration

Godowsky's Passacaglia is based on the first eight bars of Schubert's "Unfinished" Symphony, consisting of forty-four variations, cadenza and fugue. To be successful, this orchestration of the Passacaglia must not only sound like an original work for orchestra, but also preserve its virtuosic character.<sup>48</sup> Other points to consider include:

- Overall shape and continuity
- Careful observation of all original markings: dynamics, articulations, pedaling, expression, tempo
- Use of orchestral families (winds, strings, brass, percussion) when a uniform timbre is desirable
- Use of contrasting instruments to define melodic lines and give clarity to polyphony
- Use of solo instruments when appropriate for greater expressiveness
- Personal creativity

The last point is crucial for achieving success; it includes:

- Absorption of the original before rethinking in terms of the new medium
- Where to rewrite patterns peculiar to piano technique that are inappropriate for orchestra
- Where to make additions, whether implied in the original or not
- Where to make (or suggest) changes to tempo

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<sup>48</sup> The virtuosity required to perform the original is not a mere showing-off of technique. The complex polyphonic texture of the majority of the work also demands absolute finger independence and considerable stamina. Of the Passacaglia, Horowitz is believed to have given up trying to learn it, saying "hopeless, it needed six hands to play it". Jeremy Nicholas, *Godowsky, the Pianists' Pianist* (Hexham: Appian Publications and Recordings, 1989).



- Use of unpitched (or imprecisely pitched) percussion instruments

Of course a host of other decisions of detail have to be made as well, but the following examples illustrate most, if not all, of the points above.

### 3.4 Passacaglia, original version (CD 2 track 16)

**Passacaglia**

LEOPOLD GODOWSKY  
(1870-1938)

Andante moderato (about  $\text{♩} = 100$ )

Piano

*pp mesto e misterioso*  
*una corda*

Ex.3.3a Godowsky Passacaglia, bars 1-8

*espr.*

*sempre pp*

Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea

*poco cresc.*

*dim.*

Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea

*meno p molto espressivo*

*marcato*

Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea

*espr.*

*p*

*cresc.*

*marc.*

Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea

Ex.3.3b Godowsky Passacaglia, bars 9-34

*ped.* *1* *2* *3* *4* *5* *6* *7* *8* *9* *10* *11* *12* *13* *14* *15* *16* *17* *18* *19* *20*

*mf* *f* *tre corde*

\*) The upper voice is a contraction of the Passacaglia theme.

*molto dim.* *espr.*

*pp* *p* *una corda* *marc.* *(senza pedale ad libitum)*

Ex.3.3c Godowsky Passacaglia, bars 35-50  
Source: Carl Fischer (1928)

### 3.5 Passacaglia, orchestral version (score page 1, CD 2 track 17)

For the first section (theme and five variations, up to letter **F**), two alternatives were considered: to begin with cellos and basses (as in the Schubert “Unfinished” Symphony) and then gradually add more strings through the first three variations before bringing in wind instruments at letter **D**, was the most obvious of the alternatives. But it seemed better to use solo winds for greater individual expressiveness immediately after the opening theme; once the bass oboe was chosen for the melody at the first variation (letter **A**), many other things fell into place. As the melody rose upward, the cor anglais took over at letter **C** before passing the line to the oboe at letter **D**. The pensive timbre of these three double-reeds is particularly apt, given the *mesto e misterioso* marking at the beginning.<sup>49</sup> The opening is confined to divided basses alone, with the harp supporting the lower octave and making sure of the inclusion of the low B natural (harp C flat) at the end of the theme.

Letter **D** is the first place where a significant change has been made to the original. The offbeat quaver accompaniment of the upper notes is a common approach in piano writing, supplying the harmony but allowing the main melodic line to stand out freely. But in an orchestral version, the penetrative quality of the oboe has no difficulty in standing out against flutes and horn. Looking ahead to letter **H**, where offbeat pizzicato quavers are an obvious choice, having offbeat quavers at letter **D** as well might seem excessive in an orchestral version. They were replaced by following the inner line shared between the pianist’s thumbs in the original, producing pairs of falling quavers in the upper flute line.<sup>50</sup> The full strings finally enter at letter **E** with a repeated contraction of the theme, rounding off the first section. There is thus a number of elements for continuity through the first forty-nine bars - choice of instruments, growth of expressiveness, and logical use of material when making desirable changes to the original.<sup>51</sup>

### 3.6 Passacaglia, use of celeste and harp

Simple arpeggios such as found in the Beethoven-Liszt example above rarely occur in Godowsky who, being one of the great polyphonic writers for keyboard, always sought to

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<sup>49</sup> The ability to use the poignant expressiveness of oboe, cor anglais and bass oboe over a range of nearly four octaves was significant throughout the transcription. Note especially the first three entries at the beginning of the fugue. The bass oboe returns at two key points (Cassandra-like) with the passacaglia theme - letter **N** and **X**.

