

THE PIPE ORGAN AS INSPIRATION FOR WIND BAND TRANSCRIPTIONS  
WITH A TRANSCRIPTION OF CHARLES-MARIE WIDOR'S *SYMPHONY NO. 5 IN F*  
*MINOR* AND A  
CONDUCTOR'S GUIDE TO REHEARSAL AND PERFORMANCE

by

JOHN LOPEZ

(Under the Direction of John P. Lynch)

ABSTRACT

This document is a study of how the pipe organ relates to the wind band and the possibilities of transcribing organ works for band. The document includes material on how the pipe organ relates mechanically to the wind band instruments and a comparison of various organ stops and wind instruments that have similar timbres. The relationships that are established from this comparison are used to create an original transcription for wind band of Charles-Marie Widor's *Symphony No. 5 in F Minor*. A conductor's guide is included to aid in the rehearsal and performance of the transcription as well as provide insight to the thought process behind the wind band orchestration.

Index Words: Charles-Marie Widor, Organ Symphony, Toccata, Wind Band Transcription, Wind Ensemble, Transcription, Symphony No. 5 in F Minor

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## Chapter I

### Purpose of Study

The development of repertoire for the wind band is unique because a large portion of the early works were transcriptions from many diverse sources including folk songs, opera arias, orchestral works, choral pieces, and Baroque works for pipe organ. There is a rich tradition of transcribing for band throughout its history, with the original intent of filling out the repertoire. The wind band proves to be an appealing medium for transcriptions because it is one of the most heterogeneous ensembles; one that can exploit timbre in highly unique ways. This is due to the many timbres and combination of timbres that the wind band has to offer.

In the authors opinion, the pipe organ is the closest instrument in relation to the wind band. This can be evidenced in two distinct ways: both produce sound by compressing air and sending it through a tube of either metal or wood, and both have a plethora of timbral options and combinations. Therefore, organ music is an ideal source for wind band transcriptions. The purpose of this document is to demonstrate the similar palettes of the wind band and pipe organ. To accomplish this goal, a transcription for wind ensemble of Charles-Marie Widor's iconic organ work, *Symphony No. 5 in F Minor, Op. 42, No.1* has been completed and a conductor's guide to the work is included in Chapter IV.

### Need for Study

The wind band repertoire of commonly played organ transcriptions is limited to the Baroque era, particularly works of J. S. Bach.<sup>1</sup> The Widor Symphony was composed in 1879, over a century after Bach's death. The addition of this transcription to the wind band repertoire will broaden the range of organ transcriptions because of its more contemporary use of harmony, extended form, combinations of timbre, and more elaborate use of organ sounds that were not available in Bach's time.

The focus of most scholarly work involving transcriptions for wind band deals with orchestral music. This focus on orchestral transcriptions provides an excellent opportunity to broaden the scholarship with a study of organ transcriptions in the wind band literature. This is a logical and necessary study because of the close relationship between the band and organ. Organ music is often particular about what timbres are used and in what register they sound. This approach contrasts with orchestral and other keyboard works where almost all discretion is left to the transcriber as to what color should sound. Therefore, a thorough explanation of the relationship between the organ and wind band, in addition to a transcription that follows the timbral guidelines of the composer, is necessary to comprehend the possibilities of this instrumental bond. This is a new and experimental approach to transcribing for wind band that yields a broadened vocabulary of timbre combinations as well as adding an organ transcription to the wind band repertoire that is not of the Baroque era.

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<sup>1</sup> Miles, Richard. "Teaching Music Through Performance in Band and Orchestra." Comprehensive Listing of Volumes by Grade, 2011. <http://www.teachingmusic.org/pdfs/TMTPComprehensiveList.pdf> (accessed July 10, 2014)

## Methodology

The process will begin with an in depth study of how the pipe organ of Widor's time functioned, and continues along with an exploration of the myriad of sounds that it could produce. An original transcription of Widor's *Symphony No. 5 in F Minor* follows in Chapter III. Finally, a conductor's guide will accompany the transcription to aid in the rehearsal and performance process.

## Review of Related Literature

The primary resource used when discussing organ mechanics in this document is the essay titled *Organ Construction* by Stephen Bicknell.<sup>2</sup> The essay describes in depth the fundamental workings of the pipe organ, how the instrument produces sound, and the raw materials that are used in its construction. This information is important because of the close relationship between the pipe organ and wind instruments in regard to the method of producing sound. Bicknell also discusses the mechanics and production of the actual pipes, which is necessary to understand which wind instruments will sound most like a particular pipe. A chapter of William Leslie Sumner's book, *The Organ*, supplements this information.<sup>3</sup> Sumner includes a section in his work dedicated to the construction of pipes, with emphasis on reed pipes.

The pipe organ has evolved over time and it is important to understand the qualities of the instrument that Widor had in mind when composing his *Symphony No. 5*. Gerard Brooks' essay, "French and Belgian Organ Music after 1800," discusses the organ and its characteristics that would have been common knowledge for French composers during Widor's time.<sup>4</sup> Brooks states

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<sup>2</sup> Bicknell, Stephen, "Organ Construction." *The Cambridge Companion to the Organ*. (Cambridge: Cambridge University Press, 1998). 18-30.

<sup>3</sup> Sumner, William Leslie. *The Organ*. (London: Macdonald, 1955). 248-269.

<sup>4</sup> Brooks, Gerard. "French and Belgian Organ Music after 1800." *The Cambridge Companion to the Organ*. (Cambridge: Cambridge University Press, 1998). 263-278.

that the most well-known organ builder of the era was Aristide Cavaille-Colle.<sup>5</sup> The essay includes a quote from Widor in regard to Cavaille-Colle's instruments: "Our school owes its creation – I say without reservation – to the special, magical sound of these instruments".<sup>6</sup> In his essay, Brooks explains the particular stops that Cavaille-Colle included in many of his organs. He also discusses compositional styles of the French organ symphonies of the mid-19<sup>th</sup> century in this essay with particular emphasis on Widor's works.<sup>7</sup> Additional information about the instruments of Cavaille-Colle is referenced in William Leslie Sumner's book, where a section is dedicated to the organ builder.<sup>8</sup> There is also a consistent reference in the literature in regard to Cavaille-Cole and his desire to make the organ stops sound more like the instruments of the orchestra. This evidence is also found in Peter Williams' book, *A New History of the Organ from the Greeks to the Present Day*.<sup>9</sup>

Texts on orchestration are also referenced in this document, particularly in the construction of the original transcription of *Symphony No. 5 in F Minor*. The primary source for orchestration technique is Samuel Adler's *The Study of Orchestration*.<sup>10</sup> This text discusses scoring for each family of instruments and appropriate doubling for each instrument. Widor is very specific about what sounds are heard and the tessitura that they sound as well as the appropriate doubling, however, there are excerpts in the *Symphony No. 5 in F Minor* that are not idiomatic for certain wind instruments. Therefore, the part is transcribed for a more fitting instrument with Adler's text aiding in the process. Adler also includes two sections on

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<sup>5</sup> Ibid., 270.

<sup>6</sup> Ibid., 270.

<sup>7</sup> Ibid., 271.

<sup>8</sup> Sumner, 210-216

<sup>9</sup> Williams, Peter F.. *A New History of the Organ from the Greeks to the Present Day*. (Bloomington: Indiana University Press, 1980). 155-158.

<sup>10</sup> Adler, Samuel. *The Study of Orchestration*. 3<sup>rd</sup> ed. (New York: W. W. Norton, 2002).

transcribing from keyboard to orchestra and piano to winds, respectively. These portions of the text are helpful when orchestrating non-idiomatic passages in a manner that is more appropriate for wind instruments. Additionally, Adler elaborates on writing for winds in his chapter titled “Scoring for Band or Wind Ensemble.”<sup>11</sup>

Walter Piston’s book, *Orchestration*, provides additional information on orchestration techniques, with a section devoted to texture.<sup>12</sup> *Symphony No. 5 in F Minor* employs many different textures that range from sparse homophony to thick counterpoint and insight into the treatment of these layers is necessary. Piston also discusses common problems in orchestration, most notably the scoring of chords.<sup>13</sup> The pipe organ has a larger range than the wind band, which requires a transcriber to adjust the scoring of chords in a manner that is appropriate for winds, but still true to the sound of the original composition. This issue is also remedied with the aid of Kent Kennan and Donald Grantham’s chapter on scoring chords in their book *The Technique of Orchestration*.<sup>14</sup>

The most prominent obstacles that one encounters when transcribing an organ work for wind band are the issue of range and instrumentation. There are many instances where a passage is written for a particular sound that exceeds the standard range of wind instruments. Additionally, there are passages in organ music that require many stops to be pulled at one time, thus requiring a significant amount of doubling in a wind transcription. In order to avoid extra doubling, the transcriber must use other instruments in the ensemble to produce the required timbre and tessitura. In his book, *Instrumentation and Orchestration*, Richard Blatter dedicates a

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<sup>11</sup> Ibid., 772.

<sup>12</sup> Piston, Walter. *Orchestration*. (New York: Norton, 1955). 355-414.

<sup>13</sup> Ibid., 444-451.

<sup>14</sup> Kennan, Kent Wheeler, and Donald Grantham. *The Technique of Orchestration*. 4<sup>th</sup> ed. (Englewood Cliffs, NJ: Prentice-Hall, 1990). 173-187.

section to “Instrument Substitutions” which addresses this problem.<sup>15</sup> Blatter charts several instruments and gives a possible replacement instrument or a combination of instruments that can produce a similar timbre. For instance: Blatter’s chart states that a trumpet with a straight mute will produce a timbre similar to an oboe in the low register.<sup>16</sup> This book also dedicates a chapter to transcribing that is unique from other texts examined because it discusses the subject more in terms of timbre than of tessitura.<sup>17</sup>

Additional reference material for this document regarding to the transcription comes from Cecil Forsyth’s book titled *Orchestration*.<sup>18</sup> This work includes a quick reference guide for the practical range of instruments, as well as their transposition.<sup>19</sup> Forsyth also includes various excerpts from actual literature for each instrument to illustrate proper voicing technique.

Similar dissertations are also cited in this document, including Nikk Pilato’s *A Conductor’s Guide to the Wind Music of Joseph Schwantner with a Transcription of the Composer’s “New Morning for the World”*.<sup>20</sup> Pilato includes in his dissertation an analysis of Schwantner’s works for winds as well as a conductor’s guide for each. The format and approach to the conductor’s guide in this document are modeled after Pilato’s guide.

A second dissertation, similar to this document, is Jacob Wallace’s *John Mackey’s Concerto for Soprano Sax and Wind Ensemble (2007): An Analysis and Conductor’s Guide to*

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<sup>15</sup> Blatter, Alfred. *Instrumentation and Orchestration*. 2<sup>nd</sup> ed. (New York: Schirmer Books, 1997). 385-367.

<sup>16</sup> *Ibid.*, 389.

<sup>17</sup> *Ibid.*, 388-409.

<sup>18</sup> Forsyth, Cecil. *Orchestration*. 2<sup>nd</sup> ed. (London: Macmillan and Co., Limited, 1997).

<sup>19</sup> *Ibid.* 2-12.

<sup>20</sup> Pilato, Nikk. *A Conductor’s Guide to the Wind Music of Joseph Schwantner with a Transcription of the Composer’s “New Morning for the World”*. (PhD diss., Florida State University, 2007).

*Performance.*<sup>21</sup> Like Pilato, Wallace includes a conductor's guide that is practical for rehearsal and performance. Wallace's guide also serves as a model for the one included in this document.

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<sup>21</sup> Wallace, Jacob. *John Mackey's Concerto for Soprano Sax and Wind Ensemble (2007): An Analysis and Conductor's Guide to Performance*. (DMA diss., The University of Georgia, 2009).

## Chapter II

### How the Pipe Organ Works

The pipe organ is comprised of many complex mechanical devices that work in conjunction to produce various sounds. However, a single basic principle governs the production of sound in a pipe organ: compressed air is sent through a pipe, which causes a vibration of the air column or shallot and results in the creation of sound.

The most important mechanical element of the organ is the wind system. The wind system serves as a reservoir for air as well as an air pressurization system. At the heart of the wind system is the bellow. The bellow acts in a similar manner as the lungs and diaphragm of a human being. When the bellow expands, air is drawn into a large, flexible container acting as a reservoir. As the bellow contracts, the air is forced out a small opening that in turn creates a steady, pressurized air stream. Before the mid-nineteenth century, bellows required at least one person to operate while the organist played. Today, most organs have an electronic blower that replaces human labor. <sup>22</sup>

The pressurized air stream is sent to a holding area called the soundboard, a long rectangular box that sits under a particular set of pipes. The pipes are connected to the soundboard via corresponding air chambers called channels, but air is denied entrance because of closed valves in the soundboard called pallets. Each pallet is connected to a key on the keyboard. When a key is pressed, one pallet will open, allowing the air stream to travel into the corresponding channel. Each channel supplies air to a specific note, regardless of what stop is

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<sup>22</sup> Bicknell, Stephen, "Organ Construction." *The Cambridge Companion to the Organ*. (Cambridge: Cambridge University Press, 1998). 19-20.

pulled. For example, middle C will have a channel all to itself, but there will be many middle C pipes connected to this channel in order to account for the myriad of timbres that an organ can produce. All of the pipes are blocked from the channel by mechanical sliding boards called upperboards and toeboards. These perforated boards move when a stop is pulled and align in a specific manner that routes the air stream to the desired pipe.<sup>23</sup> Once the air has reached the pipe, the air column vibrates and thus produces a tone.

This process of organ sound production can be compared to producing sound on a wind instrument. The bellows are like the lungs and diaphragm of a wind player, which draws in and compresses air. The air is then routed through the instrument according to what finger combination the player chooses (similar to the soundboard and channels of the organ). The air column then vibrates, producing and amplifying the tone through the instrument's tubing. Brass and reed instruments have additional vibrating apparatus': the lips and reed, respectively.

All of the mechanisms of the organ are controlled from the organist's console. The main feature of the console is the keyboard or manual. A standard manual looks like a piano keyboard, but normally only spans five octaves, or sixty one keys, in contrast with the piano's eighty eight. Most organs have three manuals. This allows the organist to have a different set of stops pulled for each manual, thus enabling quick timbral transitions. The manuals have different names, which can vary due to geographic area and time period. In *Symphony No. 5 in F Minor*, Charles-Marie Widor refers the manuals as the *Recit*, *Positif*, and the *Grand Orgue*. There is also a pedal board on the floor that is laid out like a manual. The pedal board has much larger key surface area so that the organist can play it with their feet. The pedal board usually plays the bass line of a composition, but is not limited to that voice. Widor refers to the pedal board as *Pedale*.

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<sup>23</sup> Ibid., 20.

A separate pedal called the “swell” controls the dynamics of the organ. This is an English invention from the year 1712 and has been a standard fixture ever since it was first incorporated. The swell pedal controls the swell box, which encompasses the soundboards. When the pedal is pressed, the swell box opens and allows for a louder sound. The swell pedal is a gradual pedal, meaning that there are many degrees of loudness. This is achieved because the swell box opens in proportion to how far the pedal is pressed, and can be compared to the acceleration pedal of a motor vehicle.<sup>24</sup> An important difference is that the swell pedal will remain at the dynamic that the organist sets until he or she changes it.

Both the manuals and the pedal board are each accompanied with a set of stops that coincide with the various timbres that the organ can produce. Pulling the appropriately labeled knobs (stops) mounted on the console activates the stops. When a stop is pulled, the upperboards and toeboards are moved to an exact position that allows the pressurized air stream to be routed to the pipes that produce the desired sound.

The pipe organ allows for many possible sound combinations. One way to combine several sounds easily is by using the mixture stops. When a mixture stop is pulled, more than one note will sound when a single key is pressed. The additional notes are usually in the higher part of the harmonic series of the keyed note. Many organs, however, have several options of mixture stops that often allow for fifths and thirds, part of the harmonic series, to sound above the keyed note.<sup>25</sup>

A second way to combine various sounds is by using coupled stops. Since each manual and the pedal board have specific stops that only those keyboards can play, it can hinder the combination of two stops that are linked to a single manual or pedal board. This is remedied by

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<sup>24</sup> Ibid., 25.

<sup>25</sup> Ibid.

coupled stops which, when activated, link a keyboard to the stops of another keyboard. In addition to increasing the number of stop combinations, coupled stops allow for many stops to be played on a single keyboard. It should be noted, however, that the coupling ability of an organ varies from instrument to instrument.

The pipes of the organ are responsible for the different possible timbres. Since the Middle Ages, organ builders have experimented with many different raw materials and construction techniques to develop new pipes and, in turn, new timbre options. In several cases, the pipes imitate other instruments, including the oboe, trumpet, strings, and even the human voice. Every organ is a truly custom built instrument and is unique in terms of what pipes and stops are available. The main pipes that produce the characteristic organ sound are the diapasons. The diapasons are flue pipes, which are pipes that have no moving parts. Air molecules, therefore, are the only things that vibrate in a flue pipe. Flue pipes are in the shape of a cylinder that is capped off at the top. The only exit for the air stream is a slit towards the bottom of the cylinder called the mouth.<sup>26</sup> This adds resistance making the sound of the diapasons a conical and warm timbre.

There are several ways that the timbre of flue pipes can be changed. The placement of the mouth has a distinct effect on the tone color, as well as adding an additional mouth opposite the original. Below the mouth, flue pipes narrow and come to a point that connects to the channel. The shaping of this cone also affects the timbre. Additionally, the mouth has an upper and lower lip that both protrude from the diameter of the pipe. The shape of these lips also plays a role in the pipe's tone color.<sup>27</sup>

There is a second type of pipe called the reed pipe. A reed pipe is essentially a flue pipe that has an added mechanism that vibrates with the air column. The additional vibrating object is

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<sup>26</sup> Ibid., 26.

<sup>27</sup> Sumner, William Leslie. *The Organ*. (London: Macdonald, 1955). 251.

called a shallot.<sup>28</sup> There are two types of shallots: ones that do not touch anything when they vibrate and ones that do. The sound is then amplified by a resonator that is normally in the shape of a flared bell on the top of the pipe.<sup>29</sup> Reed pipes are very similar, in terms of sound production, to brass instruments and woodwinds that utilize a reed. Compressed air is blown past a reed or the lips of a brass player and then resonates within the body of the instrument, and thus exiting through a flared bell.

The length of an organ pipe determines its pitch. The standard length for a pipe is 8'. Pipes of this length, called the principal, will produce the exact pitch that is written on a staff. Additional options include 16' pipes that produce a tone an octave below the written pitch, and 4' pipes resulting in a pitch an octave above. For example, in the first movement of *Symphony No. 5 in F Minor*, Widor calls for the stops Flutes 4' and 16'. This means that when these stops are pulled and the organist plays a middle C, the pitches that will be heard are the C's an octave above and below the actual written pitch. Other lengths of pipes are required for mixture stops. These pipes include the 2' super octaves and 2 2/3' pipes that produce an octave and a perfect fifth above the written pitch.<sup>30</sup>

#### Stops of a Late 19<sup>th</sup> Century French Organ

The premiere organ builder of the late nineteenth century was Aristide Cavaille-Coll. He is credited with building over six hundred organs in France and is responsible for several advancements in the timbre possibilities of the organ. His most notable improvements were to reed pipes, where he developed new reed pipes that allowed for a higher quality and more realistic and rich tone to stops like the oboe, string, and *vox humaine*. He also improved the

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<sup>28</sup> Bickenell, 27.

