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Arranging for junior high school wind ensembles

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ARRANGING FOR JUNIOR HIGH SCHOOL
WIND ENSEMBLES

A Thesis
Presented to
the Faculty of the Conservatory of Music
College of the Pacific

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

by
Rodney Robert Hines
June 1960

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CHAPTER I

THE PROBLEM AND ATTACK

Music has, at least to a certain degree, established itself among the subject matter of modern-day school curricula. Its position is probably most precarious in our Junior High School system. Although the Junior High is by no means a recent innovation, it is a controversial one, and is still somewhat in an experimental stage in many respects. Music instruction, particularly, is greatly affected by this profound influence upon the instructional work of the seventh, eighth and ninth grades that the Junior High division has given. John W. Beattie has put it this way:

Music, along with other subjects, has had to establish itself as an organization still more or less in the experimental stages. That it has been able to do so in many cases is a tribute to the holding power of the subject as well as to the skill and adaptability of music teachers.¹

This last sentence of Mr. Beattie's brings to mind the vast number of problems that tax the skill and adaptability of the music instructor. As the title of this investigation indicates only instrumental music, the investigator will deal specifically with the problems of this subject.

¹John W. Beattie, Music in the Junior High School (New York: Silver Burdett Co., 1938), p. 111.

I. THE PROBLEM

There are varied opinions on which phase of teaching instrumental music creates the most problems. Some music teachers say the budget; others claim the recruiting of pupils; and many complain of the pressure of public performance that is exerted by community and school groups as the greatest problems with which they contend. This investigator would like to present solutions to one of these problems, that of finding suitable music for the many types of ensembles that the instructor may have organized.

Be it a clarinet duet, saxophone quartet, brass choir or a full symphonic band arrangement, the constant struggle to find literature that is suitable, not only to instrumentation, community appeal, pupil needs, but also to the several grades of organizations, can be futile and exasperating. No one person can be familiar with the whole instrumental repertory. Hence, the music teacher must rely upon the composite experience and knowledge of other music people as expressed in lists released by publishing houses and music teachers' associations.

When the director goes outside the field of standard compositions, however, he finds in a publisher's catalog little help as to the musical value of a piece.²

²Gerald R. Prescott and Lawrence W. Chidester, Getting Results with School Bands (New York: Carl Fisher, Inc., 1938), p. 217.

The instructor must then rely on the "trial and error" method for selection of music. In the case where he obtains all his music by consignment through the mail, the time that is lost in the process of ordering and waiting, plus rehearsals to weed out and discard, may amount to valuable hours. The handicap is still prevalent to a degree when the music supply house is located conveniently near. Although the time element is eliminated as to mailing and ordering, hours are still wasted in rejecting unusable literature.

The lists that are published in music magazines can give a better picture and critique of ensemble literature than will the publisher's catalog. Also, band clinics and recordings will help the director in choosing music for his ensembles. But the literature available for the Junior High level is comparatively limited, and when the limitation is narrowed to the director's own specific situation, suitable pieces of music are extremely difficult to find. All too frequently a compromise is made in looking for a score that is adaptable to the proficiencies of the performers, in good taste, and correctly instrumentated; for seldom are these factors concurrent in one score.

The point is, why not transcribe or arrange a few of these problem scores so that the factors of range limitations, technical requirements, instrumentation and pupil needs can meet your specific situation? Aside from the fact that the

school library would then contain several arrangements that would "fit" the various ensembles, the organizations would also enjoy the reputation of being a little more original.

Prescott points out:

Any school band will obtain individuality and acclaim by introducing worthy original compositions and arrangements. Such works should be a part of every well-rounded library.³

This study will attempt to supply the tools needed to help the Junior High School music director arrange or transcribe wind ensemble music from piano and orchestral scores.

In most cases an orchestral score cannot be transcribed successfully for band without losing many of the original effects. This is mainly due to the absence of strings in the band. The orchestral timbres are predominately high due to the range of the violin; whereas, the presence of low brass and reeds results in the predominance of the low timbres in the band.

Piano scores also create certain difficulties. Arpeggios, pedal effects and thin, vague harmonies will constantly plague the arranger.

Although the above obstacles, plus many others, will confront the Junior High School arranger, a reasonable likeness can be attained in a transcription or arrangement by the application of some basic rules of harmony, voicing,

³Ibid., p. 216.

scoring and combining instruments to obtain certain color effects. This investigation will attempt to correlate these techniques with the average Junior High School situation and to arrive at criterion for selection of music to be transcribed or arranged.

One factor that has not been mentioned is imagination. For obvious reasons the investigator will not discuss this facet of transcribing and arranging as it is intangible and must be left entirely to the arranger's creative powers. Roy M. Miller, professor of Music Education at Wayne University emphasizes this:

Poetic band arranging cannot be taught like English, Civics or Mathematics. Basic principles employed in the development of an arrangement may be discussed, but the success of the finished product depends largely upon the imaginative powers and inherent ability of the arranger.⁴

II. ATTACK

Included in this study will be charts on ranges of the various wind instruments employed in wind bands and ensembles. Although these can be found in any study on orchestration, they will be used in this investigation to be compared with the ranges of the Junior High School musician. The Junior High School range will be determined by the analysis of several band scores combined with the findings of a jury of

⁴Roy M. Miller, Practical Instrumentation for the Wind Band (Detroit: Wayne University Press, 1948), p. v.

specialists in this field.

A general plan for arranging and transcribing will be outlined in chapter II. This plan will contain solutions to the problems of key, range, adaptability, and needs as dictated by the limits of Junior High School abilities. This plan will be further broken down into two specific types of scoring: transcribing from orchestral material and arranging from other mediums.

Chapter III contains an example of one of the types of scoring. The analysis of this score will show the application of the principles set forth in Chapter II.

The summary will review each chapter briefly and summarize the high points. This final section will close the investigation with recommendations that are based on the previous chapters for a general program of arranging and transcribing wind ensemble music for the Junior High School.

CHAPTER II

THE TECHNIC OF SCORING

The terms "transcribing" and "arranging" are nearly synonymous. Webster defines transcription pertaining to music as follows:

An arrangement of a composition, often with some liberty in modification or embellishment for some other instrument or voice than that for which it was originally written, ... an adaptation; arrangement.¹

With this definition indicating the transcriber may modify to a certain extent the material which he is utilizing, the line between transcribing and arranging becomes very indefinite.

Arrangement is usually defined as taking a musical idea and embellishing, modifying, even changing the harmonic structure of the original idea of the composer.

Transcribing and arranging have been classified into five types by William C. White:² those taken from hymn tunes (four part), choral music, organ music, orchestral music and piano music. These five types of scoring can be classified further into two categories: Those with instrumental color and those without.

¹Webster's New International Dictionary (Springfield, Mass.: G.C. Merriam Co., 2nd Edition, 1957).

²William C. White, Military Band Arranging (New York: Carl Fischer, 1924). p. 39.

I. BASIC QUALIFICATIONS

Before the novice should attempt to score for instruments, he should have a basic knowledge of harmony. This is essential for correct voice leading and resolution, enlarging harmonic structures, simplifying harmonic structures, superimposing of tonalities, and embellishing in relation to underlying harmonies. Ear training is of equal importance. This is implied when Mayhew L. Lake states that: "The arrangement should sound exactly as he [the arranger] has heard it over and over again mentally while arranging it."³

The next step for the beginning arranger is mentioned by Arthur Olaf Anderson.⁴ He believes that the beginner should practice group arrangements of easy folk songs and other pieces, thus familiarizing himself with the transposition of instruments and their ranges. Anderson further suggests beginning with duets, trios and quartets of like instruments, then unlike instruments; proceeding, then, to small arrangements for instrument families and combinations of unlike families.

The sequence of starting with small arrangements for

³Mayhew L. Lake, The American Band Arranger (New York: Carl Fischer), p. 43.

⁴Arthur Olaf Anderson, "Arranging Music for Your School Band," Etude, 61:95, Feb. - Mar., 1943.

