

**AARON COPLAND'S *MUSIC FOR THE THEATRE*:
A TRANSCRIPTION FOR WIND BAND**

BY

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To Aaron Copland, whose music changed America for the better.

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Aaron Copland's *Music for the Theatre*: A Transcription for Wind Band

Aaron Copland (1900-1990) can be considered one of the most significant musicians of the twentieth century, as his well-documented contributions as a composer, conductor, and author, are internationally celebrated. While some of his most well-known works were crafted during the late 1930s and 1940s (e.g., *El salón México*, *Quiet City*, *Fanfare for the Common Man*, *Lincoln Portrait*, *Appalachian Spring*), it is from an earlier, more developmental period in Copland's life in which the inspiration for a new transcription for wind band can be found: his *Music for the Theatre: Suite in Five Parts for Small Orchestra* (1925).

Copland's *Music for the Theatre* was composed for a small orchestra consisting of woodwinds, brass, percussion, and reduced string section. Composed in five contrasting movements, the work displays a strong American sensibility due to Copland's use of jazz harmonies, popular sounding themes, and unique choices in orchestration. Consequently, because of the composer's frequent reliance upon woodwind, brass, and percussion timbres in the original orchestral version, *Music for the Theatre* possesses great potential as a transcription for wind band. Two main objectives exist within this project: to make available a high-quality wind transcription of a substantial orchestral work and to provide historical and formal information relating to the piece.

More specifically, the final project will consist of a transcription of *Music for the Theatre* for wind band, which will include a transposed score with program notes and a set of transposed parts. Secondly, a prose document complete with historical information, formal and theoretical considerations, and correspondence pertaining to the transcription process will be submitted.

While many transcriptions of Aaron Copland's music exist, the earliest known work by the composer transcribed for wind band is *El salón México* (1935). By completing this transcription, I hope to contribute to the wind band repertoire a piece from Copland's earlier, more formative compositional style and promote interest in a substantial work by one of America's most important composers.

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Part 1

Copland: Life and Works Before *Music for the Theatre* (1900-1924)

Beginnings

Aaron Copland was born on November 14, 1900 in Brooklyn, New York to parents Harris and Sarah (née Mittenthal), Jewish immigrants from Lithuania. As a teenager, Harris reached America by way of Glasgow, Scotland and Manchester, England, adopting an Anglicized version of his surname, Kaplan, along the way.¹ Sarah was born near the Russian-Lithuanian border and spent her formative years throughout the Midwest and Texas before settling in New York in 1881. After their marriage in 1885, Harris and Sarah founded H.M. Copland's, a successful department store in Brooklyn, and lived comfortably in the three floors of rooms located above the establishment until 1921.² Harris and Sarah had five children: Ralph (1888-1952), Leon (1890-1974), Laurine (1892-1972), Josephine (1894-1967), and Aaron.

Of all the siblings, Aaron developed a close bond with his sister, Laurine, who had studied voice and piano, learning enough to accompany their brother Ralph on the violin. Laurine was very interested in Aaron's musical upbringing, teaching him how to play piano on their family's upright starting at age seven, eventually teaching him all she could after six months.³ Laurine soon suggested to her father that Aaron should study piano privately, but Harris was reluctant

¹ Howard Pollock, "Copland, Aaron," *Grove Music Online* <<http://www.oxfordmusiconline.com>> (Accessed 28 April 2013).

² Howard Pollack, *Aaron Copland: The Life and Work of An Uncommon Man* (Urbana: University of Illinois Press, 1999), 15-16.

³ *Ibid*, 32.

because of how much he had already spent on his previous children's musical pursuits. After six years of persuasion, Harris eventually agreed to let Aaron study privately starting at age thirteen.

Early Musical Endeavors

Copland's first professional piano teacher was Leopold Wolfsohn, with whom he studied from 1913 to 1917. Copland described Wolfsohn as "a competent instructor with a well-organized teaching method," and a "...routinier kind of man: Chopin was the highlight of his life, and Stravinsky was a madman."⁴ Aaron began his formal musical training studying Hanon exercises, Chopin waltzes, and sonatas by Mozart and Beethoven. Aaron eventually made his debut in 1917 performing Ignacy Padarewski's *Polonaise in B* in a recital of Wolfsohn's students held in the spacious auditorium of the Wanamaker Department Store in downtown Manhattan.⁵ Throughout the duration of his study with Wolfsohn, Copland attended the Boys High School in Brooklyn until graduation in June 1918.

In addition to his piano study, Copland began composing simple tunes at the piano and by age eleven, had already begun an opera scenario entitled *Zenatello*, composing approximately seven measures of music before giving up.⁶ By the time he was fourteen, Copland had composed part of a song called "Lola!" but like *Zenatello*, its completion was hindered by his limited harmonic

⁴ Pollack, 32.

⁵ Aaron Copland and Vivian Perlis, *Copland: 1900 through 1942* (New York: St. Martin's Griffin, 1984), 23.

⁶ Pollack, 32.

vocabulary. In 1916, after several more attempts at an original composition, Copland still lacked a completed work and sent off for a mail-order harmony course, which did little to aid him in his compositional endeavors. Copland soon realized he needed a “real teacher” of harmony and counterpoint to develop as a musician.⁷ When Copland’s parents agreed to pay for lessons as long as he found a teacher he inquired about harmony teachers with Wolfsohn, who immediately suggested he seek out the services of prominent composition teacher Rubin Goldmark.

Studies with Rubin Goldmark

Rubin Goldmark (1872-1936) was born in New York and came from a musical family. Formally trained at the Vienna Conservatory and at the National Conservatory in New York City, Goldmark served as the first chair of the theory and composition department at Juilliard upon its inception in 1924. Some of his notable students included Vittorio Giannini, Frederick Jacobi, and for a very brief time, George Gershwin. Copland studied with Goldmark every Saturday morning from the winter of 1917 to the spring of 1921, making considerable progress as a composer under his tutelage. Copland later remarked, “Goldmark had made it clear to me from the outset that the career of composer was not to be lightly embarked upon, and that the composer’s discipline was a severe and arduous one.”⁸

⁷ Copland and Perlis, 27.

⁸ Pollack, 35.

While Copland benefitted greatly from Goldmark's teaching, he discovered quickly his teacher's more conservative musical preferences differed from his more modern tastes.⁹ Copland remembered seeing a copy of Charles Ives' *Concord Sonata* on Goldmark's piano and immediately asked if he could borrow it. Goldmark quickly remarked, "You stay away from it. I don't want you to be contaminated by stuff like that."¹⁰

While Goldmark placed great value on the music of eminent Germanic composers, he could never inspire young Aaron to revere those same composers with the same spirit as he did. Between 1917 and 1918, as Copland explored the orchestral repertory, he reacted more favorably to the works of Debussy, Grieg, Mussorgsky, Scriabin, and Tchaikovsky, in opposition to much of the German music he studied.¹¹ In the next year, he also sought out new music by attending performances of works by emerging composers, including Leo Ornstein and Cyril Scott.¹²

By 1920, Copland had decided to travel to France to study music full time, but at the request of Goldmark remained in America long enough to complete a sonata for solo piano as a graduation piece. Copland remarked, "...in [Goldmark's] mind ... the sonata form was the pinnacle of our work, and I had yet to write a fully completed four-movement sonata. He considered especially the first-movement sonata-allegro form the key to all future composition, and

⁹ Copland and Perlis, 27.

¹⁰ Ibid, 27-28.

¹¹ Pollack, 36.

¹² Ibid.

would not allow me to leave town without it!"¹³ Copland completed the three-movement work for solo piano in the spring of 1921 and left for France the following August.

Aaron Copland in France (1921-1924)

Copland's decision to study in France was influenced greatly by Aaron Schaffer, a twenty-two year old graduate student and poet at Johns Hopkins University, whom he met in 1916. Both he and Schaffer shared a similar passion for music and literature, prompting Copland to set three of Schaffer's poems to music in 1918. Although conservative in his musical tastes, Schaffer understood Copland's preference for newer music and "understood Scriabin and other moderns offered 'endless vistas.'"¹⁴ While studying in France in 1919-20, Schaffer sent Copland letters describing the exciting new music scene in Paris stating, "I am sure you would be in your glory here."¹⁵ Copland acknowledged Schaffer's description of music in France as, "the source of inspiration in my desire to go to Paris."¹⁶

Upon Copland's arrival in France, he immediately began a year studying at the newly founded American Conservatory in Fontainebleau, a music school established in 1921 to "introduce the best American music students to the French

¹³ Copland and Perlis, 35.

¹⁴ Pollack, 38.

¹⁵ Ibid.

¹⁶ Ibid.

musical tradition of teaching, composing and performing."¹⁷ His first composition teacher at Fontainebleau was Paul Vidal, formerly of the Paris Conservatory who, like Rubin Goldmark, had "little or no sympathy for the contemporary musical idiom."¹⁸ Copland quickly discovered his instruction at the Conservatory was underwhelming. In a letter to his parents at the end of summer 1921, Copland wrote:

Now that two months of the school have come and gone, I think one can decide on how good it was. I am sure it has served my purpose very well. As I suspected in America, my teachers are not at all what I want, but I have made many valuable connections and don't feel like a stranger in France any more. As for the other pupils, the school has not been an entire success. It is very hard to say just what the reason is, but personally, I think it is because the students themselves are not a very talented bunch, since most of the Jews were scared away ... Of course, I have met some interesting students, and have been very satisfied with everything, generally.¹⁹

In the summer of 1921 Copland met Djina Ostrowska, a harpist studying at Fontainebleau, who enthusiastically told him about a harmony teacher at the Paris Conservatory named Nadia Boulanger. Copland was reluctant at first to reach out to Boulanger (who was only thirteen years older than he) as he had already studied harmony with Goldmark for three years. But after Ostrowska's insistence, Copland went to visit Boulanger in Paris where he audited some of her harmony classes and became her student soon thereafter.²⁰

¹⁷ "Home Page," American Conservatory: Fontainebleau Schools, accessed July 8, 2013, <http://www.fontainebleauschools.org/music/>.

¹⁸ Copland and Perlis, 48.

¹⁹ Aaron Copland. Letter to Parents, August 30, 1921. Aaron Copland Collection. Music Division, Library of Congress, Washington D.C.

²⁰ Pollack, 46.

Boulanger (1887-1979) was the daughter of a French singing professor and a Russian contralto, who studied organ with Louis Vierne and composition with Gabriel Fauré, André Gedalge, and Charles-Marie Widor. It was widely known Boulanger outperformed most of her male colleagues at the Paris Conservatory, where she held her own alongside such classmates as Georges Enescu, Maurice Ravel, and Florent Schmitt.²¹ Throughout the 1920's many young composers flocked to Paris to serve under the tutelage of Boulanger, who had developed a reputation for being a vibrant and engaging teacher.

As Boulanger's student in Paris, Copland followed her prescribed regimen, composing works in numerous genres from choral pieces to ballet scores, while also studying orchestration, score reading, and analysis. Boulanger also instilled in Copland an affinity for the music of Monteverdi, Bach, and Stravinsky, while also encouraging his own interest in popular music and jazz.²² Copland's inclination towards vernacular music and a burgeoning interest in jazz can be seen in several early works and sketches: *Petit Portrait* for piano (1921); *Four Motets* for mixed chorus (1921); and *Passacaglia* for piano (1922); "Rondino" for string quartet (1923); and the ballet *Grohg* (reduced piano score completed, 1924).

As well, Copland attended several concerts organized and conducted by Serge Koussevitsky at the Paris Opera House. These appropriately named "Concerts Koussevitsky" attracted international audiences comprised of the musical elite, and served as Copland's first introduction to the conductor who

²¹ Ibid.

²² Ibid, 48.

would become very important to his career.²³ Eventually, Koussevitsky would announce in spring of 1924 (just before Copland would return to the United States himself) he would be leaving Paris to accept the conductorship of the Boston Symphony Orchestra. Prior to Koussevitsky's departure, Boulanger took the young Copland to meet and show some of his music to him, which fortuitously led to the commission of the *Symphony for Organ and Orchestra* (1924) by Koussevitsky and Walter Damrosch of the New York Symphony. This meeting would begin a long and fruitful relationship between Copland and Koussevitsky, including the commission of the *Music for the Theatre* a year later. In June 1924, Copland would return to America and establish roots in New York, living and composing full time.

²³ Copland and Perlis, 73.