<sup>50</sup> These are also a logical contraction of the falling crotchets of the first bassoon at letter **C**.

<sup>51</sup> Godowsky’s own works are full of examples where an accompanying figure is derived from thematic material or counter-themes heard elsewhere. Such an approach helps to bind a composition together and contributes to its musical logic.

turn simple accompanying harmony into melodic line. Even when they are present, there is often a beauty or charm about Godowsky arpeggios that must be preserved in an orchestration. Celeste and harp are the two main instruments that can be used for this, shown in the following two examples.

**3.7 Passacaglia, original version (CD 2 track 18), orchestral version (score page 13, CD 2 track 19)**

The image shows a page of musical notation for the piece 'Passacaglia' by Godowsky, specifically bars 145-153. The score is written for piano and includes various performance instructions such as 'Allegro moderato', 'espr.', 'p', 'sotto', 'rall.', 'pp', 'leggiero a tempo (allegro moderato)', and 'marc.'. The notation features complex arpeggiated patterns and melodic lines with fingerings and dynamics indicated throughout. The score is divided into three systems, each with a grand staff (treble and bass clefs) and a separate staff for the right hand. The first system is marked 'Allegro moderato' and 'espr.', with dynamics 'p' and 'sotto'. The second system continues the 'Allegro moderato' tempo. The third system is marked 'rall.' and 'pp', followed by 'leggiero a tempo (allegro moderato)' and 'marc.'. The notation includes many slurs, ties, and dynamic markings, as well as some unusual symbols like 'sotto' and 'marc.'.

Ex.3.4 Godowsky Passacaglia, bars 145-153. Source: Carl Fischer (1928)

Having the melody with celeste accompaniment and a naked line in the bass seemed unexciting compared with the original. So, perhaps inspired by the crossing hands of the pianist, springing bow arpeggios were added. Now the chromatic bass line blends in better with the fluttering excitement produced by the strings showing off one of their best effects.

3.8 Passacaglia, original version (CD 2 track 20), orchestral version (score page 17, CD 2 track 21)

The image shows a musical score for Godowsky's Passacaglia, bars 177-184. The score is in G major and 3/4 time. It features a piano part with a chromatic bass line and a celeste accompaniment. The piano part includes markings such as 'dolcissimo e tranquillo', 'espr.', 'p subito e legato', 'una corda', 'con tenerezza', 'dim.', 'piu p', 'rall. e', and 'dim.'. The celeste part is marked 'Tea' and consists of a series of arpeggiated chords. The score is divided into three systems, each with a piano staff and a celeste staff.

Ex.3.5a Godowsky Passacaglia, bars 177-184

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*pp*  
*molto tranquillo (più lento)*

*pp armonioso*

*poco a*

*poco più rall.*

Source: Carl Fischer (1928)

Ex.3.5b Godowsky Passacaglia, bars 185-192

Bearing in mind that the piano pedal sustains much of the harmony in the semi-quaver patterns, harmonic lines for the strings and woodwind have been added, based on the semi-quavers. Godowsky has given some of those lines already, so it was not difficult to create a few others. But the semi-quavers in the second and third bars of the right hand are identical; to avoid repetition and improve flow, the first bar of this line was given to the violas in crotchets, and the second bar to the second violins in a variation similar to the cello line. The first bar in the second violins required some invention, covering the important E# on the first beat and then leap-frogging the violas to join the next bar, picking up the A# on the third beat, transposed up an octave. Without these added lines the music would not have sufficient warmth or body, especially after the massive cadence leading into letter V. The harp key is C flat major rather than B major (which uses more open strings for more resonance. There still have to be several enharmonic changes to make the patterns playable). In the following variation the harp provides the supporting arpeggios in the bass, while the climbing pattern in the flutes and piccolo sustains the harmony as it would be when played with pedal on the piano. Solo strings<sup>52</sup> and divided cellos add to the expressiveness. It also seemed appropriate to put the arpeggio figure onto the third beat as well, played by the celeste.

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<sup>52</sup> Note that solo string samples were not available for the digital realization on the CDs.



