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A Transcription for Band of Enedsco's Second Rumanian Rhapsody In D Major

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A TRANSCRIPTION FOR CONCERT BAND
OF ENESCO'S RUMANIAN RHAPSODY IN D MAJOR
OPUS 11, NO. 2

by

H. GLENN PATTON

B. Mus. Ed., Montana State University, Missoula, 1951

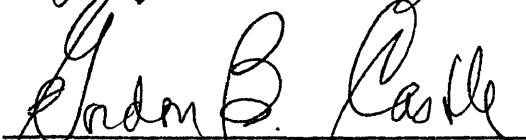
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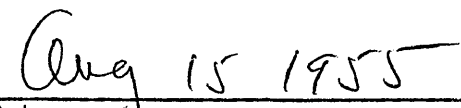
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1955

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H. G. P.

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INTRODUCTION

In many small communities, the orchestra is an unknown commodity. Because of the lack of funds, qualified teachers or interest, the string program has not been initiated. However, nearly every one of these areas has a band, it being very firmly established as a part of the school curriculum. Obviously, the orchestra literature remains undiscovered for the majority of students in these locales.

Transcriptions of orchestral works for band may be of some help in bringing music of this nature to the school and community. While this is by no means a completely satisfactory solution to the problem, it can act as a stop-gap until the orchestra comes into its own.

In transcribing Enesco's Rumanian Rhapsody in D Major, Opus 11, No. 2 for band, one axiom of band transcribing has been uppermost in the author's mind. There is no set of rules that will apply in all cases; clarinets cannot be substituted for the violins throughout the entire composition, or the alto clarinet for the viola. Rather, the attempt has been to reorganize the work so as to make it intelligible, using the band as the medium; to make it sound as a band performing band music, rather than a band imitating an orchestra.

Cross-cueing has been utilized extensively, on the assumption that ideal instrumentation is not to be found in every situation.

The saxophones have been used only when necessary, either as

solo, ensemble or cued instruments. Note that the baritone horn is cued in the introduction for the bassoon, the idea being that it would blend more subtly in this range than would the baritone saxophone.

Since the trumpets in the orchestra score are used largely for doubling or percussive effects, they were not included in the band transcription, and the parts were delegated to the cornets or French horns.

The piano part was included in the hope that it would enhance the total sound of the band, and serve as a substitute for the harps. However, some of the harp chromatics are impossible for the piano to reproduce; these were simply eliminated.

FORMAL ANALYSIS OF THE WORK

Contrary to the general idea, Rumania is not a Slavic but a Latin country. Settled two thousand years ago, it has maintained its completely Latin character, in spite of its insignificant size, and though surrounded on every side by alien communities, Slavic and Teutonic. So entirely, indeed, has the preservation of its identity seemed to absorb its energies, that it has hitherto found little leisure for the cultivation of the arts. Most of the creative work by Rumanians has been done within the past fifteen years. Our music, curiously enough, is influenced not by the neighboring Slav, but by the Indian and Egyptian folk songs, introduced by the members of these remote races, now classed as gypsies, brought to Rumania as servants of the Roman conquerors. The deeply oriental character of our own folk music derives from these sources, and possesses a flavor as singular as it is beautiful.¹

The work was originally scored by Enesco for orchestra as follows: three flutes, two oboes, one English horn, two clarinets in A, two bassoons, four horns, two trumpets, three trombones, two tympani in D and A, two harps, first and second violin, celli (two solos), viola, and bass viol.

The transcription for band was scored as follows: two flutes in C; piccolo in C; two oboes; E flat clarinet; first, second and third B flat clarinets; alto clarinet; bass clarinet; two bassoons; first and second alto saxophone; tenor saxophone; baritone saxophone; piano; three cornets; four French horns; baritone; three trombones

¹Louis Biancolli (ed.), The Analytical Concert Guide (Garden City, New York: Doubleday and Company, 1951) p. 204

bass tuba; tympani and cymbals.