9
like color instruments and finishing with scores utilizing combinations of instruments of unlike timbres is also outlined in Roy M. Miller's book.⁵

II. GENERAL PROCEDURES

When the arranger is ready to attempt the full score, several items should be taken into consideration. The first of these is the needs of the performing group for which it is to be made. These will vary with each particular situation and therefore must be analyzed.

Themes, melody lines and other important figures should be analyzed to determine if the range compass of the particular wind ensemble is adequate. This technical problem is augmented when considering the range limits of the Junior High musician.⁶ The analysis of these important passages will indicate the key of its transposition. Since the Bb clarinets are considered the most flexible of the wind instruments,⁷ they are usually assigned to the more important parts, and they should be given first key

⁵Roy M. Miller, Practical Instrumentation for the Wind Band (Detroit: Wayne University Press, 1943).

Along with the plan is incorporated a series of work projects that would give the beginner practice in small ensemble writing.

⁶See Figure III

⁷Miller, op. cit., p. 22

preference. Philip Lang⁸ emphasizes that, although the tentative transposition is based upon the clarinets, the score should again be analyzed, noting the affects upon the other instruments of the ensemble. If these instruments are led to the extremes of their ranges and/or important passages are in difficult registers, the tentative key should not be used, and another one should be found.

The third criterion for evaluating the tentative score is the analysis of the non-transcribable devices employed by the composer. If the project in mind has too many of these devices, Lang⁹ points out, it is not a good subject for transcription; however, if it has only a few, and they can be dealt with successfully by compromise or substitution, the material then has merit.

After these three preparatory steps have been taken, the arranger should map out the overall scheme of the piece. In this scheme is included: The general assigning of parts, dynamic structures, solo work and color combinations. The scheme will vary somewhat in accordance with the type of arranging or transcribing that is to be done.¹⁰

⁸ Philip Lang, Scoring for The Band (New York: Mills Music Co., 1950), p. 135.

⁹ Ibid.

¹⁰ Note p. 12.

III. CUEING

In writing for Junior High School, particular emphasis has to be placed on the instrumentation. Miller feels that: "The flexibility of band instrumentation is one of the most serious problems with which the modern arranger has to contend."¹¹ Since the majority of Junior High groups do not boast a full symphonic complement of wind instruments, the arranger may hesitate to score any important passages for the missing instruments. Scoring for band should be done with complete instrumentation in mind even if the ensemble does not meet this standard. If the school arranger scores just for the instruments at hand, he is not utilizing all the timbres and colors that the unusual instruments produce. These instruments may be present in the ensemble in following years. "It should be remembered that it is always easier to eliminate (tacet) an instrument than to add one."¹²

Cueing is the notation of a part for one instrument on the part of another. Important passages for symphonic band instruments should always be cued for one or more basic instruments. The choice is mainly one of register and

¹¹Miller, op. cit., p. 37.

¹²Lang, op. cit., p. 128.

timbre. For Junior High School, technical proficiency of the player as well as the availability of the symphonic instruments dictates the cueing. Even when a passage is cued to a basic instrument it may lie in a register that entails difficult technical demands on the player. Therefore, the passage should also be cued for a second basic instrument to insure its being played adequately. This is called cross-cueing. A chart listing the possibilities is illustrated in Figure I. In this figure, the symphonic band instruments are listed and opposite each are the basic instruments that could be cued. These instruments are not only chosen on the basis of being common to most bands, but also for similarity of timbre comparable to the symphonic instrument.

IV. TYPES OF SCORING

Orchestral transcription. This category presents definite instrumental color. Since wind ensembles cannot duplicate the qualities of the strings, the problem of transcribing them becomes difficult. Lang points this out by listing several hurdles that will be encountered:

1. Independent activity of woodwinds and strings.
2. Intricate and delicate passages for violas, cellos and basses.
3. Passages for strings of a "violinistic" character with rapid skips, changes of register, double stops, spiccato bowing, harmonics, tremolo, pizzicato, etc.

SYMPHONIC INSTRUMENTCHOICE OF CUEING INSTRUMENT

Oboe	Flute, Clarinet, Muted Trumpet, Bassoon
English Horn	Oboe, Bassoon, Alto Saxophone, Horn (F or E Flat)
E Flat Clarinet	Piccolo, Flute, B Flat Clarinet
Alto Clarinet	B Flat Clarinet, Bass Clarinet, Alto or Tenor Saxophone, Horn
Contrabass Clarinet	Bass Clarinet, Bass Saxophone, Contra Bassoon, Tuba
Bassoon	Bass Clarinet, Tenor and Baritone Saxophone, Baritone Horn, Trombone, Tuba
Contra Bassoon	Bassoon, Bass Saxophone, Contra- bass Clarinet, Tuba
Bass Saxophone	Baritone Saxophone, Contra Bass- soon, Contrabass Clarinet, Tuba

FIGURE I

POSSIBLE INSTRUMENTS FOR CUEING

4. String phrases of unusually long duration and sustained intensity.
5. Passages for harp and piano.¹³

An orchestral score that entails all of these characteristics is not considered a good subject for band transcription. These characteristics and problems are enlarged still further when scoring for the limited group.

If the previously mentioned string devices can be dealt with in an effective manner, the tentative transcription has merit and the general plan of transcribing and arranging that was mentioned on page 9 of this investigation could then be applied.

Orchestral material presents limitations in key choice. Orchestral keys are selected for the convenience of the strings, the most important family in the orchestra. These instruments are so constructed and fingered as to be at ease in sharp keys. Since clarinets of the band usually receive the important and difficult parts of arrangements and transcriptions, they will generally be assigned the string parts. In transposition, the notes of the Bb Clarinet are a major second above the violin, thus putting the instrument in a key that is two sharps more than the concert key. Since the articulation of sharp keys on a Bb Clarinet

¹³Lang, op. cit., p. 134.

involves difficult fingerings, the concert keys of D Major through C# Major along with their relative minors would be deemed impractical for Junior High School. The school musician will be sufficiently taxed in performing the transcribed string passages without being additionally burdened with a difficult key that necessitates involved fingerings. "For orchestral music in sharp keys," Lang suggests, "the most practical band transcription is a semi-tone higher or lower. This nearby transposition puts the band in flat keys and rarely affects the register or compass of any instrument."¹⁴ Once the string parts have been analyzed and assigned, the brass and woodwind parts may suggest themselves.

Orchestral transcription depends mainly upon the clear understanding of the instruments of the orchestra and band along with their related functions. This understanding is brought about by the concentrated study of every instrument's characteristics and by practicing small group arrangements as outlined on page 8.

Figure II shows the relationship between orchestral and band instruments. The orchestral instruments are listed on the left side and opposite each are the band instruments that may assume their functions. The first selection is

¹⁴Lang, op. cit., p. 136 - 137.

best suited. Since the average Junior High band does not include some of these, a second and third choice is listed. This permits a score to be reasonably well balanced.

Other types. The selection of material for arranging within the category which has no instrumental color is not subject to all the restrictions pertinent to those which have. With the exception of certain pianistic devices, the selection of a project depends on the adaptability to the Junior High School band.¹⁵

Several ideas to keep in mind when arranging from a piano score are emphasized by Gaston Borch,¹⁶ who reports that the piano composition does not usually contain sufficient material from which to make the arrangement interesting. Therefore, it becomes necessary to add counter-themes, to "fill in the gaps" or to extend chords and add octaves, thirds or sixths to a run or figure. Arrangements from this type of material become a matter of artistic and creative perception. Frequently there is no time value for the sustained effects which are intended for the damper pedal of the piano. If these gaps are neglected

¹⁵These points were listed on page 9 in the general scheme for arranging and transcribing.

¹⁶Gaston Borch, Practical Manual of Instrumentation. (New York: The Boston Music Co., 1918), p.37-38.