3.9 Passacaglia, original version (CD 2 track 22), orchestral version (score page 41, CD 2 track 23)

The image displays a page of musical notation for the Passacaglia by Godowsky, specifically bars 297-305. The score is written for piano and consists of four systems of music. Each system includes a grand staff with a treble and bass clef. The notation is highly technical, featuring numerous triplets, sixteenth notes, and complex rhythmic patterns. Performance instructions are scattered throughout the score, including *ff con fuoco, sempre non legato* at the top, *sempre martellato* in the first system, and *ritardando* in the fourth system. There are also markings for *mf* and *f*. The score is annotated with fingerings and articulation marks, such as slurs and accents. The piece concludes with a double bar line and a small asterisk symbol.

Ex.3.6 Godowsky Passacaglia, bars 297-305. Source: Carl Fischer (1928)

This is the exhausting variation which Godowsky based around the opening theme of Schubert's Erl King. Because it is as loud as anything else in the work, it calls for the full orchestra playing at full volume. However, there is not much new thematic interest apart from the Erl King theme, which is rather repetitive. In the original, excitement is generated by the extreme difficulty of the variation, with both hands flying all over the keyboard. To make the orchestral version just as exciting (instead of just being noisy), the Erl King theme is turned into a canon. As Godowsky treats the Unfinished Symphony theme in canon and double canon elsewhere, an Erl King canon seemed appropriate and fits easily, with the sextuplet imitated on the third beat by the snare drum. It was also a place to give a rare tune to the timpani, adding extra power to the tremolo strings.

### 3.10 Passacaglia - Cadenza, original version (CD 2 track 24), orchestral version (score page 51, CD 2 track 25)

The image shows a page of a musical score for the Cadenza of Godowsky's Passacaglia. It consists of three systems of music, each with a treble and bass clef staff. The first system is marked 'pp veloce' and features a complex, fast-moving melodic line in the right hand and a more rhythmic accompaniment in the left hand. The second system is marked 'sempre pp' and continues the intricate melodic development. The third system is marked 'crescendo' and 'tre corde', leading to a powerful conclusion. The score includes numerous fingering numbers, slurs, and dynamic markings throughout.

Ex.3.7 Godowsky Passacaglia, cadenza. Source: Carl Fischer (1928)

Much of the florid original writing of the cadenza had to be recast in orchestral terms, first by changing the note values and inserting time signatures for ease of reading. The *veloce* semi-quavers in the right hand cannot all be transcribed literally without sounding clumsy, yet one needs a triplet pattern to preserve impetus. However, at the beginning of the cadenza there is a clear division of material with the upper notes - the second or third note of each triplet - making one line, the mostly descending chromatic notes below making another. The upper notes have been transcribed as offbeat duplets in the violins, and a doubling of some of the second notes of each triplet in the lower line preserves the original pulse while being much more appropriate for rapid wind writing.

3.11 Passacaglia - Fugue, original version (CD 2 track 26), orchestral version (score page 56, CD 2 track 27)

**Fuga**

Andante sostenuto (about  $\text{♩} = 46$ )

*p* espressivo

*una corda*

Ex.3.8a Godowsky Passacaglia, Fugue bars 1-20

The image displays a musical score for Godowsky's Passacaglia, bars 21-40. It consists of four systems of music, each with a treble and bass clef staff. The key signature is G major (one sharp) and the time signature is 3/4. The score includes various performance instructions such as *dim.*, *p*, *sempre molto espressivo*, *cresc.*, *f espr.*, and *poco dim.*. Fingerings and bowings are indicated with numbers and slanted lines. The bottom of each system contains the instruction *tre corde*.

Ex.3.8b Godowsky Passacaglia, bars 21-40. Source: Carl Fischer (1928)

At the beginning of a fugue one does not expect anything other than a clear statement of each voice, so orchestration was easy for several bars. However, the fourth entry (bar 29) raised a dilemma: the third entry and following line for bass oboe and violas either joins the fourth entry (as it does in the original version), or drops out entirely. Neither alternative

works satisfactorily.<sup>53</sup> Although adding a voice to this existing fugue was a liberty, especially as Godowsky could have included it himself by dropping the lower octave of the fourth voice, nevertheless that decision was taken as better than the alternatives.<sup>54</sup>

**3.12 Passacaglia - Fugue, original version (CD 2 track 28), orchestral version (score page 61, CD 2 track 29)**

Ex.3.9a Godowsky Passacaglia, Fugue bars 80-87

<sup>53</sup> Primarily as the fourth entry is out of range for the violas and bass oboe; playing it an octave higher overloads the line, and to double one of the upper lines means clumsy adjustments have to be made for balance. Dropping the violas and bass oboe leaves a hole and detracts from the expected growth through the fugal entries.

