

JAN WILLEM VAN OTTERLOO'S THIRD SUITE FOR ORCHESTRA:
A WIND ENSEMBLE TRANSCRIPTION AND CONDUCTOR'S GUIDE

by

MATTHEW ADAM SADOWSKI

(Under the Direction of Cynthia Johnston Turner)

ABSTRACT

This document explores the formative education and early career of Dutch composer and conductor Jan Willem van Otterloo (1907-1978), and provides a guide for conductors to the author's wind ensemble transcription of Otterloo's Third Suite for orchestra, winner of the Royal Concertgebouw Orchestra's composition contest in 1932. Otterloo's writing for wind instruments in Third Suite and other compositions is emphasized as a salient and important feature of his work. Twenty-nine score reductions from the Third Suite help illustrate and define the characteristics of Otterloo's compositional style. The author intends for this document to encourage more wind band conductors to program Otterloo's music.

INDEX WORDS: Jan Willem van Otterloo, Third Suite, Orchestra, Wind Ensemble, Wind Symphony, Wind Band, Transcription, Conductor's Guide

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CHAPTER 1

BIOGRAPHY: EARLY LIFE AND CAREER

Jan Willem van Otterloo (born December 27th, 1907, died July 27th, 1978) – commonly known as simply Willem van Otterloo – was an early-to-mid-twentieth century Dutch conductor, composer, and cellist. When at age twenty-four he unexpectedly conducted the Royal Concertgebouw Orchestra on the premier of his Third Suite for orchestra, a fateful series of events that would lead Otterloo on to a highly visible and successful conducting career was initiated. Before that performance, Otterloo was known mostly as a student composer and trained cellist who had just graduated from the Amsterdam Conservatory. From all impressions, he appeared to be headed toward a career in orchestral cello performance, or writing and teaching music. But change was not unusual for the young man who had begun his college education in medicine and left his hometown as a child after the deadliest train accident in Dutch history.

Musical Beginnings

Jan Willem was born to Willem Frederik and Anna Catharina van Otterloo in the rural town of Winterswijk in the far east of the Netherlands, on the border with Germany. His mother descended from a family of musicians, among them her older sister, a pianist and Amsterdam Conservatory graduate, and her father, a church organist and music teacher who had met and made acquaintances earlier in his life with Franz Liszt, Pablo de Sarasate, and Camille Saint-Saëns.¹ Anna Catharina herself was a well-trained singer, and Willem's father was an amateur

¹ Nelissen, *Willem van Otterloo*, 33.

pianist who earned an upper-middle-class living as a railway inspector. Instinctively, Anna Catharina began to give her son piano lessons as a child.

Willem did not enjoy growing up in small, isolated Winterswijk. His peers came from predominantly working class homes, and he was known as the only boy in their class to wear leather shoes – they could only afford clogs. Life changed suddenly for Willem in 1918, at age ten, when his father was riding on a train to Amsterdam that derailed and tumbled down an embankment. At the time, it was the deadliest rail accident in Dutch history.² Forty-one people died, and Willem's father was among the forty-two seriously injured. With a maimed left leg, Willem Frederik requested and received a job transfer to Utrecht, his hometown.

Young Willem immediately took to the city of Utrecht, and quickly made friends whose interests better reflected his own. Around this time, after noticing her son's predisposition for bass lines in his piano studies, Anna Catharina signed Willem up for cello lessons with an older student named Ludwig Werner, a cellist with the Utrecht Symphony Orchestra (USO). Soon, through his relationship with Werner, Willem was regularly attending orchestra concerts.

During the formative years of Otterloo's adolescence, an adventurous young conductor named Evert Cornelis (1884-1931) arrived as the new conductor of the USO in 1922.³ Cornelis' previous position as Second Conductor with the Concertgebouw Orchestra had given him great training – but he had too often been at odds with Chief Conductor Willem Mengelberg over the issue of modern music. Freer to conduct what he pleased in Utrecht, he thrilled audiences (and young Willem) with performances of contemporary French composers including Claude Debussy, Albert Roussel, Lili Boulanger, Darius Milhaud, André Caplet, and Arthur Honegger.

² Eastlake, *World Disasters*, 65.

³ Paap et al., *Music in Holland*, 61.

Willem particularly felt attracted to the music of Maurice Ravel and Hector Berlioz, composers he would imitate in some of his own compositions.⁴ Bartok, Schoenberg, Delius, Hindemith, Vaughan Williams, Webern and Stravinsky were heard in Utrecht as well, thanks to Cornelis. And, as a Dutch conductor, Cornelis programmed and premiered works by many up-and-coming Dutch composers such as Willem Pijper, Bertus van Lier, Hendrik Andriessen, Guillaume Landré, and many more. During Cornelis's tenure from 1922-1931, the USO "quickly became the most progressive orchestra in Holland."⁵ But Willem most enjoyed when Mengelberg would visit Utrecht with the legendary Royal Concertgebouw Orchestra (RCO); he was once particularly awed by a performance of Rachmaninoff's second piano concerto with Rachmaninoff himself as the soloist.⁶

Medical School

Having grown up surrounded by music, Willem rapidly progressed as a pianist, cellist, and improviser. He and his friends enjoyed playing string quartets and piano trios together, and after only a few years of studying with Werner, he was able to start playing in adult chamber orchestras. His first known public performance as a cellist was on Beethoven's Piano Trio in E-flat, Op. 1, played at a benefit concert in September 1925 to raise money for the victims of a weather-related disaster.

Otterloo pursued his popular music interests as well. One summer, he locked himself in a shed behind his family's home and taught himself to play the saxophone. When he felt proficient, he helped form the Astra Musicales, a small jazz band that began to play at school

⁴ Paap et al., 38, 476.

⁵ Paap et al., 62.

⁶ Nelissen, 38.

parties and private events in Utrecht. Unfortunately, these endeavors put his schoolwork at risk, and he narrowly passed his high school oral exams. Wanting to continue studying music but lacking self-assurance that he could make a career out of it, and at his father's urging, Otterloo enrolled in medical school in Utrecht in the fall of 1926.

While his medical studies commenced, Otterloo and his friends formed another band, a larger jazz ensemble known as the Tower Town Band. Varying in size, the core of the band consisted of Willem playing alto saxophone and others playing tenor saxophone, trumpet, trombone, banjo, violin, piano and drums. The band quickly established a positive reputation and for the next two years, Otterloo spent his nights and weekends rehearsing or performing at parties, soirees, and other events. He continued his cello studies as well, and regularly played with the Utrecht Student Concert, a respected amateur orchestra.

By the middle of 1928, it had become clear to Willem and his parents that his medical studies were unproductive and unfulfilling. It was at this moment that Sem Dresden, a distant relative of Willem's mother and the director of the Amsterdam Conservatory, offered – most likely out of both interest in Willem and obligation to Anna Catharina – to thoroughly evaluate Willem's musical skills. Although Dresden warned that a career in music could be very difficult, he ultimately recommended that Willem pursue one.⁷ That summer, unburdened from medical books and science texts, Willem went on tour with the Tower Town Band. Additionally, he helped form a third group, the Eerstre Stichtsche Dilettanten Operetta Gezelschap (first founded amateur operetta company) and put on a successful run of performances of Oskar Blumenthal's and Gustav Kadelberg's comedy *Die Reise in de Türkei* (the journey to Turkey). As the

⁷ Nelissen, 45.

conductor of the production's jazz orchestra, this is believed to have been Otterloo's first public conducting experience.⁸

Arriving in Amsterdam

In Fall 1928, Willem arrived at the Amsterdam Conservatory and began his serious musical education. Among the 189 total students, he was one of seven students in Max Orobio de Castro's cello studio, along with fellow composer Bertus van Lier. Jazz music began to fall by the wayside as Otterloo focused on his musical studies and became a regular attendee at the Concertgebouw. He also met his first of five wives, Liesje Hengeveld, a fellow student, within his first few months. They were quickly engaged.

By his second year, Otterloo and a few of his classmates had begun taking informal composition lessons from Sem Dresden, officially their harmony teacher. Dresden had studied at the Stern Conservatory in Berlin with the artistically conservative Hans Pfitzner, and his first compositions were heavily influenced by Debussy and other Impressionists. Despite his diverse interests as a student, Dresden's music is considered to have remained untinged by his German surroundings and remained "characteristically Dutch."⁹ In 1905, Dresden returned to the Netherlands and found success as both a composer and choral director, first founding the Madrigal Society and then the Society of Modern Dutch Composers. In 1919, he was appointed as a composition teacher at the Amsterdam Conservatory, and by the time Otterloo arrived as a student, had advanced to the role of Director.

⁸ Nelissen, 45.

⁹ Paap et al., 15.

Dresden offered a great deal of support and encouragement to Otterloo. He particularly admired and praised Willem for his attention to form and construction, and had a direct effect on increasing his output. Soon, Willem was spending more time composing than practicing the cello, a balance that had to be temporarily reversed during his final year of 1931-1932 so that he could pass his cello exams and graduate. By this time, he had neglected the saxophone and the Tower Town Band long enough to have effectively abandoned them, thereby conforming to institutional and societal pressures that discouraged light music. He was also busy conducting his *Suite voor strijkorkest* (for string orchestra) with the student orchestra – a special opportunity afforded by Dresden.¹⁰

Graduation

Shortly after completing his cello degree in 1932, Otterloo's first professional success in music came as a composer. His five-movement Second Suite for orchestra, completed earlier that year, was programmed by the Royal Concertgebouw Orchestra on a folk music concert to be given on September 18th and conducted by Second Conductor Eduard van Beinum.¹¹ With this distinction and the continued encouragement of Dresden, Otterloo resolved to enter a piece into the competition announced by the RCO that summer. The winner would have his or her piece performed by the RCO during the following season. Otterloo spent the entire summer in Amsterdam living on an allowance from his father and working on his Third Suite for orchestra.

Back home in Utrecht, Evert Cornelis, the conductor of the Utrecht Symphony Orchestra who had made such a strong impression on young Willem, suffered an untimely death at the age

¹⁰ Nelissen, 51.

¹¹ "Advertentie" [Advertisement], *De Telegraaf* [The Telegraph] (Amsterdam, Netherlands), September 15, 1932, evening edition, Delpher, <https://resolver.kb.nl/resolve?urn=ddd:110571268:mpeg21:a0201>.

of forty-six. The USO tried to attract Eduard van Beinum to be their next conductor, but he preferred to stay alongside Mengelberg at the RCO; the severe economic depression spreading across Europe likely factored into his decision. Instead – on Mengelberg’s recommendation – the USO hired thirty-three-year-old Henri van Goudoever, a composer and solo cellist with the RCO, in 1932.

One of Goudoever’s first tasks as the leader of the USO was to fill a cello vacancy. With the economy still spiraling downward, the orchestra could only offer a pittance of a salary for the position, which was classified as non-permanent. In Amsterdam, the recently graduated Otterloo was growing desperate for a job. He applied for the position at the USO and won it, and had to accept the meager – but steady – monthly pay that was less than half of what he had been receiving from his father. Invariably due to this experience, Otterloo would come to be known throughout his professional life as a tough salary negotiator, often proclaiming that “I will have to determine my own value.”¹² After completing his Third Suite and submitting it to the Concertgebouw on October 1st, 1932 (the due date), he reported to the USO for work two days later.

After some weeks had passed, a letter arrived from the Concertgebouw informing Otterloo that he had won the competition! The judges – conductors Willem Mengelberg, Pierre Monteux and Cornelis Dopper, concert hall director Rudolf Mengelberg (no relation to Willem), and Otterloo’s own teacher Sem Dresden – had chosen Otterloo’s Third Suite over fifty-three other entries. Among the composers he beat out were Henriëtte Bosmans (second place), Jacques Beers (third place), Henk Badings, and Cor de Groot. Most fortunately for Otterloo, the award included a cash prize of 250 guilders – half a year’s worth of his current salary. The letter

¹² Metzelaar, Review of *Willem van Otterloo*, 171.

included a note that “the management of the Concertgebouw expresses the wish that this success might give you an incentive to continue on this path, which undoubtedly will serve the development of Dutch music.”¹³

Van Otterloo wint prijsvraag

Door het Concertgebouw uitgeschreven

Naar aanleiding van de door het bestuur van het Concertgebouw uitgeschreven prijsvraag voor een Nederlandsch werk voor klein-orkest zijn 54 partituren ingezonden. De jury, bestaande uit de heeren Willem Mengelberg, Eduard van Beinum, Cornelis Dopper, Sem Dresden, Rudolf Mengelberg en Pierre Monteux, heeft eenstemmig besloten een eersten prijs van f 250 toe te kennen aan de „suite voor orkest”, ingezonden onder het motto „X Y Z”, een tweeden prijs van f 150 aan het „Concertstuk voor fluit en kamerorkest” onder het motto „Est nobis voluisse satis”, en een derden prijs van f 100 aan het „Concerto pour une voix soprano, saxophone, alto et piano avec orchestre” onder het motto „Op hoop van zegen”.

Winnaar van den eersten prijs is J. W. van Otterloo, van den tweeden prijs Henriëtte Bosmans en van den derden prijs Jacques Beers.

Van Otterloo wins competition

Written by the Concertgebouw

The Concertgebouw Orchestra reviewed fifty-four scores submitted to their composition competition for small orchestra. The jury, consisting of Mr. Willem Mengelberg, Eduard van Beinum, Cornelis Dopper, Sem Dresden, Rudolf Mengelberg and Pierre Monteux, has awarded the prize of 250 [guilders] to the “suite for orchestra,” submitted under the motto “XYZ,” a second prize of 150 [guilders] to the “Concert piece for flute and chamber orchestra” under the motto “Est nobis voluisse satis,” and one other prize of 100 [guilders] to the “Concerto pour une voix soprano, saxophone, alto and piano avec orchestra” under the motto “On hope of blessing.”

Winner of the first prize is J.W. van Otterloo, of the second prize Henriëtte Bosmans, and the third prize Jacques Beers.

Figure 1.1: Newspaper article announcing Otterloo as the winner of the Concertgebouw’s composition contest¹⁴

A Fateful Concert

Third Suite for orchestra was programmed by the Royal Concertgebouw Orchestra for an evening concert on December 15th, 1932. The week leading up to the concert was less than comfortable. Mengelberg had come down with the flu, and von Beinum complained of acute appendicitis. The evening’s guest conductor, Hermann Abendroth from Cologne, insisted that he did not have enough time to learn Otterloo’s score. To the surprise of many, Willem was offered the opportunity to conduct his own work. He is said to have marked the score with heavy red

¹³ Nelissen, 56.

¹⁴ “Van Otterloo wint prijsvraag” [Van Otterloo wins competition], *Het volk: dagblad voor de arbeiderspartij* [The people: newspaper for the workers’ party] (Amsterdam, Netherlands), November 26, 1932, evening edition, Delpher, <https://resolver.kb.nl/resolve?urn=ddd:011117177:mpeg21:a0187>.

lines to make sure he did not miss meter changes and cues. The piece was placed at the end of the program.



Concertgebouw
 Thursday 15 December – 8:15 PM (Series K)
 Conductor: Hermann Abendroth
 Soloists: Marya Freund (voice)
 Rosa Spier (harp)
 Brandenburg Concerto No. 4 (G major) J.S. Bach
 “Lamento d’Arianna” Claudio Monteverdi
 (first performance)
 Notturmo (Serenade No. 8) for 4 orchestras .. W.A. Mozart¹⁵
 Dances for harp and string orchestra ... Claude Debussy
 The Death of Socrates Eric Satie
 (first performance)
 Suite for orchestra J.W. v. Otterloo
 Premiere performance of award-winning work,
 composer conducting
 Full admission price 3 guilders

Figure 1.2: A newspaper advertisement one day before the premiere of Otterloo’s Third Suite for orchestra¹⁶

The performance was a success. Journalists reported favorably on the piece and remarked on Otterloo’s conducting talents as well (see Figure 1.3). In one concert, Otterloo had given his professional debut as both composer and conductor. This moment was a turning point in Otterloo’s life in which he gradually at first, then more rapidly (and exclusively) began to turn toward conducting as his primary profession.

¹⁵ This conflicts with the Concertgebouw Orchestra’s concert archive (<http://archieff.concertgebouworkest.nl>) which lists Mozart’s Divertimento in G major (KV 205/167A) in place of Notturmo.

¹⁶ “Advertentie” [Advertisement], *Algemeen Handelsblad* [General Trade Magazine] (Amsterdam, Netherlands), December 14, 1932, Delpher, <https://resolver.kb.nl/resolve?urn=ddd:010663890:mpeg21:a0091>.



Subscription Concert

*First performance of orchestra suite by
J.W. van Otterloo*

The young Dutch composer JW van Otterloo led the very first performance of his third orchestra suite, awarded by the conservatory. The four-part work [...] made a strong impression; it is beautiful, strong, living music, with surprising features; rich, varied dynamics and instrumentation; sound structure and extremely interesting content. The very talented composer received an enthusiastic ovation from the audience.

Figure 1.3: Newspaper review of Otterloo's performance with the Concertgebouw¹⁷

Goudoever was impressed with his star cellist. The conductor saw an unmistakable reflection of himself in the decade-younger Otterloo. Both men were accomplished cellists who composed and conducted, both had grown up in Utrecht and idolized Mengelberg as children, and now, both had had their work performed by the RCO (Mengelberg had programmed two of Goudoever's pieces, *Sphynx* and *Impression*, in 1919). Consequently, a month later in January 1933, Goudoever programmed Otterloo's Third Suite and offered Otterloo the baton. As a show of support and great respect, Goudoever sat in Otterloo's seat for the performance and played cello. A few months later, the process was repeated with Otterloo's Second Suite.

¹⁷ "Abonnementsconcert" [Advertisement], *De Tijd: godsdienstig-staatkundig dagblad* [The Time: religious-political newspaper] ('s-Hertogenbosch, Netherlands), December 16, 1932, evening edition, Delpher, <https://resolver.kb.nl/resolve?urn=ddd:010534101:mpeg21:a0007>.

A Future of Optimism and Despair

Willem van Otterloo, the professional musician, was off to a strong start in his profession. But his career growth was halted by the now shattered economy. Still, a few performances of his Third Suite followed the premiere, most notably in April, 1932¹⁸ by the respected Arnhem Orchestral Society.¹⁹ The Utrecht State Orchestra and particularly Goudeover, wanting to support Otterloo's success as best they could, gave him the job of program book editor and some other small jobs. Still, due to lack of funds, they denied his request for a raise in 1933.

What Otterloo lacked in salary, he made up for with experience. He was increasingly tasked with conducting sectional rehearsals, and continued to learn and internalize orchestral repertoire. Goudeover brought in far more guest conductors than Cornelis ever had, exposing Otterloo to a great diversity of rehearsal styles and conducting techniques. Some of the relationships Otterloo made with guest conductors landed him short-term jobs, such as playing in the orchestra pit of the Stadsschouwburg (Municipal Theatre) in Amsterdam under the baton of Pierre Monteux.