<u>ORCHESTRA</u>	<u>I</u>	<u>II</u>	<u>III</u>
Piccolo	Piccolo	--	--
Flute	Flute	--	--
Clarinet	Eb Clarinet	Bb Clarinet	--
Oboe	Oboe	Bb Clarinet	Trumpet
Bassoon	Bassoon	Tenor, Baritone Sax	Baritone Horn
Trumpet	Cornet, Trumpet	Baritone Horn	--
Trombone	Trombone	Baritone Horn	--
Horn (F)	Horn (F, Eb)	Saxophones	Trombone
Violin I	1st Clarinet Eb Clarinet	Cornets	Flute
Violin II	2nd Clarinet	Cornets	--
Viola	3rd Clarinet Alto Clarinet	Alto and Tenor Saxophones	Horns
Cello	Base Clarinet	Tenor, Baritone Sax	Baritone Horn
Bass	Cb Clarinet, Contra Bassoon	Baritone Sax, Tuba	Baritone Horn
Tuba	Tuba (Eb, Bb)	--	--

FIGURE II

A PARTIAL LIST OF ORCHESTRA TO BAND TRANSCRIBING INSTRUMENTS

in the band arrangement, the result would be very thin and poor.

The Junior High band arranger, then, must enlarge upon the piano score in order to fill out the arrangement, yet keep within the technical bounds of his group. This problem can be solved by realizing the limits of the Junior High School musician and keeping within the working range as it will be derived in this chapter.

Most studies on instrumentation contain examples and charts that illustrate difficult fingerings, articulated passages and notes characteristically out of tune for any of the wind instruments.¹⁷ The investigator will not reproduce these but refers the reader to the bibliography. The importance of these instrumental peculiarities and discrepancies are magnified to a larger proportion when the Junior High group is being considered. Therefore, a passage should be scrutinized carefully before committing it to any particular instrument. To leave out all bad notes and hard fingerings may leave few possibilities, nevertheless, some of these discrepancies can be avoided by changing the key or substituting a similar color instrument in its place.

¹⁷Stanislav Gallo, Gallo's Band Book, Part I. Wind Instruments (Boston: Oliver Ditson Co., 1921).

V. RANGE

The extremes of playing ranges are, to a large extent fixed for any particular wind instrument. However, there are extensions of these ranges that can be attained on certain instruments by capable, experienced musicians.

A brass instrument utilizing a cup-type mouthpiece can be played several notes higher than the practical written range. This phenomenon can be seen and heard by studying the principle of harmonics as applied to brass instruments and listening to a proficient player demonstrate these principles. The lower notes of these instruments may theoretically be extended only to the fundamental. The written range, however, will not include these high or low partials due to the difficulty of performance. The higher partials require extreme tension of the lips and the intonation becomes very delicate. The fundamental, in the majority of cases, cannot even be produced as it demands an unfeasible relaxation of the lips.¹⁸ An arranger disregards these extremes not only for the difficulty in production, but for their unstable dynamics and foreign quality to the true timbre of the particular instrument.

With the exception of the French horn, the woodwind

¹⁸Curt Sachs, The History of Musical Instruments (New York: W.W. Norton and Co., Inc., 1940), p. 420.

instruments' lowest tone attainable is usually included in the practical written range.¹⁹ The upper range of some woodwinds (saxophone,²⁰ clarinet²¹) can be extended somewhat by utilizing and experimenting with cross and false fingerings. Here again the limit to which the range can be extended lies chiefly with the performer's abilities plus a fine instrument.

These extreme ranges of wind instruments are rarely used and are not deemed practical and feasible by even the most competent of performers and arrangers. The notes are considered to be unstable and foreign to the timbre of the instrument and should be used only for novel effects and played as a solo.

Even the orthodox written range of some instruments goes beyond the capabilities of many musicians. Therefore, the technical abilities required to play in the extreme written ranges should be carefully taken into consideration when scoring for any organization. Miller expresses this point:

¹⁹In some cases the extreme lower tones of oboes, bassoons and saxophones are not deemed practical for the inexperienced musician.

²⁰Eby's Complete Scientific Method for Saxophone (Concord, Mass.: Virtuoso Music School, Revised Ed., 1922), p. 281.

²¹H. Klose, Celebrated Method for The Clarinet (New York: Carl Fischer, Inc.) Fingering Chart located in Text.

The competent arranger, however, never writes in the extreme range unless he has specific knowledge the arrangement is playable by the organization for which it was made.²²

The following examples, figure III, present a practical working range for each of the wind instruments as dictated by the limitation of Junior High School abilities. The range that is titled "Findings of Jury" was determined from the results of several interviews with specialists in the field of Junior High School instrumental music. The jury was comprised of:

Gene Lancelle, instrumental teacher, Franklin High School

Rod Swearengin, instrumental teacher, Stockton Junior High School

Darlow Unzicker, instrumental teacher, San Joaquin County Schools

Since the Stockton City and San Joaquin County Schools encompass a broad social and economic range, the investigator felt the conclusions resulting from these interviews apply generally to Junior High instrumental music.

Listed under the "Findings of Jury" are fourteen scores, each of which had been analyzed for average range. These selections are considered playable, well scored and tasteful for Junior High.²³

²²Miller, op. cit., p. 1.

²³For complete reference to works see Appendix A.

Combining the Jury's conclusions with the score averages produced a suitable working range and its limitations. This final result, "Average of Jury and Scores," is shown at the bottom of the page, right hand side. The standard range, "Actual Written Range," appears to the left for visual comparison in Figure III.



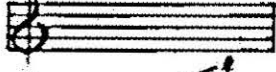
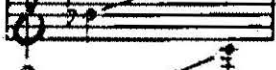

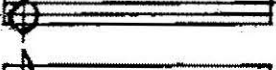
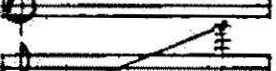
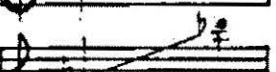
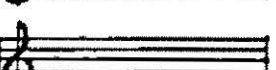

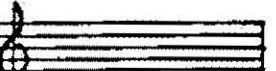
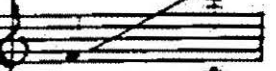
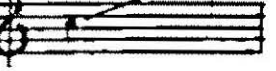
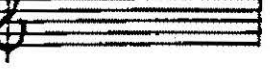

These limitations should by no means be considered absolute. Exceptions could and should be made when all other possibilities have been exhausted. When a passage or figure to be transcribed is still suited to one, and only one particular instrument, it should then be scored that way with other substitute instruments cued in.²⁴

²⁴For cueing possibilities refer to Figure I, p. 13.

FIGURE III
RANGE LIMITATIONS FOR FIFTEEN BAND INSTRUMENTS

PICCOLO

24

Findings of Jury	
Aria and Minuet	
Aurora Overture	
Balladair	
Calypso Carnival	
Cardinal Overture	
Divertimento	
Golden Glow Overture	
Jesu, Joy of Man's Desiring	
Magic Flute	
Mantillo	
Passacaglia and Fugue	
Short Classics for Band	
Sun Valley Mountains	
Three Contemporaries-Suite for Band	

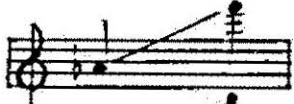

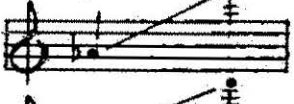
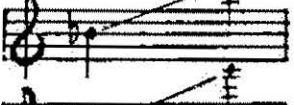
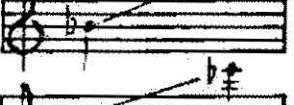
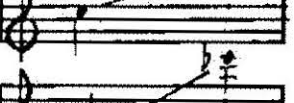
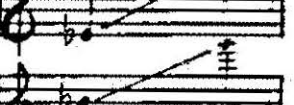

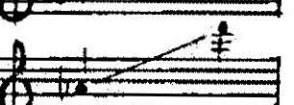
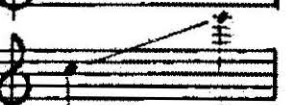
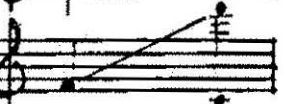
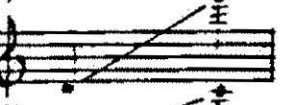
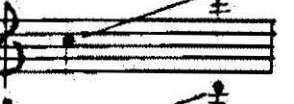
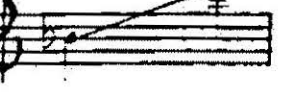