Part 2

Historical Background and the Premiere of *Music for the Theatre*

The International Composers' Guild and the League of Composers

In the 1920s, two influential organizations were founded in New York dedicated to similar ideals of the creation, promotion, and performance of new music. The International Composers' Guild and the League of Composers helped contemporary music in the United States rise to prominence through numerous commissions, highly visible premieres, and collaborations with some of the leading conductors in America including Stokowski and Koussevitsky. Unfortunately, while the initial membership of the International Composers' Guild worked towards the same objectives, the group's ideals began to diverge, creating an ideological rift within the organization ultimately leading to the creation of the League of Composers.

In 1921, composer Edgard Varèse and virtuoso harpist, Carlos Salzedo, founded the International Composers' Guild in an attempt to both raise America's awareness and promote performances of contemporary works.²⁴ Membership in the International Composers' Guild was open to composers, who would often perform their own works, and concerts presented by the Guild were mostly comprised of previously unheard compositions or American premieres of works by emerging European composers. Several works performed on concerts sponsored by the Guild included Varèse's *Hyperprism*, *Octandre* and *Intégrales*, and the American premieres of Alban Berg's *Kammerkonzert*, Arnold

²⁴ Rita H. Mead. "International Composers' Guild." *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed March 2, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/13838>.

Schoenberg's *Pierrot lunaire*, Igor Stravinsky's *The Wedding*, and Anton Webern's String Quartet, Op.5.²⁵ Funded by wealthy New York City patrons, the Guild was managed primarily under the strong leadership of Varèse, his wife Louise, and Salzedo. In addition, before the second season of the Guild, Claire Raphael Reis, a New York music educator and prominent concert promoter, was appointed to the board of directors.²⁶ While the mission of the group was to present innovation within "modern music," Varèse would demonstrate an unwavering policy towards the content of the Guild's concerts, which would eventually create a schism within the group's membership.²⁷

One of Varèse's distinct rules for programming included a "first-performance-only" policy for new works. In 1923, after the successful American premiere of Schoenberg's *Pierrot lunaire*, Reis thought it prudent to perform the work again to help ensure a "full house," and give the audience a chance to better understand the composition. Varèse strongly disagreed with this programming choice, and a contentious relationship developed further between him and Reis.²⁸ While the argument was initially based on differences in programming styles, it essentially was a manifestation of already existing personality differences between Varèse and Reis. In 1923, after becoming increasingly dissatisfied with Varèse's autocratic leadership style and musical policies, Reis, along with several other members of the International Composers'

²⁵ Ibid.

²⁶ R. Allen Lott, "New Music for New Ears: The International Composers' Guild." *Journal of the American Musicological Society*. Vol. 36, No. 2, (Summer 1983), 273-4.

²⁷ Ibid.

²⁸ Ibid.

Guild, resigned from the organization to form the League of Composers. In 1927, the Guild disbanded and reorganized a year later under the title of the Pan-American Composers Association.

In a statement prior to the 1923-24 concert season, the League of Composers distanced itself from the Guild, and asserted its philosophy by stating:

The presentation in America of contemporary music is an undertaking has rapidly outgrown the capacities of existing musical organizations. The media recently formed to promote modern music have been adequate only to offer a special phase of the whole movement. No organization exists today which proposes to bring the entire range of modern tendencies before the public [...] It is for this purpose that the League of Composers has been organized [...]²⁹

Almost immediately, an intense rivalry between the two organizations developed because of the Guild's more insulated view towards audience building and presentation of "modern music," as opposed to the League of Composers' efforts to build larger concert audiences and substantial financial support by reaching out to wealthy music lovers and patrons.³⁰ Because of this, Copland chose to affiliate with the League of Composers because his music had initially been performed in New York City by the organization. This association with the League of Composers would prove to be a fertile relationship for Copland throughout his early compositional life.³¹

²⁹ Ibid.

³⁰ Ibid.

³¹ Copland and Perlis, 117.

The Commission

In 1925 when Claire Reis heard Leopold Stokowski, conductor of the Philadelphia Orchestra, had been secured to conduct two concerts for the Guild in the 1925-1926 season, she immediately left for Boston to hire Serge Koussevitzky for the League's concert series. In the same year, Reis requested from Copland a work for chamber orchestra on behalf of the League of Composers and knowing Copland's recent collaboration with Koussevitsky on the *Symphony for Organ and Orchestra*, Reis asked Koussevitsky to conduct members of the Boston Symphony in the premiere of the work in Boston later in the fall.³² Not surprisingly, Koussevitsky was delighted at the opportunity to conduct another work by the young composer and reiterated "...that he was willing to play anything [Copland] gave him for the next season."³³ In a letter to Nadia Boulanger from April 3, 1925, Copland mentions the origins of the commission:

...I had a rendezvous with Koussevitsky here in New York. It came about in this manner. The League of Composers have [*sic*] asked me to compose a work for small chamber-orchestra, which they will have performed next season. Because Stokowski conducts 2 concerts of the other Guild, they wanted to get Koussevitsky for 2 concerts for their League. I was chosen to see Koussevitsky about it. He is delighted and has accepted. (But it is still a secret so do not mention it too much. Dieu sait pourquoi! [God knows why!]) At first, I thought of setting part of Rimbaud's 'Saison en Enfer,' but I have changed my mind and now I think I will write a series of pieces to be called 'Incidental Music for an Imaginary Drama.' I think that is a better idea. I even have a few themes already...³⁴

³² Copland and Perlis, 117.

³³ *Ibid.*

³⁴ Aaron Copland. Letter to Nadia Boulanger, April 3, 1925. *The Selected Correspondence of Aaron Copland*. Edited by Elizabeth B. Crist and Wayne Shirley. New Haven: Yale University Press, 2006.

Upon acceptance of the commission, music critic and close friend, Paul Rosenfeld, suggested to Copland the MacDowell Colony in Peterborough, New Hampshire, as a fine environment to begin in earnest on the work.³⁵ Originally entitled “Incidental Music for an Imaginary Drama,” the work would eventually be renamed *Music for the Theatre*. Regarding the title, Copland contends the piece was written with no specific play in mind. Furthermore, the work evolved from musical ideas “...that might have been combined as incidental music to a play were the right one at hand.”³⁶ Copland also believed the work suggested a certain “theatrical atmosphere,” so he chose the title after developing the ideas into five short movements. And just as the theater was synonymous with entertainment, so was the “hot jazz”, a type of music Copland had become familiar with because of his Brooklyn upbringing and travels throughout Europe.

Throughout the 1920s, Copland was exposed to both types of jazz prevalent in America at the time: the “hot jazz” based on a more improvisatory style and the “sweet jazz” formed out of popular song, ragtime, and arranged dance music.³⁷ Copland initially considered jazz prosaic, stating, “...I was born in Brooklyn, and that in Brooklyn we used to hear jazz around all the time—it was just an ordinary thing.”³⁸ But in 1923, while travelling through Europe, Copland heard jazz in Vienna’s famous Weinberg Bar and the experience gave him a new

³⁵ Copland and Perlis, 117-118.

³⁶ Copland and Perlis, 120.

³⁷ Pollack, 113.

³⁸ *Ibid.*

perspective on the genre.³⁹ Copland later stated, “When I heard jazz played in Vienna, it was like hearing it for the first time. It was then that I first began to realize the potentiality [*sic*] of jazz material for use in serious music.”⁴⁰ Regarding its use as source material, Copland also felt that jazz “offered American composers a native product from which to explore rhythm” and for whatever definition was ascribed to jazz, all composers should recognize the idiom’s highly rhythmic character.⁴¹ More than this, Copland believed the stylistic and harmonic foundations of jazz “...may be the substance not only of the American composer’s foxtrots and Charlestons, but of his lullabies and nocturnes.”⁴²

Concerning *Music for the Theatre*, Copland’s aim was to write a work “recognizably American within a serious musical idiom.”⁴³ More specifically, the work displays numerous jazz elements, including extended tertian harmonies (7th, 9th and 11th chords); “blue” and “bent note” colorations in many of the solos for E-flat clarinet, trumpet, and trombone; notations of swing rhythms; elements of “stride” piano throughout; and the descriptive titles alluding to 1920s dance halls including “Dance” and “Burlesque”.

³⁹ Pollack, 113.

⁴⁰ Ibid.

⁴¹ Copland and Perlis, 119.

⁴² Ibid.

⁴³ Ibid.

The Composition

During the summer of 1925, Copland composed the majority of *Music for the Theatre* at the MacDowell Colony, completed the work the following September on Lake Placid at the summer camp of his former piano teacher, Clarence Adler, and dedicated the work to Serge Koussevitsky.⁴⁴ In October 1925, upon his return to New York, Copland received a letter inviting him to stay with Koussevitsky the week prior to the premiere in November. Copland also found in the letter a request by Koussevitsky to bring all his current projects, which included excerpts from the ballet *Grohg*.⁴⁵ During his stay with Koussevitsky, Copland found himself going over the score to *Music for the Theatre* every night in an effort to help the maestro familiarize himself with the difficult jazz rhythms, commenting Koussevitsky "...really knew nothing about American popular music or jazz—these idioms were not in his bones, so to speak."⁴⁶

The Premiere

Music for the Theatre was premiered on November 20, 1925, at Symphony Hall by members of the Boston Symphony under the direction of Serge Koussevitsky. The program consisted of Mozart's Overture to *The Magic Flute*, Beethoven's *Symphony No. 4*, Copland's *Music for the Theatre*, and Wagner's Prelude and Love-Death from *Tristan und Isolde*.⁴⁷ The audience reaction was in Copland's words, a mix "...of mild surprise and amusement." Music critics in

⁴⁴ Copland and Perlis, 120.

⁴⁵ Ibid.

⁴⁶ Ibid.

⁴⁷ Ibid, 121.

attendance were decidedly more complimentary. Warren Storey Smith, former faculty member of the New England Conservatory and music critic for the *Boston Post* wrote, "*Music for the Theatre* is a sort of super jazz...the conductor exploded a tonal bombshell that left in its wake a mingling of surprise, perplexity, indignation, and enthusiasm."⁴⁸

Eight days after its the premiere, *Music for the Theatre* was performed in New York City at a League of Composers sponsored concert at Town Hall, with a chamber orchestra comprised of Boston Symphony members and conducted by Koussevitsky. Unfortunately, the New York critics were unenthusiastic in their reception of Copland's new work.⁴⁹ Olin Downes, a prominent *New York Times* music critic in attendance at the November 28th concert, wrote: "We do not care if a long time elapses before we listen to *Music for the Theatre* again." Seven years later, Downes downplayed his initial criticism by stating:

In 1925 when first heard, this music impressed the writer as ultra modern to the point of affectation. Today he feels that this is music of genuine inspiration and feeling, music composed and not merely invented, that it has a personal color, fancy and, in the best moments, emotion—the work of a young composer finding himself, with something real and not merely derivative to say...⁵⁰

In the years following the premiere, Koussevitsky would champion the work, often programming it for concerts with numerous ensembles across the United States, and Stokowski, who had first been associated with the International Composers' Guild until its demise, eventually conducted the work with the Philadelphia Orchestra in 1932. As recording technology became more

⁴⁸ Copland and Perlis, 121.

⁴⁹ Ibid.

⁵⁰ Ibid.

prevalent throughout the United States, recordings of the work began to appear. Since 1941, beginning with the first recording by the Rochester Symphony Orchestra and conductor Howard Hanson, over a hundred commercial recordings have been produced featuring the work in its entirety.

Part 3

Formal and Theoretical Elements

Organization

Copland's *Music for the Theatre: Suite in Five Parts for Small Orchestra* is organized into five distinct movements conveying different scenes within an "imaginary theatre." Leo Fishman argues Copland employed the term "suite" in reference to a composition based on existing dance forms and styles.⁵¹ This alternating action between energetic and introspective moods establishes a basic arch form for the work. In contrast to the dance-like material permeating the second and fourth movements, much of the first, third, and fifth movements contain slow, reflective passages.⁵²

Copland biographer Howard Pollack suggests Copland used the word "part" as opposed to "movement" in the subtitle of the composition because of "the relatively brief length of the individual sections and to the striking emotional distance from part to part, which, like theatrical incidental music, almost presumes the kind of lapsed time that spoken dialogue or changes of scenery would bring."⁵³

⁵¹ Leo Philip Fishman, "Theoretical Issues and Presumptions in the Early Music of Aaron Copland," (PhD diss., University of California-Santa Barbara, 2007), 157.

⁵² Ibid.

⁵³ Pollack, 128.

Prologue

The first movement, “Prologue”, is the longest of the suite and broken into three distinct sections: first, an introduction comprised of a short opening fanfare featuring two trumpets in dialogue; second, an A section comprised of slow, lyrical material; third, a B section containing an upbeat, dance section built upon irregular meter; and finally, the A¹ section, a concluding part culminating in the first movement’s conclusion and featuring the return of material from the first A section.

