

THE TRANSCRIPTION OF "DANSE VILLAGEOISE"
FROM "PIÈCES PITTORESQUES"
BY EMMANUEL CHABRIER
FOR CONCERT BAND

A Thesis
Presented To
The Faculty of Education
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In Partial Fulfillment
of the Requirements for the Degree
Master of Education

by
Andrew Henderson

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ABSTRACT

The purpose of this study was to write a transcription suitable for high school concert band performance which would enrich the repertoire by its representation of a musical period from which there are presently few titles among available publications. The selection chosen was "Danse Villageoise" from "Pièces Pittoresques" by Emmanuel Chabrier, representative of the late 19th Century French tradition. The selection and transcription of the work was guided by criteria to determine its suitability and degree of difficulty for this specific age group.

A preliminary purpose of the study was to investigate the need for new transcriptions of this nature. The curriculae for concert bands which were reviewed specified that music characteristic of all historical periods should be studied and performed. An examination of the existing repertoire for concert band showed that very few original compositions exist, written specifically for this medium, before the 20th Century. It was therefore shown to be necessary that transcriptions be used if music of all periods is to be studied and performed by concert bands. An examination of the existing repertoire for concert band also revealed that among the large number of transcriptions available, composers of the late 19th Century French tradition are poorly represented.

The continuing demand for new transcriptions was also demonstrated by an examination of reviews of a cross section

of current new titles of concert band music, which showed that there is a high proportion of transcriptions among new issues by publishers.

Among the conclusions of the study it was inferred that the publication of these many new transcriptions demonstrates that, regardless of the enormous number of existing titles, transcribers and publishers must consider these new titles worthy of addition to the repertoire to represent either periods or composers which have hitherto been neglected and which they deem to be of sufficient educational value. It is also inferred that a future need will arise for concert band transcriptions of representative works of eminent 20th Century composers, such as Stravinsky and Bartók, who have composed almost entirely for the professional performing media, as their compositions become available for transcription when they are free of copyright restrictions and enter public domain in due course.

The processes involved in the selection, instrumentation, scoring and autography of the transcription were researched and discussed for the benefit of future transcribers.

Criteria for evaluating music for concert bands was examined in the literature reviewed and was applied in an evaluative assessment of rehearsal and performance of "Danse Villageoise" by a representative concert band of St. James-Assiniboia School Division No. 2.

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CHAPTER I

THE PROBLEM

Introduction

The principal purpose of this thesis was to transcribe a work for concert band suitable for high school performance and to discuss the criteria and processes involved in its selection and transcription.

Descriptions of the specific meanings in this study of the terms "Concert Band" and "Transcription" are included in A Statement of Definitions on Page 2.

The selection of the work was governed by criteria to determine its suitability for a high school educational programme, in the nature of the composition and its degree of complexity.

The instrumentation was adapted to current usage by the St. James-Assiniboia School Division high school concert bands and the transposition was written to suit the maturation level and technical ability of Grade 11 and 12 students.

A preliminary intent was to examine the factors which indicate a continued demand for transcriptions of this nature. These factors include the requirements of curriculae for high school concert bands and the preponderance of transcriptions among current new publications of concert band music.

The work selected was "Danse Villageoise" from "Pièces"

Pittoresques" by Emmanuel Chabrier.

A Statement of Definitions

The following definitions refer to the specific use of these terms in this study.

Arrangement. A musical composition re-written for a performing medium other than the original, in which the arranger has treated the material in an unrestricted manner by taking licence to modify any of the elements of the composition, resulting in music of an altered style.

Autography. The process of writing a manuscript by autograph methods, which include the use of mechanical aids, for the purpose of preparing as legible a manuscript as possible.

Concert Bands. The contemporary groups comprised of woodwind, brass and percussion players, who perform for educational and entertainment purposes, which have evolved within the public school system in North America from the models of the earlier military and professional bands.

Instrumentation. The specific choice of instruments by which a composition or transcription is intended to be performed. The choice may be determined by the current usage of the performing groups for which the work is written.

Rehearsal Numbers. Numbers written over appropriate bar-lines in the score and parts, for the purpose of locating a specific measure in the discussion between director and performers during a rehearsal.

Resonance. A quality peculiar to the piano in which, when the damper pedal is depressed, other strings, by reason of their harmonic relationship, are caused to sound in sympathetic vibration with those strings activated by the keys.

Transcription. The adaption of a musical composition for other instruments, in which the transcriber seeks to reproduce the content and style of the original as faithfully as possible.

Statement of the Problem

The problem consisted of the processes of the selection of a composition, its transcription for concert band and the preparation of the manuscript of its score and parts. These processes were governed by the following criteria.

1. The selection should be a work which would enrich the concert band repertoire by virtue of its aesthetic and educational import, and should represent a significant period in the development of musical art.
2. The composition should provide sufficient evidence of the composer's originality to further the education process.
3. The style of the music should have adapted comfortably for concert band.
4. The instrumentation should accommodate a full scale or modestly equipped concert band by providing relevant cueing or doubling of rarer instruments.
5. The manuscript should be written with a close observance of the conventions of music notation and engraving practices

and the score and parts should be as legible as possible.

6. The choice of tonality and voicing of instruments should suit the technical limitations of the players.

7. The transcription should be readily playable by the age group for which it is intended, and its degree of sophistication should be compatible to the maturation level of the performers.

Significance of the Study

It will be shown that in North America the concert band has evolved into one of the most important vehicles of music education. Theodore M. McCarty wrote in 1970, "There are very few secondary schools in the country without a band, and we are told by the American Music Conference that the number is growing every year."¹ In St. James-Assiniboia School Division No. 2, in 1968, there existed only one band programme, at Golden Gate Junior High. Since that date, band programmes have been established at nine other junior high schools in the Division and the five senior high schools.

Only a minute collection of original compositions of wind band music exists from before the beginning of the 20th Century, most of which have had to be rewritten to suit the instrumentation of the modern concert band. Kahn lists only seven 19th Century original compositions for wind instruments

¹American School Band Director's Association, A.S.B.D.A. Curriculum Guide (Pittsburgh: Volkwein Brothers, 1976), p. ii.

and comments, "They are simply combinations of wind instruments, not band compositions."²

There is a wealth of original concert band music written in the 20th Century; but it is almost entirely restricted to North American composers who are cognizant of the educational demand. The majority of the celebrated European composers of 20th Century instrumental music have composed almost exclusively for the professional performing media, orchestras, chamber music groups and keyboard performers, with only a few token examples of their output written for the almost exclusively amateur concert band. Of the fifteen important European composers discussed by Hansen in An Introduction to Twentieth Century Music³, the following nine have no original band compositions listed among over 1000 titles in The Band Music Guide⁴; Bartók, Berg, Britten, Honegger, Poulenc, Prokofief, Satie, Shostakovich and Webern. Hindemith is represented in The Band Music Guide⁵ by one original band composition, Holst by three, Milhaud by four, Schoenberg by one, Stravinsky by one and Vaughan Williams by four.

²Emil Kahn, Elements of Conducting (New York: Schirmer, 1975), p. 235.

³Peter S. Hansen, An Introduction to Twentieth Century Music (Boston: Allyn and Bacon, Inc., 1967)

⁴Instrumentalist Company, The, The Band Music Guide (Evanston, Illinois: The Instrumentalist Company, 1975).

⁵Ibid.

It will be demonstrated in the Review of Related Literature in Chapter II that educational specialists in concert band curriculae place great emphasis on the study and performance of music of all styles and periods. It is therefore concluded that due to the scarcity of original works for band prior to the 20th Century and the dearth of original band music by European composers of the 20th Century, transcriptions must be used to meet the requirements of curriculae in these two important areas.

It was inferred that this shortage of original band music by eminent 20th Century composers of European origin would create a demand for transcriptions of their works; however the transcriber is restricted by copyright law governing such recent compositions and must obtain permission from the composer or his heirs to transcribe any of his works.

Permission was refused by Boosey and Hawkes for a transcription of a selected work by Bartók, as the right for transcription is particularly forbidden in the composer's estate. Boosey and Hawkes also control the copyright of Stravinsky's compositions and a similar request for permission to transcribe one of his works was answered, in effect, that permission may be granted but the transcription would not be allowed to be performed in public.

Research of the late 19th Century French tradition revealed that several composers from this period wrote works suited to the maturation level and technical competence of high school concert band students. Five composers in this

tradition, Chabrier, Fauré, Messager, Chausson and Dukas are poorly represented, namely by 3, 3, 0, 0 and 1 titles respectively, of transcriptions for concert band in The Band Music Guide.⁶ There is room for transcriptions of works by these composers to illustrate better the late 19th Century French tradition. The late 19th Century French tradition was "Transmitted through Saint-Saëns and continued by his pupils, especially Fauré."⁷

These factors contributed to the selection of "Danse Villageoise" by Chabrier as a suitable composition for the project.

Evaluation of the Transcription

The transcription of "Danse Villageoise" has been rehearsed and performed by a representative concert band of St. James-Assiniboia School Division. A completed questionnaire is included in the Appendix containing a statement on each of the criteria outlined in the Statement of the Problem, as applied to this transcription, from which its suitability was judged.

⁶Instrumentalist Company, The. op. cit.

⁷Donald Jay Grout, A History of Western Music (New York: Norton and Company, 1964), p. 408.

CHAPTER 2

REVIEW OF RELATED LITERATURE

Introduction

A review of the historical background and rapid growth of concert bands demonstrated how important a vehicle for music education these groups have become.

An examination of the concert band repertoire documented the scarcity of original band music before the 20th Century.