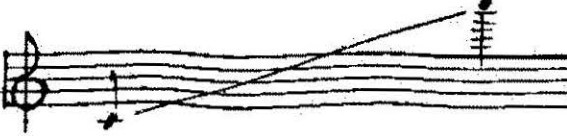
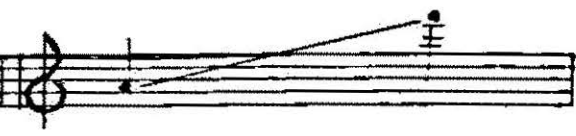
Actual Written Range

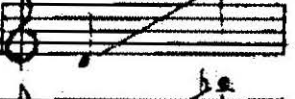
Average of Jury and Scores

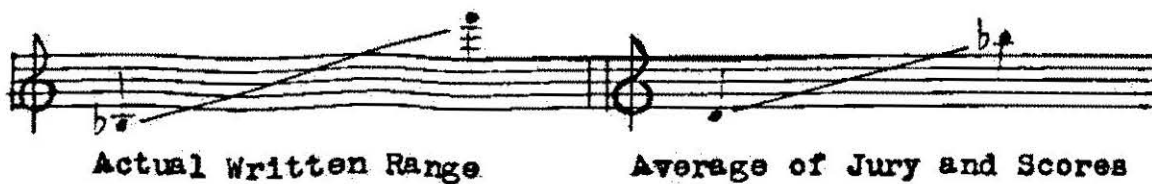
FLUTE

25

Findings of Jury	
Aria and Minuet	
Aurora Overture	
Balladair	
Calypso Carnival	
Cardinal Overture	
Divertimento	
Golden Glow Overture	
Jesu, Joy of Man's Desiring	
Magic Flute	
Mantillo	
Passacaglia and Fugue	
Short Classics for Band	
Sun Valley Mountains	
Three Contemporaries-Suite for Band	

	
Actual Written Range	Average of Jury and Scores

Findings of Jury	
Aria and Minuet	
Aurora Overture	
Balladair	
Calypso Carnival	
Cardinal Overture	
Divertimento	
Golden Glow Overture	
Jesu, Joy of Man's Desiring	
Magic Flute	
Mantillo	
Passacaglia and Fugue	
Short Classics for Band	
Sun Valley Mountains	
Three Contemporaries-Suite for Band	



B FLAT CLARINET

27

Findings of Jury

Aria and Minuet

Aurora Overture

Balladair

Calypso Carnival

Cardinal Overture

Divertimento

Golden Glow Overture

Jesu, Joy of Man's Desiring

Magic Flute

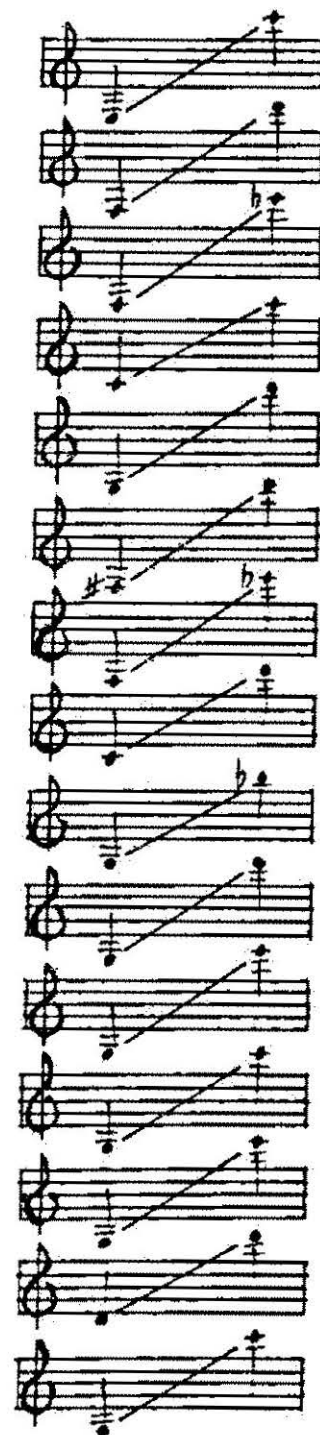
Mantillo

Passacaglia and Fugue

Short Classics for Band

Sun Valley Mountains

Three Contemporaries-Suite for Band



Findings of Jury	
Aria and Minuet	
Aurora Overture	
Balladair	
Calypso Carnival	
Cardinal Overture	
Divertimento	
Golden Glow Overture	
Jesu, Joy of Man's Desiring	
Magic Flute	
Mantillo	
Passacaglia and Fugue	
Short Classics for Band	
Sun Valley Mountains	
Three Contemporaries-Suite for Band	



BASS CLARINET

29

Findings of Jury

Aria and Minuet

Aurora Overture

Balladair

Calypso Carnival

Cardinal Overture

Divertimento

Golden Glow Overture

Jesu, Joy of Man's Desiring

Magic Flute

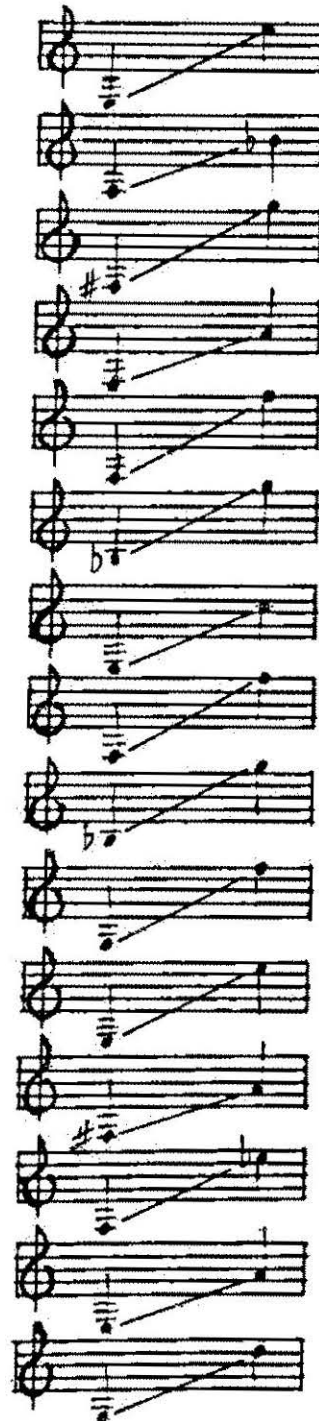
Mantillo

Passacaglia and Fugue

Short Classics for Band

Sun Valley Mountains

Three Contemporaries-Suite for Band



BASSOON

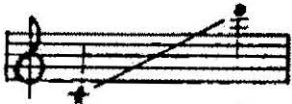
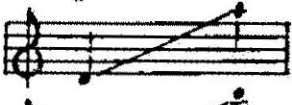
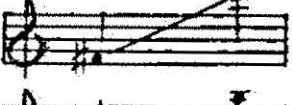

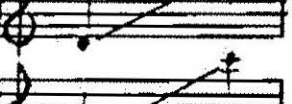
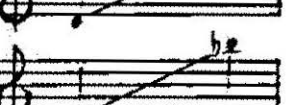
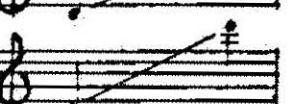
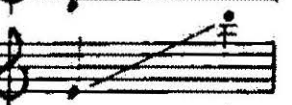
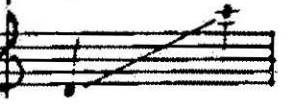
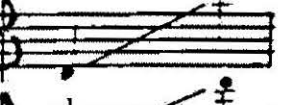
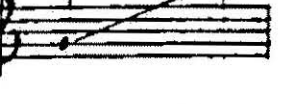

30

Findings of Jury	
Aria and Minuet	
Aurora Overture	
Balladair	
Calypso Carnival	
Cardinal Overture	
Divertimento	
Golden Glow Overture	
Jesu, Joy of Man's Desiring	
Magic Flute	
Mantillo	
Passacaglia and Fugue	
Short Classics for Band	
Sun Valley Mountains	
Three Contemporaries-Suite for Band	