*Fig. 1. Music for the Theatre, “Prologue”; Formal Outline*⁵⁴

	A				B				A ¹		
	intro	a	trans	b	c	d	e		intro.	a	b
<i>measure</i>	1	15	22	24	37	68	77	103	104	108	112
<i>tonal center</i>		B			D	→	G ^b /F [#]	E ^b (D [#])		B	

Motivically, two important gestures occur in the opening measures of the “Prologue” which appear throughout the entire work. The first is the “fanfare motive” as stated in the introduction by the trumpets, consisting of two different intervals: a rising perfect fifth and a rising major sixth. In addition, the “fanfare motive” is almost always comprised of two notes of brief duration followed by a note of longer duration. The “fanfare motive” appears verbatim after *Rehearsal 1* and then again, only altered somewhat prior to *Rehearsal 12*. Other examples of the “fanfare motive” appearing throughout the work include the E-flat clarinet part at *Rehearsal 5* in the “Prologue”; a harmonized version of the motive in the

⁵⁴ Richard Sayers, “Tonal Organization in selected early works of Aaron Copland,” (PhD diss., The Catholic University of America, 2000), 182.

piano at *Rehearsal 32* “Interlude”; and during the opening clarinet solo of the “Epilogue”. The second gesture is the slow, lyrical material which occurs at *Rehearsal 2* and *Rehearsal 12* in the “Prologue”. In addition, material closely resembling the lyrical material from the first movement appears at *Rehearsal 56* in the “Epilogue”.

Dance

Like the first movement, three large formal sections exist within “Dance”: First, an A section comprised of an opening segment of pointillistic and disjunct material, set largely in a 5/8 meter. Following a short transition, a more overtly jazz-influenced B section, featuring “stride” piano writing and solo E-flat clarinet occurring at *Rehearsal 20*. An A¹ section follows containing material similar to the A section. Transitional material exists between the A and B sections, while the coda once again features the solo E-flat clarinet over block chords in the strings at *Rehearsal 26*. The movement ends with a vibrant flourish from the tutti ensemble at *Rehearsal 28*.

*Fig. 2. Music for the Theatre, “Dance”; Formal Outline*⁵⁵

	A			trans	B			A ¹			coda
	a	b	a ¹		c	b	c	a ¹	b	a/c	
<i>measure</i>	1	21	29	48	56	68	73	79	105	113	142
<i>tonal center</i>	C				D	C	D	C			

⁵⁵ Sayers, 182.

Interlude

The large formal structure of the “Interlude” consists of an introduction followed by three large sections Sayers labels as A, B, and A¹, and a concluding section reminiscent of the movement’s opening gestures. Specifically, the introduction features a solo English horn which is later supplanted by the clarinet in the A section. Both the English horn and clarinet state a theme appearing in the fifth movement. Throughout the A section, the strings and glockenspiel function as harmonic accompaniment. In between sections A and B is a short piano interlude, reiterating the “fanfare motive” from the “Prologue”, this time harmonized and offset rhythmically between the left and right hands. The B section is delineated from the first A section when Copland adds a countermelody with the cello, clarinet, and bassoon, creating a dialogue with the original solo line at *Rehearsal 33*. The A¹ section returns at *Rehearsal 36* this time truncated slightly in comparison to the first A section. Eventually the movement concludes how it began—with a coda featuring a lone English horn stating the theme from the beginning of the movement at *Rehearsal 38*.

*Fig. 3. Music for the Theatre, “Interlude”; Formal Outline*⁵⁶

	intro	A				B				A ¹		coda
		intro	a	b	trans	intro	a ¹	b ¹	trans	a	trans	
<i>measure</i>	1	10	12	19	25	36	38	51	55	58	61	65
<i>tonal center</i>		G				F/B ^b		D		G		A

⁵⁶ Sayers, 225.

Burlesque

In "Burlesque", Copland organizes the movement by providing two repetitions of alternating A and B sections, along with a section evocative of a "shout chorus," or a "loud, spirited, climactic chorus in a performance by a big band, in which the brass section leads the whole ensemble."⁵⁷ Copland returns to the dance character introduced in the second movement, this time alternating between a fast, triple-meter dance at *Rehearsal 42* and a slower, plodding section featuring a trumpet duet in conjunction with rhythmic punctuations by string bass, bassoon, and trombone at *Rehearsal 46*. Sayers contends the fourth movement "exhibits some of the formal characteristics of a scherzo with a hemiolic quality which seems to pit the music against the meter, alternating with a brief contrasting section."⁵⁸ Throughout the movement, the opening three measures return frequently to delineate each section as made evident at *Rehearsal 46* and *Rehearsal 55*. "Burlesque" ends with a flourish comprised of the material from the opening three measures, followed by a light, mischievous gesture presented by the piano, E-flat clarinet, and piccolo.

⁵⁷ Barry Kernfeld, ed. "Shout." *New Grove Dictionary of Jazz*, 2nd ed. *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed June 11, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/J408400>.

⁵⁸ Sayers, 250.

Fig. 4. *Music for the Theatre*, “Burlesque”; Formal Outline⁵⁹

	A		B			A ¹	B			“shout”		A ²	
<i>measure</i>	intro	a	b	c	b	a ¹	b	c	trans	d	e	a	codetta
	1	4	14	64	92	121	151	182	206	222	236	242	252
<i>tonal center</i>	b ^b		B ^b			b ^b	B ^b			B ^b		b ^b	

Epilogue

The final movement, “Epilogue”, is constructed in a similar fashion to the “Interlude”. “Epilogue” begins with the opening solo from the first movement, this time in B-flat clarinet, then continues with a slow, lyrical A section in the same character as the “Prologue”. This section transformed by the introduction of a small woodwind quartet into the texture soon thereafter. The subsequent B section appears for five measures, comprised of viola and bassoon solo textures, giving way to an A¹ section reminiscent of the first movement. The “Epilogue” concludes with a short codetta featuring a solo violin and bassoon at *Rehearsal 59*, followed by two resolute B major chords flavored with an added C[#].

Fig. 5. *Music for the Theatre*, “Epilogue”; Formal Outline⁶⁰

	Intro	A		B	A ¹	Codetta	
<i>measure</i>	1	a	trans	b	a	29	33
		7	11	16	21		
<i>tonal center</i>	B (add C [#])	B		b (add C [#])	B	F [#] aug	B/b (add G [#] and C [#])

⁵⁹ Ibid, 243.

⁶⁰ Sayers, 256.

Part 4

Description of the Transcription Process

Initial Considerations

My decision to transcribe *Music for the Theatre* was based on three factors. First, while the work is originally written for chamber orchestra, *Music for the Theatre* is extremely reliant upon woodwind, brass, and percussion timbres for delivery of important melodic material and solo textures as all but two solo gestures in the original composition are for woodwinds and brass. Additionally, Copland's use of wind instruments and percussion functions not as simple harmonic emphasis of the string writing, but in a decidedly more pivotal role as made evident by their almost constant presence throughout the work. Secondly, I arrived at the conclusion that Copland's most popular music does not come from his earlier compositional styles, but from a more mature, "populist" style epitomized by the almost universal acceptance by the art music world of the works *El salón México*, *Quiet City*, *Billy the Kid*, *Rodeo*, and *Appalachian Spring*. In addition, I surmised the wind band repertoire, already dependent upon orchestral transcriptions as a significant part of its canon, would benefit from a transcription from a less popular period of Copland's compositional life.

Initial Struggles and Gaining Permission

In the summer of 2012, I contacted well-known band arranger and transcriber, Merlin "Pat" Patterson because of his published transcriptions of several Copland works. Mr. Patterson instructed me to contact Brian Suh, Associate Director of Business and Legal Affairs with Boosey & Hawkes, who

forwarded my request to transcribe *Music for the Theatre* to Efrat Morag, an attorney representing the Aaron Copland Fund for Music.⁶¹ On July 11, 2012, Ms. Morag responded with a short e-mail requesting a copy of the score of the completed transcription to award permission. Since I was seeking permission to begin the project, confusion resulted, as I was unable to meet the request. At this point, after my reply for clarification went unanswered, any response from Ms. Morag would cease without explanation. Well into the fall of 2012, I was frustrated by the lack of a reply from the Aaron Copland Fund. Fortunately in January 2013, communications resumed with Boosey & Hawkes, this time with Mr. John White, Coordinator of Copyright and Licensing.

Mr. White responded by saying Ms. Morag had taken a leave of absence from the Aaron Copland Fund for personal reasons, explaining my unanswered correspondence. Furthermore, Mr. White clarified he serves as an intermediary between arrangers and those in control of the intellectual property of the composer, and he instructed me to forward my topic proposal for consideration by the Aaron Copland Fund. The Aaron Copland Fund eventually met in March 2013 and approved my project under two conditions, as communicated by Jim Kendrick, Secretary and Director of the Aaron Copland Fund: "The score must be sent to the Fund for review before performance can be authorized, [*sic*] and the requesting party should be advised to maintain Copland's own scoring whenever possible and not to add things that aren't in the original."⁶²

On March 10, 2013, I began the transcription in Daytona Beach, Florida. In regards to formatting, Boosey & Hawkes provided me no advice or template and

⁶¹ Efrat Morag, e-mail message to author, July 11, 2012.

⁶² Jim Kendrick, e-mail message to John White, March 7, 2013.

I used Sibelius 7.0 notation software and followed commonly accepted practices. The transcription was completed on February 6, 2014 and submitted to the Aaron Copland Fund to gain approval for a performance on the Indiana University campus. After gaining approval from the necessary parties, the wind band transcription of Aaron Copland's *Music for the Theatre* was premiered at Indiana University, in the Jacobs School of Music's Auer Hall, on April 8, 2014 at 8 p.m. The premiering ensemble was the Indiana University Wind Ensemble under the direction of Stephen W. Pratt, Director of Bands and Professor of Music.

Instrumentation

The original instrumentation of *Music for the Theatre* is as follows:

Fig. 6. Original instrumentation for chamber orchestra

Piccolo doubling Flute	Violin 1
Oboe doubling English Horn	Violin 2
Bassoon	Viola
E-flat Clarinet doubling B-flat Clarinet, A Clarinet	Cello
C Trumpet 1	Double Bass
C Trumpet 2	
Trombone	Piano
Percussion	
Snare Drum, Bass Drum, Suspended Cymbal	
Woodblock, Xylophone, Glockenspiel	

I had two objectives in choosing the instrumentation of the transcription. First, to maintain the “lean” character of the original chamber orchestra version and second, maintain all solos in the original instruments except for unavoidable changes. Based on these considerations, the instrumentation for the first draft of the transcription was as follows:

Fig. 7. Transcription Instrumentation - First Draft (March 2013)

Piccolo doubling Flute	C Trumpet 1
Oboe doubling English Horn	C Trumpet 2
Bassoon	Trombone
E-flat Clarinet doubling Solo B-flat Clarinet	Euphonium
B-flat Clarinet 1 (2 players only)	Tuba
B-flat Clarinet 2 (2 players only)	Double Bass
B-flat Clarinet 3 (2 players only)	Percussion
Bass Clarinet	Piano

Meeting with Donald Hunsberger

After entry of the first version was complete, I had a brief meeting on April 18, 2013 with Donald Hunsberger, Conductor Emeritus, Eastman Wind Ensemble, and prominent transcriber and arranger for winds. After reviewing the transcription, Hunsberger found several challenges posed by my first draft. Originally, virtually no middle timbre for the transcription existed, as there were no saxophones or French horns present. This would make it difficult for any lower violin, viola or upper cello lines to be present in the version for wind band. Secondly, the upper violin lines from the original would not translate as well into the uppermost clarinet tessituras. Finally, Hunsberger believed my decision to transcribe the upper string parts solely into the clarinet parts would make the transcription sound antiquated. This meeting with Hunsberger was a pivotal moment in the development of the transcription, allowing the wind band version of *Music for the Theatre* to take shape.