As Goudeover was increasingly called away to guest conduct, he pushed the Utrecht State Orchestra board of directors to accept Otterloo as an occasional, temporary replacement. After months of resistance, they relented, and Otterloo made what he considered to be the debut of his conducting career on a pops concert with the USO on December 4th, 1933 – nearly one year after conducting the RCO. His positive reception from musicians and the audience led to

¹⁸ “Stad En Omgeving” [City and Environment], *Provinciale Geldersche en Nijmeegsche courant* [Gelderland Province and Nijmegen current] (Nijmegen, Netherlands), April 5, 1933, Delpher, <https://resolver.kb.nl/resolve?urn=MMRANM02:000034342:mpeg21:a0001>.

¹⁹ Known in the Netherlands as *Het Gelders Orkest* (<https://hetgeldersorkest.nl>).

more conducting opportunities, and eventually he earned permission to conduct more serious repertoire such as Berlioz's *Symphonie fantastique* and Ravel's arrangement of Mussorgsky's *Pictures at an Exhibition*. By Spring 1934, the board finally had to acknowledge that Otterloo's salary did not come close to matching his contributions to the orchestra. After a cello audition that was little more than a formality (especially because his first teacher Werner was one of the judges), Otterloo was offered a permanent position in the cello section at triple his previous pay.

In contrast to Otterloo's gain, the USO continued to lose money. Near the end of the 1933-1934 season, the board admitted to the players that they were on the verge of bankruptcy, and could not pay the remainder of that year's salaries. Then, serendipitously, the Katholieke Radio Omroep (Catholic radio broadcasting) network approached the USO and offered to commission the orchestra for fifty concerts in the following season, to be broadcast on their station. This was a huge cash infusion, and although the orchestra readily accepted the offer and thereby avoided bankruptcy, it could only afford to continue functioning at current levels. The players saw no increase in compensation despite having to play an additional fifty concerts the next season.

During the USO's contract negotiations with Catholic Radio Broadcasting, Goudoever insisted to the board that Otterloo be allowed to conduct some of the added concerts. The final number of concerts agreed upon was five, and so, beginning July 1st, 1934, Otterloo received an additional annual stipend of 500 guilders for his work as Second Conductor. Combined with his raise as a permanent cellist, he was now making four times what he had made in the previous year. The future was brightening.



K.R.O. news

On Sunday 18 November at 8:15 AM the famous baritone Hermann Schey sings again with the KRO Symphonie Orkest (U.S.O.) [under the management of] Willem van Otterloo.

Figure 1.4: Newspaper bulletin announcing an upcoming concert to be conducted by Otterloo²⁰

World War II and First Steps Toward Conducting Fame

During his time with the USO, on the podium and amid the cello section, Otterloo came to know the “orchestra” from the inside out, both as a human organization and as an instrument. As the years began to pass, he succeeded in maintaining a small compositional output, finishing his first (and only complete) symphony in 1935 and his *Introduction and Allegro* in 1937. Two pieces for winds, *Symphonietta* for woodwinds and horns, and *Serenade* for brass, harp, piano, celeste and percussion, came in the early 1940s.²¹ Eventually, however, his efforts at composing dwindled as he was increasingly called upon to conduct the USO in Gouda's place. Gouda was rapidly receding from musical activity due to personal crisis, and was losing the confidence of the board and musicians in the process. Finally in 1937, he left the USO to pursue an “anthroposophist”²² lifestyle. Otterloo was then appointed Joint Chief Conductor with Carl Schuricht (27 years his senior) for two years before Schuricht fled to Switzerland at the outset of World War II. In 1939, Otterloo was appointed Chief Conductor of the USO.

²⁰ “K.R.O.-nieuws” [K.R.O. news], *De Tijd: godsdienstig-staatkundig dagblad* [The Time: religious-political newspaper] (’s-Hertogenbosch, Netherlands), November 15, 1934, evening edition, Delpher, <https://resolver.kb.nl/resolve?urn=ddd:010536226:mpeg21:a0181>.

²¹ Many of these pieces have publication dates that are several years later.

²² “Anthroposophy” is the name Austrian philosopher and scientist Rudolf Steiner (1861-1925) gave to the spiritual movement he founded in the early twentieth century. Meaning “knowledge produced by the higher self in man,” anthroposophy emphasizes intellectual development and eschews materialism.



**Japanese government
demands new
credits**

**The cost of the
war**

**Bomb attack on French
destroyer**

Aiming for a French ship

**Carl Schuricht and Willem
van Otterloo
Stuck to the U.S.O.,
connected**

The board of the Utrecht State Orchestra announces that it has signed a contract with the conductor Carl Schuricht for the time of three years, in which it undertakes to conduct an annual number of concerts of the USO.

An arrangement was also made with Willem v. Otterloo on the same basis as the previous year, so that in the coming season the USO will again be led by Carl Schuricht and Willem van Otterloo.

Figure 1.5: Three newspaper articles; two reporting events of World War II, and one announcing Otterloo's retention alongside Schuricht at the Utrecht State Orchestra²³

²³ "Carl Schuricht en Willem van Otterloo Vast aan het U.S.O., verbonden" [Carl Schuricht and Willem van Otterloo Stuck to the U.S.O, connected], *Provinciale Overijsselsche en Zwolsche courant* [Overijssel Province and Zwolle current] (Unknown publication city, Netherlands), January 25, 1938, Delpher, <https://resolver.kb.nl/resolve?urn=MMHCO01:000089190:mpeg21:a0015>.

Otterloo (who was not Jewish) weathered World War II in part by agreeing to conduct the USO in concerts for the *Reichsrundfunk Gesellschaft* (Reich Broadcasting Company) of Nazi Germany. In reality, he had little choice in working for the Third Reich and essentially did what he felt he was being commanded to do, as did many others.²⁴ In an act of formal punishment following the war, Otterloo was banned by the Netherlands government from conducting for one year, after which he returned to the USO. He never finished the second symphony he began after the war ended,²⁵ and would not publish another piece until 1958.

A Conductor's Blood

Otterloo established his reputation in history as Chief Conductor of the Residentieorkest (RO, known in English as The Hague Philharmonic) from 1949-1973. A mediocre ensemble when he arrived, Otterloo rapidly transformed the RO into a world-class orchestra that came to rival the indomitable Royal Concertgebouw Orchestra, particularly in the 1950s. It was an astonishing feat to his colleagues, audiences, and perhaps even himself. Otterloo and the RO famously recorded for Philips more than one hundred works by Berlioz, Tchaikovsky, Ravel, Grieg, Diepenbrock, von Weber, Haydn, Schumann, Schubert, Mahler, Bruckner, Rachmaninoff, de Falla, Gould, and at least a dozen others. He demanded and received complete control over the RO's concert programming, soloists, tours, and recording contracts. He even had a heavy hand in advertising. Under Otterloo, the RO gave 175 concerts per season, "far exceeding that given by any other Dutch orchestra [at the time]."²⁶

²⁴ Nelissen, 478.

²⁵ Otto Ketting later edited and published the first three movements that Otterloo completed.

²⁶ Paap et al., 62.

In 1959, following Eduard van Beinum's death, Otterloo was passed over by the Concertgebouw Orchestra in their search for a new conductor. Otterloo thought his widely-respected work with the Residentieorkest might have earned him the job, but the Concertgebouw board of directors chose the much younger Bernard Haitink (born 1929) instead. It was a conspicuous rejection, but it did not hamper Otterloo's career. He remained with the RO until 1973, continuing to record and accepting more international guest conducting invitations each year. His *Intrada* for brass, contrabassoon, and percussion from 1958 would be his last published composition.

Otterloo once stated to fellow Dutch composer Lex van Delden, "I believe in my heart [that] I do not have a composer's blood."²⁷ Indeed, at this point in his career, he had the blood of only a conductor.

Late in his career, Otterloo took appointments as principal conductor of the Sydney (Australia) Philharmonic and Düsseldorf Symphony orchestras (in 1971 and 1974, respectively). Upon stepping down from the RO in 1973, he was recognized as a Knight of the Order of the Nederlandse Leeuw (Dutch lion). Over the course of his life, he had married five times and had many children, one of whom, Rogier, became a respected conductor in his own right. Tragically, Willem van Otterloo died on July 27th, 1978 as a passenger in a car accident in Melbourne, Australia.

²⁷ Nelissen, 158.

CHAPTER 2

COMPOSITIONAL ELEMENTS

From a young age and later as a conductor, Otterloo “felt himself strongly attracted to the music of Maurice Ravel”²⁸ (1875-1937) for its lightness and clarity. Tightly voiced upper harmonies with sparse – but not absent – accompaniment in the tenor and bass ranges are common in his Third Suite and other compositions, as are *planing* chords, a voice leading technique popularized by Claude Debussy (1862-1918). Otterloo enjoyed writing for wind instruments (perhaps out of memory of his days as a saxophonist), and features them prominently. Long crescendos end with triumphant chords, and bitonality is a staple of his harmonic language.

Third Suite *voor orkest* (for orchestra) is the final numbered suite that Otterloo wrote in his lifetime. However, he continued to favor a multi-movement approach in his later compositions, many of which can loosely be considered “suites” despite not bearing the title.²⁹ Little is known of the First Suite except that it was written during his days as a student at the Amsterdam Conservatory.³⁰ Both the Second and Third Suite are currently published by Donemus Publishing and were written between 1928-1932. No known commercial recordings of any of the suites exist. It can be assumed that Otterloo’s teacher at the Amsterdam Conservatory, composer Sem Dresden, critiqued each suite and tutored Otterloo to some degree in improving his compositions.

²⁸ Paap et al., 38.

²⁹ Willem van Otterloo (multiple titles; see Bibliography).

³⁰ Unlike the Second and Third Suites, the First Suite is not available for purchase through Donemus.

Third Suite stands out as the winner of the 1932 Royal Concertgebouw Orchestra composition contest. Even though the entries were anonymous, it is possible that Sem Dresden – one of the contest’s judges – recognized his student’s work. The piece consists of four movements; common to all of them is Otterloo’s use of motivic kernels that are lengthened and expanded into longer melodies, fragments of which may then be quoted later. He enjoys mixing motives to create form, and reintroducing motives later in the movement. Phrases are typically, but not always, two to four measures long, but often exceed that length toward the end of the movement. The longest melodic extensions are often the most dramatic, featuring increased harmonic tension that is typically released as part of a transition into a new section (or the movement’s finale).

What follows are four discussions that distill the most salient melodic, harmonic, and rhythmic elements of each movement. This amount of depth should prove useful to most conductors, and aid them in more quickly digesting and internalizing Third Suite. The compositional elements discussed guided the transcribing process, which is discussed in Chapters 3 and 4.

Several score reduction figures are found in the following pages. Readers should note that all reductions were derived from the wind ensemble transcription (as opposed to the original orchestral composition), and have been transposed into concert pitch. In some cases, in order to promote clarity and avoid the use of excessive staves, instruments with prominent alto or tenor ranges may appear in atypical clefs (e.g., bass clarinet in bass clef). Where harmonic analyses are included, some staves may have different chord symbols printed above or below them; this would indicate polytonality. Additionally, passages with sparse or previously-discussed accompaniment figures may show only a chord symbol and an extended line underneath the

system to provide a general tonal context without visually cluttering the reduction. Because of the key-less nature of each movement and the preponderance of familiar chords and triads, lead-sheet chord symbols without inversion indications were utilized for harmonic analyses. While not typically found in “classical music” analyses, lead sheet symbols are superior in the case of Third Suite since it would be rather awkward and somewhat counterproductive to analyze chords with Roman numerals.

Movement I

Movement I, *Vivace*, is brisk and frenetic. An introductory motive is introduced by the entire ensemble in measures 1-5 (Theme I.1). The heavily punctuated motive soon gives way to a soft but restless melody in the bassoons (Theme I.A), derived from a rhythmic kernel in measures 6-7.

m. 1 **Vivace** ♩ = 138

Chord symbols for piano part:

- Measure 1: D
- Measure 2: G
- Measure 3: A Bm
- Measure 4: D
- Measure 5: A Bm C
- Measure 6: D
- Measure 7: A^b D
- Measure 8: A^b D
- Measure 9: A^b Em D Em Fm Em
- Measure 10: D Em D Fm Em
- Measure 11: G A G F#m G F#m
- Measure 12: G F#m Em D Em F#m G A Bm

Chord symbols for marimba part:

- Measure 1: D
- Measure 2: A^b D
- Measure 3: A^b D
- Measure 4: A^b D
- Measure 5: A^b Em D Em Fm Em
- Measure 6: D
- Measure 7: A^b D
- Measure 8: A^b D
- Measure 9: A^b Em D Em Fm Em
- Measure 10: D Em D Fm Em
- Measure 11: G A G F#m G F#m
- Measure 12: G F#m Em D Em F#m G A Bm

Figure 2.1: Movement I, Measures 1-13 – Themes I.1 and I.A

A loose tonal center of D is maintained throughout the bassoon melody (Theme I.A) by repeated sixteenth notes in the marimba. Triads a tritone apart (D and A-flat) introduce the melody in measures 6-7, which then moves rapidly in parallel triads. Most chords (except for A-flat major and F minor) contain pitches diatonic to a D major scale. Immediately following the bassoons, the clarinets continue this melody beginning in measure 13.

m. 13

E♭m Em E♭m

Em E♭m F♯m Em

G Em

B♭m Am

14

15

mp Clarinets

Marimba

mp

16

17

B♭m Cm B♭m Cm B♭m Am G

F♯m G F♯m Gm

Figure 2.2: Movement I, measures 13-17 – Theme I.A

The marimba continues on D as the melody continues to rise in range and length, now played by the upper woodwinds beginning in measure 19.

m. 19

A Bm A

C A

D A Em

F♯ Em

D♯m F♯m Dm

E Dm C♯ E

20

21

22

f Flute/Clarinet/S. Sax/A. Sax

Marimba

f

23

24

25

G F♯

G F♯

A F♯ G F♯ G F♯

A A♭ G F♯m Em Em

Figure 2.3: Movement I, measures 19-25 – Theme I.A

Upon reaching a harmonic resting point in measure 28, the melodic fragment is altered. Now it is stated in three octaves instead of triads, and begins with a *descending* interval (a minor

second from G to F-sharp) for the first time. Here we see one of Otterloo's characteristic compositional devices. The accompaniment in measures 28-32 is completely static harmonically despite being very active rhythmically (the full score reveals a bevy of alternating eighth and sixteenth notes in the upper woodwinds and piano). The melody is placed on top of this restive texture.

m. 28 Upper woodwinds, Piano

The musical score for measures 28-34 of Movement I, Theme I.A, is presented in 2/4 time. It features three staves: Piccolo (continued), Trumpet, and Bassoon (continued). Measures 28-31 show a static harmonic texture with active rhythmic patterns in the upper woodwinds and piano. Measure 32 shows a change in tempo and a new melody introduced by the clarinets. Measures 33-34 show a continuation of the new melody with a marimba providing a tonal center in F. The score includes dynamic markings such as *pp*, *mp*, and *f sub.*

Figure 2.4: Movement I, measures 28-34 – Theme I.A

After a brief transition and slight reduction in tempo, a new melody – again in parallel triads – is introduced by the clarinets. Once more, the marimba provides a tonal center, this time in F. A single bassoon echoes the new melody with a brief fragment of the melody it originally introduced in measure 6.

Poco meno mosso $\text{♩} = 120$

m. 52 $\text{D}\flat 7$ Cm $\text{D}\flat \text{m}$ E $\text{Am}^2_4 = \frac{1}{3}$ Em

Clarinet

p

3

53 54 55 56

Marimba

pp

Horn/Trombone/Piano (F)

Bassoon

Figure 2.5: Movement I, measures 52-56 – Theme I.B

The new melody is extended, rises in range, and changes color with the use of different instruments. Otterloo fragments the melody in measure 64 in the horns, and uses an echo in the trumpets two bars later as a novel way to extend the entire phrase.

m. 64 Cm $\text{C}\sharp \text{m}$ Am Cm $\text{C}\sharp \text{m}$ Am (7) $\text{G}\flat \frac{6}{3} = \frac{5}{3} = \frac{1}{1}$ Em D C Bm

65 66 67 68 69 70 71 72

mp

Horns

Low Reeds/Piano

Muted Trumpets

Marimba

p

Am (7) Em

Figure 2.6: Movement I, measures 64-72 – Theme I.B

After continued development and transformation of themes, the I.1 Introduction theme returns, this time more fully scored and featuring a greater degree of tonality. Note the cluster chords when the tonality of D major is sounded in Figure 2.7.

m. 174

175

176

177

simile

178

179

180

181

Chord symbols: D, G/A, A/B, Bm/C, G/A, A/B, Bm/C, F, F#, G, E, G#/E, A/F#, Bb/G, G/A, B, C#, D, A, C#, E, G, B, D.

Figure 2.7: Movement I, measures 174-181 (end) – Theme I.1

Movement II

Movement II, *Andantino serioso e teneramente*, is an exploration of sanguine beauty and mystery. Otterloo referred to it as “the dream movement.”³¹ In a slow tempo in 6/8 meter (best conducted in six), parallel thirds written in sixteenth notes are used to create an undulating motor rhythm over which a sultry, syncopated melody is passed among several wind instruments. The fragment on which this melody is based is introduced right away by the bass clarinet in the second measure.

³¹ Nelissen, 54.

[illegible]

Although an initial tonality of B-flat minor is strongly implied, the mostly chromatic parallel minor thirds promote tonal ambiguity by including the enigmatic pitch of F-flat (in addition to F-natural), which is not diatonic to B-flat minor. The enharmonic note of E-natural briefly appears in the melodic fragment in measures 2-3, but is more easily explained as a chromatic passing tone. Additionally, pitches G-flat and A-flat (lowered scale degrees 6 and 7 of a B-flat minor scale) do not appear at all; this means that G-natural and A-natural help create the occasional *major* third interval, further weakening the overall minor quality of the texture. Essentially, an ascending B-flat melodic minor scale with a lowered fifth is utilized, with perhaps the faintest suggestion of E-flat Lydian. Combined with a considerable rise in range, the overall effect is meandering. This ambiguity echoes the polytonality of the entire work.

The melodic fragment is continuously altered throughout the movement. No iteration is exactly like one before it. In its first appearances, Otterloo lengthens and ornaments the melody in solo woodwind voices. The accompaniment remains relatively subdued for now. It should be noted here that Otterloo's solo instrument choices were preserved in the wind ensemble transcription.

Figure 2.9: Movement II, measures 5-7 and 10-11 – Theme II.A

By measure 10, the tonal center has shifted from B-flat minor to D minor. This shift takes place in measures 8-9, and is effected through a *tutti* homorhythmic statement that resolves on both A minor (upper harmonies) and D minor (lower harmonies) triads. However, A minor quickly fades, and D minor is maintained. The bitonal resolution adds to the “dream-like” quality of the movement.

