A Transcription of Band Accompaniment of Kurt Weill's Opera "Down in the Valley"

John Domitrovich
The University of Montana

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A TRANSCRIPTION FOR BAND ACCOMPANIMENT

of

KURT WEILL'S OPERA

DOWN IN THE VALLEY

by

RUDY J. DOMITROVICH

B. MUS. ED., MONTANA STATE UNIVERSITY, 1956

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

MONTANA STATE UNIVERSITY
1961

Approved by:

Chairman, Board of Examiners

Dean, Graduate School

MAY 2, 1961
Date
ACKNOWLEDGEMENTS

The author is indebted to Mr. George Lewis for his suggestion of the opera, and to Mr. Gerald Doty for his critical reading of the paper. To Mr. James Eversole, he is especially indebted for his supervision, reading, and performance of the transcription.

R.J.D.
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INTRODUCTION

During the past years only the larger high schools have been able to present productions such as operettas, musicals, and opera. The small schools have had little chance for this type of musical experience and for many reasons few have attempted such productions.

The opera, "Down in the Valley," was conceived for performance by non-professional groups from high school to college level. It can be performed with a small chorus and a few singers. In a small high school the opera would probably employ the co-operation of both the drama and music departments. Familiar tunes are scattered throughout the work making its musical production comparatively simple.

In many high schools throughout the country there are no orchestras. In these schools the piano is the only accompaniment presently available and many times the musical effect is marred because the piano does not offer the color and variety that can be found in an instrumental group. In the majority of high schools both large and small there are bands already established as part of the school curriculum. The band is capable of great variety in color and tonal effects.

"Down in the Valley" has been scored for band in

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-1-
order to make the work available to schools having no orchestra and who wish to present such works with more than a basic accompanying medium such as the piano.
PROCEDURES

After studying the piano score the author decided to transcribe the accompaniment for a small chamber band. The final objective was to keep the accompaniment as near in sound to the orchestration as possible. A study of the orchestra score was then necessary. The author secured permission from the publisher to study the full score and finally decided to transcribe the band arrangement from the orchestra score.

The original orchestration for the opera calls for two flutes, one oboe, two Bb clarinets, two saxophones (alto and tenor), one bassoon, two horns, two trumpets, two trombones, guitar, piano, percussion (1), first, second, and third violins (no violas), 'cello and string bass.

The band instrumentation calls for two flutes, one oboe, three Bb clarinets, one alto clarinet, one bass clarinet, one bassoon, three saxophones (one alto, one tenor, one baritone), two French horns, three cornets, two trombones, one baritone horn, one tuba, percussion and piano. With the exception of three sections, the flutes, the Bb clarinets, and the French horns, the band should be no larger than what is called for in the score. The flute section could be enlarged to four flutes, two on a part, the Bb clarinets to no less than two and no more than three on a part and the French horns to four, or two on a part.
In the absence of an alto clarinet a second alto saxophone could be substituted; for bass clarinet a tenor saxophone could be used; and a bass clarinet or baritone saxophone could substitute in the absence of a bassoon.

The transcription has been written for full band with the instrumentation stated in the above paragraph. Substitutions have been suggested and would have to be made by the band director. Doublings have been provided throughout the score to strengthen and reinforce the accompaniment, but this is not so in every case. For example, near the end of the opera at measure 939, a clarinet choir is called for with no doublings written for any other instruments. In this case the band director would have to substitute if the required instrumentation were not available.
BIBLIOGRAPHY

MUSIC SCORES

A TRANSCRIPTION FOR BAND ACCOMPANIMENT

of

KURT WEILL'S OPERA

DOWN IN THE VALLEY

by

RUDY J. DOMITROVICH
Flutes I & II
Oboe I & II
Clarinets III
Alto Clarinet
Bass Clarinet
Bassoon
Alto Saxophone
Tenor Saxophone
Baritone Saxophone
Horns in F I & II
Clarinet I & II
Cornets III
Trombones I & II
Baritone
Tuba
Percussion
Piano
Solo
Soprano
Alto
Tenor
Bass
Flutes
I & II