Hunsberger proposed several solutions to these challenges. First, Hunsberger suggested adding saxophones or French horns for the second draft. In response, I decided to add the standard complement of saxophones to the

version to help reinforce the alto and tenor voice of the ensemble. I decided against adding French horns because I felt the saxophone timbre would incorporate well with the clarinets to create a more homogenous sound, more reminiscent of the string section. To rectify the second issue, a new independent flute part was added which incorporates Copland's original writing for flute; this helps warm the timbre of the upper clarinet writing, and provides an alternative for the uppermost violin writing present in Copland's original. By adding a flute, the piccolo would not have to double anymore and all flute solos, parts, would fall to the new player. For the final issue, I employed a less rigid method in scoring the upper strings by assigning additional woodwind instruments, xylophone, and piano based on the context of the music. A second draft of the transcription was completed in April 2013 with the following instrumentation:

*Fig. 8. Transcription Instrumentation - Second Draft (April 2013)**

Piccolo	C Trumpet 1
Flute	C Trumpet 2
Oboe doubling English Horn	Trombone
Bassoon	Euphonium
E-flat Clarinet doubling Solo B-flat Clarinet	Tuba
B-flat Clarinet 1 (2 players only)	Double Bass
B-flat Clarinet 2 (2 players only)	Percussion
B-flat Clarinet 3 (2 players only)	Piano
Bass Clarinet	
Alto Saxophone 1	
Alto Saxophone 2	
Tenor Saxophone	
Baritone Saxophone	

*New instruments for the April 2013 version listed in **BOLD**.

Solo Choices

One of my main objectives for the transcription was to preserve as much of the musical content of Copland's original version as possible. Because of this, all possible efforts were made, by request of the Aaron Copland Fund, to retain all original solos in the transcription. Ultimately, only three solos were changed.

The first was the A clarinet solo found from mm. 12-19 of "Interlude." Copland's original instrumentation featured a single clarinet part utilizing E-flat clarinet, B-flat clarinet, and A clarinet. After consultations with Hunsberger, committee chair, Stephen Pratt, and research chair, Jeffrey Gershman, the consensus opinion was there was not enough difference in timbre between the A clarinet and B-flat clarinet to warrant the use of an entirely new instrument for the twelve measure solo.

Placing the last two solos found within the "Epilogue" on alternative instruments was inevitable as they were originally written for violin and viola. I originally scored soprano saxophone for both solos believing since the original solo instruments needed to be changed, it would be preferred to score them for an entirely new instrument. However, after discussions with the research chair, the decision was made to use instruments already in the existing orchestration. In the original version, the viola solo found in mm. 16-21 is followed by a bassoon solo and because of this, it seemed logical to have English horn, an instrument already functioning in a similar tessitura, to take over the solo. Moreover, I decided the natural similarities in timbre between two double reed instruments might allow for a more fluid exchange between the solos.

Finally, the decision to score the violin solo from mm. 33-38 in the oboe was made due to the similarities of the two instruments in timbre and tessitura in

the written register and because the oboe had been featured prominently as a solo instrument throughout the original version of the work. Other than these three solos, all other parts had been maintained as they are found in the original.

Interpretation of Copland's Markings

Throughout the score, Copland was very specific in marking dynamics, tempi, articulation, mute indications, jazz-inflections⁶³, percussion set up, and numbers of personnel. While many of the markings can be understood on first reading, some language used by Copland is somewhat ambiguous and requires some further explanation. The first example can be found on the inside of the score's title page where three sets of asterisks are provided for the C trumpet parts, percussion, and strings.

The first asterisk pertains to the types of sourdines (Fr., mutes) assigned to the C trumpets and trombone. Copland indicates: "Both trumpets use two different kinds of sourdine, the ordinary orchestral sourdine and the harsh sourdine used in jazz bands."⁶⁴ For the orchestral mute, I suggest in the transcription either a metal or stone-lined straight mute be used. Based on research of jazz performance practices of the early 20th century and reviews of multiple recordings of *Music for the Theatre*, I suggest the performer use a harmon mute with the stem out for the "harsh jazz" mute. Harmon mutes would have appeared in big bands of the 1920s and 30s to produce an unusual tone quality not readily familiar to audiences of the time. The decision for what mutes to use

⁶³ See Mvt. II: *Dance*, mm. 58 and 62; markings in E-flat clarinet solo

⁶⁴ Aaron Copland, *Music for the Theatre*, Score, (New York: Boosey & Hawkes), 1932.

should be in collaboration between Copland's markings, the conductor, and the performers to achieve the desired effect. Regarding the second set of asterisks, Copland remarks: "Throughout this work, only one piatto is needed." I interpret Copland's comments to suggest a suspended cymbal be used.

For the final set of asterisks, Copland indicates, "In large concert halls the number of strings may be increased at the discretion of the conductor."⁶⁵ I chose to interpret this much the same way but with some clarification: "In large performance halls the number of clarinets may be increased at the discretion of the conductor. However, the transcription automatically doubles the clarinet parts to handle the double stops and divisi scoring from the original string parts in the orchestral score."

Ultimately, I feel the conductor should determine how many clarinets are necessary to perform the work, but should always take into account the chamber quality of the original and its influence on the transcription. Moreover, while much of the string writing is scored for a combination of clarinets and saxophones, balance should always be taken into account so the saxophone timbre does not dominate the clarinet tone quality in fuller textures.⁶⁶ During the rehearsal process, I discovered because of the lower tessituras in which the saxophones had to play, the clarinet textures would sometimes be obscured, especially during the slow, lyrical sections in the first and fifth movements.

⁶⁵ Copland, *Music for the Theatre*, Score, Inside Title Page.

⁶⁶ See Mvt. I: *Prologue*, mm. 15-35

Stylistic Considerations

Although the work contains numerous jazz elements, the only section performed in a true swing style is found in the first movement at *Rehearsal 11*. Specifically, the section is to be performed almost in a 4/8 meter, with the sixteenth notes being played in swing style. While no markings exist in the score, nearly every reference recording of the work features these four measures performed in swing fashion. I viewed this as a dilemma, acknowledging that while this performance practice may be stylistically appropriate to the work, no justification could be found. To that end, I contacted Steven Richman, the conductor of the Harmonie Ensemble of New York City, regarding the performance practice of this section.⁶⁷ Mr. Richman had conducted and commercially recorded *Music for the Theatre* in 2004.⁶⁸ Mr. Richman responded he collaborated with Copland in a performance of the work in which Copland suggested to swing the section. Mr. Richman's claim was confirmed when I contacted Phillip Ramey, Copland's former personal assistant, who relayed Copland liked to "swing those measures" but added, "nothing else in the piece should be treated as such."⁶⁹

⁶⁷ Steven Richman, e-mail message to author, February 3, 2014.

⁶⁸ Aaron Copland, *Music for the Theatre*, Harmonie Ensemble of New York conducted by Steven Richman, Bridge Records 9145, CD, 2004.

⁶⁹ Ramey, Phillip. Phone conversation with author. Bloomington, February 3, 2014.

Percussion Considerations

While Copland provided some indication regarding placement of percussion instruments in performance, very little information is available concerning the specific types of percussion instruments he originally intended. In an effort to provide clarity on the issue, I contacted Jonathan Haas, percussionist on the 2004 recording of *Music for the Theatre* recorded by the Harmonie Ensemble of New York and Director of Percussion studies at New York University. I inquired specifically about bass drum size and type of beater used, the size of the suspended cymbal and snare drum, and a possible diagram for set up.

Concerning the bass drum and beater, Mr. Haas responded by stating he used a “32-inch vintage Leedy /Ludwig bass drum, used on drum sets in the 1930s” and a “small bass drum beater that I made myself for Stravinsky’s *L’Histoire du soldat*.”⁷⁰ Mr. Haas’ description was very consistent with a number of reference recordings in which the bass drum timbre was reminiscent of a “kick drum” with a very pointed articulation and quick decay. The beater Mr. Haas used would be historically and stylistically appropriate, as the Stravinsky and Copland were written seven years apart and would have both utilized common types of percussion instruments.

Regarding the suspended cymbal, Mr. Haas suggested a 14-inch K Zildjian cymbal as it is also reminiscent of equipment from an early 20th century drum set, which today would be commonly found as part of the hi-hat for a

⁷⁰ Jonathan Haas, e-mail message to author, February 3, 2014.

modern drum set.⁷¹ Concerning the snare drum, Mr. Haas suggested a “5-inch concert snare with gut snares so they don't sympathetically vibrate from other instruments.”⁷² Mr. Haas offered no specific preference for xylophone, glockenspiel, or woodblock. In reference to the physical set up of the percussion instruments, Mr. Haas proposed the following as based upon his station for the 2004 recording session:

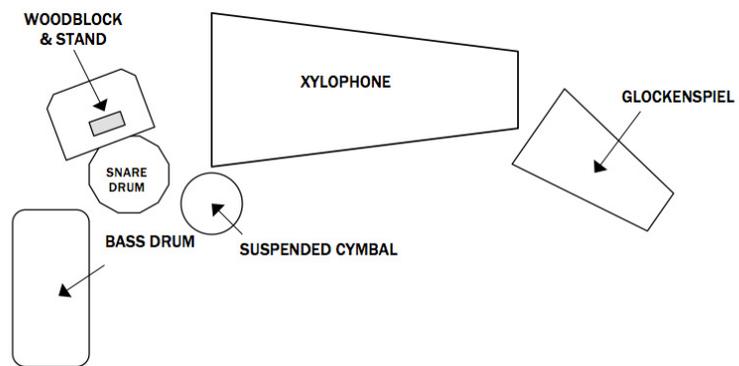
Xylo [*sic*] in front, snare drum below keyboard level on player's left side, near low keys of xylo that are not used, and bass drum to the player's left of that. Wood block was on part of xylo not used. Sus. [*sic*] cymbal was on bottom player's left of keyboard, close enough for quick muffling when needed.

Using Mr. Haas' description, I created a diagram of the set up and included it along with Mr. Haas' suggestions for equipment in the percussion part. The percussionist on the premiere performance successfully utilized the set up during rehearsal and performance, finding the only challenges to be moving quickly enough during instrument changes in some of the faster movements.

⁷¹ Ibid.

⁷² Ibid.

Fig. 9. Percussion station as proposed by Jonathan Haas.



Part 5

Conclusion

Aaron Copland's role in the development of modern American music is of the utmost importance, given his contributions to the film, ballet, opera, wind band, and orchestral genres. Although the works from his "populist" period remain his best known, to ignore his music from the beginning and end of his career presents a myopic view of Copland's evolution as a composer. While mainstream audiences know Copland almost exclusively because of the "American" works of this middle period, I contend music from his early period is also artistically significant and deserves more widespread recognition. This is particularly true regarding the band repertoire, where the majority of works available represent Copland's later periods.

Specifically, transcriptions of popular Copland works including *El salón México*, *Lincoln Portrait*, and *Appalachian Spring* are frequently programmed. Copland's own contributions to the medium include arrangements of *An Outdoor Overture*, *The Red Pony*, and *Variations on a Shaker Theme*, as well as an original later work, *Emblems*. Currently, however, no music of Copland's earliest period is available for the band. Through this new version of *Music for the Theatre*, I hope to introduce a less familiar period of Copland's music to the wind band world while also stimulating appreciation for one of America's greatest composers.

Appendix A
Email Correspondences

From: Brett A. Richardson [richabre@indiana.edu]
Sent: Wednesday, June 27, 2012 9:14 AM
To: Brian Suh

Subject: Staff Request by Brett A. Richardson

RE: Aaron Copland's "Music for the Theatre"

Greetings, Mr. Suh—

Greetings! My name is Brett A. Richardson and I am currently a doctoral wind conducting student at Indiana University in Bloomington. Merlin "Pat" Patterson from Houston, TX suggested I contact you about this matter.

For my DM final project/dissertation, I would like to transcribe for wind ensemble Aaron Copland's "Music for the Theatre." No version for band exists and I think the piece would translate well for winds and percussion.

Per Mr. Patterson's suggestion, I would like to discuss the following options for my dissertation project:

- Complete a transcription of the work for wind ensemble as part of my final project and dissertation
- Permission for one (1) live performance only
- Permission to make a recording of the live performance for my personal records and submission to my final project committee

I sincerely hope we can visit about this. I have been gestating this idea for several years now and I am now coming close to that time to beginning the actual process. Take care and I'm looking forward to hearing from you soon!

Best,

—BAR

From: Efrat Morag [efrat.morag@coplandfund.org]
Date: July 11, 2012 8:18:47 PM EDT
To: Brett A. Richardson

Subject: FW: Staff Request by Brett A. Richardson

Dear Mr. Richardson,

Thank you for your interest in the music of Aaron Copland. In order to consider approving your project we would appreciate if you could send us a copy of the transcription.

Please contact me directly should you have any questions or concerns.