ALTO SAXOPHONE

31

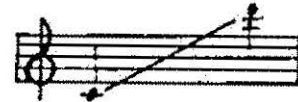
Findings of Jury	
Aria and Minuet	
Aurora Overture	
Balladair	
Calypso Carnival	
Cardinal Overture	
Divertimento	
Golden Glow Overture	
Jesu, Joy of Man's Desiring	
Magic Flute	
Mantillo	
Passacaglia and Fugue	
Short Classics for Band	
Sun Valley Mountains	
Three Contemporaries-Suite for Band	



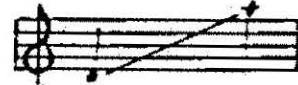
TENOR SAXOPHONE

32

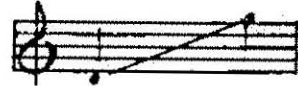
Findings of Jury



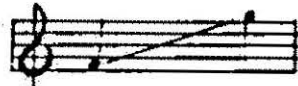
Aria and Minuet



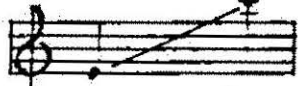
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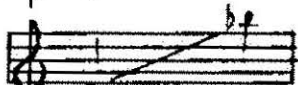
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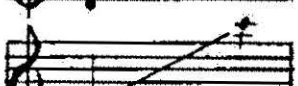
Calypso Carnival



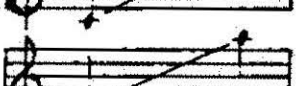
Cardinal Overture



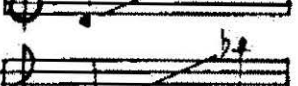
Divertimento



Golden Glow Overture



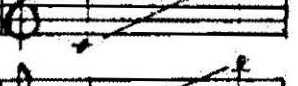
Jesu, Joy of Man's Desiring



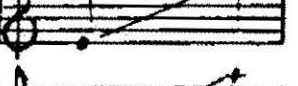
Magic Flute



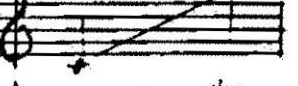
Mantillo



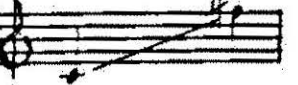
Passacaglia and Fugue



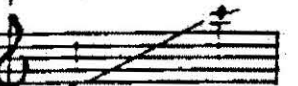
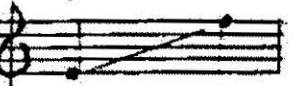
Short Classics for Band



Sun Valley Mountains



Three Contemporaries-Suite for Band



Actual Written Range

Average of Jury and Scores

Findings of Jury	
Aria and Minuet	
Aurora Overture	
Balladair	
Calypso Carnival	
Cardinal Overture	
Divertimento	
Golden Glow Overture	
Jesu, Joy of Man's Desiring	
Magic Flute	
Mantillo	
Passacaglia and Fugue	
Short Classics for Band	
Sun Valley Mountains	
Three Contemporaries-Suite for Band	



FRENCH HORN (F)

34

Findings of Jury

Aria and Minuet

Aurora Overture

Balladair

Calypso Carnival

Cardinal Overture

Divertimento

Golden Glow Overture

Jesu, Joy of Man's Desiring

Magic Flute

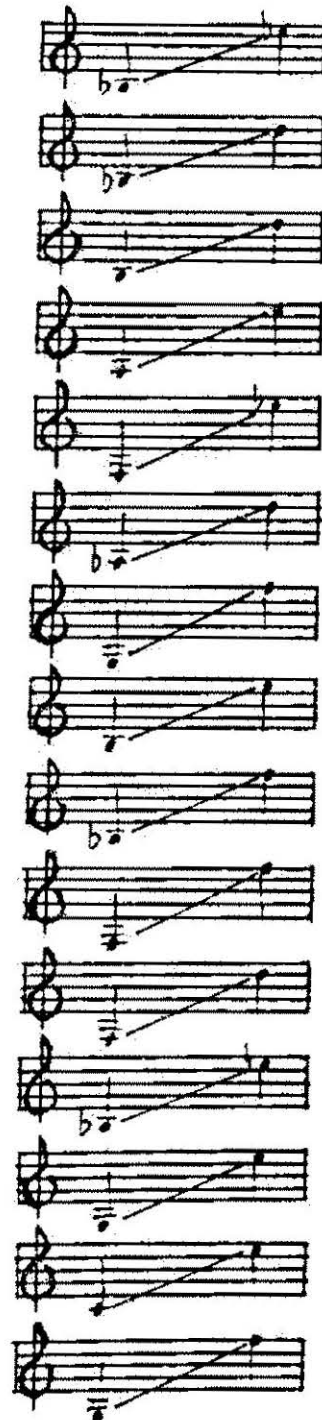
Mantillo

Passacaglia and Fugue

Short Classics for Band

Sun Valley Mountains

Three Contemporaries-Suite for Band



Actual Written Range

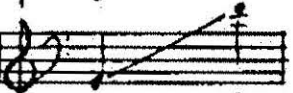
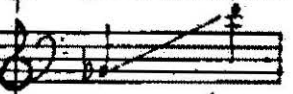
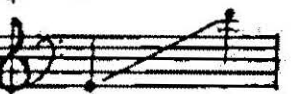
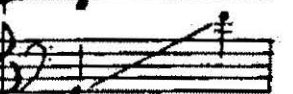
Average of Jury and Scores

Findings of Jury	
Aria and Minuet	
Aurora Overture	
Balladair	
Calypso Carnival	
Cardinal Overture	
Divertimento	
Golden Glow Overture	
Jesu, Joy of Man's Desiring	
Magic Flute	
Mantillo	
Passacaglia and Fugue	
Short Classics for Band	
Sun Valley Mountains	
Three Contemporaries-Suite for Band	



TROMBONE

36

Findings of Jury	
Aria and Minuet	
Aurora Overture	
Balladair	
Calypso Carnival	
Cardinal Overture	
Divertimento	
Golden Glow Overture	
Jesu, Joy of Man's Desiring	
Magic Flute	
Mantillo	
Passacaglia and Fugue	
Short Classics for Band	
Sun Valley Mountains	
Three Contemporaries-Suite for Band	



Actual Written Range

Average of Jury and Scores

BARITONE HORN

37

Findings of Jury

Aria and Minuet

Aurora Overture

Balladair

Calypso Carnival

Cardinal Overture

Divertimento

Golden Glow Overture

Jesu, Joy of Man's Desiring

Magic Flute

Mantillo

Passacaglia and Fugue

Short Classics for Band

Sun Valley Mountains

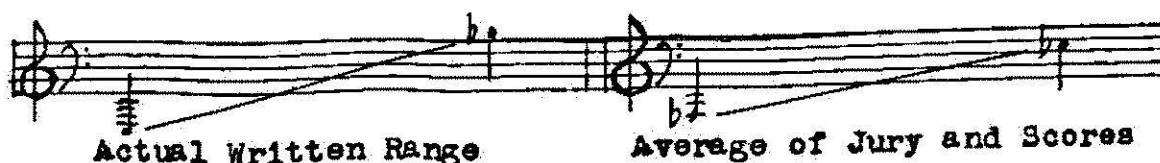
Three Contemporaries-Suite for Band



Actual Written Range

Average of Jury and Scores

Findings of Jury
Aria and Minuet
Aurora Overture
Balladair
Calypso Carnival
Cardinal Overture
Divertimento
Golden Glow Overture
Jesu, Joy of Man's Desiring
Magic Flute
Mantillo
Passacaglia and Fugue
Short Classics for Band
Sun Valley Mountains
Three Contemporaries-Suite for Band



VI. CONCLUSION

Taking into consideration the limits of the Junior High School band, the arranger-transcriber has several important factors to keep in mind. Key consideration, instrumentation, cueing, musical taste and interest, and particularly the range problem are some of the major obstacles that must be dealt with to produce a fine score. The choice of material may lie more favorably with keyboard than with orchestral literature as it allows somewhat more freedom for adaptation to a limited type group.