The tempo of the Second Rhapsody, save for its close, is slow. A broad opening phrase for the clarinets is followed by the main theme, played by the woodwinds in harmony. Cues were included here for the bassoon, alto and bass clarinet in the baritone and saxophone parts.

At Number Two the theme is repeated and the flutes and piccolo enter for the first time.

Number Three is a tutti. The brass section enters here for the first time; this being the second and most important reiteration of the theme.

Five measures after Number Four a rather difficult passage for oboe and flute occurs. There was no attempt made to simplify this section since any compromise would have destroyed the musical intent. The parts were cross-cued in the clarinets, however.

The English horn solo shortly after Number Six was rescored for French horn (with cornet cues). This was done for two reasons: The English horn is a very rare instrument in high school bands; the solo was quite low for muted cornet, ordinarily a reasonable substitute. It also lent itself very well to the best sounding range of the French horn.

At four measures after Number Nine the introductory phrase and the main theme are heard together. Although only the first and second cornets and French horns are playing the introductory theme, it was felt that because of their tone quality and the upward sweep of the theme the part could be heard through the rest of the band.

At Number Eleven a problem arose in re-scoring the viola part.

It could not be played by a single wind instrument, since no allowances were possible for breathing; therefore, the figures were divided between the second and third clarinets.

The presto section was very lightly scored, beginning with a cornet solo, the woodwinds accompanying.

Number Fifteen presented another problem in that the octave sixteenth notes in the violins are next to impossible to reproduce on a wind instrument. This part was finally given to the flutes and simplified to the extent that the sixteenths were restricted to the same octave.

Generally, the original rhythms were adhered to, with one exception in the second measure of Number Three, fourth beat. A triplet figure was used throughout the entire band, there being no good musical reason for duplicating Enesco's use of two sixteenths against an eighth note triplet. Also, the mordants were eliminated, as the author's experience with this type of ornamentation in a Class B band has not been a happy one.

BIBLIOGRAPHY

Biancolli, Louis (ed.). The Analytical Concert Guide. Garden City,
New York; Doubleday and Company, 1951.

A Transcription For Band
Of
ENESCO'S SECOND ROUMANIAN RHAPSODY
Opus 11, No. 2
by
H. Glenn Patton

1

Fl.

Pic.

Ob.

E♭ Cl.

I

B♭ Cl. II

III

1. Cl.

3. Cl.

Bass.

1. S.

II

Ten.

Bar.

Piano

I

or. II

III

I-II

Hns.

III-IV

Bar.

I

Trb.

II-III

asses

Timp.

Perc.

Fl.

Pic.

Ob.

E♭ Cl.

I

B♭ Cl. II

III

Al. Cl.

B. Cl.

Bass.

I Al. S.

II

Ten.

Bar.

Piano

I

Cor. II

III

I-II Hns.

III-IV

Bar.

Trb.

II III

Basses

Timp.

Perc.

Fl. *mp*

Pic.

Ob. *mp*

E♭ Cl.

I *p*

B♭ Cl. *COL.*

II *mp*

III *mp*

1. Cl. *mp*

B. Cl. *mp*

Bass.

Al. S. (1st Horn)

II (2nd Horn)

Ten. (alto clar.) *p* (Bass (low))

Bar.

Piano

I *8va*

or. II

III

I-II *mp*

Hns.

Bar.

Trb.

asses

Timp.

Perc.

[illegible]

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, strings, and percussion. The instruments listed on the left side of the page are: Fl. (Flute), Pic. (Piccolo), Ob. (Oboe), Cl. (Clarinet), I (First Clarinet), II (Second Clarinet), III (Third Clarinet), Bass., (Bassoon), I. S. (First Trumpet), II (Second Trumpet), Ten. (Trombone), Bar. (Baritone), Piano, I (First Piano), II (Second Piano), III (Third Piano), Hns. (Horn), Bar. (Baritone), Trb. (Trombone), Sses (Saxophone), Imp. (Imperial), and Perc. (Percussion). The score is written in a single system, with each instrument having its own staff. The music is in 2/4 time, as indicated by the time signature at the top left. The key signature is one flat (B-flat). The score includes various musical notations, such as notes, rests, and dynamic markings. The dynamics 'dim. poco a poco' (diminuendo poco a poco) are written above several staves, indicating a gradual decrease in volume. A rehearsal mark 'ff' (fortissimo) is also present. The score is written in a clear, legible hand, with a focus on the musical notation and the instruments it serves.