Figure 2.10: Movement II, measures 8-9 – Theme II.B

The tonality returns to B-flat minor in measures 11-13 via the same homorhythmic statement, but now with a greater degree of bitonality and a delayed resolution via rhythmic augmentation beginning in measure 12. The range is noticeably lower, and the triads are

extended over fewer octaves. Dynamically, the swell in volume of measures 8-9 is replaced by a decrescendo.

Figure 2.11: Movement II, measures 11-13 – Theme II.B

As the movement progresses, the accompaniment becomes more rhythmically active. Similar to Movement I (measures 28-32), Otterloo comes to rest on a harmonically static but rhythmically active texture in measures 13-16. Here a B-flat minor tonality is suggested both by an ostinato in the low range and by a rolled B-flat half-diminished seventh chord in the vibraphone (originally harp). The clarinets sound both F-natural and F-flat in a muted but antagonistic fashion. Meanwhile, a melodic overlap takes place between the English horn and bass clarinet.

Figure 2.12: Movement II, measures 13-16 – Theme II.A

Thus far, each statement of the II.A melody (fragmented or prolonged) has generally followed a descending shape. This pattern is broken in measures 17-19 by a solo flute. It is also the first occurrence in which the melody does not end on a pitch diatonic to B-flat minor.

Figure 2.13: Movement II, measures 17-19 – Theme II.A

The missing resolution in the flute (ending on an A-flat) is quickly rectified by a brief fragment in the English horn in measure 20. However, the melody quickly begins again in the next measure, but now in characteristic parallel triads. The static B-flat tonality in the low ranges begins to move against the melody halfway through this particularly elegant statement of the II.A melody.

m. 20

espress.

mf

English Horn

21

mp

Oboe & Clarinets

22

p

Bassoon & Tenor Saxophone

23

mf

Baritone Saxophone & Double Bass

24

p

Bbm (Accompaniment)

Bbm Cm Am7 Absus Bb Bb A Ebm Cb Ebm7 Eb Gm C Db Ebm

Figure 2.14: Movement II, measures 20-24 – Theme II.A

The melody repeats itself twice more before a climactic moment in measure 32 in which the homorhythmic device (II.B) suddenly returns on a *tutti* C major chord, fully scored across four octaves. This chord is particularly satisfying because it resolves the conflicting pitches of E-flat and E-natural that had been clashing against each other in the previous two measures (mm. 30-31). The effect is a gratifying burst of emotional clarity and harmonic unity among an otherwise dense and uncertain musical environment. This burst launches the melody into the highest ranges playable by the woodwind family, on the longest variation of the melody heard in the movement, beginning in measure 34.

Figure 2.15 shows a musical score for Movement II, measures 31-37. The score is in 6/8 time and consists of three systems. The first system (measures 31-33) features a melody in the upper voice with triplets and a piano accompaniment with triplets. The second system (measures 34-35) is marked *molto espr. ma pp* and features a melody in the upper voice with triplets and a piano accompaniment with triplets. The third system (measures 36-37) features a melody in the upper voice with triplets and a piano accompaniment with triplets. Chord symbols are provided for each measure.

Chord symbols for measures 31-37:

- Measure 31: Am, Bbm, Cm, Dbm, Dbm
- Measure 32: C, Bm, Gbm, D, Fm, Gm, Fm, Eb, Fm, Gm, Am, Bbm, Cm
- Measure 33: C, Ab, D, F, Bbm, Cm
- Measure 34: Dbm, Bbm, Cm, Dbm, Cm, Bbm
- Measure 35: Eb7
- Measure 36: (Eb7)
- Measure 37: (Eb7)

Figure 2.15: Movement II, measures 31-37 – Themes II.A and II.B

After this *molto espressivo* statement of the melody, the volume and rhythmic activity steadily subside over the next nine measures until all musical energy is completely dissipated. In the penultimate measure, a pair of flutes whimper a fragment of the II.A melody one last time

before the motor rhythms sputter and the harmony languishes. The movement ends on a highly unstable combination of a B-flat diminished triad (upper voices) and a B-flat dominant seventh chord (lower voices). Like a dream, the movement gently fades away until it is but a hazy memory.

The image shows a musical score for measures 45 and 46. The top staff is for Flutes, marked with a piano (*pp*) dynamic. The middle and bottom staves are for piano accompaniment, also marked with *pp*. The score includes a *morendo* marking, indicating a gradual fade-out. The key signature is B-flat major (two flats). The harmony is indicated by chords: B-flat minor (Bbm) in measure 45, B-flat (Bb) in measure 46, and B-flat dominant seventh (Bb7) in measure 46. The score is written in a common time signature (C).

Movement III

Movement III, *Marcia grave*, juxtaposes sudden dynamic and harmonic contrasts. Alternations between dissonance and consonance at all volume levels contribute to a decidedly mischievous and raucous character. A series of three brass fanfares in measures 3-10 introduce the march, and re-establishes polytonality as Otterloo's dominant harmonic dialect.

m. 3

Cm Trumpets

Con sord. *f*

4

D $\flat$

5

A $\flat$ m Horns

6

Am Trombones

7

mf

C

D $\flat$

8

9

10

Flutes

mf

molto cresc. e dim.

Cm B $\flat$ m Am A $\flat$ m

A $\flat$ ⁺ B $\flat$ m B C⁺ B B $\flat$ m A $\flat$ ⁺ B B $\flat$ m E⁺ B B $\flat$ m C⁺ B B $\flat$ m A $\flat$ ⁺ B B $\flat$ m

Figure 2.16: Movement III, measures 3-10 – Introduction

After these fanfares, a bassoon trio states the first melody of the movement. Flutes join as the melody seems to linger, lulling the listener into comfort.

m. 12

13

14

15

Flutes

mf

Bassoons

mf

simile

16

17

18

Figure 2.17: Movement III, measures 12-18, Theme III.A

Suddenly, the brass interrupt in measure 22 in A minor, which just as suddenly splits into a *forzando* polychord in measure 23.

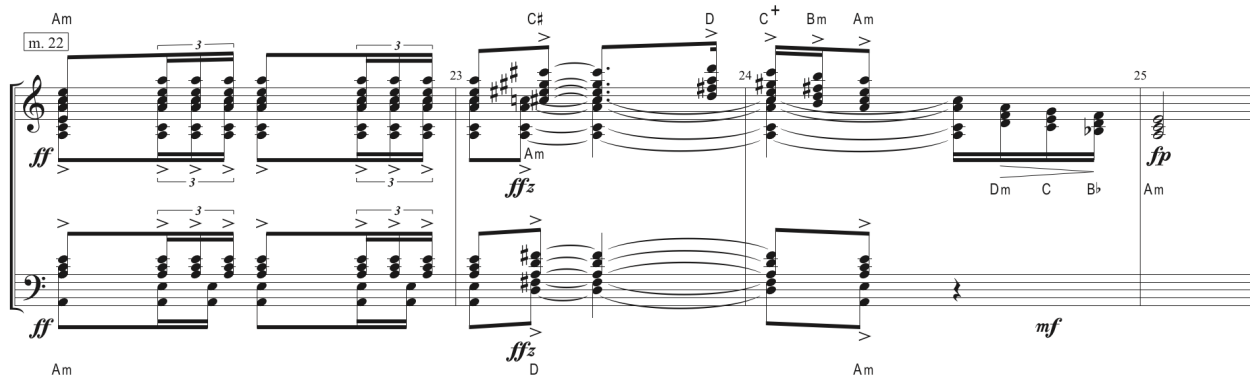


Figure 2.18: Movement III, measures 22-25 – Theme III.B

Eventually, the III.B melody returns, but in a humorous, offset style with measures of 3/8 peppered among it. A dissonant accompaniment ignores the changes in meter and contributes to a strong sense of hemiola.

Figure 2.19: Movement III, measures 43-53 – Theme III.B

After some considerable development, the harmony arrives in a dramatic fashion in measure 64 on a stark C major triad, clouded by accompanying ostinatos that sound E-flat and other pitches not belonging to the chord. The trumpets and horn play an elegant melody over top of this entrancing chord before suddenly shifting to F-sharp minor in measure 68.

Figure 2.20: Movement III, measures 62-69 – Arrival Theme

After the energy subsides from the arrival in measure 68, more development follows. Along the way, a playful melody in the trombones (embellished with glissandi) and muted passages in the horns introduce a quarter-note triplet fragment that builds to the coda, which

begins in measure 134. The brass lead into this coda with *tutti* quarter-note triplets on polychords and a large crescendo.

Figure 2.21: Movement III, measures 132-143 (end) – Theme II.B

Movement IV

The fourth and final movement, *Vivace non troppo ma con brio* (lively, not too much, but with spirit) brings the suite to a rollicking finish. Although composed in compound duple meter, 3/4 hemiola is frequently featured, especially during builds in harmonic tension. For this reason, when a 3/4 sensation is overwhelmingly strong, a 3/4 time signature was inserted the occasional measure (Otterloo uses only 6/8 in the original version despite beaming several measures in 3/4).

The movement begins with a fanfare from the trumpets and horns, stated in octaves. It features syncopation and hints at the hemiola to come.

m. 3 **Vivace non troppo ma con brio** ♩ = 112
Trumpets & Horns

ff
E
(Accompaniment)

Figure 2.22: Movement IV, measures 3-6 – Theme IV.1

A spirited melody is heard in the upper woodwinds beginning measure 7. This melody is fragmented in measures 10-11, and ends serving as a transition in measures 12-13. Notice more hinting at hemiola in measure 13.

m. 7 Upper woodwinds

sempre ff
B
E
(Accompaniment)

11 12 13 14

D C# B A G# F# E E♭ B♭ G F#

mf

Figure 2.23: Movement IV, measures 7-9 – Theme IV.A

The trombones introduce fully realized hemiola in measure 39 as they state the second melody of the movement. Again, the melody is harmonized in parallel triads.

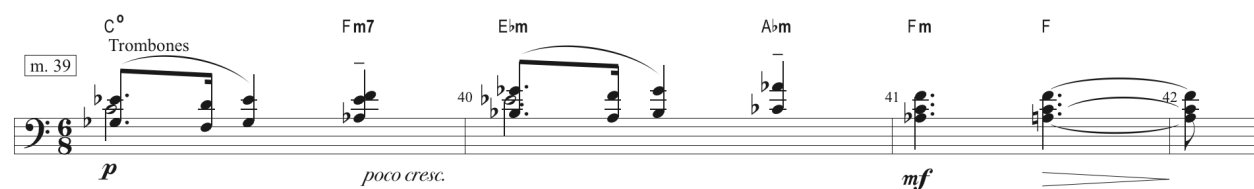


Figure 2.24: Movement IV, measures 39-41 – Theme IV.B

As an echo to the trombone IV.B melody, the piccolo and flutes restate their IV.A from before, now with more hemiola.

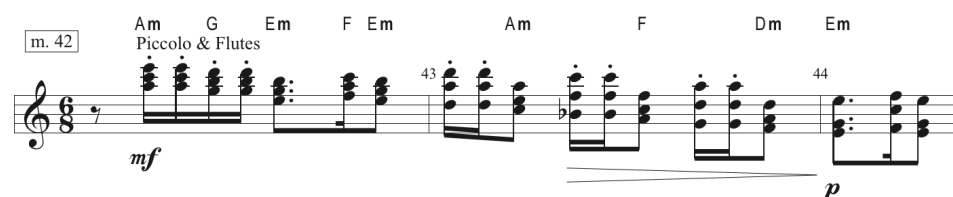


Figure 2.25: Movement IV, measures 42-44 – Theme IV.A

This melody – in particular its descending shape and syncopation – is transformed into a new fragment altogether in measure 55.

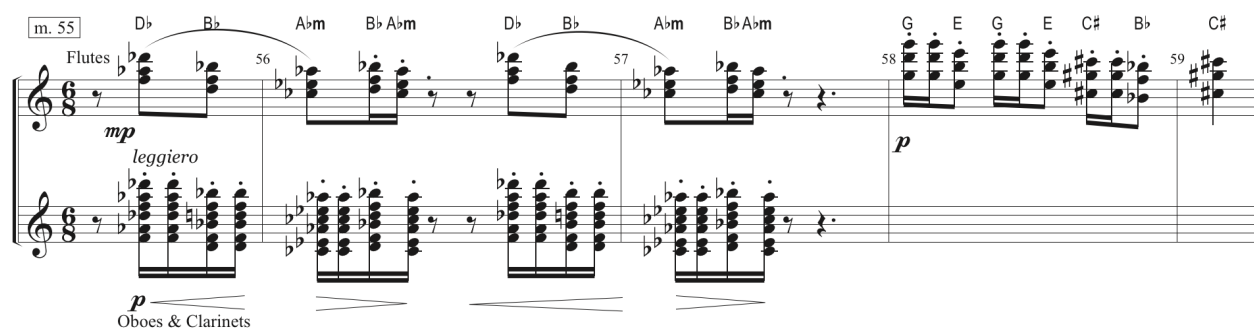


Figure 2.26: Movement IV, measures 55-59 – Theme IV.C

The new theme is immediately extended and more fully orchestrated as it begins to oscillate between 6/8 and 3/4 sensations in pulse. As in previous movements, note the full scoring, dense upper harmonies, and polytonal, parallel triads.

m. 125

126 127

ff

C#m D# F#7

C#m D# F#7 C#m D# F#7

C#m7 F#m

A B

128

fff

fff

fff

fff

E

E

Figure 2.29: Movement IV, measures 125-130 (end)

CHAPTER 3

TRANSCRIPTION CHALLENGES AND DECISIONS

The primary goal of this transcription was to preserve and revive Willem van Otterloo's writing for wind instruments. All wind instruments that appeared in the original composition appear in the wind ensemble transcription. Except for the occasional adjustment of a dynamic or articulation marking, or the stray missing accidental or slur that is found in Otterloo's score but not his parts (or vice versa), the vast majority of the orchestral wind parts are preserved. Certain instruments, such as the clarinet, have had their parts augmented considerably more than others as a result of transcribed string instrument material.

Important but subordinate goals of this transcription included: selecting an instrumentation that is common in most collegiate, semi-professional, and professional wind ensembles; creating parts that do not place excessive burdens on certain players; creating parts that are pedagogically-based and appealing ("playability" factor); creatively accommodating physical limitations when transcribing unique techniques such as string tremolos and plucked harp chords; and producing a marketable product that avoids adding to the already extended range of wind instruments used by Otterloo.

Woodwinds and Brass

Otterloo was charged with using "unusual" or "unique" instruments by the Concertgebouw as part of their composition contest.³² He chose alto flute and English horn as

³² Nelissen, 42.

solo instruments, E-flat clarinet as a section instrument, and bass clarinet as both a solo and section instrument. Contrabassoon and C trumpets round out Otterloo's list of not-uncommon but not-always-readily-available wind instruments. All of those instruments appear in the wind ensemble transcription.

Table 3.1: Otterloo's original orchestral instrumentation (winds only)

Mvt. I	Mvt. II	Mvt. III	Mvt. IV
Piccolo	–	–	Piccolo
–	Flute 1	Flute 1/Picc.	Flute 1
–	Flute 2	Flute 2	Flute 2
–	–	Flute 3	–
–	Alto Flute	–	–
–	English Horn	–	–
E-flat Clarinet	–	–	–
B-flat Clarinet 1	–	B-flat Clarinet 1	–
B-flat Clarinet 2	–	B-flat Clarinet 2	–
–	–	B-flat Clarinet 3	–
Bass Clarinet	Bass Clarinet	–	Bass Clarinet
Bassoon 1	–	Bassoon 1	–
Bassoon 2	–	Bassoon 2	–
–	–	Bassoon 3/Contra.	–
–	–	Horn 1	Horn 1
–	–	Horn 2	Horn 2
–	–	Horn 3	Horn 3
–	–	Horn 4	Horn 4
Trumpet 1	–	Trumpet 1	Trumpet 1
Trumpet 2	–	Trumpet 2	Trumpet 2
Trumpet 3	–	Trumpet 3	Trumpet 3
–	–	Trombone 1	Trombone 1
–	–	Trombone 2	Trombone 2
–	–	Trombone 3	Trombone 3
–	–	Tuba	–
TOTAL: 10 PLAYERS	TOTAL: 5 PLAYERS	TOTAL: 20 PLAYERS	TOTAL: 14 PLAYERS
GRAND TOTAL: 22 WIND PLAYERS			

When considering the orchestral wind instrumentation, some practical concerns present themselves. Eight of the eleven brass players rest until the last two movements. The English horn – though briefly featured in a solo – is limited to Movement II only, little enough usage that its presence at all might be considered frivolous or capricious. While a grand total of twenty-two wind players are needed to perform the orchestral work, only one wind player – a flutist who

must double piccolo – plays on all four movements. Six players play on only three movements, twelve play on only two movements, and three (English horn, third bassoon, and tuba) are only needed for one movement.

It is not entirely clear through score study or biographical research how deliberately or haphazardly these unique combinations of wind instruments were chosen. It is known that the Royal Concertgebouw Orchestra competition specifically requested the inclusion of at least one “unusual” instrument.³³ Given this premise and Otterloo’s young age, it is quite plausible that he was experimenting to a great degree when selected his instrumentation. Otterloo – an accomplished cellist – seems particularly fond of the bass clarinet, an instrument with a range and timbre comparable to the cello. He uses the instrument as a soloist more than once. The alto flute, English horn, and trombone – all low instruments in their families – are also prominently featured in solo settings.

Selecting which wind instruments to include in the wind ensemble transcription began with adding the most common wind band instruments; namely, saxophones and euphoniums. The less common auxiliary instruments of alto flute, English horn, E-flat clarinet, and contrabassoon were considered. Including too many auxiliary instruments in any composition can hamper a piece’s programmability, and therefore limit musicians’ and audiences’ access to it. It was decided to exercise judiciousness in adding any more auxiliary instruments. A further discussion of how Otterloo’s string instrument writing affected the choice of wind ensemble wind instrumentation can be found in the “Strings” subsection of this chapter. Ultimately, the following instrumentation was chosen:

³³ Nelissen, 42.

Table 3.2: Wind ensemble transcription instrumentation

<u>Woodwinds:</u>	<u>Brasses:</u>	<u>Strings and Percussion:</u>
Flute 1 (doubles Alto Flute)	C Trumpet 1	String Bass
Flute 2	C Trumpet 2	Percussion 1 (Timpani)
Flute 3 (doubles Piccolo)	C Trumpet 3	Percussion 2
Oboe 1	F Horn 1	Percussion 3
Oboe 2 (doubles Eng. Horn)	F Horn 2	Percussion 4
E-flat Clarinet	F Horn 3	Percussion 5
B-flat Clarinet 1	F Horn 4	Piano
B-flat Clarinet 2	Trombone 1	
B-flat Clarinet 3	Trombone 2	
Bass Clarinet	Trombone 3	
Bassoon 1	Euphonium 1	
Bassoon 2	Euphonium 2	
Bassoon 3 (doubles Contra-)	Tuba 1	
Soprano Saxophone	Tuba 2	
Alto Saxophone		
Tenor Saxophone		
Baritone Saxophone		

Harp

Otterloo includes two harp parts in Movement I, one in Movement II, and none at all in Movements III and IV. Interestingly, a third harp part exists that is not notated in the score, and includes the handwritten direction on the cover page, “*Deze partij bestemd voor het geval er slechts over 1 harp wordt beschikt*” (this part is intended for the case there is only one harp available).