Best,
Efrat Morag

Efrat Morag (Ms.)
The Aaron Copland Fund for Music, Inc.
ALTER & KENDRICK, LLP
Incorporating LAW OFFICES OF JAMES M. KENDRICK, LLC
254 West 31st Street, 15th floor
New York, New York 10001 USA
Telephone: +1 646 495 1551
Facsimile: +1 212 810 4565
efrat.morag@coplandfund.org

From: Brett A. Richardson [richabre@umail.iu.edu]
Sent: Tuesday, January 08, 2013 9:45 AM
To: Brian Suh

Subject: John Adams Transcription for Wind Band

Greetings--

My name is Brett Richardson and I'm a doctoral wind conducting student at Indiana University. You may remember but we corresponded in the summer of 2012 regarding a transcription of a work by Aaron Copland (which at this time, the project has hit a standstill). For my final doctoral project, I would like to transcribe for wind band and provide a theoretical analysis of a work by Mr. Adams. After some research and listening, there were some choices that I felt would translate well to the wind band setting:

1. "Tromba Lontana" (from the Two Fanfares for Orchestra)
2. Mvt. III from "Naive and Sentimental Music"
3. Part III from "Light Over Water"
4. Mvt. III from The Doctor Atomic Symphony
5. Christian Zeal and Activity

How would I go about securing permission from John (and the publishers) for the following:

1. Complete a transcription of the work for wind ensemble as part of my final project and dissertation
2. Permission for one (1) live performance only
3. Permission to make a recording of the live performance for my personal records and submission to my final project committee

Thanks so much! I look forward to hearing from you soon!

Best,

—BAR

Brett A. Richardson
Associate Instructor
Indiana University Jacobs School of Music
Department of Bands/Wind Conducting
1201 E. Third Street
Bloomington IN 47405
Phone: 812-855-1372

From: Jim Kendrick [jim.kendrick@jimkendrick.com]
Sent: Thursday, March 07, 2013 12:57 PM
To: John White
Cc: Zizi Mueller; Peter Raleigh; Jim Kendrick (ACFM)

Subject: Re: Copland Transcription

Dear John: Thanks for your reminder. The advisors of the Fund have approved this request but on two conditions:

1. the score must be sent to the Fund for review before performance can be authorized,

and

2. the requesting party should be advised to maintain Copland's own scoring whenever possible and not to add things that aren't in the original. Please convey both these points to the requesting party along with the Fund's approval.

All best,

Jim

Sent from my BlackBerry® wireless device

From: Brett A. Richardson [richabre@umail.iu.edu]
Sent: Tuesday, March 19, 2013 12:36 PM
To: John White

Subject: Re: Music for the Theatre

John—

Thanks for this! I signed it and put it in the mail today. Couple of questions (maybe you can answer or direct me to the right person):

- (1) Does Boosey & Hawkes have a template for the parts and score? Do you use Sibelius? (maybe this is the engraving department)
- (2) Can I go ahead and get the paperwork (permissions) for one (1) recording pending approval of the completed score? (We may need to wait on this one.)

Thanks. Have a great day!

—BAR

From: John White [john.white@imagem.com]
Sent: Tuesday, March 19, 2013 5:20 PM
To: Brett A. Richardson

Dear Brett,

- 1) Copland works are not edited by Boosey & Hawkes, please submit those to us in PDF format.
- 2) What is the use of the recording? Is this just an archival recording?

Best regards,

—John

From: Brett A. Richardson [richabre@umail.iu.edu]
Sent: Tuesday, March 19, 2013 5:46 PM
To: John White

Subject: Re: Music for the Theatre

John—

1. Thanks! Will do!
2. Archival for my records; and permission so that the Indiana University Wind Ensemble can perform the work on a campus concert next Spring (2014)

—BAR

From: John White [john.white@imagem.com]
Sent: Tuesday, March 20, 2013 2:02 PM
To: Brett A. Richardson

We can't grant permission for #2 until the final score is approved by The Copland Fund.

—John

From: Elias Blumm <elias.blumm@imagem.com>
Date: March 4, 2014 11:26:05 AM EST
To: Brett A. Richardson <richabre@me.com>

Subject: Music for the Theatre by Aaron Copland

Dear Mr. Richardson,

I've been forwarded your request by John White (now of our London office) and will be happy to help going forward.

I sent your transcription to the advisors at the Copland Fund, and they have approved it for use in your doctoral project. Use outside of the project will require separate permission, which may or may not be granted by the discretion of the Fund.

Let me know if you have any other questions,

—Elias

From: Brett A. Richardson [richabre@me.com]
Sent: Tuesday, March 04, 2014 11:56 AM
To: Elias Blumm

Subject: Re: Music for the Theatre by Aaron Copland

Dear Elias,

Many thanks for your response -- that is wonderful news!

My last question is if I have been approved to perform the work on April 8, 2014 with the Indiana University Wind Ensemble. The performance is definitely part of the project -- so a performance and archival recording permission would be ideal. For full transparency, no admission is being charged for the performance and in no way is the work being broadcasted either by radio, TV, or internet. The audience will be very localized and again, not charged admission.

I look forward to hearing your response.

Best,

—BAR

From: Elias Blumm <elias.blumm@imagem.com>

Date: March 4, 2014 12:15 PM EST

To: Brett A. Richardson <richabre@me.com>

Subject: Re: Music for the Theatre by Aaron Copland

Dear Brett,

Sorry to have missed your call – was just getting back to you on this.

Yes, if your project is culminating in a one-time recital then you may consider this approval from the Copland Fund permission to that end. Note that this is for the exclusive use of you for your doctoral project, and any other performances or dissemination of the recording will need further permissions from us as well as The Aaron Copland Fund for Music.

Just to leave a paper trail, I've attached a license that you should hold on to.

Best regards,

—Elias

Appendix B

Official Authorization



March 4, 2014

Brett A. Richardson
Indiana University
1201 East Third Street
Bloomington, IN 47405
USA

RE: Music for the Theatre by Aaron Copland

Dear Mr. Richardson:

We hereby grant gratis permission for you to have created a wind band arrangement, for use in your doctoral dissertation, of the above referenced work on the following terms and conditions:

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Appendix C

Full Score

Aaron Copland's *Music for the Theatre*

To Serge Koussevitzky
MUSIC FOR THE THEATRE
Suite in Five Parts for Small Orchestra

AARON COPLAND
(1925)
Transcribed by Brett A. Richardson

Transposed Score

I. Prologue

Molto Moderato (♩ = 60)

Piccolo

Flute

Oboe
(English Horn)

Bassoon

Clarinet in Eb

1st Clarinet in Bb

2nd Clarinet in Bb

3rd Clarinet in Bb

Bass Clarinet
in Bb

1st Alto Saxophone

2nd Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Piano

1st Trumpet in C

2nd Trumpet in C

Trombone

Euphonium

Tuba

Double Bass

Percussion

Mallet Percussion

ff

Sharp, fast, clear, nervous

Solo

f

Solo

molto

Molto Moderato (♩ = 60)

Sfz

p

molto

Music for the Theatre - I. Prologue

5

Picc.

Fl.

Ob.
(E. Hn.)

Bsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bari. Sax.

Pno.

C Tpt. 1

C Tpt. 2

Tbn.

Euph.

Tba.

Db.

Perc.

Mallets

fff

ff

ff

fffz

molto accel.

flatterzunge

f

*Begin slowly, without measure (faster and faster);
increase tempo while playing repeated notes

Music for the Theatre - I. Prologue

1 *molto rit.* **A tempo**

7

Picc.

Fl.

Ob.
(E. Hn.)

Ban.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bari. Sax.

Pno.

1 *molto rit.* **A tempo**

C Tpt. 1

C Tpt. 2

Tbn.

Euph.

Tba.

1 *molto rit.* **A tempo**

Db.

Perc.

Mallets

Music for the Theatre - I. Prologue

13

Picc.

Fl.

Ob.
(E. Hn.)

Bsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bari. Sax.

Pno.

fff

C Tpt. 1

Solo
ad lib, più mosso
f fast, clear, nervous

C Tpt. 2

Tbn.

Euph.

Tba.

Db.

Perc.

Mallets

4

30

Picc.

Fl.

Ob.
(E. Hn.)

Bsn.

E♭ Cl.

Cl. 1 *unis.*
pp

Cl. 2 *unis.*
pp

Cl. 3

B. Cl. *pp*

A. Sax. 1 *pp*

A. Sax. 2 *pp*

Ten. Sax. *pp*

Bari. Sax. *pp*

Pno.

4

C Tpt. 1 *con sord.*
p

C Tpt. 2

Tbn.

Euph.

Tba.

4

Db. *pp*

Perc.

Mallets

5
Subito Allegro molto (♩ = 144)

35

Picc. *f*

Fl. *sub. f* *mp*

Ob. (E. Hn.)

Bsn. *f*

E♭ Cl. *Solo* *ff*

Cl. 1 *unis* *sub. f* *mp*

Cl. 2 *sub. f* *mp*

Cl. 3 *sub. f* *mp*

B. Cl. *sub. f* *mp*

A. Sax. 1 *sub. f* *mp*

A. Sax. 2 *sub. f* *mp*

Ten. Sax. *sub. f* *mp*

Bari. Sax. *f* *mp*

Pno. *subito ff*

5

C Tpt. 1 *f*

C Tpt. 2 *con sord.* *p* *f*

Tbn. *con sord.* *f*

Euph.

Tba.

5
Subito Allegro molto (♩ = 144)

Db. *pizz.*

Perc. *sub. ff* *f*
Snare Drum

Mallets

43

6

sempre

ff

ff *sub. mf*

sf *sf* *sf*

divisi *ff* *sub. mf*

divisi *ff* *sub. mf*

ff *sub. mf*

ff *sub. mf*

ff *sub. mf*

mf

mf

6

Solo con sordino (straight mute)

f *sub. mf*

6

pizz. *arco*

mf

Bass Drum

sf *sf* *sf*

7

51

Picc. *Solo ff*

Fl. *sf sim. ff sub. mf sf sf sf sf mf*

Ob. (E. Hn.)

Ban. *sf p sim. sf sf sf sf p sim.*

E♭ Cl. *Solo ff*

Cl. 1 *sf sim. ff sub. mf sf sf sf sf mf*

Cl. 2 *sf sim. ff sub. mf sf sf sf sf mf*

Cl. 3 *sf sim. sub. mf sf sf sf sf mf*

B. Cl. *sf sim. sub. mf sf sf sf sf mf*

A. Sax. 1 *sf sim. ff sub. mf sf sf sf sf mf*

A. Sax. 2 *sf sim. ff sub. mf sf sf sf sf mf*

Ten. Sax. *sf p sim. sub. mf sf p sim.*

Bari. Sax. *sf p sim. sub. mf sf p sim.*

Pno. *sf*

7

C Tpt. 1 *Solo f sub. mf sf*

C Tpt. 2 *Solo senza sordino f*

Tbn.

Euph.

Tba.

7

Db. *sf p sim. piazz. arco sf p sim. mf poco dim.*

Perc. *Susp. Cym. (w/ S.D. Stick) sf sf sf sf sf sf sf sf Snare Drum Cymbal*

Mallets

58

Picc.
Fl.
Ob.
(E. Hn.)
Ban.
Eb Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1
A. Sax. 2
Ten. Sax.
Bari. Sax.
Pno.
CTpt. 1
CTpt. 2
Tbn.
Euph.
Tba.
Db.
Perc.
Mallets

Music for the Theatre - I. Prologue

72

Picc.

Fl.

Ob.
(E. Hn.)

Ban.

E♭ Cl.

Cl. 1
sf sf sf sf sf sf sf sf sf sf

Cl. 2
sf sf sf sf sf sf sf sf sf sf

Cl. 3
sf sf sf sf sf sf sf sf sf sf

B. Cl.

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bari. Sax.

Pno.
sf sf sf sf sf sf sf sf sf sf

C.Tpt. 1
ff ff fff ff

C.Tpt. 2
ff

Tbn.

Euph.

Tba.

Db.
sf sf sf sf sf sf sf sf sf sf

Perc.

Mallets

9

77

Picc. *ff*

Fl.

Ob. (E. Hn.) *ff*

Ban. *sf sf*

E♭ Cl. *ff*

Cl. 1 *mf sf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl.

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bari. Sax. *mf*

Pno.

9

C Tpt. 1 *ff*

C Tpt. 2 *ff*

Tbn. *sf sf ff*

Euph.

Tba.

9

Db. *mf*

Perc. *f* Wood Block

Mallets

Music for the Theatre - I. Prologue

85

10

Picc.

Fl.

Ob. (E. Hn.)

Ban.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bari. Sax.

Pno.

10

C Tpt. 1 *senza sord.*

C Tpt. 2

Tbn. *senza sord.*

Euph. *mf*

Tba.

10

Db.

Perc.

Mallets

Music for the Theatre - I. Prologue

93

picc. *poco a poco cresc.*

Fl.

