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Approved by:

Robert Harnyak
Leslie Hunter
Janis Poby

A DISCUSSION OF CRITERIA BY WHICH TO MEASURE MUSICAL VALIDITY
OF A SELECTED LIST OF ORIGINAL MUSIC FOR CONCERT BAND
PUBLISHED BEFORE 1950

Presented by

David Thomas Lee

To fulfill the dissertation requirement for the degree of
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I. Introduction

The Statement of the Problem

How does one measure musical validity in the process of selecting music to be performed by a particular ensemble? This primary question is posed each time a conductor begins the task of program-planning. In the area of the concert band, the problem is particularly critical due to the lack of stylistic variety in the available original works published before 1950.

This paper proposes to establish a set of criteria by which musical validity can be evaluated and then proceed to test the criteria in the evaluation of several original works published before 1950. The criteria must be as objective and realistic as possible. Then, the feasibility must be demonstrated by the actual evaluation of the chosen compositions.

From within the following areas, the criteria will be selected. The criteria will become the basis for evaluation of musical validity of the selected original works for band published prior to 1950 and which are still available as indicated by their inclusion on the College Band Directors National Association Recommended Select List of 1969:

(1) form, (2) style, and (3) harmony, rhythm, and texture. As a fourth and final section, a summary of the criteria and the conclusions reached will appear under the heading "Evaluation of Musical Validity".

Delimitations

Inasmuch as any discussion of musical validity is directly dependent upon the goals of the particular performance, the subject of this paper deals only with the single area of performance by a concert band. The delimitation is due, in part, to the differing sets of goals with which other areas of the band program would be concerned. It is obvious that most performing ensembles have many goals in common, but since the main concern of this discussion is musical validity, and this is also a main concern of the concert band, it is appropriate to limit this subject to the music performed by a concert band.

Another important delimitation is the selection of music to be evaluated. It is the intent of the writer to use only music for the band published prior to 1950, which is still available to conductors of bands. In 1969, the College Band Directors National Association printed a list of "Recommended Published Band Music". The list was compiled by a committee of college band directors expert in the field of concert band, and includes all music still published which has been deemed appropriate by the committee for performance by a concert band. Because it deals with published concert band music, because it has been selective, and because it has been compiled by a committee of experts, the CBDNA List of Recommended Published Band Music is the most appropriate source available for the purposes established here. The several works which are selected from this list for evaluation represent a cross-section of available published original music for concert band. In some cases, more than one work by a composer is selected in order to best represent that particular composer's output. Usually, these composers have written extensively for band and sometimes have utilized more than one style. This diversity is more clearly supported, then, by the inclusion of more than one work by the same composer. The selection of these particular works also covers most of the significant trends which occurred before 1950 in original compositions for band.

The fact that only original music for band is selected eliminates the volumes of transcriptions and adaptations which were so prevalent before 1950. A significant portion of the orchestral repertoire has been transcribed for band at one time or another, and it was not until the general attitude of composers shifted (around 1950) that the band's music began to show significant growth. This, then, brings the important delimitation to this discussion of considering only music for band written before 1950.

There are many theories which could be posed concerning the turning point of composers' attitudes towards writing serious music for band, but that is not the chief concern of this paper, and consequently the the turning point acts only as a delimitation here,--the consideration only of music written before 1950. Because of this particular delimitation, however, a much more standardized system of evaluation can be

used. Also, because of the great lack of general information available concerning published music written for band before 1950, this proves to be a most interesting and informative delimitation.

The selection of criteria is the final and most difficult step in focusing this discussion of musical validity. The problem of selecting the criteria is somewhat lessened because of the delimitations already established. The writer is choosing those criteria by which he would measure any composition, and by this method he is most accurate in measuring the strengths and weaknesses of the works selected. Each composition shows its own strengths and weaknesses accordingly, but all show many similarities, and these consistencies most often determine the validity of the music itself. Therefore, as the music is evaluated, so then are the criteria evaluated. It is the writer's intent to prove that they are an accurate means of measuring the musical validity of the selected compositions.

II. Discussion of Criteria

Form

In any discussion of musical parameters, the word "form" is used to focus attention upon the structural content of a work, concentrating especially on the relationships of the various parts within it. To elaborate on the definition of "form", let us consider Willi Apel's statement in The Harvard Dictionary of Music:

This means--or at least it is understood here to mean--the general principles and schemes which govern the structure-at-large of a composition. In other words, a musical form is the plan of construction--comparable to the architect's ground plan--which exists in the mind of the composer when he sets out to write, say, a fugue or a sonata. History shows that in almost every period of European music (much less so in Oriental music) certain formal schemes become traditionally established and were used by the composers as molds, setting the general frame for their creative imagination.¹

In this discussion, the form of each composition is approached from the same standpoint. Of course, in this sense, the form is closely related to harmony and rhythm and their interrelationships. Returning harmonic sections, key relationships, and the reiteration of rhythmic motives contribute immensely to the determination of the form of a work. Walter E. Nallin discusses just such determinations of form in his book, The Musical Idea:

In one way or another, music continually grows. Sometimes expansion is accomplished by the simple act of repetition (as when a song is sung over and over again), or by the process of addition (as when a number of contrasted segments are bound together under a common heading). Growth of a different kind occurs in lengthy compositions (overtures, concertos, symphonies, or quartets), when music's materials are handled, shaped and expanded in a number of ways.

Each process differs in technique and complexity. Mere repetition is usually obvious enough; straightforward and appealing, it has the virtue of relative simplicity. Although verbatim recurrence strengthens the impact a work has on a listener, it also brings the dangers of monotony. Contrasting episodes help to relieve this tedium and bring refreshing change. Even more interesting to a perceptive ear, however, are the

¹Willi Apel, The Harvard Dictionary of Music (Cambridge, Massachusetts: The Harvard University Press, 1956), pp. 277-279.

manipulative processes that composers employ to elaborate on their musical ideas.²

Along the same lines, Joseph Machlis describes form:

...in music, where the material is so intangible, where an impression is no sooner received than it is succeeded by another, form is of the essence.... Form is that quality in a work of art which presents to the mind of the beholder an impression of conscious choice and judicious arrangement. It represents law and order in art.... The principle of form is embodied in a variety of musical forms. These utilize procedures worked out by generations of composers. No matter how diverse, they are based in one way or another on repetition and contrast.³

The great importance of form, and the way it is employed by a composer, should be obvious. No composition can be validly evaluated without observing the way in which the piece is constructed. In the evaluation of each of the selected compositions for band, form is discussed, both in its specific and overall aspects. The appropriateness of the chosen form for a work, and the composer's use of "creative imagination" in manipulating that form will do much to help determine the musical validity of a composition.

Style

Throughout the history of music, there have been era or periods of time in which there have been certain similarities and consistencies between the various works produced. Terms have been derived to describe in general these consistencies among compositions written during the same era. Such words as "Baroque", "Classical", and "Neo-Classical", etc. are used to describe these various styles.

Although "style" is commonly thought of as representing a specific era of composition, it can--and often does--take on different meanings.

According to The Harvard Dictionary of Music:

There exists a full "scale" of stylistic points of view leading from the more limited ones to those of widest application. The term style may be applied: to single works (e.g., the style of Tristan as compared with that of the Meistersinger: work style); to composers (e.g., the style of Wagner as compared with that of Beethoven: personal style); to types of composition (operatic style, symphonic style, motet style, church style); to mediums (instrumental style, vocal style, keyboard style); to methods of composition (contrapuntal style, homophonic style, monodic style); to nations (French style, German style); to

²Walter E. Nallin, The Musical Idea, (New York: The Macmillan Co., 1968), p. 121.

³Joseph Machlis, The Enjoyment of Music, (New York: W.W. Norton and Company, Inc., 1963), pp. 66-70.

periods (Baroque style, Romantic style); etc. Naturally, several such points of view may be combined into one, as e.g., "Beethoven's symphonic style", "German Romantic style", "instrumental style of the Baroque", etc.⁴

This combined view is used to an extent for our purposes in evaluating the style of a composition. The overall style indicated for the pieces evaluated is, for the most part, according to periods.

Style is an important member of the set of criteria for several reasons. One is the fact that a conductor must consider very carefully the style of a piece in his program-planning. The several other factors which make style such an important aspect of evaluation are summed up by Joseph Machlis:

In all its vagueness, style is an invaluable concept in art. It takes in all the factors that may possibly influence the grammar, the syntax, and the rhetoric of the language of art. It is a concept that sharpens our sensitivity to all that goes into a particular art work; that enables us to see the individual in relation to the total output of an artist, and the individual artist in relation to the total output of his time.⁵

Style, therefore, is a very important concept in the evaluation of a piece of music in terms of its musical validity. The composer must be successful in portraying the style he wishes to establish in order to have written a musically valid composition.

Harmony, Rhythm, and Texture

These three musical parameters are part of the criteria for evaluation chiefly because of their significance and influence on the other criteria. Harmony, rhythm, and texture are all important in determining both the form and the style of a piece. When evaluating a composition, a close look at these three elements helps give a much better overall picture of the work.

