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Established music prepared and arranged for young bands.

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Boston University
BOSTON UNIVERSITY
COLLEGE OF MUSIC

THESIS

"Established Music Prepared and Arranged
for Young Bands."

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B.Mus., Boston University, College of Music, 1947

Submitted in partial fulfillment of the
requirements for the degree of
Master of Music Education

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INTRODUCTION

Purpose - The purpose of this set of arrangements is to make available to directors of young bands quality music of established composers. The material included has not previously been available for young bands nor indeed for any wind group except in the case of the Handel pieces in his own orchestration. The music of Handel and Purcell already published for bands is limited to the familiar "Trumpet Tune" of the latter and sections of the "Water Music", "The Royal Fireworks Music", the March from "Scipio", a concerto grosso for two clarinets and flute, and several editions of the "Hallelujah Chorus" of the former. These editions, however, do not serve the purpose for which the accompanying arrangements are made because of their difficulty as to ranges, tempi, and technical problems.

It is incorrect to say that there has not previously been available music of established composers suitable for young bands. Each year finds an increasing number of chorale collections published for "warm up and training" purposes. The material available is not limited only to chorales, since Edwin Franko Goldman has included in his "Goldman Book, Number II", pub. Carl Fischer, Inc., a "Simfonia" of Monteverdi, "Ave Verum" of Mozart, and several other arrangements taken from choral works of that period. The Goldman arrange-
ments, like the numerous chorale collections, do not provide the band director with enough interesting program material inasmuch as they are pieces which necessarily be played slowly. The instrumentation is frequently unsuitable for small groups of perhaps eight or twelve players and the demands of the inner parts are frequently beyond the capabilities of the young people usually assigned second and third parts. The arrangements herewith submitted are intended to supplement the music already available with particular attention to simplified scoring, ranges, difficulty of individual parts, familiar keys, as well as varied programming for concerts.

Scoring - The arrangements have been made for a combination of those instruments most frequently found in our elementary school bands with a basic distribution of voice parts as follows:

Soprano - flute, oboe, clarinet I, cornet I.
Alto - clarinet II, cornet II,
Tenor - alto saxophone, horn, trombone.
Bass - tenor saxophone, baritone, tuba.

This distribution gives an almost unlimited quartet possibility. Since it is highly desirable that young bands shall include alto and bass clarinets, bassoon and baritone saxophone, the parts written for the alto saxophone, tenor saxophone,
baritone and tuba have been done with those instruments also in mind. Horns have been scored in Eb, but F parts will also be available. This has been done because so many of our smaller bands must rely on alto horns as beginning instruments since the price of French horns is so prohibitive. Horn parts in Eb will allow band directors to reinforce that voice by using extra Eb alto saxophone players. The part has been written with that possibility in mind. For the most part, they have also been written so as to double the trombone. Since the combined numbers of these two instruments is often insufficient to balance the preponderance of the treble instruments, this scoring as well as the doubling of the baritone and the tenor saxophone of the tuba part, is intended to give a balanced sound to the very large band as well as the small ensemble.

Ranges - All parts have been written to comply with the usual first year ranges with these additional considerations. Flutes are more easily played in the upper registers during forte passages, hence the piano passages are assigned to the lower and middle registers. All clarinet II parts have been written below the break to allow even the most inexperienced player to participate. Saxophone parts have been scored to avoid the low, unpleasing and difficult tones. Both cornet parts are kept well within the accepted first year ranges and have frequent rests to enable the players to enter with a fresh embouchure for a secure sound. The horn and trombone
parts have been treated similarly and with careful attention to avoid the low "tubby" tones which are also the long and awkward positions on the trombone slide. Throughout these scores the baritone part appears as the upper octave on the bass line. This scoring is in keeping with the established practice of the Classical Period of doubling the string bass with cello, and from a practical viewpoint, the sound of the baritone is more satisfactory as a bass instrument than as a tenor instrument. Physically this is due to the conical bore which relates it more closely to the tuba. The scoring of the bass line in octaves has an additional value of making the part playable by both Eb and BBb tubas. This is highly desirable, since many band directors prefer the small Eb tuba for use by beginning players, but, nevertheless, the BBb octave should also be available, should this music be used by new high school bands.

Difficulty - Wherever possible the arranger has endeavored to use unison rhythm without loss of musical interest. There are frequent rests for all instruments with attention given to easy and natural entrances following. Wherever rapid passages appear special effort has been made to give these to instruments which finger easily in the particular register.

Keys - The material used has been transposed when necessary to place the arrangements in those keys most frequently found in beginning band methods. The arranger has prepared the four movements of the Handel suite so as to
place the arrangements in suitable playing ranges as well as key relationships between movements.

**Programing** - The scores in this volume have been assembled in an order in which they might be played on a concert program. Since almost all beginning band material is made up of very short selections, it has been the purpose of the writer to assemble these arrangements in the form of suites to give the band director something of substantial length and varied tempo interest with which to build a program.

Each arrangement is preceded by a brief description and historical note for use in a printed program. In addition, there are suggestions as to performance with regard to tempi, dynamic contrast, omitting of instruments for variety of color, and approximate duration.
FULL SCORE

CHORALE

from

Act I

"Die Meistersinger"

by

Richard Wagner

arr.

John Corley
The Chorale from Act I of Die Meistersinger by Richard Wagner is the opening of the first scene in which the chorus and organ are interrupted by themes in the orchestra depicting the growing love between Walter and Eva as they exchange glances across the church. In this arrangement, the love themes which occur at the cadences, are omitted. Although this Chorale is not repeated again in its entirety, fragments are quoted frequently throughout the opera. Die Meistersinger was completed in 1867 and first performed in 1868.