The section on curriculum showed that a requirement common to many curriculae is that concert bands should study and perform music of all ages, therefore it is necessary to use transcriptions to fulfill this requirement.

A review of the literature listing existing band titles and current new band publications clearly indicated a continued demand for new transcriptions to meet these needs. In spite of the large number of available transcriptions, there are still many styles which are poorly represented, including the late 19th Century French tradition. The lack of titles by eminent 20th Century European composers will almost certainly extend this demand for transcriptions as their works enter public domain in due course.

Literature specializing in the processes of transcription and preparation of manuscript has also been reviewed for the benefit of other transcribers.

The section which reviewed the late 19th Century French tradition placed Chabrier's work in historical perspective.

History of Band in Public Schools

The end of the First World War marked a rapid recession in the number of professional bands in America. That decline was coincident with the introduction of band programmes into the public school system. Colwell states, "The year 1925 marks the end of the Sousa era and with it the abrupt decline of the professional band."⁸ The rise of the symphony orchestra and the increasing excellence of public school performing groups are suggested as contributory factors in the demise of the professional band. In the 1920's, largely through the influence of Joseph Maddy, "Music began to be given equal consideration and support with other basic subjects"⁹ in public schools. "The band took precedence over the orchestra partly because of its greater flexibility, greater usefulness to the community and athletics, and its greater appeal to youth."¹⁰ According to Weidensee, "By the 1920's both orchestras and bands were becoming well established as part of the extra-curricular offerings of many public schools. Instrumental music was well on its way to becoming one of the great forces in the education of American's children."¹¹

⁸ Robert J. Colwell, The Teaching of Instrumental Music (New York: Appleton-Century-Crofts, 1969), p.6.

⁹ Ibid., p. 9.

¹⁰ Ibid., p. 10.

¹¹ A.S.B.D.A., op. cit., p. ii.

Band Curriculum

The importance of the study and performance of music representative of all periods is emphasized by educators who prescribe curriculae for band programmes. The Province of Manitoba, Department of Education, Band Curriculum states, "Music History, Form and Appreciation should be woven informally into the practical studies, and arise as a natural outgrowth of a carefully designed programme of practical study."¹² Colwell maintains, "Music should be selected from each style or art period and should represent as many forms as possible."¹³ Garofalo suggests, "The repertoire selected should illustrate man's mature artistic creations and represent diverse styles, forms, historical periods and cultures."¹⁴ Kuhn quotes, "The repertoire for any group is chosen so that it is representative of styles and periods in music history."¹⁵ Labuta writes, "Students should be able to discriminate the performance practices of the major historical periods."¹⁶ Leonhard and House assert, "Music education should be cosmopolitan, employing all kinds of music and giving recognition to the value of all kinds

¹²Province of Manitoba, Curriculum: Course Outlines: Music 101, 201, 301 (Winnipeg: Dept. of Education, 1971), p. 1.

¹³Colwell, op. cit., p. 98.

¹⁴Robert J. Garofalo, Blueprint for Band (Portland, Maine: J. W. Walch, 1976), p. 29.

¹⁵Wolfgang E. Kuhn, Instrumental Music (Boston: Allyn & Bacon, Inc., 1970), p. 76.

¹⁶Joseph A. Labuta, Teaching Musicianship in the High School Band (West Nyack, New York: Parker Pub. Co., 1972), p. 205.

of music."¹⁷ Victor Bordo, in his article, "Music History Through Band Literature", advises, "A worthy course of study in instrumental music...has as its primary and unifying orientation the systematic study of music literature."¹⁸

Lack of Original Band Music Before the 20th Century

The representative composers of the various ages of music prior to the 20th Century wrote few compositions for bands. In those days, bands were generally of a military nature and must have been considered of little importance as a medium for the performance of music. According to Wagner, "Original band music is a comparatively new musical venture. The greater part of the band repertory is still made up of music originally composed for some other medium--piano, organ, voice or orchestra."¹⁹ Garofalo's list of 19th Century original band music, edited for modern instrumentation,²⁰ has only 10 titles. The late 18th Century is represented by six compositions. Kahn comments on this topic, "Important band music has been written by the best contemporary composers but the masterworks of instrumental music are orchestral."²¹

¹⁷ Charles Leonhard & Robert W. House, Foundations and Principles of Music Education (New York: McGraw-Hill, 1972), p. 117.

¹⁸ Victor Bordo, "Music History Through Band Literature" The Music Journal, XXVII (December, 1969), p. 36.

¹⁹ Joseph Wagner, Band Scoring (New York: McGraw-Hill, Inc., 1960), p. 8.

²⁰ Garofalo, op. cit., p. 113.

²¹ Emil Kahn, op. cit., p. 235.

The Need for Transcriptions

Because so little original band music exists before the 20th Century, it is therefore necessary to use transcriptions to study music of all periods as required by curriculae. Garofalo maintains, "In choosing music representing early historical periods, the band director inevitably has to come to grips with the long-standing debate over the pros and cons of using transcriptions and arrangements. In a practical sense, good transcriptions and arrangements may be the only way to expose students to the early masters."²² Kahn confirms this opinion by writing, "To demand that bands play only works originally written for bands, however, would prevent a large section of our younger generation from becoming familiar with the works of the masters."²³

Repertoire of the Band

The high proportion of transcriptions listed for band indicated a current demand for this type of publication. This demand coincided with the high proportion of transcriptions specified in band curriculae.

The Band Music Guide²⁴ is a basic source of reference of available publications of band music, listing over a

²²Garofalo, op. cit., p. 29.

²³Kahn, op. cit., p. 236.

²⁴Instrumentalist Company, The, op. cit.

thousand titles. The high proportion of transcriptions and arrangements included in this list indicated a continuing demand for works of this nature.

Curriculae which specify repertoire for educational band courses such as the Province of Manitoba, Department of Education, Curriculum, Music 101, 201, 301²⁵ and the M.E.N.C. Selective Music Lists²⁶ for band list a substantial majority of transcriptions among their titles.

Kuhn has compiled a Band Repertoire²⁷ of easy, medium and difficult grades, each subdivided into Renaissance-Baroque, Classic, Romantic and Twentieth Century. The 77 titles in the easy section are entirely transcriptions and arrangements. The medium section lists 133 titles which include only 3 original compositions. The first three historical periods in the difficult section comprise 80 transcriptions and only 1 original composition. It is in the difficult grade of the 20th Century section where a substantial number of original compositions first appears. Here 28 transcriptions and 47 original compositions are listed.

²⁵Province of Manitoba, op. cit.

²⁶Joint Committee of the C.B.D.N.A. and the N.B.A. Selective Music Lists (Washington, D.C.: M.E.N.C., 1971)

²⁷Kuhn, op. cit., p. 234.

Current New Publications

It was inferred in this review of Current New Band Publications that, in spite of the large number of available transcriptions, there are periods and composers which are still poorly represented, or are represented by transcriptions which are not entirely suited to the maturation level and technical ability of specific age groups. These factors combine to provide a continuing demand for these new titles which transcribers and publishers evidently consider worthy of addition to the repertoire.

An examination of current new publications in "Band Music Reviews"²⁸ for the year 1979 demonstrated this continued demand for transcriptions. The 160 new publications reviewed can be categorized as follows:

Popular original	- 24
Popular transcriptions	- 56
Marches	- 17
Pre-Classical transcriptions	- 9
Classical transcriptions	- 4
Romantic transcriptions	- 16
20th Century transcriptions	- 7
20th Century original	- 27

²⁸Richard E. Strange, "Band Music Reviews" The School Musician, January through December, 1979.

Half of these new publications, 80/160 are popular music. In this popular category, 24/80 are original works and 56/80 are transcriptions. Marches comprise 17/160 titles. Of the 63 publications of serious music reviewed, 27 are original and 36 are transcriptions.

These figures indicate that publishers are continuing to issue a high percentage of transcriptions among their current new issues, which they must consider worthy of addition to the repertoire.

Criteria for Evaluating Band Music

Aesthetic quality and degree of difficulty are two primary considerations for evaluating band music. Reimer states, "That music of high quality be the main material of study--is as relevant to performance as to any other aspect of music education."²⁹ Reimer continues on this subject, "Music of high quality need not be music of high complexity."³⁰

Band music should ideally be of appropriate difficulty for the performers. Reimer describes this criterion, "One of the difficult tasks of the performance director is to see to it that the children in a particular group are receiving a reasonable balance of musical satisfaction and musical challenge. This is a most delicate but most important responsibility."³¹

²⁹ Bennett Reimer, A Philosophy of Music Education (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1970), p. 133.

³⁰ Ibid., p. 133.

³¹ Ibid., p. 134.

The maturity of the performers is another factor in evaluating the suitability of band music. Leonhard & House advise, "The pupils grow into music reading, instrument playing, listening skills, musical understanding and musical specializations...both age maturation and musical maturation must be taken into account in programme planning and in devising methods of teaching."³²

Band music should represent a specific style. Colwell stresses, "Since the music played is the material through which the student learns it should give him the opportunity to know Baroque, Rococo, Classical, Romantic, Impressionistic and Contemporary styles."³³

Labuta lists five criteria for evaluating band music. "Complexity and challenge, lasting interest and value, technical achievement, originality, and expressiveness."³⁴

Garofalo catalogues four evaluative criteria for selecting new music. "1. Structural Elements (Craftsmanship) 2. Historical Context (Creative Expression) 3. Musical Skills (Aural, Dextrous, Translative) 4. Additional Considerations, such as, beginning and ending keys, grade of difficulty and special instrumentation or resources needed."³⁵

³²Leonhard & House, op. cit., p. 142.