For the most part, we consider "harmony" to mean the system of composition employed. That is, how the various pitches are grouped and utilized. For example, "tertian", "quartal", "chromatic", "twelve-tone", "tonal", and "atonal" are all terms which describe harmonic systems. Machlis clearly establishes this definition of harmony:

Harmony pertains to the movement and relationship of chords. (In a narrower sense, a harmony is a chord.) A "chord" may be defined as a combination of tones occurring simultaneously and

⁴Apel, op. cit., p. 714.

⁵Machlis, op. cit., pp. 70-72.

conceived as an entity.... The chords may serve as the framework of a composition. They form the substructure that holds it together. They have meaning only in relation to other chords; that is, only as each leads into the next. Harmony therefore implies movement, progression. In the larger sense, harmony denotes the over-all organization of tones in a musical work in such a way as to achieve order and unity.⁶

Although our evaluations involve both concepts of harmony, we are chiefly concerned with the definition in "the larger sense".

"Rhythm", as used here, applies to all aspects of the temporal organization of sound. Machlis aptly defines and describes the role of rhythm in music:

"Rhythm"--the word means "flow" in Greek--denotes the controlled movement of music in time. It is the principle of organization and design that regulates the duration of the tones. ...Yet, since music is an art that exists solely in time, rhythm in the larger sense controls all the relationships within a composition, from the over-all unity of the architecture to the minutest detail.⁷

Our discussions of rhythm, then, involve tempo and meter as well as rhythmic patterns as such.

"Texture" is the way in which the different parts of an ensemble are woven together. According to The Harvard Dictionary of Music:

This term, which generally denotes "characteristic disposition of interwoven threads, filaments, etc." is very useful in referring to a number of phenomena resulting from the fact that music is two-dimensional in character, consisting of horizontal as well as vertical elements. The former are represented by successive sounds forming melodies, the latter by the simultaneous sounds forming harmonies. The analogy between music and the warp and woof of a fabric is particularly obvious in the case of contrapuntal music, i.e., music written in a given number of parts. Here each part represents a horizontal line of individual design, but connected with the other lines by the (vertical) relationship of consonance or of harmony. Such music is said to be contrapuntal or polyphonic in texture. A different situation exists in that type of music commonly referred to as "accompanied melody". Here the texture is primarily vertical, being based on a succession of chordal blocks which are horizontally connected by a top melody. Such texture is called chordal or homophonic.... Between the anti-poles of strictly homophonic music there exists, of course, a large variety of intermediate types of textures.⁸

⁶Ibid., p. 20.

⁷Ibid., p. 24.

⁸Apel, op. cit., p. 742.

These concepts of the term "texture" are used in the evaluations.

As indicated previously, harmony, rhythm, and texture are used mainly to compliment the other established criteria. All three reflect upon both the form and the style of a piece of music. In addition, an examination along the lines of these three musical parameters helps indicate the skill and craftsmanship with which the composer handles his musical tools. In this sense, then, harmony, rhythm, and texture also aid in the determination of a work's musical validity.

Evaluation of Musical Validity

This heading is meant to be a summary section in each of the evaluations of the chosen works. In it the writer draws together the observations and conclusions reached under each criteria section, discusses the work's several aspects, and draws a conclusion regarding the overall musical validity of the piece.

III. Application of Criteria to Selected Works

The purpose of this paper is to establish a meaningful set of criteria by which the musical validity of a composition can be accurately and objectively measured. The delimitations and specifications of this particular study confine the area under examination to those compositions written originally for the concert band medium before 1950. The 1969 College Band Directors National Association List of Recommended Published Band Music is used as a source for such compositions still available to conductors of bands.

The criteria for evaluation are set up to include: (1) form, (2) style, and (3) harmony, rhythm, and texture. As a concluding section is an "Evaluation of Musical Validity". For the evaluative process, each of the three criteria has been carefully defined, as it is used for the purposes of this study. Form is "used to focus attention upon the structural content of a work, concentrating especially upon the various parts within it." Style is defined for our purposes to describe a composition in terms of its consistencies with and differences from other compositions, especially as that relates to periods. Harmony denotes "the overall organization of tones in a musical work in such a way as to achieve order and unity." Rhythm, according to our definition, is used "to apply to all aspects of the temporal organization of sound". Texture is a term "referring to a number of phenomena resulting from the fact that music is two-dimensional in character, consisting of horizontal as well as vertical elements". Finally, an Evaluation of Musical Validity serves as a summary section, reaching a conclusion as to whether or not the work is musically valid for performance by a concert band.

On the following pages are evaluations, according to the established criteria, of twenty original works for concert band which were written prior to 1950, and which are chosen from the 1969 CBDNA List of Recommended Published Band Music. Those selected works are:

- (1) Hymn and Fuguing Tune No. 1 by Henry Cowell
- (2) Shoonthree by Henry Cowell

- (3) Legend by Paul Creston
- (4) The Universal Judgment by Camille De Nardis
- (5) Symphony in B Flat by Paul Fauchet
- (6) Military Symphony in F by Francois Joseph Gossec
- (7) Ballad for Band by Morton Gould
- (8) Holiday Music: Fourth of July by Morton Gould
- (9) Irish Tune from County Derry and Shepherd's Hey
by Percy Aldridge Grainger
- (10) Lincolnshire Posy by Percy Aldridge Grainger
- (11) American Folk Song Rhapsody (Four American Folk Songs)
by Clare E. Grundman
- (12) Youth Triumphant Overture by Henry Hadley
- (13) First Suite in E Flat by Gustav Holst
- (14) Overture in F by Etienne-Henri Mehul
- (15) Overture for Band by Felix Mendelssohn
- (16) Suite Francaise by Darius Milhaud
- (17) Huntingtower Ballad for Band by Ottorino Respighi
- (18) Theme and Variations, Op. 43a by Arnold Schoenberg
- (19) A Solemn Music by Virgil Thomson
- (20) Toccata Marziale by Ralph Vaughan Williams

For the additional information of the reader, a copy of the first score page of each of these works is included in the appendix.

Cowell, Henry. Hymn and Fuguing Tune No. 1. New York: Leeds Music Corporation, 1945.

Condensed Conductor's Score

Performance Time: Approximately three and one-half minutes

I. Form

The "hymn" section consists of four six-measure phrases. Each of the last three phrases is a sort of variation on the original six-measure hymn phrase. The "fuguing tune", as the title implies, is imitative in form.

The form of this work is a valid one for the Baroque feeling that the composer creates. The form is reminiscent of the Baroque "prelude and fugue" in many ways.

II. Style

This composition recalls the style of the Baroque era. Its use of counterpoint, motor rhythms, and a form very similar to the Baroque "prelude and fugue" all support this style. Perhaps the fact that the piece is in the Dorian mode is an indication that the composer was attempting to add a touch of originality to the Baroque effect he was creating.

This piece is quite successful in establishing the style it proposes.

III. Harmony, Rhythm, and Texture

Instead of the expected tonal orientation, this work is modal. The composition is in the Dorian mode on D. Minor dominants are used throughout, contributing to the overall feeling of modality.

The rhythms are true to the traditionally Baroque concepts.

The texture is polyphonic. The "hymn" is essentially in four parts, each with a melodic line of its own, but at the same time forming definite vertical harmonies. The "fuguing tune", of course, is contrapuntal and imitative. A voice or line often switches instruments in the middle of a phrase. This is probably due, in part, to the larger instrumentation of the band medium. It also appears to be done at times to accommodate the range of a melody.

The above observations concerning these three musical parameters point both to the consistency of the Baroque style throughout the work and

to the creativity and adaptability with which the composer uses his materials in this composition.

IV. Evaluation of Musical Validity

Many polyphonic pieces from the Baroque have been successfully transcribed for band, and it may have been the composer's intention with Hymn and Fuguing Tune No. 1 to write just such an original composition in that style for band. He has been quite successful in establishing both the characteristic form and style of the Baroque period. In addition, he has shown both creativity and ingenuity--most especially in his use of modality and in his adaptations of texture to fit the concert band medium. For these reasons, this composition is judged to be musically valid.

Cowell, Henry. Shoonthree. New York: Mercury Music Corporation, 1943.
 Condensed Conductor's Score
 Performance Time: Approximately three and one-half to four minutes

I. Form

The form of this piece is ABA'. To an extent, the form is determined by the overall harmonic structure. The larger sections can be further broken down into: A (aba), B (cc'), and A' (aba). The tempo changes with each appearance of b.

The classic ternary form used in this work is one which has proven to be effective and musically valid for centuries. It is used most appropriately here when the topic and the length of the composition are considered.

II. Style

"Shoonthree" is the Gaelic word for music of sleep. The composer has stated that it was "conceived as the opposite of a lullaby, since the music grows stronger as sleep progresses."⁹ This suggests that the music was intended to be programmatic, describing sleep. It is clearly in the style of Romantic English nationalism.

This style is an appropriate one, especially suited to a short programmatic work in ternary form.

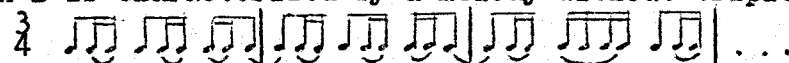
III. Harmony, Rhythm, and Texture

The harmony in this composition is, for the most part, tertian. It is in the key of F major, with an emphasis on C in the middle or B section. Although the melodies are at times chromatic, the harmony remains essentially tonal.

