1963

Ten arrangements and transcriptions of music for small wind ensembles for use in training instrumentalists in the music programs of the public schools

Forest Earl Cornwell

The University of Montana

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TEN ARRANGEMENTS AND TRANSCRIPTIONS OF MUSIC FOR
SMALL WIND ENSEMBLES FOR USE IN TRAINING INSTRUMENTALISTS
IN THE MUSIC PROGRAMS OF THE PUBLIC SCHOOLS

by

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B.M., University of Wyoming, 1956

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Chairman, Board of Examiners

Dean, Graduate School

AUG 23 1963

Date
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INTRODUCTION

Certainly one of the most rewarding experiences any musician can have is that of playing chamber music. One needs hardly to mention the great wealth of literature extant for small groups of instruments and the relish with which it is performed (by both polished professional players in the formal recital hall setting and enthusiastic amateurs via the intimate good humor of an impromptu living room musicale) to realize that chamber music or small ensemble music has its fascination.

It is the thesis of the compiler and arranger of this collection of ensemble literature that chamber music offers more than aesthetic and therapeutic values: in the eyes of the music educator, chamber music participation within the framework of the public schools music program can be an invaluable tool for developing sound musicianship and artistic sensitivity in the student instrumentalist.

Public school instrumental ensembles are normally composed of students of advanced musical development; too often these ensembles function for a period of only four or five weeks just prior to the spring music festival. The repertoire of these groups usually includes just one piece, the one to be played before the adjudicator at the aforementioned festival.

One must admit that a little is better than none at all, but with regard to the matter of small ensemble music, to settle for a little is depriving students (both the slow and the apt) of worthwhile learning activity and a good deal of the feeling of well-being that springs from knowing that an individual's contribution to a small group situation where there is much responsibility for carrying a part placed on the single player is both appreciated and respected.

One drawback to extensive chamber music activity in the public schools setting is, of course, a shortage of time in a school day that is committed to teaching large classes. Another is that, aside from the fact that there are large quantities of wind ensemble music available, much of it is too difficult for training work, or, of that which is at hand, most of it is for just the
standard chamber groups (woodwind quintet, saxophone quartet, brass sextet, and mixed clarinet quartet). Many schools, particularly the smaller ones, do not have such instruments as oboes, bassoons, French horns, or even bass clarinets; therefore, much of the literature of the standard ensemble combinations is of no use to them because parts for one instrument in a group are seldom, if ever, cross-cued for another. Too, cross-cueing is sometimes ill-advised for reasons of balance and blend.

The ten arrangements and transcriptions in this collection are organized so that every instrument in the band with the exception of the piccolo, the Eb clarinet, and the timpani can participate in the reading of at least one of the selections by virtue of first choice or by cross-cueing. Many instruments, such as the clarinet and trumpet, are used more than once. Parts for the music in this collection may be found in the envelope contained on the back cover of this volume.

The numbers in this collection were chosen with these points in mind:

1. They had to have musical merit.
2. They had to offer training possibilities and challenges to the students in such vital areas as phrasing, range, blend, intonation, technique, key and harmonic feeling, rhythm, dynamics, and tempo.
3. They had to have functional value both as study pieces and as pieces suitable for public performance. (Enthusiasm for ensemble playing in the public schools situation receives great impetus when groups are allowed to appear in public.)
4. They had to lend themselves well to the possibilities of at least limited cross-cueing.

The selections vary in grade of difficulty so that all members of an instrumental program might be challenged.

A recommended instrumentation is suggested (the first instrument in a series of alternates listed at the head of the part line is the preferred one.)

A list of instruments and the pieces in this volume in which they might be used appears in the appendix on page eighty.

It is hoped that the selections found in this collection will afford both practical and aesthetic value to student instrumentalists who happen to come in contact with them.
The parts in score are in the key of the preferred instrument. Transpositions appear in the parts contained in the envelope on the back cover of this volume.
PREFACE TO ENSEMBLE SELECTION NUMBER ONE

In the "Prelude" by Godfrey Keller, utmost attention should be paid by the performers to listening to the three voices involved so that an even line is maintained. This is a rather difficult piece because of technical problems—finger patterns of complex nature, sudden dynamic shifts, and varied articulations.

It should be practiced slowly by the ensemble until technical facility is achieved.
1. Prelude

Godfrey Keller (1707?)