³³Colwell, op. cit., p. 98.

³⁴Labuta, op. cit., p. 208.

³⁵Garofalo, op. cit., p. 31.

These criteria have been classified in six categories which have been incorporated into the questionnaire.

1. Suitability of the selection
2. Suitability of the instrumentation
3. Accuracy of score and parts
4. Degree of technical difficulty
5. Degree of translative difficulty
6. Maturation level

The completed questionnaire is included in the Appendix commenting on each of these aspects of the transcription.

The Limitations of Copyright

The restrictions of copyright law were referred to in the Significance of the Study on page 4. Permission to transcribe and perform works by Bartók and Stravinsky was withheld by Boosey and Hawkes, the publishing firm controlling the copyright interests of the heirs of these two composers. It was thus demonstrated that a transcriber must necessarily be cognizant of the laws of copyright.

A new copyright law became fully effective on January 1st, 1978. In the article "The United States Copyright Law: A Guide for Music Educators"³⁶ the following quotations clarify the present law.

³⁵Garofalo, op. cit., p. 31.

³⁶"The United States Copyright Law" Music Educator's Journal, May, 1978, p. 55.

"Anyone wishing to arrange a copyrighted work must obtain permission from the copyright owner."

"All copyrights from September 19, 1906 which had been renewed but which would otherwise have expired were extended so that they did not fall into public domain....To be safe, a music educator should assume that any publication which bears a copyright notice of 1906 or later is protected."

"Works written after January 1, 1978 will be protected for the life of the composer plus 50 years. Copyrights in effect on January 1, 1978, if renewed, will continue for 75 years from the date copyright was originally secured."

Scoring

One of the principal problems confronting a transcriber is the voicing of instruments. This means that each voice or musical line from the original score must be allocated to an instrument or instruments capable of performing the line with technical efficiency and appropriate tone colour. This requires that the transcriber has an intimate knowledge of the range, technical potential and tonal characteristics in the hands of the performer for whom it is written.

Band Scoring³⁷ is one of the principal reference books in this field. Wagner describes in detail the use, range and flexibility of each instrument and family of instruments.

³⁷Wagner, op. cit.

Consideration must also be given to overall structure, balance and variety of tone colours throughout the composition. The quality of resonance is peculiar to the piano and it must be compensated for in transcribing for band from piano score by, "The proper spacing of all melodic and harmonic elements along with a judicious arrangement of sustained harmony parts."³⁸

Another important aspect of scoring is the observance of the practices of correct notation. Read provides a reference source on notation. "Each single element is presented first in traditional practice, then in modern usage, with occasional reforms."³⁹

Preparing the Manuscript

The more legibly and accurately the score and parts are written in manuscript, the better chance there will be of an accurate performance, particularly by young players. Donato presents a strong case for clarity in the preparation of music manuscript. "The larger the number of mechanical aids used for making music manuscript, the nearer the result comes to what is known as autograph, a carefully controlled and guided system of manuscript production widely used for commercial reproduction."⁴⁰ "A widely used aid for uniform lettering is

³⁸Ibid., p. 265.

³⁹Gardner Read, Music Notation (Boston: Crescendo Publishers, 1969), p. vi.

⁴⁰Anthony Donato, Preparing Music Manuscript (New York: Amsco Music Publishing Co., 1963), p. 6.

the Leroy Lettering Instrument....Templates for the most commonly used music symbols are also available for use with this device. Such mechanical aids are indispensable for autography."⁴¹

A further source, The Art of Music Engraving and Processing⁴² is advocated for specific details of measurements used in autography. The separation of lines and staves, lengths of stems, placement and slant of beams, also the traditional spacings for key signatures, time signatures, accidentals, etc., are described. Planning the layout involves the choice of page size, staff size (which will establish the unit of measurement), and the number of staves per page (which will control the separation of staves). Ross also explains the process of determining vertical layout and the process of casting off, which are vital to the clarity of the finished manuscript.

Chabrier and the Late 19th Century French Tradition

Two of the criteria which influenced the selection of "Danse Villageoise" required that the work should have aesthetic and educational import and should represent a significant period in the development of musical art.

A review of the literature concerning Chabrier and the late 19th Century French tradition was undertaken to investigate Chabrier's reputation as a composer and to place the

⁴¹Ibid., p. 9.

⁴²Ted Ross, The Art of Music Engraving and Processing (New York: Hansen, 1970).

late 19th Century French tradition in historical perspective.

Grout⁴³ identifies three lines of musical development in France during the final 30 years of the 19th Century.

1. The cosmopolitan tradition as exemplified by Franck and d'Indy.
2. The French tradition emanating from Saint-Saëns and Fauré.
3. Impressionism whose chief representative was Debussy.

Emmanuel Chabrier (1841-1894) belongs to the late 19th Century French tradition, and, although he was strongly influenced by Wagner, his work contributed to the emergence of the Impressionist movement and to the French reaction to Teutonic Romanticism. Cooper states, "The typical sophisticated eclectic taste of the present day, embodied by Stravinsky, even proclaims as admirable models the early Gounod, Delibes, Bizet, Chabrier and Messager--all music dismissed by the more naive music-lover as cheap or superficial compared with Brahms and Strauss."⁴⁴

The entry in Grove's states that, "Ravel always frankly acknowledged that he owed much to Chabrier's influence." Chabrier also, "Possessed a special gift for expressing drollery in music, as for instance in his songs (Ballade des Gros Dindons, etc.). In this respect Chabrier anticipated Erik Satie to some extent."⁴⁵

⁴³Grout, op. cit., p. 408.

⁴⁴Martin Cooper, French Music: From the Death of Berlioz to the Death of Fauré (London: O.U.P., 1961), p. 5.

⁴⁵Eric Blom, ed., Grove's Dictionary of Music and Musicians (New York: St. Martin's Press, 1955), p. 149.

A more complete account of Chabrier's music is to be found in Cooper's book, French Music: From the Death of Berlioz to the Death of Fauré.⁴⁶ Cooper declares that Chabrier's "Humorous songs opened up a new world of music, a kind of antidote to the rapidly spreading Wagnerian pomposity which was threatening to engulf the French composers of the avant-garde."⁴⁷ Cooper also tells us that Chabrier possessed several pictures by Manet, as well as others of the French Impressionist school. Among his Manet's was the celebrated "Bar aux Folies-Bergère". An English ballet inspired from this picture was thus most appropriately accompanied by music selected from Chabrier's "Pièces Pittoresques".

⁴⁶Cooper, op. cit.

⁴⁷Ibid., p. 40.

CHAPTER 3

TRANSCRIPTION PROCEDURE

Introduction

This section deals with the practical application of the criteria, established through the review of related literature, to the selection, instrumentation, tonality, scoring and autoquaphy of the transcription. A debt of gratitude is owed to Dr. Robert Turner for his advice and supervision of these processes.

Selection

One of the first considerations in the decision to write a transcription was to be aware of the laws of copyright. Stravinsky and Bartók are very poorly represented in band literature but the owners of their copyrights proved unwilling to permit transcriptions. To avoid further complications of this nature it was decided to select a work composed prior to 1906.

A suitable example of the late 19th Century French tradition was sought which would provide a useful addition to the band repertoire. The selection "Danse Villageoise" from "Piecès Pittoresques" by Chabrier was chosen as an example of the French miniature style of that period, typifying the emerging French reaction to the grandiose Romanticism of the day.

The form of the French composition in this tradition is simple and its style unpretentious in contrast to the large scale forms and complicated styles of the parallel late Romantic movement. The compact description of a simple country scene in "Danse Villageoise" in rustic yet astringent style contrasts with the Romantic fashion of describing personal feelings, experiences, fears or aspirations in involved and passionate terms.

It was judged that the period was of historical import and the composition was of a level of sophistication and musical complexity compatible to the maturation level of the intended performers.

Piano music was chosen because of the greater scope provided for voicing and to obviate the difficulties of transcribing characteristic string parts for wind instruments.

Wagner states on this subject, "It is generally conceded that music for keyboard instruments furnishes the most accessible and practical source material for band scoring."⁴⁸

The selection "Danse Villageoise" was chosen as being at a level of technical and translative difficulty relevant to the age group of a high school concert band.

⁴⁸Wagner, op. cit., p. 275.

Instrumentation

The instrumentation determined for "Danse Villageoise" is that which is currently used by high schools in St. James Assiniboia School Division No. 2. The deviation from Wagner's standardized list⁴⁹ is as follows:

Parts for the following instruments have been omitted because they are either no longer in use or are found in very few bands. D flat piccolo, oboe 2, bassoon 2, B flat cornets and E flat horns.

The following parts have been added to accommodate instruments which are currently being used. Contrabass clarinet and string bass.

It was decided to employ the modern practice of replacing cornet parts by trumpets, as cornets are virtually extinct. Doubling of parts was employed to compensate for the possible absence of oboe, E flat clarinet, alto clarinet, contrabass clarinet, bassoon or horns in smaller bands.

Tonality

The original piano score of "Danse Villageoise" is written in a minor and A major. The keys of f minor and F major were chosen for the band transcription to avoid tonalities unfamiliar to high school band students and to accommodate reasonable ranges for the various instruments.

⁴⁹Wagner, op. cit., p. 10.