<sup>29</sup> Sumner, 253.

<sup>30</sup> Bicknell, 27.

coupling system that allowed for smoother transition between stops resulting in better forward motion of the music. Additionally, he developed a more efficient system of pre-setting stops to the various manuals so that several stops could be pulled with the push of a single button. Cavaille-Coll's contributions paved the way for a new genre of organ composition: the organ symphony.<sup>31</sup>

The organ at Saint-Denis is regarded as the first great Cavaille-Coll organ.<sup>32</sup> It was completed in 1841 and was made with many of the advancements for which he was known. However, one of his most elaborate organs, and arguably the epitome of his work, is the St. Sulpice organ, completed in 1862.<sup>33</sup> It is unclear if Charles-Marie Widor had a particular organ in mind when he composed *Symphony No. 5 in F Minor* in 1871. He was the organist at St. Sulpice from 1870-1934, however, and would have been regularly performing on the St. Sulpice organ while composing *Symphony No. 5 in F Minor*.<sup>34</sup>

The St. Sulpice organ has five manuals and a pedal board with over one hundred stops including two 32' stops (sounding two octaves below the written pitch). The manuals of St. Sulpice are referred to as *Grand-Choeur*, *Grand-Orgue*, *Positif*, *Recit expressif*, and *Solo*.<sup>35</sup> Widor's *Symphony No. 5* only calls for three manuals in addition to the pedal board: *Recit expressif*, *Positif*, and *Grand-Orgue*. Figure 1 displays the stops of the St. Sulpice organ, while and Figure 2 shows the stops employed by Widor in *Symphony No. 5 in F Minor*.

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<sup>31</sup> Sumner, 214-215.

<sup>32</sup> Ibid., 215.

<sup>33</sup> Williams, Peter F.. *A New History of the Organ from the Greeks to the Present Day*. (Bloomington: Indiana University Press, 1980). 171-173.

<sup>34</sup> Epstein, B. "Organ of St. Sulpice." Organ of St. Sulpice. <http://www.stsulpice.com/> (accessed April 3, 2014).

<sup>35</sup> Ibid.

| <b>Grand Choeur</b>     | <b>Grand Orgue</b>          | <b>Positif</b>          | <b>Recitative<br/>Expressif</b> | <b>Solo</b>                                | <b>Pedale</b>   |
|-------------------------|-----------------------------|-------------------------|---------------------------------|--|-----------------|
| Salicional 8'           | Principal<br>Harmonique 16' | Vilon basse 16'         | Quintaton 16'                   | Bourdon 16'                                | Principal 32'   |
| Octave 4'               | Montre 16'                  | Quintaton 16'           | Diapason 8'                     | Flute conique<br>16'                       | Principal 16'   |
| Fourniture              | Bourdon 16'                 | Salicional 8'           | Bourdon 8'                      | Principal 8'                               | Contrebasse 16' |
| Plein Jeu               | Flute conique<br>16'        | Viole de gambe<br>8'    | Violoncelle 8'                  | Bourdon 8'                                 | Soubasse 16'    |
| Cymbale                 | Montre 8'                   | Unda maris 8'           | Voix celeste 8'                 | Flute<br>harmonique 8'                     | Principal 8'    |
| Bombard 16'             | Diapason 8'                 | Quintaton 8'            | Prestant 4'                     | Viloncelle 8'                              | Viloncelle 8'   |
| Basson 16'              | Bourdon 8'                  | Flute traversiere<br>8' | Doublette 2'                    | Gambe 8'                                   | Flute 8'        |
| First Trumpet<br>8'     | Flute<br>harmonique 8'      | Flute douce 4'          | Fourniture                      | Keraulophone 8'                            | Flute 4'        |
| Second<br>Trumpet 8'    | Flute traversiere<br>8'     | Flute octaviante<br>4'  | Cymbale                         | Prestant 4'                                | Bombarde 32'    |
| Basson 8'               | Flute a pavillon<br>8'      | Dulciane 4'             | Basson Hautbois<br>8'           | Flute octaviante<br>4'                     | Bombarde 16'    |
| Clairon 4'              | Quinte 5 1/3'               | Doublette 2'            | Cromorne 8'                     | Octave 4'                                  | Basson 16'      |
| Clairon<br>Doublette 2' | Prestant 4'                 | Quinte 2 2/3            | Voix humaine 8'                 | Octavin 2'                                 | Trompette 8'    |
|                         | Doublette 2'                | Tierce 1 3/5            | Flute<br>harmonique 8'          | Quinte 5 1/3                               | Ophicleide 8'   |
|                         |                             | Larigot 1 1/3           | Flute octaviante<br>4'          | Tierce 3 1/5                               | Clairon 4'      |
|                         |                             | Piccolo 1'              | Dulciane 4'                     | Septieme 2 2/7'                            |                 |
|                         |                             | Plein Jeu<br>harmonique | Nazard 2 2/3                    | Quinte 2 2/3                               |                 |
|                         |                             | Basson 16'              | Octavin 2'                      | Cornet                                     |                 |
|                         |                             | Baryton 8'              | Cornet                          | Bombarde 16'                               |                 |
|                         |                             | Trompette 8'            | Bombard 16'                     | Trompette 8'                               |                 |
|                         |                             | Clairon 4'              | Trompette 8'                    | Clairon 4'                                 |                 |
|                         |                             |                         | Clairon 4'                      | Trompette<br>coudee a forte<br>pression 8' |                 |
|                         |                             |                         | Machine a grele                 |  |                 |
|                         |                             |                         | Rossignol                       |  |                 |
|                         |                             |                         | Tremolo                         |  |                 |

Figure 1: The Stops of St. Sulpice

| <i>Recitative Expressif</i>  | <i>Positif</i>         | <i>Grand-Orgue</i> | <i>Pedale</i>  |
|------------------------------|------------------------|--------------------|----------------|
| Hautbois 8'                  | Montres et Gambes 8'   | Foundation 4'      | Bass 8'        |
| Flute 4'                     | Bambe et Unda maris 8' | Foundation 8'      | Bass 16'       |
| Flute 16'                    | Foundation 8'          | Foundation 16'     | Bass 4'        |
| Bourdon 16'                  | Foundation 4'          | Flute 8'           | Flute 8'       |
| Anches 4'                    | Foundation 16'         |                    | Foundation 4'  |
| Anches 8'                    | Flute 4'               |                    | Foundation 8'  |
| Anches 16'                   | Flute 8'               |                    | Foundation 16' |
| Foundation 4'                |                        |                    | Foundation 32' |
| Foundation 8'                |                        |                    | Flute 4'       |
| Foundation 16'               |                        |                    |                |
| Flute 8'                     |                        |                    |                |
| <i>Gambe et voix celeste</i> |                        |                    |                |

Figure 2: The Stops of Widor's Symphony No. 5 in F Minor

All organs do not have exactly the same stop selection or amount of manuals, even if the same builder built them. These variations are due to several factors. The most prominent is the size and layout of the building that houses the instrument. The larger the space dedicated to the instrument, the more possibilities are available, particularly in terms of the pipes in the lower range. Organ builders also take into account the acoustical properties of the space. The organ is potentially a very loud instrument with a vast range and can, therefore, easily overwhelm a space. It is also important to group pipes together in a manner that allows the air and stop systems to work efficiently. The more space available to arrange ranks of pipes, the more stops can be installed. Other factors that dictate organ specifications are the specialty skills of the organ builder, and the financial resources of the commissioning body.<sup>36</sup>

The stop names also can differ from instrument to instrument. It is true that stops of the same name between organs sound similar, but there are slight differences in timbre between them. This is due to the acoustical properties of the space that it is in, as well as the organ builder's craftsmanship when building and shaping the pipes. Therefore, there is no standard list of stops that are installed in every organ. For example, the stop that creates the characteristic organ sound in the St. Sulpice organ is called the diapason, or principal, depending on which

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<sup>36</sup> Sumner, 239-250.

manual the organist is using. Widor refers to the diapasons as foundations, a common synonym for diapasons, in his *Symphony No. 5 in F Minor*.

### How the Stops Relate to Transcribing for Band

Four factors should be considered when deciding which wind instrument or combination would best represent a particular stop of an organ: timbre, tessitura, idiomatic considerations, and musical aesthetic.

The timbre of a stop is often described by its name. There are some, however, that are more ambiguous, and the pipe itself should be examined, in addition to the sound that it produces, in order to make a decision. For instance, the diapason or foundation pipes do not have a correlating wind instrument as the flute or trumpet stops do. Therefore an analysis of the pipe itself and its sound is necessary.

The tessitura of a stop can pose particular difficulty during the orchestration process. The organ has a much larger range than any single wind instrument. Other wind instruments need to be included to so support the additional range, both higher and lower. All of the wind instruments have at least a soprano, alto, tenor, and bass version to cover a large range. For example, the flute family consists of a piccolo, flute, alto flute, and bass flute. The piccolo is sufficient for supplying the higher end of the flute range, but orchestrating for the alto and bass flutes poses potential problems. Having enough actual bass and alto flute instruments, with players to cover all of the required voices, is not practical. Also, alto and bass flutes are easily overbalanced in a thick texture. The remedy for this problem is to find an instrument that will emulate the desired timbre and still comfortably play in the required range. A quality substitute for the alto and bass flute is the euphonium, which emulates the sound of low flute pipes due to

its conical shape and characteristic, round sound. Granted, the lips of the euphonium player vibrate in the way a shallot would in a reed pipe, but the euphonium does not produce the edge sound of cylindrical brass and reed instruments. An example of this particular substitution is found in the second movement of the *Symphony No. 5 in F Minor* transcription. There is also an alto flute part in the transcription, but it is either used when the texture is thin or to provide a fundamental for the upper flute voices.

The technical limitations of wind instruments also can be problematic when transcribing an organ work for band. There are two major elements of keyboard technique that can cause difficulty when translating to certain wind instruments. These are large leaps and long passages with no place for a breath. Transcribing large leaps can be avoided by dividing a single passage between multiple instruments of similar timbre. For instance, passages for a bass stop, which would normally played by a tuba, that contain large leaps, can be divided between the tuba and euphonium. If the leap is beyond the comfortable range of the euphonium, or the euphonium is occupied with another passage, the line can be transferred to the horn. This is possible because of the similar conical sounds produced by these three instruments produce.

Keyboardists have the advantage of not having to breathe while playing a passage; therefore transcribed passages can be very long with little or no opportunity for a breath. This obstacle can be avoided by dividing long lines between two of the same instrument. Care should be taken to avoid gaps in the sound by overlapping the note that the transition between instruments takes place. This technique is demonstrated most notably in the fifth movement of the *Symphony No. 5 in F Minor* transcription. See Figure 3.

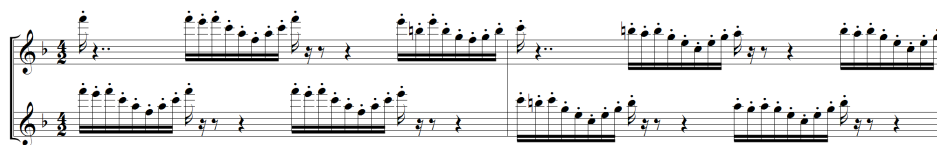


Figure 3: Overlapping Orchestration

Evaluating the musical aesthetic of a particular moment is also crucial to selecting the appropriate wind instruments to represent an organ stop. The organ has a very large dynamic range, which the wind band is perfectly capable of emulating. Organ builders of the nineteenth century usually group stops according to their dynamic association and link them to the same manual.<sup>37</sup> For instance, the *recitative-expressif* manual in Widor's fifth symphony functions as a solo voice and stops associate with a softer dynamic, such as the flute, oboe, and strings, are linked to it. This manual is usually used when the texture is thin and the musical aesthetic is of an intimate, calm character. However, there are times when stops associated with a soft dynamic are called to play at a loud volume. Composers of organ works normally double the voices in other stops for moments like this, but the transcriber sometimes needs to change wind instruments to achieve a more accurate effect. For example, the flute section of the wind band is a good emulator of the foundation stops; however, there are moments in *Symphony No. 5 in F Minor* that call for the foundations to play at a loud dynamic. Flutes alone will not fulfill the musical aesthetic of these moments; therefore these passages are doubled in the brass section. This allows for a fuller sound, with the flutes creating an overtone effect. The brass players must make adjustments to their timbre when this transcribing technique is used, but these are discussed in Chapter IV, the *Conductor's Guide*, of this document.

Figure 4 shows the stops used in Charles-Marie Widor's *Symphony No. 5 in F Minor* and lists wind instruments that can emulate them in regard to timbre, tessitura, and musical aesthetic.

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<sup>37</sup> Sumner, 245.

The transcription of this symphony is not restricted to the instrumentation and doubling suggested by Figure 4, but it is the basis of the orchestration. The discussion after Figure 4 further explains the construction, purpose, and orchestration choices for each stop listed. The stops are listed in order of appearance in Widor's *Symphony No. 5 in F Minor*.

| Stop                         | 8'                 | 4'                          | 16'                         | Loud Option            | Soft Option |
|------------------------------|--------------------|-----------------------------|-----------------------------|------------------------|-------------|
| <i>Hautbois</i>              | Oboe/English Horn  | E Flat Clarinet             | Bassoon                     | Muted Brass            |             |
| <i>Flute</i>                 | Flute              | Piccolo                     | Euphonium                   | Brass                  | Flute       |
| <i>Bourdon</i>               | Bassoon            | English Horn                | Contra Bassoon              | Low Brass              |             |
| <i>Anches</i>                | Clarinet           | E Flat Clarinet             | Bass Clarinet               | Double in Double Reeds |             |
| <i>Foundation</i>            | Flute              | Piccolo                     | Euphonium                   | Brass                  |             |
| <i>Gambe et voix celeste</i> | Clarinet and Flute | E Flat Clarinet and Piccolo | Bass Clarinet and Euphonium | Brass                  | Clarinet    |
| <i>Montres et Gambes</i>     | Clarinet and Flute | E Flat Clarinet and Piccolo | Bass Clarinet and Euphonium | Double in Double Reeds |             |
| <i>Gambe et Unda Maris</i>   | Clarinet and Flute | E Flat Clarinet and Piccolo | Bass Clarinet and Euphonium | Double in Double Reeds |             |
| <i>Bass</i>                  | Euphonium          | Horn                        | Tuba                        |                        |             |

Figure 4: Stops of Symphony No. 5 in F Minor and Wind Counterparts

#### Hautbois (Oboe)

*Hautbois* are reed pipes which have at least one shallot vibrating in addition to the air column. This stop varies the most from organ to organ in regard to whether the shallot strikes another object or not. French organs usually have *hautbois* pipes that are free, non-striking, reeds. The pipe itself has a slightly flared bell, similar to the standard oboe in the wind band. The double reed instruments are the best options to imitate this color. The disadvantage of the double reed family is that the upper register is limited compared to the organ, so the e-flat clarinet is suitable for 4' stops. To achieve more breadth of sound in terms of volume, muted brass is an effective supplement.<sup>38</sup>

<sup>38</sup> Blatter, Alfred. *Instrumentation and Orchestration*. 2<sup>nd</sup> ed. (New York: Schirmer Books, 1997). 385.

### Flute

The flute stop is similar to the foundation stops in terms of pipe construction, but the mouth and lips are shaped slightly different. This stop usually produces a brighter color than the foundations stops. The flute family is suited best for this stop, but the players should be instructed to produce a different timbre to differentiate between foundations and flute.

### Bourdon

*Bourdon* stops are usually 16' reed pipes made of wood and played by the pedal board. The pipe itself is shaped like and sounds similar to a bassoon; full with a slight buzz in the texture. The double reed family best fits this color, with the bassoon being the heart of the sound. If a louder dynamic is desired, doubling the passage with muted brass will achieve the desired level.

### Foundations (Diapasons)

The foundations, also called diapasons, are flue pipes where the only things that vibrate during sound production are the air molecules within it. The pipe is capped at the top and has a mouth located at the bottom. These two factors create resistance and in turn make the sound warm and conical. The ideal wind instrument that can achieve a similar timbre is the flute. The 4' and 16' foundation stops are best suited for the piccolo and euphonium, respectively. As the dynamic increases, adding the brass section will create the desired color at the appropriate volume.

### Anches (Reeds)

The *anches* stop is a general reed stop. The double reed family is appropriate for *anches* passages that are loud or of a bombastic nature. Clarinets, on the other hand, are applicable for a more serene aesthetic. The desired aesthetic of the musical passage employing this stop should

be determined before choosing an appropriate wind instrument for orchestration due to the many different colors that reed stops can produce.

#### Gambe et Voix Celeste

This stop is a reed stop that often has multiple pipes to a single note that are slightly out of tune. The desired effect is to have a reed sound with a shimmer of overtones.<sup>39</sup> Combining clarinets with flutes produces a similar timbre. An additional flute can be written up an octave from the clarinets to produce even more vibrancy.

#### Montres et Gambes

*Montres* is another term for the foundation pipes of a French organ, and *gambes* is a reed pipe similar to the *gambe et voix celeste*.<sup>40</sup> Combining the voices of the foundations and clarinets or double reeds, depending on the musical aesthetic, will create the desired color.

#### Gambe et Una Maris

This stop is very similar to the *mantres et gambes* except this stop is considered a softer stop. Widor assigns this stop to the *recitative-expressif* manual to emphasize this aesthetic. The combination of the foundation colors with double reeds efficiently emulates the desired sound. .

#### Bass

The bass stop is usually assigned to the pedal board and activates the 16' or 32' pipes for the foundation stop. This is a flue pipe that produces a very conical sound in the low register. The tuba is the best wind band counterpart. There are times when the pedal board will go above the comfortable range of the tuba. In this case the euphonium or horn are suitable replacements.

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<sup>39</sup> Sumner, 290.

<sup>40</sup> Ibid.