Handwritten musical score for a symphony orchestra and vocal soloists. The score is written on multiple staves, each labeled with an instrument or voice part. The notation includes notes, rests, and various musical symbols. The score is divided into measures by vertical bar lines. The instruments listed on the left include Flute (Fl.), Piccolo (Pic.), Oboe (Ob.), E-flat Clarinet (Eb Cl.), I Flute (I), B-flat Clarinet (Bb Cl.), III Flute (III), Alto Clarinet (Al. Cl.), Bass Clarinet (B. Cl.), Bass, I Alto Saxophone (I Al. S.), II Alto Saxophone (II), Tenor Saxophone (Ten.), Baritone Saxophone (Bar.), Piano, I Cor (I), Cor II, III Cor (III), Horns (Hns.), Baritone (Bar.), Trumpets (Trb.), Basses, Timpani (Timp.), and Percussion (Perc.). The score is written in a single system, with measures 1 through 4 indicated at the top. The notation is handwritten, with various musical symbols and markings.

mf *Solo espressivo*

(oboe)

Fl.

Pic.

Ob.

E♭ Cl.

I

3♭ Cl. II

III

1. Cl.

3. Cl.

Bass.

1. S.

II

Ten.

Bar.

Piano

I

Br. II

III

Hns.

Bar.

(bassoon)

Trb.

sses

imp.

perc.

(oboe - 1 only)

(flute - 1 only)

Fl.

Pic.

Ob.

E♭ Cl.

I

B♭ Cl.
II

III

Al. Cl.

B. Cl.

Bass.

I Al. S.

II

Ten.

Bar.

Piano

I

Cor. II

III

Hns.

Bar.

Trb.

Basses

Timp.

Perc.

6

6

9

12

12

7

(oboe)

7

Handwritten musical score for a symphony orchestra and vocal soloist. The score is written on multiple staves, including Flute, Piccolo, Oboe, E♭ Clarinet, Flute I, B♭ Clarinet I/II, B♭ Clarinet III, Alto Clarinet, Bass Clarinet, Bass, Alto Saxophone I, Alto Saxophone II, Tenor Saxophone, Baritone Saxophone, Piano, Horn I, Horn II, Horn III, Horn IV, Baritone, Trumpet I, Trumpet II, Trombones, Basses, Timpani, and Percussion. The music is in 4/4 time and features various dynamics such as "dim.", "mf", "p", and "f". The score is handwritten and includes many musical notations like notes, rests, and articulation marks.

Fl. p < > [b]

Pic.

Ob.

E♭ Cl.

I

B♭ Cl. col.

II

III

Al. Cl.

B. Cl.

Bass.

I Al. S.

II

Ten.

Bar.

Piano

I

Cor, II

III

I-II Hns.

III-IV

Bar.

Trb.

Basses

Timp.

Perc.

Cym. x T
pppp 1/4

Fl.

Pic.

Ob.

E♭ Cl.

I

3♭ Cl. II

III

1. Cl.

3. Cl.

Bass.

1. S.

II

Ten. (alt. Clar.)

Bar.

Piano

I (Fr. Horn)

or. II

III

Hns. Solo

Bar.

Trb.

sses

imp.

erc.