<sup>54</sup> This will be for others to judge, especially the change to harmony in bar 426 (orchestral score).

*leggiro*

*f p subito*

*un poco più mosso*

*f p subito*

left hand

\*) The stems upward are intended for the right hand, downward, for the left hand.

right hand

*f* *p* *f* *p* *f* *p* *f* *p*

*cresc.*

*p*

*Perose.*

Ex.3.9b Godowsky Passacaglia, Fugue bars 88-96

*più cresc.*

*cresc.*

*più cresc.*

*left hand*

*dim. e calmando*

*espr*

*p più rall.*

*più p*

*marc.*

*dim. e calmando*

*p più rall.*

*più p*

*left hand*

Ex.3.9c Godowsky Passacaglia, Fugue bars 97-102. Source: Carl Fischer (1928)

Before the final crescendo and coda, the high point of the fugue comes with the *maestoso* section and the chaotic *poco più mosso* which follows, Godowsky spreading the original onto four staves. Included in the additions to the orchestrated version are the quavers in glockenspiel, celeste and harp in the *maestoso* (derived from previous accompanying figures), and thirds, sixths and trills to the triplets in the *poco più mosso*, along with some suggested changes to tempo not found in the original Godowsky.<sup>55</sup> The *poco più mosso* section is a prime example of the necessity of absorbing the original and recreating it successfully when the full orchestra must be used, without losing any of the original thematic content.

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<sup>55</sup>It is likely all pianists would instinctively make a *ritardando* into the *maestoso* and adopt a slower speed until the *poco più mosso*, despite the absence of metronome markings.



# Chapter Four

## Petite Suite Française

### 4.1 Introduction

This work for symphony orchestra is written in a consistent style, which seeks to put into practice the principles of good scoring for the modern orchestra, especially where balance is concerned. The choice of style is primarily to allow the listener easy grasp of the musical material, so that the demonstration of orchestral technique is clear. French influence is primarily found in the choice of harmonies, the contrast between common chords and others with added 2nds, 6ths and 7ths being somewhat reminiscent of French romanticism, especially late romantic composers such as Poulenc. The following notes highlight certain scoring decisions in each movement.

### 4.2 1st Movement

- Letters **A** to **C** (pages 3 to 8), **E** to **G** (pages 12 to 17): brass are muted to allow *forte* quavers and softer sustained notes to balance with wind quavers, which have to be marked *forte* for balance against the *mezzoforte* violins and cor anglais melody, which will still dominate. For variety, glockenspiel is added to the melody on repeat.
- At letters **D** and **H** brass can be unmuted for the two climaxes.
- At bar 113 (page 20) all bass instruments play the bass quavers to allow the chords above to be played with a sustained *fortissimo* without drowning the important bass line.

### 4.3 2nd Movement

- Careful articulation should create the right mixture of lightness and contrasting *legato* and *tenuto*. For example, the quavers in the opening trumpet solo are marked *staccato*, but the accompanying single quavers in strings and bassoon are not; a *staccato* accompaniment may sound too brittle and not allow the solo to stand out as much. But in bars 3 and 4 the secondary thematic fragment in the violins and clarinets is also marked *staccato* to draw a little more attention to itself (this idea is extended in bars 20 to 22). The recurring accented crotchets mimic the strolling of the promenader.

- At letter N the brass must play the melodic quavers as well as chords for balance in a genuine *fortissimo*.
- At letter O (page 31) there are three melodic lines that all need to be heard clearly - the opening melody, now with unison trumpets, oboes and first violins an octave higher, which should be the loudest line; the quavers based on the middle section, here given in an extended line for unison horns and violas, which should be the second loudest line; and the dancing quaver and semi-quaver patterns in the piccolo, flutes, clarinets and glockenspiel, which should be about equal in volume with the accompaniment. The accents and *staccato* of the first line will stand out against the *legato* second line, while the semi-quavers of the third line provide another contrast, especially with the high pitch of piccolo and glockenspiel.
- At the full orchestral climax at bars 76 to 79, the three families of strings, winds and brass each contain all elements (or nearly all) of the melodic, harmonic and bass lines - the orchestra coming back together after the polyphony of the previous section.