Chapter III  
Symphony No. 5 in F Minor  
Movement I

*Allegro*  $\text{♩} = 119$

Flute 1  
Flute 2  
Flute 3  
Alto Flute 1  
Oboe 1  
Oboe 2  
Oboe 3  
Clarinet in B $\flat$   
Clarinet in B $\flat$  1  
Clarinet in B $\flat$  2  
Clarinet in B $\flat$  3  
Clarinet in B $\flat$  4  
Bass Clarinet  
Bassoon 1  
Bassoon 2  
Bassoon 3  
Contrabassoon  
Horn in F 1  
Horn in F 2  
Horn in F 3  
Horn in F 4  
Piccolo Trumpet in A  
Trumpet in B $\flat$  1  
Trumpet in B $\flat$  2  
Trumpet in B $\flat$  3  
Trombone 1  
Trombone 2  
Trombone 3  
Bass Trombone  
Euphonium 1  
Euphonium 2  
Tuba 1  
Tuba 2

This page of a musical score, numbered 23, contains the following parts and staves:

- Strings:** Violin 1 (Vln. 1), Violin 2 (Vln. 2), Violin 3 (Vln. 3), Viola (Vla.), Cello 1 (Cl. 1), Cello 2 (Cl. 2), Cello 3 (Cl. 3), Double Bass 1 (B. Cl. 1), Double Bass 2 (B. Cl. 2), Double Bass 3 (B. Cl. 3), Double Bass 4 (B. Cl. 4), Double Bass 5 (B. Cl. 5), Double Bass 6 (B. Cl. 6).
- Woodwinds:** Flute 1 (Fl. 1), Flute 2 (Fl. 2), Flute 3 (Fl. 3), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Oboe 3 (Ob. 3), Clarinet (Cl.), Bassoon 1 (B. Sn. 1), Bassoon 2 (B. Sn. 2), Bassoon 3 (B. Sn. 3), Saxophone (Sax.), Saxophone 2 (Sax. 2), Saxophone 3 (Sax. 3).
- Brass:** Horn 1 (Ho. 1), Horn 2 (Ho. 2), Horn 3 (Ho. 3), Horn 4 (Ho. 4), Trumpet 1 (Trp. 1), Trumpet 2 (Trp. 2), Trumpet 3 (Trp. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Tuba 1 (Tub. 1), Tuba 2 (Tub. 2), Euphonium 1 (Euph. 1), Euphonium 2 (Euph. 2).
- Percussion:** Cymbal (Cym.), Snare (Sn.), Bass Drum (B. Dr.).

The score is written in a standard musical notation with various dynamics and articulations. The page number '23' is located in the top right corner.

This page of a musical score is arranged in a standard orchestral layout. The instruments are listed on the left side of the page, grouped into woodwinds, brass, and strings. The woodwind section includes Piccolo (Pic. 1), Flute (Fl. 1, 2), Oboe (Ob. 1, 2, 3), Bassoon (Bsn. 1, 2, 3), and Contrabassoon (C. Bsn.). The brass section includes Trumpet (Trp. 1, 2, 3), Trombone (Tbn. 1, 2, 3, 4), and Euphonium (Euph. 1, 2). The string section includes Violin (Viol. 1, 2), Viola (Viola), Cello (Cello), and Double Bass (Double Bass). The score is written in a common time signature and features various musical notations such as notes, rests, and dynamic markings. A vertical line is drawn across the score, indicating a specific point in the music. The page number '24' is located in the top right corner.



This page of a musical score, page 26, contains the following instruments and parts:

- Flute 1 (Fl. 1): Features melodic lines with dynamic markings *p* and *mp*.
- Flute 2 (Fl. 2): Features melodic lines with dynamic markings *p* and *mp*.
- Flute 3 (Fl. 3): Rests.
- Alto Flute 1 (A. Fl. 1): Rests.
- Clarinet 1 (Cl. 1): Rests.
- Clarinet 2 (Cl. 2): Rests.
- Clarinet 3 (Cl. 3): Rests.
- Bass Clarinet (B. Cl.): Rests.
- Bassoon 1 (B. Cl. 1): Rests.
- Bassoon 2 (B. Cl. 2): Rests.
- Bassoon 3 (B. Cl. 3): Rests.
- Bassoon 4 (B. Cl. 4): Rests.
- Bassoon 5 (B. Cl.): Features a melodic line with dynamic markings *p* and *mp*.
- Bassoon 6 (B. Cl.): Rests.
- Bassoon 7 (B. Cl.): Rests.
- Bassoon 8 (B. Cl.): Rests.
- Oboe Bassoon (O. Ba.): Rests.
- Horn 1 (Ho. 1): Rests.
- Horn 2 (Ho. 2): Rests.
- Horn 3 (Ho. 3): Rests.
- Horn 4 (Ho. 4): Rests.
- Trumpet 1 (Tr. 1): Rests.
- Trumpet 2 (Tr. 2): Rests.
- Trumpet 3 (Tr. 3): Rests.
- Trombone 1 (Tbn. 1): Features a melodic line with dynamic markings *p* and *mp*.
- Trombone 2 (Tbn. 2): Rests.
- Trombone 3 (Tbn. 3): Rests.
- Trombone 4 (Tbn. 4): Rests.
- Euphonium 1 (Euph. 1): Features a melodic line with dynamic markings *p* and *mp*.
- Euphonium 2 (Euph. 2): Features a melodic line with dynamic markings *p* and *mp*.
- Tuba 1 (Tuba 1): Rests.
- Tuba 2 (Tuba 2): Rests.

This page of a musical score is arranged in a standard orchestral layout. The staves are organized as follows from top to bottom: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Flute 3 (Fl. 3), Piccolo (Pic. 1), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Bass Clarinet (B. Cl.), Bass Clarinet 2 (B. Cl. 2), Bass Clarinet 3 (B. Cl. 3), Bass Clarinet 4 (B. Cl. 4), Bass Clarinet 5 (B. Cl. 5), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Bassoon 3 (Bsn. 3), Bassoon 4 (Bsn. 4), Horn 1 (Ho. 1), Horn 2 (Ho. 2), Horn 3 (Ho. 3), Horn 4 (Ho. 4), Piccolo Trumpet (Pic. Trp.), Trumpet 1 (Trp. 1), Trumpet 2 (Trp. 2), Trumpet 3 (Trp. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Bass Trombone (B. Tbn.), Euphonium 1 (Euph. 1), Euphonium 2 (Euph. 2), Tuba 1 (Tuba 1), and Tuba 2 (Tuba 2). The score is written in a common time signature (C) and a key signature of one flat (B-flat). The notation includes various rhythmic values, accidentals, and dynamic markings. The bottom of the page features a large, complex bass line, likely for the tubas or bassoons, with many beamed notes and rests.

This page of a musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, grouped by family. The notation includes notes, rests, and dynamic markings such as *p* (piano) and *a tempo*. A rehearsal mark '11' is placed above the Flute 1 staff. The score is written in a common time signature and key signature.

**Instrument List:**

- Fl. 1
- Fl. 2
- Fl. 3
- A. Fl. 1
- Cl. 1
- Cl. 2
- Cl. 3
- B. Cl.
- B. Cl. 1
- B. Cl. 2
- B. Cl. 3
- B. Cl. 4
- B. Cl.
- Bsn. 1
- Bsn. 2
- Bsn. 3
- B. Sn.
- Hr. 1
- Hr. 2
- Hr. 3
- Hr. 4
- Hrn. Tpt.
- B. Tpt. 1
- B. Tpt. 2
- B. Tpt. 3
- Tbn. 1
- Tbn. 2
- Tbn. 3
- B. Tbn.
- Euph. 1
- Euph. 2
- Tuba 1
- Tuba 2

This page of a musical score is for a large orchestra. It contains 32 staves, each labeled with an instrument or section. The instruments listed are:

- Pic. 1
- Fl. 1
- Fl. 2
- Fl. 3
- A. Fl. 1
- Ob. 1
- Ob. 2
- Ob. 3
- B. Cl. 1
- B. Cl. 2
- B. Cl. 3
- B. Cl. 4
- B. Cl. 5
- Bsn. 1
- Bsn. 2
- Bsn. 3
- C. Bsn.
- Hr. 1
- Hr. 2
- Hr. 3
- Hr. 4
- Hr. Trp.
- B. Trp. 1
- B. Trp. 2
- B. Trp. 3
- Tbn. 1
- Tbn. 2
- Tbn. 3
- B. Tbn.
- Euph. 1
- Euph. 2
- Tuba 1
- Tuba 2

The score is written in a common time signature (C) and a key signature of one flat (B-flat). It features various musical notations including notes, rests, and dynamic markings such as *p* (piano) and *pp* (pianissimo). There are also some performance instructions like *pp* and *pp* written below the staves. The page number '29' is located in the top right corner.

117 *4 tempo*

Fl. 1 *p*

Fl. 2 *p*

Fl. 3 *p*

A. Fl. 1 *p*

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1

B. Cl. 2 *p*

B. Cl. 3

B. Cl. 4

B. Cl. 1

Bsn. 1

Bsn. 2

Bsn. 3

C. Bsn.

Ho. 1 *p*

Ho. 2 *p*

Ho. 3 *p*

Ho. 4

Trp. 1

Trp. 2

Trp. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph. 1 *p*

Euph. 2

Tuba 1 *p*

Tuba 2 *p*

31

Pic. 1  
Pic. 2  
Pic. 3  
A. Fl. 1  
Ob. 1  
Ob. 2  
Ob. 3  
B. Cl.  
B. Cl. 1  
B. Cl. 2  
B. Cl. 3  
B. Cl. 4  
B. Cl.  
Bsn. 1  
Bsn. 2  
Bsn. 3  
C. Bsn.  
Hr. 1  
Hr. 2  
Hr. 3  
Hr. 4  
Trp. 1  
Trp. 2  
Trp. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
B. Tbn.  
Euph. 1  
Euph. 2  
Tuba 1  
Tuba 2

177

Pic. 1

Fl. 1

Fl. 2

Fl. 3

A. Fl. 1

Ob. 1

Ob. 2

Ob. 3

E. Cl.

S. Cl. 1

S. Cl. 2

S. Cl. 3

S. Cl. 4

B. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

C. Bsn.

Hr. 1

Hr. 2

Hr. 3

Hr. 4

Pic. Tpt.

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph. 1

Euph. 2

Tuba 1

Tuba 2

*mp*

This page of a musical score, numbered 33, contains the following instrument parts:

- Fl. 1
- Fl. 2
- Fl. 3
- A. Fl. 1
- Ob. 1
- Ob. 2
- Ob. 3
- B. Cl.
- S. Cl. 1
- S. Cl. 2
- S. Cl. 3
- S. Cl. 4
- B. Cl.
- Bsn. 1
- Bsn. 2
- Bsn. 3
- C. Bsn.
- Hr. 1
- Hr. 2
- Hr. 3
- Hr. 4
- Perc. Typ.
- Trp. 1
- Trp. 2
- Trp. 3
- Tbn. 1
- Tbn. 2
- Tbn. 3
- B. Tbn.
- Euph. 1
- Euph. 2
- Tuba 1
- Tuba 2

This page of a musical score, numbered 34, contains 32 staves for various instruments. The instruments listed on the left are: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Flute 3 (Fl. 3), Piccolo (A. Fl. 1), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Oboe 3 (Ob. 3), Bassoon 1 (B. Cl. 1), Bassoon 2 (B. Cl. 2), Bassoon 3 (B. Cl. 3), Bassoon 4 (B. Cl. 4), Clarinet in B-flat 1 (B. Cl.), Clarinet in B-flat 2 (B. Cl. 2), Clarinet in B-flat 3 (B. Cl. 3), Clarinet in B-flat 4 (B. Cl. 4), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Bassoon 3 (Bsn. 3), Contrabassoon (C. Bsn.), Horn 1 (Hrn. 1), Horn 2 (Hrn. 2), Horn 3 (Hrn. 3), Horn 4 (Hrn. 4), Trumpet in F (Hrn. Trp.), Trumpet in F 1 (B. Trp. 1), Trumpet in F 2 (B. Trp. 2), Trumpet in F 3 (B. Trp. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Bass Trombone (B. Tbn.), Euphonium 1 (Euph. 1), Euphonium 2 (Euph. 2), Tuba 1 (Tuba 1), and Tuba 2 (Tuba 2). The score is written in a common time signature (C) and features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings. The woodwinds and brass sections are particularly active, with many notes and rests visible across the staves. The percussion section, including the bassoons, has some specific markings towards the end of the page.

159 *Lesso*

159 *Lesso*

Pic. 1

Fl. 1

Fl. 2

Fl. 3

A. Fl. 1

Ob. 1

Ob. 2

Ob. 3

B. Cl.

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl. 4

B. Cl.

Sax. 1

Sax. 2

Sax. 3

C. Sax.

Hr. 1

Hr. 2

Hr. 3

Hr. 4

Pic. Trp.

B. Trp. 1

B. Trp. 2

B. Trp. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph. 1

Euph. 2

Tuba 1

Tuba 2

This page of a musical score, numbered 36, contains the following instruments and parts:

- Pic. 1
- Fl. 1
- Fl. 2
- Fl. 3
- A. Fl. 1
- Ob. 1
- Ob. 2
- Ob. 3
- B. Cl.
- B. Cl. 1
- B. Cl. 2
- B. Cl. 3
- B. Cl. 4
- B. Cl.
- Bsn. 1
- Bsn. 2
- Bsn. 3
- C. Bsn.
- Hrn. 1
- Hrn. 2
- Hrn. 3
- Hrn. 4
- Perc. Typ.
- B. Tpt. 1
- B. Tpt. 2
- B. Tpt. 3
- Tbn. 1
- Tbn. 2
- Tbn. 3
- B. Tbn.
- Euph. 1
- Euph. 2
- Tuba 1
- Tuba 2

The score includes various musical notations such as notes, rests, dynamics (mf, f, ff), and articulation marks.



This page of a musical score, labeled '38' in the top right corner, contains 28 staves for various instruments. The instruments listed on the left are: Pic. 1, Fl. 1, Fl. 2, Fl. 3, A. Fl. 1, Ob. 1, Ob. 2, Ob. 3, B. Cl., B. Cl. 1, B. Cl. 2, B. Cl. 3, B. Cl. 4, B. Cl., Bsn. 1, Bsn. 2, Bsn. 3, C. Bn., Hrn. 1, Hrn. 2, Hrn. 3, Hrn. 4, Pic. Trp., B. Trp. 1, B. Trp. 2, B. Trp. 3, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., Euph. 1, Euph. 2, Tuba 1, and Tuba 2. The score includes musical notation with various dynamics such as *pp* (pianissimo) and a rehearsal mark '15' at the beginning of the page. The notation is arranged in a standard orchestral layout, with woodwinds and strings in the upper staves and brass instruments in the lower staves.

This page of a musical score, numbered 39, contains the following instruments and parts:

- Percussion:** Psn. 1, Psn. 2, Psn. 3, A. Psn. 1, Cb. 1, Cb. 2, Cb. 3, B. Cl., Sn. 1, Sn. 2, Sn. 3, C. Sn.
- Flutes:** Fl. 1, Fl. 2, Fl. 3, A. Fl. 1
- Clarinets:** Cl. 1, Cl. 2, Cl. 3, B. Cl., B. Cl., B. Cl.
- Saxophones:** Sax. 1, Sax. 2, Sax. 3, C. Sax.
- Brass:** Horn 1, Horn 2, Horn 3, Horn 4, Trombone 1, Trombone 2, Trombone 3, B. Trom.
- Woodwinds:** Bassoon 1, Bassoon 2, Tuba 1, Tuba 2

The score is written in a standard musical notation with various clefs, time signatures, and dynamic markings. It includes complex rhythmic patterns, particularly in the percussion and woodwind sections, and features several long, flowing melodic lines in the strings and woodwinds.

This page of a musical score, page 40, contains the following instrument parts:

- Flute 1 (Fl. 1)
- Flute 2 (Fl. 2)
- Flute 3 (Fl. 3)
- Oboe 1 (Ob. 1)
- Oboe 2 (Ob. 2)
- Oboe 3 (Ob. 3)
- Clarinet 1 (Cl. 1)
- Clarinet 2 (Cl. 2)
- Clarinet 3 (Cl. 3)
- Clarinet 4 (Cl. 4)
- Bassoon 1 (Bsn. 1)
- Bassoon 2 (Bsn. 2)
- Bassoon 3 (Bsn. 3)
- Horn 1 (Hr. 1)
- Horn 2 (Hr. 2)
- Horn 3 (Hr. 3)
- Horn 4 (Hr. 4)
- Percussion (Perc. Typ.)
- Trumpet 1 (Trp. 1)
- Trumpet 2 (Trp. 2)
- Trumpet 3 (Trp. 3)
- Trombone 1 (Tbn. 1)
- Trombone 2 (Tbn. 2)
- Trombone 3 (Tbn. 3)
- Tuba 1 (Tuba 1)
- Tuba 2 (Tuba 2)

The score is written in 3/4 time and features various melodic and rhythmic patterns across the instruments. The notation includes notes, rests, and dynamic markings.

This page of a musical score, numbered 41, contains 32 staves for various instruments. The staves are arranged as follows from top to bottom: Piccolo 1 (Pic. 1), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Flute 3 (Fl. 3), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Oboe 3 (Ob. 3), Bassoon 1 (B. Cl. 1), Bassoon 2 (B. Cl. 2), Bassoon 3 (B. Cl. 3), Bassoon 4 (B. Cl. 4), Bassoon 5 (B. Cl. 5), Bassoon 6 (B. Cl. 6), Horn 1 (Hr. 1), Horn 2 (Hr. 2), Horn 3 (Hr. 3), Horn 4 (Hr. 4), Trumpet 1 (Trp. 1), Trumpet 2 (Trp. 2), Trumpet 3 (Trp. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Trombone 4 (B. Tbn.), Euphonium 1 (Euph. 1), Euphonium 2 (Euph. 2), Tuba 1 (Tuba 1), and Tuba 2 (Tuba 2). The score is written in a common time signature (C) and features a variety of musical notations, including notes, rests, and dynamic markings. The Piccolo 1 part is marked with a '3/2' time signature. The Flute 1 part has a '3/2' time signature. The Oboe 1 part has a '3/2' time signature. The Bassoon 1 part has a '3/2' time signature. The Horn 1 part has a '3/2' time signature. The Trumpet 1 part has a '3/2' time signature. The Trombone 1 part has a '3/2' time signature. The Euphonium 1 part has a '3/2' time signature. The Tuba 1 part has a '3/2' time signature. The score is written in a common time signature (C) and features a variety of musical notations, including notes, rests, and dynamic markings.