Though very conventional, the rhythm does much to distinguish between the formal sections of the piece. Section A is characterized by a theme involving a triplet figure:



while section B is characterized by a melody without triplets:



Shoonthree is essentially homophonic in texture, though a few counter melodies do exist,--especially in the B and A' sections.

⁹Henry Cowell, Shoonthree, (New York: Mercury Music Corporation, 1943).

The musical validity of this work is enhanced by its harmony, rhythm, and texture. As can be seen clearly in the above observations, these three parameters compliment both the form and the style of the work.

IV. Evaluation of Musical Validity

All things point to the musical validity of this piece. Its form and style are quite appropriate for use along with the composer's programmatic intentions in connection with sleep. The use of occasional chromatic melodies and triplets add special interest to the work. Being a relatively short piece, Shoonthree would fit well on many programs.

Creston, Paul. Legend. New York: Leeds Music Corporation, 1944-45.

Condensed Conductor's Score

Performance Time: Approximately six and one-half minutes

I. Form

This work is through-composed. Perhaps the largest single unifying factor is the use of triplets. They are used strongly in an accompanimental figure in the beginning, more subtly throughout the bulk of the piece, and then strongly once more at the end.

The through-composed nature of this piece is in keeping with its style, and is, of course, accepted as a musically valid form.

II. Style

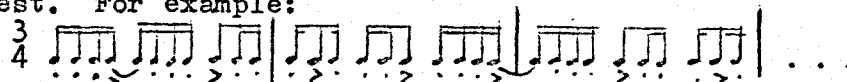
The style of Legend is characterized by rhythmic vitality and the use of dissonance within an essentially tonal framework. To classify it according to stylistic era, one might simply say that it is in a tonal twentieth-century style. This piece, along with others, has come to be regarded as significantly characteristic of the style of much of the band's original literature written since about 1950.

Certainly there is nothing objectionable to the style of this piece. It is interestingly conceived and presented, and could be judged as musically valid. The only danger with this style, especially when considering original works for concert band, is that there are so many pieces written similarly. Unless the conductor is extremely careful in program-planning, one might easily tire of this "style" of composition for band.

III. Harmony, Rhythm, and Texture

The harmony of this work is essentially tonal (in G flat major), with over-lying chromaticism and dissonance.

Perhaps the rhythm is the single most important element in this piece. The unusual rhythms give the piece its vitality, drive, and interest. For example:



Off-beat accents and syncopation give the piece a modern feeling.

The texture is almost strictly homophonic.

The rhythmic element particularly adds to the musical validity of this composition. It compliments and enhances the other areas under discussion, while giving the work a unique feeling.

IV. Evaluation of Musical Validity

The form and style of this work are musically valid, as already mentioned. The rhythms particularly give the piece interest and a "personality" of its own. Again, the only drawback to Legend, especially with regards to style, is that there are so many pieces written for band since 1950 which are very similar.

De Nardis, Camille. The Universal Judgment. Edited by Antonio Cararella.
 New York: Carl Fischer, Inc., 1934.
 Condensed Conductor's Score
 Performance Time: Approximately ten minutes

I. Form

A symphonic poem, this work is extended in form. It divides itself, by tempo indications, into several sections:

Allegro con fuoco
 Moderato assai
 Tempo I
 Maestoso
 Allegro (Tempo I, assai piu mosso)

The third section, indicated by the "Tempo I" marking, constitutes a recurrence of the opening movement, but in altered form. The fanfare idea presented in the "Moderato assai" is also recalled in the "Maestoso". This type of thematic recurrence helps give the work unity and coherence, suggesting the "idee fixe" principle.

A multi-movement extended form is often used in connection with symphonic poems. It is made more musically valid in this instance by the recurrence occasionally of thematic material.

II. Style

This work was written in the nineteenth century by Camille De Nardis, a director of the Conservatory at Naples. It is a symphonic poem in the Romantic style of much program music of the nineteenth century. Its subject, as indicated by the title, is the last judgment. The composition attempts to portray this as in the "Moderato assai", in which--according to the composer--the three pairs of trumpets represent the choir of angels.¹⁰

The style of this work is unusual in the literature for concert band. The composers of the nineteenth century wrote many Romantic symphonic poems, but few for the band. The Universal Judgment, for that reason, holds a unique position in the band's literature as far as style is concerned.

III. Harmony, Rhythm, and Texture

The harmony of this composition is tonal with some chromaticism.

¹⁰Camille De Nardis, The Universal Judgment, (New York: Carl Fischer, Inc., 1934).

It is in the key of c minor.

The rhythms are quite conventional, with the use of triplets throughout, and syncopation in the recurrence of the "fanfare" section.

The texture is chiefly homophonic, the only counterpoint existing in the form of countermelodies.

IV. Evaluation of Musical Validity

The musical validity of this work would have to be judged as mediocre. It is valid from the standpoint of style, since—as discussed previously—there are few works which resemble it in the band's original literature. This work falls short, however, in that the composer didn't use his materials (criteria number three) in a particularly creative or exciting way.

Fauchet, Paul. Symphony in B Flat. New York: M. Witmark and Sons.
 "Overture" (revised by James R. Gillette), 1934.
 "Nocturne" (rescored by F. Campbell-Watson), 1949.
 "Scherzo" (rescored by F. Campbell-Watson), 1948.
 "Finale" (revised by James R. Gillette), (no date given).

Condensed Conductor's Score
 Performance Time: Approximately thirty minutes

I. Form

This piece is much more like a suite than a symphony in actual form. The forms of the respective movements are as follows:

- "Overture" AB (two-part form)
- "Nocturne" Through-composed
- "Scherzo" Traditional scherzo-trio form (i.e., scherzo, trio, and da capo of scherzo)
- "Finale" AB (two-part form, the first part being considerably longer than the second)

The forms in this symphony show creativity on the part of the composer, adding interest to the piece and pointing to its musical validity.

II. Style

This composition is thought to be the first symphony written for band. The composer, Paul Fauchet, was born in France in 1858.¹¹ He wrote it in the style of the Romantic orchestral symphonies of his time.

It goes without saying that the style represented in this work is musically valid. In addition, this symphony is attractive because of the rarity of its style in the band's original literature.

III. Harmony, Rhythm, and Texture

The harmony is tonal and quite conventional. The tonal schemes of the various movements are as follows:

- "Overture" B flat major (using its relative minor, g, and its dominant, F major)
- "Nocturne" g minor
- "Scherzo" scherzo in B flat major, trio in E flat major
- "Finale" B flat major (This movement departs

¹¹Richard Franko Goldman, The Band's Music, (New York: Pitman Publishing Corporation., 1938), p. 170.

from the home key most significantly,
and is the most developmental of the
movements in that respect.)

For the most part, the rhythms are conventional.

The texture is mainly homophonic,--except for the "Nocturne",
which presents several melodies simultaneously.

Each of the three musical elements above complement the form and
the style of this work, adding to its appropriateness and validity.

IV. Evaluation of Musical Validity

Fauchet's symphony for band, as already mentioned, is most unusual
in the band's original literature, and this is a strong point in favor
of its musical validity.

Gossec, Francois Joseph. Military Symphony in F. Edited by Richard Franko Goldman and Robert L. Leist. New York: Mercury Music Corporation, 1950.
Condensed Conductor's Score
Performance Time: Approximately nine minutes, with all repeats

I. Form

Movement I "Allegro Maestoso" $\parallel A \parallel BA' \parallel$
Movement II "Larghetto" $\parallel A \parallel BA \parallel$
Movement III "Allegro" $\parallel A \parallel B \parallel$

The forms in this piece are valid. Written in 1793, this symphony reflects, formally at least, the period of transition between the Baroque and Classic eras.

II. Style

This piece is in the early classic style. It was written specifically for military band, consisting of piccolos, flutes, oboes, clarinets, bassoons, horns, trumpets, and serpents. This instrumentation (except for the serpents) was retained by the editors, while the remaining instruments of today's band were added. Although the piece is called a symphony, it is not a large-scale symphony in today's sense of the word.¹² It very accurately represents the symphony of the early classic style, and in that respect is quite excellent and musically valid.

III. Harmony, Rhythm, and Texture

This piece is very typical of the early classic period in both the handling of tonal harmonies and its key schemes. The scheme of keys follows closely that used in the rounded binary forms of the late Baroque and early Classic periods of music.

e.g., Movement I $\parallel A \parallel BA \parallel$
 $\parallel F \text{ major}-C \text{ major} \parallel C \text{ major}-F \text{ major} \parallel$

Interestingly enough, the first two movements of the work are in F major, while the last movement is in the key of the dominant, C major. The Military Symphony in F ends with a C major chord!

For the most part, the rhythms are in character with the style and era in which the piece was written. There are, however, some accents on beats two and four, and some ties across bar lines,--quite pro-

¹² Francois Joseph Gossec, Military Symphony in F, (New York: Mercury Music Corporation, 1950).

gressive for 1793.

The texture is homophonic, accompanying a melodic line.

The survey of the above three musical elements shows this composer's creativity and imagination, while also being true to the style and forms with which he was working.

IV. Evaluation of Musical Validity

From every standpoint, this work is musically valid. It represents the style of the early Classic era,—something which is a rarity in the band's original literature. The composer has interestingly handled both his forms and musical materials, creating an excellent piece for band.