#### 4.4 3rd Movement

- At letter A (page 39), the strings have “free bowing” marked. Although string players do not need gaps for breaths, the sound must stop for a tiny fraction of a second whenever the bow changes direction. A resonant acoustic will generally cover this, but there is always a tendency for the so-called “bellows effect” - a slight swelling of sound as the bow moves from rest toward the middle of the bow. Free bowing, where the players should deliberately change bow in different places, encourages an even sound in a long sustained *legato* line.
- Wind players can sustain a *legato* line without breath for twice or three times the length of a single string bow playing the same line at a similar dynamic. At letter C (page 42), the wind players could probably sustain four or five bars without needing to breathe, but eventually must break the line for breath (although “circular breathing” without breaks can be done by some players). Remembering that a good musician will make a breath part of natural expression, just as a good singer does, one might stagger the slurs of the four accompanying lines. However, the low brass quartet can assist, dovetailing with the wind for bars 26-27 and bars 30-31. The gentle swell and muted commentary by the trumpets in these bars make it a logical place to change instrumental colour. Now there are no breaks in the accompanying lines. The solo

instruments - first the flute, then the alto saxophone - will breathe naturally between phrases over the seamless carpet of accompaniment.

- At letter **F** (page 46), the continuous tremolos in the strings present another option for even, unbroken accompaniment.

#### 4.5 4th Movement

- Percussion players always welcome an opportunity to play on their own, and a brief percussive introduction to the final movement also breaks the tranquil mood left by the third movement, making the beginning of the fourth movement proper at letter **Q** (page 58) less of a jolt to the listener.
- At bar 11 and following, the accompanying semi-quavers and supporting harmony in the violins, violas and horns are marked *mezzoforte*, while the canon lines (which should both be prominent) are marked *forte*. However, at bar 20 and following, the accompanying quavers and semi-quavers, transferred to the wind, are marked *forte*, while the canon lines (which will still be prominent) in the strings, tuba and contrabassoon are marked *mezzoforte*. Supporting harmony in the trombones is reduced to *piano*. If the dynamics were not adjusted in this way, the bubbling energy of the wind might not be heard at all. At bar 31 and following (page 65), the semi-quavers become separate bows in the upper strings for necessary greater power against the overall crescendo.
- The *grandioso* chorale at letter **T** (page 66) presents breathing questions, especially for the lower (big-bore) brass. All the instruments that play a minim at the beginning of bar 37 will naturally breathe after it, but this breath will be covered by the first trumpet, upper horns and cymbals. A compulsory breath is marked in bar 39, for which the conductor should allow time. This should encourage the players *not* to breathe after the minim in bar 40, which would break the phrase in an undesirable place.<sup>56</sup>
- The convention today for xylophone is to write notes an octave lower than they sound. Some past composers expected it to sound at the pitch written, especially when the instrument was first introduced into the orchestra, leading to errors occasionally

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<sup>56</sup> It is almost certain that the lower brass will also snatch a breath somewhere in bars 40-41, but the horns and trumpets should not need to do so if enough time is given for the breath in bar 39. As a general rule, composers and orchestrators need to be aware that a quick “snatch” breath can never fill the lungs more than about half capacity.

being made in execution. At letter **W** (page 73), the xylophone part<sup>57</sup> is marked “loco”, indicating it should sound at pitch. In the conductor’s score this allows a little less clutter without low ledger-lines or an *octava bassa* line for two or three bars. In the orchestral part, however, one could write it all an octave lower as convention dictates. But, notwithstanding the convention, it is still a good idea to write “sounding at pitch” or “sounding an octave higher” to be absolutely sure a mistake is not made by the player.<sup>58</sup>

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<sup>57</sup> Written for a four-octave instrument, range middle C to top C on a piano.

<sup>58</sup> Mistakes are less likely for the glockenspiel, which rarely exists in a range other than a standard two-and-a-half octaves. But it does no harm to add “sounding two octaves higher” in the part (and possibly score too), especially if the outer ranges of the instrument are not used.

## Chapter Five

### Last Variation

This arrangement for string orchestra of the last variation from Fauré's Theme and Variations Opus 73, originally for piano, has been included to demonstrate recent technological advances in digital sound samples. It is important to realize that there is no difference between digital sound samples recorded by actual players in a studio than a modern digital orchestral recording. Both techniques translate the "real" sounds into digital forms. The difference is that sampled sounds are, for the most part, single notes that have to be put together to make an instrumental performance.<sup>59</sup> A common criticism of computer-generated recordings is that they sound mechanical; this is no longer true if the raw sounds are of high quality and are controlled by someone with expertise. It is not sufficient merely to have technological ability - one needs to manipulate the sounds in the same way a good conductor rehearses an orchestra.