*Spirito*

Fl. 1  
Fl. 2  
Fl. 3  
A. Fl. 1  
Ob. 1  
Ob. 2  
Ob. 3  
B. Cl. 1  
B. Cl. 2  
B. Cl. 3  
B. Cl. 4  
Sax. 1  
Sax. 2  
Sax. 3  
Sax. 4  
Ho. 1  
Ho. 2  
Ho. 3  
Ho. 4  
Trp. 1  
Trp. 2  
Trp. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Euph. 1  
Euph. 2  
Tuba 1  
Tuba 2

This page of a musical score contains 32 staves, each labeled with an instrument or section. The instruments listed are:

- Pi.m.1 (Piano)
- Fl.1 (Flute)
- Fl.2 (Flute)
- Fl.3 (Flute)
- A. Fl.1 (Alto Flute)
- Ob.1 (Oboe)
- Ob.2 (Oboe)
- Ob.3 (Oboe)
- B. Cl. (Bass Clarinet)
- B. Cl. 1 (Bass Clarinet)
- B. Cl. 2 (Bass Clarinet)
- B. Cl. 3 (Bass Clarinet)
- B. Cl. 4 (Bass Clarinet)
- B. Cl. (Bass Clarinet)
- Bsn.1 (Bassoon)
- Bsn.2 (Bassoon)
- Bsn.3 (Bassoon)
- C. Bsn. (Contrabassoon)
- Hrn.1 (Horn)
- Hrn.2 (Horn)
- Hrn.3 (Horn)
- Hrn.4 (Horn)
- Pi.m. Tpt. (Piano Trumpet)
- B. Tpt.1 (Bass Trumpet)
- B. Tpt.2 (Bass Trumpet)
- B. Tpt.3 (Bass Trumpet)
- Tbn.1 (Tuba)
- Tbn.2 (Tuba)
- Tbn.3 (Tuba)
- B. Tbn. (Baritone)
- Euph.1 (Euphonium)
- Euph.2 (Euphonium)
- Tuba1 (Tuba)
- Tuba2 (Tuba)

The score is written in a common time signature and features a variety of musical notations, including notes, rests, and dynamic markings. The layout is organized into systems, with each instrument's part clearly delineated.

This page of a musical score, numbered 44, contains measures 200 through 204. The score is arranged in a standard orchestral format with the following parts and staves:

- Fl. 1: Flute 1, measures 200-204, starting with a *pp* dynamic.
- Fl. 2: Flute 2, measures 200-204, starting with a *p* dynamic.
- Fl. 3: Flute 3, measures 200-204, starting with a *p* dynamic.
- A. Fl. 1: Alto Flute 1, measures 200-204, starting with a *p* dynamic.
- Ob. 1: Oboe 1, measures 200-204, starting with a *p* dynamic.
- Ob. 2: Oboe 2, measures 200-204, starting with a *p* dynamic.
- Ob. 3: Oboe 3, measures 200-204, starting with a *p* dynamic.
- Cl. 1: Clarinet 1, measures 200-204, starting with a *p* dynamic.
- Cl. 2: Clarinet 2, measures 200-204, starting with a *p* dynamic.
- Cl. 3: Clarinet 3, measures 200-204, starting with a *p* dynamic.
- Cl. 4: Clarinet 4, measures 200-204, starting with a *p* dynamic.
- Bsn. 1: Bassoon 1, measures 200-204, starting with a *p* dynamic.
- Bsn. 2: Bassoon 2, measures 200-204, starting with a *p* dynamic.
- Bsn. 3: Bassoon 3, measures 200-204, starting with a *p* dynamic.
- C. Bsn.: Contrabassoon, measures 200-204, starting with a *p* dynamic.
- Hr. 1: Horn 1, measures 200-204, starting with a *p* dynamic.
- Hr. 2: Horn 2, measures 200-204, starting with a *p* dynamic.
- Hr. 3: Horn 3, measures 200-204, starting with a *p* dynamic.
- Hr. 4: Horn 4, measures 200-204, starting with a *p* dynamic.
- Perc.: Percussion, measures 200-204, starting with a *p* dynamic.
- Trp. 1: Trumpet 1, measures 200-204, starting with a *p* dynamic.
- Trp. 2: Trumpet 2, measures 200-204, starting with a *p* dynamic.
- Trp. 3: Trumpet 3, measures 200-204, starting with a *p* dynamic.
- Tbn. 1: Trombone 1, measures 200-204, starting with a *p* dynamic.
- Tbn. 2: Trombone 2, measures 200-204, starting with a *p* dynamic.
- Tbn. 3: Trombone 3, measures 200-204, starting with a *p* dynamic.
- B. Tbn.: Baritone Trombone, measures 200-204, starting with a *p* dynamic.
- Euph. 1: Euphonium 1, measures 200-204, starting with a *p* dynamic.
- Euph. 2: Euphonium 2, measures 200-204, starting with a *p* dynamic.
- Tuba 1: Tuba 1, measures 200-204, starting with a *p* dynamic.
- Tuba 2: Tuba 2, measures 200-204, starting with a *p* dynamic.

This page of a musical score, page 45, contains the following instruments and parts:

- Pic. 1
- Fl. 1
- Fl. 2
- Fl. 3
- A. Fl. 1
- Ob. 1
- Ob. 2
- Ob. 3
- B. Cl.
- S. Cl. 1
- S. Cl. 2
- S. Cl. 3
- S. Cl. 4
- B. Cl.
- Bsn. 1
- Bsn. 2
- Bsn. 3
- C. Bsn.
- Hr. 1
- Hr. 2
- Hr. 3
- Hr. 4
- Pic. Trp.
- B. Trp. 1
- B. Trp. 2
- B. Trp. 3
- Tbn. 1
- Tbn. 2
- Tbn. 3
- B. Tbn.
- Euph. 1
- Euph. 2
- Tuba 1
- Tuba 2

The score is written in 2/2 time and includes various dynamic markings such as *mf*, *f*, and *fff*. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The page concludes with a double bar line and a final chord.

This page of a musical score, numbered 46, contains 32 staves of music for a large ensemble. The instruments are listed on the left side of the page, including Piccolo (Pic. 1), Flutes (Fl. 1, Fl. 2, Fl. 3), Oboes (Ob. 1, Ob. 2, Ob. 3), Clarinets (B. Cl., B. Cl. 1, B. Cl. 2, B. Cl. 3, B. Cl. 4), Bassoons (Bas. 1, Bas. 2, Bas. 3), Contrabass (C. Ba.), Horns (Hr. 1, Hr. 2, Hr. 3, Hr. 4), Trumpets (Trp. 1, Trp. 2, Trp. 3), Trombones (Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn.), Euphonium (Euph. 1, Euph. 2), and Tubas (Tuba 1, Tuba 2). The score is written in a common time signature and features a variety of musical notations, including notes, rests, and dynamic markings. The music is arranged in a standard orchestral layout, with the woodwinds in the upper section and the brass and percussion in the lower section.

47

Pic. 1

Fl. 1

Fl. 2

Fl. 3

A. Fl. 1

Ob. 1

Ob. 2

Ob. 3

B. Cl.

D. Cl. 1

D. Cl. 2

D. Cl. 3

D. Cl. 4

B. Cl.

Hr. 1

Hr. 2

Hr. 3

Hr. 4

Trp. 1

B. Trp. 1

B. Trp. 2

B. Trp. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph. 1

Euph. 2

Tuba 1

Tuba 2

ff

Pic. 1

Fl. 1

Fl. 2

Fl. 3

A. Fl. 1

Ob. 1

Ob. 2

Ob. 3

E. Cl.

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl. 4

B. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

B. Cl.

Hr. 1

Hr. 2

Hr. 3

Hr. 4

Pic. Tpt.

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph. 1

Euph. 2

Tuba 1

Tuba 2

ff

## Movement II

Moderato *cantabile*

Flute 1

Flute 2 *f cantabile* *mf*

Flute 3 *mf*

Flute 4

Alto Flute

Oboe *mf*

Clarinet in B $\flat$  1

Clarinet in B $\flat$  2

Clarinet in B $\flat$  3

Bass Clarinet

Bass Trombone *mf*

Euphonium 1 *mf*

Euphonium 2 *f cantabile* *mf*

Tuba *mf*

9

Fl. 1

Fl. 2

Fl. 3

Fl. 4

A. Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

B. Tbn.

Euph. 1

Euph. 2

Tuba

16

Fl. 1

Fl. 2

Fl. 3

Fl. 4

A. Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

B. Tbn.

Euph. 1

Euph. 2

Tuba

23

Fl. 1

Fl. 2

Fl. 3

Fl. 4

A. Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

B. Tbn.

Euph. 1

Euph. 2

Tuba

30

Fl. 1

Fl. 2

Fl. 3

Fl. 4

A. Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

B. Tbn.

Euph. 1

Euph. 2

Tuba

*f*

Detailed description: This page of a musical score, numbered 53, contains measures 30 through 34. The score is for a woodwind and brass ensemble. The woodwind section includes four Flutes (Fl. 1-4), an Alto Flute (A. Fl.), Oboe (Ob.), three B♭ Clarinets (B♭ Cl. 1-3), and a Bass Clarinet (B. Cl.). The brass section includes a Bass Trombone (B. Tbn.), two Euphoniums (Euph. 1-2), and a Tuba. The key signature is three flats (B♭, E♭, A♭), and the time signature is 4/4. Measure 30 begins with a dynamic marking of *f* (forte). Flute 1 has a melodic line with a slur over measures 30-34. Flute 2 and Flute 3 have rhythmic patterns, with Flute 3 playing a sixteenth-note figure. Flute 4, Alto Flute, Oboe, and all three B♭ Clarinets are silent throughout the page. The Bass Trombone has a melodic line with a slur. Euphonium 1 has a rhythmic pattern, and Euphonium 2 has a sixteenth-note figure. The Tuba has a simple rhythmic pattern.

36

Fl. 1

Fl. 2

Fl. 3

Fl. 4

A. Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

B. Tbn.

Euph. 1

Euph. 2

Tuba

*f*

Detailed description: This is a page of a musical score, page 54, starting at measure 36. The score is for a woodwind and brass ensemble. The instruments listed on the left are Flute 1, Flute 2, Flute 3, Flute 4, Alto Flute, Oboe, B♭ Clarinet 1, B♭ Clarinet 2, B♭ Clarinet 3, Bass Clarinet, Bass Trombone, Euphonium 1, Euphonium 2, and Tuba. The key signature has three flats (B♭, E♭, A♭). The time signature is 4/4. Flute 1 has a melodic line with a slur over measures 36-37. Flute 2 and Flute 3 have rhythmic patterns. The Oboe enters in measure 37 with a dynamic marking of *f* and a slur. The Bass Trombone, Euphonium 1, and Euphonium 2 have rhythmic patterns. The Tuba has a simple bass line. The score ends at measure 40.

42

Fl. 1

Fl. 2

Fl. 3

Fl. 4

A. Fl.

Ob.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B. Cl.

B. Tbn.

Euph. 1

Euph. 2

Tuba

48

Fl. 1

Fl. 2

Fl. 3

Fl. 4

A. Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

B. Tbn.

Euph. 1

Euph. 2

Tuba

54

Fl. 1 *f*

Fl. 2 *f*

Fl. 3

Fl. 4

A. Fl. *f*

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

B. Tbn. *f*

Euph. 1

Euph. 2

Tuba *f*

Detailed description: This page of a musical score, numbered 57, contains measures 54 through 57. The score is for a woodwind and brass ensemble. The woodwind section includes Flute 1 (Fl. 1), Flute 2 (Fl. 2), Flute 3 (Fl. 3), Flute 4 (Fl. 4), Alto Flute (A. Fl.), Oboe (Ob.), Bass Clarinet 1 (B♭ Cl. 1), Bass Clarinet 2 (B♭ Cl. 2), Bass Clarinet 3 (B♭ Cl. 3), and Bass Clarinet (B. Cl.). The brass section includes Baritone Trombone (B. Tbn.), Euphonium 1 (Euph. 1), Euphonium 2 (Euph. 2), and Tuba. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. The score begins at measure 54. Flute 1 and Flute 2 play melodic lines with slurs and accents, marked with a forte (*f*) dynamic. Flute 2 has a forte (*f*) dynamic marking at the end of measure 57. Alto Flute plays a rhythmic pattern of eighth notes, marked with a forte (*f*) dynamic. Bass Clarinet 1, Baritone Trombone, and Tuba play sustained notes with slurs, marked with a forte (*f*) dynamic. Euphonium 2 plays a rhythmic pattern of eighth notes. The score ends at measure 57.

60

Fl. 1 *mf*

Fl. 2

Fl. 3 *mf*

Fl. 4

A. Fl. *mf*

Ob. *f* *mf*

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl.

B. Tbn. *mf*

Euph. 1 *mf*

Euph. 2 *mf*

Tuba *mf*

65

Fl. 1

Fl. 2 *mf*

Fl. 3

Fl. 4

A. Fl.

Ob.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B. Cl.

B. Tbn.

Euph. 1

Euph. 2

Tuba

71

Fl. 1

Fl. 2

Fl. 3

Fl. 4

A. Fl.

Ob.

B>Cl. 1

B>Cl. 2

B>Cl. 3

B. Cl.

B. Tbn.

Euph. 1

Euph. 2

Tuba

*mf*

*mf*

*mf*

The musical score for page 60, measures 71-78, features a variety of instruments. The Flute 1 part (Fl. 1) begins with a melodic line in measure 71, marked with a fermata. The Flute 2 part (Fl. 2) has a rhythmic pattern in measure 71. The Flute 3 part (Fl. 3) has a rhythmic pattern in measure 78, marked *mf*. The Alto Flute part (A. Fl.) has a rhythmic pattern in measure 71, marked *mf*. The Oboe part (Ob.) has a rhythmic pattern in measure 71. The Bass Trombone part (B. Tbn.) has a melodic line in measure 71, marked with a fermata. The Euphonium 1 part (Euph. 1) has a rhythmic pattern in measure 71. The Tuba part (Tuba) has a melodic line in measure 71, marked with a fermata. The Clarinet parts (B>Cl. 1, B>Cl. 2, B>Cl. 3, B. Cl.) are mostly silent throughout the measures.



84

Fl. 1

Fl. 2

Fl. 3

Fl. 4

A. Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

B. Tbn.

Euph. 1

Euph. 2

Tuba



98

Fl. 1

Fl. 2

Fl. 3

Fl. 4

A. Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

B. Tbn.

Euph. 1

Euph. 2

Tuba

105

Fl. 1

Fl. 2

Fl. 3

Fl. 4

A. Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

B. Tbn.

Euph. 1

Euph. 2

Tuba

*pp*

Detailed description: This is a page of a musical score, page 105, for a woodwind and brass ensemble. The score is written in a key signature of three flats (B-flat major or D-flat minor) and a 3/4 time signature. The instruments are arranged in staves from top to bottom: Flute 1, Flute 2, Flute 3, Flute 4, Alto Flute, Oboe, Bass Clarinet 1, Bass Clarinet 2, Bass Clarinet 3, Bass Clarinet, Bass Trombone, Euphonium 1, Euphonium 2, and Tuba. The Flute 1 part begins with a rest, followed by a melodic line starting on the second measure with a *pp* (pianissimo) dynamic marking. The Oboe part has a melodic line starting on the second measure. The Bass Trombone part has a rhythmic pattern of quarter notes. The Euphonium 1 part has a melodic line starting on the second measure. The Euphonium 2 part has a melodic line starting on the second measure. The Tuba part has a rhythmic pattern of quarter notes. The score is written in a standard musical notation with treble clefs for the woodwinds and bass clefs for the brass instruments.

113

Fl. 1

Fl. 2

Fl. 3

Fl. 4

A. Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

B. Tbn.

Euph. 1

Euph. 2

Tuba

122 *Slightly Faster*

Fl. 1 *p*

Fl. 2

Fl. 3

Fl. 4

A. Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2 *p*

B♭ Cl. 3 *p*

B. Cl. *pp* *p*

B. Tbn. *p*

Euph. 1

Euph. 2

Tuba *p*

135

Fl. 1

Fl. 2

Fl. 3

Fl. 4

A. Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

B. Tbn.

Euph. 1

Euph. 2

Tuba

*p*

149

Fl. 1

Fl. 2

Fl. 3

Fl. 4

A. Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

B. Tbn.

Euph. 1

Euph. 2

Tuba

*p*

*f* *p*

161

Fl. 1

Fl. 2

Fl. 3

Fl. 4

A. Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

B. Tbn.

Euph. 1

Euph. 2

Tuba

172

Fl. 1

Fl. 2

Fl. 3

Fl. 4

A. Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

B. Tbn.

Euph. 1

Euph. 2

Tuba

182

Fl. 1

Fl. 2

Fl. 3

Fl. 4

A. Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

B. Tbn.

Euph. 1

Euph. 2

Tuba

192 *More Motion*

Fl. 1 *mp*

Fl. 2 *mp*

Fl. 3

Fl. 4

A. Fl. *mp*

Ob.

B♭ Cl. 1 *mp*

B♭ Cl. 2 *mp*

B♭ Cl. 3

B. Cl. *mp*

B. Tbn.

Euph. 1

Euph. 2

Tuba

203

Fl. 1

Fl. 2

Fl. 3

Fl. 4

A. Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

B. Tbn.

Euph. 1

Euph. 2

Tuba

211

Fl. 1

Fl. 2

Fl. 3

Fl. 4

A. Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

B. Tbn.

Euph. 1

Euph. 2

Tuba

Detailed description: This page of a musical score covers measures 211 through 218. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 3/4. The score is arranged for a woodwind and brass section. Flute 1 (Fl. 1) plays a melodic line with slurs and ties. Flute 2 (Fl. 2) plays a rhythmic pattern of eighth-note triplets. Flute 3 (Fl. 3) and Flute 4 (Fl. 4) are silent. Alto Flute (A. Fl.) plays eighth-note triplets. Oboe (Ob.) is silent. Bass Clarinet 1 (B♭ Cl. 1) plays a melodic line with slurs and ties. Bass Clarinet 2 (B♭ Cl. 2) plays eighth-note triplets. Bass Clarinet 3 (B♭ Cl. 3) is silent. Bass Clarinet (B. Cl.) plays eighth-note triplets. Bass Trombone (B. Tbn.) plays a melodic line with slurs. Euphonium 1 (Euph. 1) and Euphonium 2 (Euph. 2) are silent. Tuba plays a melodic line with slurs.

219

Fl. 1 *mf* *mp*

Fl. 2 *mf* *mp*

Fl. 3 *mf*

Fl. 4 *mf*

A. Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

B. Tbn.

Euph. 1

Euph. 2

Tuba

Detailed description: This page of a musical score covers measures 219 to 224. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. The score is arranged for a woodwind and brass section. Flutes 1 and 2 play melodic lines with triplets and dynamic markings of *mf* and *mp*. Flutes 3 and 4 play sustained notes with a *mf* dynamic. The Alto Flute, Oboe, and Bassoon parts are mostly rests. The Clarinet section (B-flat, B, and Bass Clarinet) features rhythmic triplet patterns. The Trombone part has sustained notes. The Euphonium and Tuba parts are mostly rests, with the Tuba playing a low, sustained note.

229

Fl 1

Fl 2

Fl 3

Fl 4

A. Fl.

Ob.

