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Gary Thomas Brattin

The Donald Hunsberger Wind Band Transcription of Ralph Vaughan Williams' *Variations for Brass Band*: Historical Profile, Performance Practice, Conducting Considerations, and Corrected Edition

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Abstract

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As one of the final works from a career lasting six decades, Ralph Vaughan Williams' *Variations for Brass Band* (1957) is a tremendous composition remaining in some obscurity relative to his works in other genres. Although it is widely accepted as standard repertoire in brass band circles, this composition has largely been passed over by scholars of Vaughan Williams' art music.

The focus of this dissertation is Donald Hunsberger's transcription for wind band of Vaughan Williams' *Variations for Brass Band*; Hunsberger's transcription was made in 1988 and published ten years later. This transcription is an especially clear case illustrating the need to oversee all facets of a publication. The published score and parts of the transcription reveal an unusually high number of errata and printing discrepancies, totaling over 900 separate items.

The ultimate goal of this research is to produce a new critical edition of the score and parts of Hunsberger's *Variations for Wind Band.* Several chapters are dedicated to

this, with an overview of the types of errata, listings of the actual errata, and additional necessary editorial refinements. The corrected parts and score are included in a format for academic use only, produced using Finale® 2012 music notation software.

This dissertation also provides historical and performance context for this work. It includes interviews with Donald Hunsberger (Eastman Wind Ensemble) and Paul Hindmarsch (British brass band authority), analysis of Vaughan Williams' other music for brass and wind bands, and examination of ten recordings in three versions of *Variations* (for brass band, orchestra, and wind band) to show the influence of tempi inserted into the music by editor Frank Wright. The consideration of tempo indications is particularly important because Vaughan Williams' original manuscript does not contain any metronomic tempi. Timed measurements of each variation in the recordings are compared with computerized default timings of the versions for brass and wind band, with the conclusion that a reconsideration, and even an outright removal, of some tempo indications might be appropriate in a new and corrected edition.

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DEDICATION

This dissertation is primarily dedicated to my extended family, both in the United States and China. It is also dedicated to the thousands of wonderful students, colleagues, and mentors I have encountered along the way in this wonderful world of music.

INTRODUCTION

As one of the final works from a career that lasted six decades, Ralph Vaughan Williams' *Variations for Brass Band* (1957) is a tremendous composition that remains in some obscurity relative to his enormous body of music for other genres. Although the work is widely accepted as standard repertoire in brass band circles, it has largely been passed over by scholars of Vaughan Williams' art music. This is likely due to its classification as brass band music (a genre predominantly associated with amateur musicians) and its original function as a contest piece within this genre.

Recognized as iconic British repertoire from its era, Vaughan Williams' instrumental music has been a popular source for arrangers and transcribers alike, who have borrowed interchangeably from his orchestral, brass band, and wind band music to suit their own needs. This activity, however, has brought with it a host of problems concerning the sometimes circuitous journeys from the original manuscripts through multiple transcriptions; such issues have been particularly problematic for wind repertoire as it is transformed for diverse ensembles. Conductors preparing performances of these transcriptions are thus likely to encounter errors, which can be introduced at every step along the route to publication, from the almost illegible penciled manuscript of the prolific Vaughan Williams to the handwritten preparations for publication by close and trusted associates and, finally, to the production of engraved plates of the score and parts. As a result, errata lists for many transcriptions have appeared in various media and in varying degrees of completeness.

The subject of the present dissertation, Donald Hunsberger's transcription for wind band of Vaughan Williams' *Variations for Brass Band*, is an especially clear case illustrating the need to oversee all facets of a publication. Dr. Hunsberger, the second conductor emeritus of the Eastman Wind Ensemble, made his transcription for wind band in 1988 and it was published ten years later. The published score and parts of the transcription reveal an unusually high number of errata and printing discrepancies, totaling over 900 separate items.

Over the course of my communications with Dr. Hunsberger for this dissertation, he disclosed that he had in fact never received a set of proofs for a crucial step in the editing process; he saw the published version of *Variations for Wind Band* only in its final form when he received a copy of the finished score and parts set from the publisher.[1] Since the publication of *Variations for Wind Band,* conductors have occasionally sent Dr. Hunsberger findings of errata, and he has graciously provided each of those lists for this research. The lists are very basic, finding some of the most obvious wrong or missing notes, but they are not sufficient for conductors wishing to prepare a sterling performance of the work.

Purpose and Procedures

The purpose of this study is multifold. The ultimate goal of this research is to produce a new critical edition of the score and parts of Hunsberger's *Variations for Wind Band*. In support of this and until the critical edition is published for commercial use, this dissertation provides a definitive master list of errata and printing discrepancies in the

[1] Donald Hunsberger, e-mail message to author, Feb. 16, 2011.

published edition of *Variations for Wind Band* for academic use; this is the content of the heart of this dissertation, chapters 4 through 9. Chapter 4 presents a general survey of the wide variety of printing discrepancies in the published score of Hunsberger's transcription. This is followed in chapter 5 by a comprehensive listing of the exact locations of errata and printing discrepancies in the published score and the forty-five separate instrumental parts. In chapter 6, I go beyond simply correcting the errors and resolve some of the more difficult issues, further clarifying and refining the score and parts in order to produce an even more unified ensemble approach to the music.

Chapter 7, "Corrected Wind Band Set of Parts," is the direct application and implementation of the content of chapters 5 and 6 into the corrected full set of parts, purely generated, or "engraved," using Finale® 2012 music notation software. Chapter 8 presents the corrected conductor score; this is the Finale® 2012 music notation software source document from which the corrected wind band set of parts were extracted. The conductor score and the set of parts are included in this dissertation through the gracious permission of Boosey & Hawkes (see Appendix F). The permission is granted for academic use only. A detailed description of the process I used to compile the errata lists appears in Appendix B.

My other purpose was to provide historical and performance context for this work, and this material appears in chapters 1 through 3. I considered two important issues in my analysis of performance practice. The first is the need to establish Vaughan Williams' compositional style with regard to tempi, articulations, and transitions between larger sections of individual works within his band repertoire as a whole; this helps to set the context for an interpretation of Hunsberger's wind band transcription. For this

analysis, I looked at specific aspects of Vaughan Williams' approach to selected stylistic issues in his Symphony No. 9 in E minor (written concurrently with *Variations for Brass Band*), in his other brass band music (*Henry the Fifth* [1933] and *Prelude on Three Welsh Hymn Tunes* [1954]), and in examples of his wind band music (*English Folk Song Suite, Flourish for Wind Band*, *Sea Songs,* and *Toccata Marziale*).

I applied my observations to recordings of all three versions of the *Variations*—for brass band, orchestra, and wind band—in chapter 3. I measured the duration of each of the variations using the tempi from the published brass band and wind band scores. With the digital accuracy possible through the Finale® playback feature, establishing hypothetical exact default time durations for each version is now possible. These default timings were then used as a comparative benchmark in my analysis of each of the recordings. In addition to documenting timing variants among the ensembles, I also documented other stylistic elements (for example, legato versus marcato, use of vibrato, or phrasing variations). From these concretely measurable categories, I was able to make both broad and more focused conclusions regarding performance practice of individual variations in the three separate musical genres. More importantly, there are implications from my analysis that could influence the treatment of tempi notation in the corrected edition.

Finally, I interviewed two distinguished authorities on this piece. Donald Hunsberger shared his ideas about his transcription and gave insight into the music editing and publishing process (see Appendix C). Paul Hindmarsch offered a great deal of perspective about the British brass band roots of Vaughan Williams' *Variations* (see Appendix E).

CHAPTER 1

VARIATIONS ON RALPH VAUGHAN WILLIAMS' *VARIATIONS FOR BRASS BAND*

The Composer and the Work

Ralph Vaughan Williams (*b*. Down Ampney, Gloucestershire, 12 October 1872; *d*. London, 26 August 1958) is regarded as the premier English composer of his generation and a key figure in the twentieth-century revival of British music.[2] He composed music for a variety of genres including orchestral, choral, and dramatic and film music; music for operatic and stage performance; solo concerti and works for instrumental soloists; chamber and keyboard music; and other miscellaneous arrangements. The prominent Vaughan Williams scholar Michael Kennedy has distinguished three style periods: up to 1914, between the world wars, and post-World War II.[3] Of his twenty-five works classified as music for winds and three works for a solo wind instrument and orchestra, his pre-1914 output for winds comprises only four lesser works with limited instrumentation. All of his music for military band, his first work for brass band, and his other wind music falls in between the world wars. His five remaining wind music works were created in the period after World War II. Highlights among those final works include a symphony movement for winds only and his final two pieces for brass band, *Prelude on Three Welsh Hymn Tunes* and *Variations for Brass Band*.[4]

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[2] *Oxford Music Online*, s.v."Vaughan Williams, Ralph" by Hugh Ottaway and Alain Frogley, accessed March 18, 2009, http://www.oxfordmusiconline.com.
[3] Michael Kennedy, "The Unknown Vaughan Williams," *Proceedings of the Royal Musical Association* 99 (1972-1973): 31.
[4] Jon Ceander Mitchell, *Ralph Vaughan Williams' Wind Works* (Galesville, Maryland:

As the above listing indicates, Vaughan Williams, who was trained as a pianist, organist, and violinist, was slow to begin composing for wind band. This is in relative contrast to his close friend and colleague Gustav Holst, a trombonist, whose two landmark suites for military band written in 1909 and 1911, when the composer was in his mid-thirties, sparked the genesis of the modern wind band.[5] Vaughan Williams' first success for military band, *English Folk Song Suite* (1924), was written when the composer was fifty-two years old, thirteen years after Holst's *Second Suite in F for Military Band.* Despite his relatively late start in writing music for brass and wind band, Vaughan Williams is revered for his eleven works composed for British military and brass bands.[6]

Vaughan Williams' initial contact with the brass band is believed to have begun in the early 1930s, after his family moved from Chelsea to Dorking. His attraction to the brass band genre seems to have come from two sources. First, the concept of the brass band as working-class music "of the people" seems to have been an important motivating factor. There were thousands of brass bands in the 1930s, all privately funded by factories, mills, coal mines, motor works, and shoe companies, which offered the possibility of wide access to his music throughout the United Kingdom. Second, Vaughan Williams had not yet composed anything for the instrumentation and numbers of players specified by brass band competition rules, and he seemed to have been inspired by the possibilities and challenges of working within this set of parameters.[7] It is not known

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Meredith Music Publications, 2008), xii-xiii.
[5] *Oxford Music Online*, s.v. "Holst, Gustav(us Theodore von)" by Colin Matthews, accessed June 13, 2012, http://www.oxfordmusiconline.com.
[6] *Oxford Music Online*, s.v. "Vaughan Williams, Ralph."
[7] Mitchell, *Ralph Vaughan Williams' Wind Works*, 63-64.

precisely when his first credited work for brass band, *Overture for Brass Band: Henry the Fifth,* was composed. Although scholars place its date of completion between 1933 and 1936, it was lost for over four decades and received its premiere only in 1979, twenty-one years after the composer's death. Vaughan Williams had also written some other works for modified brass band instrumentation in the mid-1930s, but after this did not return to the genre until 1954.

Shortly after the premiere of his *Concerto in F Minor for Bass Tuba and Orchestra* in 1954, Vaughan Williams began work on *Prelude on Three Welsh Hymn Tunes* for brass band. It is generally accepted that his lifelong friendship with the tubist of the concerto premiere, Philip B. Catelinet, was a key influence in the creation of this music. Catelinet had a long-standing affiliation with the Salvation Army Band and with brass bands in general, and *Prelude on Three Welsh Hymn Tunes* was written for the International Staff Band of The Salvation Army. In fact, Catelinet, an accomplished arranger and composer, assisted Vaughan Williams with the scoring of the source material for brass band, which the composer had originally written for organ.[8]

Brass band-related events following the introduction of *Prelude on Three Welsh Hymn Tunes* included a recording session in 1955 for broadcast by the BBC of the *Prelude* and the *Concerto for Bass Tuba and Orchestra*. Vaughan Williams was a special guest at the 1956 National Brass Band Championships, where he handed out the prizes.[9] These events seem to have set the stage for the composition of *Variations for Brass Band* in the following year.

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[8] Mitchell, *Ralph Vaughan Williams' Wind Works*, 131-33, 137.
[9] Mitchell, *Ralph Vaughan Williams' Wind Works*, 139.

With the composer's name and the title of the work kept secret from the brass band community for an entire year, *Variations for Brass Band* was commissioned, written, and premiered in 1957 as the Test Piece for the National Brass Band Championship Contest, held in the Royal Albert Hall, London. *Variations for Brass Band* was jointly premiered by twenty-two different ensembles on Saturday, October 26, 1957, the first of four preliminary rounds of the competition. The winner of the championship was The Munn and Felton's Works Band, sponsored by a footwear company in Kettering and conducted by Stanley Boddington. *The Times* described the 1957 event as follows:

> The championship was won this year by Munn and Felton's Works Band from Kettering. The test piece was a new set of Variations specially composed by Dr. Vaughan Williams, who was present to hear it at the evening concert, when he presented the awards to the winners. It is no exaggeration to say that this is the finest piece of music ever written for brass band, even though other English composers of eminence have contributed to the development of this great popular movement by writing for its essentially unwieldy medium. The composer's ingenuity has been directed to securing variety of texture and to securing the utmost flexibility by the use of counterpoint. For both purposes variation form is ideal, but it also allows scope for a broad nobility which is an expression of a democratic ideal… The Daily Herald was responsible for mounting the contest in style.[10]

Jon Ceander Mitchell, author of *Ralph Vaughan Williams' Wind Works,* places a high value on *Variations for Brass Band* within the context of the composer's *oeuvre*: "This twelve-minute work serves as a capstone for all of Vaughan Williams' band works—both brass and military—and is the composer's most mature musical commentary for the medium."[11] Mitchell also notes that, as *Variations for Brass Band* was being composed, the eighty-four-year-old Vaughan Williams was working on at least three other major compositions, including his Symphony No. 9 in E Minor, and was

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[10] *The Times* (London), October 29, 1957.
[11] Mitchell, *Ralph Vaughan Williams' Wind Works*, 141.

actively attending concerts, visiting friends, and traveling widely throughout Europe. As Mitchell writes: "*Variations for Brass Band* may have been composed by Vaughan Williams at the beginning of his last year on earth, but it was certainly not the work of a dying man."[12]

The music itself is structured as a stand-alone through-composed work comprised of a theme and an accompanying set of eleven eclectic variations. By nature, this form allows for maximum variety of texture and character within a concise structure. Following the patterns common to variation forms dating as early as the sixteenth century, Vaughan Williams begins with a fairly short yet asymmetrical Theme (fourteen measures; see Figure 1 in chapter 2), and includes several variations of the same length, which creates the impression of strophic repetition.[13] Eventually, Vaughan Williams breaks away from the strophic framework (Var. 5) and begins to loosen and expand the variations in duration, introducing stylistic and figurative embellishments that are increasingly distant from the Theme. Vaughan Williams is recognized in *Grove Music Online* for this compositional process of his variations in the slow movement (No. III) of his Fifth Symphony, written in 1946.[14]

Conductors generally assign labels of 'song' or 'dance' to works they are studying, and in Vaughan Williams' work, each variation produces a clear contrast between the two classifications, and reveals a firm diagram of the overall shape and balance of the music. The Theme has characteristics of both song and dance; Variations 1

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[12] Mitchell, *Ralph Vaughan Williams' Wind Works*, 141.
[13] *Grove Music Online,* s.v. "Variations" by Elaine Sisman, accessed December 6, 2012, http://www.oxfordmusiconline.com.offcampus.lib.washington.edu/subscriber/article/grove/music/29050.
[14] *Grove Music Online*, s.v. "Variations."

(Poco tranquillo) and 2 (a romanza) are categorized as song; Variations 3 (Allegro) and 4 (Canon) show dance-like characteristics; Variation 5 (another romanza) is a song; Variations 6 (Waltz), 7 (Arabesque), and 8 (Alla Polacca) are all dances; Variation 9 (Adagio) is a song style; Variation 10 (Fugato) is dance-like; and Variation 11 (Chorale) is a song. (These types will be discussed further below.)

Although there is no reference in Vaughan Williams' letters and other communications regarding the inspiration for the styles used in *Variations*, several of the choices he made are very curious, and should be regarded as intentional departures from his other music for brass and wind bands, almost all of which is based on folk music from the United Kingdom. In fact, his assemblage in *Variations* of romanzas, a waltz, an arabesque, a polonaise, a canon, a fugato, and a Protestant church-based chorale, along with traditional variations labeled maestoso, adagio, or a form of sostenuto, constitutes a neoclassical compositional approach—although Vaughan Williams frequently composed music in these forms, he is not typically considered a neoclassicist. This important and defining stylistic trait of *Variations* (shared with *Toccata Marziale*) has not been considered in previous research on Vaughan Williams.

It is not clear exactly how or why Vaughan Williams decided on such a stylistic departure. It may be that, having adapted *Prelude on Three Welsh Hymn Tunes* just one year before the test piece commission, he was determined not to produce another set of folk tunes, but rather to look in a new direction and bring a fresh approach to the brass band movement. However, whether he arrived at this decision by himself or was asked to do so is a mystery.

An appendix in *The Modern Brass Band,* by Roy Newsome, entitled "Principal works for brass bands (1913-2000)" shows that *Variations for Brass Band* is the first brass band contest piece to feature the theme and variations form.[15] The lasting legacy of this work can be seen in the long list of variations written as contest pieces composed in the wake of Vaughan Williams' *Variations,* starting the very next year (between 1957 and 2000, eleven more commissioned contest pieces have the name *Variations* in their title alone), and the genre remains one of the most popular with brass bands today.[16]

Although *Variations for Brass Band* is much smaller than some of the variations forms by Brahms, Rachmaninov, and Beethoven, its size and length were largely determined by its role as a test piece in an amateur music genre. In the wind band genre specifically, the work stands alongside other significant theme and variations sets of original and arranged music from composers including Arnold Schoenberg (*Theme and Variations, Op.43a*, 1946), Charles Ives (*Variations on "America"*) set by William Schuman in 1949, John Barnes Chance (*Variations on a Korean Folksong*, 1967), and, more recently, *Fantasy Variations on George Gershwin's Prelude II for Piano,* composed by Donald Grantham in 1997.

Review of Literature

Very little has been written about *Variations for Brass Band* and, in general, about Vaughan Williams' work in this genre. Fortunately, Jon Mitchell recognized this

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[15] Roy Newsome, *The Modern Brass Band: From the 1930s to the New Millennium* (Aldershot, England: Ashgate Publishing, 2006), 363-66.

[16] Paul Hindmarsch, "Building a Repertoire: Original Compositions for the British Brass Band, 1913-1998," in *The British Brass Band: A Musical and Social History*, ed. Trevor Herbert (New York: Oxford Music Press, 2000), 245-77.

void, and his 2008 monograph on the composer's wind music provides historical background information specifically about *Variations for Brass Band* in a manner that virtually no other source even attempts to address, beyond the work's well-known role as a test piece for the 1957 National Brass Band Championships. Written fifty years after Vaughan Williams' passing, the book makes a definitive contribution to an understanding of the composer's works for brass band, wind band, and miscellaneous chamber and solo music for wind instruments. The foreword to the book was written by Donald Hunsberger, whose transcription for wind band will be discussed in more detail below.

Three books about British brass bands provide general insight into the brass band world: *The British Brass Band: A Musical and Social History,* and *Bands: The Brass Band Movement in the 19th and 20th Centuries,* both edited by Trevor Herbert, and *The Modern Brass Band: From the 1930s to the New Millennium,* by Roy Newsome.[17] Appendices in the books include supplementary information concerning the work's general background, listings of Iles Award recipients, a description of the process of introducing percussion into the National Band Championships, information on The Salvation Army, contest rules, and Open and National Championship results. Trevor Herbert's most recent book on brass bands is *The British Brass Band: A Musical and Social History*, to which Paul Hindmarsch, a Senior Music Producer for BBC Radio and a specialist in brass banding and brass band studies in the United Kingdom, contributed a chapter on original compositions for the British brass band from 1913 to 1998.[18] (See the interview with Hindmarsch in Appendix E.) His chapter mentions the musical style of

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[17] Trevor Herbert, ed., *Bands: The Brass Band Movement in the 19th and 20th Centuries* (Philadelphia: Open University Press, 1991), and the same editor's *The British Brass Band: A Musical and Social History*, and Newsome, *The Modern Brass Band*.
[18] Hindmarsch, "Building a Repertoire," 245-77.

Vaughan Williams and *Variations,* noting that the composer "admired the rich, organ-like sounds of the deep brass, and [that] he was also a life-long supporter of amateur music. How appropriate then, that his penultimate works should be for brass band." He also describes the character of *Variations* as "concise and sprightly."[19]

Other publications contain only passing references to *Variations* and, indeed, many works on Vaughan Williams, including some written during his lifetime, make no reference to his brass band music at all. *Ralph Vaughan Williams: A Guide to Research*, by Neil Butterworth (1990), includes many citations to works about his brass band literature, including a reference to an analysis of the original *Variations* by the famous brass band conductor and author Roy Newsome.[20] However, the listing of instrumentation in Butterworth's book contains errors, suggesting that this source should be used carefully.[21]

The Vaughan Williams entry in *Oxford Music Online*, jointly authored by Hugh Ottaway and Alain Frogley, has a straightforward and useful presentation of the composer's life and works. The bibliography, although extensive, is general, with no particular focus on brass band works and traditions; the latest entry is from 1996 and thus does not include the Mitchell book or the existence of a wind band version of *Variations*. *The Heritage Encyclopedia of Band Music: Composers and Their Music* contains entries

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[19] Hindmarsch, "Building a Repertoire," 262.
[20] Neil Butterworth, *Ralph Vaughan Williams: A Guide to Research* (New York: Garland Publishing, 1990), where the reference to Newsome's article is on p. 292. Newsome's article is "The Development of the Brass Band," *Sound Brass* 8-2 (1969): 60ff.
[21] Butterworth, *Ralph Vaughan Williams: A Guide to Research,* 26, includes an entry for "2 B flat Baritone Saxophones." Baritone Saxophones are pitched in E♭ and they are not standard brass band instrumentation.

for Vaughan Williams in volumes two and three.[22] It does not refer to Donald Hunsberger's transcription for wind band, which was written in 1988 and recorded the following year (the transcription was not published until 1998).