By constructing the score of *Last Variation* with the notation program Sibelius, it was possible for other "translator" software to select the appropriate individual sound sample required for each note. The first example on CD 2 (track 30) presents the opening bars exactly as written in conventional notation, with no adjustments made. The second example (track 31) shows the same bars after adjustments have been made, including the flexibility possible with *rubato* and *portamento*.

Stringed instrument samples are the hardest sounds to make convincing, especially in legato. Although one has considerable control over the sounds, the variation that occurs in a simple legato phrase played by live musicians is also considerable. For example: in any string section, with each player having an instrument with its own unique sound, the variations that occur through differences in timbre, pitch and vibrato approach the infinite - constant subtle fluctuations of sound, with no single note ever sounding *exactly* the same as another. This is one of the major characteristics that gives realism to a string section.<sup>60</sup>

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<sup>59</sup> Sound sample libraries usually include recorded scales and *legato* transitions from one note to another; similarly, string samples include *portamenti*.

<sup>60</sup> Wind and brass instrument samples cause fewer problems for the user, partly because they mostly consist of recorded sounds by single players, instruments that use no vibrato being the easiest. For unison sounds (such as two or three trumpets, or four horns), other complete sets of samples are often given. Percussion sounds are

The best sound sample libraries are aware of this characteristic variety and seek to replicate it in a number of ways. Detached notes are each given alternative sounds. For example: a string section playing a staccato middle C will have a number of different staccato middle Cs recorded at each dynamic available. Thus a series of short notes will avoid the so-called “machine-gun effect”, the computer choosing alternative sounds for the same note or notes at random, mimicking the slight variations that occur with a live string section. However, there are usually fewer options where legato sounds are given, although downbow, upbow, and different accents are amongst the variations one can use. There are also variations of attack and decay which will especially affect the movement from note to note.

Ultimately, it is up to the ear of the user. My method in this short transcription was to create a draft of the score and link it to the relevant sound samples. Then, on playback, I was able to decide what did *not* work satisfactorily, and take the necessary steps to fix the problems. Where strings are concerned, I have found it useful to create a duplicate for each staff, allowing the same notes for each instrument to be entered in a slightly different way. This may involve alterations such as the anticipation or delay of a note’s entry, changing the duration of a note, different dynamics, different articulations, or changing the position of a portamento. This near duplication of a musical line allows the sounds (when both staves are combined in playback) to be modified beyond the limits possible with a single staff. An alteration that creates a slight stagger in the vertical ensemble of the two staves often results in a smoother legato when both staves are played simultaneously, including the slight raggedness which can occur naturally in a string section. To make modifications to the *tempo* of the whole ensemble is easily done by changing the metronome mark at any point desired. The computer is capable of inserting an *accelerando* or *ritardando*, but usually this will not be precise enough. To produce the right *rubato* in *Last Variation*, I occasionally inserted several different metronome markings within a few seconds, including a few for only a fraction of a beat’s duration. Changes to the overall sound were made by selecting different microphone placements and settings.<sup>61</sup>

For playback of a sound sampled score, one is limited by the power of the computer(s). If a score exceeds that power, playback is distorted. I have found it best to

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easier still - once a percussion instrument is struck, the sound decays uniformly. Sampled rolls of different lengths and dynamics on instruments such as timpani and suspended cymbals are given separately.

<sup>61</sup> As the original sounds were recorded with sets of microphones in different places in a studio, changes to the mix of those microphones are available in the samples.

export individual staves to an editing program which can play a score without error, however complex the score may be. This has an added advantage in that further modifications can be made, especially where balance is concerned.<sup>62</sup>

I am aware of my own limitations at this early stage of personal experience with sound samples. It has taken time to develop a sufficient understanding of the software to produce realizations of the quality submitted on the CDs. The more experience I gain, the better my technique will be. I am also aware that all these examples could be improved (or rather, *will* be improved) with the purchase of other sound sample libraries. In the Fauré example given, further improvements could be made by adding solo string samples (as if adding the leader of each section) to provide more colour and individuality. The other digital realizations submitted in the portfolio (nearly all sounds being sourced from the same library) could be improved by constructing an orchestra from different libraries of similar quality, producing more variety and giving alternatives. For example, the *legato* for a certain instrument from one library may sound better in a particular context than the same instrument from another library. The “rehearsing” of the digital orchestra can continue until the “conductor” is satisfied.<sup>63</sup>

One criticism of such realizations is that they are too accurate - a real orchestra always produces moments of less-than-perfect intonation, ensemble and balance. One can add imperfections to digital realizations, including all manner of accompanying sampled noises from wind and brass players’ breathing to chair creaks, but whether this is necessary or desirable from the composer’s point of view is something of a dilemma. An archive performance of a work, as perfect as can be made, might be preferable to a more realistic one. Thus a composer’s work can be presented, with every detail perfectly in place, as a guide to future human performance. Other criticisms, often made by musicians (or musicians’ unions) worried about current and future employment, raise ethical considerations. This concern is discussed in the final chapter.