Gould, Morton. Ballad for Band. New York: Chappell and Co., Inc., 1947.²³
Condensed Conductor's Score
Performance Time: Approximately eight and one-half minutes

I. Form

The form of this work is ABA', one typically used in connection with ballads.

II. Style

The style of Ballad for Band reflects its title. Its expressive nature, especially in the slow sections (A and A'), suggest a ballad. The tempos and meters change frequently, giving a feeling of freedom and spontaneity, as in the folk ballad. Composed in 1947, this piece is in the twentieth-century style, as described in the evaluation of Legend by Paul Creston. (p. 15)

III. Harmony, Rhythm, and Texture

The harmony is rather nebulous in this work, not being altogether tonal, but triadic with dissonances. Sometimes there is "polytonality" as in the simultaneous E flat major and B flat major chords which end the piece.

The rhythms in this composition are quite conventional in most aspects,—an occasional use of syncopation being the only departure. Tempo, however, is one of the most interesting aspects of the piece. It is constantly changing, giving a free, ballad-like feeling to the composition.

The Texture is homophonic, though the melody is often passed from one instrument to another. A few countermelodies do exist.

Although adequate in support of the style, these three elements do not function especially imaginatively within this piece.

IV. Evaluation of Musical Validity

With respect to musical validity, Ballad for Band is acceptable, but by no means outstanding. Again, it is in the style of many other original works for band, certainly not a strong point in its favor.

Gould, Morton. Holiday Music: Fourth of July. New York: Chapell and Co., Inc., 1948.

"Compact Score"

Performance Time: Approximately two and one-half minutes

I. Form

This work is through-composed, several themes or motives being used throughout the composition as a means of achieving unity. The form is appropriate for the style and length of the work.

II. Style

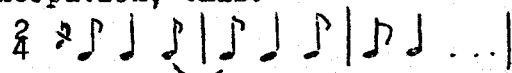
Twentieth century in style, this Holiday Music is quite similar to other pieces described as having the same stylistic classification. The work seems to have been written with a spirit of celebration in mind. Much is told about the style in the composer's instruction: "Very fast and rowdy".

Although nothing-out-of-the-ordinary, the style of this work is certainly appropriate and valid.

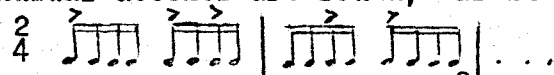
III. Harmony, Rhythm, and Texture

Like other pieces by Morton Gould, the harmony is hard to classify exactly. There are many places where the harmony seems to be quartal, in others it is tertian, and in some (as at the end) the minor second is of importance. Overall, this piece does not allude to any one tonality or harmonic system.

The rhythms are fairly conventional. A clarinet melody does feature syncopation, thus:



and some unusual accents are found,—as in the flutes:



The meter signature of this piece is $\frac{2}{4}$, giving the feeling of a march.

The texture is mainly homophonic, but with rather decorative accompanimental figures and countermelodies.

The aspects of the three parameters described above help provide interest. Musically, they are adequate.

IV. Evaluation of Musical Validity

All factors considered, this work is a bit trite. It may be appropriate for some occasions, but strictly as a concert number, it is not particularly valid.

Grainger, Percy Aldridge. Irish Tune from County Derry and Shepherd's Hey. New York: Carl Fischer, Inc., 1918.
Condensed Conductor's Score
Performance Time: Approximately eight and one-half minutes

I. Form

In this work, Grainger has arranged two English folk tunes for military band. The first, "Irish Tune from County Derry" (better known as "Londonderry Air"), is presented twice through. The second is an English Morris Dance tune, "Shepherd's Hey", which Mr. Grainger has arranged for band. The form, then, of the entire piece is two-part.

For the purposes, character, and style of this piece, the form described above is perfectly valid.

II. Style

The composer has carefully preserved the style of English folk music as represented by these two tunes, and has transferred it to the concert band medium. Overall, the work is stylistically that of Romantic nationalism. The style of this work is very appropriate and valid.

III. Harmony, Rhythm, and Texture

The harmony is essentially tonal, though because folk tunes are involved, the melodies do not always adhere strictly to our major-minor system.

The rhythms are conventional, though in "Shepherd's Hey" some syncopations and off-beats are employed in the accompaniment.

The "Irish Tune from County Derry" is almost contrapuntal in texture. "Shepherd's Hey", however, is more homophonic.

The three parameters of harmony, rhythm, and texture do much to complement the style of this piece.

IV. Evaluation of Musical Validity

This work would be an excellent addition to a concert band program. It is very tastefully and musically done.

Grainger, Percy Aldridge. , Lincolnshire Posy. London: Schott and Co., Ltd., 1940.
 "Compressed Score"

Performance Time: Approximately fourteen and one-half minutes

I. Form

This is actually a suite of six English folk songs set for military band:

1. "Dublin Bay" (Sailor's Song)
2. "Harkstow Grange" (narrating local history)
3. "Rufford Park Poachers" (Poaching Song)
4. "The Brisk Young Sailor" (returned to wed his true love)
5. "Lord Melbourne" (War Song)
6. "The Lost Lady Found" (A Dance Song)

Number five, "Lord Melbourne", is a rondo. All the other movements involve the presentation of a simple melody which is then harmonized in various ways and given to different voices. They are through-composed, and perhaps in a general sense could be classified as "themes and variations".

The suite form, as a whole, is appropriate for a work of this sort.

II. Style

This composition is both nationalistic and, in a sense, Romantic in style. It presents six English folk tunes, which control the basic style of the piece. The composer himself has called it a tone painting of English folk singers he has known.¹³ Perhaps a closer look at the composer's intentions for this work would give further insight into its style:

"Lincolnshire Posy", as a whole work, was conceived and scored by me direct for wind band early in 1937.... This bunch of "musical wildflowers" (hence the title "Lincolnshire Posy") is based on folk songs collected in Lincolnshire, England, and the work is dedicated to the old folksingers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer's personality no less than of his habits of song....¹⁴

Thus this work is a combination of both Romantic tone-painting and Romantic nationalism.

III. Harmony, Rhythm, and Texture

The harmony of this piece is very flexibly tonal. As is expected

¹³Percy A. Grainger, Lincolnshire Posy, (London: Schott and Co., Ltd., 1940).

¹⁴Loc. cit.

with folk music of most sorts, a strict key, tonality, or mode is not always adhered to. The various songs are tonal, however, in a twentieth-century style. "Dublin Bay", for example, begins in D flat major and ends on its dominant, A flat major. It is interesting that the entire work begins with a song in D flat major and ends with one in a d minor (Dorian) mode. This gives a sort of Neapolitan feeling to the piece as a whole.

There are many unusual rhythmic features in Lincolnshire Posy. Many of these are as a result of Mr. Grainger's attempt to reproduce faithfully the original folk tunes. Rhythms and meters are necessarily unusual, changing, and uneven at times in order to accommodate the improvised, free feeling of an original folk song. Thus this piece contains many unusual and relatively complicated rhythms as well as changing meters, and at times, no meter at all.

The texture of the work is mainly homophonic. At some points, however, countermelodies are used to such an extent that the texture becomes partially polyphonic.

The above observations concerning these three musical parameters point very clearly to the imagination and creativity with which this piece was written, and hence to its musical validity.

IV. Evaluation of Musical Validity

This work has been seen to be an excellent piece of music from all standpoints. Mr. Grainger's combination of style, form, and musical materials make this work outstanding in every respect.

Grundman, Clare E. American Folk Rhapsody (Four American Folk Songs).
 New York: Boosey and Hawkes, 1948.
 Full Score
 Performance Time: Approximately six and one-quarter minutes

I. Form

This is a medley of four American folk songs:

"My Little Mohee"

"Shantyman's Life"

"Sourwood Mountain"

"Sweet Betsey from Pike"

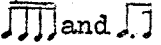
The medley form is acceptable and successful when used well.

II. Style

This piece is hard to classify as far as style is concerned. It is a rather straight arrangement of four American folk tunes which, although written during the twentieth century, might fit into the category of Romantic American nationalism. Stylistically, this is also acceptable.

III. Harmony, Rhythm, and Texture

The harmony is definitely tonal. It is in the key of F major, with modulations to B flat, E flat, and A flat major.

The rhythms are completely conventional. Nothing more complex than  and  appears.

The texture is homophonic.

Although the composer has used techniques in the parameters of harmony, rhythm, and texture which are acceptable, he has shown little imagination or creativity in his manipulation of them.

IV. Evaluation of Musical Validity

In his American Folk Rhapsody, Mr. Grundman has used a form and style which are both appropriate and acceptable. There is certainly nothing wrong with his handling of harmony, rhythm, and texture. What this piece lacks, rather, is imagination. Thus, it simply is not a very interesting piece musically. Perhaps it is too predictable. In an overall evaluation of its musical validity, one might say that it is adequate, but by no means outstanding.

Hadley, Henry. Youth Triumphant Overture. New York: Carl Fischer, 1931.
 Full Score
 Performance Time: Approximately seven minutes

I. Form

As with many classical overtures, this piece resembles the sonata form. It has two main themes, representing two tonalities, E flat major and A flat major. The first theme, however, is ultimately in a transposition to A flat major, in which key the piece ends. This suggests that perhaps the tonality of the work is actually A flat major, and that the opening statement is an introduction on the dominant.