Variations for Wind Band is discussed in the 2010 dissertation by Brian MacDonald Shelton in the context of transcriptions in general and, specifically, in a consideration of Donald Hunsberger's orchestrational techniques in comparison to those of composers Philip Sparke and Peter Graham, both of whom are active in brass band and wind band original music and transcriptions. Shelton makes the valid argument that the true definition of a transcription (the direct transference of material such as key centers and rhythms from one medium to another) should classify *Variations for Wind Band* as an arrangement because of the significant liberties Hunsberger takes in several areas. Shelton elaborates on several of these areas as they directly relate to orchestration, and he also draws attention to the fact that this freedom in approach potentially and fundamentally alters the work along the way.[23] Nonetheless, the published score of *Variations for Wind Band* is placed in the Boosey & Hawkes Great Band Transcriptions series, so I do not argue this point, and maintain its classification as a transcription in this research. Some of these alterations, though, are thoroughly examined in the chapter on performance practice in this dissertation.

The Three Versions of *Variations:* Source Considerations

[22] William H. Rehrig, *The Heritage Encyclopedia of Band Music: Composers and Their Music*, ed. Paul E. Bierley (Westerville, Ohio: Integrity Press, 1991-96), 2:782 and 3: 803.

[23] Brian MacDonald Shelton, "Transcribing from Brass Band to Wind Band: A Comparison of Approaches and Methods and Subsequent Transcription of *Gypsy Dream* by Peter Graham" (DMA diss., University of Arizona 2010), 16 and 58.

Variations for Brass Band was originally composed as a theme and eleven variations spanning a wide range of styles and forms. The composer's original manuscript score is housed at the British Library. Through special permissions granted jointly by The Vaughan Williams Charitable Trust, Oxford University Press, and Boosey & Hawkes, I obtained digitally-scanned facsimiles of the original manuscript of *Variations for Brass Band* and a volume of accompanying thematic sketches for reference in errata detection and resolution of discrepancies.[24] The brass band score—that is, the score of the original version of the work—was published in the Boosey & Hawkes Brass Band Journal No. 867. In this score, the composer wrote the following note: "I wish to thank Mr. Frank Wright for examining and revising this score. R. Vaughan Williams - August, 1957."

Yet this simple note introduces a set of difficult problems. As I will discuss in detail in chapter 3, the autograph manuscript score contains no metronome markings, using instead only general indications (Andante sostenuto, Adagio, Tempo di valse, etc.). Because the published version of the score does include precise metronome markings, it appears that, in his work preparing the score for publication, Frank Wright added these specific markings.

A year after Vaughan Williams' death in 1958, English composer Gordon Jacob made a transcription of the variations, entitled *Variations for Orchestra*; it is available for rental by Oxford Music. A review in the *Journal of the RVW Society*, by John Bishop, described the work as " . . . well worth its place among the more familiar items" on the

[24] The score (MS 50404-5) and sketch material (50381-D) are part of the library's larger collection of the composer's autograph manuscripts.

recording under review, which included the *Tallis Fantasia*, *In the Fen Country,* and other compositions.[25] As discussed in chapter 3, Frank Wright, who edited the publication of the original brass band version, was also responsible for preparing Gordon Jacob's orchestral transcription for publication; the metronome markings in both published scores are identical. Jacob's orchestral transcription is discussed in some detail in *A Catalogue of the Works of Ralph Vaughan Williams* (second ed., 1982). This work also has updated information about the premiere and publication of the rediscovered *Henry the Fifth: Overture for Brass Band*, listed as unpublished in the first edition, from 1964.[26]

The final arrangement of the work, and the subject of this dissertation, is a transcription for wind band made by Donald Hunsberger in 1988 and titled *Variations for Wind Band*. It was published in the Boosey & Hawkes Great Band Transcriptions Series in 1998. The transcription is written specifically with the model of the Eastman Wind Ensemble in mind. (Hunsberger began his long-time association as a conductor with the Eastman Wind Ensemble in 1961, and he became the official conductor 1965, holding this position until his retirement in 2001.) His transcription is included in the Teacher Resource Guide unit in Volume 3 of *Teaching Music through Performance in Band*,

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[25] John Bishop, "Reviews in Brief," *Journal of the RVW Society,* no. 3 (July 1995): 20. (The recording in question, by Sir Neville Marriner and the Academy of St. Martin in the Fields, is included in chapter 3 in a discussion of performance practice of the *Variations* in its three versions.)

[26] Michael Kennedy, *A Catalogue of the Works of Ralph Vaughan Williams*, 2d edition (London: Oxford University Press, 1982), where the orchestral transcription is discussed on p. 245 and *Henry the Fifth* is discussed on p. 151.

written by Victor A. Markovich.[27] This listing speaks favorably to the value wind band conductors and music educators place on the combination of Vaughan Williams' music and the popularity of Hunsberger's transcriptions. This series provides concise units on each work, including historical, technical, and stylistic surveys.

These transcriptions for orchestra and wind band are typical of the various arrangements associated with Vaughan Williams' wind music as a whole. A prime example of this activity is the orchestral and brass band versions of his *English Folk Song Suite,* which was originally written for military (wind) band.[28] Vaughan Williams borrowed from his own organ music for his brass band work *Prelude on Three Welsh Hymn Tunes*.[29] Examples of wind band settings of his orchestral works include *Flourish for Glorious John, Five Variants of "Dives and Lazarus,"* and *The Lark Ascending*.[30] The result of the active arranging of Vaughan Williams' music goes beyond the handful of works mentioned above and has greatly increased the accessibility of his music both to performers and to their audiences. This process, however, has also introduced difficulties. The activity of multiple editors and publishers, using different critical and editorial standards in producing works for a variety of ensembles, has resulted in a body of work for band that is particularly error-prone.

Publishers and scholars have tried to rectify this in several ways. Sometimes the publisher will include an errata sheet with the score and parts set. Articles in relevant

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[27] Victor A. Markovich, "Variations for Wind Band," in *Teaching Music through Performance in Band*, ed. Richard Miles (Chicago: GIA Publications, Inc., 2000), 3:580-89.
[28] Kennedy, *A Catalogue of the Works of Ralph Vaughan Williams*, 754-56.
[29] Mitchell, *Ralph Vaughan Williams' Wind Works*, 137.
[30] Recordings of these works are available on *Composer's Collection: Ralph Vaughan Williams,* University of North Texas Wind Symphony, dir. Eugene Migliaro Corporon, GIA CD 681, 2006, compact disc.

professional journals, Internet postings (blogs and newsgroups), and dissertations are other valuable venues for documenting publication errata. One of the most important such sources for wind band repertoire is the pioneering series of articles published in *The Instrumentalist* in the late 1970s by Frederick Fennell, the late conductor emeritus of the Eastman Wind Ensemble, the University of Miami Wind Ensemble, and the Tokyo Kosei Wind Ensemble. The first five articles appeared in 1975-76 and focused on works of the great British masters—Gustav Holst (*Suite No. 1 in E♭* and *Suite No. 2 in F for Military Band*), Ralph Vaughan Williams (*Toccata Marziale* and *English Folk Song Suite*), and Gordon Jacob (*William Byrd Suite*), all of which are published by Boosey & Hawkes. The articles included historical information and rehearsal and conducting suggestions, as well as lengthy listings of errata and the corrections needed for these pieces.[31]

Even when research identifies errata in a composition, however, it does not guarantee that the corrected edition will be without its own problems. Fennell made his own edition of the *William Byrd Suite* (1924), which was published in 1991. The errata that remained in this edition, however, provided the basis for the 1997 dissertation by Clarence Weeks, "Gordon Jacob's *William Byrd Suite*: A Corrected Edition," which chronicles the errata contained through multiple published editions of the *William Byrd Suite* and which, in turn, resulted in his new, corrected edition of the work.[32]

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[31] Fennell's articles in *The Instrumentalist* used in this dissertation are as follows: Gustav Holst, *Suite No. 1 in E♭*, in 29, no. 9 (April 1975): 27-33; Gordon Jacob, *William Byrd Suite* in 30, no. 2 (Sept. 1975): 35-41; Vaughan Williams, *Toccata Marziale*, in 31, no. 1 (Aug. 1976): 44-50; and Vaughan Williams, *Folk Song Suite*, in 30, no. 11 (June 1976): 45-48.

[32] Gordon Jacob, *William Byrd Suite: Selected from the Fitzwilliam Virginal Book*, ed. Frederick Fennell ([New York]: Boosey & Hawkes, 1991); Clarence L. Weeks, "Gordon Jacob's *William Byrd Suite*: A Corrected Edition" (DMA diss., University of Houston, 1997).

Another piece mentioned in Fennell's 1970s series was Vaughan Williams' *Toccata Marziale*. This work was edited in 2005 by Frank L. Battisti, conductor emeritus of the New England Conservatory Wind Ensemble, in a critical edition for the Boosey & Hawkes Windependence Repertoire Essentials for Wind Band Series. Errors remained, however, and Tim Reynish, an international wind band authority and conductor based in England, currently has a lengthy errata list article for this edition on his website.[33]

As one examines the Hunsberger transcription of *Variations*, one encounters an especially thorny path, made much more arduous by the fact that, as noted in the Introduction, Hunsberger did not see the proofs before his transcription appeared in print. This has resulted in an especially error-filled score and set of parts. Although Hunsberger has maintained his own errata list compiled from a variety of sources (mostly resulting from the frustrations of conductors trying to prepare the work in rehearsals), the work is in need of a critical edition, which is provided in this dissertation. In the next two chapters, the general outlines of Hunsberger's approach to his transcription and its overall style are discussed and critical performance issues connected with the multiple scores and transcriptions are also examined.

[33] Ralph Vaughan Williams, *Toccata Marziale*, ed. Frank L. Battisti (London: Boosey & Hawkes, 2005), and Timothy Reynish, "Toccata Marziale—Errata List," accessed May 29, 2012, http://www.timreynish.com/conducting/interpreting-specific-works/vw-toccata-marziale2.php.

CHAPTER 2

THE HUNSBERGER TRANSCRIPTION FOR WIND BAND

Donald Hunsberger's transcription for wind band combines his talents as a world-class arranger with his long experience as conductor of The Eastman Wind Ensemble. When comparing the brass band and wind band scores, it becomes apparent that Hunsberger went to great lengths to utilize the full resources available at Eastman, with expanded instrumentation in all sections (woodwind, brass, and percussion). This is sometimes referred to as the American or Eastman wind band model, which is largely based on an orchestral wind section, with doubling or tripling of B♭ Clarinet parts, added Saxophones in various combinations (usually Alto/Alto/Tenor/Baritone or, in this case, Soprano/Alto/Tenor/Baritone), Cornets and Trumpets in various combinations (usually five players total), Euphoniums (two), Tubas (two or three), and ad lib Percussion. It is a flexible model and is frequently adjusted according to the composer's taste or to the requirements of a particular commission.

Narrative-Descriptive Analysis of *Variations for Wind Band*

The instrumentation for the wind band version is as follows: Piccolo/Flute, 1st, 2nd, 3rd (Alto) Flute; 1st, 2nd Oboe; English Horn; E♭ Clarinet; 1st, 2nd, 3rd B♭ Clarinet; B♭ Bass Clarinet; BB♭ Contrabass Clarinet; 1st, 2nd Bassoon; Contrabassoon; B♭ Soprano Saxophone; E♭ Alto Saxophone; B♭ Tenor Saxophone; E♭ Baritone Saxophone; 1st, 2nd B♭ Trumpet; 1st, 2nd B♭ Piccolo Trumpet; 1st, 2nd B♭ Flugelhorn; 1st, 2nd, 3rd, 4th Horn in F; 1st, 2nd, 3rd, 4th Trombone; Euphonium B.C.; Euphonium T.C.; Tuba; String Bass;

Harp; Celesta; Mallets (Bells/Xylophone); Timpani, Snare Drum/Triangle, Bass Drum, Cymbals/Triangle.
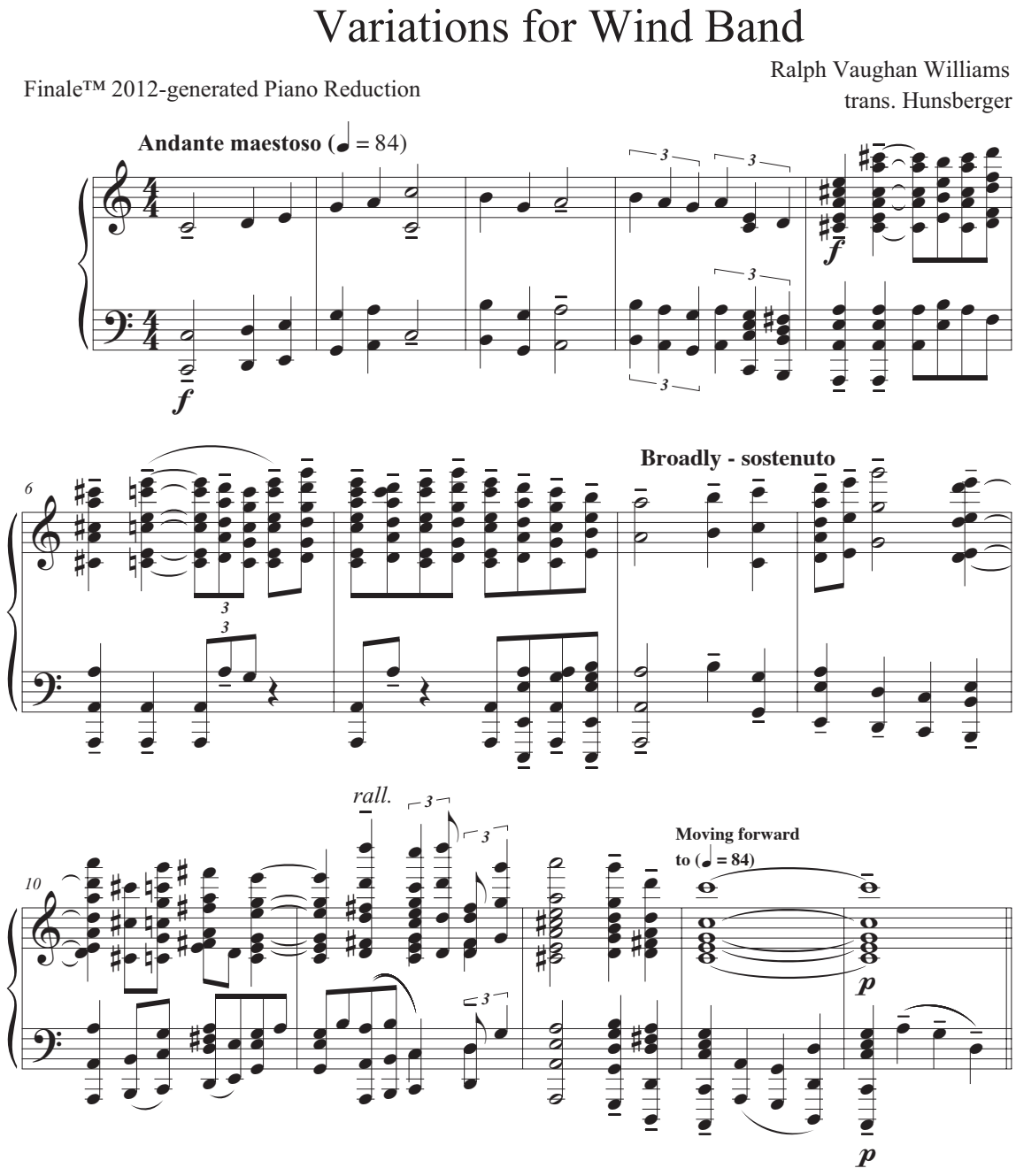
Figure 1 – Piano Reduction of the Theme of *Variations for Wind Band*

Variations for Wind Band by Ralph Vaughan Williams
© Copyright 1957 by Oxford University Press.
Arrangement made by permission for the exclusive use of Gary Brattin, 2012

Beginning with the style indication *Andante maestoso*, the Theme is certainly majestic in stature, sharing elements of brilliance from the high-pitched instruments and powerful depth from the low instruments. The structure of the Theme is asymmetrical, containing four phrase segments, dividing its fourteen measures into groups of four (mm. 1-4), three (mm. 5-7), five (mm. 8-12), and two measures (mm. 13-14; see Fig. 1). The Markovich analysis labels these segments as A-B-A^1-A extension, and this is the basic archetype for the entire work.[34] It is presented intact for several of the variations (nos. 1, 2, 4, 5, 6, and 7), and its melody is quite similar to that of the Flugelhorn solo in the second movement of the composer's Ninth Symphony.[35] This melodic outline is mirrored by the harmonic layout of the Theme, which includes an ascending pentatonic scale in the first two measures, starting in C and then moving to A major in m. 5, turning to A minor in m. 8, and back to C again in m. 13.

Vaughan Williams organizes his rhythmic layout with similar care, utilizing longer rhythmic 'song' values in the first four measures (half notes, quarter notes, and quarter-note triplets), contrasting this with the passage in mm. 5-7, which has a more animated fanfare 'dance' quality using quarter, eighth, and triplet eighth notes. These first two segments are mostly in unison rhythmically, with a contrast in mm. 8-12, when Vaughan Williams begins to outline the first instance of polyphonic interaction and hemiola. The Theme's combination of longer and shorter rhythms and the trade off between duple and triplet-based rhythms is a common trait in Vaughan Williams' melodies, and gives the listener a thorough foundation for development as the music

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[34] Markovich, "Variations for Wind Band," 3:585.
[35] Markovich, "Variations for Wind Band," 3:585.

progresses. The role of the quarter-note triplet motive becomes very important, functioning as a derivative portal through which all of the variations are connected. Although this pattern is not always presented in the same way, there is a clear three-note bridge to each variation.

Variation 1, *Poco tranquillo,* mirrors the Theme's phrase structure in typical strophic fashion. Unlike the other variations, this first example does not have a specific label in the score. The Theme soars in F Horn and Flugelhorn, evoking a vast dream-like state, accompanied by a recurring descending quarter-note bass line and a light galloping iambic flourish motive, which passes from Flutes and Celesta to Clarinets and then to Saxophones (mm. 15-18). Whereas mm. 5-7 are largely eighth-note based with one beat of triplets, in its Variation 1 counterpart, mm. 19-21, it becomes all eighth-note-triplet-based. The underlying eighth-note background motives along with the eighth-note triplets generate energy through the use of hemiola and crescendo. This leads into a strong statement in low woodwinds and brass (m. 22), featuring a rhythmic compression of the Theme, an elongated countermelody in high woodwinds and brass, and a restatement of the iambic galloping motive in Trumpets (mm. 22-26). The A^1 extension (mm. 27-28) is of similar character to that of the Theme section, winding down and transitioning into Variation 2.

As the key changes from C major to F major, Hunsberger orchestrates the light and peaceful mood of Variation 2, *Tranquillo cantabile,* by distributing the solo voices throughout the woodwinds, mainly Flutes, double reeds, and a later entrance by 1st Horn. The variation draws back to a slightly more relaxed state relative to Variation 1. Originally labeled *Romanza* in the brass band score, this style was frequently used by

Vaughan Williams (a prime example would be the *Romanza* second movement of his *Concerto for Tuba and Orchestra*), and its mood is reflective of its Italian operatic aria roots. The primary solo is in 1st Oboe, and it unfolds with a calm and gentle narrative feel. The tempo is ♩= 72 with an added indication to stretch the tempo in m. 41. Hunsberger provides some musical reinforcement by adding Harp to this variation's timbral texture. Vaughan Williams by this point has already begun to diverge from the strophic phrasing model; Variation 2 is thirteen measures long and contains a meter change just before Variation 3, to 2/4 for one measure, leaving mm. 40-41 to add up to six beats total, which provides an aural transition into two three-beat groupings.

Variation 3, *Allegro,* is the shortest of the variations, only ten measures (mm. 42-51). With the meter now a fast 3/4, its frenzied mood creates an abrupt contrast to the placid character of the second variation. It might appear to be only a transitional phrase in preparation for Variation 4, as it contains only a single A and A^1 statement, but it is clearly marked as a variation and must be treated as such. The tempo is ♩= 112 (♩= 120 in the brass band score), and it is labeled *marcato* for Trombones in the brass band score, although that indication is omitted from the wind band score in lieu of detailed articulations provided on the wind band score and parts. In 3/4 meter, low brass and Horns carry the primary majestic melodic line (from m. 22), while woodwinds embellish the melody with more energy-generating eighth-note/eighth-note-triplet hemiola. Similar writing can be found in the first movement of the Ninth Symphony. Hunsberger inserts a crescendo in mm. 46-47, leading into the four-measure A^1 statement to finish the variation.

Variation 4, *Canon,* is a sustained twenty-three-measure musical high point and bears some resemblance in scope and function to the large tutti passage in the first movement of Vaughan Williams' *English Folk Song Suite,* with its primary faster tempo (although still in 3/4 meter here), melodic lead in the low voices, contrasting counter-melodic lines in the upper voices, and much activity in the percussion section. Some enhanced drastic dynamic changes in this variation (within the wind band version specifically) also create musical moments similar in character to the *Allegro risoluto* section in the first movement of Vaughan Williams' own *A London Symphony*. The key returns to C major in Variation 4, and the presence of B♭ in m. 54 implies C Mixolydian. The Canon's leading statement (mm. 52-56) is introduced by low brass and low woodwinds and imitated at a perfect fifth above by high brass and woodwinds, beginning in m. 53. An increase in tempo to ♩= 126 (♩= 132 in the brass band score) and the *ff* dynamic propels the music forward with intensity. The Canon's B statement (mm. 57-62) and A^1 statement (mm. 62-71) are both imitated at the octave. Harmonic root movement in the Canon is similar to that of the Theme (moving from C Major to A Major), although it is varied through the use of different forms of minor modes.

Variation 5, listed as *Molto Sostenuto* in the published score (also originally labeled *Romanza* by the composer), is listed as *Moderato Sostenuto*, as confirmed by the brass band and Hunsberger manuscript scores. This variation is designed to have soloists in the first half and the remainder performed tutti; thus it could even be interpreted as a very brief quasi-concerto grosso in the wind band version. Hunsberger has recognized an opportunity to highlight either brass or woodwinds in soli, and has done so by facilitating alternate versions (the A version features brass and the B version, woodwinds) from mm.