After examining the harp parts and their role within the Third Suite, the instrument was not included in the wind band transcription for several reasons. Firstly, it is often impractical or impossible for many wind bands to secure a harpist; either a competent player is simply not available, or there are insufficient funds to compensate a player. Secondly, a harpist would only be needed for two movements, further bolstering the “impracticality” argument. Thirdly, there already exist more common instruments in the wind band (such as xylophone, vibraphone, marimba, and piano) that can be creatively used to rather accurately match the range, timbre, and

decay of the harp. Additionally, these more common instruments can be used elsewhere in the same movement – or in different movements, if needed – to carry material transcribed from string instrument parts. Finally, preserving Otterloo's writing for harp falls outside of the scope of preserving his wind instrument writing. Even Otterloo seems to have abandoned the harp as the piece progresses through each movement. For these justifications, the instrument was scrapped from transcription.

In Movement I, Otterloo uses the low range of the harp extensively. The lower keys of the piano were used in this transcription. Notes that would require a marimba larger than 4.3 octaves (a common instrument in high school and small-to-large collegiate bands) were placed in the piano as well, to avoid necessitating a 4.6- or 5-octave marimba.

In Movement 1, measures 27-33, the harps provide a descending sixteenth-note ostinato that essentially forms a cluster chord. It would be difficult for wind players or even a mallet player to play these passages at tempo over such a large range. Therefore, the harps' sixteenth-notes were deconstructed and distributed among the upper woodwinds who now oscillate between two or three nearby pitches. To maintain the descending quality, the pianist plays a passage similar to what was in the harps.

The single harp used in Movement II adds to the languid, beautiful quality of the movement. Here, low, rolled chords in the marimba and struck notes in the vibraphone (with pedal down) roughly recreate the timbre and decay of the original harp part.

Percussion

Otterloo's percussion instruments are all common, and the original composition requires 4 percussionists – a rather standard number for an early twentieth-century orchestral piece.³⁴ The original percussion instrumentation is as follows:

Table 3.3: Otterloo's percussion instrumentation

	Mvt. I	Mvt. II	Mvt. III	Mvt. IV
Player 1	Tambourine	— <i>tacet</i> —	Timpani	Timpani
Player 2	Snare Drum	— <i>tacet</i> —	Snare and Tenor Dr.	Snare Drum
Player 3	Triangle	— <i>tacet</i> —	Cymbals	Triangle
Player 4	Cymbals	— <i>tacet</i> —	Bass Drum	Cymbals

Wind bands in the twenty-first century utilize many more instruments, particularly keyboard idiophones (mostly commonly bells, xylophone, vibraphone, and marimba). Five or six percussionists is often considered a standard number, often understood as “Timpani plus four” (or “Timpani plus five”). Unlike an orchestra, wind ensemble timpanists can generally be called upon and expected to play other instruments in addition to timpani.³⁵

In deciding how many percussion parts to create in the wind ensemble transcription, it was first important to consider Otterloo's complete percussion instrumentation. Keyboard instruments would be needed to play transcribed string material, but too much added percussion could begin to overpower the intended emphasis on wind writing. After careful consideration, five percussion parts were created, along with a separate piano part. The inclusion of four mallet instruments and piano proved especially useful in transcribing string and harp passages.

³⁴ Solomon, *How to Write for Percussion*, 44.

³⁵ Solomon, 45.

Table 3.4: Percussion instrumentation of the wind band transcription (in order of appearance)

	Mvt. I	Mvt. II	Mvt. III	Mvt. IV
Player 1	Triangle	— <i>tacet</i> —	Timpani	Timpani
Player 2	Snare Drum Glockenspiel	— <i>tacet</i> —	Snare Drum Tenor Drum	Snare Drum Triangle
Player 3	Cymbals Vibraphone Tambourine	Glockenspiel	Cymbals	Cymbals Glockenspiel
Player 4	Tambourine Vibraphone Xylophone	Vibraphone	Bass Drum	Xylophone Triangle
Player 5	Marimba Glockenspiel	Marimba	Marimba	Xylophone Marimba

Note that while eleven unique percussion instruments are called for, no player is responsible for more than five instruments. Percussion Player 1, 2, and 3 generally focus on membranophones and metals, and Player 4 and 5 generally focus more on keyboard and mallet instruments. This was intentional so as to allow drum and mallet specialists (or those with preferences for one over the other) within the wind band to make the best contribution possible, and to avoid percussionists having to swap parts or cover certain passages for one another. It should further be noted that while more than one player plays glockenspiel, xylophone, and vibraphone (sometimes at the same time), only one of each of these instruments is absolutely needed to perform the piece.

Table 3.5: Complete percussion instrumentation of the wind band transcription (in score order)

Player 1	Timpani Triangle
Player 2	Snare Drum Tenor Drum Triangle Glockenspiel (shared with Players 3 and 5)
Player 3	Cymbals (crash and suspended) Tambourine Glockenspiel (shared with Players 2 and 5) Vibraphone (shared with Player 4)
Player 4	Triangle Tambourine Xylophone (shared with Player 5) Vibraphone (shared with Player 3) Bass Drum
Player 5	Glockenspiel (shared with Players 2 and 3) Xylophone (shared with Player 4) Marimba

Strings

Unique challenges to transcribing Third Suite included sorting out and assigning the 8-10 string parts that can be found in movements I, II, and IV. Otterloo often divides the string players within their sections so that the following parts are present:

Table 3.6: String instrumentation of Third Suite

Movement I	Movement II	Movement III	Movement IV
Violin I – A	Violin I – A	–	Violin I – A
Violin I – B	Violin I – B	–	Violin I – B
Violin II – A	Violin II – A	–	Violin II – A
Violin II – B	Violin II – B	–	Violin II – B
Viola I	Viola I	–	Viola I
Viola II	Viola II	–	Viola II
–	Cello I	–	Cello I
–	Cello II	–	Cello II
Double Bass I	Double Bass I	Double Bass I	Double Bass I
Double Bass II	Double Bass II	Double Bass II	Double Bass II

Transcribing these string parts for wind ensemble required careful analysis of each string line. Passages are often doubled at different octaves, or – due the polytonal nature of the work –

sometimes present accidentals that at first appear to be errors. These lines often resulted in entire chords scored at a span of two or more octaves. In fact, dense, upper-range scoring is the rule, not the exception in Third Suite. For this reason, the common transcription technique of roughly equating the five prototypical string parts of an orchestral piece – Violin I, Violin II, Viola, Cello, and Double Bass – to the clarinet family of the wind band – Clarinet I (or E-flat Clarinet), Clarinet II, Clarinet III (or Alto Clarinet), Bass Clarinet, and Contrabass Clarinet – was rarely a viable tactic.

This necessitated the careful consideration of any and all wind ensemble instruments that are capable of carrying high-range passages. For this reason, a saxophone section of Soprano, Alto, Tenor, and Baritone Saxophone was selected instead of the more common Alto I, Alto II, Tenor, and Baritone Saxophone. E-flat clarinet and piccolo were included, as were two oboe parts – an instrument not found at all in Otterloo's composition.

Transcribing string parts was particularly challenging when the strings played dense upper harmonies along with woodwind instruments. In these circumstances, it was a challenge to preserve the color of the included wind instruments while filling out the harmony. Because the highest range of the violin is carried by only a few instruments in the wind band (namely piccolo, flute, E-flat clarinet, B-flat clarinet, glockenspiel, xylophone, and piano), choices could quickly become limited. If one or more of these instruments were already being used by Otterloo, it meant being forced to choose a different instrument and risking physical limitations, omitting a member of the chord, or changing Otterloo's original wind instrument writing. The third choice was the least attractive option since the overarching goal of this transcription is to preserve Otterloo's wind writing. It was also desired to avoid adding a second piccolo or E-flat clarinet

part because these instruments can be particularly strident and difficult to tame, and are not always available in numbers beyond “one.”

Movement-Specific Instrumentation

Movement I

Standard instrumentation is used in Movement I. The timpanist, having no part until Movement III is asked to play triangle so that one or two other percussionists can play keyboard instruments, but the entire percussion section can still cover all of Otterloo’s original percussion writing.

Movement II

Otterloo uses the fewest wind instruments in Movement II, and only woodwind instruments. Additionally, no brass or percussion instruments are used. To acknowledge and roughly approximate this unique shift in timbre, the wind ensemble uses only woodwind and keyboard instruments (including piano).

Movement III

This movement, *Marcia grave*, is perhaps as close as Otterloo ever came to writing a full wind band piece. Notably, all string instruments except double basses are *tacet* in the orchestral score. Consisting of trios of flutes, clarinets, and bassoons, a full orchestral brass section, four percussion, and two string basses, Movement III of Third Suite is the most wind instrument-diverse composition among Otterloo’s pieces for winds. In the wind ensemble transcription, the piano is *tacet* in this movement so as to emphasize the wind instruments.

Movement IV

Movement IV utilizes the full complement of wind and percussion instruments in the wind ensemble transcription.

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APPENDIX A

WIND ENSEMBLE TRANSCRIPTION

I. Vivace	57
II. Andantino serioso e teneramente	93
III. Marcia grave – allegro moderato	105
IV. Vivace non troppo ma con brio	134

Transposed Score

Suite No. 3

Willem van Otterloo
transcribed for wind ensemble by
Matthew Sadowski

I.

Vivace ♩ = 124-128 (orig. ♩ = 138)

The musical score is arranged in three systems. The first system includes Piccolo, Flute 1-2, Oboe 1-2, Clarinet in E♭, Clarinet in B♭ 1-2, Clarinet in B♭ 3, Bass Clarinet, Bassoon 1-2, Contrabassoon, Soprano Sax, Alto Sax, Tenor Sax, and Baritone Sax. The second system includes Trumpet in C 1-2, Trumpet in C 3, Horn in F 1-2, Horn in F 3-4, Trombone 1-2, Trombone 3, Euphonium 1-2, Tuba 1-2, and Double Bass. The third system includes Triangle (Percussion 1), Snare Drum (Percussion 2), Cymbals (Percussion 3), Tambourine (Percussion 4), Marimba (Percussion 5), and Piano. The score is marked with a tempo of Vivace, 124-128 beats per minute, and a key signature of one sharp (F#). The score is divided into five measures, numbered 1 through 5 at the bottom. The piano part is marked with a forte (f) dynamic and a crescendo leading to a fortissimo (ff) dynamic. The woodwinds and brass parts are marked with a forte (f) dynamic. The percussion parts are marked with a forte (f) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

I. Vivace

7

Picc.

Fl. 1-2

Ob. 1-2

F# Cl.

Bb Cl. 1-2

Bb Cl. 3

B. Cl.

Bsn. 1-2

C. Bn.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

7

C.Tpt. 1-2

C.Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph. 1-2

Tuba 1-2

D.B.

7

Tri.
(Perc. 1)

S.Dr.
(Perc. 2)

Cym.
(Perc. 3)

Tamb.
(Perc. 4)

Mrb.
(Perc. 5)

Pno.

6 7 8 9 10

mf

mf

8va

ff

p

I. Vivace

13

Picc.

Fl. 1-2

Ob. 1-2

E♭ Cl.

B♭ Cl. 1-2

B♭ Cl. 3

B. Cl.

Bsn. 1-2

C. Bn.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

13

C Tpt. 1-2

C Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph. 1-2

Tuba 1-2

D.B.

13

Tri.
(Perc. 1)

S.Dr.
(Perc. 2)

Cym.
(Perc. 3)

Tamb.
(Perc. 4)

Mrb.
(Perc. 5)

Pno.

11

12

13

14

15

I. Vivace

19

Picc.

Fl. 1-2

Ob. 1-2

E♭ Cl.

B♭ Cl. 1-2

B♭ Cl. 3

B. Cl.

Bsn. 1-2

C. Bn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

C. Tpt. 1-2

C. Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph. 1-2

Tuba 1-2

D.B.

Tri.
(Perc. 1)

S.Dr.
(Perc. 2)

Cym.
(Perc. 3)

Tamb.
(Perc. 4)

Mrb.
(Perc. 5)

Pno.

16

17

18

19

20

I. Vivace

Picc.
 Fl. 1-2
 Ob. 1-2
 E♭ Cl.
 B♭ Cl. 1-2
 B♭ Cl. 3
 B. Cl.
 Bsn. 1-2
 C. Bn.
 S. Sax.
 A. Sax.
 T. Sax.
 B. Sax.
 C. Tpt. 1-2
 C. Tpt. 3
 Hn. 1-2
 Hn. 3-4
 Tbn. 1-2
 Tbn. 3
 Euph. 1-2
 Tuba 1-2
 D.B.
 Tri.
 (Perc. 1)
 S.Dr.
 (Perc. 2)
 Cym.
 (Perc. 3)
 Tamb.
 (Perc. 4)
 Mrb.
 (Perc. 5)
 Pno.

21 22 23 24 25

28

30

I. Vivace

35

Picc.

Fl. 1-2

Ob. 1-2

Es. Cl.

B♭ Cl. 1-2

B♭ Cl. 3

B. Cl.

Bsn. 1-2

C. Bn.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

35

C.Tpt. 1-2

C.Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph. 1-2

Tuba 1-2

D.B.

35

Tri.
(Perc. 1)

S.Dr.
(Perc. 2)

Cym.
(Perc. 3)

Tamb.
(Perc. 4)

Mrb.
(Perc. 5)

Pno.

31

32

33

34

35

f *sub*

p

mp

pp *sub*

pp

f *sub*

mf

mf

mf soft mallets*

pp

mf soft mallets*

f

*preferably yarn or cord mallets
(inner beats/strokes of the roll should be inaudible)

I. Vivace

Picc.
 Fl. 1-2
 Ob. 1-2
 E♭ Cl.
 B♭ Cl. 1-2
 B♭ Cl. 3
 B. Cl.
 Bsn. 1-2
 C. Bn.
 S. Sax.
 A. Sax.
 T. Sax.
 B. Sax.
 C. Tpt. 1-2
 C. Tpt. 3
 Hn. 1-2
 Hn. 3-4
 Tbn. 1-2
 Tbn. 3
 Euph. 1-2
 Tuba 1-2
 D.B.
 Tri.
 (Perc. 1)
 Glk.
 (Perc. 2)
 Cym.
 (Perc. 3)
 Tamb.
 (Perc. 4)
 Glk.
 (Perc. 5)
 Pno.

1 2 3 4 5

36 37 38 39 40

I. Vivace

41

Picc.

Fl. 1-2

Ob. 1-2

Es. Cl.

B♭ Cl. 1-2

B♭ Cl. 3

B. Cl.

Bsn. 1-2

C. Bn.

S. Sc.

A. Sc.

T. Sc.

B. Sc.

41

C.Tpt. 1-2

C.Tpt. 3

Hr. 1-2

Hr. 3-4

Tbn. 1-2

Tbn. 3

Euph. 1-2

Tuba 1-2

D.B.

41

Tri.
(Perc. 1)

Glk.
(Perc. 2)

Cym.
(Perc. 3)

Tamb.
(Perc. 4)

Glk.
(Perc. 5)

Pno.

41

42

43

44

45

f

mf

p

1st

mp

3rd

pp

Marimba

p

I. Vivace

poco rit.

49 Poco meno mosso
♩ = 112-116 (orig. ♩ = 120)

Picc.

Fl. 1-2

Ob. 1-2

Es. Cl.

B♭ Cl. 1-2

B♭ Cl. 3

B. Cl.

Bsn. 1-2

C. Bn.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

poco rit.

mp

p

1st

f

pp

pp

49 Poco meno mosso
♩ = 112-116 (orig. ♩ = 120)

C Tpt. 1-2

C Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph. 1-2

Tuba 1-2

D.B.

poco rit.

mp

pp

mp

p

pp

pp

pp

pizz.

pp

49 Poco meno mosso
♩ = 112-116 (orig. ♩ = 120)

Tri.
(Perc. 1)

S.Dr.
(Perc. 2)

Cym.
(Perc. 3)

Tamb.
(Perc. 4)

Mrb.
(Perc. 5)

Pno.

poco rit.

p

pp

46

47

48

49

50

I. Vivace

52

Picc.

Fl. 1-2

Ob. 1-2

Es. Cl.

B♭ Cl. 1-2

B♭ Cl. 3

B. Cl.

Bsn. 1-2

C. Bn.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

52

C. Tpt. 1-2

C. Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph. 1-2

Tuba 1-2

D.B.

52

Tri.
(Perc. 1)

S. Dr.
(Perc. 2)

Cym.
(Perc. 3)

Tamb.
(Perc. 4)

Mrb.
(Perc. 5)

Pno.

51 52 53 54 55 56

espress.

p

espress.

1st

mp

p

I. Vivace

57

Picc.

Fl. 1-2

Ob. 1-2

Es. Cl.

Bs. Cl. 1-2

Bs. Cl. 3

B. Cl.

Bsn. 1-2

C. Bn.

S. Sc.

A. Sc.

T. Sc.

B. Sc.

57

C.Tpt. 1-2

C.Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph. 1-2

Tuba 1-2

D.B.

57

Tri. (Perc. 1)

S.Dr. (Perc. 2)

Cym. (Perc. 3)

Tamb. (Perc. 4)

Mrb. (Perc. 5)

Pno.

57 **58** **59** **60** **61**

I. Vivace

64

Picc.

Fl. 1-2

Ob. 1-2

E♭ Cl.

B♭ Cl. 1-2

B♭ Cl. 3

B. Cl.

Bsn. 1-2

C. Bn.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

p

mp

64

C.Tpt. 1-2

C.Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph. 1-2

Tuba 1-2

D.B.

(Con sord.)

p

mp

mp

64

Tri.
(Perc. 1)

S.Dr.
(Perc. 2)

Cym.
(Perc. 3)

Tamb.
(Perc. 4)

Mrb.
(Perc. 5)

Pno.

sempre p

2^{da}

62

63

64

65

66

I. Vivace

Picc.
 Fl. 1-2
 Ob. 1-2
 Es Cl.
 B♭ Cl. 1-2 *2nd*
 B♭ Cl. 3
 B. Cl.
 Bsn. 1-2 *pp*
 C. Bn.
 S. Sx.
 A. Sx.
 T. Sx.
 B. Sx. *p*
 C.Tpt. 1-2
 C.Tpt. 3
 Hn. 1-2
 Hn. 3-4 *p*
 Tbn. 1-2 *p*
 Tbn. 3
 Euph. 1-2
 Tuba 1-2
 D.B. *p*
 Tri.
 (Perc. 1)
 S.Dr.
 (Perc. 2)
 Cym.
 (Perc. 3)
 Tamb.
 (Perc. 4)
 Mrb.
 (Perc. 5)
 Pno.