B♭ Cl 1

B♭ Cl 2

B♭ Cl 3

B. Cl.

B. Tbn.

Euph. 1

Euph. 2

Tuba

239

Fl. 1

Fl. 2

Fl. 3

Fl. 4

A. Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

B. Tbn.

Euph. 1

Euph. 2

Tuba

249 *rit.*

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- Fl. 1:** Treble clef, key signature of three flats. Measures 249-250 contain a melodic line, while measures 251-253 are rests.
- Fl. 2:** Treble clef, key signature of three flats. Measures 249-250 are rests. Measure 251 begins a melodic line with a *p* dynamic. Measures 252-253 continue this line.
- Fl. 3:** Treble clef, key signature of three flats. Measures 249-250 are rests. Measure 251 begins a rapid sixteenth-note pattern with a *p* dynamic. This pattern continues through measures 252-253.
- Fl. 4:** Treble clef, key signature of three flats. All measures (249-253) are rests.
- A. Fl.:** Treble clef, key signature of four flats. All measures (249-253) are rests.
- Ob.:** Treble clef, key signature of three flats. Measures 249-250 are rests. Measure 251 begins a melodic line with a *p* dynamic. Measures 252-253 continue this line.
- B. Cl. 1:** Treble clef, key signature of three flats. All measures (249-253) are rests.
- B. Cl. 2:** Treble clef, key signature of three flats. All measures (249-253) are rests.
- B. Cl. 3:** Treble clef, key signature of three flats. All measures (249-253) are rests.
- B. Cl.:** Treble clef, key signature of three flats. All measures (249-253) are rests.
- B. Tbn.:** Bass clef, key signature of three flats. Measures 249-250 are rests. Measure 251 begins a melodic line with a *p* dynamic. Measures 252-253 continue this line.
- Euph. 1:** Bass clef, key signature of three flats. Measures 249-250 are rests. Measure 251 begins a sixteenth-note pattern with a *p* dynamic. This pattern continues through measures 252-253.
- Euph. 2:** Bass clef, key signature of three flats. Measures 249-250 are rests. Measure 251 begins a melodic line with a *p* dynamic. Measures 252-253 continue this line.
- Tuba:** Bass clef, key signature of three flats. Measures 249-250 are rests. Measures 251-253 contain a low, sustained note with a *p* dynamic.

257

Fl. 1

Fl. 2

Fl. 3

Fl. 4

A. Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

B. Tbn.

Euph. 1

Euph. 2

Tuba

263

Fl. 1

Fl. 2

Fl. 3

Fl. 4

A. Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

B. Tbn.

Euph. 1

Euph. 2

Tuba

270

Fl. 1

Fl. 2

Fl. 3

Fl. 4

A. Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

B. Tbn.

Euph. 1

Euph. 2

Tuba

*p*

Detailed description: This page of a musical score covers measures 270 through 275. The score is for a woodwind and brass ensemble. The woodwinds include four flutes (Fl. 1-4), an alto flute (A. Fl.), an oboe (Ob.), and three bass clarinets (B♭ Cl. 1-3). The brass section consists of a baritone saxophone (B. Cl.), a baritone tuba (B. Tbn.), two euphoniums (Euph. 1-2), and a tuba. The key signature is three flats (B♭, E♭, A♭), and the time signature is 4/4. The music begins with a rest for all instruments in measure 270. In measure 271, the oboe and baritone tuba enter with a melodic line. The flute section has a complex part starting in measure 272, with Fl. 3 playing a rapid sixteenth-note pattern. Fl. 1 and Fl. 2 have rests until measure 275, where they play a short melodic phrase marked *p* (piano). The euphoniums and tuba provide a rhythmic accompaniment with patterns of eighth and sixteenth notes.

277

Fl. 1  
Fl. 2  
Fl. 3  
Fl. 4  
A. Fl.  
Ob.  
B♭ Cl. 1  
B♭ Cl. 2  
B♭ Cl. 3  
B. Cl.  
B. Tbn.  
Euph. 1  
Euph. 2  
Tuba

283

Fl. 1

Fl. 2

Fl. 3

Fl. 4

A. Fl.

Ob.

B>Cl. 1

B>Cl. 2

B>Cl. 3

B. Cl.

B. Tbn.

Euph. 1

Euph. 2

Tuba

290

Fl. 1  
Fl. 2  
Fl. 3  
Fl. 4  
A. Fl.  
Ob.  
B♭ Cl. 1  
B♭ Cl. 2  
B♭ Cl. 3  
B. Cl.  
B. Tbn.  
Euph. 1  
Euph. 2  
Tuba

The musical score is for page 290 and features the following instruments and parts:

- Fl. 1:** Treble clef, key signature of three flats. Part 1 starts with a quarter note G4, followed by a quarter rest, and then a quarter note B4 in the final measure.
- Fl. 2:** Treble clef, key signature of three flats. Part 2 is mostly a rest, with a melodic line starting in the fourth measure.
- Fl. 3:** Treble clef, key signature of three flats. Part 3 consists of a rhythmic pattern of eighth notes in the first two measures, followed by a melodic line.
- Fl. 4:** Treble clef, key signature of three flats. Part 4 is a whole rest.
- A. Fl.:** Treble clef, key signature of three flats. Part 5 is a whole rest.
- Ob.:** Treble clef, key signature of three flats. Part 6 features a melodic line with a long slur across the first two measures.
- B♭ Cl. 1, 2, 3:** Treble clef, key signature of three flats. Parts 7, 8, and 9 are whole rests.
- B. Cl.:** Treble clef, key signature of three flats. Part 10 is a whole rest.
- B. Tbn.:** Bass clef, key signature of three flats. Part 11 features a rhythmic pattern of quarter notes.
- Euph. 1:** Bass clef, key signature of three flats. Part 12 features a rhythmic pattern of eighth notes.
- Euph. 2:** Bass clef, key signature of three flats. Part 13 features a rhythmic pattern of eighth notes in the first two measures, followed by a melodic line.
- Tuba:** Bass clef, key signature of three flats. Part 14 features a rhythmic pattern of quarter notes.

296

Fl. 1

Fl. 2

Fl. 3

Fl. 4

A. Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

B. Tbn.

Euph. 1

Euph. 2

Tuba

*p*

302

Fl. 1

Fl. 2

Fl. 3

Fl. 4

A. Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

B. Tbn.

Euph. 1

Euph. 2

Tuba

*pp*

*p*

*p*

Detailed description: This page of a musical score, numbered 302, features a woodwind and brass section. The instruments listed are Flute 1, Flute 2, Flute 3, Flute 4, Alto Flute, Oboe, B♭ Clarinet 1, B♭ Clarinet 2, B♭ Clarinet 3, Bass Clarinet, Bass Trombone, Euphonium 1, Euphonium 2, and Tuba. The score is written in a key signature of three flats (B♭, E♭, A♭) and a 4/4 time signature. Flute 1 has a melodic line with a long slur and a *pp* dynamic marking. Flute 2 has a rhythmic accompaniment. The Alto Flute and Euphonium 1 have similar rhythmic patterns with a *p* dynamic marking. The Oboe has a melodic line with a *p* dynamic marking. The Bass Trombone has a melodic line with a *p* dynamic marking. The Tuba has a rhythmic accompaniment. The score includes various musical notations such as slurs, dynamics, and articulation marks.

308

Fl 1

Fl 2

Fl 3 *pp*

Fl 4

A. Fl.

Ob. *pp*

B♭ Cl 1

B♭ Cl 2

B♭ Cl 3

B. Cl.

B. Tbn. *pp*

Euph. 1

Euph. 2 *pp*

Tuba *pp*

Detailed description of the musical score: The score is for a woodwind and brass ensemble. It begins at measure 308. Flute 1 (Fl 1) has a melodic line with eighth and quarter notes. Flute 2 (Fl 2) is silent until measure 309, where it plays a sixteenth-note pattern. Flute 3 (Fl 3) plays a sixteenth-note pattern throughout. Flute 4 (Fl 4) is silent. Alto Flute (A. Fl.) is silent. Oboe (Ob.) has a melodic line with quarter and eighth notes. Clarinets (B♭ Cl 1, 2, 3) and Bassoon (B. Cl.) are silent. Trombone (B. Tbn.) has a melodic line with quarter notes. Euphonium 1 (Euph. 1) is silent until measure 309, where it plays a sixteenth-note pattern. Euphonium 2 (Euph. 2) plays a sixteenth-note pattern throughout. Tuba (Tuba) has a melodic line with quarter notes. Dynamics include *pp* (pianissimo) for Flute 3, Oboe, Trombone, Euphonium 2, and Tuba.

314

The musical score consists of ten staves, each representing a different instrument. The instruments are: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Flute 3 (Fl. 3), Flute 4 (Fl. 4), Alto Flute (A. Fl.), Oboe (Ob.), Bass Clarinet 1 (B. Cl. 1), Bass Clarinet 2 (B. Cl. 2), Bass Clarinet 3 (B. Cl. 3), Bass Clarinet (B. Cl.), Bass Trombone (B. Tbn.), Euphonium 1 (Euph. 1), Euphonium 2 (Euph. 2), and Tuba. The score is written in a key signature of one sharp (F#) and a common time signature (C). The music begins at measure 314. Flute 1 plays a melodic line with some grace notes. Flute 2 has a busy sixteenth-note pattern. Flute 3 and Flute 4 are silent. The Alto Flute enters in measure 315 with a sixteenth-note pattern, marked *mp*. The Oboe plays a simple melodic line. All three Bass Clarinet parts are silent. The Bass Trombone plays a rhythmic pattern of eighth notes. Euphonium 1 has a sixteenth-note pattern. Euphonium 2 is silent. The Tuba plays a simple rhythmic pattern of eighth notes. The score ends at measure 318.

Fl. 1

Fl. 2

Fl. 3

Fl. 4

A. Fl.

Ob.

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl.

B. Tbn.

Euph. 1

Euph. 2

Tuba

*mp*

321

Fl. 1

Fl. 2

Fl. 3

Fl. 4

A. Fl.

Ob.

B>Cl. 1

B>Cl. 2

B>Cl. 3

B. Cl.

B. Tbn.

Euph. 1

Euph. 2

Tuba

*p*



333

Fl. 1

Fl. 2

Fl. 3

Fl. 4

A. Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

B. Tbn.

Euph. 1

Euph. 2

Tuba

340

Fl. 1

Fl. 2 *pp*

Fl. 3 *pp*

Fl. 4

A. Fl.

Ob. *pp*

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl.

B. Tbn. *pp*

Euph. 1 *pp*

Euph. 2 *pp*

Tuba *pp*

347

Fl. 1

Fl. 2

Fl. 3

Fl. 4

A. Fl.

Ob.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B. Cl.

B. Tbn.

Euph. 1

Euph. 2

Tuba

*pp*

354

Fl. 1

Fl. 2

Fl. 3

Fl. 4

A. Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

B. Tbn.

Euph. 1

Euph. 2

Tuba

363

F1.1  
F1.2  
F1.3  
F1.4  
A. Fl.  
Ob.  
B♭ Cl. 1  
B♭ Cl. 2  
B♭ Cl. 3  
B. Cl.  
B. Tbn.  
Euph. 1  
Euph. 2  
Tuba

## Movement III

Andante  $\text{♩} = 72$

Piccolo 1  
Flute 1  
Flute 2  
Flute 3  
Oboe 1  
Oboe 2  
Oboe 3  
Clarinet in Bb  
Clarinet in Bb  
Clarinet in Bb  
Clarinet in Bb  
Bass Clarinet  
Bassoon 1  
Bassoon 2  
Bassoon 3  
Contrabassoon  
Horn in F 1  
Horn in F 2  
Percussion Tompani A-E  
Tompani in Bb 1  
Tompani in Bb 2  
Tompani in Bb 3  
Tompani in Bb 4  
Tomtom 1  
Tomtom 2  
Tomtom 3  
Bass Tomtom  
Euphonium 1  
Tuba 1

Fl. 1  
Fl. 2  
Fl. 3  
Fl. 4  
Ob. 1  
Ob. 2  
Ob. 3  
Cl. 1  
Cl. 2  
Cl. 3  
Cl. 4  
Bsn. 1  
Bsn. 2  
Bsn. 3  
C. Ba.  
Hr. 1  
Hr. 2  
Trpt. 1  
Trpt. 2  
Trpt. 3  
Trpt. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tbn.  
Tuba

Fl. 1  
Fl. 2  
Fl. 3  
Fl. 4  
Ob. 1  
Ob. 2  
Ob. 3  
E-Cl.  
B-Cl. 1  
B-Cl. 2  
B-Cl. 3  
B-Cl. 4  
B. Cl.  
Bsn. 1  
Bsn. 2  
Bsn. 3  
C. Bsn.  
Trp. 1  
Trp. 2  
Trp. 3  
Trp. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
B. Tbn.  
Tuba 1

Musical score for a large ensemble, including parts for Flutes (Fl. 1-4), Oboes (Ob. 1-3), Clarinets (Cl. 1-4), Bassoons (Bsn. 1-3, C. Bn.), Trumpets (Trp. 1-4), Trombones (Tbn. 1-3, B. Tbn.), and Percussion (Perc. 1, 2, 3, 4). The score features complex melodic lines with many slurs and dynamic markings such as *ppp* and *pp*.

This page of a musical score contains 28 staves, organized as follows:

- Flutes:** Fl. 1 (1 staff), Fl. 2 (1 staff), Fl. 3 (1 staff), Fl. 4 (1 staff)
- Oboes:** Ob. 1 (1 staff), Ob. 2 (1 staff), Ob. 3 (1 staff)
- Clarinets:** B. Cl. 1 (1 staff), B. Cl. 2 (1 staff), B. Cl. 3 (1 staff), B. Cl. 4 (1 staff)
- Bassoons:** Bsn. 1 (1 staff), Bsn. 2 (1 staff), Bsn. 3 (1 staff)
- Contrabassoon:** C. Bsn. (1 staff)
- Trumpets:** Trp. 1 (1 staff), Trp. 2 (1 staff), Trp. 3 (1 staff), Trp. 4 (1 staff)
- Timpani:** Tim. 1 (1 staff), Tim. 2 (1 staff), B. Tim. (1 staff)
- Drum Major:** D.M. (1 staff)
- Snare Drum:** Sn. (1 staff)
- Cymbals:** Cym. (1 staff)
- String Section:** Violins I (1 staff), Violins II (1 staff), Violas (1 staff), Cellos (1 staff), Double Basses (1 staff)

The score includes various musical notations such as notes, rests, and dynamic markings like *pp* (pianissimo). The page is numbered 101 in the top right corner.

Fl. 1  
Fl. 2  
Fl. 3  
Fl. 4  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Cl. 3  
Cl. 4  
Bsn. 1  
Bsn. 2  
Bsn. 3  
C. Bsn.  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Trp. 1  
Trp. 2  
Trp. 3  
Trp. 4  
Tbn. 4  
Timp. 1  
Timp. 2  
Timp. 3  
Timp. 4

This page of a musical score, page 103, contains the following parts and markings:

- Flutes:** Fl. 1, Fl. 2, Fl. 3, Fl. 4. Dynamics: *sfz*, *sf*.
- Oboes:** Ob. 1, Ob. 2, Ob. 3.
- Clarinets:** E-Cl., B-Cl. 1, B-Cl. 2, B-Cl. 3, B-Cl. 4, B-Cl.
- Bassoons:** Bas. 1, Bas. 2, Bas. 3, C. Bas.
- Picc.** Picc. 1, Picc. 2.
- Trpns:** B. Trp. 1, B. Trp. 2, B. Trp. 3, B. Trp. 4.
- Tmns:** Tm. 1, Tm. 2, Tm. 3.
- B. Tbn.**
- Euph. & Tuba:** Euph., Tuba.

The score is written in 2/2 time and includes various musical notations such as notes, rests, and dynamic markings.

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Ob. 1

Ob. 2

Ob. 3

Cl. 1

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl. 4

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl. 4

Bsn. 1

Bsn. 2

Bsn. 3

C. Bsn.

Hrn. 1

Hrn. 2

Trpt. 1

Trpt. 2

Trpt. 3

Trpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Fl. 1  
Fl. 2  
Fl. 3  
Fl. 4  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Cl. 3  
Cl. 4  
Bsn. 1  
Bsn. 2  
Bsn. 3  
C. Bsn.  
Trp. 1  
Trp. 2  
Trp. 3  
Trp. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tuba

This page of a musical score, page 106, is arranged in a standard orchestral format. The staves are organized as follows:

- Violins:** Violin 1 (Vln. 1), Violin 2 (Vln. 2), Violin 3 (Vln. 3), Violin 4 (Vln. 4)
- Violas:** Viola 1 (Vla. 1), Viola 2 (Vla. 2)
- Cellos and Double Basses:** Cello 1 (Vcl. 1), Cello 2 (Vcl. 2), Cello 3 (Vcl. 3), Cello 4 (Vcl. 4), Double Bass 1 (Cb. 1), Double Bass 2 (Cb. 2), Double Bass 3 (Cb. 3), Double Bass 4 (Cb. 4)
- Woodwinds:** Flute 1 (Fl. 1), Flute 2 (Fl. 2), Flute 3 (Fl. 3), Flute 4 (Fl. 4), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Oboe 3 (Ob. 3), English Horn (E-Cl.), Clarinet 1 (B. Cl. 1), Clarinet 2 (B. Cl. 2), Clarinet 3 (B. Cl. 3), Clarinet 4 (B. Cl. 4), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Bassoon 3 (Bsn. 3), Contrabassoon (C. Bsn.)
- Brass:** Trumpet 1 (Trp. 1), Trumpet 2 (Trp. 2), Trumpet 3 (Trp. 3), Trumpet 4 (Trp. 4), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Trombone 4 (Tbn. 4)
- Percussion and Timpani:** Percussion (Perc.), Timpani 1 (Tym. 1), Timpani 2 (Tym. 2), Timpani 3 (Tym. 3), Timpani 4 (Tym. 4), Snare Drum (B. Tbn.), Cymbals (Cym.), Triangle (Tri.), and Gong (Gong)

The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *pp*, *mf*, and *f*. The music is written in a common time signature and includes a variety of articulations and phrasing.