Fl. *f* *espressivo* *tutti*

Pic. *tutti*

Ob. *tutti*

E♭ Cl. *tutti*

I *espressivo* *tutti*

B♭ Cl. *espressivo* *GOL.* *tutti*

III (divisi) *ppp* *tutti*

Al. Cl. *ppp* *tutti*

B. Cl. *ppp* *tutti*

Bass. *f* *espressivo*

I Al. S. (alto clar) *tutti*

II *tutti*

Ten. (bass clar) *tutti*

Bar. *f*

Piano

I *p* *f* *p* *tutti*

Cor. II *tutti*

III *tutti*

Hns. *p* *f* *tutti*

Bar. (bassoon) *tutti*

Trb. *tutti*

Basses *tutti*

Timp. *f*

Perc.

Handwritten musical score for a symphony orchestra and vocal soloist. The score is written on 24 staves, organized into three systems of eight staves each. The instruments and parts are labeled on the left side of each staff:

- Fl. (Flute)
- Pic. (Piccolo)
- Ob. (Oboe)
- Cl. (Clarinet)
- I (Violin I)
- II (Violin II)
- III (Violin III)
- l. Cl. (Left Clarinet)
- r. Cl. (Right Clarinet)
- Bass.
- l. S. (Left Soprano)
- II (Violoncello II)
- Ten. (Tenor)
- Bar. (Baritone)
- Piano
- I (Violoncello I)
- or. II (Orchestra II)
- III (Violoncello III)
- Hns. (Horns)
- Bar. (Baritone)
- Trb. (Trumpet)
- sses (Saxes)
- imp. (Imperial)
- erc. (Erc.)

The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A box containing the number "9" is visible in the upper right corner of the first system.

Fl.

Pic.

Ob.

E♭ Cl.

I

B♭ Cl.
II

III

Al. Cl.

B. Cl.

Bass.

I Al. S.

II

Ten.

Bar.

Piano

I

Cor. II

III COL.

I-II
Hns.

III-IV

Bar.

Trb.

Basses

Timp.

Perc.

[illegible]

Fl.

Pic.

Ob.

E♭ Cl.

I

B♭ Cl.
II

III

Al. Cl.

B. Cl.

Bass.

I Al. S.

II

Ten.

Bar.

Piano

I

Cor. II

III

I-II

Hns.

III-IV

Bar.

Trb.

Basses

Timp.

Perc.

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The instruments and sections included are:

- Fl.
- Pic.
- Ob.
- E♭ Cl.
- I
- B♭ Cl.
- II
- III
- Al. Cl.
- B. Cl.
- Bass.
- Al. S.
- II
- Ten.
- Bar.
- Piano
- I
- Cor. II
- III
- I-II
- Hns.
- Bar.
- Trb.
- asses
- Timp.
- Perc.

The score features various musical notations, including notes, rests, and dynamic markings such as *mp* (mezzo-piano) and *dim.* (diminuendo). The notation is handwritten in black ink on a white background.

Fl. (2) *p* *dim.*

Pic.

Ob. *espressivo* *dim.*

E♭ Cl. *p* *dim.*

I *p* *dim.*

B♭ Cl. II *p* *dim.*

III *p* *dim.*

Al. Cl. *p* *dim.*

B. Cl. *p* *dim.*

Bass. *dim.*

I Al. S.

II

Ten.

Bar. (bassoon) *dim.*

Piano

I

Cor. II

III

Hns. *dim.*

Bar.

Trb.

Basses

Timp. *mp* *mf* *dim.*

Perc.

This is a page from a musical score, likely for a symphony. The score is written in 4/4 time and includes various instruments. The instruments listed on the left are: Fl. (Flute), Pic. (Piccolo), Ob. (Oboe), Cl. (Clarinet), Bass., (Bassoon), Bass. (Bass), Viol. I. (Violin I), Viol. II. (Violin II), Viola, Cello, Double Bass, Horns (I, II, III), Trumpets (I, II, III), Trombones (I, II, III), Percussion (Perc.), and Timpani (Timpani). The score includes dynamic markings such as *espressivo*, *mp* (mezzo-piano), and *sf* (sforzando). The music is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The score is divided into measures, with some measures containing rests and others containing notes and rests. The instruments are arranged in a standard orchestral layout, with the woodwinds and strings in the front and the brass and percussion in the back.