67 68 69 70 71

∞

I. Vivace

poco accel. **74** **Tempo I**

Picc. *mf* *f* *ff* *f*

Fl. 1-2 *mf* *f* *ff*

Ob. 1-2 *mf* *f* *ff*

Es. Cl. *mf* *f* *ff* *f*

Bs. Cl. 1-2 *mf* *f* *ff*

Bs. Cl. 3 *mf* *f* *ff*

B. Cl. *mf* *f* *ff*

Bsn. 1-2 *a2* *mf* *f* *ff*

C. Bn. *mf* *f* *ff*

S. Sc. *mf* *f* *ff*

A. Sc. *mf* *f* *ff*

T. Sc. *mf* *f* *ff*

B. Sc. *mf* *f* *ff*

poco accel. **74** **Tempo I**

C.Tpt. 1-2 *Senza sord.* *mf* *f* *ff* *mf*

C.Tpt. 3 *Senza sord.* *mf* *f* *ff* *mf*

Hn. 1-2 *mf* *f* *ff* *mf*

Hn. 3-4 *mf* *f* *ff* *mf*

Tbn. 1-2 *mf* *f* *ff*

Tbn. 3 *mf* *f* *ff*

Euph. 1-2 *mf* *f* *ff*

Tuba 1-2 *mf* *f* *ff*

D.B. *mf* *f* *ff*

poco accel. **74** **Tempo I**

Tri. (Perc. 1) *mf* *f* *ff*

S.Dr. (Perc. 2) *mf* *f* *ff*

Cym. (Perc. 3) *mf* *f* *ff*

Tamb. (Perc. 4) *mf* *f* *ff*

Mrb. (Perc. 5) *mf* *f* *ff*

Pno. *mf* *f* *ff*

72 **73** **74** **75** **76**

I. Vivace

78

Picc.

Fl. 1-2

Ob. 1-2

Es. Cl.

Bs. Cl. 1-2

Bs. Cl. 3

B. Cl.

Bsn. 1-2

C. Bsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

C. Tpt. 1-2

C. Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph. 1-2

Tuba 1-2

D.B.

Tri.
(Perc. 1)

S.Dr.
(Perc. 2)

Cym.
(Perc. 3)

Tamb.
(Perc. 4)

Mrb.
(Perc. 5)

Pno.

79

80

81

I. Vivace

Picc.
 Fl. 1-2
 Ob. 1-2
 Eng. Cl.
 Bb Cl. 1-2
 Bb Cl. 3
 B. Cl.
 Bsn. 1-2
 C. Bn.
 S. Sax.
 A. Sax.
 T. Sax.
 B. Sax.
 C. Tpt. 1-2
 C. Tpt. 3
 Hn. 1-2
 Hn. 3-4
 Tbn. 1-2
 Tbn. 3
 Euph. 1-2
 Tuba 1-2
 D.B.
 Tri.
 (Perc. 1)
 S. Dr.
 (Perc. 2)
 Cym.
 (Perc. 3)
 Tamb.
 (Perc. 4)
 Mrb.
 (Perc. 5)
 Pno.

82 83 84 85

I. Vivace

87

Picc. *mp*

Fl. 1-2 *f* *mp*

Ob. 1-2 *f* *mp*

E♭ Cl. *mp*

B♭ Cl. 1-2 *mp* *mf*

B♭ Cl. 3 *mp*

B. Cl. *p* *f*

Bsn. 1-2 *mp* *f*

C. Bn. *mp* *f*

S. Sx. *p* *mp* *f*

A. Sx. *mp*

T. Sx. *mf*

B. Sx. *mp* *f*

87

C.Tpt. 1-2 *p* *f*

C.Tpt. 3 *p* *f*

Hn. 1-2 *p*

Hn. 3-4

Tbn. 1-2 *mp* *f*

Tbn. 3

Euph. 1-2

Tuba 1-2

D.B. *mp* *f*

87

Tri. (Perc. 1)

S.Dr. (Perc. 2)

Cym. (Perc. 3)

Tamb. (Perc. 4)

Mrb. (Perc. 5)

Pno. *f* *mp* *mf* *f*

Vibraphone *mf*

Vibraphone *mf*

86 87 88 89 90

I. Vivace

91

Picc. *mf* *ff* *f*

Fl. 1-2 *mf* *ff* *f*

Ob. 1-2 *mf* *ff*

Es. Cl. *f* *ff* *f*

B♭ Cl. 1-2 *f* *ff* *f*

B♭ Cl. 3 *f*

B. Cl. *mf* *ff* *f*

Bsn. 1-2 *ff* *f*

C. Bn. *mf* *ff* *f*

S. Sx. *mf* *ff* *f*

A. Sx. *mf* *ff* *f*

T. Sx. *mf* *ff* *f*

B. Sx. *ff* *f*

91

C. Tpt. 1-2 *mf* *ff* *f*

C. Tpt. 3 *ff* *f*

Hn. 1-2 *mf* *ff* *f*

Hn. 3-4 *mf* *ff* *f*

Tbn. 1-2 *mf* *ff* *f*

Tbn. 3 *ff* *f*

Euph. 1-2 *ff* *f*

Tuba 1-2 *ff* *f*

D. B. *ff* *f*

91

Tri. (Perc. 1) *f*

S. Dr. (Perc. 2) *f*

Vib. (Perc. 3) *f*

Vib. (Perc. 4) *f*

Mrb. (Perc. 5) *f*

Pno. *ff* *f*

91 **92** **93** **94** **95**

I. Vivace

100

Picc. *poco a poco dim.* *mf* *dim.* *p*

Fl. 1-2 *poco a poco dim.* *p*

Ob. 1-2

E♭ Cl. *mf* *mp* *dim.* *p*

B♭ Cl. 1-2 *mf* *mp* *dim.* *p*

B♭ Cl. 3 *poco a poco dim.* *p*

B. Cl. *1st* *mf* *dim.* *p*

Bsn. 1-2 *mf* *dim.* *p*

C. Bn. *mf* *dim.* *p*

S. Sx. *poco a poco dim.* *p*

A. Sx. *poco a poco dim.* *p*

T. Sx. *poco a poco dim.* *p*

B. Sx.

100

C Tpt. 1-2 *poco a poco dim.* *mf* *dim.* *p*

C Tpt. 3 *mf*

Hn. 1-2 *poco a poco dim.*

Hn. 3-4 *p*

Tbn. 1-2

Tbn. 3 *poco a poco dim.*

Euph. 1-2

Tuba 1-2

D.B. *arco* *mf* *p*

100

Tri. (Perc. 1)

S. Dr. (Perc. 2)

Vib. (Perc. 3) *mp*

Vib. (Perc. 4) *mp*

Mrb. (Perc. 5) *p*

Pno. *mp*

96 97 98 99 100

I. Vivace

Picc.
 Fl. 1-2
 Ob. 1-2
 E♭ Cl.
 B♭ Cl. 1-2
 B♭ Cl. 3
 B. Cl.
 Bsn. 1-2
 C. Bn.
 S. Sc.
 A. Sc.
 T. Sc.
 B. Sc.
 C.Tpt. 1-2
 C.Tpt. 3
 Hn. 1-2
 Hn. 3-4
 Tbn. 1-2
 Tbn. 3
 Euph. 1-2
 Tuba 1-2
 D.B.
 Tri.
 (Perc. 1)
 S.Dr.
 (Perc. 2)
 Cym.
 (Perc. 3)
 Tamb.
 (Perc. 4)
 Mrb.
 (Perc. 5)
 Pno.

101 102 103 104 105

✱

I. Vivace

106 107 108 109 110

79

[illegible]

I. Vivace

Picc. *cresc.*
 Fl. 1-2 *mf*
 Ob. 1-2 *mf*
 E♭ Cl. *cresc.*
 B♭ Cl. 1-2 *cresc.*
 B♭ Cl. 3 *cresc.*
 B. Cl. *cresc.*
 Bsn. 1-2 *cresc.*
 C. Bn.
 S. Sax. *f*
 A. Sax. *f*
 T. Sax. *f*
 B. Sax.
 C.Tpt. 1-2 *f*
 C.Tpt. 3 *f*
 Hn. 1-2
 Hn. 3-4
 Tbn. 1-2
 Tbn. 3
 Euph. 1-2 *f*
 Tuba 1-2 *f*
 D.B. *f*
 Tri. (Perc. 1)
 S.Dr. (Perc. 2)
 Cym. (Perc. 3)
 Xyl. (Perc. 4) *f*
 Mrb. (Perc. 5) *cresc.*
 Pno. *f*

116

117

118

119

120

I. Vivace

[illegible]

I. Vivace

Picc.
 Fl. 1-2
 Ob. 1-2
 E♭ Cl.
 B♭ Cl. 1-2
 B♭ Cl. 3
 B. Cl.
 Bsn. 1-2
 C. Bn.
 S. Sax.
 A. Sax.
 T. Sax.
 B. Sax.
 C. Tpt. 1-2
 C. Tpt. 3
 Hn. 1-2
 Hn. 3-4
 Tbn. 1-2
 Tbn. 3
 Euph. 1-2
 Tuba 1-2
 D.B.
 Tri.
 (Perc. 1)
 S. Dr.
 (Perc. 2)
 Cym.
 (Perc. 3)
 Xyl.
 (Perc. 4)
 Mrl.
 (Perc. 5)
 Pno.

126 127 128 129 130

I. Vivace

131 134

Picc. Fl. 1-2 Ob. 1-2 E♭ Cl. B♭ Cl. 1-2 B♭ Cl. 3 B. Cl. Bsn. 1-2 C. Bn. S. Sx. A. Sx. T. Sx. B. Sx.

131 134

C Tpt. 1-2 C Tpt. 3 Hn. 1-2 Hn. 3-4 Tbn. 1-2 Tbn. 3 Euph. 1-2 Tuba 1-2 D.B.

131 134

Tri. (Perc. 1) S.Dr. (Perc. 2) Cym. (Perc. 3) Xyl. (Perc. 4) Mrb. (Perc. 5) Pno.

131 132 133 134 135

I. Vivace

139

Picc.

Fl. 1-2

Ob. 1-2

Es Cl.

B♭ Cl. 1-2

B♭ Cl. 3

B. Cl.

Bsn. 1-2

C. Bn.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

p

p

p

p

139

C Tpt. 1-2

C Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph. 1-2

Tuba 1-2

D.B.

p

p

p

139

Tri.
(Perc. 1)

S.Dr.
(Perc. 2)

Cym.
(Perc. 3)

Tamb.
(Perc. 4)

Mrb.
(Perc. 5)

p

Tambourine

p

Pno.

136

137

138

p

139

140

85

[illegible]

86

147

Picc.

Fl. 1-2

Ob. 1-2

Es. Cl.

Bs. Cl. 1-2

B♭ Cl. 3

B. Cl.

Bsn. 1-2

C. Bn.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

147

C.Tpt. 1-2

B.Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph. 1-2

Tuba 1-2

D.B.

147

Tri.
(Perc. 1)

S.Dr.
(Perc. 2)

Cym.
(Perc. 3)

Tamb.
(Perc. 4)

Mrb.
(Perc. 5)

Pno.

146 **147** **148** **149** **150**

I. Vivace

Picc.
 Fl. 1-2
 Ob. 1-2
 E♭ Cl.
 B♭ Cl. 1-2
 B♭ Cl. 3
 B. Cl.
 Bsn. 1-2
 C. Bn.
 S. Sax.
 A. Sax.
 T. Sax.
 B. Sax.
 C. Tpt. 1-2
 C. Tpt. 3
 Hn. 1-2
 Hn. 3-4
 Tbn. 1-2
 Tbn. 3
 Euph. 1-2
 Tuba 1-2
 D.B.
 Tri.
 (Perc. 1)
 S. Dr.
 (Perc. 2)
 Cym.
 (Perc. 3)
 Tamb.
 (Perc. 4)
 Mrl.
 (Perc. 5)
 Pno.

151 152 153 154 155

I. Vivace

156

Picc. *ff*

Fl. 1-2 *ff*

Ob. 1-2 *f*

E♭ Cl. *ff*

B♭ Cl. 1-2 *ff* 1st

B♭ Cl. 3 *ff*

B. Cl. *ff*

Bsn. 1-2 *ff*

C. Bn. *ff*

S. Sx. *f*

A. Sx. *f*

T. Sx. *f*

B. Sx. *f*

156

C.Tpt. 1-2 *ff*

C.Tpt. 3 *ff*

Hn. 1-2 *f* a2

Hn. 3-4 *f* a2

Tbn. 1-2 *f*

Tbn. 3 *f*

Euph. 1-2 *ff*

Tuba 1-2 *ff*

D.B. *f*

156

Tri. (Perc. 1) *ff*

S.Dr. (Perc. 2) *ff*

Cym. (Perc. 3) *ff*

Tamb. (Perc. 4) *ff*

Mrb. (Perc. 5) *ff*

Pno. *ff* *f*

156 **157** **158** **159** **160**

I. Vivace

162

Picc.

Fl. 1-2

Ob. 1-2

Es. Cl.

B♭ Cl. 1-2

B♭ Cl. 3

B. Cl.

Bsn. 1-2

C. Bn.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

162

C.Tpt. 1-2

C.Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph. 1-2

Tuba 1-2

D.B.

162

Tri. (Perc. 1)

S.Dr. (Perc. 2)

Cym. (Perc. 3)

Tamb. (Perc. 4)

Mrb. (Perc. 5)

Pno.

161 162 163 164 165

I. Vivace

168

166 167 168 169 170

Picc. *ff* *simile* 1 2

Fl. 1-2 *ff* *simile* 1 2

Ob. 1-2 *ff* *simile* 1 2

E♭ Cl. *ff* *simile* 1 2

B♭ Cl. 1-2 *ff* *simile* 1 2

B♭ Cl. 3 *ff* *simile* 1 2

B. Cl. *ff* *simile* 1 2

Bsn. 1-2 *ff* *simile* 1 2

C. Bn. *ff* *simile* 1 2

S. Sax. *ff* *simile* 1 2

A. Sax. *ff* *simile* 1 2

T. Sax. *ff* *simile* 1 2

B. Sax. *ff* *simile* 1 2

C.Tpt. 1-2 *ff* *simile* 1 2

C.Tpt. 3 *ff* *simile* 1 2

Hr. 1-2 *bell-tones* *f* *simile* 1 2

Hr. 3-4 *f* *simile* 1 2

Tbn. 1-2 *ff* *simile* 1 2

Tbn. 3 *ff* *simile* 1 2

Euph. 1-2 *ff* *simile* 1 2

Tuba 1-2 *ff* *simile* 1 2

D.B. *ff* *simile* 1 2

Tri. (Perc. 1) *ff* *simile* 1 2

S.Dr. (Perc. 2) *ff* *simile* 1 2

Cym. (Perc. 3) *ff* *simile* 1 2

Tamb. (Perc. 4) *ff* *simile* 1 2

Mrb. (Perc. 5) *ff* *simile* 1 2

Pno. *ff* *simile* 1 2

I. Vivace

174

Picc. *sempre ff*

Fl. 1-2 *sempre ff*

Ob. 1-2 *sempre ff*

E♭ Cl. *sempre ff*

B♭ Cl. 1-2 *sempre ff*

B♭ Cl. 3 *sempre ff*

B. Cl. *sempre ff*

Bsn. 1-2 *sempre ff*

C. Bn. *sempre ff*

S. Sc. *sempre ff*

A. Sc. *sempre ff*

T. Sc. *sempre ff*

B. Sc. *sempre ff*

174

C.Tpt. 1-2 *sempre ff*

C.Tpt. 3 *sempre ff*

Hn. 1-2 *sempre ff*

Hn. 3-4 *sempre ff*

Tbn. 1-2 *sempre ff*

Tbn. 3 *sempre ff*

Euph. 1-2 *sempre ff*

Tuba 1-2 *sempre ff*

D.B. *sempre ff*

174

Tri. (Perc. 1) *sempre ff*

S.Dr. (Perc. 2) *sempre ff*

Cym. (Perc. 3) *sempre ff*

Tamb. (Perc. 4) *sempre ff*

Mrb. (Perc. 5) *sempre ff*

Pno. *sempre ff*

171 172 173 174 175

I. Vivace

II.

Andantino serio e teneramente $\text{♩}=\pm 72$

Flute I-2
(Players 2-3)

Alto Flute
(Player 1)

Oboe 1

English Horn
(Oboe 2)

Clarinet in E $\flat$

Clarinet in B $\flat$ 1-2

Clarinet in B $\flat$ 3

Bass Clarinet

Bassoon 1-2

Contrabassoon

Soprano Sax

Alto Sax

Tenor Sax

Baritone Sax

Double Bass

Glockenspiel
(Percussion 3)

Vibraphone
(Percussion 4)

Marimba
(Percussion 3)

Piano

Con sord.

Senza sord.

Andantino serioso e teneramente ♩ = ± 72

1 2 3 4

II. Andantino serioso e teneramente

5 *molto esp.*

8

Fl. 1-2
(Plys. 2-3)

A. Fl.
(Plys. 1)

Ob. 1

F. Hn.
(Ob. 2)

Es. Cl.

B♭ Cl. 1-2

B♭ Cl. 3

B. Cl.

Bsn. 1-2

C. Bn.

S. Sc.

A. Sc.

T. Sc.

B. Sc.

D.B.

5

8

Gk.
(Perc. 3)

Vib.
(Perc. 4)

Mrb.
(Perc. 3)

Pno.

5 6 7 8

II. Andantino serioso e teneramente

Fl. 1-2
(Phyr. 2-3)

A. Fl.
(Phyr. 1)

Ob. 1

E. Hn.
(Ob. 2)

Es. Cl.

B♭ Cl. 1-2

B♭ Cl. 3

B. Cl.

Bsn. 1-2

C. Bn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

D.B.

Glk.
(Perc. 3)

Vib.
(Perc. 4)

Mrb.
(Perc. 3)

Pno.

9

10

11

12

II. Andantino serioso e teneramente

13

Fl. 1-2
(Plyr. 2-3)

A. Fl.
(Plyr. 1)

Ob. 1
pp

F. Hn.
(Ob. 2)
mf *f*

E♭ Cl.

B♭ Cl. 1-2
pp

B♭ Cl. 3
pp

B. Cl.
pp *mf* *p*

Bsn. 1-2
pp

C. Bn.
pp

S. Sc.
pp

A. Sc.
pp

T. Sc.
pp

B. Sc.
pizz.

D. B.
pp

13

Glk.
(Perc. 3)

Vib.
(Perc. 4)
p *smile* *p*

Mrb.
(Perc. 3)
pp

Pno.
p

13 **14** **15** **16**

II. Andantino serioso e teneramente

17

Fl. 1-2
(Plyrs. 2-3)

A. Fl.
(Plyr. 1)

Ob. 1

E. Hn.
(Ob. 2)

Eup. Cl.