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<sup>62</sup> This is no different from the adjustments a studio engineer makes when recording an ensemble where each instrument (or instrumental section) has its own microphone(s).

<sup>63</sup> And the digital players never get tired.

## Chapter Six

### Conclusion

The contribution that this creative project makes to the discipline should be understood in relation to the discipline of Musical Composition. In each case, the works submitted in the portfolio form part of an established tradition, both in terms of orchestral forces and in terms of formal structure. At the same time, however, they seek to extend and develop the respective traditions. The presentation of one of the works, *Bagatelles*, in parallel versions, demonstrates the potential of the wind orchestra as an alternative to the symphony orchestra for composers wishing to write for large instrumental forces. This is particularly relevant in relation to the situation facing symphony orchestras today, described in the essay of historical background. The scores of the portfolio presented in digital form, using the sophisticated sound samples available today, show the potential of such realizations for promotion of new works.

The opinions regarding composition expressed in this exegesis are the product of several years of experience in the music world. Any artistic creation represents an attempt by the artist to communicate; composers need their works to be heard by others. As far as the means that allows music to be heard, it is natural for composers to write for the instrumental forces that appeal to them. As a child, I preferred orchestral music to solo, vocal or chamber music. That preference - music requiring large numbers of instruments - has stayed with me until today. The difficulty I experienced in achieving performances of my orchestral works led me to the wind orchestra, for which I have written several compositions (see appendix). A recent personal discovery of high-quality sound samples has offered me a second alternative.

When considering the ethical aspects of using sound samples instead of live performers, one must realize that advances in technology make such options inevitable. For example: film studios mostly require an orchestral soundtrack to be submitted in a sound-sampled version before hiring an actual orchestra to record it; now that sound samples of high quality are available, small studios (who cannot afford to hire the London Symphony



Orchestra or equivalent) save a considerable amount of money by using a sound-sampled orchestra already provided by the composer.<sup>64</sup>

Although advances in technology have already had negative effects on music of all kinds, the advance in sound-sample technology offers something positive. Music that might otherwise never be heard at all has a chance of existence. Does that mean more junk added to that which exists already? Yes, but that is already happening on a large scale (see footnote on page 10), will continue and cannot be prevented. But a positive approach to sound samples points not only to alternative opportunities for living and future composers to hear, promote and communicate to others their instrumental works almost immediately after composition, but also the possibility of resurrecting forgotten or unjustly neglected works of past composers which deserve to be heard.

If objections are raised concerning the “too perfect” renditions given by sound-sampled recordings, it should be remembered that editing of recorded performances has existed since the invention of electronic tape. Today the technology exists to remove all kinds of flaws within a recorded performance to the extent of changing or replacing a single note of a chord without affecting the other notes of the same chord. The progress (if that is what it is) toward the production of perfect recordings is not confined to the use of digital samples.<sup>65</sup>

Final words regarding one of the differences between the professional and non-professional, clearly demonstrated by the professional orchestra and non-professional wind orchestra: without an audience, the professional orchestra would not exist. But the players of a non-professional wind orchestra come together primarily because they want to enjoy making music together, not because they are being paid to do so. An audience is a bonus, but often not a necessity.<sup>66</sup> At present, the orchestral version of *Bagatelles* has no forthcoming

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<sup>64</sup> Film directors and producers obviously want to hear the composer’s score to make sure they like it before recording the live orchestra. Before this technological advance, much money was wasted on recording film scores that were discarded.

<sup>65</sup> A perhaps unfortunate result of “perfect” recordings has been their effect on live performances. It might be laudable to encourage performers to give a concert without making a single mistake, but spontaneity and risk-taking (which may produce more exciting or interesting interpretations) are usually discouraged. Performance competitions, which base their results strongly on *no mistakes*, are especially prone to this effect.