[illegible]

Handwritten musical score for a symphony orchestra, featuring various instruments and dynamic markings.

Instruments and Parts:

- Fl. (Flute)
- Pic. (Piccolo)
- Ob. (Oboe)
- E♭ Cl. (E-flat Clarinet)
- I. Cl. (First Clarinet)
- II. Cl. (Second Clarinet)
- III. Cl. (Third Clarinet)
- Bass.
- I. S. (First Saxophone)
- II. S. (Second Saxophone)
- Ten. (Tenor)
- Bar. (Baritone)
- Piano
- Or. II (Orchestra II)
- III (Third)
- I-II Hns. (First and Second Horns)
- III-II Hns. (Third and Second Horns)
- Bar. (Baritone)
- Trb. (Trumpet)
- sses (Saxes)
- imp. (Impassioned)
- erc. (Ercato)

Dynamic Markings:

- mf* (mezzo-forte)
- solo*
- p* (piano)
- pp* (pianissimo)
- ppp* (pianississimo)

Other Markings:

- divisi* (divisi)
- mf* (mezzo-forte)
- solo*
- p* (piano)
- pp* (pianissimo)
- ppp* (pianississimo)

The score is written on multiple staves, with measures numbered 1 through 4. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Presto

Fl. *pp*

Pic.

Ob.

E♭ Cl.

I *pp*

B♭ Cl. *II* *pp*

III *pp*

Al. Cl.

B. Cl.

Bass.

I Al. S.

II

Ten.

Bar.

Piano

I *(Solo - St. muta)*

Cor. II

III

Hns.

Bar.

Trb.

Basses

Timp.

Perc.

Fl.

Pic.

Ob.

E♭ Cl.

I

B♭ Cl. II

III

1. Cl.

3. Cl.

Bass.

Al. S.

II

Ten.

Bar.

Piano

I

Dr. II

III

Hns.

Bar.

Trb.

sses

imp.

erc.

Fl.

Pic.

Ob.

E♭ Cl.

I B♭ Cl.

II B♭ Cl.

III B♭ Cl.

Al. Cl.

B. Cl.

Bass.

I Al. S.

II Al. S.

Ten.

Bar.

Piano

I Cor.

II Cor.

III Cor.

Hns.

Bar.

Trb.

Basses

Timp.

Perc.

1

This image shows a page from a musical score, likely for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The instruments listed on the left include Fl. (Flute), Pic. (Piccolo), Ob. (Oboe), Cl. (Clarinet), Bass. (Bassoon), Viol. (Violin), Viola, Cello, Double Bass, Piano, and Percussion. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'ppp' (pianissimo). The score is arranged in a standard format with staves grouped by instrument family. The page is numbered '1' in the top right corner.

15

Fl.

Pic.

Ob.

E♭ Cl.

I

B♭ Cl. II

III

Al. Cl.

B. Cl.

Bass.

I Al. S.

II

Ten.

Bar.

Piano

I

Cor. II

III

Hns.

Bar.

Trb.

Basses

Timp.

Perc.

Handwritten musical score for a large orchestra and choir. The score is written on 24 staves. The instruments listed on the left are: Fl., Pic., Ob., E♭ Cl., I, B♭ Cl. II, III, Al. Cl., B. Cl., Bass., Al. S., II, Ten., Bar., Piano, I, Cor. II, III, Hns., Bar., Trb., Basses, Timp., and Perc. The music is in common time (C) and features various dynamics such as pp, ppp, and pp. The score is handwritten and includes many musical notations, including notes, rests, and slurs.

Fl.

Pic.

Ob.

E♭ Cl.

B♭ Cl.

Al. Cl.

B. Cl.

Bass.

I Al. S.

II

Ten.

Bar.

Piano

I

Cor. II

III

Hns.

Bar.

Trb.

Basses

Timp.

Perc.