The selection of material for arrangements is usually based on the need for special material that is not available in print. School or folk songs, for assemblies or outdoor concerts, suggest one type of material. Medleys of popular songs from shows or motion pictures suggest another type, and a need for solo material for some gifted (perhaps technically limited) instrumentalist, still another. There exists a wealth of material for the above, or any other needs, and selection is based mainly on adaptability of material.²⁵

When the selection of material for a transcription or arrangement is made and the inherent problems have been solved, the arranger can then begin placing notes on the score.

²⁵Lang, op. cit., p. 134-135.

CHAPTER III

APPLICATION OF PRINCIPLES

The score in this chapter has been transcribed from a composition by Vincent Persichetti¹, "Serenade No. 8, Op. 62" for two pianos. The harmonic structure is clear, and many themes, passages and counter themes have been employed, making it more adaptable for an instrumental transcription.

I. FORM AND KEY

The overall compass of the piece is appropriate to the band and no one instrument is taken beyond its practical Junior High range.² The themes and accompanying passages are technically not difficult for the Junior High School, yet the challenge lies in the musical interpretation, dynamics, phrasing, change of meter and the instrumentation that the investigator has used.

Key. The composition does not have a key signature and at times suggests two different tonalities, superimposed. Therefore, the investigator chose to place no key signatures in the transcription and to mark the accidentals

¹See Appendix for complete piano score.

²Set forth in Chapter II.

as they appear. A concert key of one step lower than the original was employed thus putting every instrument within the prescribed range, yet keeping the tonality close to the original.

Form. The piece is in four movements, offering the opportunity to utilize many instrumental colors and to have a variety of tempo and dynamics. The investigator has chosen only the first three for transcription since the fourth did not suggest instrumentation and was too linear in structure.

$\text{♩} = 80$ I 42

Picc. & Fl. p

Oboe mp

E♭Cl. 1, 2, 3 p

Alto Cl. p

Bass Cl. p

Bn. 1, 2 p ($b\frac{5}{2}$) ($b\frac{5}{2}$)

Alto Sax. 1, 2 mp p

Tenor Sax. p

Bari. Sax. p

Hn. F 1, 2 mp p

Tpt. 1, 2, 3 mp p

Tbn. 1, 2, 3 p

Bari. Horn mp p

Bass p

Perc. p

Picc. & Fl. *mf*

Oboe

BbCl. 1,2,3 *mf*

Alto Cl. *mf*

Bass Cl. *mf*

En. 1,2 *mf*

Alto Sax. 1,2 *mf*

Tenor Sax. *mf*

Bari. Sax. *mf*

Hn. F 1,2 *mf*

Tpt. 1,2,3

Tbn. 1,2,3 *mf*

Bari. Horn *mf*

Bass *mf*

Perc.

Picc. & Fl. 15 A.2 *ff cresc.*

Oboe

B♭ Cl. 1, 2, 3 *ff cresc.*

Alto Cl.

Bass Cl.

Euph. 1, 2 *f cresc.*

Alto Sax. 1, 2 *f cresc.*

Tenor Sax.

Bari. Sax. *f cresc.*

Horn 1, 2 *f cresc.*

Tpt. 1, 2, 3 *mf f cresc.*

Tbn. 1, 2, 3 *f cresc.*

Bari. Horn *f cresc.*

Bass *f cresc.*

Perc.

Picc. & Fl. 20 D.S. AL Coda 45

Oboe *mf cresc.* *fff* *p*

BbCl. 1,2,3 *fff* *p*

Alto Cl. *mf cresc.* *fff*

Bass Cl. *ff*

Bn. 1,2 *ff*

Alto Sax. 1,2 *mf cresc.* *fff*

Tenor Sax. *mf cresc.* *fff*

Bari. Sax. *ff*

Hn. F 1,2 *ff* *p*

Tpt. 1,2,3 *ff* *p*

Tbn. 1,2,3 *ff* *p*

Bari. Horn *ff* *p*

Bass *ff* *p*

Perc.

Coda

46

Picc. & Fl. *p* *Rit.*

Oboe *p* *Rit.*

Bb Cl. 1, 2, 3 *p* *Rit.*

Alto Cl.

Bass Cl. *p*

Bn. 1, 2 *p*

Alto Sax. 1, 2 *p*

Tenor Sax.

Bari. Sax.

Hr. F 1, 2 *p*

Tpt. 1, 2, 3 *p*

Tbn. 1, 2, 3 *p*

Bari. Horn *p*

Bass *p*

Perc.

(♩ = 80)

25
Fl.

11

47

Picc.
& Fl.

p

f

Oboe

Solo

mp

B♭Cl.
1,2,3

3. Div.

p

Alto
Cl.

mf

Bass
Cl.

mf

Bn.
1,2

mf

Alto
Sax.
1,2

mp

mf

Tenor
Sax.

mf

Bari.
Sax.

mf

Hn. F
1,2

mp

mf

Tpt.
1,2,3

mp

mf

Tbn.
1,2,3

mf

Bari.
Horn

mf

Bass

mf

Perc.

48

Picc. & Fl. *p*

Oboe *p*

Bb Cl. 1, 2, 3 *p*

Alto Cl. *mf*

Bass Cl. *mp*

Bn. 1, 2 *mp* A. 2

Alto Sax. 1, 2 *mp* A. 2

Tenor Sax. *mp*

Bari. Sax. *mp*

Hn. F 1, 2 *p* 1. 2. *mp*

Tpt. 1, 2, 3 *mp*

Tbn. 1, 2, 3 *mp*

Bari. Horn *mp*

Bass *mp*

Perc.

Picc. & Fl.
 Oboe
 Bb Cl. 1, 2, 3
 Alto Cl.
 Bass Cl.
 Bn. 1, 2
 Alto Sax. 1, 2
 Tenor Sax.
 Bari. Sax.
 Hn. F 1, 2
 Tpt. 1, 2, 3
 Tbn. 1, 2, 3
 Bari. Horn
 Bass
 Perc.

1-

Picc. & Fl. *Fl. Solo* 50
pp Rit. - - - - -

Oboe *pp*

B♭Cl. 1, 2, 3 *ppp*

Alto Cl. *pp* *ppp*

Bass Cl. *pp* *ppp*

Bn. 1, 2 *pp* *ppp*

Alto Sax. 1, 2 *pp* *Bn.*

Tenor Sax. *pp* *Bn.*

Bari. Sax. *pp* *Bn.*

Hn. F 1, 2

Tpt. 1, 2, 3 *pp*

Tbn. 1, 2, 3 *pp*

Bari. Horn

Bass

Perc.

Picc. & Fl. 35
 Oboe
 Bb Cl. 1, 2, 3
 Alto Cl.
 Bass Cl.
 Bn. 1, 2
 Alto Sax. 1, 2
 Tenor Sax.
 Bari. Sax.
 Hn. F 1, 2
 Tpt. 1, 2, 3 Solo 1, 2.
 Tbn. 1, 2, 3
 Bari. Horn
 Bass
 Perc.

FL Picc. 40 52

Picc. & Fl. 2/4

Oboe 2/4

Bb Cl. 1, 2, 3 2/4

Alto Cl. 2/4

Bass Cl. 2/4

Bn. 1, 2 2/4

Alto Sax. 1, 2 2/4

Tenor Sax. 2/4

Bari. Sax. 2/4

Hn. F 1, 2 2/4

Tpt. 1, 2, 3 2/4

Tbn. 1, 2, 3 2/4

Bari. Horn 2/4

Bass 2/4

Perc. 2/4

45 Poco Rit. 53

Picc. & Fl.

Oboe

BbCl. 1,2,3

Alto Cl.

Bass Cl.

Bn. 1,2

Alto Sax. 1,2

Tenor Sax.

Bari. Sax.

Hn. F 1,2

Tpt. 1,2,3

Tbn. 1,2,3

Bari. Horn

Bass

Perc.

A tempo

54

Picc.
& Fl.

Oboe

BbCl.
1,2,3

Alto
Cl.

Bass
Cl.

Bn.
1,2

Alto
Sax.
1,2

Tenor
Sax.

Bari.
Sax.