75 through 86. This variation continues in 3/4 meter and contrasts to Variation 4 with its small ensemble soli phrases creating a restful pastoral mood. It is another effective setting for the quasi-aria dialogue in the true sense of an operatic *romanza*. Performing the brass version pays tribute to the brass band original, whereas the woodwind version tends to mirror the traditional lighter orchestration used in such settings. In both versions, low Clarinets, String Bass, and Harp begin light accompaniment in m. 81, Trombones in m. 83, and Horns in m. 85.

The ensemble joins the soloists in m. 87, providing a brief conclusion to the A section and transitioning into the B section. The musical mood in this phrase is lush and beautiful, subdued but not somber. The B section's melodic content (mm. 90-99) is led primarily by Bass Clarinet, Contrabass Clarinet, Bassoon, Contrabassoon, Euphonium, and String Bass (mm. 90-92). The focus then changes to upper woodwinds in a quarter-note progression that builds to a peak in m. 96 and recedes again in the same manner as the rolling and descending quarter-note passages in the A^1 extension sections of the Theme and Variations 1 and 2.

Variation 6, *Tempo di Valse,* is more a brief sample than a true waltz dance form (without repeats of phrases and melodic content), but, by this point in the work, Vaughan Williams has begun to expand the length of the variations. This variation is thirty-two measures, but is very quick in duration because the conducted pattern is in one. The formula of the earlier variations is still maintained (A-B-A^1-A^1 extension in the Theme and Variations 1, 2, and 4).[36] With a key change into C minor, the unconventional and

[36] Markovich, "Variations for Wind Band," 3:585-86.

buoyant timbre of Flugelhorn in the wind band transcription is consistent from the brass band original and carries the elegant flowing melody in one beat per measure.

Flugelhorns are joined by Flutes in m. 111, then by Oboes, 1st and 2nd Clarinets, and Piccolo Trumpets in m. 116, as they press forward with a crescendo to a sweeping fortissimo impact at m. 121. As m. 125 brings a subito *mezzo-piano* dynamic, Flugelhorn is paired with Piccolo (mm. 125-131), before 1st Oboe and Celesta initiate a transition in mm. 132-133.

Variation 7, *Arabesque,* represents another contrast in style. Set in a slow 9/8 meter, the movement from the feel in one from the waltz to the Arabesque sounds seamless, although the eighth notes of the waltz are now sixteenth notes, and they are now grouped in three beats to the measure. The brass band original has no rallentando so the rhythmic transition is direct, however the wind band version does use a rallentando to wind down the waltz before moving on. With a key change to F major, the characteristic florid arabesque[37] ostinato pattern built of sixteenth notes alternating between Flutes and Clarinets lays the foundation for the melodic exchange based on a siciliano-type rhythm (dotted eighth note / sixteenth note / eighth note) between solo Bassoon, English Horn, and Oboe (mm. 134-141). Hunsberger's orchestration choice of double reeds for this variation gives a pleasant rustic character to the music. Horns and Trombones become the focus of the B statement, building for four measures (mm. 142-145) to the peak of the phrase led by double reeds, Saxophones, Piccolo Trumpets, and Flugelhorns (mm. 146-148). The musical peak of Variation 7 is euphoric, with its mystically brilliant and

[37] Not to be confused with actual Arabic/Turkish music, the word "Arabesque" is a classical music term derived from Western impressions of Arabic music, focusing on a high level of embellishment.

cascading tone colors blossoming through the use of major tonality, then receding back to minor before the transition into the short Soprano Saxophone quasi-cadenza (optional 1st Oboe) in m. 149. Vaughan Williams also incorporates some phrases of arabesque style toward the end of the Scherzo Third Movement of his Symphony No. 9 in E minor.

Variation 8, *Alla Polacca,* is the largest of the variations (sixty-one measures). Its majestic style and the virtuosity required to perform it makes it the main technical showcase for the ensemble, either brass or wind band. Vaughan Williams utilizes the rhythmic signature of the polonaise (eighth note rest, two sixteenth notes and four eighth notes), a folk dance form in 3/4 meter developed in the seventeenth century by and for Polish nobility.[38] The preceding cadenza in Variation 7 encourages the listener to relax, and then Vaughan Williams repeats his surprise element, a *subito* change of tempo to allegro and volume to *fortissimo*, as he does between Variations 3 and 4. First introduced by Timpani in m. 150 with an accompanying whole note tied to an eighth note in 1st Trumpet and Trombones, the polonaise rhythm is immediately repeated by woodwinds and upper brass (mm. 151-153). The sequence (mm. 150-152) is repeated in mm. 154-156, and together these two statements form variant B of the motive.

The phrase between mm. 157-172 has three elements. The first is a sparkling four-measure segment (mm. 157-160) containing a motive comprised of the final notes of the Theme B statement in stretto set in a cascading manner with fanfare. The cymbal roll with sticks fuels the brilliance in this phrase. The second element involves a call-and-response exchange of a sixteenth-note motive and a building string of sixteenth notes

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[38] *Grove Music Online*, s.v. "Polonaise," by Stephen Downes, accessed June 13, 2012, http://www.oxfordmusiconline.com.offcampus.lib.washington.edu/subscriber/article/grove/music/22035.

(mm. 161-166), peaking with the third element, a restatement of the sparkling stretto segment (mm. 167-171).

The next section is a quasi-development section emerging from the thematic material presented in the polonaise. The added *leggiero* marking at m. 171 helps establish a new direction for the music. Starting with a light galloping motive drawn from B-section material (m. 171), Flugelhorns, Horns, and Baritones lay a foundation for a unison statement of a rhythmic variant of A-statement material by solo Flute, Oboe, and Bassoon (mm. 172-181).

In mm. 181-187, Vaughan Williams weaves a contrapuntal tapestry with the polonaise rhythm scored by Hunsberger in low reeds and low brass and ornamental sixteenth-note activity from a previous section (mm. 164-166) in high woodwinds; simultaneously, Trumpets, Horns, and Trombones begin an imperfect augmentation (or metamorphosis) of the Theme that stretches to m. 187. Roles alternate for two measures (mm. 188-189) with high woodwinds and all Trumpets, Flugelhorns, and 1st and 2nd Trombones playing the polonaise motive, and low instruments playing new motivic material. Then another switch of groupings goes back to the polonaise material for low instruments, with a triumphant new motive in upper instruments between mm. 190-193.

The energy builds in Variation 8 with a canonic statement (mm. 194-200), beginning with the final notes of the Theme as quarter notes, followed by a passage of continuous sixteenth notes. The first group to play is Flutes, Oboes, E♭ Clarinet, B♭ 1st, 2nd, and 3rd Clarinets, and Soprano Saxophone. The second group enters in m. 195 and includes English Horn, Alto Saxophone, Tenor Saxophone, Flugelhorns, and Horns. Group 3 enters in m. 196 and includes low reeds, Baritone, Tuba, and String Bass. By m.

197, twenty-three separate instruments are engaged in a flurry of connected and contrasting sixteenth-note lines that lasts four full measures (mm. 197-200). The crescendo, Timpani and Suspended Cymbal rolls, and sweeping Harp glissandi Hunsberger inserts here intensify the sound and prepare for a resolution and return to the final appearance of the sparkling cascading fanfare, which lasts four measures (mm. 201-204). Hunsberger begins to prepare the transition into Variation 9 in m. 206, five measures before the variation actually starts, with a hairpin *diminuendo* and a *rallentando* as the cascading fanfare descends in tessitura, leaving only low instruments still playing. Variation 8 culminates in a preparatory modulation to A♭ major with a *forte* A♭ major chord with *diminuendo* to *piano* and an arpeggiated-chord solo for Harp inserted by Hunsberger (m. 210).

Variation 9, *Adagio,* is of moderate length (thirty-three measures) and is in 4/4 meter for the first time since Variation 2; the key signature is A♭ major with tendencies toward F major and F Phrygian mode. The tempo is ♩=72. With the exception of version A of Variation 5 (written for brass soli), Variation 9, with its focus on brass instruments, represents the best opportunity in the wind band transcription to get a sense of the original *Variations for Brass Band*. The function of Variation 9 is ultimately to bridge the brilliance and energy of the polonaise with the ending of the piece. Vaughan Williams brings maximum contrast of style between these variations with a dark but hardly depressing mood that can be compared with the "Pines Near a Catacomb" movement of Ottorino Respighi's *The Pines of Rome*, or the lower-volume sections in "The Catacombs" movement toward the end of Modest Mussorgsky's *Pictures at an Exhibition.*

Hunsberger astutely follows Vaughan Williams' example in his arrangement by using the entire variation to work from low instruments to higher instruments. With no percussion or woodwinds (with the exception of a single entrance of Bassoons in mm. 214-215) and isolated Harp and Timpani support, the brass carry a phrase that is based on the original Theme (A) motivic material. The mood is somber and reflective, yet it has moments of a questioning dialogue quality as the brass phrase develops and resolves (mm. 211-231).

The remainder of Variation 9 utilizes content from the Theme B motive and is orchestrated through woodwinds. In a logical progression, Hunsberger assigns mm. 231-236 to double reeds and Harp, mm. 235-239 to Saxophones, mm. 236-240 to Flutes, mm. 241-242 to Flutes, Clarinets, and Double Reeds, and finally all woodwinds on the three notes (a half note and two quarter notes) comprising the last measure of the variation (m. 243).

The fugato of Variation 10 initiates the concluding segments of the work and features Vaughan Williams' masterful capacity to intertwine multiple polyphonic lines within each other. Trombones initiate the key change back to C major in mm. 244-245, with sustained C's in octaves. This serves to bring the listener back to the original key in a passage that builds energy as it gradually adds instrumental groups to the ensemble. The fugue subject (C major) is buoyant in character and is derived from the A motive in diminution,[39] scored in low reeds, Baritone, Tuba, and String Bass (mm. 246-248). The 1st, 2nd, and 3rd Clarinets, Alto Saxophone, and Tenor Saxophone introduce the fugue answer, in the dominant, which extends from mm. 248 to 257. The rhythmic construction

[39] Markovich, "Variations for Wind Band," 3:587.

of the subject is straight-forward, with quarter notes, eighths, sixteenths, and some syncopation, allowing for optimal saturation of the beat and maintaining clarity between the voices. Later in the variation, triplet values are introduced, adding to the complexity with the resulting hemiolas.

The change from subject to countersubject at the dominant (mm. 249-253) is signaled by low reeds, Baritone, Tuba, and String Bass, and then shifts to triplet-based and syncopated rhythms derived from the B statement.

The next entrance of subject material comes with English Horn, Soprano Saxophone, and Flugelhorns in m. 251, followed by all Flutes, Oboes, E♭ Clarinet, and Piccolo Trumpets in m. 252. Both of these entrances are in C major (the tonic). Low reeds, Baritone, Tuba, and String Bass then introduce the fugato subject in A minor in m. 254, followed irregularly by 1st Flute, Piccolo, Oboes, and E♭ Clarinet seven beats later, on beat four of m. 255 and also in A minor. In this series of entrances, the subject departs from the established sequence, beginning on beat three of m. 257, with imitated entrances on beats one and three of m. 258; all three entrances are in D minor.

A sixteenth-note passage in m. 259 leads to root movement a tritone away from D minor into A♭ major, and stays there to the end of the variation (mm. 260-266). In the context of C major, this is the ♭VI, a commonly used borrowed chord from the parallel key of C minor.[40] The four fugato subject elements that begin in m. 260 are presented in stretto. Low reeds and low brass enter first on beat one of m. 260. The second group of instruments enters on beat two and includes English Horn, Alto and Tenor Saxophone, Flugelhorns, and Horns, followed by entrances of groups three and four, both occurring

[40] R. Evan Copley, *Harmony: Baroque to Contemporary* (Champaign, Illinois: Stipes Publishing, 1991), 2:20.

on beat three of the same measure. Group three (B♭ Clarinets, Soprano Saxophone, and Trumpets) plays the original fugato subject, while group four (Flutes, Oboes, and Piccolo Trumpets) plays the subject in augmentation over five measures (mm. 260-264). The counterpoint builds to a peak in the final measures of the variation and brings closure through a *rallentando* into a ♭II-I resolution.

The character of the final variation, Variation 11, *Chorale,* is lush, transparent, ethereal, even celestial, similar in mood to "Neptune," the final movement of Gustav Holst's *The Planets*, with moments of reflection achieved through the continued use of thematic material developed throughout the work. Although the historic roots of chorales are in the Protestant church, this chorale is not characterized by the melody in the soprano voice with harmonized chords in the same rhythm, as in the well-known chorales of J. S. Bach.

In Variation 11, the most distant from the Theme in terms of style, form, and proximity, Vaughan Williams masterfully weaves the various previously-used motives into the chorale in several polyphonic layers. The variation begins with the establishment of a quasi-ostinato pattern of alternating chords of C major and A minor in upper woodwinds, Harp, and Celesta (m. 267). The rolling and descending quarter-note pattern used in several variations now appears in half notes at *pianissimo* as introduced by Bass Clarinet, Bassoons, Tenor Saxophone, Baritones (cues), and String Bass (pizzicato) on beat three of m. 267. A subtle reflective melody appears in Soprano and Alto Saxophones and Horns (mm. 268-272) and is repeated in mm. 273-277, with upper woodwinds moving to a melodic embellishment of the oscillating tones used previously in mm. 266-

271. The low instruments group adds a phrase extension from mm. 278-280 with an ending similar to the original A statement from the Theme (m. 4).

This passage is followed by a restatement of previous Chorale material. Vaughan Williams, in the original version, uses the same instrumentation as in the previous eight measures, but Hunsberger, working with the expanded instrumental palette of the wind band, is able to introduce subtle variety with a slight shift in the orchestration, moving to Flutes and B♭ Clarinets in the main melodic line and Horns with low brass on the rolling, descending half-note countermelody (mm. 281-287).

The true conclusion of *Variations* comes in m. 288 with low woodwinds, low brass, and Harp playing a near-exact quotation of the Theme in C major. The 2nd and 3rd Flutes, English Horn, E♭ Clarinet, 2nd Piccolo Trumpet, Flugelhorns, and Horns form an ensemble that quotes a variant of the Theme (m. 291), and there is another variant of the Theme quoted by low instruments (mm. 292-295, in A minor). During each of these quotations, there are at least two, and sometimes three, contrasting lines all featuring previous motives. As the Chorale approaches the unlabeled codetta, there are two additional statements of the primary motivic material. The first is a three-measure statement (mm. 296-298) and the second is two measures (mm. 299-300).

Although the restatement of the Variation 10 *Fugato* theme in m. 301 might appear to signify the conclusion of Variation 11, technically it is not finished yet. The conclusion is delayed by two other motivic elements (mm. 301-303), which state the short three-measure *Fugato* motive in C major, intertwining with low instruments. The following phrase adds more instruments to the *Fugato* motive for one measure, after

which they move to another variant (mm. 304-307), which then builds to the final resolution.

The powerful and majestic unison eighth-note triplet passage played by the full ensemble (minus Flugelhorns, Horns, and Trombones) in mm. 308-309 brings striking clarity and finality to the building counterpoint, adding the rest of the brass in m. 310 for a spectacular and conclusive restatement of the Theme (first heard in mm. 12-13), a C Lydian cadence of the major chords II-I, featuring a raised fourth scale degree.[41]

As this overview shows, Vaughan Williams has compiled a tremendous amount of musical meaning and emotional variety into this relatively short work, in the process broadening considerably the musical horizons of the brass band genre. As Paul Hindmarsch says, the composer masterfully compiled all of this into this "concise" package.[42] Because Hunsberger's orchestration so carefully reflects the nuances of the work, it is difficult to conceive of a different, equally successful, arrangement. The following chapters begin the process of correcting the current published so that the work of both composer and transcriber can be acknowledged to their full extent.

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[41] Markovich, "Variations for Wind Band," 3:585.
[42] Hindmarsch, "Building a Repertoire," 262.

CHAPTER 3

PERFORMANCE PRACTICE

In order to understand the relationships between the brass band and the wind band versions of *Variations*, it is important to appreciate certain aspects of Ralph Vaughan Williams' compositional style in general. This includes not only a consideration of how his brass band music fits into his oeuvre as a whole, but also how this composition can be understood in the context of the larger world of the British brass band tradition. Along with a survey of various publications on Vaughan Williams' music, a series of email exchanges with Paul Hindmarsch (Appendix E) makes a significant contribution to this research. Mr. Hindmarsch is a recognized authority on brass banding and brass band studies in the United Kingdom, and was the recipient of the Iles Medal in 2005 for contributions to the field. I also examine recordings of *Variations* in each of the genres. Although this chapter focuses primarily on the relationships between Hunsberger's 'enhanced' wind band transcription and the brass band version, orchestral interpretations can also provide insight into various performance decisions and have been included in this discussion. Recordings offer concrete measurable data with regard to style and tempi, as well as valuable artistic insight regarding conductors' approaches to the transitions from one variation to the next.

Compositional Characteristics of Vaughan Williams' Brass Band Music, Wind Band Music, and the Symphony No. 9 in E minor

The scoring of Vaughan Williams' original *Variations for Brass Band* is remarkably sparse, particularly in comparison to the scoring of *Variations for Wind Band*. Tempi in the original score are either fairly static or are terraced, with rare use of fluctuations like *accelerando* and *ritardando/rallentando*, and the dynamics also tend to be terraced, with infrequent use of crescendo/diminuendo indications or graphic 'hairpin' dynamics. This infrequent use of performance indications is characteristic of Vaughan Williams' brass and wind band works as well as his Symphony No. 9, which was written concurrently.

This overall tendency is clear if one turns to the scoring of his other works for military band. Vaughan Williams' first work for military band, *English Folk Song Suite* (1924), written when he was fifty-two years old, contains three movements. The first movement, *March – "Seventeen come Sunday,"* is marked *Allegro* and contains no tempo changes. The second movement, *Intermezzo – "My Bonnie Boy,"* contains one tempo change, from *Andantino* to *Poco Allegro* (Scherzando), and a single *Rit.* marking located two measures before the return to the A motive (*Tempo I*). The third movement, *March – "Folk Songs from Somerset,"* is marked *Allegro* and maintains the same pulse between alternating 2/4 and 6/8 meters, but there are no tempo changes.

Sea Songs (1924) for military band is Vaughan Williams' second work in the idiom. Essentially a march-medley of folk music, the primary tempo is *Allegro* and the work contains no tempo changes. His third piece for band is *Toccata Marziale* (1924) for wind band. The primary tempo is marked *Allegro maestoso*, with no tempo changes

throughout, except for a single measure with an *Allargando* (m. 116), an *a tempo* (m. 117), and a single *Rit.* marking inserted and initialed by the editor in the penultimate measure (m. 156).

Vaughan Williams' first work for British brass band is his *Overture for Brass Band: Henry the Fifth* (circa 1933-34), edited by Roy Douglas, which premiered after its rediscovery in 1979 and was published in 1981.[43] The primary tempo marking is *Andante maestoso,* and the work contains multiple changes of mood and tempo. The changes that do appear are *subito*, and the work contains only a single *molto rit.* marking in the third-to-last measure (m. 262). Several locations also contain a second set of tempi in parentheses, which are initialed by Douglas (they are marked "R.D." in the published score). This piece thus contains tempo indications that reflect multiple points of view in terms of their interpretation and expression, a recurring theme of this chapter. *Flourish for Wind Band* (1939) was adapted and published for brass band by Roy Douglas in 1979. The opening tempo for this ninety-second work is indicated simply as *Maestoso*. There are no tempo changes, but its style and grandiose ending generally dictate an implied *rallentando* at the very end of the piece.

After a gap of over two decades, Vaughan Williams returned to the brass band genre with *Prelude on Three Welsh Hymn Tunes* (1955), a through-composed arrangement of three hymn tunes in 169 measures. The published score does not indicate that any other editor was involved. There is a single three-measure *accelerando,* a *poco rall*. and a following *a tempo* marking, and a *rall.* marking that occurs six measures from the end. The piece also contains two *L'istesso tempo* markings and a *Più mosso,* which,

[43] Mitchell, *Ralph Vaughan Williams' Wind Works,* 70.

although standard musical indications, are almost never represented in the other works by Vaughan Williams examined in this study, suggesting that there is at least a possibility that the publisher, Salvationist Publishing and Supplies Ltd., may have entered these markings in its publication in 1955 in *The Salvation Army Brass Band Journal*.[44] The three-measure *accelerando* and the six-measure *rallentando* also fall into this category of possibly non-authorial tempo indications, which, as noted above, tend to occur only within one or two measures from the endings of works.

The spare scoring in *Variations for Brass Band* is thus entirely consistent with Vaughan Williams' approach. The only *ritardando* in this work occurs in Variation 7, in the last two measures, during the short E♭ Solo Cornet quasi-cadenza. All tempo changes are terraced in a subito manner with no indicated progression between them.

Indeed, this rare use of tempo gradations is not confined to Vaughan Williams' band music. In the Symphony No. 9 in E minor (1958), written at about the same time as *Variations*, there is not a single *accelerando, ritardando,* or *rallentando* in the entire work, almost thirty-five minutes of music. All tempo changes, of which there are many (especially in the second and fourth movements), are terraced in a subito manner with no indicated progression from one to another. An article written in 1972, "Vaughan Williams and His Interpreters," by Sir Adrian Boult, lifelong friend and conductor of many premieres of the composer's works (including the orchestral version of *Variations* and also the premiere of Gustav Holst's *The Planets*), quotes Vaughan Williams as he makes several remarks of direct relevance to this issue:

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[44] *The Salvation Army Brass Band Journal (Festival Series)* (Wellingborough, England: Salvationist Publishing and Supplies, 1955). The score is numbered No. 209; it is not clear whether this refers to the journal number or the number in this series of publications.

> There is a legend that he [Vaughan Williams] only bought a metronome quite late in life, and no one knows how he determined the earlier tempo figures. Already with the *Pastoral Symphony* [No. 3] he was continually pressing me to do every movement faster than I had felt it when studying the work. I hoped the first performance had satisfied him, but it was not until six or seven years later that he again heard me rehearse it. 'Everything is much too fast' was the alarming comment. I reminded him of the first performance and got this wonderfully characteristic reply: 'Oh that, yes, it was years ago, but I have heard it a good deal and conducted it myself several times since, and I now know it isn't as boring as I thought it would be, so I like it slower'. I thereupon happily reverted to my original conception.