Oboe

I & II
Clarinet

II

Alto
Clarinet

Bass
Clarinet

Bassoon

Alto
Saxophone

Tenor
Saxophone

Baritone
Saxophone

Horns in F
I & II

I & II
Cornets

III

Trombones
I & II

Baritone

Tuba

Percussion

Bass Drum

Piano

Solo

Soprano

Alto

Tenor

Bass
Flutes
I & II
Oboe
I & II Clarinets
III Alto Clarinet
Bass Clarinet
Bassoon
Alto Saxophone
Tenor Saxophone
Baritone Saxophone
Horns in F
I & II
I & II Cornets
III Trombones
I & II
Baritone
Tuba
Percussion
Piano
Solo
Soprano
Alto
Tenor
Bass
Flutes I & II
Oboe I & II Clarinets
III Alto Clarinet Bass Clarinet Bassoon Alto Saxophone Tenor Saxophone Baritone Saxophone Horns in F I & II I & II Cornets III Trombones I & II Baritone Tuba Percussion Piano

Solo
Soprano Alto Tenor Bass

Allegro Non Troppo \textit{f}=120
If you, some word from your lips, I
have to know.
<table>
<thead>
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<td>Trombones I &amp; II</td>
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<td>Alto</td>
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<td>Tenor</td>
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<tr>
<td>Bass</td>
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</table>

* Text in the image is not legible due to the nature of the document.*
Flutes I & II
Oboe
I & II Clarinets
III Alto Clarinet
Bass Clarinet
Bassoon
Alto Saxophone
Tenor Saxophone
Baritone Saxophone
Horns in F I & II
I & II Cornets
III Trombones I & II
Baritone Tuba
Percussion Piano
Solo
Soprano
Alto
Tenor
Bass

This section written for a-cappella choir. Band should be used only when needed.
Flutes
I & II

Oboe

I & II
Clarinet

III

Alto
Clarinet

Bass
Clarinet

Bassoon

Alto
Saxophone

Tenor
Saxophone

Baritone
Saxophone

Horns in F
I & II

I & II
Cornets

III

Trombones
I & II

Baritone

Tuba

Percussion

Piano

Solo

Soprano

Alto

Tenor

Bass

(quavering)
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<tr>
<td>III Alto Clarinet</td>
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<td>Solo Alto</td>
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<td>Solo Tenor</td>
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Flutes I & II
Oboe
I & II Clarinets
III Alto Clarinet
Bass Clarinet
Bassoon
Alto Saxophone
Tenor Saxophone
Baritone Saxophone
Horns in F I & II
I & II Cornets
III Trombones I & II
Baritone
Tuba
Percussion
Piano
Solo
Soprano
Alto
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Bass
Flutes
I & II
Oboe
I & II
Clarinets
III
Alto Clarinet
Bass Clarinet
Bassoon
Alto Saxophone
Tenor Saxophone
Baritone Saxophone
Horns in F
I & II
I & II Cornets
III
Trombones
I & II
Baritone
Tuba
Percussion
Piano
Solo
A minute
what is it, Berck?
Jennie
BRACK!
Soprano
Alto
Tenor
Bass
But... well, what I want to say is - I love you so much, Jennie - - - -
<table>
<thead>
<tr>
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<th>Clarinets I &amp; II</th>
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<th>Alto</th>
<th>Tenor</th>
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<tbody>
<tr>
<td>I...</td>
<td>I love you, Brack</td>
<td>I never said</td>
<td></td>
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</table>
This is no girl before. I've been kee pin' this for you all my life. I've longed...
Flutes I & II
Oboe I & II
Clarinets III
Aalto Clarinet
Bass Clarinet
Bassoon
Aalto Saxophone
Tenor Saxophone
Baritone Saxophone
Horns in F I & II
I & II Cornets III
Trombones I & II
Baritone
Tuba
Percussion
Piano
Solo
Soprano
Alto
Tenor
Bass

for someone I could say was mine.
Flutes I & II
Oboe I & II Clarinets
III Alto Clarinet
Bass Clarinet
Bassoon
Alto Saxophone
Tenor Saxophone
Baritone Saxophone
Horns in F I & II
I & II Cornets
III Trombones I & II
Baritone
Tuba
Percussion
Piano
Solo
Soprano
Alto
Tenor
Bass

(where is she?) (where's that gal go?)
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III Trombones I & II
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Tuba
Percussion
Piano
Solo
Soprano
Alto
Tenor
Bass

-Jennie: It's almost daylight.}

Brick---
Flutes I & II
Oboe
I & II Clarinets
III Alto Clarinet
Bass Clarinet
Bassoon
Alto Saxophone
Tenor Saxophone
Baritone Saxophone
Horns in F I & II
I & II Cornets
III Trombones I & II
Baritone
Tuba
Percussion
Piano
Solo
day will turn to night
Jennie can see me Jennie----
Soprano
Alto
Tenor
Bass