The form employed here is quite appropriate for use with an overture, and the composer has been creative in varying the form to fit his ideas.

II. Style

This composition is Romantic in almost every aspect. It is also programmatic in nature, describing youth's struggles with and ultimate triumph over the difficulties of life.¹⁵

The style of this work, being both programmatic and Romantic, is, of course, quite valid, and fits well with its formal elements.

III. Harmony, Rhythm, and Texture

The harmony is tonal, the piece being in A flat major.

The rhythms are typical of Romantic music. Triplets, sextuplets, dotted rhythms, and syncopation add vitality and interest. The metric changes consist of alternations between $\frac{4}{4}$ and $\frac{2}{4}$.

The texture is primarily homophonic.

The use of an introduction on the dominant and the use of the unusual rhythmic devices described above help add interest to a work which could otherwise easily become "just another Romantic overture".

IV. Evaluation of Musical Validity

This composition is acceptable as far as musical validity is concerned, but it is by no means outstanding.

¹⁵Henry Hadley, Youth Triumphant Overture, (New York: G. Schirmer, Inc. 1948).

Holst, Gustav. First Suite in E Flat. New York: Boosey and Hawkes, 1921.
 Full Score
 Performance Time: Approximately nine minutes

I. Form

This suite is made up of three movements:

- I. "Chaconne" (variations on an ostinato theme)
- II. "Intermezzo" (ABAB_A) played simultaneously
- III. "March" (ABAB_A) played simultaneously

The forms of these movements are quite appropriate for a suite. Mr. Holst's use, in the last two movements, of both the A and B themes simultaneously creates an interesting and unique effect.

II. Style

The style of this suite is that of Romantic English nationalism, similar to that of Ralph Vaughan Williams. It is most valid stylistically for use with serious concert music.

III. Harmony, Rhythm, and Texture

Harmonically, this work is very tonal. The "Chaconne" is in E flat major, the "Intermezzo" is in c minor/C major, and the "March" is in E flat major once more.

The rhythms are conventional.

The texture of this composition varies. Often it is homophonic, but the composer's device in the second and third movements of presenting two themes simultaneously creates a very interesting contrapuntal effect.

Mr. Holst's use of the above three musical parameters in this work, though not particularly unusual, is artistic and musical. His counterpoint of two simultaneous themes gives this piece an effect all its own.

IV. Evaluation of Musical Validity

Although this work is very simple in many respects, it is also very musical. The use of counterpoint between two themes provides the piece with a certain uniqueness. The composition is a good one,--due to the skill and musicality of Gustav Holst, a fine composer of serious music.

Méhul, Etienne-Henri. Overture in F. New York: Southern Music Publishing Company, Inc., 1952.
 Condensed Conductor's Score
 Performance Time: Approximately six minutes

I. Form

This piece is in the classic overture form, with an introduction and sections ABA'. The form is a classic one, and generally accepted as being musically valid.

II. Style

Etienne-Henri Méhul was a French composer around the time of that country's revolution, and was a contemporary of Francois Gossec. This overture was written as a serious piece of music for military band. It is one of a very few original works written for band during the classic era, and in the classic style. The editors have carefully preserved the composer's original intentions in transcribing this piece for bands with modern instrumentation.¹⁶

III. Harmony, Rhythm, and Texture

The harmony in this work is tonal. The introduction begins in F major, cadencing on C. The body of the piece begins in F major, touching on several other tonal areas before ending again in F. The use of related tonal areas and modulations in this work is quite progressive for the early classic era.

Much of the interest in this composition is due to the use of rhythm. The following example demonstrates Méhul's use of rhythms to provide interest and vitality:



The texture of this work is mainly homophonic.

True to the style, the harmony, rhythm, and texture accentuate the fine points of this music.

IV. Evaluation of Musical Validity

This work is most certainly musically valid. The fact that it is in the classic style adds to its appeal for band. It is tastefully done.

¹⁶Etienne-Henri Méhul, Overture in F, (New York: Southern Music Publishing Company, Inc., 1952).

Mendelssohn, Felix. Overture for Band. Adapted for band by Felix Greissle.
 New York: G. Schirmer, Inc., 1948.
 Full Score
 Performance Time: Approximately eight and one-half minutes
 This piece was composed in 1824.

I. Form

This overture is in sonata form with an introduction.

II. Style

This composition was written by Mendelssohn when he was fifteen years old. He wrote it specifically for the very fine wind band at a Baltic sea resort near which he was staying. It was intended as a concert piece for band, as he composed it especially for the group to perform at one of its concerts.¹⁷

The style of this piece could be described as "romantically classic". It has aspects of both the Classic and Romantic eras. Its elegance and refinement predominate, it seems, over the subtle touches of Romanticism. Regardless, it is very musically valid in terms of style.

III. Harmony, Texture, and Rhythm

The harmony of this work is tonal, being in the key of C major. It refers to G major in its center section, and ends in C major.

The rhythms used in this work are quite conventional. Mendelssohn uses them in such a way, however, that they infuse the piece with a sense of life and drive.

The texture is homophonic, with some countermelodies.

Overall, the harmony, rhythm, and texture are conventional, but they are used in an imaginative and musical way.

IV. Evaluation of Musical Validity

Definitely valid from a musical standpoint, this composition would make an excellent addition to a program of concert band music. It is fresh and light, and in a style not often found in concert band literature. The fact that it is a youthful work by Mendelssohn adds to its appeal.

¹⁷Felix Mendelssohn, Overture for Band, (New York: G. Schirmer, Inc., 1948).

Milhaud, Darius. Suite Francaise. New York: Leeds Music Corp., 1945.
Condensed Conductor's Score

Performance Time: Approximately sixteen minutes

I. Form

This is a suite consisting of five short movements:

1. "Normandie" (ternary)
2. "Bretagne" (theme and variations)
3. "Ile de France" (ternary)
4. "Alsace-Lorraine" (ternary)
5. "Provence" (rondo)

All of these forms are well-established and are appropriate for use within a suite.

II. Style

The style of this composition is not one which can be adequately described by one "stock" word. In his suite, Darius Milhaud combines a tonal feeling with dissonance, conventional rhythms, and a twentieth-century kind of counterpoint. The result is a unique style, only softly modern to our ears. If a descriptive term need be applied, perhaps it could be said that it is in the "conservative style of the twentieth century".

III. Harmony, Rhythm, and Texture

One of the most interesting aspects of this piece is its tonal harmony. It would have to be said that it is basically tonal, but in a different kind of way. Many chords with added tones are utilized, giving a feeling of soft dissonance. At times a major-minor revolution around a tonal center is emphasized. Key signatures are not used.

The rhythms in this work are quite conventional, especially for the twentieth century.

Texturally, this piece is also interesting. It employs a unique combination of homophony and polyphony. Much is chordal, and when counterpoint appears, it often is between only two voices with chordal accompaniment.

IV. Evaluation of Musical Validity

This composition is in a style different from much of the twentieth-century music for band, and is valid musically.

Respighi, Ottorino. Huntingtower Ballad for Band. New York: G. Ricordi and Company, 1932.

Full Score

Performance Time: Approximately six and three-quarters minutes
Commissioned by the American Bandmaster's Association and first performed at that organization's April 1932 convention

I. Form

The form of this work is overall an ABA'. The first section, A, is "andante lento" in $\frac{3}{4}$. Section B begins at the "allegro", in $\frac{6}{8}$, with a very short middle section at the same tempo in $\frac{3}{4}$ which recalls material from A. The B section presents two distinctly different melodies in $\frac{6}{8}$ on either side of this. A melody in $\frac{4}{4}$, "andante", appears before A' recalls material from the opening section and closes the piece.

An often-used form, ABA' is appropriate for use with a ballad.

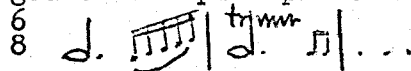
II. Style

Perhaps the best way to describe the style of this composition is to say that it is in the characteristic style of Ottorino Respighi. This piece for band gives the same full, rich feeling which is so much a part of Respighi's orchestral works. The instrumentation is quite large, calling for soprano saxophone, bass saxophone, both baritone and euphonium, and two string basses. Perhaps this work should be given a "Romantic" label even though it was written well into the twentieth century. Certainly this style is appropriate for band.

III. Harmony, Rhythm, and Texture

The key signature of this work contains six flats, with the tonal center being e-flat minor. The tonalities fluctuate around E flat major, c minor, and B flat major, but e-flat minor is the predominant key.

The rhythms in this piece are nothing out-of-the-ordinary except, perhaps, for some grace note pickups to a trill in the $\frac{6}{8}$ section:



The texture is almost entirely homophonic. There is, however, a more polyphonic feeling at the very end of the piece where some motives are fragmented and presented in different instrumental voices.

Overall, Respighi's use of the three musical parameters just discussed was not particularly exciting or imaginative.