Boult makes a point that would explain not only why there are no metronome markings in *Variations for Brass Band,* but that to have added them would be fundamentally contrary to the composer's attitudes about his own music:

> I have always allowed more rehearsal time for a new work with the composer present than if I am alone in the direction, provided of course that I have had time to digest the work and make up my mind about it. Here Vaughan Williams was one of the easiest composers to please, not I think because his mind was not clear, but simply because he did not demand rigid adherence to any of his directions. He felt, I am sure, though he never would say so, that his music was big enough to convey its message through a wide divergence of interpretations. This can be seen by anyone who cares to compare the composer's record of the F minor Symphony [No. 4] with either of my own, preferably perhaps (for this purpose) the earlier 'mono' which was made with the composer sitting in the studio with us and making any criticisms he wished, resulting, I had hoped, in a performance he could approve, though it differed so very much from his own later record.

Finally, Boult adds an anecdote about the Symphony No. 9, the work composed concurrently with *Variations for Brass Band.*

> […] If I detect any weakness in a work I try to forget it at once, because I feel my audience will sense it too if it is in my mind. Thus it is that I rarely criticize a new work, except possibly a detail of scoring, if the composer cares to ask. But for some reason I made an exception to this on the last occasion I spoke to Vaughan Williams. About a fortnight before his death I had an appointment to go through the Ninth Symphony which we were due to record soon. As we came to the end of the last movement I felt I must jump in with a request for 20 or 30 more bars; the end struck me as abrupt. He stopped and said 'Do you think so? I'll think about it; but in the meantime why not play it a bit slower?' This I did when we came to the recording, which took place on the very day of his death.

> So we see that the interpreter of Vaughan Williams need not feel too closely tied up to the details of the score. His ambition should be directed towards the structure of the music, the inevitability of its rise and fall, to its underlying moods, and the glowing force of the messages (often so far from anything that can be put into words). Above all he should aim to convey to his audience the power and integrity of its inspiration.[45]

Comparison and Analysis of Tempo in Recordings of *Variations*

The importance of these issues of tempo emerges clearly when comparing the tempi of the recordings selected for this dissertation. Although I focus below on the wind band recordings, I do include recordings of the other versions, as they provide valuable comparisons. The specific comparison of tempi among the three versions of this work—the original (*Variations for Brass Band*), and the *Variations for Orchestra* and *Variations for Wind Band*—are listed below (Table 1). The Vaughan Williams manuscript score is devoid of metronome markings entirely, using only Italian terminology in the Classical tradition, so it follows that (as discussed above) the metronome markings that appear in the published score were added by the noted editor and arranger Frank Wright.[46] Wright was also responsible for preparing Gordon Jacob's orchestral transcription for press and, probably not coincidentally, the metronome markings in the two transcriptions are identical.

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[45] Sir Adrian Boult, "Vaughan Williams and His Interpreters," *The Musical Times* 113, no. 1556 (October 1972): 957-58.

[46] Frank Wright, MBE, was the recipient of the 1957 Iles Medal (the same year as the premiere of *Variations for Brass Band*).

Table 1
Published Metronome Markings for Different Versions of *Variations*

* The Italian headings are included before the metronome markings of the published score, orchestral, and wind band transcriptions. The words *Romanza* (var. 2 and 5) and *Quazi* (var. 11) do not appear in the published versions at all.

	Brass Band (RVW) Manuscript Score	*Brass Band (RVW) Published Score *Tempi: Wright*	*Orchestra (Jacob) *Tempi:Wright*	*Wind Band (Hunsberger)
Theme	Andante maestoso	88	88	84-88
Variation 1	Poco tranquillo	84	84	84
Variation 2	Romanza	72	72	72
Variation 3	Allegro	120	120	112
Variation 4	Canon	132	132	126
Variation 5	Romanza (illegible) sostenuto	116	116	108
Variation 6	Tempo di valse	Tempo di valse	Tempo di valse	66
Variation 7	Andante sostenuto	60	60	60, 56
Variation 8	Allegro - Alla Polacca	104	104	104
Variation 9	(illegible) Adagio	72	72	72
Variation 10	Fugato Allegro moderato	88	88	88
Variation 11	quazi chorale	104	104	92, 76, 92, 84, 72

The table shows slight differences in some tempi in Donald Hunsberger's arrangement relative to the tempo markings in the published score (by Frank Wright). This observation might bring into question the meticulous manner with which the brass band traditions adhere to these markings in the competitive arena, where ensembles are judged by their fidelity to the printed score. Acknowledging the true source of these tempo indications in a note to the conductor in the score might open the work to broader interpretative musical decisions, for the differences in tempi produce clear differences in

performances. As the discussion above indicates, Vaughan Williams did not envision vivid changes of tempo between the formal sections of his band works. Either he genuinely approached his music in such a manner or he was too occupied with the larger scope of the composition to define the minutiae. Furthermore, the Hunsberger tempi suggest the spiritual and expressive qualities of the music. The Hunsberger tempi, as revealed in his interview in Appendix C, are defined by the principle of letting the musical moment determine the eventual tempo of the music, the product of a mature conductor applying principles of internal score study to this music.

Comparison of the Timings of Recordings of *Variations*

Consideration of the actual timings of the recordings recognizes the different approaches to tempo within the composition. By examining the set of data generated by a comparative study of the timings, one can assess the Frank Wright tempi and consider whether they might be changed or eliminated in a new corrected edition. In all three versions, and particularly in the Hunsberger transcription, the tempi provided in the score constrain the music in some variations. As a result, there is a tendency among each ensemble to extend the musical interpretations with timings beyond those of the given metronome markings; in other words, the beauty of the music itself causes conductors to savor the moment and let the music breathe freely regardless of the printed metronome markings.

Below are three tables presenting data on timings of seven commercially-produced CD recordings (three brass band, two orchestral, two wind band), two University of Washington Wind Ensemble live concert archive recordings, and one live

concert recording of the Yuetao Symphonic Wind Ensemble (Taipei, Taiwan). The initial purpose of the measurements on the tables is to document the effects of the difference in tempi and timings (in seconds) in the brass band, orchestral, and wind band versions. The software applications Finale™ 2012 and Felt Tip Sound Studio 2.1 for Apple computer (MacBook Pro) allow for measurements accurate to the thousandth of a second.

For this analysis, I created separate Finale™ files of the brass band and wind band versions, developing default time measurements based on measurements reflecting the printed metronome markings for each version. The default timing of the brass band and orchestral versions is 11:04.580 (Tables 2 and 3), and the default wind band timing, including *accelerando* and *ritardando* markings, is 11:51.788 (Table 4), that is, 47.208 seconds longer. These default timings for each version allow for direct comparison to the recordings.

By using this software to time each of the recordings, I was able to compare the difference between shortest and longest performances (Table 2, column 5; Table 3, column 10; Table 4, column 19), as well as determine a mean timing for the Theme and, separately, each of the eleven variations (Table 2, column 6; Table 3, column 11; Table 4, column 20). The Playback Controls feature in the Finale™ 2012 application allows one to establish the equivalent mean tempo in beats per minute (BPM; see Table 2, column 7; Table 3, column 12; and Table 4, column 21). This last set of data is important because it could be used in creating a critical edition reissue of *Variations for Wind Band* with tempi drawn from collective performance data.

Table 2
Ralph Vaughan Williams, *Variations for Brass Band*
Data on Timings of Brass Band Recordings

Yellow highlight indicates a slower timing than the default.
Green highlight indicates a faster timing than the default.
No highlight indicates a time within one second (+/-) of the default timing.

BRASS BAND	0	1	2	3	4	5	6	7
	Original Tempos	Finale™ Default Timings	Black Dyke / Brand (1975)	Hannaford / Tovey (1996)	Williams Fairey / Hurdley (1997)	Margin / Hi-Low (2-4)	Mean Time (2-4)	Mean Tempo (2-4)
	BPM	sec.	sec.	sec.	sec.	sec.	sec.	BPM
Theme	88	38.255	40.298	44.060	38.830	5.230	40.361	83
Variation 1	84	40.008	38.986	47.821	37.446	10.375	41.065	81
Variation 2	72	41.633	40.705	46.150	38.364	7.786	41.713	72
Variation 3	120	15.012	15.372	12.736	13.901	2.636	14.255	126
Variation 4	132	31.475	30.616	29.002	28.430	2.186	29.881	139
Variation 5	116	36.804	43.549	49.633	50.439	6.890	45.106	108
Variation 6	di valse	28.793	29.629	38.568	31.780	8.939	32.193	60
Variation 7	60	49.238	58.781	56.657	63.805	7.148	57.120	51
Variation 8	104	105.639	99.463	102.237	96.877	5.360	101.054	108
Variation 9	72	110.109	135.988	135.256	128.657	7.331	127.503	62
Variation 10	88	62.729	56.146	64.064	53.778	10.286	59.179	93
Variation 11	104	104.885	117.153	128.743	102.066	26.677	113.212	97
Subtotal	n/a	664.580	706.686	754.927	684.373	70.554	702.642	n/a
Converted	n/a	11:04.580	11:46.686	12:34.927	11:24.373	1:10.554	11:42.642	n/a

The table above shows brass band recordings made over a twenty-two-year span. The Black Dyke Mills Band and Williams Fairey Band are British, whereas the Hannaford Band is Canadian. The shortest recording is from the Williams Fairey Band (11:24.373). The table shows that they performed seven variations faster than the default, four variations slower, the Theme to within a half-second of its default time, yet yielding a total time of twenty seconds over the default. This is in fact the closest overall time to the default in any of the ten recordings I examined. The second overall closest timing is the Black Dyke Mills Band, with four variations timed within one second, three

variations faster, and five variations slower, yielding an overall time that is forty-two seconds longer than the default.

This data suggests that the British brass bands who perform this piece in its original competitive context are in fact the most likely to stay closest to the tempo markings on the page. Both of these bands are legendary, with eminent conductors in their genre.

The table shows that the variations largely responsible for the extended performance times are Variations 5, 7, and 9 (Moderato sostenuto, Arabesque, and Adagio, respectively). These two bands, joined by the Hannaford Band, demonstrate that a more drawn-out approach is necessary in order to make the most musical sense of these variations.

The performances of Variations 3, 4, and 8 (Allegro, Canon, and Alla Polacca) also seem to take a uniform approach. These variations were performed either within one second of the default (Black Dyke) or faster, most assuredly because of the opportunity to display the technical facility of the bands, although this pursuit of extra speed may not always be deemed musical. The orchestras also tend to mirror this tendency, but the wind bands generally do not pursue the faster tempi for these three technical variations (Tables 3 and 4).

For this study, I have considered differences of five seconds or less per variation to represent a general agreement among performances; only differences greater than five seconds indicate a noticeable difference in approach. The three brass bands agreed on timings of Variations 3 and 4 within a margin of two seconds, and the Theme and Variation 8 show a five-second margin. All of the remaining eight variations produce

margins in excess of five seconds, including two over ten seconds (Variations 1 and 10) and one with a twenty-six second margin between the bands' interpretations (Variation 11).

The Hannaford Band recording is interesting on several accounts. It is almost forty-five seconds longer than the Black Dyke Mills Band recording, with nine of the twelve sections performed beyond the default timings (total time 12:34.927). I do not know if Canadian brass bands also use this music in a contest format, but if not, this could allow for a more relaxed interpretation without criticism for failing to adhere to the marked tempi. This recording shares many of the adaptations implemented in the Hunsberger transcription, but I am unable to determine if the wind band recordings or interpretations influenced the Hannaford Band interpretation.

The conductor of the Hannaford Band recording is Bramwell Tovey, the 2003 recipient of the Iles Award for contributions to brass band activity and a Grammy Award-winning conductor and composer.[47] Born in England in 1953, his musical roots are in British brass bands, and he began conducting orchestras professionally in the 1980s. Orchestras to his credit include the Winnipeg Symphony, the Luxembourg Philharmonic, the Vancouver Symphony Orchestra since 2000, the New York Philharmonic "Summertime Classics" series since 2004, and principal guest conductor of the Los Angeles Philharmonic Hollywood Bowl summer concerts since 2008.[48] His recording thus represents an interpretation by a conductor with full knowledge and experience with

[47] IBEW – The Internet Bandsman's Everything Within, "Iles and Mortimer Medals," accessed July 5, 2012, http://www.ibew.org.uk/misc14.htm.
[48] Vancouver Symphony Orchestra, "Meet the Guest Conductors: Biographies," accessed July 5, 2012, http://www.vancouversymphony.ca/artist/bramwell-tovey/.

British brass bands, and even more extensive experience conducting orchestral masterworks.

Comparison of the published tempi in Table 2 (column 0) to the mean tempi of the actual performance recordings (column 7) shows that only Variation 2 reflects the tempo indications of the published score. The Theme and Variations 1, 6, 8, and 10 have minor differences in mean tempo of between three and five beats per minute. The mean tempi of the remaining variations (numbers 3, 4, 5, 7, 9, and 11) show a range of differential of between six and eleven beats per minute. Although these are not entirely significant measurements, they do suggest that a critical edition might reconsider Frank Wright's decision to insert actual metronome markings where the composer originally had none.

Table 3
Ralph Vaughan Williams/transcribed by Gordon Jacob, *Variations for Orchestra*
Data on Timings of Orchestral Recordings

Yellow highlight indicates a slower timing than the default.
Green highlight indicates a faster timing than the default.
No highlight indicates a time within one second (+/-) of the default timing.

ORCHESTRAL	(0)	1	8	9	10	11	12
	Original Tempos	Finale™ Default Timings	St. Martin / Marriner	Bournemouth / Hickox	Margin / Hi-Low (8-9)	Mean Time (8-9)	Mean Tempo (8-9)
	BPM	sec.	sec.	sec.	sec.	sec.	BPM
Theme	88	38.255	46.695	36.420	10.275	41.558	81
Variation 1	84	40.008	46.057	41.564	4.493	43.811	77
Variation 2	72	41.633	45.389	44.884	0.505	45.137	66
Variation 3	120	15.012	12.916	15.999	3.083	14.458	124
Variation 4	132	31.475	28.787	31.231	2.444	30.009	138
Variation 5	116	36.804	41.482	45.209	3.727	43.346	112
Variation 6	di valse	28.793	40.844	44.002	3.158	42.423	45

Variation 7	60	49.238	44.495	72.098	27.603	58.297	49
Variation 8	104	105.639	90.099	106.860	16.761	98.480	112
Variation 9	72	110.109	94.337	130.055	35.718	112.196	71
Variation 10	88	62.729	57.092	55.751	1.341	56.422	98
Variation 11	104	104.885	172.315	132.795	39.520	152.555	72
Subtotal	n/a	664.580	720.508	756.868	36.360	738.688	n/a
Converted	n/a	11:04.580	12:00.508	12:36.868	00:36.360	12:18.688	n/a

Both of the orchestral conductors for the recordings analyzed here are very well versed in the music of Vaughan Williams. Sir Neville Marriner (b. 1924) is one of classical music's most-recorded conductors; he has appeared under many recording labels and has recorded many works by Vaughan Williams. Richard Hickox (1948-2008), the 1997 Grammy Award winner for Best Opera Recording (for Benjamin Britten's *Peter Grimes*), was a recognized authority on British music and, with the Bournemouth Symphony Orchestra in 1995, was the first ever to perform the complete cycle of Vaughan Williams' symphonies. Neither conductor, however, has any known connection to the world of brass banding or its traditions.

Because the tempo structure of the brass band and orchestral versions is the same, the timings of the recordings might also be expected to be fairly close. The St. Martin in the Fields recording, at 12:00.508, is in the middle of time ranges used by the brass bands, and the total length of Bournemouth recording, 12:36.868, is almost identical to that of the Hannaford Band. Apart from these overall similarities in timings, however, there are different approaches to the balance of individual timings of the sections.

Both the brass band and orchestral recordings share a lengthening of Variations 5 and 6, as well as a compression of the technical variations (numbers 3, 4, and 8). This reinforces the argument that the initial tempi of those variations might be changed in a corrected edition of this work. The timings of the Bournemouth recording are within one

second of the default in Variations 3 and 4 (along with the Black Dyke Mills Band), and also in Variation 8.

Although the timings of the orchestral performances are closely aligned with those of the brass bands in the variations listed above, there are several variations that are consistently played differently by the orchestras. Variations 1, 2, and 11 are slower in the orchestral performances and Variation 10 is faster. The orchestras thus share their overall approach to nine of the eleven variations, differing from each other only in their performance of the Theme and Variations 7 and 9.

However, although they share a general approach, there is much greater variation among the individual sections in the orchestral performances than in the brass band performances. This is shown in Table 2, column 5 and Table 3, column 10. Whereas the brass ensembles had only two variations within five-second margins, the orchestras have seven variations in this range (Variations 1 through 6 and Variation 10). The brass bands had seven variations with margins between five and ten seconds, whereas the orchestras have none. The brass ensembles have two margins of ten seconds and one of twenty-six seconds; the orchestras have one variation with a margin of ten seconds (Theme), and four that are over ten seconds (Variations 8, 7, 9, 11), with margins of 16, 27, 35, and 39 seconds respectively, representing a significant differential between interpretations by the two British orchestras, yet still ending with overall performance times similar to the brass bands.

Three of the orchestral mean times stand out. The mean time of Variation 6, *Tempo di valse*, at 42.423 seconds, is fourteen seconds longer than the default time and ten seconds longer than the mean time of the brass bands, which represents both a

measurable and an audible difference. The orchestral mean time of Variation 9, *Adagio,* is only two seconds from the default, yet still fifteen seconds faster than the brass band mean. The orchestral Variation 11, *Chorale,* shows a substantial difference in mean time. Although all five recordings favor longer performances in this variation, there is a clear difference in interpretation between the brass bands and the orchestras. The brass bands average nine seconds over the default but the orchestras average an additional 39 seconds, for a total of 48 seconds beyond the default. The primary reason for this is that the St. Martin in the Fields recording extends Variation 11 for a minute and eight seconds longer than the default.

Regarding the figures for mean tempo, only Variation 9 is aligned to the default, while all others exceed changes of four or more beats per minute. The two most extreme instances are the waltz (Variation 6) with a mean tempo of 45 BPM (slower by fifteen BPM), and the chorale (Variation 11) with a mean tempo 32 BPM slower than the default. The St. Martin in the Fields recording is thus even slower than the mean tempo, which represents a substantially different artistic choice in comparison with the other recordings, and illustrates the potential for acceptable variety within an overall framework, echoing the comments by Sir Adrian Boult noted above.

Table 4
Ralph Vaughan Williams/transcribed by Donald Husberger – *Variations for Wind Band*
Data on Timings of Wind Band Recordings

Yellow highlight indicates a slower timing than the default.
Green highlight indicates a faster timing than the default.
No highlight indicates a time within one second (+/-) of the default timing.

WIND BAND		13	14	15	16	17	18	19	20	21
	Original Tempos	Finale™ Default Timings	Eastman / Hunsberger (1989)	North Texas / Corporon (2007)	Washington / Salzman (1999)	Washington / Ponto (2009)	Yuetao / Brattin (2010)	Margin / Hi-Low (14-18)	Mean Time (14-18)	Mean Tempo (14-18)
	BPM	sec.	sec.	sec.	sec.	sec.	sec.	sec.	sec.	BPM
Theme	84-88	43.360	49.940	46.777	49.226	47.369	44.222	5.718	46.816	72
Variation 1	84	41.337	47.280	42.214	51.409	46.904	44.571	9.195	45.619	74
Variation 2	72	42.666	45.662	41.958	48.739	44.733	41.030	7.709	44.131	68
Variation 3	112	16.071	17.502	15.302	21.734	18.070	16.904	6.432	17.597	104
Variation 4	126	33.858	38.557	37.280	53.058	39.137	38.708	15.778	40.100	102
Variation 5	108	46.762	62.537	71.401	80.794	56.332	62.366	24.462	63.365	76
Variation 6	66…	30.210	38.503	40.031	35.736	35.329	41.146	5.817	36.826	53
Variation 7	60… 56…	50.731	76.328	65.132	74.234	55.519	59.687	20.809	63.605	45
Variation 8	104	107.724	110.765	107.810	108.600	99.765	103.874	11.000	106.423	103
Variation 9	72	110.997	138.397	129.405	158.685	138.925	123.855	34.830	133.377	59
Variation 10	88	63.261	60.912	55.681	61.045	54.381	55.182	6.664	58.410	94
Variation 11	92. 76. 92. 84. 72	124.811	151.917	149.966	181.499	119.130	145.286	62.369	145.435	76
Subtotal	n/a	711.788	838.300	802.957	924.759	755.594	776.831	147.928	801.705	n/a
Converted	n/a	11:51.788	13:58.300	13:22.957	15:24.759	12:35.594	12:56.831	2:27.928	13:21.705	n/a

The timings for the wind band recordings are similar to those for brass band and orchestra, but because the tempi marked in the score are different from those in the brass and orchestral scores, the parameters of the default timings are therefore different as well; thus, the wind band recordings constitute a separate set of comparisons. The default file for reference timings was created with all of the Hunsberger-listed tempi and tempo alterations manually set as indicated by textual indications (*rit., rall., accel*., etc.). The timing for that file is 11:51.788, approximately 47 seconds longer than the brass band default.

The five wind band recordings sampled for this study include four well-established American university schools of music and conservatories, and feature award-winning and prominent conductors with a minimum of twenty years served at their institution. They are Donald Hunsberger conducting the Eastman Wind Ensemble; Eugene Migliaro Corporon conducting the North Texas Wind Ensemble; Timothy Salzman conducting the University of Washington Wind Ensemble; and Robert Ponto of University of Oregon, guest conducting the University of Washington Wind Ensemble. The final recording is of a live performance of the Yuetao Symphonic Wind Ensemble from Taipei, Taiwan, which I have been conducting since 1994.