Ob. (E. Hn.) *poco a poco cresc.*

Ban. *poco a poco cresc.*

E♭ Cl. *poco a poco cresc.*

Cl. 1 *poco a poco cresc.*

Cl. 2 *poco a poco cresc.*

Cl. 3

B. Cl. *poco a poco cresc.*

A. Sax. 1 *mf* *poco a poco cresc.*

A. Sax. 2 *mf* *poco a poco cresc.*

Ten. Sax.

Bari. Sax. *mf* *poco a poco cresc.*

Pno.

C.Tpt. 1 *poco a poco cresc.*

C.Tpt. 2 *poco a poco cresc.*

Tbn. *poco a poco cresc.*

Euph. *poco a poco cresc.*

Tba.

Db. *poco a poco cresc.*

Perc. *Suspended Cymbal*

Mallets

11

Molto Meno Mosso (♩ = 60)
(Swing sixteenths)

rit.

Poco Largamente
(Back to straight sixteenths)

Picc. *fff*

Fl. *fff*

Ob. (E. Hn.) *fff*

Bsn. *ff*

E♭ Cl. *fff*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

B. Cl. *f*

A. Sax. 1 *f*

A. Sax. 2 *f*

Ten. Sax. *f*

Bari. Sax. *f*

Molto Meno Mosso (♩ = 60)
(Swing sixteenths)

rit.

Poco Largamente
(Back to straight sixteenths)

C.Tpt. 1 *fff*

C.Tpt. 2 *fff*

Tbn. *fff*

Euph. *f*

Tba. *f*

Pno. *fff*

11

Molto Meno Mosso (♩ = 60)
(Swing sixteenths)

rit.

Poco Largamente
(Back to straight sixteenths)

Db. *fff*

Perc. *fff* *sf* *sf* *sf* *fff* *mf*

Mallets

Bass Drum

Snare Drum

Music for the Theatre - I. Prologue

104

Picc.

Fl.

Ob.
(E. Hn.)

Bsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bari. Sax.

Pno.

C Tpt. 1

C Tpt. 2

Tbn.

Euph.

Tba.

Db.

Perc.

Mallets

sff

sff

(each ♩ very marked)
sempre rit.

clear, nervous (as at first)

f faster; ad lib.

f court

sff: *mf* *sff:*

II. Dance

Allegro Molto (♩ = 80)

The score is for a full orchestra and piano. The tempo is **Allegro Molto** with a metronome marking of 80 quarter notes per minute. The key signature has one flat (B-flat major or F minor). The score is divided into two systems. The first system includes the Piccolo, Flute, Oboe (English Horn), Bassoon (with a *Solo (en dehors)* section), Eb Clarinet, 1st Clarinet in Bb, 2nd Clarinet in Bb, 3rd Clarinet in Bb, Bass Clarinet in Bb, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, and Baritone Saxophone. The piano part is also included. The second system includes the 1st Trumpet in C, 2nd Trumpet in C, Trombone, Euphonium, Tuba, Double Bass, and Percussion (Xylophone and Cymbal). Dynamics range from *p* (piano) to *sf* (sforzando). Performance instructions include *leggiere* (light), *uniso.* (unison), *senza sord.* (without mutes), and *arco* (arco). The score concludes with a final *sf* dynamic.

15

9

Picc. *sf*

Fl.

Ob. (E. Hn.) *sf*

Bsn. *sf*

E♭ Cl. *sf*

Cl. 1 *sf* *dir.* *leggiero* *p* *mf* *unis.*

Cl. 2 *sf* *dir.* *leggiero* *p* *mf* *unis.*

Cl. 3 *sf* *leggiero* *p* *mf* *unis.*

B. Cl. *sf* *leggiero* *p* *mf*

A. Sax. 1 *sf*

A. Sax. 2 *sf*

Ten. Sax. *sf* *mp*

Bari. Sax. *sf* *mp*

Pno. *sf* *p* *mf*

15

C.Tpt. 1 *f* *p*

C.Tpt. 2 *f* *p*

Tbn. *con sord.* *sf* *sf* *sf* *sf* *sf* *senza sord.* *p*

Euph.

Tba. *f*

15

Db. *pizz.* *sf* *arco* *mf*

Perc. *Wood Block* *Cymbal* *sf*

Mall. *p*

17 18

Picc. *mf*

Fl.

Ob. (B. Hn.) *mf* *f* *mf*

Bsn. *mf* *f*

E♭ Cl.

Cl. 1 *leggiere* *p* *mf* *f*

Cl. 2 *leggiere* *p* *mf* *f*

Cl. 3 *leggiere* *p* *mf* *f*

B. Cl. *leggiere* *p*

A. Sax. 1 *f*

A. Sax. 2

Ten. Sax.

Bari. Sax. *mf* *f*

Pno. *sub.* *p* *mf* *f* *sf*

17 18

C.Tpt. 1 *p* *mf* *piu f*

C.Tpt. 2 *p* *mf* *piu f*

Tbn. *p* *mf* *piu f*

Euph.

Tba. *mf* *f*

17 18

Db. *mf* *sf* *fff*

Perc. Snare Drum *p* *mf* *mf* *f*

Mall. *p*

40

Picc. *ff*

Fl.

Ob. (B. Hn.) *ff*

Ban. *f* *sf* *sf*

Eb Cl. *ff* *ff* *ff*

Cl. 1 *ff* *ff*

Cl. 2 *ff* *ff*

Cl. 3 *ff* *ff*

B. Cl. *f* *f* *f* *sf*

A. Sax. 1 *ff* *ff*

A. Sax. 2 *ff* *ff*

Ten. Sax.

Bari. Sax. *f* *f* *f* *sf*

Pno. *ff* *ff* *ff* *mp*

C Tpt. 1 *f* *ff* *ff*

C Tpt. 2 *f* *ff* *ff*

Tbn. *f* *ff* *ff*

Euph.

Tba. *f* *f* *f* *ff*

Db. *ff* *ff* *ff* *ff*

Perc. *ff* *ff* *ff* (on the rim) Wood Block

Mall.

19

19

Music for the Theatre - II. Dance

Meno mosso (♩ = 80)

a tempo (Allegro molto) (♩ = 144)

rit.

The musical score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are Piccolo, Flute, Oboe (English Horn), Bassoon, E♭ Clarinet, Clarinet 1, Clarinet 2, Clarinet 3, Bass Clarinet, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Baritone Saxophone, Piano, C Trumpet 1, C Trumpet 2, Trombone, Euphonium, Tuba, Double Bass, Snare Drum, Bass Drum, and Mallets. The score includes various musical notations such as notes, rests, and dynamic markings like *mf*, *ff*, *mp*, and *secco*. Performance instructions include *con sord. (jazz)*, *Solo*, and *Stca ad lib*. The tempo markings *Meno mosso* and *a tempo (Allegro molto)* are clearly indicated at the top of the score.

20

56

Picc.

Fl.

Ob.
(B. Hn.)

Bsn.

E♭ Cl.
Solo
f
a little sharp
sim.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bari. Sax.

sempre stacc.

f

M.G. sempre stacc.

20

C Tpt. 1
Solo
f
a little flat

C Tpt. 2

Tbn.

Euph.

Tba.

20

Db.

Perc.

Mall.

Music for the Theatre - II. Dance

73

Picc.

Fl.

Ob.
(B. Hn.)

Bsn.

E♭ Cl.
Solo
f

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bari. Sax.

Pno.

C Tpt. 1

C Tpt. 2
con sord.
(Jazz)

Tbn.

Euph.

Tba.

Db.

Perc.

Mall.

22

79

Picc. *f*

Fl.

Ob. (B. Hn.) *ff* *f*

Bsn. *ff*

E♭ Cl.

Cl. 1 *one only* *p* *a2* *mf* *f*

Cl. 2 *one only* *p* *div.* *mf* *f*

Cl. 3 *one only* *mp* *a2* *mf* *f*

B. Cl. *p* *ff* *a2* *ff*

A. Sax. 1 *mf* *f*

A. Sax. 2 *f*

Ten. Sax.

Bari. Sax. *ff* *ff*

Pno. *p stacc.* *mf* *f* *ff* *ff* *ff*

22

C.Tpt. 1 *senza sord.* *p* *mf* *piu f*

C.Tpt. 2 *senza sord.* *p* *mf* *piu f*

Tbn. *senza sord.* *p* *mf* *piu f*

Euph.

Tba. *ff* *ff*

22

Db. *pizz.* *p* *arco* *ff* *ff*

Perc. Bass Drum Solo Snare Drum *sf* *p* *mf* *mf* *f*

Mall.

23

89

Picc. *ff*

Fl. *ff*

Ob. (E. Hn.) *ff*

Bsn. *ff* *marc. sempre*

E♭ Cl. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl. *ff*

A. Sax. 1 *ff*

A. Sax. 2 *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

Pno. *ff*

23

C.Tpt. 1 *sf*

C.Tpt. 2 *sf*

Tbn. *sf*

Euph. *ff*

Tba. *ff*

23

Db. *ff* *pizz.*

Perc. *ff* *(on the rim)* *ff* *ff* *ff* *Wood Block*

Mall. *ff*

24

96

Picc. *f* *p*

Fl.

Ob. (B. Hn.) *f* *p*

Bsn.

E♭ Cl.

Cl. 1 *one only* *p* *a2* *ff*

Cl. 2 *one only* *p* *div.* *ff*

Cl. 3 *one only* *mp* *a2* *ff*

B. Cl.

A. Sax. 1 *p* *mf* *ff* *f*

A. Sax. 2 *mf* *ff* *f*

Ten. Sax.

Bari. Sax. *p* *ff* *f*

Pno. *p stacc.* *f*

24

C Tpt. 1 *senza sord.* *p* *mf* *f*

C Tpt. 2 *senza sord.* *p* *mf* *f*

Tbn. *senza sord.* *p* *mf* *f*

Euph.

Tba. *p* *f*

24

Db. *pizz.* *arco* *p* *f*

Perc. *Bass Drum Solo* *Snare Drum* *f* *p* *ff*

Mall.

25

105

Picc.

Fl.

Ob.
(B. Hn.)

Ban.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bari. Sax.

Pno.

mp

leggiero
p

mp

leggiero
p

leggiero
p

leggiero
p

p

mf

25

C Tpt. 1

C Tpt. 2

Tbn.

Euph.

Tba.

25

Db.

Perc.

Mall.

p

26

113

Picc. *p cantabile*

Fl.

Ob. (E. Hn.) *p cantabile*

Bsn. *p cantabile*

E♭ Cl. *Solo f stacc.*

Cl. 1 *p*

Cl. 2 *p*

Cl. 3

B. Cl. *p*

A. Sax. 1 *p*

A. Sax. 2 *p*

Ten. Sax.

Bari. Sax.

Pno. *p staccato*

26

C Tpt. 1

C Tpt. 2

Tbn.

Euph.

Tba.

26

Db. *pizz. sim. mf*

Perc.

Mall.

Music for the Theatre - II. Dance

27 28

119 Solo *mf staccato*

Picc.

Fl.

Ob. (B. Hn.)

Bsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bari. Sax.

Pno.

27 28

con sord. (jazz)

senza sord.

con sord. (jazz)

p

senza sord.

p

27 28

Db.

Perc.

Mall.

Music for the Theatre - II. Dance

139 **Poco meno mosso** (♩ = 80) **a tempo (Allegro molto)**

Picc. *sf* *ff* *sf* *ff*

Fl. *sf* *ff* *sf* *ff*

Ob. (E. Hn.) *sf* *ff* *sf* *ff*

Bsn. *sf* *ff* *ff* *ff*

Eb Cl. *sf* *ff* *Solo libramente ff* *accal. poco rit.* *ff* *ff*

Cl. 1 *sf* *ff* *mf* *ff*

Cl. 2 *sf* *ff* *mf* *ff*

Cl. 3 *sf* *ff* *mf* *ff*

B. Cl. *sf* *ff* *ff* *mf* *ff* *ff*

A. Sax. 1 *sf* *ff* *ff* *mp* *ff* *ff*

A. Sax. 2 *sf* *ff* *ff* *mp* *ff* *ff*

Ten. Sax. *sf* *ff* *ff* *mp* *ff* *ff*

Bari. Sax. *sf* *ff* *ff* *mp* *ff* *ff*

Pno. *sf* *ff* *ff* *ff* *ff* *ff*

C. Tpt. 1 *sf* *ff* *ff* *ff*

C. Tpt. 2 *sf* *ff* *ff* *ff*

Tbn. *sf* *ff* *ff* *ff*

Euph. *sf* *ff* *ff* *mf* *ff* *ff*

Tba. *sf* *ff* *ff* *mf* *ff* *ff*

Db. *sf* *ff* *ff* *ff* *ff* *ff*

Perc. *sf* *ff* *ff* *ff* *ff* *ff*

Mall. *sf* *ff* *ff* *ff* *ff* *ff*

Susp. Cym. with SD stick *Cymbal* *Bass Drum & Cymbal*

III. Interlude

Lento Moderato (♩ = 60)

Piccolo

Flute

English Horn (from Oboe)
Solo *p espr., liberamente* *short*

Bassoon

Clarinet in Eb

1st Clarinet in Bb

2nd Clarinet in Bb

3rd Clarinet in Bb

Bass Clarinet in Bb

1st Alto Saxophone

2nd Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Piano

1st Trumpet in C

2nd Trumpet in C

Trombone

Euphonium

Tuba

Lento Moderato (♩ = 60)

Double Bass

Percussion

Mallet Percussion *Glockenspiel*

31

16

Picc.