<sup>66</sup> There will always be an audience of some size at a non-professional concert, but the size of box-office returns (with cheap ticket prices or free entry) is not a major factor, with monies gained usually confined to expenses such as the hire of the concert hall and rehearsal venues. The enjoyment of the players (and development, where educational establishments are concerned) is the main reason wind orchestras exist and thrive.

live performance scheduled by any professional orchestra. But the wind orchestral version has already been performed by a fine non-professional ensemble; subsequent promises of future performances have also been received from other ensembles.

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## Appendix

### Compositions by David Stanhope:

#### Opera

Opera in 3 Acts, *Dracula* (orchestral version, chamber version, both unpublished, 2013)

#### Orchestra

*Two Folk-Elegies* (unpublished, 1991)

*Olympic Fireworks* (unpublished, 2000)

*Grand Fanfare* (unpublished, 2000)

*E.G.B.D.S.* (unpublished, 2002)

*Droylsden Wakes* (unpublished, 2003)

*Petite Suite Française* (unpublished, 2015)

*Bagatelles* (unpublished, 2015)

#### Orchestral transcriptions

*Passacaglia* (Godowsky, unpublished, 2015)

*Étude-Tableau* Op.39, No.5 (Rachmaninoff, unpublished, 2012)

*Last Variation* (string orchestra, Fauré, unpublished, 2015)

#### Wind Orchestra

*Bagatelles* (unpublished, 2015)

*Folksongs for Band, Suite No. 1* (H.L.Music 1997)

*Folksongs for Band, Suite No. 2* (Novello & Co. 1984) (revised 2003)

*Folksongs for Band, Suite No. 3* (3H.L.Music 1993)

*E.G.B.D.S.* (H.L.Music 1999)

*Songs Without Words* (saxophone quartet and wind orchestra, Southern Music Co., 2002)

*Australian Fantasia* (Southern Music Co., 2006)

*Olympic Fireworks* (Southern Music Co., 2003)

*Concerto for Band* (H.L.Music, 1994)

*The Little Ripper March* (H.L.Music, 1993)

*The Demon Fanfare* (H.L.Music, 1996)

*The Bold Benjamin* (male chorus and wind orchestra, (H.L.Music, 1995)

*Retreat and Pumping Song* (H.L.Music, 1997)

*Grand Fanfare* (Southern Music Co., 2002)

*Endpiece* (Southern Music Co., 2003)

*Promenade* (Southern Music Co., 2004)

*Fanfare & Children's March* (Southern Music Co., 2006)

#### String Orchestra

*String Songs* (string orchestra, unpublished, 2004)

*Battle Concerto* (two solo trumpets, timpani and string orchestra, unpublished, 2011)

#### Brass Band

*March, Blues and Tarantella* (unpublished, 2010)

*A Leadsman, a Lady and a Lord* (Novello, 1985)

*The Little Ripper March* (unpublished, 1989)

*Droylsden Wakes* (unpublished, 1989)

### **Chamber music for Brass**

*Olympic Fireworks* (brass and percussion, Southern Music Co., 2005)  
*Endpiece* (brass decet, unpublished, 1990)  
*Four Concert-Studies* (trombone quartet, Tezak, 1985)  
*Hornplayers' Retreat and Pumping Song* (horn octet, Hornists' Nest, 1980)  
*Cortettes* (horn quartet, Hornists' Nest, 1976)  
*Three Folksongs for Quintet* (brass quintet, Southern Music Co., 2001)  
*Day in the Life of Jim Dempsey* (brass quintet, Southern Music Co., 2002)  
*Ceremonial Fanfares* (brass quintet, Southern Music Co., 2007)  
*The Australian Fanfare* (nine trumpets, Southern Music Co., 2003)

### **Songs for Voice and Piano**

*Felix Randal* (unpublished, 1995)  
*Jolly, Geordie, Jane* (unpublished, 1987)  
*In Brisbane* (unpublished, 1993)

### **Works for Piano**

*Petite Suite Française* (unpublished, 2015)  
*Three Folksongs for Pianola* (cut and recorded by Rex Lawson, 1984-6)

### **Transcriptions for Piano**

*Scherzo Prestissimo* (Borodin: scherzo from Symphony No.1)  
*The Tryst* (Sibelius: song for voice and piano)  
*March of the Toys* (Herbert: from operetta *Babes in Toyland*)  
*The Little Ripper March* (Stanhope)  
*Father and Daughter* (Grainger: Faeroe Islands folkmusic setting for chorus and orchestra)

As a composer, David Stanhope is represented by the Australian Music Centre. Copies of all his works will soon form a collection in the AMC archive.