Score in Concert Pitch

The score has been written in concert pitch and the individual parts transposed where necessary for the players. Wagner quotes that "A committee was organized in Europe in 1948 to study the international instrumentation of the band. In its findings the committee recommended that all full-score parts be written as actual sounds in C (non-transposed), but with the player's parts transposed where necessary as a temporary practice. The committee also recommended that eventually all parts--in full score and in those for the players--be printed only as real sounds in C. These changes in notation have not been accepted or adapted as of the mid-twentieth Century."⁵⁰

There is controversy about the writing of full scores in concert pitch from traditionalists who favour reading from transposed scores. There are pros and cons for either system.

For the conductor who prefers to study the score at a keyboard, the concert pitch score eliminates the negotiation of the many transpositions involved. The mental transposition is therefore confined to visualizing the player's part during a rehearsal; however a part can be sung or played on a keyboard more readily from a score in concert pitch to coach a student.

⁵⁰Wagner, op. cit., p. 18.

Scoring

Having planned the instrumentation and tonality of the transcription, it remained to make the decisions on the most suitable voicings for the instruments and the doublings and sustained harmonies required to compensate for the resonance of the piano. The voicings were chosen to accommodate reasonable ranges for high school performers and it was also a consideration to make each part as interesting as possible by including at least one theme or section of a theme. The only departure from standardized band notation was the occasional employment of a piano notation practice, grouping by phrasing (beams straddling bar-lines), rather than by strict grouping by music dictation. It was also decided to number each measure individually in the score and parts to facilitate rehearsal procedures. Dr. Richard E. Strange recommends, "Numbering the score and parts is probably the one most helpful thing that publishers can do to help the band director toward more efficient rehearsals."⁵¹

Preparing the Manuscript

After the instrumentation had been established it was necessary to plan the layout of the score and parts. For this transcription it was necessary to use paper which would conform to the measurements required for the thesis. The score and

⁵¹Richard E. Strange, "Band Music Reviews" The School Musician, December, 1979, p. 32.

parts were autographed on 17" x 11" and 12" x 9" paper respectively. Both these sizes could be reduced to 11" x 8½" photographically. The full score was allocated 24 staves containing 30 parts (excluding the title page which was allocated 23 staves) and the parts were written 12 staves per page.

One of the conventions of layout is that the score and each part should end at the bottom of a page. This involved a casting off calculation to determine the dimensions of each measure and the distribution of silent measures.

Leroy Templates were used to autograph the score and parts. Leroy Template No. 61 2702 was employed to draw the staff lines on paper which had been previously printed in non-photographic ink with a background grid of the same separation as the staff lines. This background was invaluable for the correct spacing of music symbols (scribed by the same template) to conform with the traditional practices of notation and autography. Leroy Template No. 61 2704 was used to form the ties and slurs.

This method of preparing the manuscript is a most time-consuming process; but there is little doubt that legibility is of prime importance for accurate performance, especially by younger, less experienced musicians.

CHAPTER 4

EVALUATION OF THE TRANSCRIPTION

Introduction

It was decided to pursue a practical course in the evaluation of the transcription of "Danse Villageoise" in addition to the inclusion of the score and parts in the Appendix.

An evaluation questionnaire was prepared to assess how well the transcription conformed in a practical situation to the criteria established earlier in this thesis. Mr. Ross Shaver, a St. James-Assiniboia band director, rehearsed and performed the transcription with John Taylor Collegiate Concert Band, and the results of his evaluation are analyzed in this chapter. John Taylor Collegiate Concert Band was selected as being representative of the average performance ability within the Division.

Criteria Governing the Evaluation

The following standards were extracted and refined from the review of related literature concerning criteria for evaluating band music.

1. The composition should be of educational import due to its aesthetic and historical significance.

2. The instrumentation should be entirely suited to the group.
3. The score and parts should be accurate and as legible as possible.
4. The grade of technical and translative difficulty of the transcription should be suitable for the players.
5. The degree of sophistication of the work should be compatible to the maturation level of the performers.

Ideally, there should be a positive response to these criteria if the transcription is to be considered worthy of addition to the band repertoire.

Analysis of Response to Questionnaire

Mr. Ross Shaver's response to the questionnaire was distinctly positive and established that, in his opinion, the transcription was of a degree of technical, translative and maturational complexity well suited to the ability and age level of his concert band students.

In the section "Suitability of the Selection", the style and period were considered to be of educational and aesthetic significance, and the work was deemed to have adapted comfortably for band. In this section, Chabrier's reputation as a composer seemed to be the only question in doubt.

Reference has already been made in "Chabrier and the Late 19th Century French Tradition", page 20, to the influence of Chabrier and his contemporaries upon Ravel, Satie, and Stravinsky. Cooper sums up this French group of composers,

Gounod, Saint-Saëns, Bizet, Massenet, Franck, Chabrier, d'Indy, Debussy, Ravel, Satie, Schmitt, Roussel, Mihaud and Poulenc as representing, "A period which is not only important to the general understanding of contemporary music but also rich in music which I find personally sympathetic. I make no extravagant claims for any individual composer; but I believe that few countries at any period have been richer in the best music of the second rank."⁵² The selection had been chosen as a type of composition which had a significant influence on the 20th Century and as an example well suited to the performing abilities and understanding of high school concert band students.

The answers to the questionnaire section on suitability of instrumentation, state that in this respect the transcription was entirely suitable for the John Taylor Collegiate Concert Band, with the exception of the lack of a part for E flat contrabass clarinet. This instrument had been acquired since the original survey of instrumentation, and demonstrated the constantly changing instrumentation of concert bands. It is not a suitable expediency for the player to read another part, which so often has to be done, because it is very likely that the alternative part is out of context. In this case, the E flat contrabass clarinet player read the E flat alto clarinet part, although the correct tessitura for the E flat contrabass should have been the B flat contrabass clarinet part. On this subject,

⁵²Cooper, op. cit., p. 7.

it was notable that, if students learned to read from non-transposed parts, as referred to on page 26 of this thesis, the E flat contrabass clarinetist could have read the B flat contrabass clarinet part without the need to transpose a unique part for the E flat contrabass. Transcribers and publishers should therefore update their standard instrumentation regularly to cater for existing practices.

The "Score and Parts" section of the questionnaire rated the transcription unproblematical in notation, also accurate and clearly legible graphically.

The two sections on "Degree of Difficulty" were rated exactly as specified in the criteria. In both technical and translative requirements, the transcription was rated neither too complex nor too easy in any respect; but readily playable and within the grasp of the performers.

The degree of sophistication and musical complexity of the composition was considered to be suited to the maturation level of the students.

The response to the questionnaire clearly demonstrates that the transcription of "Danse Villageoise" effectively meets the criteria which describe a work worthy of addition to the concert band repertoire.

CHAPTER 5

SUMMARY AND CONCLUSIONS

Introduction

It has been shown that the use of transcriptions is necessary to provide performance experience for band students, of composers and periods not represented by original band compositions, in order to comply with the requirements of band curriculae which specify that music of all periods should be performed and studied.

It has also been shown that in spite of the very large number of transcriptions already available, publishers continue to issue a high proportion of transcriptions among their new publications for band.

In this chapter, several possible reasons for this demand will be discussed in "The Need for New Transcriptions". Factors which may promote new requirements in the course of time are examined in "Anticipating Future Trends".

The Need for New Transcriptions

The following are several reasons which may explain the current demand for new transcriptions.

1. Little or no representation of a particular composer or period.
2. Lack of available examples of a specific form or style.

3. A composer, period, form or style may not presently be represented by examples other than those of advanced technical difficulty, thus creating a demand for examples in easier grades.
4. Existing transcriptions may have become outdated by modern changes in instrumentation, and up to date examples are needed.
5. An available example of a composer, period, form or style may have been transcribed for a professional band, from an orchestral score, in which many of the accompanying parts are repetitious (e.g. extended sections of afterbeats or tremolos) and of little educational interest. Such an example would be better replaced by one chosen for educational reasons in which there would be greater interest for all the players.
6. It is also likely that a transcriber will come across a composition which should adapt most comfortably for band, and which he assesses as good material for a specific age group.

Anticipating Future Trends

In the future it seems likely that the causes stated in the previous section will continue to create a demand for new transcriptions, and in addition the following reasons may also create new demands of transcribers.

1. Modern works of significant educational interest, written for other performing media, will become free of copyright restrictions in due course, or the copyright owners may permit their transcription for band.
2. The instrumentation may change within the band, for example, the range, tone spectrum and flexibility of present instruments may be extended electronically or by other means.
3. A hitherto obscure composer of a past age may be discovered (as Mendelssohn discovered Bach) and thus create a demand for transcriptions of his works.
4. The adoption of the system in which player's parts would be written in concert pitch, instead of the current practice of transposing parts for certain instruments, would necessitate a revision of the existing repertoire.

Conclusions

It has been established that many band curriculum specialists agree upon the desirability of students becoming acquainted with music of all styles and periods, and that there are still many composers, periods, forms and styles which are insufficiently represented by transcriptions. These factors create a demand for new transcriptions.

Of the projected future trends, it seems highly probable that there will be a demand for examples of prominent 20th Century composers, who are not sufficiently well represented in existing band repertoire, when their works enter public domain.

Changes in instrumentation and improvements in the musical capabilities of the students are almost inevitable, having regard for the innovations and advances registered in these areas during the past half Century.

It is not considered beyond the bounds of possibility that change may take place in the teaching of transposing instruments.

Parts which are conventionally written for band instruments in the bass clef, are invariably written in concert pitch, whether or not the instrument is of a transposing fundamental. Tuba players, for example, read from parts written in concert pitch, whether they play a tuba in C, B flat or E flat. They learn a set of specific fingerings for each different tuba. Players of B flat, F or G trombones learn different slide positions for each instrument so that they may read from parts written in concert pitch.