Fl.

Eng. Hn.

Bsn.

E♭ Cl.

Cl. 1

Cl. 2 *divisi*

Cl. 3 *a2*

B. Cl.

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bari. Sax.

Pno.

C Tpt. 1 *p dolce*

C Tpt. 2 *p dolce*

Tbn.

Euph.

Tba.

31

Db.

Perc.

Mall.

32

22

Picc.

Fl.

Eng. Hn.

Bsn.

Eb Cl.

Cl. 1 *Solo*

Cl. 2 *one only*

Cl. 3 *divisi*

B. Cl.

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bari. Sax.

Pno.

C Tpt. 1

C Tpt. 2

Tbn.

Euph.

Tba.

Db.

Perc.

Mall.

p

p

Solo

one only

divisi

Use RH crystalline

dolce

Hold the F

pp

pp

32

32

27

Picc.

Fl.

Eng. Hn.

Bsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bari. Sax.

Pno.

C Tpt. 1

C Tpt. 2

Tbn.

Euph.

Tba.

Db.

Perc.

Mall.

mf *espress.*

f

con sord.
mf

con sord.
mf

p

p

Da Da Da Da * Da Da Da

40

Picc.

Fl.

Eng. Hn.

Bsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bari. Sax.

Pno.

C Tpt. 1

C Tpt. 2

Tbn.

Euph.

Tba.

Db.

Perc.

Mall.

♩ * ♩ * ♩ * ♩ * ♩ *

34

45

Picc.

Fl.

Eng. Hn.

Bsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bari. Sax.

Pno.

34

C Tpt. 1

C Tpt. 2

Tbn.

Euph.

Tba.

34

Db.

Perc.

Mall.

35

51

Picc.

Fl.

Eng. Hn.

Bsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bari. Sax.

Pno.

35

C Tpt. 1

C Tpt. 2

Tbn.

Euph.

Tba.

35

Db.

Perc.

Mall.

Solo
p

Solo (con sord.)
p
pp

pp

pp

36

57

Picc.

Fl.

Eng. Hn.

Bsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bari. Sax.

Pno.

36

C Tpt. 1

C Tpt. 2

Tbn.

Euph.

Tba.

36

Db.

Perc.

Mall.

37

61

Picc.

Fl.

Eng. Hn.

Bsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bari. Sax.

Pno.

37

C Tpt. 1

C Tpt. 2

Tbn.

Euph.

Tba.

37

Db.

Perc.

Mall.

38

rit. e morendo

65

Picc.

Fl.

Eng. Hrn. *Solo*
p espr. *rit. e morendo* *ppp*

Bsn.

Eb Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bari. Sax.

Pno. *poco* *f* *morendo*

C Tpt. 1

C Tpt. 2

Tbn.

Euph.

Tba.

Db.

Perc.

Mall.

38

38

IV. Burlesque

Allegro Vivo (♩ = 116) **Meno mosso** (♩ = 76)

Piccolo *ff*

Flute *ff*

Oboe *ff*

Bassoon *ff*

Clarinet in Bb (from Clarinet in Bb) *ff*

1st Clarinet in Bb *ff*

2nd Clarinet in Bb *ff*

3rd Clarinet in Bb *ff*

Bass Clarinet in Bb

1st Alto Saxophone *ff*

2nd Alto Saxophone *ff*

Tenor Saxophone

Baritone Saxophone *ff*

Piano *ff*

Allegro Vivo (♩ = 116) **Meno mosso** (♩ = 76)

1st Trumpet in C *ff*

2nd Trumpet in C *ff*

Trombone *ff*

Euphonium

Tuba *ff*

Double Bass *ff*

Allegro Vivo (♩ = 116) **Meno mosso** (♩ = 76)

Percussion *ff*

Mallet Percussion *ff*

Cymbal

Bass Drum

Xylophone

39

Allegro Vivo (♩ = 132)

Musical score for woodwinds and piano. The score includes parts for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), E♭ Clarinet (Eb Cl.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Bass Clarinet (B. Cl.), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bari. Sax.), and Piano (Pno.). The Piccolo part begins with a forte (*ff*) dynamic. The Flute part begins with a piano (*p*) dynamic. The Oboe and E♭ Clarinet parts also begin with a forte (*ff*) dynamic. The Piano part begins with a piano (*p*) dynamic.

39

Allegro Vivo (♩ = 132)

Musical score for brass instruments. The score includes parts for Cornet 1 (C.Tpt. 1), Cornet 2 (C.Tpt. 2), Trombone (Tbn.), Euphonium (Euph.), Tuba (Tba.), and Double Bass (Db.). Each part begins with the instruction "senza sord." (without mutes) and a piano (*p*) dynamic.

39

Allegro Vivo (♩ = 132)

Musical score for Percussion (Perc.) and Mallets (Mall.). The Mallets part begins with a piano (*p*) dynamic.

Music for the Theatre - IV. Burlesque

40

28

Picc. *ff*

Fl. *f*

Ob. *p* *ff*

Bsn. *f*

E♭ Cl. *p* *ff*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3

B. Cl.

A. Sax. 1 *p* *ff* *ff* *ff* *ff*

A. Sax. 2 *p* *ff* *ff* *ff* *ff*

Ten. Sax. *mp*

Bari. Sax. *f*

Pno. *f*

40

Solo
con sord. (jazz)

C.Tpt. 1 *f*

C.Tpt. 2

Tbn.

Euph.

Tba.

Db. *pizz.* *f*

40

Perc. *mf* *Snare Drum*

Mall. *f*

Music for the Theatre - IV. Burlesque

41

Musical score for woodwinds and strings, measures 41-50. The score includes parts for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), E♭ Clarinet (Eb Cl.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Bass Clarinet (B. Cl.), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bari. Sax.), Piano (Pno.), and Percussion (Perc.). The woodwinds and strings play a rhythmic pattern of eighth notes. Dynamics include *f* (forte), *p* (piano), and *mf* (mezzo-forte). A *f* dynamic is also present in the Piccolo part.

41

Musical score for brass instruments, measures 41-50. The score includes parts for Cornet 1 (C.Tpt. 1), Cornet 2 (C.Tpt. 2), Trombone (Tbn.), Euphonium (Euph.), Tuba (Tba.), and Double Bass (Db.). The brass instruments play a rhythmic pattern of eighth notes. Dynamics include *f* (forte) and *mf* (mezzo-forte). A *senza sord.* (without mutes) instruction is present for the Cornets in measure 50.

41

Musical score for percussion and mallets, measures 41-50. The score includes parts for Percussion (Perc.) and Mallets (Mall.). The Percussion part plays a rhythmic pattern of eighth notes with a *mf* (mezzo-forte) dynamic. The Mallets part plays a rhythmic pattern of eighth notes with a *f* (forte) dynamic.

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42

Musical score for measures 42-48. The score includes parts for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), E♭ Clarinet (Eb Cl.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Bass Clarinet (B. Cl.), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bari. Sax.), Piano (Pno.), and Percussion (Perc.).

Measure 42 starts with a tempo marking of 60. Dynamics include *f* (forte) for Picc., Fl., Eb Cl., Cl. 1, Cl. 2, A. Sax. 1, A. Sax. 2, and Bari. Sax. The Oboe (Ob.) and Piano (Pno.) parts feature a *Solo* section starting in measure 45 with a dynamic of *mf* (mezzo-forte). The Clarinet 1 (Cl. 1) part has a *p* (piano) dynamic in measure 45. The Tenor Saxophone (Ten. Sax.) part has a *p* dynamic in measure 45.

42

Musical score for measures 42-48. The score includes parts for Trumpet 1 (C Tpt. 1), Trumpet 2 (C Tpt. 2), Trombone (Tbn.), Euphonium (Euph.), Tuba (Tba.), and Double Bass (Db.).

Measure 42 starts with a tempo marking of 60. The Trumpet 1 (C Tpt. 1) part has a *senza sord.* (without mutes) instruction and a dynamic of *f* (forte). The Tuba (Tba.) part has a dynamic of *f* in measure 45. The Double Bass (Db.) part has a *pizz.* (pizzicato) instruction and a dynamic of *f* in measure 45.

42

Musical score for measures 42-48. The score includes parts for Percussion (Perc.) and Mallets (Mall.).

The Percussion (Perc.) part has a *cresc.* (crescendo) instruction in measure 42 and a dynamic of *ff* (fortissimo) in measure 45. A *Wood Block* is indicated in measure 48. The Mallets (Mall.) part is silent throughout.

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43

Musical score for measures 73-81. The score includes parts for Piccolo, Flute, Oboe, Bassoon, Eb Clarinet, Clarinet 1, Clarinet 2, Clarinet 3, Bass Clarinet, Saxophone 1, Saxophone 2, Tenor Saxophone, Baritone Saxophone, and Piano. The key signature is B-flat major. The score features various dynamics such as *f*, *mf*, and *f*. A first ending bracket is present over measures 80 and 81.

43

Musical score for measures 82-89. The score includes parts for Trumpet 1, Trumpet 2, Trombone, Euphonium, and Tuba. The key signature is B-flat major. The score features dynamics such as *mf* and *cresc.*.

43

Musical score for measures 90-97. The score includes parts for Percussion and Mallets. The key signature is B-flat major. The score features a dynamic marking of *p*.

Music for the Theatre - IV. Burlesque

44

86

Picc.

Fl.

Ob.

Bsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bari. Sax.

Pno.

44

con sord. (jazz)

C Tpt. 1

C Tpt. 2

Tbn.

Euph.

Tba.

Db.

44

Snare Drum

Perc.

Mall.

Music for the Theatre - IV. Burlesque

45

Picc. *101* *Solo* *f* *ff*

Fl. *ff*

Ob. *Solo* *f*

Bsn.

E♭ Cl. *Solo* *f*

Cl. 1 *p* *ff*

Cl. 2 *p* *ff*

Cl. 3 *f*

B. Cl. *f*

A. Sax. 1 *mf* *ff*

A. Sax. 2 *mf* *ff*

Ten. Sax. *mf*

Bari. Sax. *f*

Pno.

45

C.Tpt. 1 *senza sord.* *ff*

C.Tpt. 2 *mf*

Tbn. *mf*

Euph. *mf* *f*

Tba. *quasi-pizz.* *f*

Db. *pizz.* *f*

45

Perc. *Wood Block* *mf* *Snare Drum* *f*

Mall.

Music for the Theatre - IV. Burlesque

46 **Molto Meno Mosso** (♩ = 76)

119 Picc. *ff*

Fl. *ff*

Ob. *ff*

Bsn. *ff*

E♭ Cl. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl. *ff*

A. Sax. 1 *ff*

A. Sax. 2 *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

Pno. *ff*

46 **Molto Meno Mosso** (♩ = 76)

C Tpt. 1 *ff* *Solo* *ff grotesco*

C Tpt. 2 *ff*

Tbn. *ff* *con sord.* *f*

Euph. *ff*

Tba. *ff*

Db. *ff* *Solo arco* *f*

46 **Molto Meno Mosso** (♩ = 76)

Perc. *ff* *Cymbal*

Mall.

47

132

Picc.
Fl.
Ob.
Bsn.
Eb Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1
A. Sax. 2
Ten. Sax.
Bari. Sax.
Pno.

This section of the score covers measures 132 to 146. It features a woodwind section with Piccolo, Flute, Oboe, Bassoon, three Clarinets (Eb, C1, C2, C3), Bass Clarinet, two Alto Saxophones, Tenor Saxophone, and Baritone Saxophone. The Piano part is also present. The woodwinds are mostly silent, with the Bassoon playing a rhythmic pattern of eighth notes. The Piano part is mostly silent.

47

C Tpt. 1
C Tpt. 2
Tbn.
Euph.
Tba.
Db.