IV. Evaluation of Musical Validity

The Huntingtower Ballad for Band was written by Respighi upon the request of Dr. Edwin Franko Goldman (on behalf of the American Bandmaster's Association).¹⁸ Although this work was specifically conceived by the composer for concert band, it is the only attempt Mr. Respighi made at composition for band. Since this work was written upon request and because of a commission, one might be led to believe that Respighi was not sincerely interested in composing for the concert band medium. The above evaluation of his work (according to the established criteria) indicates that although the composition might be adequate musically, it is not very imaginative, and certainly is not one of the finer pieces written for concert band. The one point in its favor might be the significance of Mr. Respighi as a composer in general.

¹⁸Goldman, op. cit., p. 319.

Schoenberg, Arnold. Theme and Variations, Op. 43a. New York: G. Schirmer, Inc., 1949.

Full Score

Performance Time: Approximately fourteen minutes

I. Form

The form of this piece is indicated by its title. It consists of the presentation of the theme, seven variations on that theme, and a relatively long finale.

Theme and variations is an old and proven form, and, interestingly enough, one which has not been used too often in connection with original literature for concert band.

II. Style

This work is one of a very few in the band's original literature which adequately represents one of the most significant schools of twentieth-century composition. Stylistically, it is characterized by chromatic melodies (bordering on serialism), dissonant harmonies, and very actively changing rhythms, meters, and tempos. To give the style of this work a specific label,--perhaps it would best be called "twentieth century pantonalism".

This style is musically valid, and it is even more valuable in a piece for concert band because of its relative rarity.

III. Harmony, Rhythm, and Texture

Although this work is not based on Schoenberg's twelve-tone techniques, it is quite chromatic and atonal at times. Key signatures are given in this piece. The work opens with a g minor ninth chord and ends with a G major seventh chord sounding simultaneously with a C major chord. Although some continuity of tonal center is provided in that, the extensive use of chromaticism gives this piece definite atonal tendencies.

The rhythms of this work are vital. They are quite complex, providing interest and drive. The meters and tempos are constantly changing.

Texturally, this work is more polyphonic than anything else, although several chordal sections are seen.

From all of the above indications, this work is both exciting and

imaginative in terms of its use of musical elements.

IV. Evaluation of Musical Validity

Theme and Variations, Op. 43a was originally conceived and written for the concert band medium. Later, and very unusually, the composer transcribed the piece for symphony orchestra, and gave that the opus 43b designation. This work is a very significant member of the band's original literature,--most especially in terms of style. It is musically very valid, creative, and unusual.

Here it is interesting to compare the evaluation of this work by Schoenberg with Respighi's Huntingtower Ballad for Band (pp. 35-36). Both compositions are the only attempt at writing for concert band by two very prominent twentieth-century composers. In the evaluation of the Respighi it was concluded that "although the composition might be adequate musically, it is not very imaginative, and certainly is not one of the finer pieces written for concert band". With regards to the Schoenberg, however, it was decided that the Theme and Variations "is musically very valid, creative, and unusual". This supports the fact that our definition of musical validity emphasizes creativity and uniqueness. A work cannot be regarded as outstanding in terms of musical validity simply because it is a significant composer's only attempt at writing for the concert band.

Thomson, Virgil. A Solemn Music. New York: G. Schirmer, Inc., 1949.
 Condensed Conductor's Score
 Performance Time: Approximately four and one-half minutes
 Written for the Goldman Band

I. Form

This composition seems to combine aspects of two separate forms. It is partly a set of variations over a constantly recurring chord progression (a chaconne) and partly a ternary form. These two forms are combined in A Solemn Music. Continuous variations above the harmonic chord progression form the first section, A. Then, for twenty-four measures, the harmonic progression is not adhered to, giving us section B. The chaconne-like portion returns, and comes to a cadence, closing the piece with A'.

Here is an example of a work in which the composer has taken two accepted and proven forms, applied his creative imagination, and come up with something quite interesting and unusual.

II. Style

This is a slow, richly sonorous composition in a fairly modern vein. The chromaticism of the bass movement in the progression lends a more current feeling to a piece which employs rather traditional procedures in some of the other parameters. Perhaps the only stylistic label to be appropriately given this piece would be simply "twentieth century".

III. Harmony, Rhythm, and Texture

This work begins with a c minor chord and ends with one in C major. It is not necessarily tonal, as both chord clusters and triadic formations are found.

Rhythmically, this piece is quite conventional. The majority of the voices move in half notes, although there are some moving parts above this basic chordal background.

By nature, this piece is very homophonic.

The composer's use of these three parameters is quite artistic.

IV. Evaluation of Musical Validity

This work is musically valid, especially concerning the composer's imaginative use of form.

Williams, Ralph Vaughan. Toccata Marziale. London: Boosey and Hawkes, Ltd., 1924.
 Condensed Conductor's Score
 Performance Time: Approximately four and one-half minutes

I. Form

As indicated by the title, this piece is a toccata. Although the exact definition of such a form varies (mainly because of its use through many different centuries), it is improvisational and free-flowing in nature.

An established and proven form with regards to musical validity, the toccata is used by the composer in this instance in combination with the march-like feeling thought to be so characteristic of bands.

II. Style

This piece is representative of Vaughan Williams' characteristic style. It is melodic, sonorous, and in an indefinable way, "English". To categorize the style, it is a part of Romantic nationalism,--a style which, as we have seen, has been successfully used quite often in connection with the concert band.

III. Harmony, Rhythm, and Texture

In the key of B flat major, this composition is tonal.

The rhythms are constantly moving in this piece. The feeling of always being propelled forward is created by a constant movement of eighth and/or sixteenth notes.

This work is polyphonic in texture.

Mr. Vaughan Williams handles his musical materials very artistically. Of the three musical elements discussed above, the rhythm is the most outstanding because of the continuous motion it provides.

IV. Evaluation of Musical Validity

Toccata Marziale is an excellent piece for performance by concert band. Musically valid in all respects, it has been described as "one of the great contributions to the original band repertory made by a distinguished contemporary composer".¹⁹

¹⁹Goldman, op. cit., p. 437.

IV. Conclusion

The writer has evaluated twenty original works for concert band written before 1950. These works were chosen from the College Band Directors National Association List of Recommended Published Band Music (1969). Each work was evaluated according to the criteria established by this paper: (1) form, (2) style, and (3) harmony, rhythm, and texture. A fourth heading, entitled "Evaluation of Musical Validity", served as a summary. The observations and conclusions reached were unique for each work. The three points of evaluation proved to be quite comprehensive in the overall examination of each composition. As evidenced in the individual comments on the various works, the failure to meet the established expectations under any of the criteria or the lack of creativity in one or several of these areas often resulted in the conclusion that the piece was not in a general sense successful or musically valid.

In addition, the uniqueness of a work often played an important role in enhancing its musical validity. It must first have been valid with respect to the evaluations according to the three criteria. The uniqueness, then, served to enhance the work's favorable characteristics and desirability. An example of this may be seen in a comparison of two works which were unique in the same sense,--both were the only compositions written for band by notable twentieth-century composers. The Schoenberg was evaluated as being more musically valid than the Respighi, though they were unique in the same way. The difference was found in the evaluations according to the criteria established in this paper.

It is the opinion of the writer that the three criteria established for the evaluation of musical validity, and hence appropriateness for concert performance, have proven themselves to be successful. By examining a completely unfamiliar work in the areas established, a conductor can determine whether or not a composition might be suitable for consideration and eventual performance. The criteria aid in the elimination of inferior works, leaving the final decision as to the very subjective and individual feelings of personal musical tastes up to the musician and conductor.

APPENDIX.

For the additional information of the reader, following are reproduced the first pages of each of the scores evaluated in the text.

Condensed Conductor's Score

HYMN AND FUGUING TUNE No. 1

Composed for Band by HENRY COWELL

Dedicated to Dr. EDWIN FRANKO GOLDMAN

Andante con Moto (legato) $\text{♩} = 92$

Approximate Playing Time: 3 1/2 minutes

Alto Sax.

2nd Cl.

Ten. Sax.

Bsns. Bar. Sax.

Ob. & Cls.

1st & 2nd Alto Saxs.

Add Bar.

Add Tuba

Obs. Cl.

Add 1st & 3rd Horns

Add 2nd Horn Trbs.

Add Bar. Sax.

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CONDUCTOR

SHOON'THREE
HENRY COWELL

Lento 66 MM

The musical score is arranged in three systems, each with five staves. The tempo is marked 'Lento 66 MM'. The key signature has one flat (B-flat). The score includes the following parts and markings:

- Flute (Fl.):** First system, measures 1-4, with a triplet of eighth notes in measure 4.
- Oboe (Ob.):** First system, measures 1-4, with triplets of eighth notes in measures 2 and 3.
- 1st Clarinet (1st Cor.):** First system, measures 1-4, marked *con sord.* and *pp*.
- Stopped Horn (Stopped Hrn.):** First system, measures 1-4, marked *pp*.
- Bells:** First system, measures 1-4, marked *pp*.
- Alto Clarinet (Alto Cl.):** First system, measures 1-4, marked *pp*.
- Bass Clarinet (Bass Cl.):** First system, measures 1-4, marked *pp*.
- Bassoon (Bsn.):** First system, measures 1-4, marked *pp*.
- Soprano Saxophone or I. Trumpet (Sopra. Sax. or I. Tpt.):** Second system, measures 5-8, marked *pp*.
- Saxophone (Sax.):** Second system, measures 5-8, marked *pp*.
- Bassoon, Baritone Saxophone (Bsn., Barit. Sax.):** Second system, measures 5-8, marked *pp*.
- Solo Clarinet (Solo Cl.):** Third system, measures 9-12, marked *p*.
- E-flat Clarinet or Oboe (E^b Cl. or Ob.):** Third system, measures 9-12, marked *p*.
- Solo Clarinet Open (Solo Clar. Open):** Third system, measures 9-12, marked *p*.
- Clarinet Saxophone (Cl. Sax.):** Third system, measures 9-12, marked *p*.
- Baritone (Bar.):** Third system, measures 9-12, marked *p*.
- Brass (Brass.):** Third system, measures 9-12, marked *p*.