B. Cl. 1-2

B. Cl. 3

B. Cl.

Bsn. 1-2

C. Bn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

D.B.

17

Glk.
(Perc. 3)

Vib.
(Perc. 4)

Mrb.
(Perc. 3)

Pno.

17

18

19

20

II. Andantino serioso e teneramente

21

Fl. 1-2 (Plys. 2-3) *mf* *p* *no cresc.* *accel.*

A. Fl. (Plys. 1) *mf* *p* *no cresc.*

Ob. 1 *mp sub.* *p* *mf* *p*

F. Hn. (Ob. 2) *p* *mp*

Es. Cl. *mp sub.* *p* *mf* *p*

B♭ Cl. 1-2 *mp sub.* *p* *mf* *p*

B♭ Cl. 3 *mp sub.* *p* *mf* *p*

B. Cl. *p*

Bsn. 1-2 *mf* *p*

C. Bn. *p*

S. Sc. *p* *mf* *p*

A. Sc. *p* *mf* *p*

T. Sc. *mf* *p*

B. Sc. *p* *mf* *p*

D.B. *pizz.* *p* *arco* *p* *mf* *p*

21 *accel.*

Glk. (Perc. 3) *mp*

Vib. (Perc. 4) *mp*

Mrb. (Perc. 3)

Pno. ** f* ** f* ** f* ** f*

21 **22** **23** **24**

II. Andantino serioso e teneramente

II. Andantino serioso e teneramente

32

Fl. 1-2
(Plys. 2-3)

A. Fl.
(Plys. 1)

Ob. 1

E. Hn.
(Ob. 2)

Es. Cl.

Bs. Cl. 1-2

Bs. Cl. 3

B. Cl.

Bsn. 1-2

C. Bn.

S. Sc.

A. Sc.

T. Sc.

B. Sc.

D.B.

Glk.
(Perc. 3)

Vib.
(Perc. 4)

Mrb.
(Perc. 3)

Cel.

tr

espress.

mf

mp

pp

mf

f

arco

mp

mf

32

29

30

31

32

II. Andantino serioso e teneramente

Fl. 1-2
(Pyr. 2-3)

A. Fl.
(Pyr. 1)

Ob. 1

E. Hn.
(Ob. 2)

E♭ Cl.

B♭ Cl. 1-2

B♭ Cl. 3

B. Cl.

Bsn. 1-2

C. Bn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

D.B.

Glk.
(Perc. 3)

Vib.
(Perc. 4)

Mtb.
(Perc. 3)

Cel.

33 34 35 36

II. Andantino serioso e teneramente

38

Fl. 1-2
(Plys. 2-3)

A. Fl.
(Plys. 1)

Ob. 1

F. Hn.
(Ob. 2)

E♭ Cl.

B♭ Cl. 1-2

B♭ Cl. 3

B. Cl.

Bsn. 1-2

C. Bn.

S. Sc.

A. Sc.

T. Sc.

B. Sc.

D. B.

38

Gk.
(Perc. 3)

Vib.
(Perc. 4)

Mrb.
(Perc. 3)

Cel.

Piano

sempre pp

mp

pp

1st

pizz.

p

37

38

39

40

42 *poco rit. al fine*

103

II. Andantino serioso e teneramente

Fl. 1-2
(Plys. 2-3)

A. Fl.
(Plys. 1)

Ob. 1

F. Hn.
(Ob. 2)

E♭ Cl.

B♭ Cl. 1-2

B♭ Cl. 3

B. Cl.

Bsn. 1-2

C. Bn.

S. Sc.

A. Sc.

T. Sc.

B. Sc.

D.B.

Gk.
(Perc. 3)

Vib.
(Perc. 4)

Mrb.
(Perc. 3)

Pno.

pp

morendo

morendo

morendo

morendo

morendo

morendo

morendo

morendo

morendo

morendo

morendo

p

45

46

III.

Marcia grave, allegro moderato ♩=±92

Flute 1-2

Flute 3

Oboe 1-2

Clarinet in E♭

Clarinet in B♭ 1-2

Clarinet in B♭ 3

Bass Clarinet

Bassoon 1-2

Bassoon 3

Soprano Sax

Alto Sax

Tenor Sax

Baritone Sax

pp

smile

p

pp

Marcia grave, allegro moderato ♩=±92

Trumpet in C 1-2

Trumpet in C 3

Horn in F 1-2

Horn in F 3-4

Trombone 1-2

Trombone 3

Euphonium 1-2

Tuba 1-2

Double Bass

Con sord. (straight)

f

Con sord. (straight)

f

ffz

3rd

mf

mf

pizz.

pp

mp

p

pp

Marcia grave, allegro moderato ♩=±92

Timpani (Percussion 1)

Tenor Drum

Cymbals (Percussion 3)

Bass Drum (Percussion 4)

Marimba (Percussion 5)

p

mp

pp

mp

1

2

3

4

5

III. Marcia grave, allegro moderato

6

Fl. 1-2

Fl. 3

Ob. 1-2

Es. Cl.

B♭ Cl. 1-2

B♭ Cl. 3

B. Cl.

Bsn. 1-2

Bsn. 3

S. Sn.

A. Sn.

T. Sn.

B. Sn.

6

C Tpt. 1-2

C Tpt. 3

Hr. 1-2

Hr. 3-4

Tbn. 1-2

Tbn. 3

Euph. 1-2

Tuba 1-2

D.B.

6

Temp.
(Perc. 1)

T.Dr.

Cym.
(Perc. 3)

B.Dr.
(Perc. 4)

Mrb.
(Perc. 5)

6

7

8

9

10

III. Marcia grave, allegro moderato

12

Fl. 1-2 *mf*

Fl. 3 *mf*

Ob. 1-2

E♭ Cl. *mf*

B♭ Cl. 1-2 *mf*

B♭ Cl. 3

B. Cl. *ppp* *simile*

Bsn. 1-2 *mf* *simile* *f*

Bsn. 3 *mf* *simile* *f*

S. Sx.

A. Sx.

T. Sx.

B. Sx.

12

C.Tpt. 1-2

C.Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph. 1-2

Tuba 1-2

D.B. *arco* *ppp* *simile*

12

Timp. (Perc. 1)

T.Dr. *p*

Cym. (Perc. 3)

B.Dr. (Perc. 4)

Mrb. (Perc. 5)

11

12

13

14

15

III. Marcia grave, allegro moderato

19

Fl. 1-2

Fl. 3

Ob. 1-2

Es Cl.

B♭ Cl. 1-2

B♭ Cl. 3

B. Cl.

Bsn. 1-2

Bsn. 3

S. Sx.

A. Sx.

T. Sx.

B. Sx.

19

C Tpt. 1-2

C Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph. 1-2

Tuba 1-2

D.B.

19

Timp. (Perc. 1)

T. Dr.

Cym. (Perc. 3)

B. Dr. (Perc. 4)

Mrb. (Perc. 5)

16 17 18 19 20

III. Marcia grave, allegro moderato

22

Fl. 1-2
Fl. 3
Ob. 1-2
Es. Cl.
B♭ Cl. 1-2
B♭ Cl. 3
B. Cl.
Bsn. 1-2
Bsn. 3
S. Sn.
A. Sn.
T. Sn.
B. Sn.

C Tpt. 1-2
C Tpt. 3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph. 1-2
Tuba 1-2
D.B.

Timp.
(Perc. 1)
S. Dr.
(Perc. 2)
Cym.
(Perc. 3)
B. Dr.
(Perc. 4)
Mrb.
(Perc. 5)

Senza sord.
Senza sord.
pizz.
Snare Drum

f *ff* *ffz* *mf* *f* *ff* *ffz* *mf* *p*

21

22

23

24

25

27

27

27

26

27

28

29

30

III. Marcia grave, allegro moderato

32

Fl. 1-2
Fl. 3
Ob. 1-2
Es. Cl.
B♭ Cl. 1-2
B♭ Cl. 3
B. Cl.
Bsn. 1-2
Bsn. 3
S. Sn.
A. Sn.
T. Sn.
B. Sn.

32

C Tpt. 1-2
C Tpt. 3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph. 1-2
Tuba 1-2
D.B.

32

Timp. (Perc. 1)
Tenor Drum
Cym. (Perc. 3)
B.Dr. (Perc. 4)
Mrb. (Perc. 5)

31 32 33 34 35

37

[illegible]

37

37

Timp.
(Perc. 1)

S.Dr.
(Perc. 2)

Cym.
(Perc. 3)

B.Dr.
(Perc. 4)

Mrb.
(Perc. 5)

III. Marcia grave, allegro moderato

43

Picc. (Perc. 3)

Fl. 1-2

Ob. 1-2

Es. Cl.

B♭ Cl. 1-2

B♭ Cl. 3

B. Cl.

Bsn. 1-2

C. Bn.

S. Sc.

A. Sc.

T. Sc.

B. Sc.

43

Senza sord.

C.Tpt. 1-2

C.Tpt. 3

Hr. 1-2

Hr. 3-4

Tbn. 1-2

Tbn. 3

Euph. 1-2

Tuba 1-2

D.B.

43

Timp. (Perc. 1)

S. Dr. (Perc. 2)

Cym. (Perc. 3)

B. Dr. (Perc. 4)

Mrb. (Perc. 5)

41 42 43 44 45

III. Marcia grave, allegro moderato

47

Picc.
(Plyr. 3)

Fl. 1-2

Ob. 1-2

Es. Cl.

B♭ Cl. 1-2

B♭ Cl. 3

B. Cl.

Bsn. 1-2

C. Bn.

S. Sc.

A. Sc.

T. Sc.

B. Sc.

47

molto marcato

C.Tpt. 1-2

C.Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph. 1-2

Tuba 1-2

D.B.

47

Timp.
(Perc. 1)

S. Dr.
(Perc. 2)

Cym.
(Perc. 3)

B. Dr.
(Perc. 4)

Mrl.
(Perc. 5)

46 47 48 49 50

f *ff* *mf* *pizz.* *arco*

55

55

III. Marcia grave, allegro moderato

60

1st

pp

Fl. 1-2

Fl. 3

Ob. 1-2

Es. Cl.

B♭ Cl. 1-2

1st

mp

f

2nd

pp

B♭ Cl. 3

pp

B. Cl.

Bsn. 1-2

C. Bn.

S. Sx.

1st

mp

f

A. Sx.

T. Sx.

B. Sx.

pp

pp

60

C.Tpt. 1-2

C.Tpt. 3

Hr. 1-2

a2

p

mp

Hr. 3-4

p

mp

pp

Tbn. 1-2

mf

p

pp

Tbn. 3

mf

p

pp

Euph. 1-2

Tuba 1-2

mf

p

pp

D.B.

mf

p

pp

60

Timp. (Perc. 1)

S.Dr. (Perc. 2)

Cym. (Perc. 3)

B.Dr. (Perc. 4)

Mrb. (Perc. 5)

56

57

58

59

60

III. Marcia grave, allegro moderato

64

2nd

1st

Fl. 1-2

Fl. 3

Ob. 1-2

Es. Cl.

B♭ Cl. 1-2

B♭ Cl. 3

B. Cl.

Bsn. 1-2

C. Bn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

C. Tpt. 1-2

C. Tpt. 3

Hr. 1-2

Hr. 3-4

Tbn. 1-2

Tbn. 3

Euph. 1-2

Tuba 1-2

D.B.

Timp. (Perc. 1)

S. Dr. (Perc. 2)

Cym. (Perc. 3)

B. Dr. (Perc. 4)

Mrb. (Perc. 5)

61

62

63

64

65

68

70

III. Marcia grave, allegro moderato

75

Fl. 1-2
Fl. 3
Ob. 1-2
Es Cl.
B♭ Cl. 1-2
B♭ Cl. 3
B. Cl.
Bsn. 1-2
C. Bn.
S. Sx.
A. Sx.
T. Sx.
B. Sx.

Measure 71: Fl. 1-2 and Fl. 3 play a sixteenth-note melody starting on G4, marked *mp*. B♭ Cl. 1-2 and B♭ Cl. 3 play a sustained note on B3, marked *p*. Bsn. 1-2 and C. Bn. play a sustained note on B2, marked *p*.
Measure 72: Fl. 1-2 and Fl. 3 continue the melody. B♭ Cl. 1-2 and B♭ Cl. 3 continue the sustained note. Bsn. 1-2 and C. Bn. continue the sustained note.
Measure 73: Fl. 1-2 and Fl. 3 continue the melody. B♭ Cl. 1-2 and B♭ Cl. 3 continue the sustained note. Bsn. 1-2 and C. Bn. continue the sustained note.
Measure 74: Fl. 1-2 and Fl. 3 continue the melody. B♭ Cl. 1-2 and B♭ Cl. 3 continue the sustained note. Bsn. 1-2 and C. Bn. continue the sustained note.
Measure 75: Fl. 1-2 and Fl. 3 continue the melody. B♭ Cl. 1-2 and B♭ Cl. 3 continue the sustained note. Bsn. 1-2 and C. Bn. continue the sustained note.

75

C.Tpt. 1-2
C.Tpt. 3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph. 1-2
Tuba 1-2
D.B.
Timp. (Perc. 1)
S.Dr. (Perc. 2)
Cym. (Perc. 3)
B.Dr. (Perc. 4)
Mrb. (Perc. 5)

Measure 71: C.Tpt. 1-2, C.Tpt. 3, Hn. 1-2, Hn. 3-4, Tbn. 1-2, Tbn. 3, Euph. 1-2, and Tuba 1-2 are silent. D.B. plays a sustained note on B2, marked *p*.
Measure 72: C.Tpt. 1-2, C.Tpt. 3, Hn. 1-2, Hn. 3-4, Tbn. 1-2, Tbn. 3, Euph. 1-2, and Tuba 1-2 are silent. D.B. plays a sustained note on B2, marked *p*.
Measure 73: C.Tpt. 1-2, C.Tpt. 3, Hn. 1-2, Hn. 3-4, Tbn. 1-2, Tbn. 3, Euph. 1-2, and Tuba 1-2 are silent. D.B. plays a sustained note on B2, marked *p*.
Measure 74: C.Tpt. 1-2, C.Tpt. 3, Hn. 1-2, Hn. 3-4, Tbn. 1-2, Tbn. 3, Euph. 1-2, and Tuba 1-2 are silent. D.B. plays a sustained note on B2, marked *p*.
Measure 75: C.Tpt. 1-2, C.Tpt. 3, Hn. 1-2, Hn. 3-4, Tbn. 1-2, Tbn. 3, Euph. 1-2, and Tuba 1-2 are silent. D.B. plays a sustained note on B2, marked *p*.

75

71

72

73

74

75

III. Marcia grave, allegro moderato

80

Fl. 1-2

Fl. 3

Ob. 1-2

E♭ Cl.

B♭ Cl. 1-2

B♭ Cl. 3

B. Cl.

Bsn. 1-2

C. Bn.

S. Sn.

A. Sn.

T. Sn.

B. Sn.

80

C.Tpt. 1-2

C.Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph. 1-2

Tuba 1-2

D.B.

80

Timp. (Perc. 1)

T.Dr. Tenor Drum

Cym. (Perc. 3)

B.Dr. (Perc. 4)

Mrb. (Perc. 5)

76 77 78 79 80

III. Marcia grave, allegro moderato

83

Fl. 1-2
Fl. 3
Ob. 1-2
E♭ Cl.
B♭ Cl. 1-2
B♭ Cl. 3
B. Cl.
Bsn. 1-2
C. Bn.
S. Sn.
A. Sn.
T. Sn.
B. Sn.

83

C.Tpt. 1-2
C.Tpt. 3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph. 1-2
Tuba 1-2
D.B.
Timp. (Perc. 1)
T.Dr.
Cym. (Perc. 3)
B.Dr. (Perc. 4)
Mrb. (Perc. 5)

81 82 83 84 85

III. Marcia grave, allegro moderato

88

Fl. 1-2
Fl. 3
Ob. 1-2
Es Cl.
B♭ Cl. 1-2
B♭ Cl. 3
B. Cl.
Bsn. 1-2
C. Bn.
S. Sn.
A. Sn.
T. Sn.
B. Sn.

88

C.Tpt. 1-2
C.Tpt. 3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph. 1-2
Tuba 1-2
D.B.

88

Timp. (Perc. 1)
T. Dr.
Cym. (Perc. 3)
B. Dr. (Perc. 4)
Mrb. (Perc. 5)

86

87

88

89

90

III. Marcia grave, allegro moderato

93

Fl. 1-2

Fl. 3

Ob. 1-2

Es. Cl.

B♭ Cl. 1-2

B♭ Cl. 3

B. Cl.

Bsn. 1-2

Bsn. 3

S. Sc.

A. Sc.

T. Sc.

B. Sc.

93

C. Tpt. 1-2

C. Tpt. 3

Hr. 1-2

Hr. 3-4

Tbn. 1-2

Tbn. 3

Euph. 1-2

Tuba 1-2

D.B.

93

Timp. (Perc. 1)

T. Dr.

Cym. (Perc. 3)

B. Dr. (Perc. 4)

Mrb. (Perc. 5)

91 92 93 94 95

III. Marcia grave, allegro moderato

96

Fl. 1-2

Fl. 3

Ob. 1-2

Es. Cl.

B♭ Cl. 1-2

B♭ Cl. 3

B. Cl.

Bsn. 1-2

Bsn. 3

S. Sc.

A. Sc.

T. Sc.

B. Sc.

96

C.Tpt. 1-2

C.Tpt. 3

Hr. 1-2

Hr. 3-4

Tbn. 1-2

Tbn. 3

Euph. 1-2

Tuba 1-2

D.B.

96

Timp. (Perc. 1)

T.Dr.

Cym. (Perc. 3)

B.Dr. (Perc. 4)

Mrb. (Perc. 5)

96 97 98 99 100

101

Fl. 1-2

Fl. 3

Ob. 1-2

Eng. Cl.

Bs. Cl. 1-2

Bs. Cl. 3

B. Cl.

Bsn. 1-2

Bsn. 3

S. Sax.

A. Sax.

T. Sax.

B. Sax.

101

C Tpt. 1-2

C Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph. 1-2

Tuba 1-2

D.B.

Senza sord.

f

Senza sord.

f

+2nd

f

f

f

f

101

Temp. (Perc. 1)

Snares Drum

S.D. (Perc. 2)

Cym. (Perc. 3)

B.Dr. (Perc. 4)

Mrl. (Perc. 5)

III. Marcia grave, allegro moderato

107

Fl. 1-2
Fl. 3
Ob. 1-2
Es. Cl.
B♭ Cl. 1-2
B♭ Cl. 3
B. Cl.
Bsn. 1-2
Bsn. 3
S. Sc.
A. Sc.
T. Sc.
B. Sc.