This section of the score covers measures 147 to 151. It features a brass section with two Cornets (C), Trombone, Euphonium, Tuba, and Double Bass. The woodwinds from the previous section are also present. The Cornets and Trombone play a melodic line, with the Trombone having a *Solo ff grottesco* section in measure 151. The Euphonium and Tuba play a rhythmic pattern of eighth notes. The Double Bass plays a rhythmic pattern of eighth notes.

47

Perc.
Mall.

This section of the score covers measures 152 to 156. It features a Percussion section and a Mallet section. Both are mostly silent.

Music for the Theatre - IV. Burlesque

48

Picc. ¹⁴⁴

Fl.

Ob.

Bsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bari. Sax.

Pno.

48

C Tpt. 1

C Tpt. 2

Tbn.

Euph.

Tba.

Db.

48

Perc.

Mall.

Tempo I (Allegro Vivo) (♩ = 116)

157

Picc. *f*

Fl. *f*

Ob. *f* *mf* *p* *f* Solo (2)

Bsn. *f*

E♭ Cl. *f* *mf* *p*

Cl. 1 *mp* *f* *p*

Cl. 2 *mp* *f* *p*

Cl. 3 *mp* *mf*

B. Cl. *mp* *mf*

A. Sax. 1 *mp* *p*

A. Sax. 2 *mp* *p*

Ten. Sax. *f*

Bari. Sax.

Pno. *mf* *poco f* *p* *p*

Tempo I (Allegro Vivo) (♩ = 116)

Solo 49
con sord. (jazz)

C Tpt. 1 *f*

C Tpt. 2

Tbn.

Euph.

Tba.

Db.

Tempo I (Allegro Vivo) (♩ = 116)

Perc.

Mall. *p*

50

171

Picc. *Solo* *f*

Fl. *f*

Ob. *Solo* *mf*

Ban. *f* *ff*

E♭ Cl. *Solo* *f*

Cl. 1 *f* *mf*

Cl. 2 *f* *mf*

Cl. 3

B. Cl.

A. Sax. 1 *f* *mf*

A. Sax. 2 *f*

Ten. Sax.

Bari. Sax. *f*

Pno. *Solo* *mf*

50

C Tpt. 1 *senza sord.* *f*

C Tpt. 2 *senza sord.* *f* *mp*

Tbn. *senza sord.* *mp*

Euph. *f* *ff*

Tba. *f*

Db. *pizz.* *f*

50

Perc. *Snare Drum* *mf* *cresc.* *ff*

Mall.

Music for the Theatre - IV. Burlesque

51

191

Picc. *f*

Fl. *f*

Ob. *f*

Ban. *f*

E♭ Cl. *f*

Cl. 1 *mf*

Cl. 2 *f* *mf*

Cl. 3 *f*

B. Cl. *f*

A. Sax. 1 *f* *mf*

A. Sax. 2 *mf*

Ten. Sax. *f*

Bari. Sax. *f*

Pno. *f*

51

C Tpt. 1 *mf* *cresc.*

C Tpt. 2 *mf* *cresc.*

Tbn. *f* *cresc.*

Euph.

Tba.

Db.

51

Wood Block *p* *f*

Perc.

Mall.

Music for the Theatre - IV. Burlesque

52

206 **molto rit.**

Picc. *ff*

Fl. *sf ff sf*

Ob. *ff*

Bsn. *sf ff sf ff*

Eb Cl. *ff*

Cl. 1 *sf ff sf*

Cl. 2 *sf ff sf*

Cl. 3 *sf ff sf ff*

B. Cl. *sf ff sf ff*

A. Sax. 1 *sf f*

A. Sax. 2 *sf f*

Ten. Sax. *sf ff sf ff*

Bari. Sax. *sf ff sf f*

Pno. *ff ff*

52

molto rit.

C.Tpt. 1 *sf f ff*

C.Tpt. 2 *sf f ff*

Tbn. *sf ff f ff*

Euph. *sf ff f*

Tba. *sf ff sf f*

Db. *sf ff sf*

52

molto rit.

Perc. *sf* *pp*

Mall.

Music for the Theatre - IV. Burlesque

53

Meno Mosso (Tempo II, Moderato) (♩ = 76)

222

Picc. *ff*

Fl. *ff*

Ob. *ff*

Bsn. *ff*

E♭ Cl. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl. *ff*

A. Sax. 1 *ff*

A. Sax. 2 *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

Pno. *ff*

Detailed description: This block contains the musical score for woodwinds and piano. It features 14 staves. The Piccolo (Picc.) and Flute (Fl.) parts have a dynamic marking of *ff*. The Oboe (Ob.), Bassoon (Bsn.), and E♭ Clarinet (E♭ Cl.) parts also have a dynamic marking of *ff*. The Clarinet (Cl.) parts (Cl. 1, Cl. 2, Cl. 3) and Bass Clarinet (B. Cl.) parts have a dynamic marking of *ff*. The Saxophone (Sax.) parts (A. Sax. 1, A. Sax. 2, Ten. Sax., Bari. Sax.) have a dynamic marking of *ff*. The Piano (Pno.) part has a dynamic marking of *ff*. The score is in 2/4 time and features a variety of rhythmic patterns and dynamics.

53

Meno Mosso (Tempo II, Moderato) (♩ = 76)

C Tpt. 1 *ff*

C Tpt. 2 *ff*

Tbn. *ff*

Euph. *ff*

Tba. *ff*

Db. *ff*

Detailed description: This block contains the musical score for brass instruments. It features 6 staves. The Trumpet (C Tpt.) parts (C Tpt. 1, C Tpt. 2) have a dynamic marking of *ff*. The Trombone (Tbn.) part has a dynamic marking of *ff*. The Euphonium (Euph.) part has a dynamic marking of *ff*. The Tuba (Tba.) part has a dynamic marking of *ff*. The Double Bass (Db.) part has a dynamic marking of *ff*. The score is in 2/4 time and features a variety of rhythmic patterns and dynamics.

53

Meno Mosso (Tempo II, Moderato) (♩ = 76)

Bass Drum & Cymbal

Perc. *ff*

Mall. *ff*

Detailed description: This block contains the musical score for percussion. It features 2 staves. The Bass Drum & Cymbal (Perc.) part has a dynamic marking of *ff*. The Mallets (Mall.) part has a dynamic marking of *ff*. The score is in 2/4 time and features a variety of rhythmic patterns and dynamics.

Music for the Theatre - IV. Burlesque

54

234

Picc.

Fl.

Ob.

Bsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bari. Sax.

Pno.

54

C Tpt. 1

C Tpt. 2

Tbn.

Euph.

Tba.

Db.

54

Perc.

Mall.

Snare Drum

ff *ff* *ff* *ff* *ff*

Music for the Theatre - IV. Burlesque

55

Tempo I (Allegro Vivo) (♩ = 116)

Tempo II (Meno Mosso) (♩ = 76)

Tempo I (Allegro Vivo) (♩ = 116)

242

Picc. *ff* *sub. p*

Fl. *ff* *ff*

Ob. *ff* *ff*

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

E♭ Cl. *ff* *ff* *sub. p*

Cl. 1 *ff* *ff*

Cl. 2 *ff* *ff*

Cl. 3 *ff* *ff*

B. Cl. *ff* *ff*

A. Sax. 1 *ff* *ff*

A. Sax. 2 *ff* *ff*

Ten. Sax. *ff* *ff*

Bari. Sax. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Pno. *sub. p*

Tempo I (Allegro Vivo) (♩ = 116)

Tempo II (Meno Mosso) (♩ = 76)

Tempo I (Allegro Vivo) (♩ = 116)

55

C Tpt. 1 *con sord. (jazz)* *ff* *ff*

C Tpt. 2 *con sord. (jazz)* *ff* *ff*

Tbn. *con sord.* *ff* *ff*

Euph. *ff* *ff*

Tba. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Db. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Tempo I (Allegro Vivo) (♩ = 116)

Tempo II (Meno Mosso) (♩ = 76)

Tempo I (Allegro Vivo) (♩ = 116)

55

Perc. *ff* *ff* *ff* *ff*

Mall. *ff* *ff* *ff* *ff*

V. Epilogue

Moderato

(faster than Mvt. III) (♩ = 72)

molto rit.

Piccolo

Flute

Oboe

Bassoon

Solo Clarinet in B♭
(from Eb Clarinet)

1st Clarinet in B♭

2nd Clarinet in B♭

3rd Clarinet in B♭

Bass Clarinet in B♭

Alto Saxophone 1

Alto Saxophone 2

Tenor Saxophone

Baritone Saxophone

Piano

1st Trumpet in C

2nd Trumpet in C

Trombone

Euphonium

Tuba

Moderato
(faster than Mvt. III) (♩ = 72)

molto rit.

Double Bass

Percussion

Mallet Percussion

Solo
p

short

short

56

7 **Molto Moderato** (as in *Mvt. D*)

Musical score for measures 56-62. The score includes parts for Piccolo, Flute, Oboe, Bassoon, Solo Clarinet, Clarinets 1, 2, and 3, Bass Clarinet, Alto Saxophones 1 and 2, Tenor Saxophone, Baritone Saxophone, and Piano. The tempo is **Molto Moderato** (as in *Mvt. D*). The key signature has one flat (B-flat major or D minor). The time signature is 3/4. Dynamics include *mp*, *poco cresc.*, *f*, *p*, *pp*, *mf*, and *pp*. Performance instructions include *legato*, *div.*, and *To Eng. Hrn.*. The piano part includes markings for *mf* and *8va*.

56

Molto Moderato (as in *Mvt. D*)

Musical score for measures 56-62, featuring Cornets 1 and 2, Trombone, Euphonium, and Tuba. The tempo is **Molto Moderato** (as in *Mvt. D*). The key signature has one flat. The time signature is 3/4. Dynamics include *mf dolce*.

56

Molto Moderato (as in *Mvt. D*)

Musical score for measures 56-62, featuring Double Bass and Percussion. The tempo is **Molto Moderato** (as in *Mvt. D*). The key signature has one flat. The time signature is 3/4. Dynamics include *mp legato*, *poco cresc.*, *f*, and *p*.

57 **molto rit.** **Lento molto** 58

Picc. Fl. Eng. Hn. Solo Bsn. Solo To Oboe *mp espress. e tranquillo* *mp dolce ed espr.*

Solo Cl. *pp legato* Cl. 1 *pp legato* Cl. 2 *pp legato* Cl. 3 *pp legato* B. Cl. *pp legato* Alto Sax. 1 *pp legato* Alto Sax. 2 *pp legato* Ten. Sax. *pp legato* Bari. Sax. *pp legato*

Pno. *mf* *p* *p* *pp*
senza ped.

57 **molto rit.** **Lento molto** 58

C Tpt. 1 C Tpt. 2 Tbn. Euph. Tba.

57 **molto rit.** **Lento molto** 58

Db. *p legato* Perc. Glock.

59

rit. Lento molto

29

Picc. Fl. Ob. Bsn. Solo Cl. Cl. 1 Cl. 2 Cl. 3 B. Cl. Alto Sax. 1 Alto Sax. 2 Ten. Sax. Bari. Sax. Pno.

59

rit. Lento molto

C Tpt. 1 C Tpt. 2 Tbn. Euph. Tba.

59

rit. Lento molto

Db. Perc. Glock.

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Vitae

Brett Andrew Richardson is completing the Doctor of Music in Wind Conducting degree as a student of Professor Stephen W. Pratt where he currently serves as an Associate Instructor in the Department of Bands/Wind Conducting in the Indiana University Jacobs School of Music. He also serves as the Resident Conductor of the Southern Indiana Wind Ensemble, a community band based out of Bloomington. In August 2014, Mr. Richardson will begin an appointment as Coordinator of Music Education/Director of Bands and an Assistant Professor of Music at the University of the Incarnate Word in San Antonio, Texas. He holds a B.M. in Music Education from Stephen F. Austin State University and a M.M. in Wind Conducting from Texas A&M University-Commerce. Prior to his arrival at Indiana University, Mr. Richardson served as the Assistant Director of Bands at Stephen F. Austin State University where he taught courses in conducting and music education. A product of the music education tradition in Texas public schools, Mr. Richardson began his career as a music educator in Texas as part of the Clear Creek and Lewisville Independent School Districts. He has presented sessions and guest conducted at both the Midwest Clinic and Texas Music Educators Association Convention in addition to being published in the Texas Music Educators Association's *Southwestern Musician* as well as featured in the *The Instrumentalist*. Some of his professional memberships include Kappa Kappa Psi, Tau Beta Sigma, Phi Mu Alpha Sinfonia, Pi Kappa Lambda Honor Society, and the College Music Society. He is a proud native of Houston, Texas.