Outside of a movie film score perhaps, no conductor rehearses and performs music with the intent of achieving the split-second accuracy of the microscopic comparisons attempted in this study. Nevertheless, Table 4 shows that of the five recordings compared here with the default timings, seven of the individual sections did produce timings within one second of the default, four of them by the University of North Texas Wind Ensemble (Variations 1, 2, 3, and 8); one by Timothy Salzman (Variation 8);

and two in my recording (Theme and Variation 3). Only nine of the total of sixty combined individual sections were performed faster than indicated (including all of the performances of Variation 10), leaving the remaining forty-five individual sections all performed longer than the indicated default timing. The wind bands, not driven by the scrutiny of an adjudication panel for accuracy in a high-stakes competitive environment but rather propelled by the artistic musical moment, seem to prefer to maximize the work's musical potential by slightly slowing the music to varying degrees, not only in the Theme, but in seven of the eleven variations (1, 3, 4, 5, 6, 7, and 9).

The performance margins of high and low timings for the different ensembles show a higher degree of variation, with none of the margins less than five seconds. The Theme and five of the variations (1, 2, 3, 6, and 10) have margins between five and ten seconds. Two variations have margins over ten seconds (4 and 8), and two variations have margins over twenty seconds (5 and 7). The margin of Variation 9 is over thirty seconds and the margin of Variation 11 is the greatest of any of the versions, with over a minute in performance-time disparity.

Variations 2, 3, and 8 demonstrate mean timings closest to the default, within 1.3, 1.5, and 1.5 seconds, respectively. Mean times within five seconds of the default include the Theme and Variations 1 and 10 (3.5, 4.3, and 4.8 seconds, respectively). Mean times within ten seconds of the default include Variations 4 and 6 (6.3 and 6.6 seconds, respectively). Variations with mean times between ten and twenty seconds from the default are Variation 7 (12.9 seconds) and Variation 5 (16.6 seconds). This leaves two variations with mean timings over twenty seconds, Variation 11 (20.6 seconds) and Variation 9 (22.4 seconds).

The mean tempi are somewhat linked to the progression of mean timings, though not entirely, due to tempo considerations and the meter of a given variation. The closest to the default is Variation 8, with only a single beats per minute differential (104 default to 103 mean). The most drastic is Variation 5, with a 32 beats per minute difference (108 default to 76 mean), with Variation 4 close behind, with a 24 beats per minute difference (126 default to 102 mean).

Other Interpretive Differences

In addition to the various approaches to tempo in the brass band recordings, there are also other important stylistic and interpretive differences. Some of the most important differences among the brass band recordings relate to Vaughan William's stated preference that bands abandon the practice of vibrato outright and that the cornets should strive for the timbre of a trumpet. The recordings also differ in their handling of the E♭ Soprano Cornet quazi cadenza at the end of Variation 7, *Arabesque,* leading into Variation 8, *Alla Polacca*.

Vaughan Williams' lack of regard for the traditional sound of brass bands is well documented, dating back to the 1930s and articulated clearly in his composer's note in the score of *Henry the Fifth*: "The tone of the Cornets should approximate as far as possible to that of Trumpets (indeed the composer would prefer the parts played on

Trumpets). In any case the vulgar sentimental vibrato which disfigure most brass band performances should be strictly avoided… *(R.V.W.)*"[49]

Twenty-some years later Vaughan Williams again writes the notation "Quasi Trumpet (no vibrato)" and the same notation appears in the first entrance (m. 5) for all Cornets and Trombones in the *Variations for Brass Band* score. The recordings show that the Black Dyke Mills Band maintains the most trumpet-like timbres for the longest durations, the Williams Fairey Band uses a slightly more moderate application of this altered tone quality (that is, a cylindrical-bore tone on a conical-bore instrument), while the Hannaford Band rejects the composer's request entirely, clearly maintaining a high professional musical standard with its blanketed-quality of conical brass tone production while still generating the brilliance in tone characteristic of conical brass instruments where appropriate.

The British brass bands do not heed Vaughan Williams' request with regard to vibrato, and consistently apply vibrato in the same manner as they would in any other brass band literature; the Hannaford Band uses vibrato only sparingly but it is still present.

Comparison with the original manuscript shows that the cadenza transition linking Variations 7 and 8 is notated differently in the published brass band and in the manuscript scores. Eighth-note beats 7-9 of m. 148 are notated as three eighth notes in the manuscript, but as dotted-eighth-sixteenth-eighth in all three published versions. The rhythms of the last two notes in m. 149 are reversed (quarter note-eighth note in the

[49] Ralph Vaughan Williams, *Overture for Brass Band: Henry the Fifth* (London: Boosey & Hawkes Music Publishers Ltd., 1979); the composer's note appears two pages before the listed page 1, and is unnumbered.

manuscript is eighth note-quarter note in the orchestral and wind band versions).[50] The manuscript cadenza is missing an eighth-note rest on the final beat and is in fact not written in quarter notes at all, but as eighth-eighth rest/eighth-eighth rest/eighth-(missing) eighth rest. The orchestral and wind band transcriptions are notated correctly, so this is a unique problem for brass bands. The recordings reflect two different interpretations. The Black Dyke Mills Band and Hannaford Band both perform this as written (erroneously) in the published score, with the final note played as an eighth note of short duration and the ensemble abrasively interrupting the soloist with the *forte* entrance of Variation 8. The Williams Fairey Band not only plays the final note longer, but adds a breath mark release and a slight pause before starting Variation 8.

Although the Gordon Jacob orchestral transcription is not the main focus of this dissertation, it does include other changes that are relevant to this stylistic analysis. For example, the key has been changed to C (which is also Donald Hunsberger's key of choice for the wind band transcription), and this version also affords the opportunity to hear the timbre of Trumpets (as per the composer's original intent) and orchestral Horn in F, as well as the opportunity to hear technical passages intended for brass re-orchestrated for woodwinds and strings and performed rather effortlessly.

Wind Band Recordings Discussion

The five different wind band recordings offer a great deal of musical insight. This analysis will focus on the commercial recordings (Eastman Wind Ensemble and North

[50] The cadenza appears on p. 31 in the autograph manuscript (British Library, MS 50404-5).

Texas Wind Symphony), with abbreviated notes on the others (University of Washington Wind Ensemble 1999 and 2009 and Yuetao Symphonic Wind Ensemble). The Eastman Wind Ensemble recording is the only one to record version A of Variation 5 (which uses brass for this variation); all of the other recordings use version B in this variation (that is, performed by woodwinds).

The Eastman Wind Ensemble recording is the representative interpretation of the Donald Hunsberger arrangement and, according to Dr. Hunsberger, this CBS Masterworks recording was made using his pre-press manuscript score and hand-copied parts.[51] As indicated by the timings for this performance in Table 4, column 14, above, an analysis of the recording reveals a more romanticized, drawn-out approach to the published tempi, deferring to the tenderness, lyricism, and horizontal harmonic landscape created particularly in the slower movements. Even in the faster variations, the conductor's musical priority is to avoid focusing on the tempo for the sake of virtuosity, and instead to showcase the work's contrasting styles and musicality. In his transcription and in this recorded performance, Hunsberger's deliberate departures from the brass band original clearly set his interpretation apart from that of the brass band score and recordings.

In this recording Hunsberger takes great care in his approaches to the transitions between variations and he adds other interpretive touches that are not in his own published wind band score, for example unison breath marks inserted after mm. 2 and 3 in the opening statement. The quarter-note triplet over beats three and four in m. 4, as well as the last three eighth notes of m. 7, are very pronounced, with much weight. The

[51] Donald Hunsberger, e-mail message to author, February 15, 2011.

effect is much more dramatic when emphasized in this manner, especially when compared to the brass band and orchestral recordings.

In Variation 4, the ensemble performs a *rallentando* not indicated in the published score, beginning in m. 69 and becoming *molto rallentando* by m. 73. At this point, the tempo could be considered *lento*, and the final note on beat two of m. 74 could be interpreted and conducted as a fermata. The Hunsberger manuscript score does not have the *rallentando* indication in m. 69, but does have the *rallentando* indication in m. 73 in large notation.

In m. 124 of Variation 6, the printed score shows a full ensemble breath mark at the end of the measure and continues forward without a noticeable break. The recording has a measurable gap between mm. 124-125 in the manner of a caesura. The Hunsberger manuscript score does have both the caesura and the breath marks. In addition, the Hunsberger manuscript score has the added notation at the top of the page "[non ritard]" that is absent from the published score. Toward the end of Variation 8, *Alla Polacca,* another caesura is performed in the recording at the end of m. 200. The same situation applies—the marking is absent from the published score but it does appear in Hunsberger's manuscript score. Neither of the caesuras occurs in the brass band or orchestral recordings.

An accidental example of the subtle types of errata in the transcription appears in the recording in Variation 9, m. 229. The passage in unison low brass starting from m. 228 should be D♭-C-B♭-A♮-B♮-C; the second B is flatted in the recording, as it appears in the manuscript Hunsberger score. In the final measures of the work, the ensemble

performs a *molto ritardando* in m. 307, then finishes with a much more drastically slow tempo than the ♩= 72 marking in the published score.

In the presentation of the Theme in the North Texas Wind Symphony recording, there are five defined tutti breath marks occurring within the first thirteen measures.[52] The ensemble carries a slightly brisker tempo through Variations 2, 3, and 4, as detailed in Table 4, which is noticeable in the recording with its lighter, buoyant character. Like the Eastman Wind Ensemble recording, North Texas also arrives at the *rallentando* at the end of Variation 4, though the ensemble is presumed to be using the published set of parts without those indications. The breath mark in m. 89 (Variation 5) is more pronounced in this recording, with a stop and re-entrance in m. 90.

In Variation 6, the North Texas Wind Symphony performs the caesura in m. 124 and then they continue in what, based on my aural analysis, appears to be a slow three-beat pattern with *ritardando* rather than a return to the indicated in-one tempo, thus making the eventual transition into Variation 7, *Arabesque,* perhaps even more seamless.

The ensemble introduces Variation 7 using a unique approach, by sustaining the chord on beat one in the manner of a short fermata and then moving along with the woodwind entrance on beat two in tempo. The *rallentando* starting in m. 147 becomes *molto* in m. 148, as if to facilitate conducting the measure in nine subdivided eighth notes, with at least six beats given in the measure until the Soprano Saxophone soloist arrives on the seventh eighth note of the measure. This is another interpretation beyond

[52] These places occur as follows: the bar line after m. 3; between beats one and two of m. 6; between beats three and four of m. 9; between beats one and two of m. 11; and between beats two and three of m. 12.

the scope of the published or manuscript scores. Variation 7 ends with a definite pause in between the Soprano Saxophone release of the solo and the beginning of Variation 8.

The ensemble achieves excellent clarity in Variation 8, *Alla Polacca,* with a slightly brisker tempo than Eastman; their performance time is within .1 second of the default tempo for that variation, so this serves as an excellent example of what a characteristic rendition should sound like. An additional and un-indicated rubato stretch of the music is performed over beats three and four of m. 282 in Variation 11, *Chorale*.

Assuming that the North Texas Wind Symphony used the published set of parts for their recording, it is evident that they corrected the vast majority of errata; the only detectable error was on beat four of m. 301. In this measure, conflicting rhythms within a unison line played by low reeds and low brass present a challenge. The recording performs the low brass rhythm with the woodwinds adjusting to them, when in fact the sources indicate that the correct rhythm is actually in the woodwinds and the low brass should be the ones to adjust. It is a completely understandable situation, and one should commend the ensemble for recognizing the issue and committing to a solution.

The North Texas Wind Symphony's approach to the final six measures of the piece is very similar to that of the Eastman recording, much more drawn out than the suggested tempo indicates.

The remaining three recordings are representative of the typical university music school and adult/amateur community band settings. Prepared along the normal cycle of rehearsals and performance, these live performances show that many of the obvious errata were addressed, but the recordings do reveal several of the more subtle issues that most ensembles would not detect without the assistance of detailed research.

The 1999 recording of the University of Washington Wind Ensemble (Salzman) demonstrates the furthest end of the expressive spectrum within this particular collection of recordings. The performance time is the longest of all ten examined, 15:24.759, almost a minute and a half longer than the next longest of the recordings (Eastman). The primary factor contributing to these measurements include the prolonged stretching and elongating of the musical lines in the slower variations, for example in Variation 5, where the timing is almost double the default time. The timing of Variation 7 is increased by almost 50%, there is an extension of 48 seconds beyond the suggested norm in Variation 9, and Variation 11 is extended a full minute past that of the default timing (Table 4, column 16). The musical aesthetic of this perspective is pleasing, in some instances creating a literal sense of musical suspension of time, allowing the listener to hear the music of Vaughan Williams in a way that is equivalent to looking at a computerized 3-D rendering of a complex mechanical design with transparent views from every possible angle—one can listen to the progression of notes and savor them one at a time as the melodic line and counterpoint are woven together.

In another stylistic interpretation, the 2009 guest conducted rehearsals and performance of Dr. Robert Ponto with the University of Washington Wind Ensemble produced the shortest overall timing of the five wind band recordings, about 44 seconds over the default timing at 12:35.594 (Table 4, column 17). Ponto's approach tends toward a straightforward blending of the transitions, which results in less slowing down at the ends of variations and reflects the approach of the brass band score. The flow of the music also seems to be more homogenous in places as the work progresses, not dissimilar to other wind band works by Vaughan Williams, for example *Sea Songs* and *English Folk*

Song Suite, which are essentially through-composed medley collections of English folk music. In this context, Ponto's interpretation might have the most merit in terms of striving toward an authentic performance in the style of Vaughan Williams.

My experience with *Variations for Wind Band* yielded a performance that strove to emulate and filter the positive qualities of the Hunsberger, Corporon, and Ponto interpretations; my own study of the score also contributed to my interpretive explorations.[53] I made an effort to emphasize the cyclical nature of the repetition of the thematic material in the short term, and to emphasize its long-term growth and development in the slower and longer variations. I also tried to give melodic lines the natural feel of an open dialogue that would keep the audience's attention as every new and varied motive was introduced. The overall performance time was the second shortest of the wind band recordings at 12:56.831 (Table 4, column 18). At the time of the performance, my comprehensive compilation of the errata was only about 60% completed, so there were likely still some unavoidable errors in the performance, which will be the case for every ensemble that performs from the published set until a corrected edition can be made available.

There are several overall points to emphasize from this analysis. The first is to stress that, as a whole, Vaughan Williams entered very few tempo and other performance directions in his wind and brass band music or in his Symphony No. 9, which was written at about the same time as *Variations for Brass Band*. Second, the precise metronome

[53] At the time, I had not yet listened to the Salzman recording.

markings in the printed score for *Variations for Brass Band* were entered by Vaughan Williams' copy assistant, Frank Wright, not by the composer himself. They have generally been treated as inviolable, however, and have been applied to other transcriptions. In some ways, they have ultimately proven to restrict interpretations of the music, as they are often applied strictly, particularly in the context of brass band competitions.

The analysis of ten recordings of the various versions of the work shows how different ensembles have approached the piece, focusing particularly on the quantifiable element of tempo. Taking the Wright metronome markings as a default, I compared approaches, concluding that none of the ensembles was capable of, or even interested in, producing a characteristic performance of all of the variations within the default tempo parameters. The overwhelming tendency was to let the music determine its own path, meaning that the conductors spent more time nurturing the lyricism and horizontal harmonic structures than striving for metrical accuracy. Thus, a future corrected critical edition of the wind band transcription should make a point of listing the metronome markings as suggestions, perhaps even reproducing only the composer's simple Italian textual tempo references, thereby freeing conductors do with the music as they see fit.

Additional Conducting Considerations

When rehearsing and performing *Variations for Wind Band*, conductors should give due diligence to researching the music in order to provide a performance that is as authentic as possible, both with respect to Vaughan Williams' original and to Hunsberger's transcription. The conductor should first study the brass band original and

compare the two versions, noting all differences. In particular, conductors should note that the brass band score contains sparse details compared to the wind band transcription in terms of interpretation (tempi, dynamics, articulation). A detailed listing of those differences is included in this research (Appendix A).

In his transcription for wind band, Donald Hunsberger intends his interpretive markings simply as a set of suggestions, yet they are not indicated as such by placing them within parentheses, and conductors should be reminded that these markings represent one person's interpretation. For example, the wind band transcription contains fourteen insertions of an elongated rubato symbol, meant to stretch over two beats, in order to bring weight and emphasis to sections that are not given such emphasis in the original brass band score. The transitions between the variations represent another area in which conductors must carefully weigh the choices presented in Hunsberger's transcription. The original offers little information regarding transitions, which is probably why the transcriber laid out detailed scaling of tempi in order to provide a more romantic approach. The insertions are logical and worthy of artistic merit, but they are not part of the brass band original, which generally maintains a single tempo and character throughout each variation and introduces changes on the downbeats of new variations in a subito fashion.

When choosing which version of Variation 5 to perform (version A is for brass and B is for woodwinds) it is important for the conductor to consider the quality of the Piccolo Trumpets—the delicate and exposed passages in this variation require considerable skill to be played with correct support and intonation. As mentioned earlier,

of the five wind band recordings, only the Eastman Wind Ensemble used the version for brass.

Some individual variations require special consideration. Variation 8, *Alla Polacca*, contains a six-measure phrase (mm. 195-200) that entwines all wind instruments, except the various trumpet voices (Piccolo Trumpet, B♭ Trumpet, and Flugelhorn) and Trombones, in strings of sixteen sixteenth notes and a crescendo as the phrase builds. The textual note indicating that the players should stagger their breathing in this passage is omitted from their parts, although it is present in the score. As recommended in the errata list, all parts need to see this indication. I recommend additional sectionals to coordinate seamless staggered breathing in this phrase without compromising sound or dynamics.

In Variation 10, *Fugato*, players should be reminded of their responsibility to be aware of each new entering instrument group and to respond appropriately in a lesser role while simultaneously maintaining a buoyant character and pressing the fugue forward. Variation 11, *Chorale*, should be approached as a continuous 34-measure build-up (mm. 267-301) that presses ever forward as the Theme passes through several different treatments. Given the soft dynamics throughout this variation, sustaining both motion and emotion overall is the conductor's main challenge.

Conductors must also be aware of the increase in the number of voices in the wind band version relative to the original scoring; this requires great care in maintaining balanced volume and clarity in tutti passages. The concept "increased texture equals decreased dynamic" should be maintained throughout the piece in order to keep the motion moving forward, without being bogged down by the density of sound.

Woodwinds with unison rhythmic and melodic figures must focus on quality of sound, unity of articulation, and intonation in order to project their lines over the brass without sacrificing musicality. Ideally, a more technically advanced woodwind section will allow the brass more opportunity to achieve the true grandeur of the work.

The brass band score has an indication *Quasi Trumpet (no vibrato)* in m. 5. Although many consider the cornet to be an integral part of the standard instrumentation for the modern wind band, Donald Hunsberger did not include the cornet in his transcription. Hunsberger stated that this was purely a coincidence and not an intentional omission (see the interview in Appendix C). The Flugelhorn does still represent a conical-bored member of the brass choir, included in the wind band score. I should note, though, that the role of the Flugelhorn in the wind band score functions more in an alto-voice capacity than as a primary melodic voice used with Cornets in the brass band orchestration. Finally, the proximity of the soloists to each other in the wind band seating arrangement (mm. 75-86) does add a degree of challenge. This applies equally to both brass and woodwinds.

CHAPTER FOUR

A SURVEY OF TYPES OF ERRATA AND PRINTING DISCREPANCIES IN *VARIATIONS FOR WIND BAND*

There are many errors and printing discrepancies in the published conductor score and parts for Donald Hunsberger's *Variations for Wind Band*. This chapter is intended to survey a representative cross-section (in score order) of the types of issues encountered when considering these errors. The comprehensive listing of the errata and printing discrepancies between the published set of parts and the conductor score appears in chapter 5. The present chapter is intended to demonstrate how pervasive the errors and printing discrepancies are—such problems occur in every part, as summarized below.

The 3rd Flute/Alto Flute part contains an octave displacement issue, ranging from all of mm. 43 and 44 and including the first beat of m. 45. The score is notated correctly, and the corrected part is included below (Figures 2, 3, 4).