It is the parts for the clarinet, saxophone, trumpet and horn families, which are transposed to suit the fundamental note of the instrument, which complicate the present system of scoring. The current advantage is that a clarinettist may read parts for an E flat, B flat, A or C clarinet, soprano or bass or contrabass, using the same fingerings for each; but depending on the part being transposed for the specific instrument. This system of transposition is presently applied in the same way to the saxophone, trumpet and horn families. If the players of these transposing instruments, whose parts are now written (transposed) in the treble clef, were taught to read

from parts written in concert pitch, scores and parts would become simpler and a new wealth of music would immediately become available to these musicians. Choral works could be played without transposing the parts, by all band students, and solos and ensembles of all descriptions could be used by any combination of players who would then be limited only by the range of their instrument and by their own technique. Certain orchestral scores could also become interchangeable with band scores.

The transcriber has delivered a sterling service to the concert band movement, and it appears likely that his services will be in demand for some time to come.

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APPENDIX A

THE SCORE

Full Score
In Concert Pitch

Danse Villageoise

from: Pièces Pittoresques

Emmanuel Chabrier
Transcribed by
Andrew Henderson

Allegro *Risoluto*

1 2 3 4 5 6 7 8 9 10

Piccolo

1
2
Flutes

Oboe

E♭ Clarinet

1
2
3
B♭ Clarinets

E♭ Alto Clarinet

B♭ Bass Clarinet
B♭ Contrabass Cl.

Bassoon

E♭ Alto Sax: 1
2

B♭ Tenor Sax.

E♭ Baritone Sax.

1
2
3
B♭ Trumpets

1
2
3
4
Horns in F

1
2
3
Trombones

Baritone

String Bass
Tuba

Timpani, Bells

Percussion

F, G, B♭, C.
S.D.
mp B.D.



20 21 22 23 24 25 26 27

Picc.

1
Fl.

2

Ob.

E♭ Cl.

1
Cl.

2

A. Cl.

B. Cl.
C. B. Cl.

Bsn.

1
A. Sax.

2

T. Sax.

B. Sax.

1
Trpt.

2
3

1
Hr.

2
3
4

1
Trom.

2
3

Bar.

St. B.
Tuba

Timp.

Perc.

Bvo

C. B. Bvo Basso

sf *ff* *f* *sf* *sf* *sf* *sf*

28 29 30 31 32 33

Picc.

1

Fl.

2

Ob.

E♭ Cl.

1

Cl.

2

3

A. Cl.

B. Cl.
C. B. Cl.

Bsn.

1

A. Sax.

2

T. Sax.

B. Sax.

1

2

3

Trpt.

1

2

3

Hr.

1

2

Trom.

Bor.

St. B.
Tuba

Timp.

Perc.

Oboe
p

Solo
p

Div.
Primo
p

Bvo Bossa

Loco
p

Primo
p

Solo
p

Loco
p

ff

BELLS

Sus. Cym. Soft mallets
pp

34 35 36 37 38 39

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. *p*

E♭ Cl. *p*

Cl. 1 *Div. Secondo* *Primo* *Secondo* *p Unis*

Cl. 2 *Bvo Bassa* *Loco a2*

Cl. 3

A. Cl. *biv. Secondo* *Primo* *Secondo* *a2*

B. Cl. *C.B.*

C. B. Cl.

Bsn. *p*

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Trpt. 1

Trpt. 2

Trpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Trom. 1

Trom. 2

Trom. 3

Bar. *p*

St. B. Tuba

Bells *To Timp.*

Perc. *S.D.* *pp*

48 *Bvo* 49 50 51 52 53 54 55 56

Picc. 1

Fl. 2

Ob.

E♭ Cl.

Cl. 1 2 3

A. Cl.

B. Cl. C. B. Cl. *Bvo*

Bsn. *Col Bvo Bassa*

A. Sax. 1 2

T. Sax. *Loco*

B. Sax. *Bvo*

Trpt. 1 2 3

Hrn. 1 2 3 4

Trom. 1 2 3

Bar.

St. B. Tuba *oz*

Timp.

Perc.

64 65 66 *Bvo.* 67 68 69 70

Picc. *f* *ff*

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

Ob. *f* *ff*

E♭ Cl. *f* *ff*

Cl. 1 *f* *ff*

Cl. 2 3 *f* *ff*

A. Cl. *f* *ff*

B. Cl. C. B. Cl. *a2* *f* *ff*

Bsn. *f* *ff*

A. Sax. 1 *f* *ff*

A. Sax. 2 *f* *ff*

T. Sax. *f* *ff*

B. Sax. *f* *ff*

Trpt. 1 *f* *ff* *mf*

Trpt. 2 3 *f* *ff* *mf*

Hrn. 1 *f* *ff*

Hrn. 2 3 4 *f* *ff*

Trom. 1 2 *f* *ff* *mf*

Trom. 3 *f* *ff* *mf*

Bar. *f* *ff* *mf*

St. B. Tuba *a2* *f* *ff* *a2* *mf*

Timp. *f* *ff* *mf*

Perc. *f* *ff* *mf*

FINE

81 82 83 84 85 86 87 88 89

Picc.
p cresc poco
pp

Fl.
1
2
p cresc poco
pp

Ob.
p cresc poco
pp

E♭ Cl.
p cresc poco
pp dolce

Cl.
1
2
3
sf
sf
p cresc poco
pp dolce

A. Cl.
Bva
sf
sf
p cresc poco
pp dolce

B. Cl.
C.B. Cl.
sf
sf
p cresc poco
pp col Bva C.B. dolce

Bsn.
sf
sf
p cresc poco
pp dolce

A. Sax.
1
2
sf
sf
pp dolce

T. Sax.
sf
pp dolce

B. Sax.
Bva
p cresc poco
pp dolce

Trpl.
1
2
3
sf
sf
p cresc poco
pp dolce

Hn.
1
2
3
4
p cresc poco

Trom.
1
2
3
p cresc poco

Bar.
p cresc poco

St. B. Tuba
p cresc poco

Timp.
To Bells
p cresc poco
pp

Perc.
sf
sf
p cresc poco
pp Tamb.

pp

90 91 92 93 94 95 96 97 98

Bva

Picc. *p* *pp*

1 Fl. *p* *pp*

2 Fl. *p* *pp*

Ob. *sf*

E♭ Cl. *p*

1 Cl. *sf* *p* *pp*

2 Cl. *sf* *p*

3 Cl. *sf* *p*

A. Cl. *sf* *p*

Bva
B. Cl. *sf* *p*

C. B. Cl. *sf* *p*

Bsn. *sf* *p*

1 A. Sax. *sf*

2 A. Sax. *sf*

T. Sax. *sf*

B. Sax. *sf* *p*

1 Trpt. *sf*

2 Trpt. *sf*

3 Trpt. *sf*

1 Hn. *p*

2 Hn. *p*

3 Hn. *p*

4 Hn. *p*

1 Trom. *p*

2 Trom. *p*

3 Trom. *p*

Bor. *p*

St. B. *p*

Tuba *p*

Bells. *pp*

Perc. *sf*

99 101 102 103 104 105 106 107

Bva

Picc.

1

Fl.

2

pp

Ob.

Eb Cl.

pp

1

Cl.

2

3

pp

div.

A. Cl.

Bva

pp

B. Cl.

C. B. Cl.

pp

Bsn.

pp

1

A. Sax.

2

mf *cresc* *sf*

T. Sax.

mf *cresc* *sf*

B. Sax.

pp *mf* *cresc* *sf*

1

Trpt.

2

3

mf *sf* *sf* *sf* *cresc* *sf*

1

2

Hn.

3

4

mf *sf* *sf* *sf* *cresc* *sf*

1

2

Trom.

3

mf *sf* *sf* *sf* *cresc* *sf*

1

2

Bar.

mf *sf* *sf* *sf* *cresc* *sf*

St. B. Tuba

mf *sf* *sf* *sf* *cresc* *sf*

Bells

mf *sf* *sf* *sf* *cresc* *sf*

Perc.