Hn. F
1,2

Tpt.
1,2,3

Tbn.
1,2,3

Bari.
Horn

Bass

Perc.

Measures 53-56 of a musical score. The score is for a large ensemble, including woodwinds, brass, and percussion. The key signature is one flat (Bb), and the time signature is 2/4. The tempo is marked *A tempo*. The page number is 54. The score shows measures 53, 54, 55, and 56. The woodwinds (Picc. & Fl., Oboe, BbCl. 1,2,3, Alto Cl., Bass Cl., Bn. 1,2, Alto Sax. 1,2, Tenor Sax., Bari. Sax.) have mostly rests in measures 53 and 54, with some activity in measures 55 and 56. The brass (Hn. F 1,2, Tpt. 1,2,3, Tbn. 1,2,3, Bari. Horn) and percussion (Bass, Perc.) have more active parts. The percussion part features a steady eighth-note pattern. Dynamics include *p*, *pp*, and *ppp*.

50 Fl. b \flat 55

Picc. & Fl. *f*

Oboe *f*

B \flat Cl. 1,2,3 *f*

Alto Cl. *f*

Bass Cl. *f*

Bn. 1,2 *f*

Alto Sax. 1,2 *f*

Tenor Sax. *f*

Bari. Sax. *f*

Hn. F 1,2 *mf*

Tpt. 1,2,3 *mf*

Tbn. 1,2,3 *mf*

Bari. Horn *mf*

Bass *f*

Perc. *f*

2/4

55

Picc. & Fl.

Oboe

B♭Cl. 1, 2, 3

Alto Cl.

Bass Cl.

En. 1, 2

Alto Sax. 1, 2

Tenor Sax.

Bari. Sax.

Hn. F 1, 2

Tpt. 1, 2, 3

Tbn. 1, 2, 3

Bari. Horn

Bass

Perc.

56

Picc.
& Fl.

Oboe

BbCl.
1,2,3

Alto
Cl.

Bass
Cl.

Bn.
1,2

Alto
Sax.
1,2

Tenor
Sax.

Bari.
Sax.

Hn. F
1,2

Tpt.
1,2,3

Tbn.
1,2,3

Bari.
Horn

Bass

50

57

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

1.2.

1.2.

1.2.

1.2.3.

Picc. & Fl.

Oboe

Bb Cl. 1, 2, 3

Alto Cl.

Bass Cl.

Bn. 1, 2

Alto Sax. 1, 2

Tenor Sax.

Bari. Sax.

Hn. F 1, 2

Tpt. 1, 2, 3

Tbn. 1, 2, 3

Bari. Horn

Bass

Perc.

mp

P

p

pp

p

pp

pp

p

pp

Picc.
& Fl.

Oboe

B♭Cl.
1, 2, 3

Alto
Cl.

Bass
Cl.

Bn.
1, 2

Alto
Sax.
1, 2

Tenor
Sax.

Bari.
Sax.

Hn. F
1, 2

Tpt.
1, 2, 3

Tbn.
1, 2, 3

Bari.
Horn

Bass

Perc.

II. ANALYSIS OF INSTRUMENTATION

First Movement. The basic form of this movement is A-B-A with an introduction. The french horn and oboe begin the two-measure introduction. They continue with the main theme to the end of part A, measure 10. The flutes and clarinets in unison take the countertheme which begins at measure 3 and ends at measure 10, also. These two motives, played by the high reeds and horns are supported by the low brass playing pianissimo. In measure 8 and 9, the flute is slightly lower than the Junior High practical range; however, this weak register is supported by the clarinets playing in their strong register. The low reeds have also been assigned these sustained chords as they tend to soften the harsh brass sound. All of the instruments are well within the prescribed range except the low Bb in the bassoons. This note was bracketed, giving the player the opportunity to play it, if possible. If not, the same note is doubled in the tubas, thus insuring its being played. The theme played by the horn and oboe is also cued in for baritone, alto sax and muted trumpet.

As part B, starting at measure 15, indicated a dynamic of Mezzo Forte, opportunity for bringing in the whole ensemble presented itself. In measure 10 - 15, which leads up to part B, the theme that the clarinets and flutes had been stating was assigned to the tenor section of the band.

Being more powerful and heavier in timbre, this section is well-suited to carry the crescendo to measure 15. The high reeds, playing sustained chords, also crescendo to measure 15. Part B brings in the full brass section playing forte. The melodic part is played by the piccolo, flutes and clarinets in octaves. From measure 15 - 18, during the peak of the crescendo, all ranges are within the Junior High School limitations. The highest trumpet note is F#, fourth line, and the clarinet's highest note is D, second ledger line, with an option to play the high E down an octave in measure 18. In measure 15 - 18, the bass may play his part down an octave, which is most desirable for the fullest sound here. At measure 20 - 21 the low brass and high reeds bring the section to a close. The important horn lead in measure 20 - 21 is cued for first and second trumpet.

The next section is an exact repetition of the material of measure 3 - 11 thus giving the movement length, and, as before, it is brought to a close with the low brass and high reeds.

The oboe part, measure 22 - 23, is cued for alto sax and muted trumpet. The latter is preferable. If, however, the trumpet played the horn passage in the two preceding measures, it would not be possible to mute the instrument for the oboe cue. Therefore, an alternate cue

is written for alto sax. Other important cross cues are: baritone, cued for first bassoon, first trombone, for the horn, and the baritone sax for bass clarinet. The performance of these passages is thus insured in the absence of the symphonic band instruments.

Second Movement. As in the First Movement, the second is begun with the horn - oboe combination which was in keeping with the tonal color presented in Movement One. The flutes and clarinets play the counter-theme. This movement has also been repeated to give the band arrangement solidity. It has been treated similarly to the first in that the band is brought to a fortissimo in the middle section. The tenor instruments express the countertheme before a quick decrescendo to measure 30. Here the trombone, in its best register, reiterates part of the original motive. The woodwind section, in measure 32, prepares for the repeat of the movement. The ending, measure 43, is scored for flute, the clarinet family and the bassoons. The important bass clarinet and bassoon parts are cued for the saxophones. Most of the instrumental ranges in this movement are again within the limitations for Junior High. As the horn passage in measure 24, the beginning of this movement, starts in its high register, the alto sax has the part cued. The playing of the flute figure in measure 28 may be difficult since the high Ab, fourth ledger line, and

low G, second line in measures 30 - 31, are beyond the suggested Junior High range. The clarinets are playing this same figure so the flutist may be tacet without seriously affecting the passage. In measure 31 - 32, the saxophones have the low reeds' part cued to insure their being played.

Movements One and Two were scored with emphasis on reed color. Movement Three was arranged with the brass section of the band foremost in mind.

Third Movement. Since this movement suggested a rhythmic structure, a simple percussion part was added which consists of bass drum and snare. The rhythmic figures are very simple, yet they add a unifying factor to the brass figurations. Again the original score has been extended by repeating virtually the entire movement to give it form.

The beginning motive which is found in measure 33 - 37, is stated by two trumpets in duet. This is supported by all the brass playing a rhythmical accompaniment. Measure 36 is in 5/8 time. This meter is interspersed throughout this movement giving a feeling of syncopation. At measure 38, the motive is repeated; this time with the full band playing fortissimo. The piccolo, flutes, clarinets and alto saxes state the original motive, and the first trumpets, in unison with the oboe, play the countertheme. The low

brasses continue with the rhythmic accompaniment supported by the low reeds. In measures 43 - 45, three important lines are brought out. In addition to the original two motives, one more is integrated into the bass line. The fortissimo decrescendos to measure 46, leaving the original trumpet duet and rhythmic brass accompaniment to close the first statement. The repeat begins at measure 51. Here the investigator chose to use reed color for the motive. The figure is still in thirds, but is doubled by the low reeds an octave below. The full brass section plays the rhythmic accompaniment. At measure 57, the dynamics are double forte. This decrescendos to measure 66 where the clarinets continue the motive in thirds. The low brass play the pianissimo accompaniment. The last measure ends with a sfzorzando chord for the full band.

Throughout this movement the instruments are within the prescribed ranges. At measures 56 - 61, they are at their extremes; however, this only lasts for five measures.