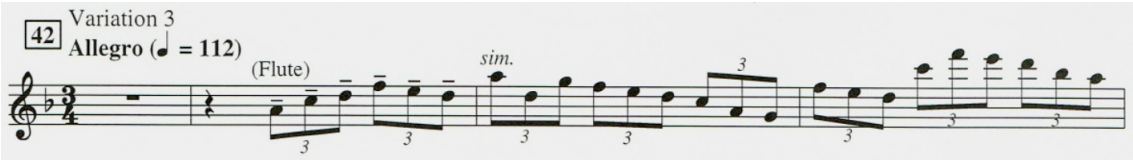

Figure 2 - 3rd Flute/Alto Flute, Measures 42-45 (original part)

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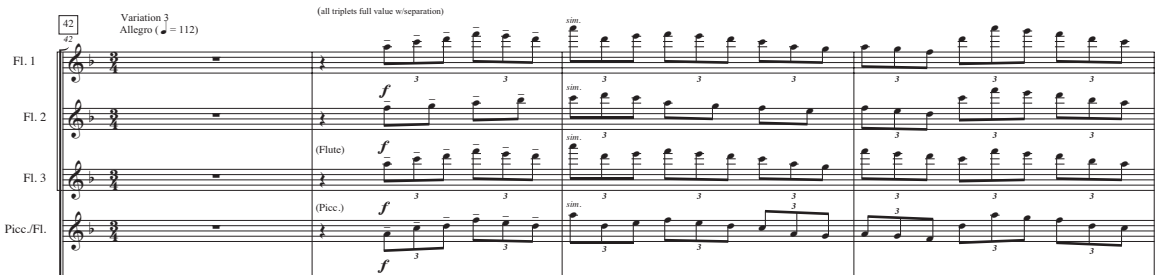

Figure 3 - Flutes, Measures 42-45 (original score)
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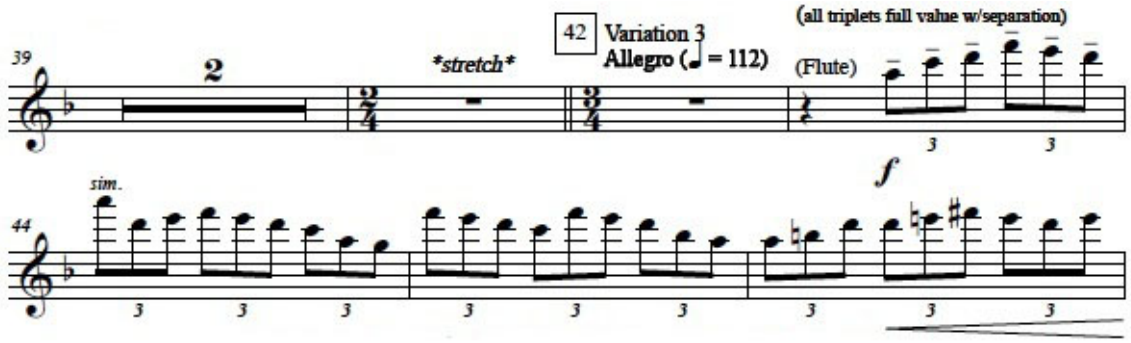

Figure 4 - 3rd Flute/Alto Flute, Measures 39-46 (corrected part)
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The original 3rd Flute/Alto Flute part contains significant problems in identifying which instrument to use and, correspondingly, there are errors in the key signatures required for each instrument; the Flute is a non-transposing C instrument whereas the Alto Flute is in G. Reference to Hunsberger's manuscript score clarifies the discrepancy. The following examples (Figures 5 and 6) show that the notes in mm. 131-133 are correct, but they are written for Alto Flute, not C Flute. This change of instrument will also require adding a flat to the key signature. Variation 7 (m. 134) then specifies Alto Flute but displays the key signature for C Flute. The missing E♭ in the key signature in

this particular phrase affects only a single E in the passage, occurring in the middle of m. 140. Nevertheless, the appropriate key signature for this phrase to be played accurately by Alto Flute is two flats. After m. 142, the part assignment returns to C Flute and the key signature is restored.
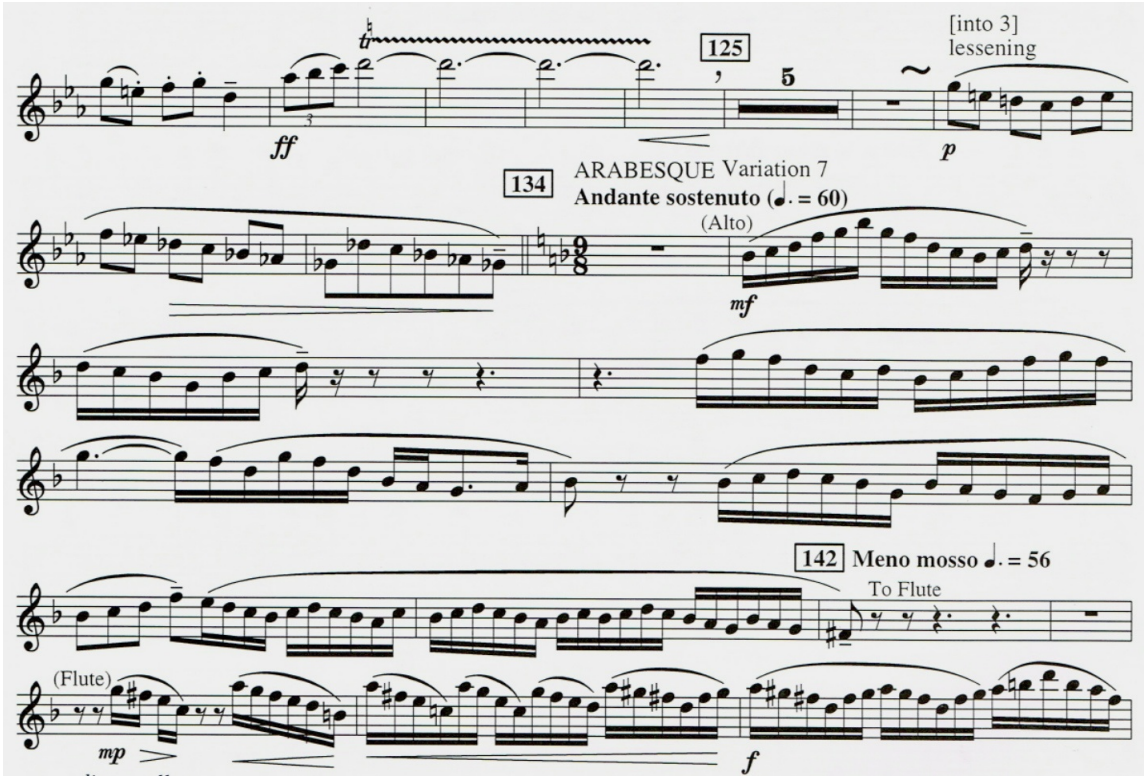
Figure 5 - 3rd Flute/Alto Flute, Measures 120-146 (original part)

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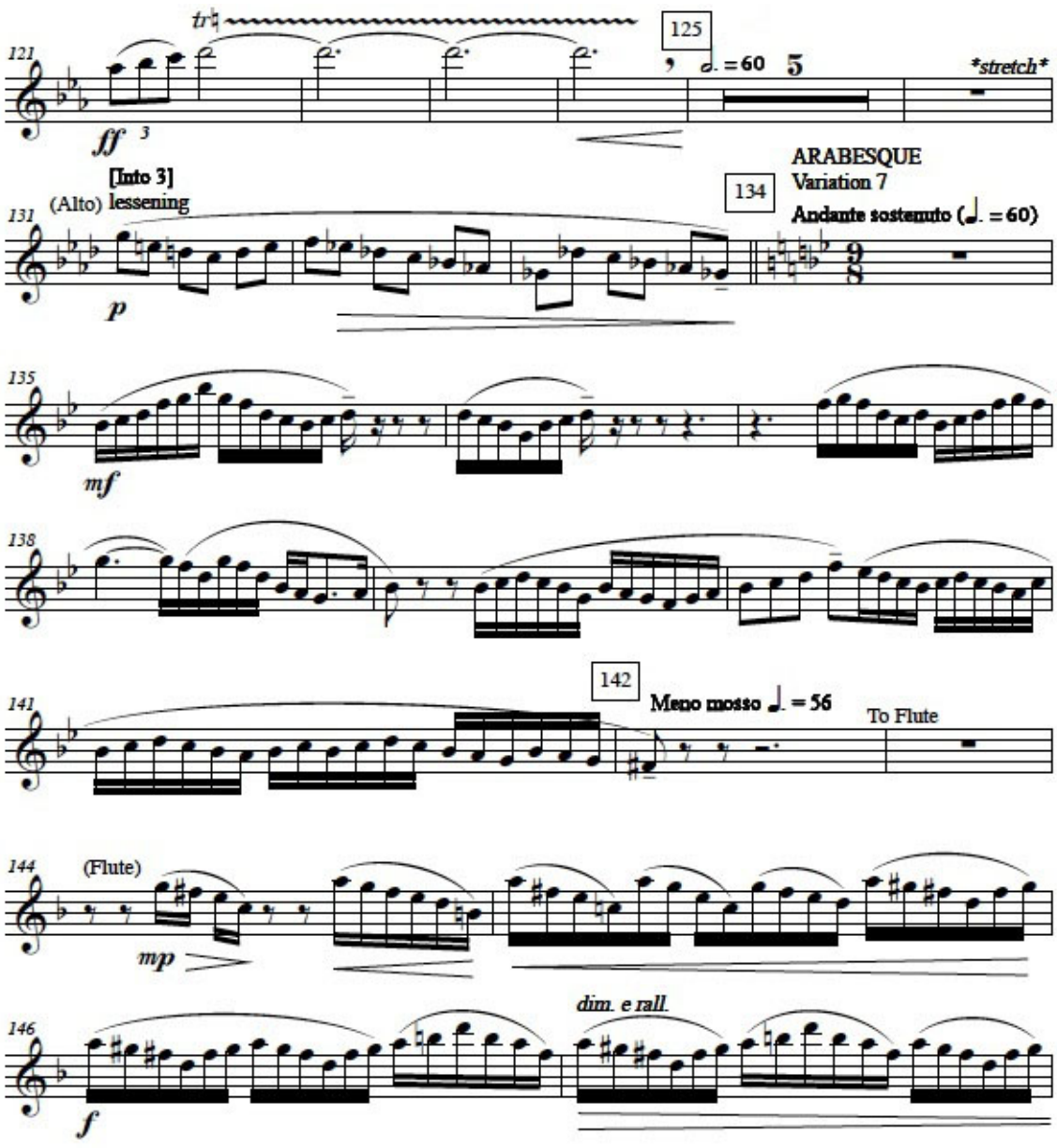
Figure 6 - 3rd Flute/Alto Flute, Measures 121-147 (corrected part)

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The Piccolo/Flute part contains a similar octave displacement problem in the same phrase. Figure 7 shows the original part with mm. 43-45 written largely in the staff and with mm. 46-48 written in the upper tessitura. Although not included here, the

original score shows mm. 46-48 notated an octave lower than in the part. Again, the Hunsberger manuscript score indicates the appropriate correction. It shows the whole passage notated in the upper octave, but it includes an *8ba* symbol, indicating that it is to be played an octave lower, with dotted lines extending to m. 48.

Figure 8 also shows an added textual notation *(all triplets full value w/separation).* This indication originally appears in the score at the top of the page and above the Trumpet staff. All together, there are thirteen parts that contain triplets in this phrase and none of them originally contained this textual note. However, it is a valuable reinforcement to the tenuto articulations and the *sim.* marking, and has been added into the corrected version parts.
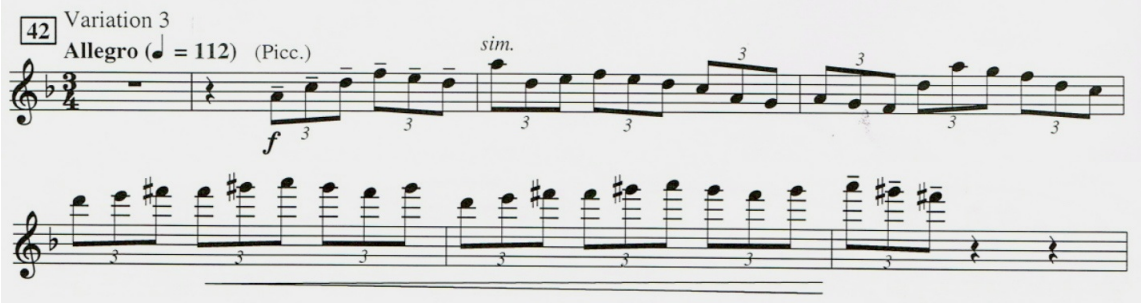
Figure 7 - Piccolo/Flute, Measures 42-48 (original part)
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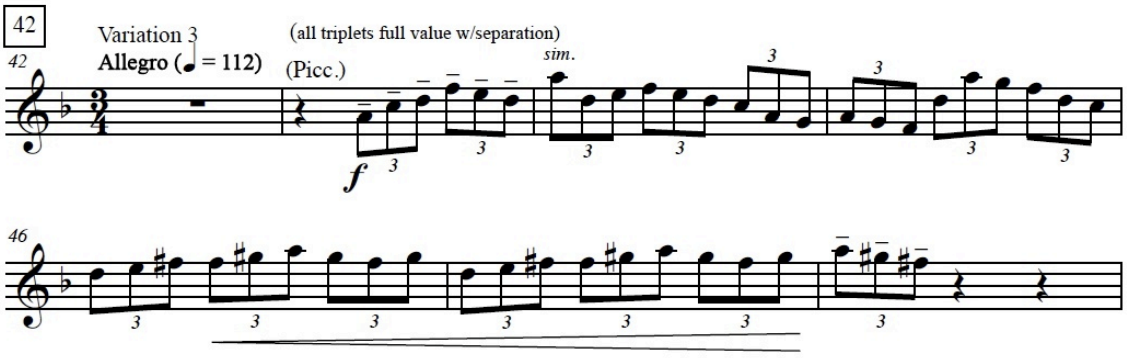

Figure 8 - Piccolo/Flute, Measures 42-48 (corrected part)
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The 1st Oboe part shows a discrepancy of another sort within the same phrase (mm. 42-48), in this case, the omission of performance directions. Figure 9 below shows the original part is missing the *sim.* marking, which would indicate that the player should change the style of articulation for mm. 44-47 and then return to tenutos in m. 48. Figure 10 shows the corrected part (with *sim*. added in m. 44); in a rehearsal context, this articulation might have been clarified by the textual note discussed above.
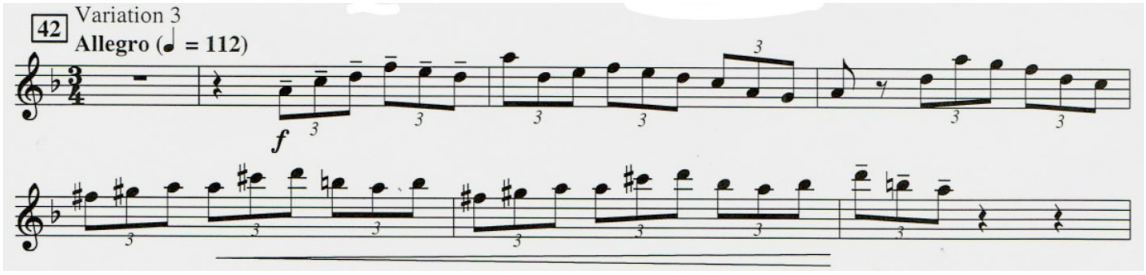
Figure 9 - 1st Oboe, Measures 42-48 (original part)
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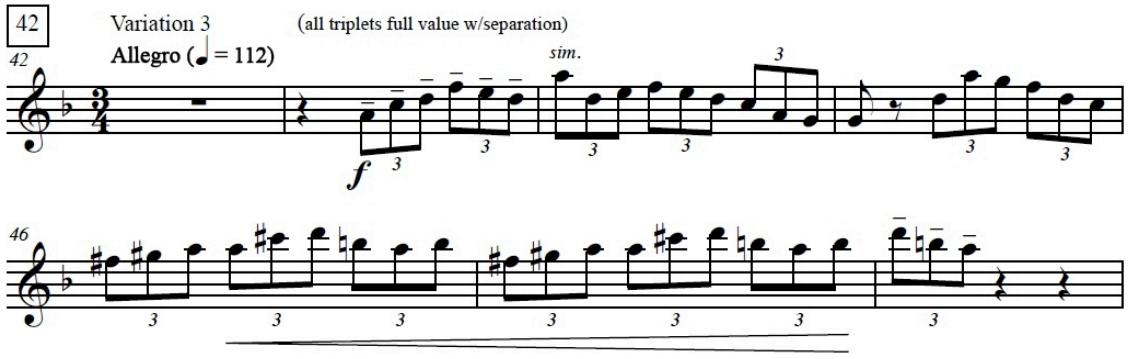

Figure 10 - 1st Oboe, Measures 42-48 (corrected part)
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A different kind of error in performance indications appears in the original 1st Oboe part, which contains a lone hairpin crescendo in m. 245, where there is no music being played (Figure 11). The crescendo is not present in the score, and the corrected part has omitted that marking (Figure 12).

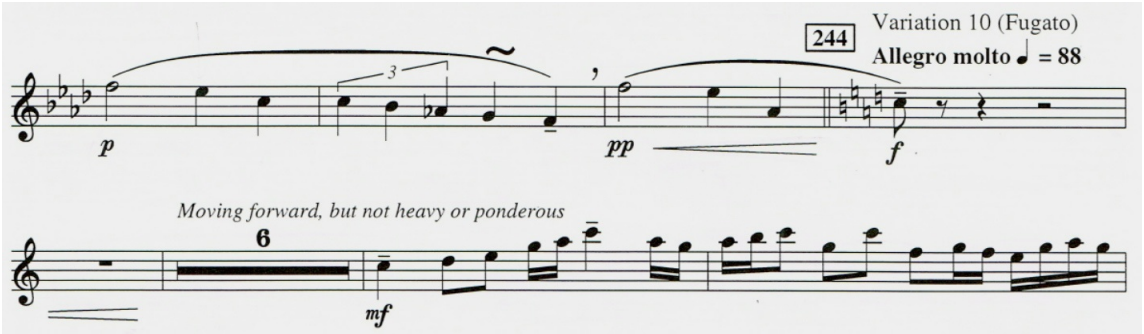

Figure 11 - 1st Oboe, Measures 241-253 (original part)
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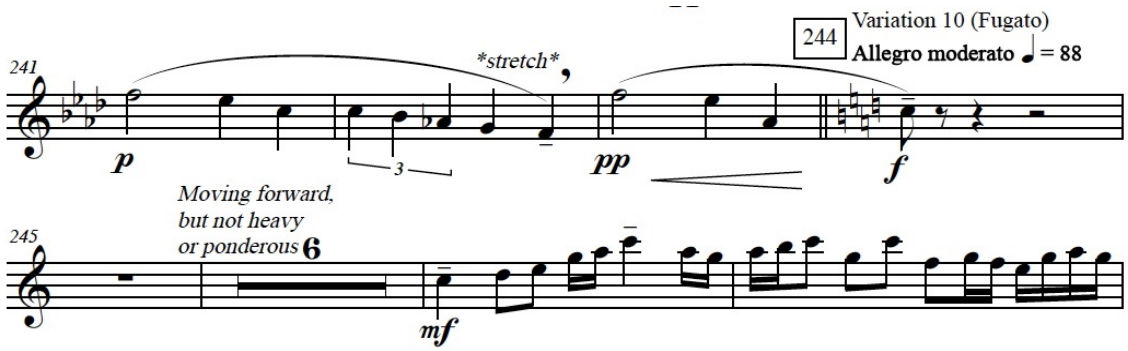

Figure 12 - 1st Oboe, Measures 241-253 (corrected part)
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Another passage in the Oboe parts illustrates several other types of printing errors. Figures 13 and 14 show the original 2nd Oboe part and a re-creation of the 1st and 2nd Oboe parts of the original score. In comparing the two, one sees that the pitches and rhythm of beat three in m. 124 are incorrect in the original 2nd Oboe part. Figure 13 also contains a passage in mm. 132-133 that, in the score, is intended as a 1st Oboe solo. Furthermore, the textual comment *[Into 3]* is capitalized in the score and is lowercase in all parts of the full set. Using notation software to produce the corrected version eliminates any possibility of inconsistent capitalization, and each issue is corrected in Figure 15.
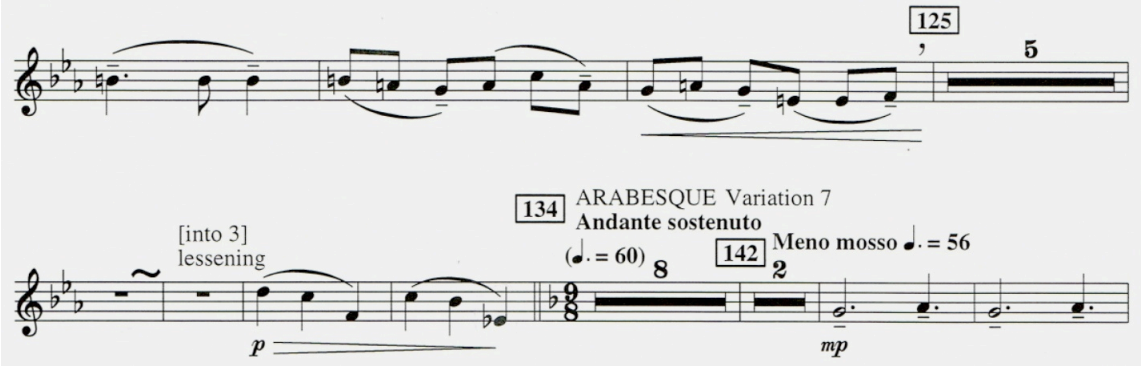
Figure 13 - 2nd Oboe, Measures 122-145 (original part)
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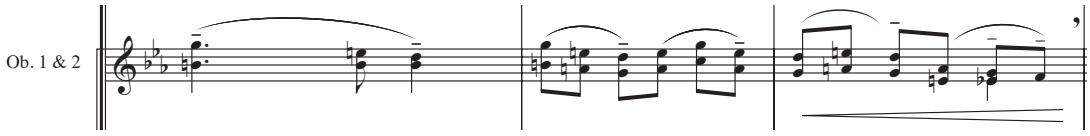
Figure 14 - 1st and 2nd Oboes, Measures 122-124 (original score re-creation)
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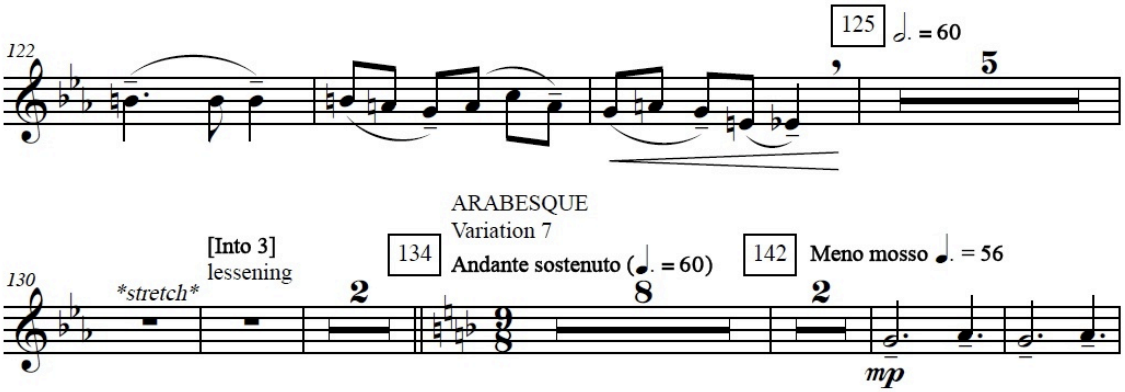
Figure 15 - 2nd Oboe, Measures 122-145 (corrected part)
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The original E♭ Clarinet part contains two places where hairpin dynamics are the main problem. The first instance occurs with the absence of a hairpin crescendo in m. 156, continued from beat three of m. 155 (Figure 16). It is shown as corrected in Figure 17.
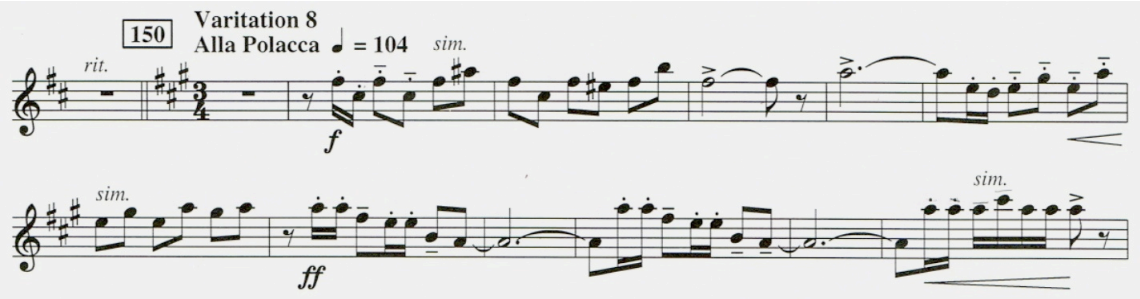
Figure 16 - E♭ Clarinet, Measures 149-161 (original part)
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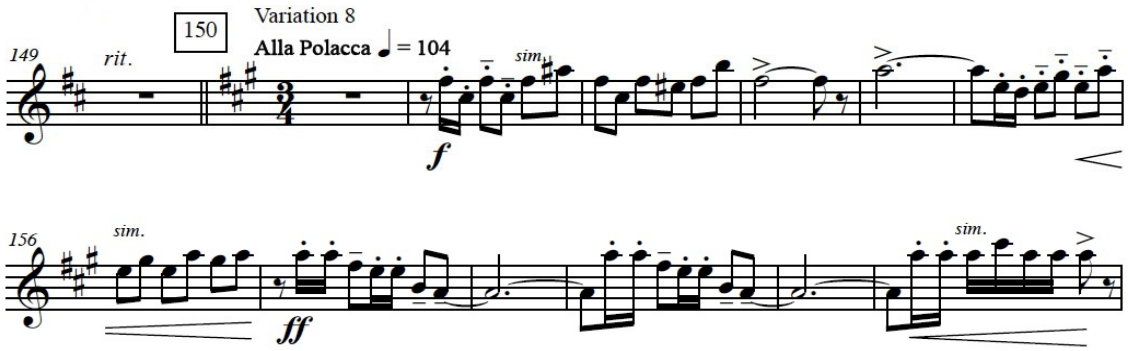
Figure 17 - E♭ Clarinet, Measures 149-161 (corrected part)
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The second location with a dynamics problem is at the end of the piece. From m. 301 on, the minimum dynamic is *forte* and the sound continues to build through *fortissimo* and *fortississimo (fff)* in m. 308. Surprisingly, the original E♭ Clarinet part

shows a hairpin diminuendo in between mm. 306-307, and essentially a subito *fff* dynamic in m. 308 (Figure 18).