Flute 1  
Flute 2  
Flute 3  
Flute 4  
Oboe 1  
Oboe 2  
Oboe 3  
English Horn  
Bassoon 1  
Bassoon 2  
Bassoon 3  
Bassoon 4  
Bassoon 5  
Bassoon 6  
Bassoon 7  
Bassoon 8  
Bassoon 9  
Bassoon 10  
Bassoon 11  
Bassoon 12  
Bassoon 13  
Bassoon 14  
Bassoon 15  
Bassoon 16  
Bassoon 17  
Bassoon 18  
Bassoon 19  
Bassoon 20  
Bassoon 21  
Bassoon 22  
Bassoon 23  
Bassoon 24  
Bassoon 25  
Bassoon 26  
Bassoon 27  
Bassoon 28  
Bassoon 29  
Bassoon 30  
Bassoon 31  
Bassoon 32  
Bassoon 33  
Bassoon 34  
Bassoon 35  
Bassoon 36  
Bassoon 37  
Bassoon 38  
Bassoon 39  
Bassoon 40  
Bassoon 41  
Bassoon 42  
Bassoon 43  
Bassoon 44  
Bassoon 45  
Bassoon 46  
Bassoon 47  
Bassoon 48  
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Bassoon 84  
Bassoon 85  
Bassoon 86  
Bassoon 87  
Bassoon 88  
Bassoon 89  
Bassoon 90  
Bassoon 91  
Bassoon 92  
Bassoon 93  
Bassoon 94  
Bassoon 95  
Bassoon 96  
Bassoon 97  
Bassoon 98  
Bassoon 99  
Bassoon 100

Flute 1  
Flute 2  
Flute 3  
Clarinet in B-flat 1  
Clarinet in B-flat 2  
Clarinet in B-flat 3  
Clarinet in B-flat 4  
Bassoon 1  
Bassoon 2  
Bassoon 3  
Bassoon 4  
Contrabassoon  
Trumpet 1  
Trumpet 2  
Trumpet 3  
Trumpet 4  
Trombone 1  
Trombone 2  
Trombone 3  
Trombone 4  
Euphonium  
Tuba

The image shows a page of a musical score, page 109, for an orchestra and strings. The score is arranged in a standard orchestral layout with multiple staves. The instruments listed on the left side of the page are:

- Fl. 1
- Fl. 2
- Fl. 3
- Fl. 4
- Ob. 1
- Ob. 2
- Ob. 3
- Cl. 1
- B. Cl. 1
- B. Cl. 2
- B. Cl. 3
- B. Cl. 4
- B. Cl. 5
- B. Cl. 6
- Bsn. 1
- Bsn. 2
- Bsn. 3
- C. Bsn.
- Hr. 1
- Hr. 2
- Trpt. 1
- B. Trpt. 1
- B. Trpt. 2
- B. Trpt. 3
- B. Trpt. 4
- Tm. 1
- Tm. 2
- Tm. 3
- B. Tm.
- Cym.
- Tuba 1

The score is written in a common time signature (C) and features various rhythmic patterns and dynamics. The music is arranged in a standard orchestral layout with multiple staves. The page number 109 is located in the top right corner.

## Movement IV

**Adagio**

Clarinet in B $\flat$  1  
*p*

Clarinet in B $\flat$  2  
*p*

Clarinet in B $\flat$  3

Bass Clarinet  
*p*

Contrabass Clarinet  
*p*

Bass Clarinet

Horn in F

Euphonium 1  
*p*

Euphonium 2

Tuba

4

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B. Cl.

Cb. Cl.

B. Cl.

Hn.

Euph. 1

Euph. 2

Tuba

Detailed description: This page of a musical score, numbered 111, contains ten staves for various brass instruments. The key signature is two sharps (F# and C#), and the time signature is 4/4. A rehearsal mark '4' is placed at the beginning of the first staff. The B $\flat$  Clarinet 1 part features a complex melodic line with sixteenth-note runs and slurs. The B $\flat$  Clarinet 2 part has a similar but less dense melodic line. The B $\flat$  Clarinet 3 part is silent. The B Clarinet part has a melodic line starting in the second measure. The Contrabass Clarinet part has a low, sustained melodic line. The second B Clarinet, Horn, Euphonium 2, and Tuba parts are silent throughout the page. Euphonium 1 has a melodic line in the first measure.

7

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B. Cl.

Cb. Cl.

7

B. Cl.

7

Hn.

7

Euph. 1

Euph. 2

Tuba

Detailed description: This page of a musical score, numbered 112, contains nine staves. The top six staves are for woodwind instruments: B $\flat$  Clarinet 1, B $\flat$  Clarinet 2, B $\flat$  Clarinet 3, Bass Clarinet, Contrabass Clarinet, and another Bass Clarinet. The bottom three staves are for brass instruments: Horn, Euphonium 1, Euphonium 2, and Tuba. The score is in the key of D major (two sharps) and begins at measure 7. The B $\flat$  Clarinet 1 part features a melodic line with eighth and sixteenth notes, including slurs and ties. The B $\flat$  Clarinet 2 part has a similar melodic line with some ties. The Bass Clarinet part plays a sustained note with a tremolo effect. The Contrabass Clarinet part has a melodic line with slurs. The other woodwind and brass parts (B $\flat$  Clarinet 3, Horn, Euphonium 1, Euphonium 2, and Tuba) are marked with a rest in measure 7.

10

B $\flat$  Cl. 1

*ff* *pp*

B $\flat$  Cl. 2

*ff* *pp*

B $\flat$  Cl. 3

B. Cl.

*ff* *pp*

Cb. Cl.

*ff* *pp*

10

B. Cl.

10

Hn.

10

Euph. 1

Euph. 2

Tuba

Detailed description: This page of a musical score, numbered 113, features ten staves for woodwind and brass instruments. The first five staves are for woodwinds: B $\flat$  Clarinet 1, B $\flat$  Clarinet 2, B $\flat$  Clarinet 3, B Clarinet, and Contrabass Clarinet. The remaining five staves are for brass: B Clarinet, Horn, Euphonium 1, Euphonium 2, and Tuba. The score is in 2/4 time with a key signature of one sharp (F#). A dynamic marking of *ff* (fortissimo) is indicated for the first half of the piece, and *pp* (pianissimo) for the second half. The woodwind parts are active, with various melodic lines and articulations, while the brass parts are mostly silent, indicated by rests. A rehearsal mark '10' is placed at the beginning of the first measure of each staff.

12

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B. Cl.

Cb. Cl.

12

B. Cl.

12

Hn.

12

Euph. 1

Euph. 2

Tuba

Detailed description: This page of a musical score contains measures 12 and 13. The score is for a woodwind and brass ensemble. The instruments listed on the left are B $\flat$  Clarinet 1, B $\flat$  Clarinet 2, B $\flat$  Clarinet 3, Bass Clarinet, Contrabass Clarinet, Bass Clarinet, Horn, Euphonium 1, Euphonium 2, and Tuba. The key signature is two sharps (F# and C#), and the time signature is 4/4. Measures 12 and 13 are indicated by the number '12' at the beginning of each staff. The B $\flat$  Clarinet 1 part has a melodic line with a slur over measures 12 and 13. The B $\flat$  Clarinet 2 part also has a melodic line with a slur. The Bass Clarinet part has a melodic line with a slur. The Contrabass Clarinet part has a melodic line with a slur. The other instruments (Bass Clarinet, Horn, Euphonium 1, Euphonium 2, and Tuba) have rests in both measures.

14

B $\flat$  Cl. 1

*mf* *p*

B $\flat$  Cl. 2

*mf* *p*

B $\flat$  Cl. 3

B. Cl.

*mf* *p*

Cb. Cl.

*mf* *p*

14

B. Cl.

14

Hn.

*p*

14

Euph. 1

Euph. 2

Tuba

Detailed description: This page of a musical score, numbered 115, contains parts for woodwinds and brass. The score is in 3/4 time and the key signature has two sharps (F# and C#). The woodwind section includes three B-flat Clarinets (Cl. 1, 2, 3), a Bass Clarinet (B. Cl.), and a Contrabass Clarinet (Cb. Cl.). The brass section includes a B-flat Clarinet (B. Cl.), Horns (Hn.), Euphoniums (Euph. 1, 2), and a Tuba. The woodwinds and horns play melodic lines with dynamic markings of mezzo-forte (mf) and piano (p). The brass instruments are mostly silent, indicated by rests.

17

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B. Cl.

Cb. Cl.

17

B. Cl.

17

Hn.

17

Euph. 1

Euph. 2

Tuba

Detailed description: This page of a musical score, numbered 116, contains measures 17 and 18. The score is arranged in a system with ten staves. The top five staves are for woodwinds: B $\flat$  Clarinet 1, B $\flat$  Clarinet 2, B $\flat$  Clarinet 3, Bass Clarinet, and Contrabass Clarinet. The next three staves are for brass: Bass Clarinet, Horn, and Euphonium 1. The bottom two staves are for Euphonium 2 and Tuba. The key signature is two sharps (F# and C#), and the time signature is 4/4. In measure 17, B $\flat$  Cl. 1 plays a melodic line with eighth and quarter notes. B $\flat$  Cl. 2 plays a similar line. B. Cl. plays a more complex line with sixteenth notes. Cb. Cl. plays a line with dotted notes. In measure 18, B $\flat$  Cl. 1 continues its line. B $\flat$  Cl. 2 has a long rest. B. Cl. continues with sixteenth notes. Cb. Cl. has a long rest. B. Cl., Hn., Euph. 1, Euph. 2, and Tuba all have rests in both measures.

19

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B. Cl.

Cb. Cl.

19

B. Cl.

19

Hn.

19

Euph. 1

Euph. 2

Tuba

21

B $\flat$  Cl. 1 *f*

B $\flat$  Cl. 2 *f*

B $\flat$  Cl. 3

B. Cl. *f*

Cb. Cl.

21 *f*

B. Cl.

21 *f*

Hn.

21

Euph. 1

Euph. 2 *f*

Tuba

Detailed description: This page of a musical score, numbered 118, contains measures 21 through 23. The score is for a brass ensemble and is written in G major (one sharp) and 4/4 time. The instruments are arranged in a stack from top to bottom: B $\flat$  Clarinet 1, B $\flat$  Clarinet 2, B $\flat$  Clarinet 3, B Clarinet, Contrabass Clarinet, B Clarinet, Horn, Euphonium 1, Euphonium 2, and Tuba. Measure 21 begins with a forte (*f*) dynamic. The B $\flat$  Clarinet 1 part features a melodic line with eighth-note patterns and a triplet of eighth notes in the second measure. The B $\flat$  Clarinet 2 part has a similar eighth-note pattern. The B Clarinet part has a melodic line with eighth notes. The Contrabass Clarinet part has a low, sustained line. The B Clarinet part has a melodic line with eighth notes. The Horn part has a melodic line with eighth notes. The Euphonium 2 part has a melodic line with eighth notes. The Euphonium 1 and Tuba parts are silent. Measure 22 continues the melodic lines. Measure 23 concludes the passage with a final melodic line in the B Clarinet and Euphonium 2 parts.

24

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B. Cl.

Cb. Cl.

B. Cl.

Hn.

Euph. 1

Euph. 2

Tuba

*f*

*f*

*f*

Detailed description: This page of a musical score, numbered 119, contains nine staves of music for brass instruments. The key signature is one sharp (F#) and the time signature is 4/4. The staves are labeled as follows: B $\flat$  Cl. 1, B $\flat$  Cl. 2, B $\flat$  Cl. 3, B. Cl., Cb. Cl., B. Cl., Hn., Euph. 1, Euph. 2, and Tuba. The score begins at measure 24. The B $\flat$  Cl. 1 part features a melodic line with a slur over measures 24-26. The B. Cl. part has a dynamic marking of *f* in measure 25. The Euph. 1 part has a dynamic marking of *f* in measure 26. The Tuba part has a dynamic marking of *f* in measure 26. The music is written in treble clef for the first six staves and bass clef for the last three staves.





## Movement V

Allegro

Piccolo 1

Piccolo 2

Flute 1

Flute 2

Oboe 1

Oboe 2

Oboe 3

Clarinet in B $\flat$  1

Clarinet in B $\flat$  2

Clarinet in B $\flat$  3

Clarinet in B $\flat$  4

Bass Clarinet

Contrabass Clarinet

Bassoon 1

Bassoon 2

Bassoon 3

Contrabassoon

Trumpet in B $\flat$  1

Trumpet in B $\flat$  2

Trumpet in B $\flat$  3

Trombone 1

Trombone 2

Trombone 3

Bass Trombone

Euphonium 1

Euphonium 2

Tuba 1

Tuba 2

Picc. 1  
Picc. 2  
Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Ob. 3  
B. Cl. 1  
B. Cl. 2  
B. Cl. 3  
B. Cl. 4  
B. Cl.  
Cb. Cl.  
Bsn. 1  
Bsn. 2  
Bsn. 3  
C. Bsn.  
B. Tpt. 1  
B. Tpt. 2  
B. Tpt. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
B. Tbn.  
Euph. 1  
Euph. 2  
Tuba 1  
Tuba 2

1  
Picc. 1  
Picc. 2  
Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Ob. 3  
B. Cl. 1  
B. Cl. 2  
B. Cl. 3  
B. Cl. 4  
B. Cl.  
Cb. Cl.  
Bsn. 1  
Bsn. 2  
Bsn. 3  
C. Bsn.  
B. Tpt. 1  
B. Tpt. 2  
B. Tpt. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
B. Tbn.  
Euph. 1  
Euph. 2  
Tuba 1  
Tuba 2

*fff*

11

Picc. 1

Picc. 2

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Ob. 3

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl. 4

B. Cl.

Ob. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

C. Bsn.

12

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph. 1

Euph. 2

Tuba 1

Tuba 2

11

Picc. 1

Picc. 2

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Ob. 3

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl. 4

B. Cl.

Ob. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

C. Bsn.

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph. 1

Euph. 2

Tuba 1

Tuba 2

11

Picc. 1

Picc. 2

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Ob. 3

B.C. 1

B.C. 2

B.C. 3

B.C. 4

B. Cl.

Eb. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

C. Bsn.

B.Tpt. 1

B.Tpt. 2

B.Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph. 1

Euph. 2

Tuba 1

Tuba 2

128

Picc. 1

Picc. 2

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Ob. 3

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl. 4

B. Cl.

Ob. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

C. Bsn.

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph. 1

Euph. 2

Tuba 1

Tuba 2

21

Picc. 1

Picc. 2

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Ob. 3

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl. 4

B. Cl.

Ob. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

C. Bn.

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph. 1

Euph. 2

Tuba 1

Tuba 2

This page of a musical score, numbered 130, contains the following instruments and parts:

- Picc. 1** and **Picc. 2**: Piccolo parts, starting at rehearsal mark 22.
- Fl. 1** and **Fl. 2**: Flute parts, starting at rehearsal mark 22.
- Ob. 1** and **Ob. 2**: Oboe parts, starting at rehearsal mark 22.
- Ob. 3**: Third Oboe part, starting at rehearsal mark 22.
- B. Cl. 1**, **B. Cl. 2**, **B. Cl. 3**, and **B. Cl. 4**: Bass Clarinet parts, starting at rehearsal mark 22.
- B. Cl.**: Bass Clarinet part.
- Ob. Cl.**: Oboe Clarinet part.
- Bsn. 1**, **Bsn. 2**, and **Bsn. 3**: Bassoon parts, starting at rehearsal mark 22.
- C. Bsn.**: Contrabassoon part.
- B. Tpt. 1**, **B. Tpt. 2**, and **B. Tpt. 3**: Bass Trumpet parts, starting at rehearsal mark 22.
- Tbn. 1**, **Tbn. 2**, and **Tbn. 3**: Trombone parts, starting at rehearsal mark 22.
- B. Tbn.**: Bass Trombone part.
- Euph. 1** and **Euph. 2**: Euphonium parts, starting at rehearsal mark 22.
- Tuba 1** and **Tuba 2**: Tuba parts, starting at rehearsal mark 22.

The score is written in a common time signature and includes dynamic markings such as *mf* (mezzo-forte). The rehearsal mark '22' is located at the beginning of the first staff.

131

Picc. 1  
Picc. 2  
Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Ob. 3  
B. Cl. 1  
B. Cl. 2  
B. Cl. 3  
B. Cl. 4  
B. Cl.  
Ob. Cl.  
Bsn. 1  
Bsn. 2  
Bsn. 3  
C. Bn.  
B. Tpt. 1  
B. Tpt. 2  
B. Tpt. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
B. Tbn.  
Euph. 1  
Euph. 2  
Tuba 1  
Tuba 2

11

Picc. 1 *mf* *p* *pp*

Picc. 2 *mf* *p* *pp*

Fl. 1 *mf* *p* *pp*

Fl. 2 *mf* *p* *pp*

Ob. 1 *mf* *p* *pp*

Ob. 2 *mf* *p* *pp*

Ob. 3 *mf* *p* *pp*

B. Cl. 1 *mf* *p* *pp*

B. Cl. 2 *mf* *p* *pp*

B. Cl. 3 *mf* *p* *pp*

B. Cl. 4 *mf* *p* *pp*

B. Cl. *mf* *p* *pp*

Cb. Cl. *mf* *p* *pp*

Bsn. 1 *mf* *p* *pp*

Bsn. 2 *mf* *p* *pp*

Bsn. 3 *mf* *p* *pp*

C. Bsn. *mf* *p* *pp*

B. Tpt. 1 *mf* *p* *pp*

B. Tpt. 2 *mf* *p* *pp*

B. Tpt. 3 *mf* *p* *pp*

Tbn. 1 *mf* *p* *pp*

Tbn. 2 *mf* *p* *pp*

Tbn. 3 *mf* *p* *pp*

B. Tbn. *mf* *p* *pp*

Euph. 1 *mf* *p* *pp*

Euph. 2 *mf* *p* *pp*

Tuba 1 *mf* *p* *pp*

Tuba 2 *mf* *p* *pp*

Picc. 1  
Picc. 2  
Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Ob. 3  
B. Cl. 1  
B. Cl. 2  
B. Cl. 3  
B. Cl. 4  
B. Cl.  
Ob. Cl.  
Bsn. 1  
Bsn. 2  
Bsn. 3  
C. Bn.  
B. Tpt. 1  
B. Tpt. 2  
B. Tpt. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
B. Tbn.  
Euph. 1  
Euph. 2  
Tuba 1  
Tuba 2

*ff*

Picc. 1

Picc. 2

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Ob. 3

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl. 4

B. Cl.

Ob. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

C. Bsn.

*p*

*ff*

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph. 1

Euph. 2

Tuba 1

Tuba 2

Woodwind section:  
Picc. 1, Picc. 2, Fl. 1, Fl. 2, Ob. 1, Ob. 2, Ob. 3, B. Cl. 1, B. Cl. 2, B. Cl. 3, B. Cl., Cb. Cl., Bsn. 1, Bsn. 2, Bsn. 3, C. Bn.