III. SUMMARY

This transcription of Persichetti's composition brought out several problems that the arranger had to consider: the instrumentation of the motives so that they would be heard, the cueing of essential parts for non-symphonic band instruments, choice of concert key, artistic

color combinations, tonal balance and range. As was stated previously many of these problems are solved through creativity and the arranger's imagination. The more tangible aspects have been investigated in Chapter II.

CHAPTER IV

SUMMARY AND CONCLUSIONS

The task of finding instrumental music adaptable to the Junior High School was exposed in this investigation. One of the solutions to this problem is the use of special arrangements or transcriptions. These can be scored by the music instructor to concur with the needs and proficiencies of a particular group. Since these needs and proficiencies will vary with every situation, the instructor is the sole judge of the limitations of his group.

I. SUMMARY

Chapter II outlines the general procedures for arranging and transcribing within the two media. In one type, the original has no definite instrumental color, e.g. piano, chorus, etc. The other presents definite instrumental color, e.g. orchestral. The specific problems inherent in these two types of scoring have been dealt with in a manner that is limited by the average abilities of a Junior High School musician. Criteria for selection of material, key consideration, cueing, instrumental adaptability and particularly range limitations are emphasized as being of prime importance. Also of importance are each instrument's peculiarities, notes characteristically out of tune, difficult

cross fingerings, and dynamic stability. The experienced musician compensates for these peculiarities through years of experience and practice; whereas, the compensation for Junior High School must be, to a large degree, in the arrangement.

The arrangement in Chapter III is from material that presents no instrumental color. The principles set forth in Chapter II have been applied to this project, but the choice of instrumentation and color combinations are principally derived from creative imagination. This point cannot be discussed tangibly.¹ Even so, these imaginative powers are limited by the practical aspects of arranging for a limited group.

II. CONCLUSION

Since similar likenesses can be attained by transcriptions and arrangements, even for an ensemble of limited proficiency, it can be concluded that special scores are practical and feasible for Junior High School bands. The band leader should scrutinize the needs, follow the general procedures for scoring and exert a little creativeness. The returns are valuable. Richard F. Goldman expounded on this when he said, "One may assume that for the worthy purpose of

¹Roy M. Miller, Practical Instrumentation for the Wind Band (Detroit: Wayne University Press, 1948), p. v.

'improving' the band repertory, more and more transcriptions of 'good music' are in order."² An "improved" music library is essential to a well-rounded music program. Wilson³ believed a person can pass fair judgement upon the value of a school's music program by examining its music repertory. He further emphasized that when the arranger adapts the music and still retains the original mood and structure, he can make many great masterpieces accessible which would otherwise remain unheard by many students.⁴

This investigation presented an example of only one of the types of arranging: a band transcription of a piano composition. There are many other kinds of projects that the instructor-arranger might attempt that would prove feasible and practical for the Junior High School. Quartets, instrumental choirs, orchestral transcriptions, just to mention a few, should be a part of the library.

There is a wealth of material available. The ambitious director need only to investigate the several media of musical expression to discover the music that can be adapted to the Junior High School.

²Richard F. Goldman, The Band's Music (New York: Pitman Publishing Corp., 1938), p. 12.

³Harry R. Wilson, Music in The High School (New York: Silver Burdett Co., 1941), p. 202.

⁴Ibid., p. 252

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A P P E N D I X A

BAND SCORES

Title: Aria and Minuet

Composer: Alessandro Scarlatti
Arranger: Clair W. Johnson
Publisher: Rubank, Inc., Chicago

Title: Aurora Overture

Composer: Paul Yoder
Arranger: Paul Yoder
Publisher: Belwin, Inc., New York

Title: Balladair

Composer: Frank Erikson
Arranger: Frank Erikson
Publisher: Bourne, Inc., New York

Title: Calypso Carnival

Composer: Edward McLin
Arranger: Edward McLin
Publisher: Pro Art Publications, Westbury, N.Y.

Title: Cardinal Overture

Composer: Clair W. Johnson
Arranger: Clair W. Johnson
Publisher: Belwin, Inc., New York

Title: Divertimento

Composer: Jean-Phillipe Rameau
Arranger: Theron W. Kirk
Publisher: Pro Art Publications, Westbury, N.Y.

Title: Golden Glow Overture

Composer: Clair W. Johnson
Arranger: Clair W. Johnson
Publisher: Boosey and Hawkes, Inc., London

Title: Jeru, Joy of Man's Desiring

Composer: J.S. Bach
Arranger: Erik W.G. Leidzen
Publisher: Carl Fischer, Inc., New York

Title: Magic Flute

Composer: W.A. Mozart
Arranger: Corwin H. Taylor
Publisher: Carl Fischer, Inc., New York

Title: Mantillo

Composer: Paul Yoder
Arranger: Paul Yoder
Publisher: Belwin, Inc., New York

Title: Parracaglia and Fugue

Composer: Harold M. Johnson
Arranger: Harold M. Johnson
Publisher: Carl Fischer, Inc., New York

Title: Short Classics for Band

Composers:	Trumpet Tune	Henry Purcell
	Sarabande	J.S. Bach
	Gavotte	G.F. Handel
	Aria	Antonio Francesco Tenaglia
	Psalm	Benedetto Marcello
Arranger:	James R. Gillette	
Publisher:	Carl Fischer, Inc.,	New York

Title: Sun Valley Mountains

Composer: Gene Ogden
Arranger: Gene Ogden
Publisher: Boosey and Hawkes, Inc., London

Title: Suite for Band

Composer: Douglas Moore
Arranger: Keith Wilson
Publisher: Carl Fischer, Inc., New York

A P P E N D I X B

A bene placido ($\text{♩} = 80$) I

77

I

mp

dolce

A bene placido ($\text{♩} = 80$)

II

mp

The musical score consists of two systems, each with four staves. The first system (top) features a vocal line (Staff 1) and a piano accompaniment (Staves 2-4). The second system (bottom) continues the composition. The score includes various musical notations such as notes, rests, and dynamic markings. The tempo is marked 'A bene placido' with a quarter note equal to 80 beats per minute. The key signature has one sharp (F#). The first system is marked with 'I' and the second with 'II'. The score concludes with a double bar line and a repeat sign.

mp *dolce*

mp

mf espr.

dolce *mf*

8 - - - - - 78

Poco rit.

a tempo

p

a tempo

p

Poco rit.

Attacca

Congrazia (♩ = 80)

II

I

II

Congrazia (♩ = 80)

mp

p

The musical score is written on three systems of staves. The first system shows the beginning of the piece with a tempo marking of 80 beats per minute. The second system continues the melody and accompaniment. The third system shows a more complex passage with many sixteenth notes. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings.

8 - - - - - 80

mp *p*

8 - - - - - *lunga*

pp *poco rit.*

Con calore ($\text{♩} = 72$) **III** *Allacca*

I *mp legato sempre*

Con calore ($\text{♩} = 72$)

II *mp*

First system of musical notation, measures 1-4. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 2/4. The key signature has one flat (B-flat). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are dynamic markings *p* and *f* in the third and fourth measures.

Second system of musical notation, measures 5-8. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 2/4. The key signature has one flat (B-flat). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are dynamic markings *p* and *f* in the fifth and sixth measures.

Third system of musical notation, measures 9-12. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 2/4. The key signature has one flat (B-flat). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are dynamic markings *p* and *f* in the ninth and tenth measures. The tempo marking *a tempo* appears above the first staff in measure 9, and *Poco rit.* appears below the first staff in measure 10. The tempo marking *a tempo* appears above the third staff in measure 11, and *Poco rit.* appears below the third staff in measure 12.

The first system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The first staff begins with a piano (*p*) marking and a crescendo hairpin. The second staff has a fortissimo (*pp*) marking. The third staff has a fortissimo (*pp*) marking. The fourth staff has a fortissimo (*pp*) marking. The music features various note values, including eighth and sixteenth notes, and rests.

The second system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The music continues from the first system, featuring various note values and rests. The word "Attacca" is written below the fourth staff.

The third system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The staves are mostly empty, suggesting a continuation of the musical piece.