This same passage also points out the advantages of using notation software to standardize articulation indications. The *similie* marking in music is generally accepted as a time-saving measure for the composer who is writing out a score by hand. One can take advantage of computer notation software to mass-select groups of notes and apply a common articulation with one mouse click, which can reduce the need for the *sim.* marking. For that reason, the tenuto articulation is easily applied to this phrase in the corrected edition (Figure 19).
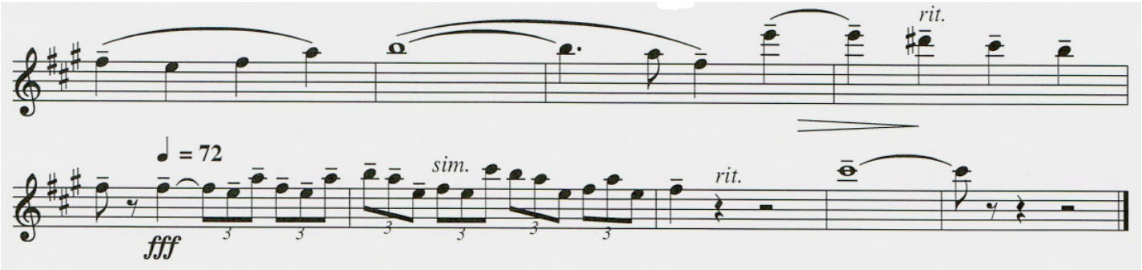
Figure 18 - E♭ Clarinet, Measures 304-312 (original part)
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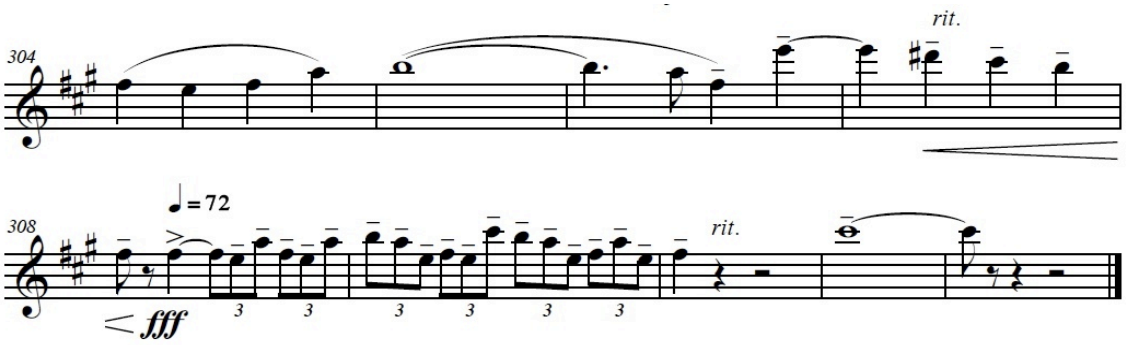
Figure 19 - E♭ Clarinet, Measures 304-312 (corrected part)
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A related problem occurs when the *sim*. marking appears and then in the following measures some extra marked articulations are added in, likely as a reminder for the musicians; this is shown in the 1st B♭ Clarinet part in Figure 20. In the interest of consistency, such redundant markings have been omitted in the corrected edition (Figure 21).

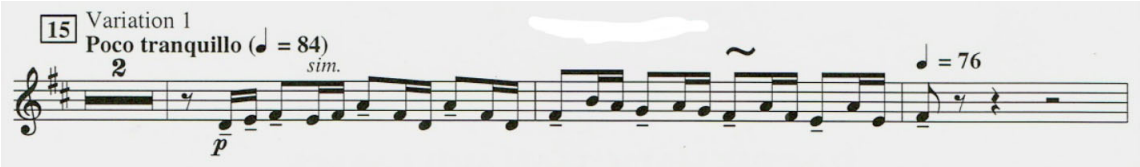

Figure 20 - 1st B♭ Clarinet, Measures 15-19 (original part)
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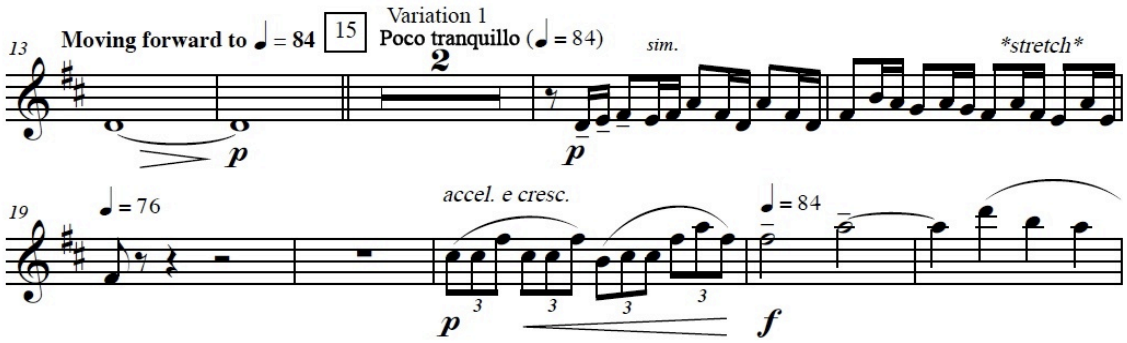

Figure 21 - 1st B♭ Clarinet, Measures 13-23 (corrected part)
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One other item to notice in Figure 20 is the horizontal inverted "S" marking on beat three of m. 18. Due to the special nature of this symbol and its absence from the

symbol libraries included in Finale 2012, the text-based marking **stretch** is substituted in this corrected edition (which is intended strictly for academic use). The publisher's symbol in the score is much larger than the ones used in the parts, which creates a conflicting message because the conductor is interpreting a deep bend in tempo lasting as much as two full beats, whereas the musician is expecting only a brief fluctuation. One advantage to using the **stretch** marking instead of the horizontal S-symbol at this point is that it consistently shows the elongated nature of the musical event Hunsberger is inserting here. (One should note that this expression indication was inserted by Donald Hunsberger; it does not appear in the brass band or orchestral versions of this music.)

The 1st B♭ Clarinet has a missing hairpin crescendo in an important location, in m. 200, as shown in Figure 22. The same crescendo is also missing in the B♭ Bass Clarinet, Harp, and Cymbals/Triangle parts. The corrected part is shown below (Figure 23).
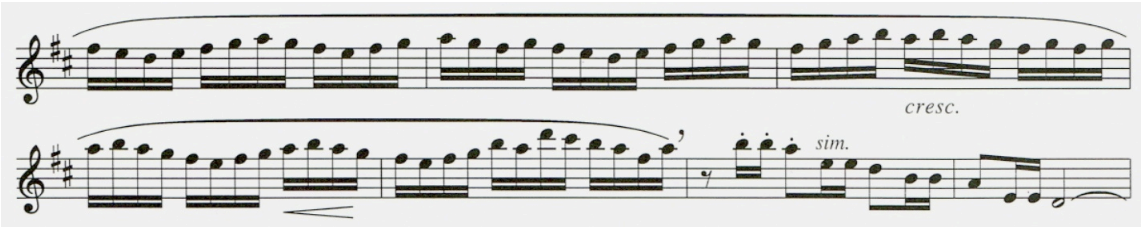
Figure 22 - 1st B♭ Clarinet, Measures 196-202 (original part)
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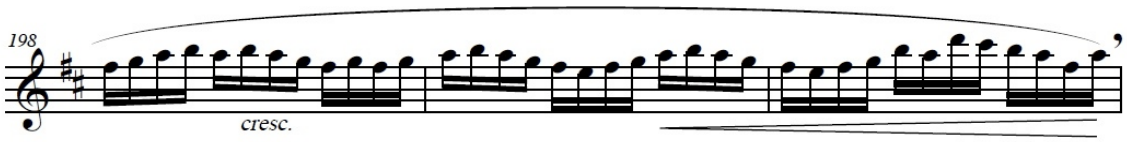
Figure 23 - 1st B♭ Clarinet, Measures 198-200 (corrected part)
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The following 2nd B♭ Clarinet excerpt has multiple printing errors of various types, mostly involving omitted information. Most importantly, the rehearsal number *125* is in the wrong location. It should be one staff lower on the page, over the half-note D marked *ppp* (Figure 24). Another discrepancy includes the lack of a *dim.* marking over the eighth notes on beat three of the true m. 128 (none of the Clarinets or the Soprano Saxophone have this, as indicated in the score). An adjustment made in the corrected version (Figure 25) appears in the sharp sign attached to the trill (m. 121), which is indicated in a larger font size for greater readability in the score and parts.

There are other cases in which the dynamic markings have been changed in the corrected score for the sake of consistency. The *f* dynamic marking in m. 119 is included for all instruments in the original parts but is only written for Piccolo in the score. The Hunsberger manuscript score shows only Piccolo with the *f* marking, however considering the context and musical intensity of the phrase, it seems appropriate to add this dynamic to all instruments with a quarter-note rest on beat one in the score for consistency (all Flutes, all Oboes, E♭ Clarinet, all B♭ Clarinets, Soprano/Alto/Tenor Saxophones, Piccolo Trumpets, Flugelhorns, and Euphonium). The remaining instruments (mostly bass-voiced instruments in the ensemble) are involved in an ostinato

figure and already have an *f* marking in m. 116, so the one in m. 119 is omitted in the corrected edition.
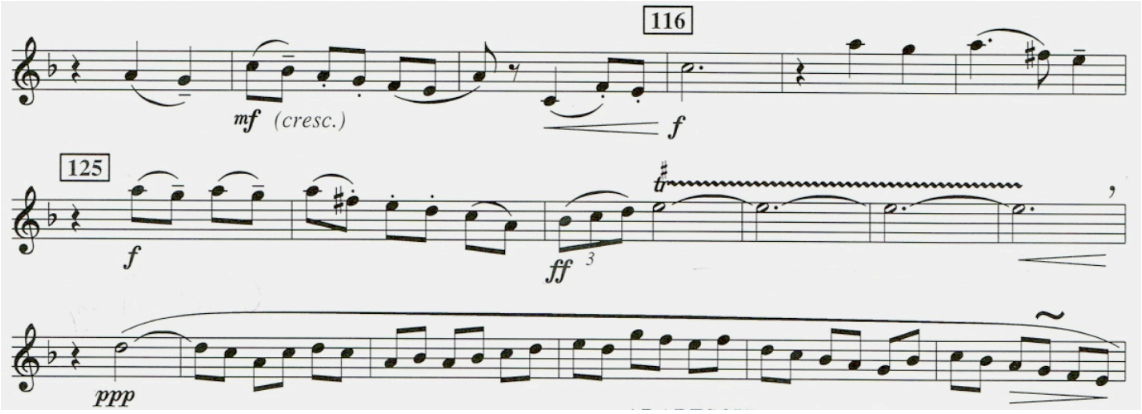
Figure 24 - 2nd B♭ Clarinet, Measures 113-136 (original part)
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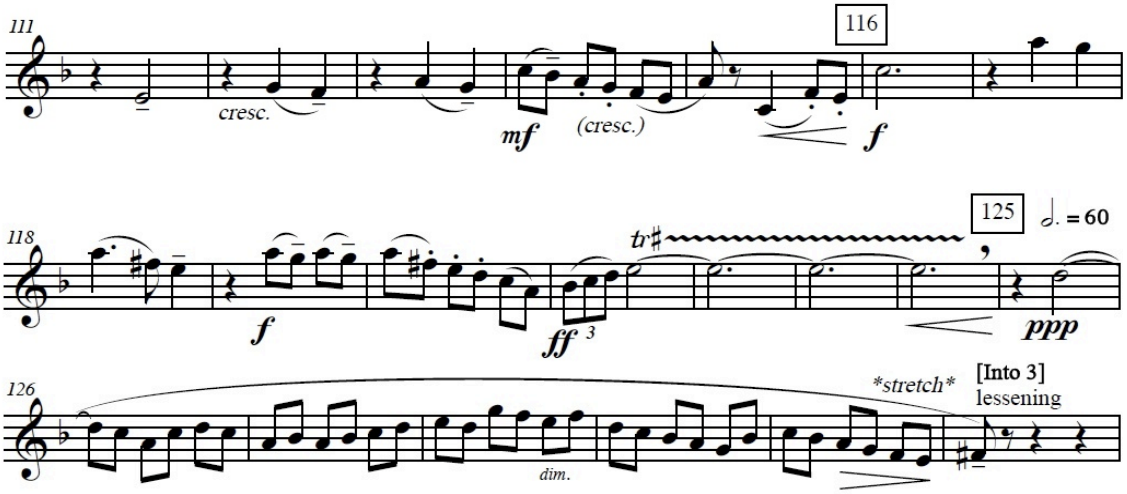
Figure 25 - 2nd B♭ Clarinet, Measures 111-131 (corrected part)
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Figures 26 and 27 expose a missing three-measure hairpin crescendo (mm. 60-62) in the 3rd B♭ Clarinet part, also occurring in all Flutes, B♭ Clarinets, B♭ Soprano Saxophone, and Mallets.
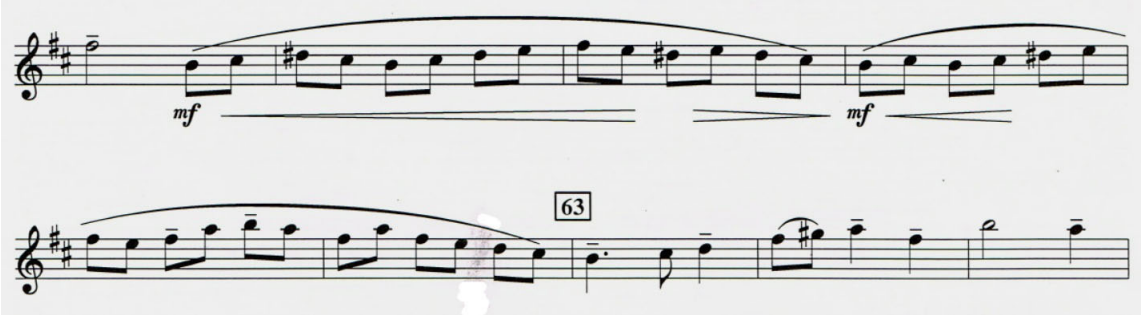
Figure 26 - 3rd B♭ Clarinet, Measures 57-65 (original part)
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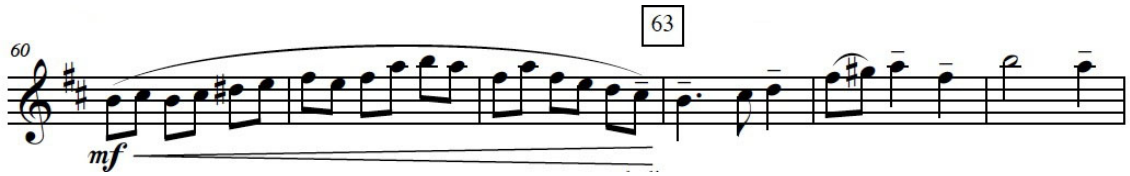

Figure 27 - 3rd B♭ Clarinet, Measures 57-65 (corrected part)
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The original 3rd B♭ Clarinet part also contains a variety of errata in the phrase between mm. 142 and 150 (Figure 28). The original conductor score contains a full-length hairpin crescendo in m. 145. The actual location of the *dim. e rall.* marking should be in m. 147, and the hairpin diminuendo in that measure should extend for the full length of the measure. The corrected edition extends the hairpin diminuendo into the second beat of m. 148 for consistency, matching Flutes and B♭ Clarinets with the rest of the ensemble (Figure 29).

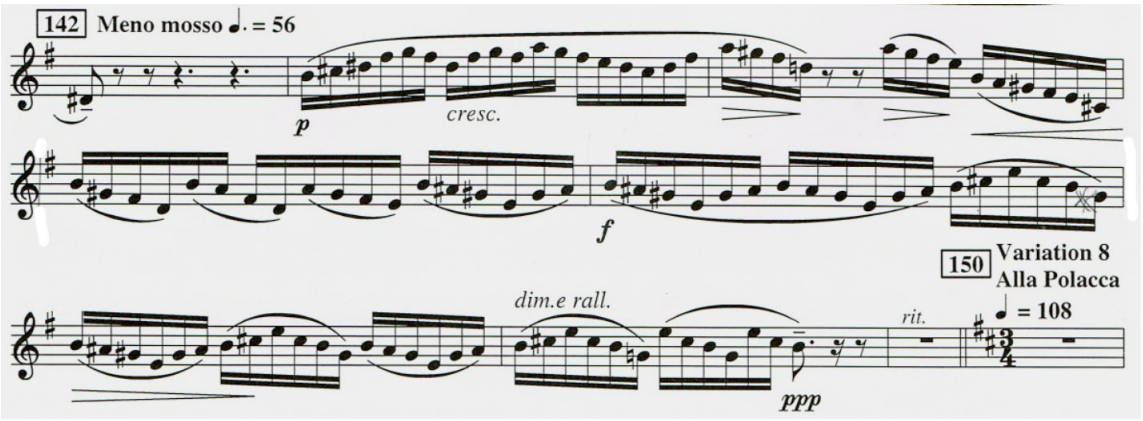

Figure 28 - 3rd B♭ Clarinet, Measures 142-150 (original part)
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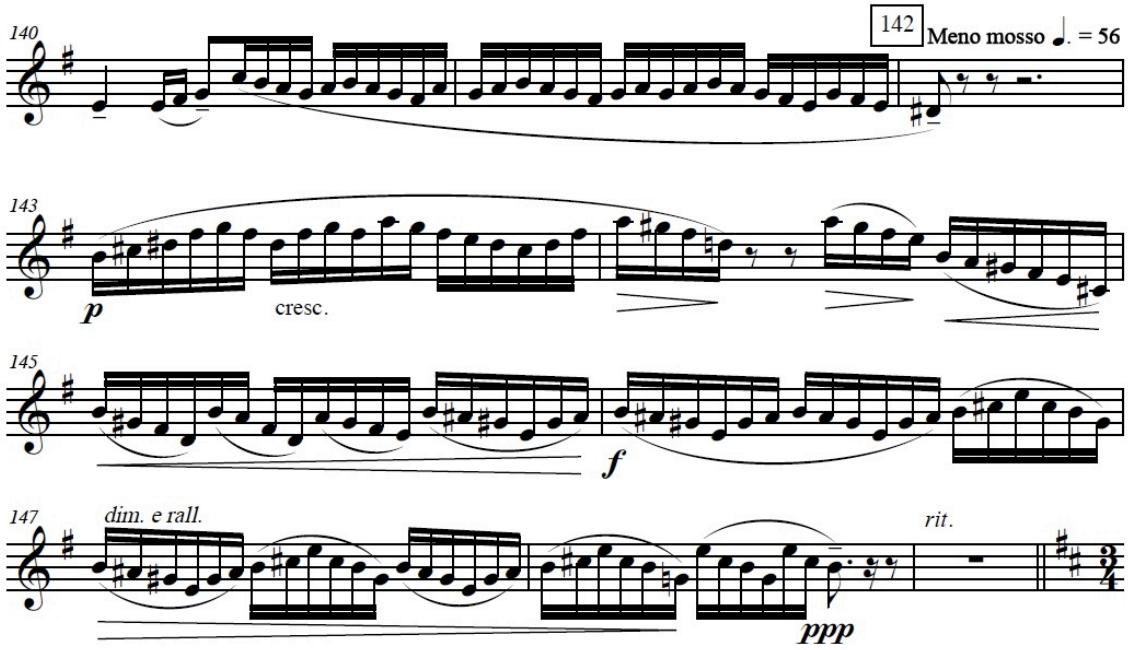