Brass section:  
B. Tpt. 1, B. Tpt. 2, B. Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., Euph. 1, Euph. 2, Tuba 1, Tuba 2

String section:  
Violin 1, Violin 2, Viola, Cello

Dynamic markings: *mp*, *pp*

41 Picc. 1

41 Picc. 2

41 Fl. 1

41 Fl. 2

41 Ob. 1

41 Ob. 2

41 Ob. 3

41 B. Cl. 1

41 B. Cl. 2

41 B. Cl. 3

41 B. Cl. 4

41 B. Cl.

41 Cb. Cl.

41 Bas. 1

41 Bas. 2

41 Bas. 3

41 C. Bas.

42 B. Tpt. 1

42 B. Tpt. 2

42 B. Tpt. 3

42 Tbn. 1

42 Tbn. 2

42 Tbn. 3

42 B. Tbn.

42 Euph. 1

42 Euph. 2

42 Tuba 1

42 Tuba 2

Picc. 1  
Picc. 2  
Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Ob. 3  
B. Cl. 1  
B. Cl. 2  
B. Cl. 3  
B. Cl. 4  
B. Cl.  
Cb. Cl.  
Bsn. 1  
Bsn. 2  
Bsn. 3  
C. Bsn.  
B. Tpt. 1  
B. Tpt. 2  
B. Tpt. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
B. Tbn.  
Euph. 1  
Euph. 2  
Tuba 1  
Tuba 2



11

Picc. 1

Picc. 2

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Ob. 3

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl. 4

B. Cl.

Cb. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

C. Bsn.

12

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph. 1

Euph. 2

Tuba 1

Tuba 2

11

Picc. 1

Picc. 2

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Ob. 3

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl. 4

B. Cl.

Ob. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

C. Bsn.

12

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph. 1

Euph. 2

Tuba 1

Tuba 2

31

Picc. 1

Picc. 2

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Ob. 3

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl. 4

B. Cl.

Ob. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

C. Bsn.

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph. 1

Euph. 2

Tuba 1

Tuba 2

142

Picc. 1

Picc. 2

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Ob. 3

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl. 4

B. Cl.

Ob. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

C. Bsn.

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph. 1

Euph. 2

Tuba 1

Tuba 2

ff

Picc. 1

Picc. 2

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Ob. 3

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl. 4

B. Cl.

Ob. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

C. Bsn.

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph. 1

Euph. 2

Tuba 1

Tuba 2

This page of a musical score, numbered 144, contains parts for a large orchestra. The instruments listed on the left side of the page are:

- Picc. 1
- Picc. 2
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- Ob. 3
- B. Cl. 1
- B. Cl. 2
- B. Cl. 3
- B. Cl. 4
- B. Cl.
- Ob. Cl.
- Bsn. 1
- Bsn. 2
- Bsn. 3
- C. Bsn.
- B. Tpt. 1
- B. Tpt. 2
- B. Tpt. 3
- Tbn. 1
- Tbn. 2
- Tbn. 3
- B. Tbn.
- Euph. 1
- Euph. 2
- Tuba 1
- Tuba 2

The score is written in 4/4 time with a key signature of one sharp (F#). It is divided into three measures across the page. The Piccolo parts (Picc. 1 and 2) and Flute parts (Fl. 1 and 2) feature complex rhythmic patterns, including sixteenth and thirty-second notes. The Oboe and Clarinet parts have more melodic lines, while the Bassoon and Contrabassoon parts provide harmonic support. The Trumpet and Trombone parts play rhythmic patterns, and the Euphonium and Tuba parts play sustained notes.

14

Picc. 1

Picc. 2

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Ob. 3

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl. 4

B. Cl.

Ob. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

C. Bsn.

17

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph. 1

Euph. 2

Tuba 1

Tuba 2



Picc. 1  
Picc. 2  
Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Ob. 3  
B♭-Cl. 1  
B♭-Cl. 2  
B♭-Cl. 3  
B♭-Cl. 4  
B♭-Cl.  
Eb-Cl.  
Bsn. 1  
Bsn. 2  
Bsn. 3  
C. Bsn.  
B♭-Tpt. 1  
B♭-Tpt. 2  
B♭-Tpt. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
B. Tbn.  
Euph. 1  
Euph. 2  
Tuba 1  
Tuba 2

## Chapter IV

### A Conductor's Guide to the Transcription

#### Historical Perspective

The middle of the nineteenth century yielded many influential organ composers, particularly from Paris. The most prominent organ composers of this time were Charles-Marie Widor, Felix-Alexandre Guilmant, Louis Vierne, Camille Saint-Saens, and Marcel Dupre.<sup>41</sup> This emergence of great organ composers is a direct correlation with the improvements to the organ and newly invented stops by organ builder Aristide Cavaille-Coll. These advancements allowed for many more timbre options, a greater dynamic range, and smoother transitions when changing stops. In regard to the mid-nineteenth century organ, Widor said, “the modern organ is essentially symphonic; the new instrument needs a new language, a different ideal from that of textbook polyphony”.<sup>42</sup> This new language was the organ symphony with Widor leading its development. *Symphony No. 5 in F Minor* is Widor's the most famous of his ten organ symphonies. His organ symphonies exploited the combination of the flue, reed, and string pipes more than any other composer of this time. His works also have a heightened sense of drama that is characterized by energetic rhythmic vitality, dramatic pauses, and his use of articulation,

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<sup>41</sup> Brooks, Gerard. “French and Belgian Organ Music after 1800.” *The Cambridge Companion to the Organ*. Cambridge: Cambridge University Press, 1998. 275.

<sup>42</sup> *Ibid.*, 275.

particularly the staccato.<sup>43</sup> Widor also served as the organist of St. Sulpice from 1870 to 1934 in addition to his work as a composer.<sup>44</sup>

## Movement I

### *Technical Considerations*

This transcription was written with strict attention to the stops that Widor designated. For instance, the recitative manual in the beginning of the first movement has the *hautbois* and the 4' and 16' flute stops pulled. This requires all notes that are sounding in this manual to have a reed sound in the octave written and a flue pipe sound an octave above and below the written pitch. The opening passage of the transcription has the reed sounds (*hautbois* stop) in the oboe and bassoon and the flue pipe sounds (flute 4' and 16' stops) in the flutes and trombones. The trombones should make an effort to make warm and dark sound with no edge in order to match the flute timbre. The dynamic is marked piano, which will aid in this endeavor. It should be noted that while the transcription does honor the stops designated in the original work, there are moments where adjustments have been made to accommodate idiomatic problems and to reduce the required instrumentation.

Since the transcription follows Widor's stop designations, there is a significant amount of part doubling. Therefore balancing these voices is essential. The pipe organ cannot adjust the volume of individual stops, however, wind players have control over their individual dynamic, thus creating the possibility of unequal volume between instruments. Additionally, some instruments have a wider dynamic range than others. For instance, the trombone can achieve a louder physical dynamic than the oboe. Dynamics are relative to each instrument and can

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<sup>43</sup> Ibid.

<sup>44</sup> Epstein, B. "Organ of St. Sulpice." Organ of St. Sulpice. <http://www.stsulpice.com/> (accessed April 3, 2014).

become complex when a transcriber individualizes the dynamics to accommodate for this. However, the dynamics written in this transcription are ensemble dynamics as opposed to the dynamic of individual instruments. To achieve this homogeneous dynamic, the players need to be aware of what instrument they are doubling, when applicable, and create an equal dynamic between the two voices. For example, the first passage of the transcription has the trombone section doubling the flute section. The two sections should play at a dynamic that achieves the desired soft aesthetic with all voices heard equally. Achieving equal dynamics between doubled voices should be considered throughout the transcription.

As previously stated, keyboardists have an advantage over wind instrumentalists since they can play long passages without need of a breath. This transcription accommodates this situation by dividing certain long passages between two like instruments. There is always an overlapping note between the two instruments to foster smooth transitions from one instrument to the other. These overlapping notes should be played in a manner that creates a seamless texture, as if a single instrument were playing the passage.

One defining characteristic of Charles-Marie Widor's organ music is his use of articulation. Pipe organs do not have the extensive range of articulations that wind instruments have, and they are only able to sustain while a key is pressed. However, Widor incorporates slurs, *staccatos*, accents, and *sforzandos* in *Symphony No. 5 in F Minor*. Great dexterity is required for organists to transition between notes so that they sound *legato* and to achieve various articulations. Since a pipe only sounds when a key is pressed, the organist must manipulate their finger technique so that there is smooth transition between keys, thus creating a *legato* passage. The articulations are not as easily achieved.

A *staccato* note to Widor was interpreted to be half the original value. This is in ordinance with the philosophy of Jacques-Nicolas Lemmens, Widor's teacher.<sup>45</sup> This interpretation of *staccato* should be observed when performing this transcription.

Wind instruments perform accents by applying a stronger articulation, or more volume of air at the beginning of the note, or a combination of both. The organ has only one way of articulating and that is the release of air into the pipe. Organists create the illusion of accents by increasing the volume of the passage and playing it in a detached style. Separating the notes allows for the pallets to close and then reopen, thus creating an articulation. Therefore, every note in this transcription that is marked as accented should be preceded by a brief metrical silence. Most of the accented passages in this transcription are at a loud volume in a thick texture. This requires the ensemble to pay close attention to making accented notes have a uniform articulation and length.

Organ *sforzandos* are produced by leaving space directly preceding the particular note, similar to accents. However, Widor assigns *sforzandos* to notes of full value. This results in a weighted, or stressed sound on the designated note. Wind players should treat *sforzandos* in this transcription as emphasized with a slightly stronger, articulation-weighted, sound. The ensemble should amplify this effect by deemphasizing the note that follows the *sforzando*.

Wind players generally slur notes together by not articulating between notes. It is impossible for a pipe organ to not articulate a new note because of the pallets that release the air into the pipes. Therefore the organist must create an illusion of a slur by putting a slight lift at the end of the slur. For instance, if a passage has four eighth notes with the first two slurred together, the organist must shorten the second note slightly to create the slurred effect. Wind players

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<sup>45</sup> Brooks, 272-275.

should imitate this technique when performing slurs in this transcription. The amount of lift, however, should be relative to the tempo of the passage.<sup>46</sup>

Notes that have no designated articulation should be played as connected as possible, using a *legato* tongue, but should not sound slurred. It should be noted that the organ creates articulation by releasing air by opening a stop, which contrasts with wind players who articulate the sound by striking the tongue against a reed or gum. Therefore the tongue should be used only enough to provide clarity. This is the closest imitation of the articulation that the pallets create.

### *Stylistic Considerations*

There are two types of ornamentation used in the first movement: the grace note and the mordent. Grace notes should be placed directly before and as close to the beat of the embellished note. The desired effect is a crisp snap before the embellished note. Players should make sure the emphasis is on the embellished note and not the grace note to ensure rhythmic integrity. All of the mordents in this movement are inverted mordents and should be played as quickly as possible. See Figure 5.



Figure 5: Mordent Execution

### *Stop List*

Figure 6 shows the stops used in the first movement and what wind instruments were used to replicate their timbre and range. It should be noted that this chart is the basis of the transcription, however, there are deviations from this in the transcription due to various technical issues as discussed in Chapter 2.

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<sup>46</sup> Delcamp, Robert. *Widor: Organ Favorites*. (2007 by Naxos. 8.57031. Compact Disc).

| <b>Stop</b>                   | <b>Wind Instruments Used</b> |
|-------------------------------|------------------------------|
| <i>Hautbois</i>               | Oboe/Bassoon                 |
| Flute 4'                      | Piccolo/Flute                |
| Flute 16'                     | Trombone                     |
| <i>Monres et Gambes</i> 8'    | Clarinet                     |
| Foundation 4'                 | Flute                        |
| Foundation 8'                 | Trumpet/Horn                 |
| Foundation 16'                | Trombone/Horn                |
| Bass 8'                       | Euphonium/Horn/Tuba          |
| Bass 16'                      | Tuba                         |
| <i>Bourdon</i> 16'            | Tuba/Euphonium               |
| Bass 4'                       | Euphonium                    |
| <i>Anches</i> 4'              | Flute/Piccolo                |
| <i>Anches</i> 8'              | Clarinet                     |
| <i>Anches</i> 16'             | Bassoon                      |
| <i>Gambe et Unda maris</i> 8' | Clarinet                     |

Figure 6: Stop List of Movement I

### *Melody*

Much of the melodic material in this movement shares the same or similar rhythm with its harmony. The melodic voice is mostly in the highest sounding instruments during these homo-rhythmic passages, however, the harmony should be played at the same dynamic and fullness as the melody. This will create a thick chord texture similar to that of a pipe organ.

There are passages in this movement that are comprised of polyphonic writing. Ensemble members should be aware of two details when performing these passages: what instruments are they doubling if applicable, and what instruments have the moving lines.

The instruments that are doubled should play their lines with a uniform interpretation, similar to how each ensemble section would. This is important to emulate the organ's inability to control the individual dynamics and style of each stop.

In the polyphonic passages, ensemble members should always yield to the moving lines while still providing ample harmonic support. Additionally, moving lines should be brought to the fore. Granted, giving way to moving lines is not possible on the pipe organ, but, when there is significant doubling in a score, clarity of line should not be lost. Bringing out moving lines and yielding to them will ensure ensemble clarity and amplify Widor's use of timbre.

### *Harmony*

Wind ensembles should use just intonation when performing this transcription. It is true that the pipe organ uses equal temperament; however, the wind band must adhere to just intonation in order to ensure optimum clarity and resonance.

### *Rhythm*

The rhythmic material of this movement is relatively straightforward, however, there is one particular section that requires special attention. This section, measures 114 to 148, presents the melody in the upper woodwinds in a syncopated manner with non-syncopated sixteenth note harmonic texture underneath. It is important for the sixteenth note figures to be played with a slight stress on the strong beats of each measure. Additionally, the bass line instruments should play out since they are outnumbered in the orchestration. If the sixteenth note figures are not played this way, and the bass line is not heard, it will result in a distorted rhythmic feel.

### *Timbre and Texture*

This movement has the most complex use of timbre and texture in the entire symphony. There are several passages with a very thick texture with many colors sounding at the same time, and contrasting moments with a more intimate instrumentation. The goal is to achieve clarity throughout the ensemble so that every color and every moving line is heard, while the accompanying instruments are providing ample support for the melody and countermelodies.

### *Form*

The first movement of Charles-Marie Widor's *Symphony No. 5 in F Minor* has two main themes that are developed with several different composition techniques. The overall shape of the movement is a quasi-sonata form. The exposition presents primary and secondary themes that

are developed throughout the movement. Widor begins the development section with a series of variations of the two themes. Each variation is of equal length to its corresponding theme.

A chorale, the centerpiece of the movement, follows the theme and variation section at a slower tempo. This is new material in F major. The chorale is followed by a transition in the original tempo that uses the opening thematic material with an unstable tonal center. This transition leads to a new theme in B-flat minor. This theme is not developed, however, but serves as a transition to the climax of the movement. The climax is a false recapitulation that presents the opening statement of the movement in B-flat minor. The false recapitulation is immediately followed by a transition, where fragments of the initial two themes are juxtaposed. This final transition leads to the recapitulation and a short coda to end the movement.

| <b>Sonata Form</b> | <b>Measure</b> | <b>Musical Material</b>                            | <b>Tonal Center</b>              |
|--------------------|----------------|--|----------------------------------|
| Exposition         | 1-32           | Primary Theme                                      | F Minor                          |
|                    | 33-41          | Secondary Theme                                    |                                  |
| Development        | 42-73          | Primary Theme<br>Variation 1                       |                                  |
|                    | 74-105         | Primary Theme<br>Variation 2                       |                                  |
|                    | 106-113        | Secondary Theme<br>Variation 1                     |                                  |
|                    | 114-145        | Primary Theme<br>Variation 3                       |                                  |
|                    | 146-151        | Transition   | Transitioning to F<br>Major      |
|                    | 152-180        | Chorale  | F Major                          |
|                    | 181-201        | Transition Using Theme<br>1                        | Transitioning to B Flat<br>Minor |
|                    | 202-219        | Theme 3  | B Flat Minor                     |
|                    | 220-227        | False Recapitulation                               |                                  |
|                    | 228-251        | Transition Using<br>Fragments of Themes 1<br>and 2 | Transitioning to F<br>Minor      |
| Recapitulation     | 252-283        | Recapitulation                                     | F Minor                          |
|                    | 284-291        | Coda   |                                  |

Figure 7: Form of Movement I

## Movement II

### *Stylistic Considerations*

As discussed previously, Widor had a specific interpretation of *staccato*: half the value of the written note. However, there are passages in the second movement that are marked *staccato* with a slur. These notes should be played as long as possible while still being separated from each other.

There are three types of ornamentation in this movement: an upper mordent, a grace note, and a trill. The mordent should be performed as illustrated in Figure 5 of this document. The grace notes should also be played as close to the embellished note as possible without sounding on the beat that it occupies. The trill in Flute 1 in measure 192 should be played throughout the tied figure. It should then seamlessly connect to the following grace notes. See Figure 8.

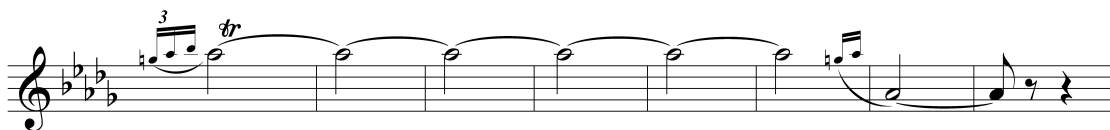


Figure 8: Flute Embellishment in Movement II

### *Stop List*

Figure 9 shows the stops of the second movement and their wind band counterparts. The euphonium is used to supplement the Flute 8' stop because its conical sound is in the range of the movement. The euphonium sound compliments the flute sound in a manner that is like the flue pipes of a pipe organ.

The Bass 8' stop is represented by both the euphonium and bass trombone. In most movements of this transcription, the euphonium serves as the higher sounding bass stops. However, since the euphonium is functioning as the Flute 8' stop in this movement and the part

is more idiomatically suited for euphonium, the bass trombone supplements the Bass 8' stop. The bass trombone player should try to emulate the conical sound of a tuba through this movement.

| <b>Stop</b>        | <b>Wind Instruments Used</b> |
|--------------------|------------------------------|
| Flute 8'           | Flute/Euphonium              |
| Flute 4'           | Flute                        |
| <i>Hautbois</i>    | Oboe                         |
| Bass 8'            | Euphonium/Bass Trombone      |
| Bass 16'           | Tuba                         |
| <i>Vox Celeste</i> | Clarinet/Bass Clarinet       |

Figure 9: Stop List of Movement II

### *Melody*

The melody of this movement is mostly carried in the oboe and flute. These two instruments are essentially soloists that pass the melodic line back and forth. The orchestration of these two instruments supports Widor's effort to exploit the marriage of flue and reed stops. It should be noted that the melodic material that is shared between the flute and oboe sometimes has different articulations between the instruments. For instance, measures 47 to 54 have the oboe playing a slurred melody with the flute playing a figure that is *staccato* with a slur. These different articulations are important to observe because it accentuates the duet of the flue and reed stop.

### *Harmony*

The key signatures in this movement are slightly misleading. For example, the first key change in measure 63 appears to be in A minor, however, the tonality of the first four measures of this section is A major. Widor abruptly changes to A minor in measure 67.

Another example of a misleading key signature begins in measure 128. The key indicates D Flat major, however, by measure 160 Widor establishes A Flat major in the bass melody, but does not change the key signature until measure 200. Although this is a traditional tonic-

dominant relationship, it is important for ensemble members to be aware of this for intonation purposes.

### *Rhythm*

This movement uses two rhythmic figures that, if not played accurately, can skew the rhythmic integrity. These rhythms are the two sixteenth notes followed by a dotted quarter as found in the oboe melody in measure 8 and the eighth note triplet in measure 168 in the flute. Figures 10A and 10B illustrate these rhythmic figures. The tendency is to rush the eighth note triplet in a manner that sounds similar to the sixteenth note rhythm. Care should be taken to perform these rhythms with even, metronomic integrity.