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Condensed Conductor's Score

LEGEND

Composed for Band by PAUL CRESTON

Dedicated to RICHARD FRANKO GOLDMAN

Slowly $\text{♩} = 58$

Approximate Playing Time: 6 1/2 minutes

Solo & 1st Clar.

pp Clars 2 & 3

pp *expressively* Bar. Solo *mp*

Gong *pp*

simile

simile

St. Bass
pizz.
Tuba

slightly louder

slightly louder Gong

Timp.

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Solo Cor Divisi

1

The Universal Judgment
Symphonic Poem

CONDUCTOR

Camille De Nardis
Arranged by Antonio E. Cafarella

Allegro con fuoco (♩ = 120)

J 321

Bar., Bss'n, Bass Cl.

Tubas

Cl's ① Cor.

Horns

Cl's ②

Bar., Bss'n, Bass Cl.

Timp.

Tubas

Cor.

Fl.

E♭ Cl.

Ob.

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27035-157

2

Time 12 minutes

SYMPHONY in B flat

OVERTURE

(First Movement)

PAUL FAUCHET

Revised for American Bands
by JAMES R. GILLETTE

Condensed Score

Maestoso 4:60

Fl.
1st Cl.
Solo Hn.
p sost.
Corns.
p
T-b.s.
Tubas
Str. Bass

A Cantabile espressivo
Cl.
Sax.
p
Corns.
Hns.
& B's's's.
Bar. Sax.
Tubas
Str. Bass
Bass Sax.
Timp.

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19597-15

SYMPHONY in B flat

5¼ minutes

NOCTURNE

Condensed Score

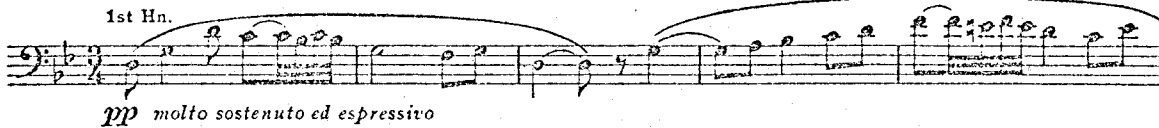
(Second Movement)

PAUL FAUCHET

Rescored for American Bands
by F. CAMPBELL-WATSON

Lento (♩ = 52-56)

1st Hn.



pp molto sostenuto ed espressivo

pp

poco rit.

a tempo

[A] Engl. Hn. (or Ob.)
cued to 1st Cor.

molto legato
1st Cl. divisi

pp

3rd & 4th Hns.
Trbs.

pp

1st Fl.

B's's'n., Bass Cl.
1 Tuba, 1 Str. Bass

Solo Cl.

1st & 2nd Trbs.

2nd Hn.

20823-7

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2

6 $\frac{3}{4}$ minutes

Symphony in B flat

SCHERZO

Condensed Score

(Third Movement)

PAUL FAUCHET

Rescored for American Bands by

F. CAMPBELL-WATSON

Vivo, giocoso, molto leggero

Fl. 8^{va} higher
Cls.
mf
Saxes, Cors.
pp
Hns. & Bar.
B'ssn.
pp
Basses

Alto, Ten. Sax.,
1st & 2nd Hns.
mf
1st B'ssn., Alto Cl.
mf
add
1st Trb.
B'ssn.
p
B'ssns.

Fl. 8^{va} higher
mf
Saxes, Cors.
pp
Hns., Bar., B'ssn.
mf
Alto, Ten. Sax.
1st & 2nd Hns.
p
1st B'ssn., Alto Cl.
mf
Basses

W.W.
add
Cor.
Brass
mf
Saxes, Brass
mf
2nd Hn.
pp
Basses

20737-8

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SYMPHONY in B flat

FINALE

Time 6¼ Minutes

Condensed Score

PAUL FAUCHET

Revised for American Bands

by JAMES R. GILLETTE

Allegro vivace ($\text{♩} = 152$)

Cls. 3 3 Picc. Eb Cl. tr Fl. Cl.

p p

Horns Bsn. Sax. Bar. Tuba Str. Bass

pp mf pp

Picc. Eb Cl. tr Fl. 3 3 f

f Trb. p

(A) f Sax. Ob. Fl. Trpts.

f mf p

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19528 - 12

CONDUCTOR

MILITARY SYMPHONY IN F

Edited by Richard Franko Goldman & Robert Leist

FRANCOIS JOSEPH GOSSEC (1734-1829)

Allegro Maestoso

I

(A)

FLS. OBS.
CLS. SAX.

PIC.
FLS. 8^{va}

CNTS. TRPTS. HNS.

TRPTS.

TRBS.

TRBS. 3

BAR. SAX.
BSN.

SOLO CLS.

CLS.

TEN. SAX.
BAR.

TUTTI

(B)

W.W.

FLS. OBS.
CLS.

HN.

HNS.

BRASS

BAR. BSN.
TEN. SAX.

TRBS.

BSNS, BAR. SAX.
ALTO SAX. TENOR SAX.

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No Full Cond. Score Pub.

34-23

BALLAD FOR BAND

(Playing Time 8.30 Minutes)

MORTON GOULD

Conductor's Condensed Score

Slowly - Approximately: $\text{♩} = 63$

First system of the musical score. It includes staves for Muted Brass, Pyramid, 1st Clar., 2nd Cl., and B's's'n. The Pyramid part is marked *pp*. The 1st Clar. part is marked *pp*. The B's's'n part is marked *pp*. The Pyramid part has a *pp* marking. The 1st Clar. part has a *pp* marking. The B's's'n part has a *pp* marking.

Second system of the musical score. It includes staves for Singing Hrs., Trpts. singing, and a section marked *f* soft accent. The Singing Hrs. part is marked *p*. The Trpts. singing part is marked *p*. The *f* soft accent section is marked *f*. The section is marked *f* soft accent.

Third system of the musical score. It includes staves for Muted Brass, Cor's., Trb., and Clar's Tenor. The Muted Brass part is marked *f*. The Cor's. part is marked *p*. The Trb. part is marked *p*. The Clar's Tenor part is marked *p*. The section is marked *f* Held back.

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No 20 of BRITISH FOLK-MUSIC SETTINGS

(Lovingly and reverently dedicated to the memory of Edward Grieg)

Irish Tune from County Derry

Set for Military Band

by

Percy Aldridge Grainger

This tune was collected by Miss J. Ross, of New Town, Limerick, Co. Derry, Ireland, and published in *The Petrie Collection of the Ancient Music of Ireland*, Dublin, 1855

COMPRESSED SCORE

(Conductor)

FLOWINGLY M. M. ♩ = about 80

Baritone, Trombs. I, II, Horn IV, Bar. Sax., Alto Clar.

United States
Military
Band No. 1

240

8

For Grainger's setting of "Irish Tune from Co. Derry" for string orchestra (2 Horns ad lib.) see "British Folk-music Settings", No 15. (Schott & Co, London)

For Grainger's setting of "Irish Tune from Co. Derry" for mixed chorus - a capella see "British Folk-music Settings", No 5. (Schott & Co, London)

For Grainger's setting of "Irish Tune from Co. Derry" for piano solo see "British Folk-music Settings", No 6. (Schott & Co, London) (G. Schirmer, Inc., New York)

CC
21117-85

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Published by Carl Fischer, New York

Dedicated to the folksingers who sang
so sweetly to me.

Playing-time:
Complete "Lincolnshire Posy": 14.58 mins
"Dublin Bay": 1.20 mins

The counter-melody (on horns, etc.) beginning at bar 36 of "Dublin Bay" is based on the first phrase of "The Duke of Marlborough" folksong noted down by Lucy E. Broadwood from the singing of Mr. H. Burstow, of Horsham, Sussex, England.

Permission to use this melody has been kindly granted by Messrs. Boosey & Co. Ltd., publishers of "English Traditional Songs and Carols" by Lucy E. Broadwood. The whole of this tune is used in "The Duke of Marlborough Fanfare" for Brass Choir (British Folk-Music Settings, Nr 36).

"Lord Melbourne" (Nr 5 in "Lincolnshire Posy") is a variant of this same song.

PERCY ALDRIDGE GRAINGER

BRITISH FOLK-MUSIC SETTINGS

Nr 34. "LINCOLNSHIRE POSY"

Based on English Folksongs gathered in Lincolnshire

FOR MILITARY BAND

1. "DUBLIN BAY" (Sailor's Song)

Noted down by Percy Aldridge Grainger (1905) from the singing of Mr. Deane (of Hibbaldstowe, Lincolnshire, England) and set for Military Band

by

PERCY ALDRIDGE GRAINGER

COMPRESSED FULL SCORE

This version of "Dublin Bay" for Military Band (scored Jan. or Feb. 1937) is an off-shoot from the root-form which was tone-wrought for Wind 5-some (June-July 1931) on sketches for chorus dating from March 19, 1906.