mf *sf* *sf* *sf* *sf*

APPENDIX B

THE PARTS

Danse Villageoise

from: Pièces Pittoresques

Piccolo

Emmanuel Chabrier

Transcribed by
Andrew Henderson

Allegro risoluto

1 2 10 12 13 14 15 16 17 18

f

19 20 21 22 23 24 15 39

p

41 42 43 44 45 46

47 48 49 10 59 61

ff

62 63 64 2 66 67

f

68 69 70 71 8 79 4 83 84 85

ff *Fine* *p cresc. poco*

86 88 90 4 94 95 96

pp *p*

97 99 101 6 107 108 109

pp *f*

110 111 1 112 113 115 4 119 4 123 124

p *p*

125 126 128 130 4 134 135

pp *p cresc.*

136 137 138 139 140 141 1 142 1 143 1

mp sf sf sf rit. D.S.al Fine

1st Flute

71 2 73 2 75 2 77 2 79 2

81 2 83 84 85 86

87 *p* *cresc. poco* 88 89 90 2 92 2

94 *pp* 95 96 97 98 *pp*

99 *p* 100 101 2 103 2 105 2

107 108 109 110 111

112 *f* 113 114 115 116 *sf* *pp*

117 118 1 119 2 121 1 122 1

123 124 125 126 127 *pp*

128 *p* 129 130 2 132 1 133 1

134 *p* *cresc.* 135 136 137 *mp* *sf* 138 *sf*

139 *sf* 140 141 *pp* 142 *rit.* 143 *D.S. al Fine*

Danse Villageoise

from: Pièces Pittoresques

2nd Flute

Emmanuel Chabrier

Transcribed by
Andrew Henderson

Allegro risoluto ***f***

1 2 4 2 6 2 8 2

10 2 12 13 > > 14 >

f

15 > > 16 17 18 >

19 > > > > 20 > > 21 > 22 ***f***

23 24 4 28 4 32 4

36 3 39 40 *div. a2* 41 > *div. a2*

p

42 43 > *div. a2* 44 45

46 47 48 49 4

53 6 59 ***ff*** 60 61

62 63 64 2 66 ***f***

67 > > 68 > 69 > > 70 >

ff *Fine*

2nd Flute

71 2 73 2 75 2 77 2 79 5

84 *p cresc. poco*

88 *pp* *p*

96 *pp*

100 101 5 106 2 108 *f*

109 *p sf*

113 *p pp*

117 118 1 119 5 124 *p*

125 126 127 128 *pp*

129 130 2 132 3 135 *p cresc.*

136 *mp sf sf sf*

140 *pp rit.* 142 143 *D.S. al Fine*

Danse Villageoise

from: Pièces Pittoresques

Oboe

Emmanuel Chabrier
Transcribed by
Andrew Henderson

Allegro risoluto

1 2 10 12 13 > 14 > 15 > 16 > 17 18 >

f

19 20 > 21 > 22 23 24 7 31 32

p

33 34 35 36 37 38 39

40 3 43 44 45 46 47 48 49 14

p

63 64 65 66 67 > 68 > 69

ff *f* *ff*

70 71 7 78 79 80 81 82

Fine *mp dolce sf sf sf sf*

83 84 5 89 90 91 92 93 94

pp dolce sf sf sf sf

95 6 101 12 113 114 115 116 117

p pp p sempre dolce

119 120 121 122 123 124 5 129

pp

130 131 132 133 134 135 2 137

sf sf sf sf mp sf

138 139 140 141 142 143

sf sf pp rit. D.S. al Fine

Danse Villageoise

from: Pièces Pittoresques

E♭ Clarinet

Emmanuel Chabrier

Transcribed by
Andrew Henderson

Allegro risoluto

1 *f*

7

12 *f*

17

22 *f* *p*

33

38 *p*

43

48 *ff*

61 *ff*

65 *f* *ff*

E♭ Clarinet

69 *Fine*

79 *p cresc. poco*

86 *pp*

90 *p*

96 *pp*

100 *p*

112 *pp*

116 *p*

124 *p*

128 *p cresc.*

136 *mp sf sf sf*

140 *pp* *D.S. al Fine* *f*

Danse Villageoise

from: Pièces Pittoresques

1st Bb Clarinet

Emmanuel Chabrier

Transcribed by
Andrew Henderson

Allegro risoluto

f

2 3 4 5 6 7

9 10 11 12

f

14 15 16 17

19 20 21 22

24 8 32 *div.* *Primo* 33 34 *Secondo*

p

36 *Primo* 37 38 *Secondo*

Unis.

40 41 42

44 45 46 47

2 49 4 53 6 59 60

ff

62 63 64 2 66

f

68 69 70

ff FINE

1st Bb Clarinet

71 78 79 80 81

p dolce sf sf sf

82 83 84 85 86

sf cresc. poco

87 88 89 90 91

pp dolce sf sf

92 93 94 95 96

sf sf p

97 98 99 100 101

pp

109 110 111 112 113

p sf

114 115 116 117 118

pp p

119 120 121 122 123

p

124 125 126 127 128

pp

129 130 131 132 133

pp sf sf sf sf

134 135 136 137 138

p cresc. mp sf sf

139 140 141 142 143

sf pp rit. f

D.S. al FINE

Danse Villageoise

from: Pièces Pittoresques

2nd B \flat Clarinet

Emmanuel Chabrier

Transcribed by
Andrew Henderson

Allegro risoluto

1 *f* 2 3 4 5 6 7

8 9 10 11 12 *f*

13 14 15 16 17

18 19 20 21 22

23 24 4 28 3 31 32 *p*

33 34 35 36 37

38 39 40 41 42

43 44 45 46 47

48 49 4 53 6 59 60 *ff*

61 62 63 64 1 65 1

66 67 68 69 70 *f* *ff* *Fine*

2nd B \flat Clarinet

71 78 79 80 81
p dolce sf sf sf sf

82 83 84 85 86
sf cresc. poco

87 88 89 90 91
pp dolce sf sf

92 93 94 95 96
sf sf p

97 98 99 100 101 7
pp

108 2 110 111 112 113
p sf

114 115 116 117 118
pp p

119 120 121 122 123

124 125 126 127 128
p pp

129 130 131 132 133
pp sf sf sf sf

134 135 136 137 138
cresc. mp sf sf

139 140 141 142 143
sf pp rit. f

D.S. al FINE

3rd B \flat Clarinet

71 78 79 80 81
p dolce sf sf sf

82 83 84 85 86
sf cresc. paco

87 88 89 90 91
pp dolce sf sf

92 93 94 95 96
sf sf p

97 98 99 100 101 7
pp

108 2 110 111 112 113
p sf

114 115 116 117 118
pp p

119 120 121 122 123

124 125 126 128
p pp

129 130 131 132 133
pp sf sf sf sf

134 135 136 137 138
cresc. mp sf sf

139 140 141 142 143
sf pp rit f

D. S. al FINE

Danse Villageoise

from: Pièces Pittoresques

E♭ Alto Clarinet

Emmanuel Chabrier

Transcribed by

Andrew Henderson

Allegro risoluto

1 2 10 12 13 14

15 16 17 18

19 20 21 22

23 24 7 31 32

33 34 35 36

37 38 39 40

41 42 43 44

45 46 47 48

49 59 60 61

62 63 64 2 66

67 68 69 70

ff *Fine*

E♭ Alto Clarinet

71 78 79 80 81

p dolce sf sf sf

82 83 84 85 86

sf cresc. poco

87 88 89 90 91

pp dolce sf sf

92 93 94 95 96

sf sf p

97 98 99 100 101 9

pp

110 111 112 113 114 1

p sf

115 116 117 118 119

pp

120 121 122 123 124

pp

125 126 127 128 129

pp

130 131 132 133 134

sf sf sf sf

135 136 137 138 139

p cresc. mp sf sf sf

140 141 142 143

pp rit.

D.S. al Fine

Danse Villageoise

from: Pièces Pittoresques

B♭ Bass Clarinet

Emmanuel Chabrier

Transcribed by
Andrew Henderson

Allegro risoluto

1 2 10 12 13 14 15 16

f

17 18 > > 19 20 21 22

23 24 25 26 27 *f*

ff *sf* *sf*

28 29 30 31

32 *div. Primo* 33 34 *Secondo* 35

p

36 *Primo* 37 38 *Secondo* 39 *a. 2*

40 41 > 42 43 > 44 45

46 47 48 49 50 51

ff *f*

52 53 54 > > 55 56 57

58 59 60 61 62 63

64 65 66 67 1 68

ff >

B \flat Bass Clarinet

69 *Fine* *p dolce sf*

70 71 7 78 79

80 *sf* *sf* *sf* *cresc. poco*

81 82 83 84

85 *pp* *dolce*

86 87 88 89

95 *p* *pp*

96 97 98 99

100 *p* *sf* *1*

101 110 111 112 113

114 *pp* *p*

115 1 116 117 118

119 120 121 122 123

124 125 126 127 128 *pp*

129 *pp* *sf* *sf* *sf* *sf*

130 131 132 133

134 *p* *cresc.* *sf* *sf*

135 1 136 137 138

139 *sf* *pp* *rit.* *D.S. al Fine*

140 141 1 142 2 143

Danse Villageoise

from: Pièces Pittoresques

B♭ Contrabass Clarinet

Emmanuel Chabrier

Transcribed by
Andrew Henderson

Allegro risoluto

1 2 4 6 5 11 3 14 *f*

15 16 17 18 > >

19 20 21 22 *f* *f*

23 24 25 26 *ff* *sf*

27 28 29 30 *sf*

31 32 9 36 37 *p*

38 39 40 5 45 *p*

46 47 48 49 *ff* *f*

50 51 52 53 2

55 56 57 58 *f*

59 60 61 > 62 *ff*

B \flat Contrabass Clarinet

63 64 65 66 67 1

68 69 70 71 8 79 2

ff *Fine*

81 82 83 84 85

p sf *sf* *cresc. poco*

86 87 88 89 90 2

pp

92 93 94 95 96

pp sf *sf* *p*

97 98 99 101 5

pp

106 110 111 112 113 1

p *sf*

114 115 2 117 119

p

120 121 122 123 124

125 126 127 128 129

pp

130 134 2 136 137 138

p cresc. *sf* *sf*

139 140 141 142 143

sf *pp* *rit.* *D.S. al Fine*

Danse Villageoise

from: Pièces Pittoresques

Bassoon

Emmanuel Chabrier

Transcribed by
Andrew Henderson

Allegro risoluto

1 2 10 12 13 14 15

f

16 17 18 19 20

f

21 22 23 24 25

f *ff*

26 27 28 36 37

sf *sf* *p*

38 39 40 41 42

43 44 45 46 47

ff

48 49 50 51 52

f

53 54 55 56 57

58 59 60 61 62

ff

63 64 65 66

67 1 68 69 70 71 7

ff *Fine*

Bassoon

78 *p* *dolce* *sf* *sf* *sf* *sf*

83 *cresc. poco*

88 *pp* *dolce* *sf* *sf* *sf*

93 *sf* *p*

98 *pp*

108 *p* *sf*

114 *pp* *p*

119

124 *p* *pp*

129 *pp* *sf* *sf* *sf* *sf*

134 *cresc.* *mp* *sf* *sf*

139 *sf* *pp* *rit.* *D.S. al Fine*

Danse Villageoise

from: Pièces Pittoresques

1st E♭ Alto Saxophone

Emmanuel Chabrier

Transcribed by
Andrew Henderson

Allegro risoluto

f

f

f

f *ff*

sf *sf* *ff*

p

ff *f*

ff

f *ff* *Fine*

1st Eb Alto Saxophone

71 2 73 2 75 3 78 *mp dolce sf*

80 *sf sf sf*

86 2 88 1 89 *p dolce sf sf*

92 *sf sf*

99 2 101 2 103 2 105 *mf cresc.*

107 *sf p sf*

112 *pp*

117 *p*

122 123 124 2 126 2 128 1

129 *pp sf sf sf sf*

134 135 1 136 1 137 *mp sf sf*

139 *sf pp rit. f*
D.S. al Fine

2nd Eb Alto Saxophone

71 2 73 2 75 3 78 79
p dolce sf

80 *sf sf sf*

86 2 88 1 89 90 91
dolce sf sf

92 *sf sf*

99 2 101 2 103 2 105 106
mf cresc.