Directors are urged to maintain a balanced four part sound at all dynamic levels, adding or deleting instruments as necessary. The cornet players may read from Clarinet parts in the event of weaknesses in that section. When alto and bass clarinets and bassoons are used, it is suggested that the trombone, baritone and tuba parts be omitted at times when the cornets and horns are tacet. The style must be that of great dignity with much sonority achieved by strong attack and well sustained tone. This selection may be performed as a quartet using Flute, Oboe, Clarinet I (Cornet) on the melody lines; Clarinet II (Cornet) on the alto part; Alto Sax (Alto Clar or Horn) or Trombone on the tenor part; and the Baritone or Tuba part played by those instruments or their substitutes, the Trombone, Bassoon or Bass Clarinet.
FULL SCORE

A SUITE from Act III

"Dido & Aeneas"

HENRY PURCELL

arr.

John Corley
Notes and Comments

The Suite from Act III of Dido and Aeneas is taken from the most famous of the operatic works by the great seventeenth century English master, Henry Purcell. It comprises an excerpt from the lively Prelude, Dido's Lament, and the Sailor's Dance. In playing the Prelude it will be found necessary in several passages to subordinate the treble voices to enable the lower voices carrying the tune to predominate. The Lament, which is the most familiar, is constructed on a ground bass of five measures duration and has been described as one of the most perfect examples of the chaconne. It is music of great intensity and should be played without hurry.

Tempi selected for the Sailor's Dance may vary from 120 to the quarter note to 108 to the half note depending on the proficiency of the players. The tempo selected should be held throughout with an appropriate retard at the end of the last repeat. Share and bass drum parts must be treated with much discretion.
[Sheet Music Image]
DIDO'S LAMENT

Adagio
(Duration-2:30)

Purcell

FLUTE and OBOE

CLARINET I

CLARINET II

ALTO SAX.
ALTO CLAR.

TENOR SAX.
BASS CLAR.

CORNET I

CORNET II

HORN in Eb

TROMBONE

BARITONE

TUBA

TIMPANI G

Transcribed for Band by John Corley

Lithographed by Eagle Enterprises
New York
Boston
FULL SCORE

THEME
from
String Quartet
by
FRANZ SCHUBERT
arr.
John Corley
Notes and Comments

The Theme from the Schubert quartet in D minor, #14 "Death and the Maiden", appears at the beginning of the second movement. It is the basis for a set of six variations. Schubert composed the D minor quartet in 1826 but it was not published until after his death. It is music of great simplicity and subtle expression.

In scoring of this music for young bands, the transcriber has used a strict four-part writing for the woodwind as well as the brass choir. Directors are urged to experiment with instrument combinations between choirs. This music is particularly well suited for use with beginning band classes which have a heterogenous grouping of instruments.

Since the music in this volume has been assembled in the order in which it might be played as a complete program, the director will appreciate that this excerpt has been included as a quiet tone-control piece between the Purcell and Handel Suites.
Theme

Moderato (Duration-2:20)

Schubert

Transcribed for Band by John Corley

FLUTE and OBOE

CLARINET I

CLARINET II

ALTO SAX.

ALTO CLAR.

TENOR SAX.

BASS CLAR.

CORNET I

CORNET II

HORN in E b

TROMBONE

BARITONE

TROMBA

All brass tacet 2nd time
FULL SCORE

HANDEL SUITE

Fanfare
Canon
Gavotte
March

arr.

JOHN CORLEY
The Handel Suite comprises a fanfare, canon, gavotte, and march. The fanfare and gavotte have been transcribed from microfilms of the opera, "Atalanta", which was written in 1736. Handel scored them for three trumpets and timpani. The present arrangement for young bands assigns the third trumpet voice to the trombone doubled by the horn. In small combinations it may be found advisably to omit either the trombone or horn or to stagger them according to the players available. The canon has been transcribed from the bridge section between the first and second movements of the Concerto Grosso Number 8 for strings. The director may choose to select three solo players to play measures 2 through 5 at the beginning and after letter (c). The final measures should be played softly to give contrast to the following movement. The march is from Scene 9 of the opera, "Rinaldo", written in 1711. This has also been taken from microfilms at the Boston University College of Music Library and was scored originally for four trumpets, timpani and strings. In its position in this volume it serves not only as the closing selection of the Suite but the finale of the entire program. The arranger has indicated that the brasses remain tacet the first time through the first section. This need not be. If desired, the procedure may be reversed using the lead-in or pick-up notes which are given in the first ending. Attention should be given that the snare and bass drum parts do not predominate.
Transcribed for Band
by John Corley

CANON

Largo
(Duration 1-50)

Handel

FLUTE and OBOE

CLARINET I

CLARINET II

ALTO SAX.

ALTO CLAR.

TENOR SAX.

BASS CLAR.

CORNET I

CORNET II

HORN in Eb

TROMBONE

BARITONE

TUBA

TIMPANI & C.

Lithographed by Eagle Enterprises
New York Boston
MARCH

Maestoso (Duration-1:20)

Flute and Oboe

Clarinet I

Clarinet II

Alto Sax, Alto Clar.

Tenor Sax, Bass Clar.

Cornet I

Cornet II

Horn in Eb

2nd time only

Trombone

2nd time only

Baritone and Tuba

2nd time only

Timpani

2nd time only

Percussion

Handel