Allegro non troppo (\( \text{d} = 104 \))
The "Rondino" by Daniel Gottlob Turk is of medium difficulty. The trumpet was called for in this group so that its player could get experience in controlling the dynamic level while playing with performers on woodwind instruments.

After letter C, the bassoon or the bass clarinet player has an opportunity to work out a passage in the high range of the instrument.
2. Rondino

Allegro non troppo \( \text{(} \text{d} = 104 \text{)} \)

Daniel Gottlob Turk (1756-1813)
A ricercar is the forerunner of what we know today as the fugue. The ricercar, like the fugue, places heavy emphasis on independence of voice lines.

This selection, "Ricercar, Three Voices", by Adrian Willaert, is indeed a difficult piece of music because it places heavy rhythmic demands on its players. Multi-meters and syncopation will prove a challenge.

The player with the main thematic idea (all three have it in the first four measures of the piece) should as long as he carries it, play one dynamic level above the other parts.
3. Ricercar, Three Voices
Adrian Willaert (c.1480-1562)
This "Adagio" by W. A. Mozart was originally written for two basset horns (the basset horn is the forerunner of our modern alto clarinet) and bassoon. The arranger transposed it from the key of F major to the key of C major, and scored it for two French horns and bassoon or bass clarinet.

The selection is somewhat "un-hornistic" in that the lines are long and sustained, but the piece will give advanced horn players good practice in breath control and phrasing. The dynamic changes should be carefully observed.
4. Adagio
K. 410
W. A. Mozart (1756-1791)
The "Intrada for Ensemble" by Johann Hermann Schein could be played, in addition to the setting as a quartet, by larger groups using doubles taken from the list of alternate instruments.

An intrada is a court entry piece. Playing it too fast will cause it to lose its stately nature.

The piece is of medium difficulty. The triplet figures at letter F should not be allowed to lapse into a feeling of 3/8 or 6/8.
5. Intrada for Ensemble
Johann Hermann Schein (1586-1630)

Slowly in a

Clarinet, Flute or Oboe

Trumpet or clarinet

Alto Saxophone or Alto Clarinet

Bass Clarinet, Tenor Saxophone or Bassoon
The "Lute Dances c. 1550" is actually quite easy, but care should be taken that all dynamic contrasts are observed.

The second dance, "Propertz", might be taken one beat to a measure as the group gains some facility in playing it.
6. Lute Dances
I. Der Prinzen-Tanz
(c.1550)
This suite, "Three Pieces for Brass Quartet", by Heinrich Isaac, Adriano Banchieri, and Michael Praetorius, is of medium difficulty.

Independence of voice lines is essential in the first two numbers while a homophonic blend is important in the third selection.

In the Banchieri "Sinfonia for Instruments without Voices", strict attention should be paid to giving the dotted half note at letter C the same time value as the half note in the preceding section.

The natural law of dynamics (somewhat louder when the line ascends, somewhat softer when the line descends) should be observed in the first two selections of this suite.
7. Three Pieces for Brass Quartet

1. Instrumental Canzona Heinrich Isaac (c.1450-1517)

**Moderato (Possibly in 2)**

1. 1st Trumpet
2. 2nd Trumpet or French horn
3. Trombone or Baritone
4. Baritone
2. Sinfonia for Instruments without Voices

Adriano Banchieri (c.1565-1634)

Allegro in 2
3. Ballet du Roy pour sonner après

1. Moderato in 4

Instrumental Suite

Michael Praetorius (1571-1621)
The "Three Pieces from Robert Schumann's Album for the Young" is intended to provide a challenge in playing in unfamiliar keys for both clarinets and saxophones and in using an extended range for saxophones.

A musical performance of these pieces will demand the utmost in taste, control, and facility from all four players. Strict attention should be paid to dynamic markings.

Letter C of the second piece should go slower if it cannot be played musically at the tempo indicated.
8. Three Pieces from *Album for the Young*, Op. 68.

1. *Knecht Ruprecht* (12.) Robert Schumann (1810-1856)

Allegro \( \text{\( \frac{4}{4} \)} \)

\[ \text{\( \frac{4}{4} \)} \]

1st B-flat Clarinet or Oboe

2nd B-flat Clarinet

Alto Saxophone

Tenor Saxophone or Bass Clarinet
Allegretto scherzando (d.=\( \text{2} \text{8} \text{4} \)) Sicilienne (II.)
The large ensemble, "Sonata for Instruments", by Giovanni Legrenzi, is of medium difficulty. It does, however, demand a firm command of each separate part from its players and a sound rhythmic sense.