This block contains the musical notation for measures 107 through 110 for the woodwind and string sections. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) and strings (Violins, Violas, Tenors, Basses) are shown. Measure 107 features a forte (f) dynamic for the flutes and bassoons. The strings play a rhythmic pattern with accents. Measure 108 has a forte (f) dynamic for the bassoons. Measure 109 has a forte (f) dynamic for the flutes. Measure 110 has a forte (f) dynamic for the bassoons.

107

C.Tpt. 1-2
C.Tpt. 3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph. 1-2
Tuba 1-2
D.B.

This block contains the musical notation for measures 107 through 110 for the brass and percussion sections. The brass (Cornets, Horns, Trombones, Euphonium, Tuba) and percussion (Double Bass) are shown. Measure 107 features a forte (f) dynamic for the cornets and horns. Measure 108 has a forte (f) dynamic for the horns. Measure 109 has a forte (f) dynamic for the horns. Measure 110 has a forte (f) dynamic for the horns. The percussion section (Double Bass) plays a rhythmic pattern with accents.

107

Timp. (Perc. 1)
S.Dr. (Perc. 2)
Cym. (Perc. 3)
B.Dr. (Perc. 4)
Mrb. (Perc. 5)

This block contains the musical notation for measures 107 through 110 for the percussion section. The percussion (Timpani, Snare Drum, Cymbal, Bass Drum, Mridangam) are shown. Measure 107 features a forte (f) dynamic for the snare drum. Measure 108 has a forte (f) dynamic for the snare drum. Measure 109 has a forte (f) dynamic for the snare drum. Measure 110 has a forte (f) dynamic for the snare drum.

106

107

108

109

110

112 III. Marcia grave, allegro moderato

Fl. 1-2 *sempre f*

Fl. 3 *sempre f*

Ob. 1-2

Es. Cl.

B♭ Cl. 1-2 *f* *mp*

B♭ Cl. 3 *f* *mp*

B. Cl.

Bsn. 1-2 *mf* *fz mp*

Bsn. 3 *mf* *fz mp*

S. Sc.

A. Sc.

T. Sc.

B. Sc.

112

C.Tpt. 1-2 *mp*

C.Tpt. 3 *mp*

Hn. 1-2 *mf*

Hn. 3-4 *mf*

Tbn. 1-2 *mp*

Tbn. 3 *mp*

Euph. 1-2 *p*

Tuba 1-2 *mf* *p*

D.B. *mf* *pizz.* *p*

112

Timp. (Perc. 1)

S.Dr. (Perc. 2)

Cym. (Perc. 3)

B.Dr. (Perc. 4)

Mrb. (Perc. 5)

111

112

113

114

115

molto ritenuto 119 *a tempo*

128

III. Marcia grave, allegro moderato

124

Fl. 1-2

Fl. 3

Ob. 1-2

E♭ Cl.

B♭ Cl. 1-2

B♭ Cl. 3

B. Cl.

Bsn. 1-2

Bsn. 3

S. Sc.

A. Sc.

T. Sc.

B. Sc.

1st

mp

124

C Tpt. 1-2

C Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph. 1-2

Tuba 1-2

gliss

mp

mp

p

fz mf

1st

D.B.

p

124

Timp. (Perc. 1)

p

T. Dr.

p

Cym. (Perc. 3)

B. Dr. (Perc. 4)

p

Mrb. (Perc. 5)

121

122

123

124

125

III. Marcia grave, allegro moderato

128

Fl. 1-2
Fl. 3
Ob. 1-2
Es. Cl.
B♭ Cl. 1-2
B♭ Cl. 3
B. Cl.
Bsn. 1-2
Bsn. 3
S. Sc.
A. Sc.
T. Sc.
B. Sc.

128

C.Tpt. 1-2
C.Tpt. 3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph. 1-2
Tuba 1-2
D.B.

128

Timp. (Perc. 1)
T.Dr.
Cym. (Perc. 3)
B.Dr. (Perc. 4)
Mrb. (Perc. 5)

126

127

128

129

130

III. Marcia grave, allegro moderato

134

Fl. 1-2 *f* *ff* *ff* *ff* *ff*

Fl. 3 *ff* *ff* *ff* *ff* *ff*

Ob. 1-2 *f* *ff* *ff* *ff* *ff*

Es. Cl. *ff* *ff* *ff* *ff* *ff*

B♭ Cl. 1-2 *f* *ff* *ff* *ff* *ff*

B♭ Cl. 3 *ff* *ff* *ff* *ff* *ff*

B. Cl. *ff* *ff* *ff* *ff* *ff*

Bsn. 1-2 *ff* *ff* *ff* *ff* *ff*

Bsn. 3 *ff* *ff* *ff* *ff* *ff*

S. Sc. *ff* *ff* *ff* *ff* *ff*

A. Sc. *ff* *ff* *ff* *ff* *ff*

T. Sc. *ff* *ff* *ff* *ff* *ff*

B. Sc. *ff* *ff* *ff* *ff* *ff*

134

C. Tpt. 1-2 *f* *mf sub.* *molto cresc.* *ff* *ff*

C. Tpt. 3 *f* *mf sub.* *molto cresc.* *ff* *ff*

Hn. 1-2 *f* *mf sub.* *molto cresc.* *ff* *ff*

Hn. 3-4 *f* *mf sub.* *molto cresc.* *ff* *ff*

Tbn. 1-2 *mf sub.* *molto cresc.* *ff* *ff*

Tbn. 3 *mf sub.* *molto cresc.* *ff* *ff*

Euph. 1-2 *ff* *ff* *ff* *ff* *ff*

Tuba 1-2 *ff* *ff* *ff* *ff* *ff*

D.B. *ff* *ff* *ff* *ff* *ff*

134

Timp. (Perc. 1) *f* *ff* *ff* *ff* *ff*

S. Dr. (Perc. 2) *f* *ff* *ff* *ff* *ff*

Cym. (Perc. 3) *ff* *ff* *ff* *ff* *ff*

B. Dr. (Perc. 4) *ff* *ff* *ff* *ff* *ff*

Mrb. (Perc. 5) *ff* *ff* *ff* *ff* *ff*

131 132 133 134 135

III. Marcia grave, allegro moderato

139

8^{va}

Fl. 1-2

Fl. 3

Ob. 1-2

Es. Cl.

Bs. Cl. 1-2

Bs. Cl. 3

B. Cl.

Bsn. 1-2

Bsn. 3

S. Sc.

A. Sc.

T. Sc.

B. Sc.

139

C. Tpt. 1-2

C. Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph. 1-2

Tuba 1-2

D.B.

139

Timp. (Perc. 1)

S. Dr. (Perc. 2)

Cym. (Perc. 3)

B. Dr. (Perc. 4)

Mrb. (Perc. 5)

136

137

138

139

140

III. Marcia grave, allegro moderato

This musical score page contains measures 141, 142, and 143 of the piece "III. Marcia grave, allegro moderato". The score is written for a large symphony orchestra and includes the following parts:

- Flutes (Fl. 1-2, Fl. 3):** Play a melodic line starting in measure 141, marked *ff* (fortissimo).
- Oboes (Ob. 1-2):** Play a melodic line starting in measure 141, marked *ff*.
- Clarinets (Es. Cl., B♭ Cl. 1-2, B♭ Cl. 3, B. Cl.):** Play a melodic line starting in measure 141, marked *ff*.
- Bassoons (Bsn. 1-2, Bsn. 3):** Play a melodic line starting in measure 141, marked *ff*.
- Saxophones (S. Sax., A. Sax., T. Sax., B. Sax.):** Play a melodic line starting in measure 141, marked *ff*. The T. Sax. and B. Sax. parts include a *molto cresc.* (molto crescendo) marking.
- Cornets (C. Tpt. 1-2, C. Tpt. 3):** Play a melodic line starting in measure 141, marked *ff*.
- Horns (Hn. 1-2, Hn. 3-4):** Play a melodic line starting in measure 141, marked *ff*. The Hn. 1-2 part includes a *molto cresc.* marking.
- Trumpets (Tbn. 1-2, Tbn. 3):** Play a melodic line starting in measure 141, marked *ff*. The Tbn. 1-2 part includes a *molto cresc.* marking.
- Euphonium (Euph. 1-2):** Play a melodic line starting in measure 141, marked *ff*. The Euph. 1-2 part includes a *molto cresc.* marking.
- Tuba (Tuba 1-2):** Play a melodic line starting in measure 141, marked *ff*. The Tuba 1-2 part includes a *molto cresc.* marking.
- Double Bass (D.B.):** Play a melodic line starting in measure 141, marked *ff*.
- Timpani (Timp. (Perc. 1)):** Play a melodic line starting in measure 141, marked *ff*.
- Snare Drum (S. Dr. (Perc. 2)):** Play a melodic line starting in measure 141, marked *ff*.
- Cymbals (Cym. (Perc. 3)):** Play a melodic line starting in measure 141, marked *ff*.
- Bass Drum (B. Dr. (Perc. 4)):** Play a melodic line starting in measure 141, marked *ff*.
- Mridangam (Mrb. (Perc. 5)):** Play a melodic line starting in measure 141, marked *ff*.

The score includes various musical notations such as *ff* (fortissimo), *molto cresc.* (molto crescendo), and *Choke* (a technique for mutes). The measures are numbered 141, 142, and 143 at the bottom of the page.

IV.

Vivace non troppo ma con brio ♩ = 84-92 (orig. ♩ = 112)

Woodwind and string section score for measures 1-4. The instruments listed are Piccolo, Flute 1-2, Oboe 1-2, Clarinet in E♭, Clarinet in B♭ 1-2, Clarinet in B♭ 3, Bass Clarinet, Bassoon 1-2, Contrabassoon, Soprano Sax, Alto Sax, Tenor Sax, and Baritone Sax. The music begins with a forte (ff) dynamic and features a melodic line in the woodwinds and a rhythmic accompaniment in the strings.

Vivace non troppo ma con brio ♩ = 84-92 (orig. ♩ = 112)

Brass and percussion section score for measures 1-4. The instruments listed are Trumpet in C 1-2, Trumpet in C 3, Horn in F 1-2, Horn in F 3-4, Trombone 1-2, Trombone 3, Euphonium 1-2, Tuba 1-2, and Double Bass. The brass instruments play a melodic line with accents, while the percussion provides a rhythmic foundation. Dynamics include piano (p) and molto cresc. (much crescendo).

Vivace non troppo ma con brio ♩ = 84-92 (orig. ♩ = 112)

Piano and percussion section score for measures 1-4. The instruments listed are Timpani (Percussion 1), Snare Drum (Percussion 2), Cymbals (Percussion 3), Xylophone (Percussion 4), Xylophone (Percussion 5), and Piano. The piano plays a melodic line with a crescendo, while the percussion instruments provide a rhythmic accompaniment. Dynamics include piano (p) and forte (f).

1

2

3

4

IV. Vivace non troppo ma con brio

7

Picc. *sempre ff*

Fl. 1-2 *sempre ff*

Ob. 1-2

E♭ Cl. *sempre ff*

B♭ Cl. 1-2 *sempre ff*

B♭ Cl. 3 *sempre ff*

B. Cl. *sempre ff*

Bsn. 1-2 *f*

C. Bn.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

7

C.Tpt. 1-2 *mf*

C.Tpt. 3 *mf*

Hr. 1-2 *ff f*

Hr. 3-4 *ff f*

Tbn. 1-2 *mf*

Tbn. 3 *mf*

Euph. 1-2 *ff*

Tuba 1-2 *ff*

D.B. *ff* *arco* *ff* *pizz.* *f*

7

Timp. (Perc. 1) *ff* *f*

S.Dr. (Perc. 2) *f*

Cym. (Perc. 3) *f*

Xyl. (Perc. 4)

Xyl. (Perc. 5)

Pno. *f*

5 6 7 8

IV. Vivace non troppo ma con brio

12

Picc.

Fl. 1-2

Ob. 1-2

Es. Cl.

B♭ Cl. 1-2

B♭ Cl. 3

B. Cl.

Bsn. 1-2

C. Bn.

S. Sc.

A. Sc.

T. Sc.

B. Sc.

12

C.Tpt. 1-2

C.Tpt. 3

Hr. 1-2

Hr. 3-4

Tbn. 1-2

Tbn. 3

Euph. 1-2

Tuba 1-2

D.B.

12

Timp. (Perc. 1)

S.Dr. (Perc. 2)

Cym. (Perc. 3)

Trgl. (Perc. 4)

Xyl. (Perc. 5)

Pno.

9

10

11

12

IV. Vivace non troppo ma con brio

Picc. *mf* *mp* *p*
 Fl. 1-2 *mf* *mp* *p*
 Ob. 1-2
 E♭ Cl. *pp*
 B♭ Cl. 1-2 *pp*
 B♭ Cl. 3 *pp*
 B. Cl. *f* *p* *pp*
 Bsn. 1-2 *pp*
 C. Bn.
 S. Sx.
 A. Sx.
 T. Sx. *pp*
 B. Sx. *pp*
 C.Tpt. 1-2
 C.Tpt. 3
 Hn. 1-2 *pp*
 Hn. 3-4 *pp*
 Tbn. 1-2 *p* *pp*
 Tbn. 3 *p* *pp*
 Euph. 1-2 *mf*
 Tuba 1-2 *p*
 D.B. *arco*
 Timp. (Perc. 1)
 S.Dr. (Perc. 2)
 Cym. (Perc. 3)
 Tgl. (Perc. 4)
 Mrb. (Perc. 5)
 Pno. *p*

13 14 15 16

IV. Vivace non troppo ma con brio

17

Picc. Fl. 1-2 Ob. 1-2 Es. Cl. B♭ Cl. 1-2 B♭ Cl. 3 B. Cl. Bsn. 1-2 C. Bn. S. Sx. A. Sx. T. Sx. B. Sx.

17
Con sord. (straight)
C.Tpt. 1-2 *mf* C.Tpt. 3 *mf* Hn. 1-2 Hn. 3-4 Tbn. 1-2 Tbn. 3 Euph. 1-2 Tuba 1-2 D.B.

17
Timp. (Perc. 1) S.Dr. (Perc. 2) Cym. (Perc. 3) Trgl. (Perc. 4) Mrb. (Perc. 5) Pno.

ffz f

ffz f

ffz f

17 **18** **19** **20**

IV. Vivace non troppo ma con brio

21

Picc. *mf*

Fl. 1-2 *mf*

Ob. 1-2

E♭ Cl. *sempre pp*

B♭ Cl. 1-2 *sempre pp* *mf sub.*

B♭ Cl. 3 *sempre pp* *mf sub.*

B. Cl. *f*

Bsn. 1-2 *sempre pp* *mp*

C. Bn.

S. Sax.

A. Sax.

T. Sax. *sempre pp*

B. Sax. *sempre pp*

21

C.Tpt. 1-2

C.Tpt. 3

Hn. 1-2 *mf* *f*

Hn. 3-4 *mf* *f*

Tbn. 1-2

Tbn. 3

Euph. 1-2

Tuba 1-2

D.B. *sempre pp* *pizz.* *mf*

21

Timp. (Perc. 1)

S.Dr. (Perc. 2)

Cym. (Perc. 3)

Togl. (Perc. 4)

Mrb. (Perc. 5)

Pno.

21 **22** **23** **24**

IV. Vivace non troppo ma con brio

26

Picc. *mf*

Fl. 1-2 *mf*

Ob. 1-2

Es Cl. *p*

B♭ Cl. 1-2 *f*

B♭ Cl. 3 *f*

B. Cl. *mf*

Bsn. 1-2 *p* *f* *mf*

C. Bn.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

26

C.Tpt. 1-2 *Senza sord.* *p* *f* *p*

C.Tpt. 3 *Senza sord.* *p* *f* *p*

Hn. 1-2 *1st Open* *fz*

Hn. 3-4 *Open* *fz*

Tbn. 1-2

Tbn. 3 *f*

Euph. 1-2 *p* *f* *mf* *f*

Tuba 1-2

D.B. *p* *mf*

26

Timp. (Perc. 1) *mp*

S.Dr. (Perc. 2)

Cym. (Perc. 3)

Togl. (Perc. 4) *mp*

Mrb. (Perc. 5)

Pno.

25 26 27 28

IV. Vivace non troppo ma con brio

32

Picc.

Fl. 1-2

Ob. 1-2

Es. Cl.

B♭ Cl. 1-2

B♭ Cl. 3

B. Cl.

Bsn. 1-2

C. Bn.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

32

C. Tpt. 1-2

C. Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph. 1-2

Tuba 1-2

D. B.

32

Timp. (Perc. 1)

S. Dr. (Perc. 2)

Cym. (Perc. 3)

Tgl. (Perc. 4)

Mrb. (Perc. 5)

Pno.

29

30

31

32

ff

pp

p

arco

molto dim.

ff

molto dim.

pp

Choke

IV. Vivace non troppo ma con brio

Picc.
 Fl. 1-2
 Ob. 1-2
 E♭ Cl.
 B♭ Cl. 1-2
 B♭ Cl. 3
 B. Cl.
 Bsn. 1-2
 C. Bn.
 S. Sax.
 A. Sax.
 T. Sax.
 B. Sax.
 C. Tpt. 1-2
 C. Tpt. 3
 Hn. 1-2
 Hn. 3-4
 Tbn. 1-2
 Tbn. 3
 Euph. 1-2
 Tuba 1-2
 D.B.
 Timp. (Perc. 1)
 S. Dr. (Perc. 2)
 Cym. (Perc. 3)
 Trgl. (Perc. 4)
 Mrb. (Perc. 5)
 Pno.

mp
 p
 pp
 Consord.
 p
 Consord.
 p
 mp
 mp
 p
 pp
 p
 pp
 p
 pp
 p
 pp
 p
 pp

33

34

35

36

IV. Vivace non troppo ma con brio

38

Picc.

Fl. 1-2

Ob. 1-2

Es. Cl.

B♭ Cl. 1-2

B♭ Cl. 3

B. Cl.

Bsn. 1-2

C. Bn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

38

C. Tpt. 1-2

C. Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph. 1-2

Tuba 1-2

D.B.

38

Timp. (Perc. 1)

S. Dr. (Perc. 2)

Cym. (Perc. 3)

Togl. (Perc. 4)

Mrb. (Perc. 5)

Pno.

37 **38** **39** **40**

p *cresc.* *p* *poco* *p* *poco* *p* *poco* *p* *pizz.* *pp* *p* *poco cresc.* *p* *poco cresc.* *p* *poco cresc.*

IV. Vivace non troppo ma con brio

41

Picc. *mf* *p*

Fl. 1-2 *mf* *p*

Ob. 1-2

Es. Cl.

B♭ Cl. 1-2 *pp*

B♭ Cl. 3

B. Cl. *mf* *p*

Bsn. 1-2

C. Bn.

S. Sc.

A. Sc. *mf* *p*

T. Sc. *mf* *p*

B. Sc. *mf* *p*

41

(Concord.)