107 *sf p sf*

112 *pp*

117 118 119 120 121

122 123 124 2 126 2 128 1

129 *pp sf sf sf sf*

134 135 1 136 1 137 138
mp sf sf

139 140 141 142 143
sf pp rit. D.S. al Fine

Danse Villageoise

from: Pièces Pittoresques

B♭ Tenor Saxophone

Emmanuel Chabrier

Transcribed by
Andrew Henderson

Allegro risoluto

1 2 10 12 13 > 14 >

f

15 > 16 > 17 18 > >

19 20 21 22 *f*

23 24 25 26 *ff sf*

27 28 29 30 *sf*

31 32 33 34 *p*

35 36 37 38

39 40 7 47 48 49 *ff f*

49 > 50 > 51 52

53 54 > 55 56

57 58 59 60 *ff*

Bb Tenor Saxophone

61 *f*

62 63 64 2 66

67 *ff* *Fine*

68 69 70 71 4

75 4 79 5 84 85 86 *p cresc. poco*

87 88 2 90 2 92 93 *p sf sf*

94 95 6 101 4 105 106 *mf cresc.*

107 108 109 110 111 *sf p sf*

112 113 1 114 115 116 *p*

117 118 119 120 121

123 124 125 126

127 128 2 130 2 132 133 *p sf sf*

134 135 2 137 138 139 *mp sf sf sf*

140 141 142 143 *pp rit. D.S. al Fine*

Detailed description: This is a musical score for a Bb Tenor Saxophone. It consists of ten staves of music, numbered 61 to 143. The key signature changes from Bb to B major at measure 75. The score includes various musical notations such as slurs, accents, and dynamic markings. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). There are also performance instructions like *rit.* (ritardando) and *D.S. al Fine* (Da Segno al Fine). Measure numbers are placed above the notes, and some measures contain repeat signs or first/second endings.

Danse Villageoise

from: Pièces Pittoresques

E♭ Baritone Saxophone

Emmanuel Chabrier

Transcribed by

Andrew Henderson

Allegro risoluto

1 2 10 12 13 14

f

15 16 17 18

19 20 21 22

23 24 25 26

ff *sf*

27 28 29 30

sf

31 32 15 47 48

ff *f*

49 50 51 52

53 54 55 56

57 58 59 60

ff

61 62 63 64

66 67 68

f *ff*

E♭ Baritone Saxophone

69 *> > > >* *Fine*

70 71 75 79 2

81 *p sf sf cresc. poco*

82 83 84 85

86 *pp*

87 88 89 90 2

92 *sf sf p*

93 94 95 96

97 *pp*

98 99 100 101 4

105 *mf cresc. sf*

106 107 108 109

110 *p sf*

111 112 113 1 114

115 1 116 117 118 119

120 *pp p p*

121 122 123 124

125 126 127 128 129

130 5 135 1 136 137 138

139 *sf pp p cresc. mp sf sf*

140 141 142 1 143 2

D.S. al Fine

Danse Villageoise

from: Pièces Pittoresques

1st B♭ Trumpet

Emmanuel Chabrier
Transcribed by
Andrew Henderson

The musical score is written for the 1st B♭ Trumpet part. It begins with a treble clef, a key signature of two flats (B♭ and E♭), and a 3/4 time signature. The tempo and mood are indicated as *Allegro Risoluto*. The score consists of ten staves of music, with measure numbers 1 through 75 marked. The piece features various dynamics, including *f* (forte), *ff* (fortissimo), and *mf* (mezzo-forte). There are several accents and slurs throughout. The score concludes with the word *FINE* and a *mf* dynamic marking. The final measure (75) ends with a double bar line and a fermata.

1st Bb Trumpet

77 1 78 Oboe 79 80 81
mp dolce sf sf sf

82 83 84 4 88 1 89 Oboe
sf dolce

90 91 92 93 94
sf sf sf sf

95 4 99 1 100 101 102
mf sf

103 104 105 106 107
sf sf cresc. sf

108 109 110 111 2 113 2

115 2 117 Oboe 118 119 120
p sempre dolce

121 122 123 124 125
p

126 127 128 1 129 Oboe 130
pp sf

131 132 133 134 135
sf sf sf p cresc.

136 137 138 139
mp sf sf sf

140 141 1 142 143 1
rit. mf D.S. al FINE

2nd B \flat Trumpet

77 2 79 5 84 85 86
p cresc. poco

87 88 2 90 1 91 1 92 1

93 1 94 1 95 96 97
p

98 99 1 100 101 102
mf sf

103 104 105 106 107
sf sf cresc. sf

108 109 110 111 2 113 2

115 2 117 1 118 1 119 1 120 1

121 1 122 1 123 1 124 125
p

126 127 128 1 129 1 130 1

131 1 132 1 133 1 134 1 135
p cresc.

136 137 138 139
mp sf sf sf

140 141 1 142 143 1
rit. mf

D.S. al FINE

Danse Villageoise

from: Pièces Pittoresques

3rd Bb Trumpet

Emmanuel Chabrier

Transcribed by
Andrew Henderson

Allargò risoluto $\frac{3}{4}$

1 2 6 6 12 13 14

15 16 17 18 19

20 21 22 23 24

25 26 27 28 29 1

30 31 32 33 34 2

36 4 40 7 47 48 49

50 51 52 53 54

55 56 57 58 59

60 2 62 1 63 64 65

66 67 68 69 70

71 72 73 74 75 2

f *ff* *sf* *ff* *f* *ff* *f* *ff* *FINE* *mf*

3rd B \flat Trumpet

77 2 79 5 84 85 86
p *cresc. poco*

87 88 2 90 1 91 1 92 1

93 1 94 1 95 96 97
p

98 99 1 100 101 102
mf *sf*

103 104 105 106 107
sf *sf* *cresc.* *sf*

108 109 110 111 1 112 1

113 1 114 1 115 1 116 1 117 1

118 1 119 1 120 1 121 1 122 2

124 125 126 127 128 1
p

129 1 130 1 131 1 132 1 133 1

134 1 135 136 137 138
p *cresc.* *mp* *sf* *sf*

139 140 141 1 142 143 1
sf *rit.* *mf* *D.S. al FINE*

Danse Villageoise

from: Pièces Pittoresques

1st & 2nd F Horns

Emmanuel Chabrier

Transcribed by
Andrew Henderson

Allegro risoluto

1 2 10 12 13 14 15 16 17 18

19 20 21 22 23 24 25 26

27 28 29 30 31 16 47

48 49 50 51 52 53 54 55

56 57 58 59 60 61 62 63

64 65 66 67 68 69 70 71 3

74 75 76 77 78 79 5 84 div. 85 86

87 88 7 95 96 97 98 99 1 100 101

102 103 104 105 106 107 108 109

110 111 8 119 5 124 125 126 127 128 8

136 137 138 139 140 141 142 div. 143

f *ff* *sf* *sf* *ff* *sf* *sf* *mp* *dim.* *p* *cresc. poco* *p* *mf* *sf* *cresc.* *sf* *p* *mp* *sf* *sf* *sf* *pp* *rit.* *mf* *D.S. al Fine*