It is highly imitative. The voices that introduce and immediately answer the thematic material should be a dynamic level above the rest of the ensemble.

Eighth notes should not be played too short but should be separated. The rhythmic feeling of the imitative sections (beginning, letter G, and letter K) should be that of recoil. The Adagios should be sustained but not overdone. At letter G, the three quarter notes compose a one beat pick-up to the next measure.

The apparent dissonances between voices are often cross-relations and typical of the period in which this music was written. Accidentals occur quite frequently in the parts.

The performers should make just a slight ritard at the end. The general dynamic level is that of mezzo-forte. The adagios should be played a bit softer.

Since this ensemble has certain antiphonal characteristics, it is suggested that the group be seated in this order:

1. Flute I and Flute II with Bassoon I on one side
2. Clarinet I and Clarinet II with Bassoon II on the other side

The groups should be set a short distance apart from each other.
9. Sonata for Instruments, La Busca
Giovanni Legrenzi (1626?-1690)
Allegro moderato in 2 (d=d.)
The "Triumphant March" by Gaetano Donizetti is of the ceremonial type.

All sixteenth notes should be played very short; the dotted eighth and sixteenth note combinations should be spaced. The dotted note rhythms should not be rushed. The trombones should play the triplet correctly, as a triplet, not as an eighth note and two sixteenth notes bracketed together.

This selection is of medium difficulty. Its main challenge is the change of key at letter D.

Band directors who are caught with a small band for commencement might use this march for a processional or recessional.
(Parts may be doubled)

10. Triumphant March

Allegro maestoso

Gaetano Donizetti (1797-1848)
APPENDIX

INSTRUMENTATION LIST

Flute: Preferred, selections 2 and 9; alternate, selections 1 and 5.
Oboe: Preferred, selection 1; alternate, selections 2, 5, and 9.
Bassoon: Preferred, selections 1, 2, 4, and 9; alternate, selection 5.
B♭ Clarinet: Preferred, selections 1, 5, 8, and 9; alternate, selections 2 and 5.
Alto Clarinet: Alternate, selection 5.
Bass Clarinet: Preferred, selections 1, 2, 4, and 9; alternate, selections 1, 2, 8, and 9.
B♭ Alto Saxophone: Preferred, selections 5, 6, and 8.
Eb Tenor Saxophone: Preferred, selections 6, and 8; alternate, selections 5 and 6.
Trumpet (Cornet): Preferred, selections 2, 5, 7, and 10.
French Horn: Preferred, selections 3, and 4; alternate, selections 7 and 10.
Trombone: Preferred, selections 7 and 10; alternate, selection 10.
Baritone Horn (Euphonium): Preferred, selections 3, 4, and 7; alternate, selections 3, 7, and 10.

Eb Tuba: Preferred, selection 3.
B♭ Tuba (Sousaphone): Preferred, selection 10.
Percussion: Preferred, selection 10.
Prelude

Godfrey Keller (Cornew

C - 1707?)

Score

Non troppo (d=104)

Cresc.

Poco allargando
Part 1
Oboe or Flute
Allegro non troppo (d=104)

Prelude

Godfrey Keller/Cornwe
C 1707?

N7537
C821+
No. 91
Part 1
Oboe/Flute

Poco allargando
Prelude

Godfrey Keller / Cornw e
C - 1707?

Allegro non troppo (d = 104)
Prelude

Godfrey Telemann/Cornwell
(c. 1707?)

Bassoon

no. 1

part 3

non troppo (c.104)

poco allargando
Part 3
Bassoon
Allegro non troppo (d=104)

Prelude

Godfrey Helier Cornwell
(1707-?)