Brisk, $\text{♩} = \text{about } 116$, with plenty of lilt (which means: Beats 1 and 4 much heavier than beats 3 and 6).

TRUMPETS, HORN

Trpt. I, muted
Trpt. I, muted
Bsn. I, Hn. I muted

mf detached

10

SAXS

Sop. & Altos I, II

WOOD-WIND, SAXS

Fl. I, II *mf detached*
Cl. I, II *mf detached*
Eng. Alt. Cl. Alt. Sax. I *mf detached*
Eb Cl. Sop. Sax. *mf detached*
Cl. II, Alt. Sax. II *mf detached*
Bass Cl. Bsns. Ten. & Bar. Saxs. Euph.
D-Bsn. Strg. Bass (plucked) *mf detached*

18

K-DRUMS

mp

Boosey & Hawkes Q. M. B. Edition No 158

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Dedicated to Manley R. Whitcomb and the
Ohio State University Symphonic Band

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it is publicly performed.

AMERICAN FOLK RHAPSODY

Four American Folk Songs

DURATION
approx. 6½ mins.

CLARE E. GRUNDMAN

Allegro $\text{♩} = 120$

accel.

- Concert Flutes
& Piccolo
- E♭ Clarinet
- Oboes
- Solo B♭ Clarinet
- 1st B♭ Clarinet
- 2nd B♭ Clarinet
- 3rd B♭ Clarinet
- E♭ Alto Clarinet
- B♭ Bass Clarinet
- 1st E♭ Alto Saxophone
- 2nd E♭ Alto Saxophone
- B♭ Tenor Saxophone
- E♭ Baritone Saxophone
- Bassoons
- 1st & 2nd Horns in E♭
- 3rd & 4th Horns in E♭
- Solo & 1st B♭ Cornets
- 2nd B♭ Cornet
- 3rd B♭ Cornet
- B♭ Trumpets
- 1st Trombone
- 2nd Trombone
- Bass Trombone
- Euphonium & (Baritone)
- Basses
- Timpani
- Drums
- Cymbals, Triangle
& Wood Block

one muted

Tutti open

Tutti open

Tutti open

use Timp. sticks

mf Allegro $\text{♩} = 120$

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Dedicated to the American Bandmasters' Association

Score

J 311

Youth Triumphant

Approximate time of
performance 7 minutes

OVERTURE

HENRY HADLEY

Moderato e maestoso (♩ = 76)

grz

1st & 2nd Flutes

Eb Piccolo

1st & 2nd Oboes

Eb Clarinet

Solo & 1st Bb Clarinet

2nd Bb Clarinet

3rd Bb Clarinet

Eb Alto Clarinet

Bb Bass Clarinet

1st & 2nd Bassoons

Bb Soprano Sax

Eb Alto Sax

Bb Tenor Sax

Eb Bar. Sax

1st & 2nd Horns in F

3rd & 4th Horns

Solo & 1st Bb Cors. 2nd Bb Cornet

1st & 2nd Bb Trumpets

1st & 2nd Trombones

3rd Trombone

Euphonium

Str. Bass

Basses

Timpani

Percuss. *B. Dr. + Cymb.*

ff *f* *p* *log.*

N385-38

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35-173

Overture in F

1

Conductor's Condensed Score

Slowly

ÉTIENNE-HENRI MÉHUL

Cl. 1+2 *sf* Fl., Ob. *sf* Cl. 1+2 *f* Hn. *f* Cl. *f* B. Cl., Bsn., Bar. *p* B. Cl. + Bar. *p* Bsn., Tuba *f*

Cl. *p* Hns. *p* Cls. *f* Tpts. *f* B. C., Bar. *p* Bsn. *p* Ob., 1 Cl. *f* Tpt., Trb. *f*

W.W. *p* Hns. *p* Cl., Hns. *p* Bar. *p*

W.W. *f* Cl. *f* Ob. *f* Hn. *f* Bsn. *f* Tuba *f*

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Score

OVERTURE FOR BAND

Felix Mendelssohn

1

Andante con moto, ♩ = 66

Adapted for contemporary band by Felix Greisle

Piccolo

Flute I
II

Oboe I
II

Bassoon I
II

E♭ Clarinet

Clarinet in B♭ I
II
III

Alto Clarinet

Bass Clarinet

Alto Saxophone
Tenor Saxophone
Baritone

Cornet in B♭ I
II

Trumpet in B♭ I
II

Flugelhorn in B♭ I
II

Horn in F I
II
III
IV

Trombone I
II
III

Euphonium

Basses, Tuba

String Bass

Percussion

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41884cx

2 Condensed Conductor's Score

SUITE FRANCAISE

Composed for Band by DARIUS MILHAUD

Animé $\text{♩} = 144$ **1. NORMANDIE**

Approximate Playing Time 16 minutes

Eb Clar.
 Obs. f
 f Solo Clar. & Cor. Ang.
 Trombs.
 Basses & Double Basses
 Clar. II+III
 Add Alto Sax
 Add Horns I+II
 Add Tenor Sax.
 Horns II+III
 Clar.
 Alto Sax I
 Alto Sax II
 Horns II+IV
 Horns I+II
 Add Trombone III
 Add Bass & Tuba
 Add Oboe.
 Clar.
 Tenor Sax.
 Horns I+II
 Horns II+IV
 Horns
 Flute
 Clar. II+III
 Cors.
 Low Woodwinds & Percussion

L.342

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TO EDWIN FRANKO GOLDMAN

AND

THE AMERICAN BANDMASTERS' ASSOCIATION

HUNTINGTOWER

BALLAD FOR BAND

OTTORINO RESPIGHI (1932)

Andante lento

3 Flutes

2 Oboes
Engl Horn

Eb Clarinet

Bb Clarinets

Alto Clarinet

Bass Clarinet

Bassoons

Bb Soprano

Eb Alto

Bb Tenor

Eb Baritone

Bb Basses

2 Cornets
(Bb)

2 Trumpets

4 Horns F

3 Trombones

Baritone

Euphonium

Basses +
String Bass

Timpani
Percussion

Saxophone

N. Y. 864

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THEME AND VARIATIONS

Arnold Schoenberg, Op. 43b

Poco allegro (♩=84)

25 May 69

Piccolo

Flute I

Flute II

Oboe I

Oboe II

English Horn

Clarinet I in B $\flat$

Clarinet II in B $\flat$

Bass Clarinet in B $\flat$

Bassoon I

Bassoon II

Contra-bassoon

Horn I in F

Horn II in F

Horn III in F

Horn IV in F

Trumpet I in C

Trumpet II in C

Trumpet III in C

Trombone I

Trombone II

Trombone III

Tuba

Timpani

Percussion I

Percussion II

Poco allegro (♩=84)

Violin I

Violin II

Viola

Violoncello

Bass

P means principal part, the end of which has been marked with the sign }
 S means secondary part, the end of which has been marked with the sign }
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A SOLEMN MUSIC

Condensed Score

Virgil Thomson

Largo nobile (♩48-54)

The score is written for a large orchestra and includes the following instruments and parts:

- SAX. HN.** (Saxophone, Horn) - *pp* (pianissimo)
- BSN. TUBA** (Bassoon, Tuba)
- ten.** (Tenor)
- cresc. poco** (crescendo, poco)
- p** (piano)
- + B. CL.** (Bass Clarinet)
- + ALT. CL.** (Alto Clarinet)
- EUPH.** (Euphonium)
- CNT. 8TPT.** (Contra Tenor, 8 Trumpets)
- mp** (mezzo-piano)
- TRB. TUBAS** (Trumpet, Tubas)
- 16 PICCO FL. CLS.** (16 Piccolo Flute, Clarinet)
- HNS.** (Horn)
- EUPH. TUBA** (Euphonium, Tuba)
- f** (forte)
- dim.** (diminuendo)

The score consists of 23 measures, with measures 1-6 on the first system, 7-12 on the second, 13-18 on the third, and 19-23 on the fourth. The tempo is marked *Largo nobile* with a range of 48-54 beats per minute.

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42245c

Hawkes & Son's M. B. Edition
No. 473.

1

TOCCATA MARZIALE.

Conductor.*

R. VAUGHAN WILLIAMS.

Allegro maestoso.

Clarinet.
Trombones & Horns. *sim.*
Euph. & Bass.
Sax. & Bassoons *sva*
f con *sva* Drums.
1 Wood. *sim.*
Trumpets & Trombones. *f*
Drums.
2 Wood *sva* Cornets & Trumpets. *mf*
Horns. *mf*
Euph. Bass.
Trombones. *f*
Euph. Bass. Triangle. *sim.*
3 Flute *sva* *p*
1st Horn. *p*
2nd Cornet. *p*
Trumpet. *p*
Trombones. *p*
1st Cornet. *p*
S. D. Euph. Bass. Cymb.

*NOTE. The Trumpet part is essential, and must be played on Cornets if Trumpets are not available. It must be of equal strength with the two Cornet parts.

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