C. Tpt. 1-2 *mp*

C. Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1-2 *mf* *mp*

Tbn. 3 *mf* *mp*

Euph. 1-2 *mf*

Tuba 1-2 *mf* *p*

D.B. *mf*

41

Timp. (Perc. 1)

S. Dr. (Perc. 2)

Cym. (Perc. 3)

Trgl. (Perc. 4)

Mrb. (Perc. 5)

Pno.

41 **42** **43** **44**

IV. Vivace non troppo ma con brio

45

Picc.

Fl. 1-2

Ob. 1-2

Es. Cl.

B♭ Cl. 1-2

B♭ Cl. 3

B. Cl.

Bsn. 1-2

C. Bn.

S. Sc.

A. Sc.

T. Sc.

B. Sc.

45

C.Tpt. 1-2

C.Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph. 1-2

Tuba 1-2

D.B.

45

Timp. (Perc. 1)

S.Dr. (Perc. 2)

Cym. (Perc. 3)

Tgl. (Perc. 4)

Mrb. (Perc. 5)

Pno.

mf

cresc.

f

Senza sord.

mf

molto cresc.

f pizz.

45

46

47

48

IV. Vivace non troppo ma con brio

49

Picc. *ff*

Fl. 1-2 *ff*

Ob. 1-2 *f*

E♭ Cl. *ff*

B♭ Cl. 1-2 *ff*

B♭ Cl. 3 *ff*

B. Cl. *ff*

Bsn. 1-2 *f*

C. Bn. *pp*

S. Sc. *ff*

A. Sc. *f*

T. Sc. *f*

B. Sc. *pp*

49 Senza sord.

C.Tpt. 1-2 *f*

C.Tpt. 3 *ff*

Hn. 1-2 *ff*

Hn. 3-4 *ff*

Tbn. 1-2 *f*

Tbn. 3 *f*

Euph. 1-2 *f*

Tuba 1-2 *f*

D.B. *f*

49

Timp. (Perc. 1)

S.Dr. (Perc. 2)

Cym. (Perc. 3)

Tagl. (Perc. 4)

Mrb. (Perc. 5)

Pno.

49 **50** **51** **52**

IV. Vivace non troppo ma con brio

56

Picc.

Fl. 1-2

Ob. 1-2

Es. Cl.

B♭ Cl. 1-2

B♭ Cl. 3

B. Cl.

Bsn. 1-2

C. Bn.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

mp

mp
leggero

p
leggero

p
leggero

p
leggero

mf

p

p

p

p

sim.

sim.

sim.

sim.

56

C.Tpt. 1-2

C.Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph. 1-2

Tuba 1-2

D.B.

p

p

f

f

mf

mf

p

pizz.

p

56

Timp. (Perc. 1)

S.Dr. (Perc. 2)

Cym. (Perc. 3)

Trgl. (Perc. 4)

Mrb. (Perc. 5)

Pno.

mf

53

54

55

56

IV. Vivace non troppo ma con brio

60

Picc.

Fl. 1-2

Ob. 1-2

Es. Cl.

B♭ Cl. 1-2

B♭ Cl. 3

B. Cl.

Bsn. 1-2

C. Bn.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

60

C.Tpt. 1-2

C.Tpt. 3

Hr. 1-2

Hr. 3-4

Tbn. 1-2

Tbn. 3

Euph. 1-2

Tuba 1-2

D.B.

60

Timp. (Perc. 1)

S.Dr. (Perc. 2)

Cym. (Perc. 3)

Trgl. (Perc. 4)

Mrb. (Perc. 5)

Pno.

57

58

59

60

IV. Vivace non troppo ma con brio

Picc. *molto appassionato*
 Fl. 1-2 *molto appassionato*
 Ob. 1-2 *molto appassionato*
 Es. Cl. *molto appassionato*
 B♭ Cl. 1-2 *molto appassionato*
 B♭ Cl. 3 *molto appassionato*
 B. Cl. *molto appassionato*
 Bsn. 1-2 *molto appassionato*
 C. Bn. *molto appassionato*
 S. Sx. *molto appassionato*
 A. Sx. *molto appassionato*
 T. Sx. *molto appassionato*
 B. Sx. *molto appassionato*
 C.Tpt. 1-2 *molto appassionato*
 C.Tpt. 3 *molto appassionato*
 Hn. 1-2 *molto appassionato*
 Hn. 3-4 *molto appassionato*
 Tbn. 1-2 *molto appassionato*
 Tbn. 3 *molto appassionato*
 Euph. 1-2 *molto appassionato*
 Tuba 1-2 *molto appassionato*
 D.B. *molto appassionato*
 Timp. (Perc. 1) *molto appassionato*
 S. Dr. (Perc. 2) *molto appassionato*
 Cym. (Perc. 3) *molto appassionato*
 Trgl. (Perc. 4) *molto appassionato*
 Mrb. (Perc. 5) *molto appassionato*
 Pno. *molto appassionato*

61

62

63

64

IV. Vivace non troppo ma con brio

67

Picc. *molto dim.* *pp*

Fl. 1-2 *molto dim.* *pp* *mp* *a2*

Ob. 1-2 *molto dim.* *pp*

Es. Cl. *molto dim.* *pp*

B♭ Cl. 1-2 *molto dim.* *pp*

B♭ Cl. 3 *molto dim.* *pp*

B. Cl. *molto dim.* *pp*

Bsn. 1-2 *p* *pp*

C. Bn. *molto dim.* *p* *pp*

S. Sax. *molto dim.* *pp*

A. Sax. *molto dim.* *pp*

T. Sax. *molto dim.* *pp*

B. Sax. *molto dim.* *pp*

67

C. Tpt. 1-2 *Con sord. (1st only)* *pp*

C. Tpt. 3 *pp*

Hr. 1-2 *mp* *pp*

Hr. 3-4 *mp* *pp*

Tbn. 1-2 *pp*

Tbn. 3 *pp*

Euph. 1-2 *pp*

Tuba 1-2 *pp*

D.B. *pizz.* *p* *p*

67

Timp. (Perc. 1) *pp* *Clock.*

S. Dr. (Perc. 2) *pp*

Cym. (Perc. 3) *pp* *Xylophone*

Trgl. (Perc. 4) *pp*

Mrb. (Perc. 5) *pp*

Pno. *pp*

65 66 67 68

IV. Vivace non troppo ma con brio

72

Picc.

Fl. 1-2

Ob. 1-2

Es. Cl.

B♭ Cl. 1-2

B♭ Cl. 3

B. Cl.

Bsn. 1-2

C. Bn.

S. Sc.

A. Sc.

T. Sc.

B. Sc.

C. Tpt. 1-2

C. Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph. 1-2

Tuba 1-2

D.B.

Timp. (Perc. 1)

Trgl. (Perc. 2)

Glk. (Perc. 3)

Xyl. (Perc. 4)

Mrb. (Perc. 5)

Pno.

p

pp

p

pp

p

pp

p

pp

pizz.

p

pp

69

70

71

72

IV. Vivace non troppo ma con brio

Picc.
 Fl. 1-2
 Ob. 1-2
 E♭ Cl.
 B♭ Cl. 1-2
 B♭ Cl. 3
 B. Cl.
 Bsn. 1-2
 C. Bn.
 S. Sx.
 A. Sx.
 T. Sx.
 B. Sx.
 C.Tpt. 1-2
 C.Tpt. 3
 Hn. 1-2
 Hn. 3-4
 Tbn. 1-2
 Tbn. 3
 Euph. 1-2
 Tuba 1-2
 D.B.
 Timp. (Perc. 1)
 S.Dr. (Perc. 2)
 Cym. (Perc. 3)
 Togl. (Perc. 4)
 Mrb. (Perc. 5)
 Pno.

73 74 75 76

IV. Vivace non troppo ma con brio

77

Picc.

Fl. 1-2

Ob. 1-2

Es. Cl.

B♭ Cl. 1-2

B♭ Cl. 3

B. Cl.

Bsn. 1-2

C. Bn.

S. Sc.

A. Sc.

T. Sc.

B. Sc.

77

C. Tpt. 1-2

C. Tpt. 3

Hr. 1-2

Hr. 3-4

Tbn. 1-2

Tbn. 3

Euph. 1-2

Tuba 1-2

D.B.

77

Timp. (Perc. 1)

S. Dr. (Perc. 2)

Cym. (Perc. 3)

Tgl. (Perc. 4)

Mrb. (Perc. 5)

Pno.

77 78 79 80

82

82

82

84

86

88

89

89

89

92

IV. Vivace non troppo ma con brio

94

Picc.

Fl. 1-2

Ob. 1-2

Es. Cl.

Bs. Cl. 1-2

Bs. Cl. 3

B. Cl.

Bsn. 1-2

C. Bn.

S. Sc.

A. Sc.

T. Sc.

B. Sc.

94

C. Tpt. 1-2

C. Tpt. 3

Hn. 1-2

Hn. 3-4

2nd
Senza sord.

Tbn. 1-2

Tbn. 3

Euph. 1-2

Tuba 1-2

D.B.

94

Timp.
(Perc. 1)

S. Dr.
(Perc. 2)

Cym.
(Perc. 3)

Trgl.
(Perc. 4)

Mrb.
(Perc. 5)

Pno.

93 94 95 96

IV. Vivace non troppo ma con brio

99 *poco accel.*

Picc. *ff*

Fl. 1-2

Ob. 1-2

E♭ Cl. *f*

B♭ Cl. 1-2 *f*

B♭ Cl. 3 *f*

B. Cl. *ff*

Bsn. 1-2 *ff*

C. Bn. *ff*

S. Sc.

A. Sc. *ff* *sim.*

T. Sc. *ff* *sim.*

B. Sc.

99 *poco accel.*

C.Tpt. 1-2 *2nd f*

C.Tpt. 3 *f*

Hr. 1-2 *f*

Hr. 3-4 *f*

Tbn. 1-2 *ff*

Tbn. 3 *ff*

Euph. 1-2

Tuba 1-2

D.B.

99 *poco accel.*

Timp. (Perc. 1)

S.Dr. (Perc. 2) *p*

Cym. (Perc. 3)

Tgl. (Perc. 4)

Mrb. (Perc. 5) *f*

Pno.

97 98 99 100

IV. Vivace non troppo ma con brio

(poco accel.) **103** *poco rit.*

Picc.

Fl. 1-2

Ob. 1-2

Es. Cl.

B♭ Cl. 1-2

B♭ Cl. 3

B. Cl.

Bsn. 1-2

C. Bn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

(poco accel.) **103** *poco rit.*

C. Tpt. 1-2

C. Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph. 1-2

Tuba 1-2

D.B.

(poco accel.) **103** *poco rit.*

Timp. (Perc. 1)

S. Dr. (Perc. 2)

Cym. (Perc. 3)

Trgl. (Perc. 4)

Mrb. (Perc. 5)

Pno.

101 **102** **103** **104**

106 **Tempo I**

108

IV. Vivace non troppo ma con brio

109

Picc. *f* *mf* *ff* *mf*

Fl. 1-2 *f* *mf* *ff* *mf*

Ob. 1-2 *molto appassionato*

Es. Cl. *molto appassionato* *f* *ff* *mf*

B♭ Cl. 1-2 *molto appassionato* *f* *ff* *mf*

B♭ Cl. 3 *molto appassionato* *f* *ff* *mf*

B. Cl. *f* *ff* *mf*

Bsn. 1-2 *molto appassionato* *f* *ff* *mf*

C. Bn. *molto appassionato*

S. Sc. *molto appassionato* *f* *ff* *mf*

A. Sc. *molto appassionato* *f* *ff* *mf*

T. Sc. *molto appassionato*

B. Sc. *molto appassionato*

109

C.Tpt. 1-2 *f* *ff* *mf*

C.Tpt. 3 *f* *ff* *mf*

Hn. 1-2 *f* *ff* *mf*

Hn. 3-4 *f* *ff* *mf*

Tbn. 1-2 *f* *mf* *f*

Tbn. 3 *f* *mf* *f*

Euph. 1-2

109

110

111

112

Timp. (Perc. 1) *mf*

S.Dr. (Perc. 2)

Cym. (Perc. 3)

Tgl. (Perc. 4) *molto appassionato*

Xyl. (Perc. 5) *f* *ff* *mf*

Pno.

IV. Vivace non troppo ma con brio

113

Pic.

Fl. 1-2

Ob. 1-2

Es. Cl.

B♭ Cl. 1-2

B♭ Cl. 3

B. Cl.

Bsn. 1-2

C. Bsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

113

C. Tpt. 1-2

C. Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph. 1-2

Tuba 1-2

D.B.

113

Timp. (Perc. 1)

S. Dr. (Perc. 2)

Cym. (Perc. 3)

Trgl. (Perc. 4)

Xyl. (Perc. 5)

Pno.

114

115

116

117 *poco piu mosso* IV. Vivace non troppo ma con brio

Picc.
 Fl. 1-2
 Ob. 1-2
 Es. Cl.
 B♭ Cl. 1-2
 B♭ Cl. 3
 B. Cl.
 Bsn. 1-2
 C. Bn.
 S. Sx.
 A. Sx.
 T. Sx.
 B. Sx.
117 *poco piu mosso*
 C.Tpt. 1-2
 C.Tpt. 3
 Hn. 1-2
 Hn. 3-4
 Tbn. 1-2
 Tbn. 3
 Euph. 1-2
 Tuba 1-2
 D.B.
117 *poco piu mosso*
 Timp. (Perc. 1)
 S.Dr. (Perc. 2)
 Cym. (Perc. 3)
 Xyl. (Perc. 4)
 Xyl. (Perc. 5)
 Pno.

117

118

119

120

122

124

IV. Vivace non troppo ma con brio

125

Picc.

Fl. 1-2

Ob. 1-2

E♭ Cl.

B♭ Cl. 1-2

B♭ Cl. 3

B. Cl.

Bsn. 1-2

C. Bn.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

125

C. Tpt. 1-2

C. Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph. 1-2

Tuba 1-2

D.B.

125

Timp. (Perc. 1)

S. Dr. (Perc. 2)

Cym. (Perc. 3)

Togl. (Perc. 4)

Mrb. (Perc. 5)

Pno.

125 **126** **127**

IV. Vivace non troppo ma con brio

This musical score page contains measures 128, 129, and 130 of the piece "IV. Vivace non troppo ma con brio". The score is written for a large orchestra and includes the following parts:

- Picc.** (Piccolo)
- Fl. 1-2** (Flutes 1 and 2)
- Ob. 1-2** (Oboes 1 and 2)
- Es. Cl.** (English Horn)
- B♭ Cl. 1-2** (B-flat Clarinets 1 and 2)
- B♭ Cl. 3** (B-flat Clarinet 3)
- B. Cl.** (Bass Clarinet)
- Bsn. 1-2** (Bassoons 1 and 2)
- C. Bn.** (Contrabassoon)
- S. Sax.** (Soprano Saxophone)
- A. Sax.** (Alto Saxophone)
- T. Sax.** (Tenor Saxophone)
- B. Sax.** (Baritone Saxophone)
- C. Tpt. 1-2** (Cornet Trumpets 1 and 2)
- C. Tpt. 3** (Cornet Trumpet 3)
- Hn. 1-2** (Horns 1 and 2)
- Hn. 3-4** (Horns 3 and 4)
- Tbn. 1-2** (Tenor Trombones 1 and 2)
- Tbn. 3** (Tenor Trombone 3)
- Euph. 1-2** (Euphoniums 1 and 2)
- Tuba 1-2** (Tubas 1 and 2)
- D.B.** (Double Bass)
- Timp. (Perc. 1)** (Timpani)
- S. Dr. (Perc. 2)** (Snare Drum)
- Cym. (Perc. 3)** (Cymbal)
- Trgl. (Perc. 4)** (Triangle)
- Mrb. (Perc. 5)** (Maracas)
- Pno.** (Piano)

The score features various musical notations including dynamics (e.g., *ff*, *sf*, *arco*), articulation (accents, slurs), and performance instructions (e.g., "Choke" for the cymbal and triangle). Measure numbers 128, 129, and 130 are indicated at the bottom of the page.

APPENDIX B

RESOURCES, NOTES, AND PROCESSES

The original orchestral score for Third Suite available for purchase from Donemus Publishing's online store.³⁶ It is a hand-written score, presumably by Otterloo, in the same handwriting that most of his other scores are written in. There is a small but evenly distributed amount of additional handwriting throughout the score that appears to be study and performance markings made by a conductor – perhaps Otterloo himself.³⁷ Most of the markings are tracings or re-printings of time signatures, dynamics, and hairpins, but much larger and thicker. Cues with instrument name abbreviations are present. Occasionally, a few notes are crossed out, many of which are snare drum rolls.

To create this transcription, the orchestral score was transferred into Finale 25 music notation software for the macOS operating system on an Apple MacBook Pro laptop computer. Once the four orchestral movements were complete, the Finale files were duplicated. In the duplicate files, the string and harp staves (except double bass) were completely erased before staves for wind ensemble instruments not already utilized by Otterloo in the original were added. This produced a copy of each movement for wind ensemble with the original wind, double bass, and percussion staves and parts intact.

The string and harp parts were then copied into the wind ensemble score with care for ranges, timbres, dynamics, blends, balance, and instrument limitations. Dynamics were largely

³⁶ <http://webshop.donemus.com/>.

³⁷ The markings are thick, matching the story that Otterloo made heavy markings when he conducted the premiere performance. -

preserved in most cases; they were changed only when it was in the interest of achieving balance from the wind ensemble.

APPENDIX C

LIST OF COMPOSITIONS

Jan Willem van Otterloo (December 27, 1907 – July 27, 1978)

By date of publication

1930: 1e Suite voor orkest
 1931: 2e Suite voor orkest
 1932: Strijktrio
 1932: 3e Suite voor orkest
 1935: Symphonie No. 1 for orchestra
 1938: Suite for strijkorkest
 1941: Introductie en allegro voor orkest
 1943: Symphonietta voor blaasinstrumenten
 1944: Prelude, Dans en Epilogue voor klarinet en strijkorkest
 1944: Serenade voor 12 koperblazers, harp, piano, celesta en slagwerk
 1945: Symphony No. 2 (rev. 2011 Otto Ketting)
 1958: Intrada

Table A.1: Wind compositions by Willem van Otterloo and their instrumentation

<u>Title:</u>	<i>Symphonietta for Wind Instruments</i> (1943)	<i>Serenade for 12 Brass Players, Harp, Piano, Celesta, and Percussion</i> (1944)	<i>Intrada</i> (1958)
<u>Instrumentation:</u>	Piccolo Flute 1-2 Oboe 1-2 English Horn B-flat Clarinet 1-2 Bass Clarinet Bassoon 1-2 Contrabassoon Horn 1-4	C Trumpet 1-4 Horn 1-4 Trombone 1-3 Tuba Harp Piano Celesta Percussion	Trumpet 1-4 Horn 1-4 Trombone 1-4 Tuba Contrabassoon Timpani
<u>Approximate Duration:</u>	18 minutes	18 minutes	4.5 minutes