Poco all'argento
Prelude

Godfrey Keller / Cornuel

\( J = 164 \)

\( 1707 \)
Prelude

Allegro non troppo (\( \text{\textbf{d}} = 104 \))

Godfrey Keller / Cornwel

\( \text{\textbf{C}} \text{\textbf{S}} \text{\textbf{a}} \text{\textbf{s}} \text{\textbf{e}} \text{\textbf{r}} \text{\textbf{e}} \text{\textbf{r}} \text{\textbf{e}} \text{\textbf{r}} \)
Rondino

Daniel Gottlob Türk
(1756–1813)
Part 1
Flute or Oboe

Rondino

Allegro non troppo, \( \frac{4}{4} \) \( \text{C} \) \( \text{m} \)

Daniel Gottlob Türk
(1756–1813)
Trumpet/Clarinet

Rondino

Daniel Gottlob Türk

\( \text{non troppo (} \text{d} = 104) \)
Part 2
B♭ Trumpet or Clarinet
Rondino

Allegro non troppo (d = 104)

Daniel Gottlob Türk
(1756–1813)
Rondino

Daniel Gottlob Türk
(1756 - 1813)

non troppo (d = 104)
Part 3
Bassoon
Allegro non troppo (d = 104)

Rondino
Daniel Gottlob Türk
(1756 - 1813)
Recercar, Three Voices

Herve, d'Orléans (c. 1450 - 1562)
Recuerda, Three Voices

Adrián Willaert
(c. 1480-1562)
Ricercar, Three Voices

Adriaen Willaert
(c. 1490-1562)
Ricercar: Three Voices

Adrian Willaert
(c.1480-1562)
W. A. Mozart (1756–1791)

Adagio

(modero to - z)

\( \text{Cresc.} \)

\( \text{Cresc.} \)

\( \text{Cresc.} \)
Adagio

W.A. Mozart (1756 - 1791)
Part 2
French Horn II Adagio

W.A. Mozart (1756 - 1791)
Part 3

Bassoon

Adagio (moderato)  

W. A. Mozart (1756 - 1791)
Ortachas for Ensemble

Johann Herman Schein
(1586–1630)

Part 1
Clarinet
lowly in 2
Introde for Ensemble

Johann Herman Schein
(C1580-1680)
Inted for Ensemble

Johann Herman Schein
(1586-1630)

Trumpet/Clarinet

Part 3
Entrada for Ensemble

Johann Herman Schein
(C 1586 - 1630)

Part 2[a7]
Trumpet or clarinet

Slowly in 2

\[\text{Musical notation}\]

\[\text{Music score}\]
Intrada for Ensemble

Johann Herman Sch.
1586–1630

Saxophone or Alto Clarinet

Slowly in 2
Intrada for Ensemble

Part 3: Alto Saxophone or Alto Clarinet

Slowly in 2

Johann Herman Schi
(1686-1730)
Entrada for Ensemble

Johann Herman Schein
(1586-1630)

part 5
Bass Clarinet/
Tenor Sax

Saxophone

MT537
C821t
no.5
part_5
Bass_Clarinet/
Tenor_Sax

Notes for Tenor Saxophone
Introduc for Ensemble

Johann Herman Schein
(1586-1630)
Intrada for Ensemble

Johann Herman Schein (1580-1630)
Part 4 \[b\]
Bassoon
Slowly in 2

Johann Herman Schein
(1586 - 1630)
Jute Dances
I. Der Pranger-Tang (c. 1550)

Fast

II. Proparty
I. Der Prangen-Pantz (c. 1550)

1. Slow

2. Fast

3. Prophecy

4. Verba

5. B

6. C

7. D

8. E

9. F

10. G

11. H
J. Praetorius — Tanea (c. 1550)

II. Property

Baritone Sax
Part 4

Lute Dances
I. Prinzentang (c. 1550)

Antonio Saxophone

Slow

Fast

II. Propertys

B

C

D

E

F
Four Pieces for Brass Quartet

1. Instrumental Canon

Heinrich Isaac (1500-1557)

Do (Possibly in A)

\begin{music}
\begin{music notation}
\end{music}
\end{music}
Three Pieces for Brass Quartet

1. Instrumental Canzona
Heinrich Isaac (c. 1540 - 1577)

Moderato (Possibly in A)
2. Seiunmes for Instruments without Voices
Adriano Banchieri (c. 1565-1634)

Allegro in $2$
3. Ballade du Roy pour somner après
Instrumental Suite
Michael Praetorius (1571–1621)
Part 2
2nd Trumpet
Part 2

2nd Trumpet
Part 2
French Horn
3. Ballet du Roy pour sonner-après

demarquaté Suite

Michael Praetorius (1571-1621)

I. Moderato in 4

II. m.s

III.

m.s m.p
Part 3
Baritone $\flat$
Part 3

Baritone §
3. Ballet des Roys pour usage apres

I. Moderato in 4

Instrumental Suite
Michael Praetorius (1571-1621)
Part 3

Trombone or Baritone?
Part 3

Trombone or Baritone?:
Three Pieces for Brass Quartet

Part 1:
Trombone or Baritone?
Heinrich Isaac (1450-1517)