Figure 10A: Oboe Rhythmic Figure in Movement II



Figure 10B: Flute Rhythmic Figure in Movement II

### *Timbre and Texture*

The instrumentation in the second movement is much smaller than the first, with little doubling. The aesthetic is more intimate, with a much thinner texture. The melody is mostly carried in a solo instrument that is accompanied by lightly played arpeggios that provide forward rhythmic and harmonic motion. The accompaniment sometimes is in the form of a long running phrase that does not give a wind player time to breathe. Therefore, this transcription remedies this by breaking up the longer accompaniments between two performers of the same instrument as illustrated in Figure 11. The ensemble members should make the transition between instruments as seamless as possible, as if one player were playing.

The ensemble should also strive for a seamless texture in the accompaniment figure beginning in measure 202. This accompaniment passage is broken between instruments because it covers a vast range that a single instrument cannot achieve. Figure 12 is an excerpt of this passage.



Figure 11: Broken Accompaniment of a Single Line

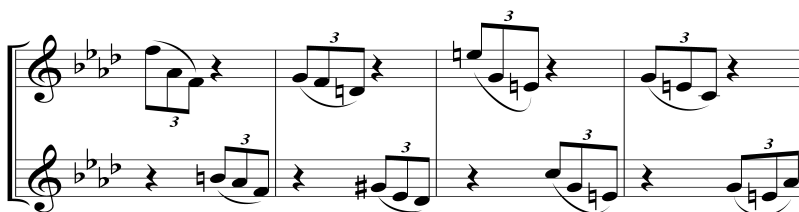


Figure 12: Broken Accompaniment Through Tessitura

### *Form*

The movement is in rondo form. The A section material includes a primary theme that is played by the oboe, and a secondary theme that is a duet between the flute and oboe. The secondary theme is followed by a repeat of the A section. The tonal center of the A section is in F minor, however, there is a passage in A minor that develops the secondary theme.

The C section can be divided into two parts. The beginning of the B section introduces a new theme using the *vox celeste* stop, which is orchestrated in the clarinet section. This section is written in D Flat major; however, Widor tonicizes A-Flat soon after this passage begins. This new theme is repeated and then immediately followed by the second half of the C section. This

portion of the piece develops the rhythmic motive in the primary theme before recapitulating to the A section.

| Form         | Measure | Musical Material                                       | Tonal Center   |
|--------------|---------|--|--|
| Introduction | 1-6     | Flute and Euphonium Introduction                       | F Minor  |
| A            | 7-30    | Primary Theme  |  |
|              | 31-54   | Secondary Theme  |  |
|              | 55-62   | Transition   | Transitioning to A Minor                               |
| B            | 63-71   | Secondary Theme Variation                              | A Minor  |
|              | 72-82   | Transition   | Transitioning to F Minor                               |
|              | 83-106  | Primary Theme  | F Minor  |
| A            | 107-127 | Transition   | Transitioning to D Flat Major                          |
| C            | 128-201 | New Theme/Development of Melody 1 Rhythmic Motive      | D Flat Major/Transitioning to F Minor via A Flat Major |
|              | 202-251 | Continued Development of Primary Theme Rhythmic Motive | Transitioning to F Minor                               |
| A            | 252-275 | Primary Theme  | F Minor  |
|              | 276-299 | Secondary Theme  |  |
|              | 300-307 | Transition   | Transitioning to A Minor                               |
|              | 308-316 | Secondary Theme Variation                              | A Minor  |
|              | 317-327 | Transition   | Transitioning to F Minor                               |
|              | 328-351 | Primary Theme  | F Minor  |
| Coda         | 352-371 | Closing Material                                       |  |

Figure 13: Form of Movement II

### Movement III

#### *Stylistic Considerations*

The third movement of *Symphony No. 5 in F Minor* is a prelude and scherzo. This movement should be played with a slight lilt in both the prelude and scherzo sections. A lilt is achieved by emphasizing the down beats and weakening the second and third. This provides more forward motion of the music and also emphasizes the octave leap, one of the primary motives of this movement.



transcription, however, the tuba, euphonium, and horn are technically efficient enough to play this scherzo.

| <b>Stop</b>                     | <b>Instruments Used</b> |
|---------------------------------|-------------------------|
| Great Foundation 4'             | Clarinet                |
| Great Foundation 8'             | Trumpet                 |
| Great Foundation 16'            | Trombone                |
| <i>Anches</i> 4'                | E Flat Clarinet/Piccolo |
| <i>Anches</i> 8'                | Clarinet/Flute          |
| <i>Anches</i> 16'               | Trumpet/Trombone        |
| Flute 4'                        | Piccolo                 |
| Flute 8'                        | Flute                   |
| <i>Positif</i> Foundation 4'    | Flute                   |
| <i>Positif</i> Foundation 8'    | Clarinet                |
| <i>Positif</i> Foundation 16'   | Bassoon                 |
| <i>Recitative</i> Foundation 4' | Piccolo                 |
| <i>Recitative</i> Foundation 8' | Flute                   |
| Pedal Foundation 4'             | Horn                    |
| Pedal Foundation 8'             | Tuba/Euphonium          |
| Pedal Foundation 16'            | Tuba                    |
| Pedal Foundation 32'            | Tuba                    |

Figure 15: Stop List of Movement III

### *Melody*

The prelude section begins with a two-measure motive that serves as the foundation for the movement. The motive's most prominent characteristics are an upward octave leap and a rhythm consisting of a dotted eighth and a sixteenth note. These figures are used throughout the prelude and scherzo both in its entirety and fragmented. This octave leap and rhythmic motive should be played at the fore because they are the most unifying figures of the movement.

A chorale follows the opening statement beginning in measure 25. All voices should play at a dynamic that allows for all timbres to be heard equally. However, instruments that play long notes in this chorale should yield to moving lines in order to achieve optimum clarity of the polyphony.

### *Harmony*

The tonal scheme of this movement is based on rising major thirds. The prelude and opening section of the scherzo have a tonic note of A Flat. The scherzo has three key changes: A Flat Minor to C Major, C Major to E Minor, and E Minor back to A Flat Major. The tonics of all these keys are a major third apart. This gives the music a sense of upward motion, a parallel to the octave motive found in the prelude. Additionally, these key changes are accompanied by a quasi-alberti bass figure (shown in Figure 16), which aids in this rising effect.

### *Rhythm*

Widor uses rhythm in this movement as an amplifier of tension via hemiolas. This is most evident directly preceding the key changes in the scherzo section. This technique is particularly effective in adding a heightened sense of drama because of the dissonant chords that the hemiolas embody.

Particular attention should be paid to the quasi-alberti bass line in the scherzo section beginning in measure 71. Widor writes the lower octave of the figure on beats one and three. It is important that players emphasize beat one in order to produce a lilting rhythmic feel as discussed earlier. However, the lower note on beat three should be treated like an anacrusis by applying a slight stress to the note that leads to the more emphasized beat one of the following measure. See Figure 16.



Figure 16: *Quasi-Alberti Bass in Movement III*

### *Timbre and Texture*

This movement requires a great deal of block scoring because of the many foundation pipes employed by Widor. This results in parallel octaves throughout the movement, which, in

turn, requires keen attention to intonation and timbre matching between the octaves. The movement demonstrates the different roles of the pipe organ's manuals. Therefore the passages played by the great manual have more body to the sound than the *positif* and recitative manuals. This is reflected in the transcription through the addition of more brass and as well as oboes, clarinets, and bassoons to the orchestration. A general rule for this movement should be: the more "reed stops" that are playing, the thicker the orchestrated texture.

### *Form*

This movement is in a rounded binary form. The movement begins with an introduction that is followed by the A section. The A section theme is heard in a chorale beginning in measure 25. The B section follows this and is referred to in Figure 17 as the *scherzo* section.

The *scherzo* has a single theme that is first played in measure 75. This theme displays characteristics of the A section theme, including the octave leap as discussed previously. The *scherzo* theme is played twice and is followed by a restatement of the introduction material with an added countermelody. Throughout the *scherzo*, the tonal center rises by a major third as shown in Figure 17.

| <b>Form</b>  | <b>Measure</b> | <b>Musical Material</b>                               | <b>Tonal Center</b>                         |
|--------------|----------------|---|---|
| Introduction | 1-24           | Introduction  | A Flat Major                                |
| A            | 25-57          | Theme   |   |
|              | 57-67          | Transition  |   |
| B            | 68-74          | Scherzo Introduction                                  | A Flat Minor                                |
|              | 75-92          | Scherzo Theme   | A Flat Minor<br>Transitioning To C<br>Major |
|              | 93-106         | Scherzo Theme<br>Continued                            | C Major                                     |
|              | 107-116        | Scherzo Theme<br>Continued                            | Transitioning to E<br>Minor                 |
|              | 117-130        | Scherzo Theme<br>Repeated                             | E Minor                                     |
|              | 131-138        | Scherzo Theme<br>Continued                            | Transitioning to A Flat<br>Major            |
|              | 139-163        | Scherzo Theme<br>Continued                            | A Flat Major<br>Transitioning to C<br>Major |
|              | 164-178        | Transition  | C Major                                     |
| Introduction | 179-190        | Introduction Material<br>With Added<br>Counter melody | A Flat Major                                |
| A            | 191-223        | Theme   |   |
|              | 223-246        | Coda  |   |

Figure 17: Form of Movement III

## Movement IV

### *Stylistic Considerations*

This movement is a slow chorale that serves as a prelude to the final movement. The aesthetic is that of a solemn, yet uplifting organ prelude before a church mass. The tendency for most ensembles will be to slur between notes because it is a lyrical work. However, the players should articulate every note with a legato tongue to imitate the articulation of a pipe organ.

The only ornaments in this movement are single grace notes. Unlike previous movements where the embellishment is played as close to the embellished note as possible, the ornaments in this movement should be played at a speed relative to the slow tempo of this movement. This will give the ornament slightly more value; however, the grace note should still be played before the beat.

### *Stop List*

The most prominent stop in this movement is the *gambe et voix celeste*, a reed stop. The clarinet is the best wind instrument option to portray this timbre; the aesthetic in this movement covers a large range with the *gambe et voix celeste* stop, therefore a large portion of the clarinet family is used in the orchestration: three B-Flat clarinets, two bass clarinets, and a contrabass clarinet.

Also included in this movement are the foundation stops, which are represented by the euphonium and tuba because of the original low tessitura. The pedal board uses the flute 4' stop, which requires a higher pitched wind instrument to represent it. Therefore the orchestration uses the euphonium and horn to emulate this color.

| <b>Stop</b>                  | <b>Instruments Used</b> |
|------------------------------|-------------------------|
| <i>Gambe et voix celeste</i> | Clarinet Family         |
| Foundation 8'                | Euphonium               |
| Foundation 16'               | Tuba                    |
| Flute 4'                     | Euphonium/Horn          |

Figure 18: Stop List of Movement IV

### *Melody*

This movement was composed on the motive that is found in the first measure of the transcription in the first clarinet. Figure 19 shows this motive. This motive is used throughout the movement in different voices and should be brought out when the opportunity arises.



Figure 19: Clarinet Motive in Movement IV

### *Harmony*

Unique to the other movements of the symphony, the tonal center of the fourth movement is in the dominant key, C major. The key is stable until the development section beginning in measure 5. The middle of the development section, measure 15, temporarily tonicizes G major,

the dominant key of the movement. The tonality modulates back to C major via a descending line in the contrabass clarinet beginning in measure 17.

There are many suspensions and other dissonances in the polyphony of this movement. The ensemble should put emphasis on the dissonance and, when the non-chord tone resolves, retreat into the texture.

### *Rhythm*

This movement should be conducted at the eighth note because of its slow tempo. The work should be played very steady and metronomically except for the marked tempo changes. There are two passages that have rising scale passages and a crescendo that will provoke a desire to accelerando. The ensemble and conductor should resist this urge. These rising passages are in measures 13-14 and 19-20 which are found beginning on pages 114 and 117 respectively.

### *Timbre and Texture*

The fourth movement of this symphony is hymn-like, but also has moments that are polyphonic in nature. This creates a thick texture even though there are only a few instruments in the orchestration. There are two general guidelines for creating clarity of timbre and texture in this movement: moving lines should be brought to the fore and then recede on longer note values while supporting other moving lines, and the melodic theme, as discussed earlier, should be emphasized.

### *Form*

This movement is based on a single theme found in the first four measures. It is then expanded upon twice and then recapitulated. A codetta closes the movement. The movement opens and closes in the key of C major, the dominant key of the symphony. This creates a dominant to tonic relationship between this movement and the final movement of the symphony.

| Form    | Measure | Musical Material     | Tonal Center                     |
|---------|---------|----------------------|----------------------------------|
| A       | 1-4     | Theme                | C Major                          |
| A'      | 5-14    | Theme Development I  | Transitioning to G Major         |
| A''     | 15-21   | Theme Development II | G Major Transitioning to C Major |
| A       | 21-27   | Theme                | C Major                          |
| Codetta | 27-31   | Closing Material     |                                  |

Figure 20: Form of Movement IV

## Movement V

*Stylistic Considerations*

This movement is Widor's most famous work. The most prominent feature is the use of *staccato*. It is important that there is distinct separation between *staccato* notes with each note lasting half its original value. If the ensemble is unable to perform the *staccato* passages at the desired tempo, then the conductor may substitute slurs. However, this would be a last resort since Widor's use of *staccato* is one of the infamous characteristics of this movement.

The *sforzando* in this movement can be played differently than in previous movements. Ensemble members should put a slightly more defined attack on notes marked *sforzando*. This technical adjustment reflects the fact that organists normally play this movement with both reed and flue stops playing all the voices, and the reed stop gives the organ a more articulate beginning to notes due to the vibrating shallot.

There is one embellishment in this movement, which occurs in the final measure of the piece. It is a grace note that is found in all voices. The tempo is relatively slow in this section and has little rhythmic forward motion. Therefore, to ensure accuracy of the grace note's placement between all members of the ensemble, the embellishment should be placed on the beat. This is not necessarily the correct rhythm, but it is a practical solution for ensemble rhythmic clarity.

*Stop List*

Widor does not designate stops for this movement, so all timbral decisions are left to the organist or, in this case, the transcriber. This movement in the transcription doubles all voices in

both a “reed stop” instrument and a “flue stop” instrument. The “flue stop” voices should be the main body of the sound, with the “reed stop” voices adding a slight color. This allows for each tone to have the full body that a flue pipe produces with a slight edge that reeds provide.

The middle section of this movement uses only the recitative manual. Since this manual is considered a solo manual and the dynamic is soft, there is less doubling in this section.

It should also be noted that Widor calls for 32’ bass stops in this work, and has been orchestrated in Tuba 2. This part may be omitted if players are not available that have the skills to perform this accurately. Although this part adds significant depth to the ensemble sound, the movement can suffice without it.

### *Melody*

The theme of this movement is played in the bass voices beginning in measure 9. It is not idiomatic for wind instruments at times because of very large leaps. Therefore the transcription divides the melody between like instruments to ensure note accuracy. The ensemble members should create smooth transitions between instruments to make the melody sound like a single instrument is playing.

The toccata texture that is introduced in the beginning of this movement, and that continues throughout, can be interpreted as a melody. Though the melody is present within the toccata texture, its main function is providing a harmonic and rhythmic foundation for the melody in the bass voices.

### *Harmony*

This movement begins and ends in F major. However, the middle section is in D major. The D major section was originally written for the recitative manual as discussed earlier. Lowering the key by a minor third amplifies the less intense aesthetic of the recitative manual.

A chordal *ostinato* is found throughout the movement and is introduced in the beginning by the double reeds and brass. The chordal *ostinato* is referring to a recurring chord progression in this movement. Just intonation should be employed for this figure to ensure harmonic clarity in the ensemble. This is particularly important in this movement because of the extensive doubling of the *ostinato*.

### *Rhythm*

The toccata texture that is presented in the opening eight measures of the movement consists of the chordal *ostinato* as described earlier, and a running sixteenth note figure that continues throughout the movement. This sixteenth note figure has very little break and therefore does not allow for a wind player to breathe. Therefore the figure is divided between like instruments. As in previous movements, figures such as these are written with an overlapping note between the instruments sharing the line. The passage should sound continuous between the instruments without gaps in the sound. Figure 3 on page 17 illustrates this figure.

### *Timbre and Texture*

The texture is particularly dense in this movement because of the many “flue” and “reed” instruments that are sounding at one time. However, there are only three figures that are present at any time. These are: the toccata texture, which consists of a running sixteenth note line and a chordal *ostinato*, and the melody in the bass voices. The toccata texture should always yield to the melody and simply provide rhythmic vitality to the movement. There should be equal balance, however, between the sixteenth note figure and the chordal *ostinato*.

### *Form*

There are three clear sections to this movement that are bookended with an introduction and a coda. The toccata texture is the dominant feature throughout the movement, and the theme

only appears in the A section beginning in measure 9 and its recapitulation in measure 47. The B section is in the lower key of D Major, as discussed previously.

| <b>Form</b>  | <b>Measure</b> | <b>Musical Material</b>        | <b>Tonal Center</b>      |
|--------------|----------------|--------------------------------|--------------------------|
| Introduction | 1-8            | Toccata Texture                | F Major                  |
| A            | 9-22           | Theme                          |                          |
|              | 23-32          | Transition                     | Transitioning to D Major |
| B            | 33-41          | Toccata Texture<br>Development | D Major                  |
|              | 42-46          | Transition                     | Transitioning to F Major |
| A            | 47-63          | Theme                          | F Major                  |
| Coda         | 64-78          | Closing Material               |                          |

Figure 21: Form of Movement V

## Conclusion

The close relationship between the pipe organ and wind band in terms of mechanics, sound production, and tone color make pipe organ music an ideal source of transcriptions for wind band. The unique instrumentation of the wind band and its malleability translate well from the various combinations of stops on an organ.

Much of the wind band repertoire, particularly in the early stages of the medium's development, depended on transcriptions to fill programs. Therefore, a rich tradition of transcribing for band has developed. There have been transcriptions of organ works for band previous to this work; however, the organ works chosen were from an era that pre dates the creative exploitation and combination of stops that is seen from the 19<sup>th</sup> century to the present. This document and transcription is an important step towards a new approach to transcribing organ music for band.

One defining characteristic of the wind band sound is the numerous combinations of tone color that it can produce. This distinguishing trait of the medium is arguably the most important asset to its unique sound, and, therefore, those who compose and orchestrate for it should embrace the unique timbre combinations and continue to develop it beyond the current degree of understanding. The study of pipe organ music, as well as transcribing them for band, is a great tool that can aid in the realization of timbre possibilities, not only for transcriptions of organ music, but for wind orchestration in general.

## Suggested Listening

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Grew, John. *Charles-Marie Widor Symphonies no. 5 and no. 9*. 2007 by ATMA Classique. ACD22370. Compact Disk.

Roth, David. *Daniel Roth plays Charles-Marie Widor on the Cavaille-Coll pipe organ at Saint-Sulpice, Paris*. 2013 by JAV Recordings. JAV196. Compact Disk.

Walsh, Colin. *Widor Organ Symphony No. 5 and Organ Symphony No. 6*. 2005 by Guild Digital Recording. GMCD7305. Compact Disk.

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