Danse Villageoise

from: Pièces Pittoresques

3rd & 4th F Horns

Emmanuel Chabrier
Transcribed by
Andrew Henderson

Allegro risoluto

1 2 10 12 13 14 15 16 17 18

19 20 21 22 23 24 25 26

27 28 29 30 31 16 47 a2

48 49 50 51 52 53 54 55

56 57 58 59 60 61 62 63

64 65 66 67 68 69 70 71 3

74 a2 75 76 77 78 79 5 84 a2 85 86

87 88 7 95 a2 96 97 98 99 1 100 a2 101

102 103 104 105 106 107 108 109

110 111 8 119 5 124 a2 125 126 127 128 8

136 a2 137 138 139 140 141 142 143

mp cresc. sf sf sf pp rit. mf D.S. al Fine

Danse Villageoise

from: Pièces Pittoresques

1st Trombone

Emmanuel Chabrier

Transcribed by

Andrew Henderson

Allegro risoluto

1 2 10 12 13 14 15 16 17 18

f

19 20 21 22 23 24 25 26

f ff sf

27 28 36 44 47 48 49 50

sf ff

51 52 53 54 55 56 57 58

59 60 61 62 63 64 65 66

ff

67 68 69 70 71 72 73

ff Fine mf

74 75 76 77 78 79 84 85 86

mp dim. p cresc. poco

87 88 95 96 97 98 99 100 101

p mf

102 103 104 105 106 107 108 109

sf sf sf cresc. sf

110 111 119 124 125 126 127 128 136

p mp

137 138 139 140 141 142 143

sf sf sf pp rit. mf D.S. al Fine

Danse Villageoise

from: Pièces Pittoresques

2nd Trombone

Emmanuel Chabrier

Transcribed by
Andrew Henderson

Allegro risoluto

f

ff **sf**

sf **ff** **f**

ff **f**

ff **Fine mf**

dim. **p** **cresc. poco**

p **mf**

sf **sf** **sf** **cresc.** **sf**

p **mp**

sf **sf** **sf** **pp** **rit.** **mf** **D.S. al Fine**

Danse Villageoise

from: Pièces Pittoresques

3rd Trombone

Emmanuel Chabrier

Transcribed by
Andrew Henderson

Allegro risoluto

1 2 10 12 13 14 15 16 17 18

f

19 20 21 22 23 24 25 26

f ff sf

27 28 36 8 44 3 47 48 49 50

sf ff f

51 52 53 54 55 56 57 58

59 60 61 62 63 64 65 66

ff f

67 68 69 70 71 72 73

ff Fine mf

74 75 76 77 78 79 84 85 86

mp dim. p cresc. poco

87 88 7 95 96 97 98 99 1 100 101

p mf

102 103 104 105 106 107 108 109

sf sf sf cresc. sf

110 111 8 119 5 124 125 126 127 128 8 136

p mp

137 138 139 140 141 142 143

sf sf sf pp rit. mf D.S. al Fine

Danse Villageoise

from: Pièces Pittoresques

Baritone

Emmanuel Chabrier

Transcribed by
Andrew Henderson

Allegro risoluto

1 2 10 12 13 14

f

15 16 17 18

19 20 21 22

23 24 25 26

ff *sf*

27 28 29 30

sf

31 32 34 35

p

36 37 38 39

40 47 48 49

ff *f*

50 51 52 53

54 55 56 57

58 59 60 61

ff

Baritone

62 63 64 > > > > 65 >

66 > > 67 > 68 > 69 >

70 *Fine* *mf* 71 72 73

74 *mp* 75 76 *dim.* > 77

78 79 5 84 85 86 87

p cresc. poco

88 7 95 96 97 98 99 1

p

100 *mf* 101 102 103 *sf* *sf.*

104 *sf* 105 106 *cresc.* 107 *sf*

108 109 110 111 8 119 5

124 125 126 127 128 7 135 *p cresc.*

136 137 *mp sf* 138 *sf* 139 *sf*

140 *pp* 141 *rit.* 142 143 *mf* *D.S. al Fine*

Danse Villageoise

from: Pièces Pittoresques

String Bass

Emmanuel Chabrier

Transcribed by
Andrew Henderson

Allegro risoluto

1 2 12 14 15 16

f

17 18 19 20

21 22 23 24

f *ff*

25 26 27 28

sf *sf*

29 30 31 32 13

45 46 47 48 2

p *ff*

50 51 52 53

f

54 55 56 57

58 59 60 61

ff

62 63 64 65

66 67 68 69

f *ff*

String Bass

70 *Fine* *mp*

76 *dim.*

84 *p cresc. poco*

95 *p*

100 *mf sf sf sf*

105 *cresc. sf*

110 *p sf*

115 *pp p*

119

123

128 *mp sf sf sf*

140 *pp rit. mf D.S. al Fine*

Danse Villageoise

from: Pièces Pittoresques

Tuba

Emmanuel Chabrier

Transcribed by
Andrew Henderson

Allegro risoluto

f

f *ff* *sf* *sf*

ff

f *ff*

ff *f* *ff*

f *ff*

mp *dim.*

Fine

p *cresc. poco* *p*

mf *sf* *sf* *sf* *cresc.* *sf*

p *mp*

sf *sf* *sf* *pp* *rit.* *mf* *D.S. al Fine*

Danse Villageoise

from: Pièces Pittoresques

Timpani and Bells

Emmanuel Chabrier

Transcribed by
Andrew Henderson

Allegro risoluto

1 2 10 12 *Timp. (F, G, Bb, C)* 13 14

15 16 17 1 18

19 20 21 22

23 24 25 26

27 28 *To Bells* 3 31 *Bells* 32

33 34 35 36

37 38 39 40 *To Timp.* 6

46 *Timp.* 47 48 49

50 51 52 53 1

54 55 56 57

58 59 60 61

Timpani and Bells

62 1 63 64 65 66
ff

67 1 68 69 70 71
ff *Fine* *mf*

72 73 74 75 76
mp *dim.*

77 78 79 83 84
To Bells *Bells* *p* *cresc. poco*

85 86 87 89
pp

90 4 94 95 96 97
p

98 100 101 6 107
pp *f*

108 109 110 111 1 112
p

113 114 115 4 119 4 123
p

124 125 126 127 128
pp

129 *To Timp.* 5 130 135 2 137 *Timp.* 138
mp sf sf

139 140 141 142 143
sf pp rit. *D.S. al Fine*

Danse Villageoise

from: Pièces Pittoresques

Percussion

(Snare Drum, Bass Drum, Crash Cymbals, Suspended Cymbal and Tambourine)

Emmanuel Chabrier

Transcribed by
Andrew Henderson

Allegro risoluto

1 S.D. 2 B.D. *mp*

7

12 Cr. Cym. *f*

17

22 *f* *ff* *sf* *sf*

28 Sus. Cym. *pp*

34 S.D. *pp*

41 *p* *p*

46 1 2 *ff* *f*

51

56 57 58 59 60

Percussion

Musical score for Percussion, measures 61-143. The score is written in bass clef with a key signature of one sharp (F#). It consists of ten staves of music. The notation includes various rhythmic patterns, rests, and dynamic markings. The dynamics range from *pp* (pianissimo) to *sf* (sforzando). There are several instances of *Tamb.* (Tambourine) and *S.D.* (Snare Drum). The score includes measure numbers 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 78, 79, 80, 81, 82, 83, 84, 89, 90, 91, 92, 93, 94, 95, 101, 102, 103, 104, 105, 107, 108, 109, 110, 111, 112, 113, 118, 119, 120, 121, 122, 123, 124, 129, 130, 131, 132, 133, 134, 135, 137, 138, 139, 140, 141, 142, and 143. The score concludes with a *Fine* marking and a *D.S. al Fine* instruction.

D.S. al Fine

APPENDIX C
EVALUATION QUESTIONNAIRE

EVALUATION

An analysis of the suitability for high school concert band students of "Danse Villageoise" from "Pièces Pittoresques" by Emmanuel Chabrier transcribed for band by Andrew Henderson.

SUITABILITY OF THE SELECTION

YES MAYBE NO

- | | | | |
|---|-------|-------|-------|
| 1. This work illustrated a style which was of aesthetic and educational value. | ✓ | _____ | _____ |
| 2. The period of the late 19th Century French tradition was significant in the development of musical art. | ✓ | _____ | _____ |
| 3. The composer displayed a sufficiently high degree of compositional skill, originality and expressiveness to further the educational process. | _____ | ✓ | _____ |
| 4. The style of the music has adapted comfortably for band. | ✓ | _____ | _____ |

SUITABILITY OF INSTRUMENTATION

- | | | | |
|--|---|-------|-------|
| 1. The instrumentation was entirely suitable for the performing group. | ✓ | _____ | _____ |
| 2. The transcription could be played effectively by a modestly equipped band because of the doubling of rarer instruments. | ✓ | _____ | _____ |
- LACKING EP CONTRA-BASS PART.*

EVALUATION (continued)

SCORE AND PARTS	<u>YES</u>	<u>NO</u>
-----------------	------------	-----------

1. The notation was sufficiently conventional to avoid problems of interpretation.

<u>✓</u>	<u> </u>
----------	---------------

2. The score and parts were accurate and clearly legible.

<u>✓</u>	<u> </u>
----------	---------------

TECHNICAL DIFFICULTY	<u>TOO EASY</u>	<u>AVERAGE</u>	<u>TOO COMPLEX</u>
----------------------	-----------------	----------------	--------------------

1. The technical demands asked of the players were rated in respect of :-

A. Range

<u> </u>	<u>✓</u>	<u> </u>
---------------	----------	---------------

B. Rhythmic complexity

<u> </u>	<u>✓</u>	<u> </u>
---------------	----------	---------------

C. Tonality

<u> </u>	<u>✓</u>	<u> </u>
---------------	----------	---------------

TRANSLATIVE DIFFICULTY

1. The translative (music reading and interpretative) demands provided a suitable balance of :-

A. Musical challenge

<u> </u>	<u>✓</u>	<u> </u>
---------------	----------	---------------

B. Musical satisfaction

<u> </u>	<u>✓</u>	<u> </u>
---------------	----------	---------------

EVALUATION (continued)

MATURATION LEVEL

TOO EASYAVERAGETOO COMPLEX

1. The composition was of
a level of sophistication
compatible to the maturation
level of this group.

_____ ✓ _____

2. The degree of musical
complexity of the work was
suited to the maturation
level of the performers.

_____ ✓ _____

I have rehearsed and performed this selection with :-

JOHN TAYLOR COLLEGIATE Concert Band

Signed _____ Band Director

Date Oct 26/80