2. Sinfonia for Instruments without Voices
Adriano Banchieri (c. 1565-1624)

Allegro in 2
3. Ballet du Roy pour sonner après
   Instrumental Suite

Michael Praetorius (1571-1621)

I. Moderato in 4
Part 4

Baritone?
Part 4

Banitone?
Three Pieces for Brass Quartet

1. Instrumental Cantata

Heinrich Isaac (c. 1450-1517)

Part 4

*Positano* (Verse 4)

Moderato

Allegro in 2
3. Ballet du Roy pour sonner après 
Instrumental Suite.

I. Moderato in 4
Michael Praetorius (1571–1621)
<table>
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Part 4 [5]

Baritone $f$
Part 4 [5]

Baritone $
3. Ballet du Roy pour sonner composer
Instrumental Suite
Michael Praetorius (1571-1621)

1. Moderato in 4
Allegretto scherzando (1:104) 3. Sicilienne (11)

D.C. without repeats to Fine
3. Soldier's March (3.)

Allegro d'verso (L = 132)
Three Pieces from Robert Schumann’s Album for the Young, Op. 68, for Woodwind Quartet

1. Freche Ruprecht (13)

Oboe
J. Jullienne (11)

Allegretto scherzando \( \text{(} \text{f} = 104 \text{)} \)

D.C. without repeats to Fine
3. Soldiers' March (C.)

Allegro deciso (d = 132)
M537
CB211t
no.8
part.3
Clarinet II

Pieces from Robert Schumann's Album for the Young, Op. 68, for Mixed Woodwind Quartet.

Kreutz Kuprecht

UNIVERSITY OF MONTANA LIBRARY
Allegretto scherzando (d=104) 2. Schleiere (11.)

Fine (da capo)

Coffe (n.3)
Allegro deciso (d: 132)

3. Soldier's March (c.)
Three Pieces from Robert Schumann's 17th Album for the Young, Op. 68, for Mixed Woodwind Quartet.

1. Knight Rübenack (12)

Part 300

E♭ Alto Saxophone

Allegro ( \( \text{\textit{A=114}} \) )
3. Sr. Edwards' March

Allegro deciso \( \text{\texttt{d = 132}} \)
Deux chansons pour les jeunes, Op. 68, for Mixed

I. Rübezahl (17)

Tenor_Sax/
Bass_Clarinet

J. F. F. Schumann
Part 4 (E3)

Theme from Robert Schumann's
"Carnival of the Animals," Op. 68, for Mixed
Tenor Saxophone or Woodwind & Quartet
Bass Clarinet

Allegro (J = 116)
J. Brahms (II)

Allegretto scherzando (d=104)

Fine

[ritornello #3]

D.C. without repeats to Fine.
3. Soldiers' March (c. 182)

Allegro deciso (c: 132)
Part 1

Flute I or Oboe
Part 1

Flute I or Oboe
Part 2

Flute II or Oboe
Part II
Flute II or Oboe
Part 3

Clarinet I
Part 3
Clairmont
Part 3
clarinet I

Allegro

Sonata for Instruments. La Buschi
Giovanni Legrenzi
(1626 - 1690)
Part 4

Clarinet II
Part 4
Clarinet II
Part 5

Bassoon I
Part 5
Bassoon I
Part 5
Bass Clarinet
Part 5
Bass Clarinet
Allegro
Part 6

Baroon II
Part 6
Baritone Saxophone
Part 6
Baritone Saxophone
Part 2
2nd Trumpet
Allegro maestoso

Triumphant March
Gaetano Donizetti (1797-1848)
MT537  37
C821t  5-5
no.10
part_5
Trombone_1

Negro maestoso

\[\text{Musical notation}\]

Triumphant Trombone

GaetanoUNIzzi (1797-1840)
Triumphant March

Gaetano Donizetti (1797-1848)

Negro maestoso

Cresc.
Allegro maestoso

Trombone III / Trombone

Gaetano Donizetti (1797-1848)
Triumphant March

Allegro maestoso

Goetano Donizetti (1797-1848)
Part 70
Bass

Triumphant March
Gaetano Donizetti (1797-1848)

Allegro maestoso

\[ \text{Music notation} \]
Allegro maestoso

Percussion

Goetano Donizetti (1797-1848)