Figure 29 - 3rd B♭ Clarinet, Measures 140-149 (corrected part)
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A marking that appears consistently in the Hunsberger manuscript score is the word *lightly* on beat two of m. 121, located next to the dynamic *ff* for low reeds and low

brass. The label does not exist in the brass band original, so it appears to represent the transcriber's effort to maintain the balance between the rapid tempo of the phrase and the inherent weight of the low instruments' *ff* notes while underscoring the trills in the upper woodwinds and Piccolo Trumpets. The *lightly* marking is inconsistently marked in the printed score and parts. In the case of the Bass Clarinet, it does not appear in either. The original and corrected part are shown in Figures 30 and 31, respectively.
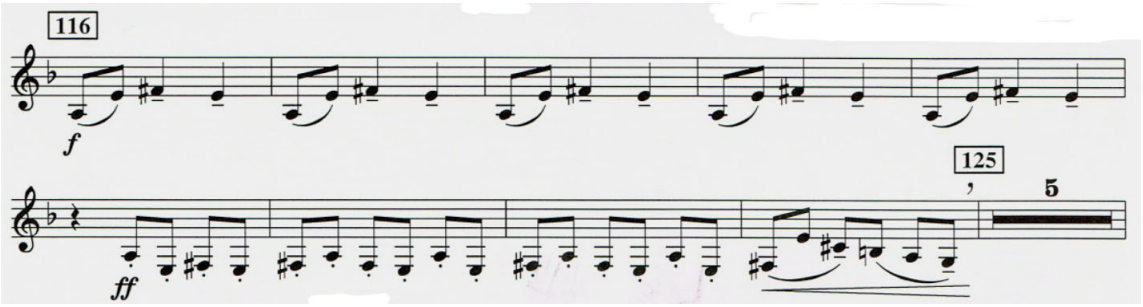
Figure 30 - B♭ Bass Clarinet, Measures 116-129 (original part)
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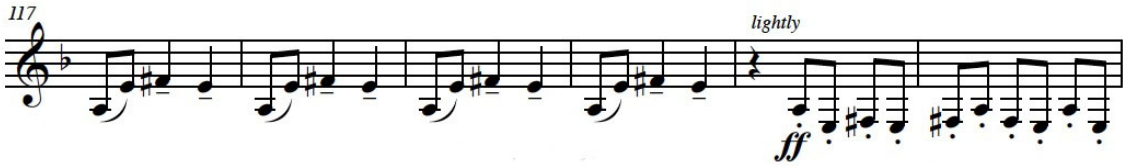
Figure 31 - B♭ Bass Clarinet, Measures 117-122 (corrected part)
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Two ensemble-wide revisions can be illustrated in the B♭ Bass Clarinet part (Figure 32). First, the word *leggiero* should appear in all parts, not just the solo parts in this phrase, and the word should be placed at the end of m. 171. Another correction to

this passage requires shifting the rehearsal number from 180 to 181 in order to reflect the phrasing indicated in the brass band original and also in the Gordon Jacob orchestral version. The corrected part is shown in Figure 33.
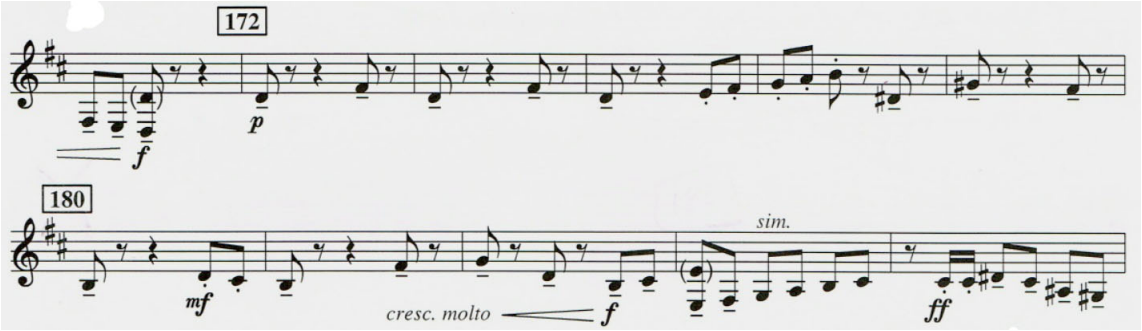
Figure 32 - B♭ Bass Clarinet, Measures 171-184 (original part)
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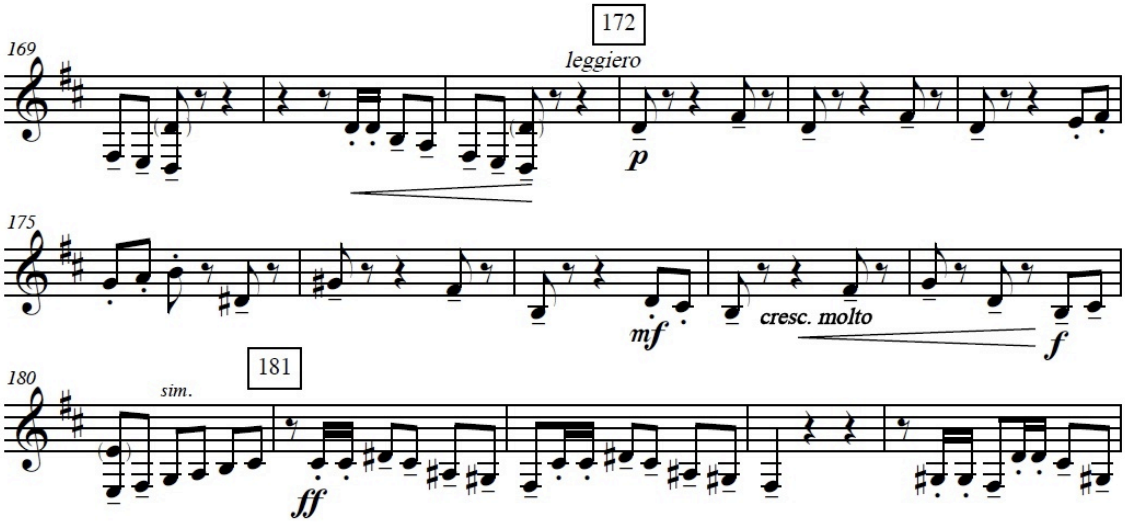

Figure 33 - B♭ Bass Clarinet, Measures 169-184 (corrected part)
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The BB♭ Contrabass Clarinet part has several errata shared with other low instruments. One that is shared only with B♭ Bass Clarinet is the hairpin crescendo in

mm. 165-166. The conductor score shows a full-length crescendo for both measures, leading into the accented *fz* impact in m. 167. The part is missing the crescendo in m. 166 (Figure 34). The corrected part incorporates a slight adjustment of the crescendo to begin on beat two of m. 166 rather than on beat one, in order to be consistent with the rest of the ensemble (Figure 35).
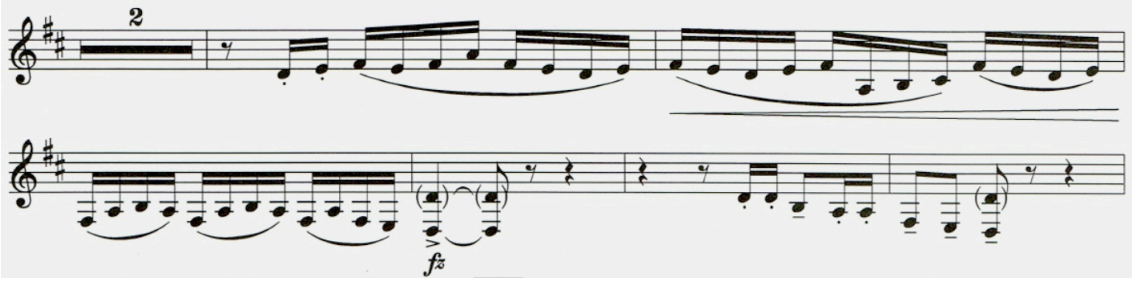
Figure 34 - BB♭ Contrabass Clarinet, Measures 162-169 (original part)
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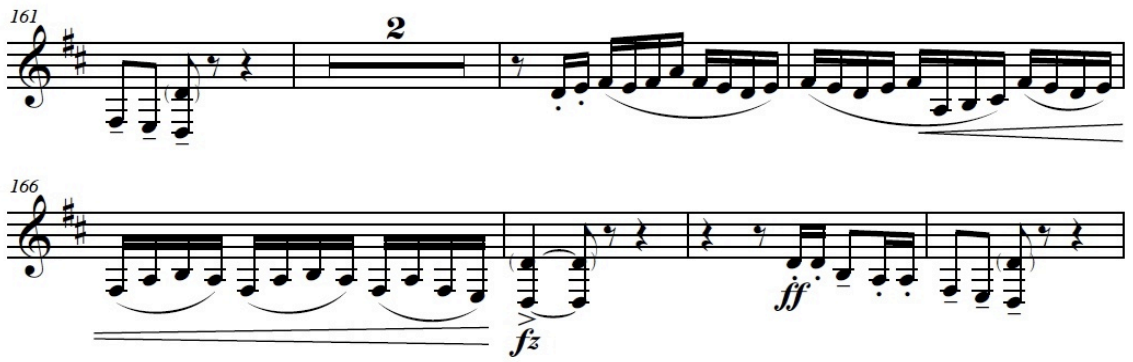
Figure 35 - BB♭ Contrabass Clarinet, Measures 161-169 (corrected part)
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There are significant errors of pitch in 1st and 2nd Bassoons in mm. 58-60. The measures are supposed to be a perfect fifth higher, starting on E instead of A in that

measure. The Bassoons are also missing a two-measure extension of the hairpin crescendo in mm. 59-61, leading into m. 62 (Figure 36). The corrected part makes those adjustments (Figure 37).
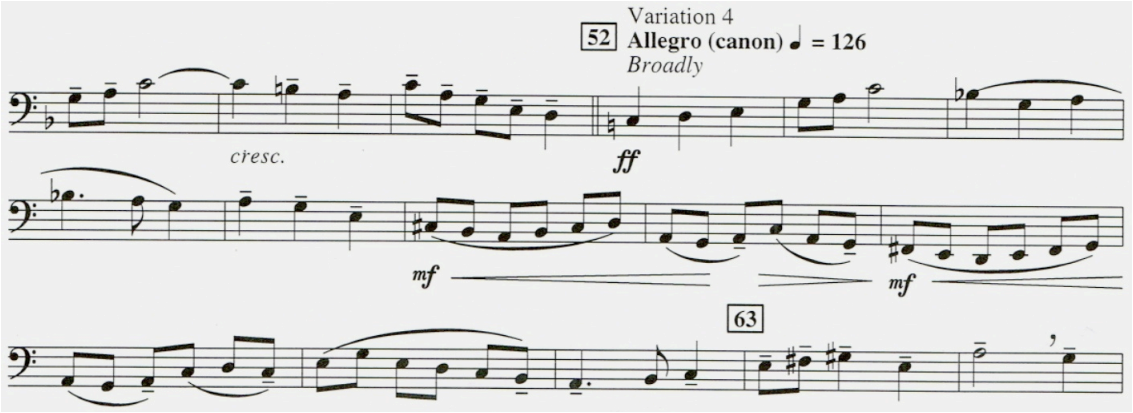
Figure 36 - 1st (& 2nd) Bassoon, Measures 49-64 (original part)
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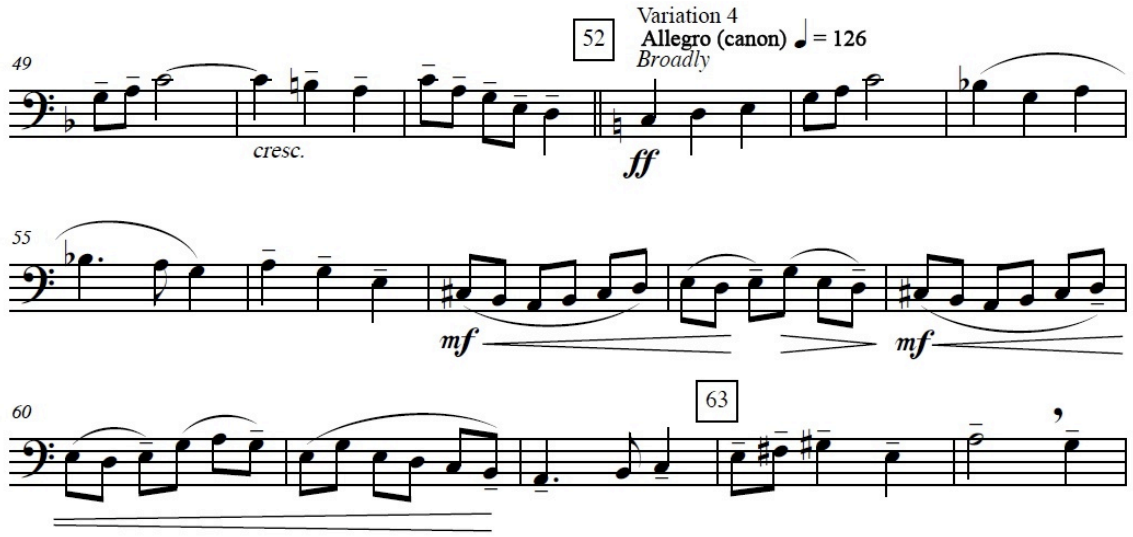

Figure 37 - 1st (& 2nd) Bassoon, Measures 49-64 (corrected part)
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Another type of printing error occurs in the Contrabassoon part, which contains too many bar lines in the measures before m. 150 (Figure 38); the corrected part is shown in Figure 39. The rhythms are accurate, but the bar lines need adjustment.

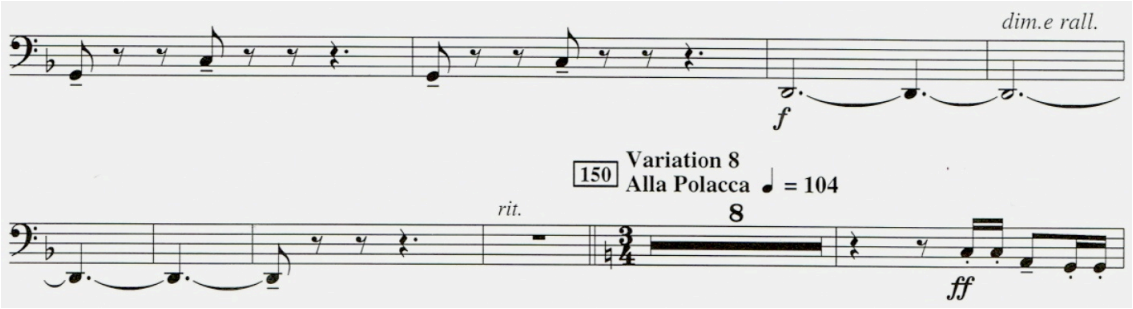

Figure 38 - Contrabassoon, Measures 144-158 (original part)
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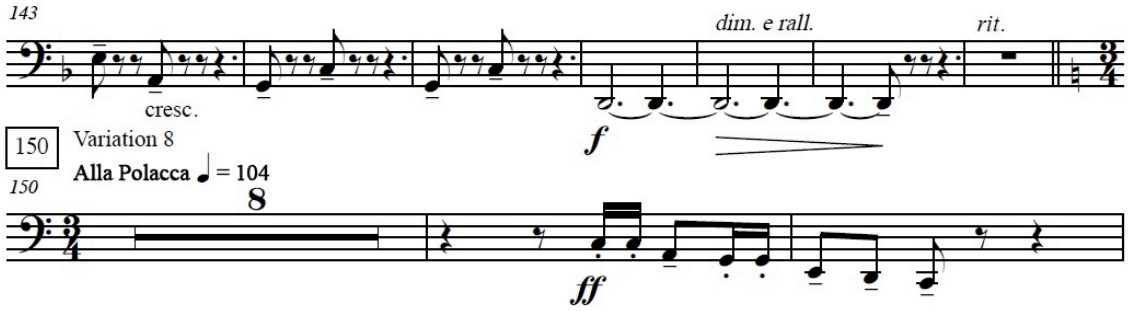

Figure 39 - Contrabassoon, Measures 143-159 (corrected part)
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The next set of figures illustrates several important printing lacunae affecting the dynamic contouring of the Saxophone section between mm. 52-62. In the original score and set of parts, between mm. 52-62 every section group has a detailed dynamic structure during this phrase of very active motion and counterpoint, whereas the Saxophones have no contour at all. In his score, Hunsberger pairs the Soprano and Baritone Saxophone parts (Figure 40) then the Alto and Tenor Saxophone parts (Figure 42) in contrasting

function within the section and the primary contrasting elements in the large ensemble context. The corrected edition restores this dynamic contouring for the Saxophones in this phrase (Figures 41 and 43).[54]
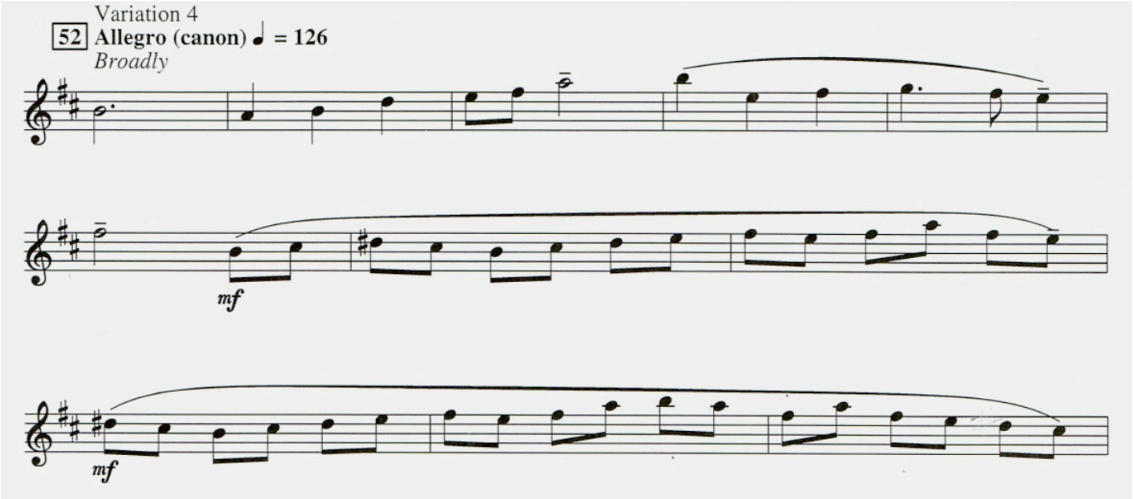
Figure 40 - B♭ Soprano Saxophone, Measures 52-62 (original part)
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[54] The manuscript score only shows one set of dynamics per section of like-instruments, likely because there is no room to include the markings for all of the instruments. The printed score includes detailed dynamics for every instrument except Saxophones. The corrected version adds Saxophones and restructures the contours slightly for consistency with like-instruments across the board.
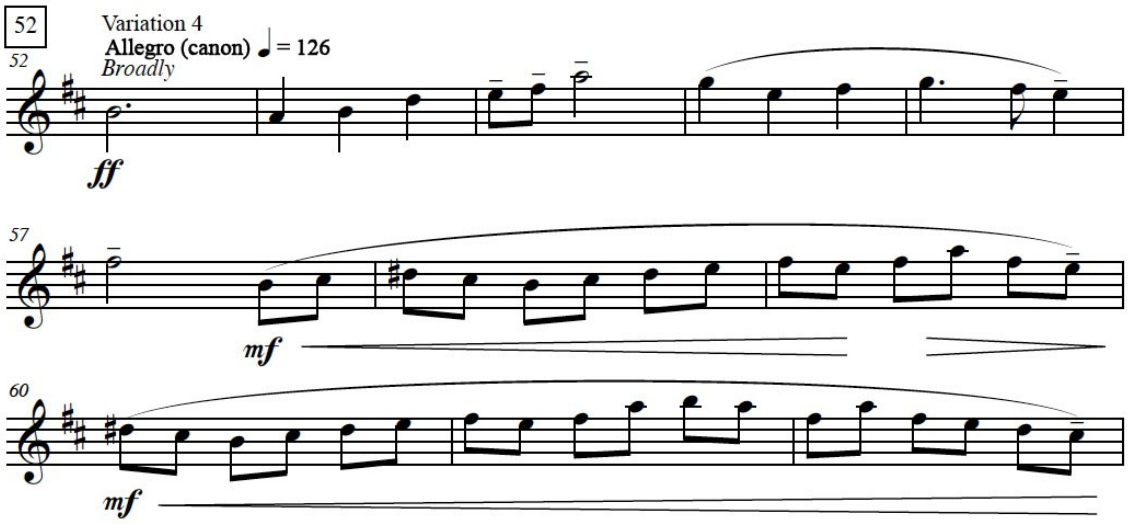
Figure 41 - B♭ Soprano Saxophone, Measures 52-62 (corrected part)
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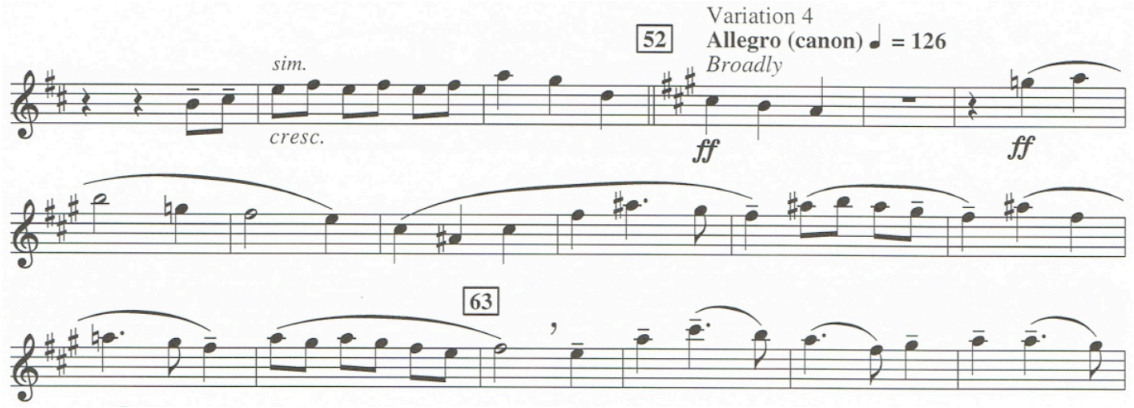
Figure 42 - E♭ Alto Saxophone, Measures 49-66 (original part)
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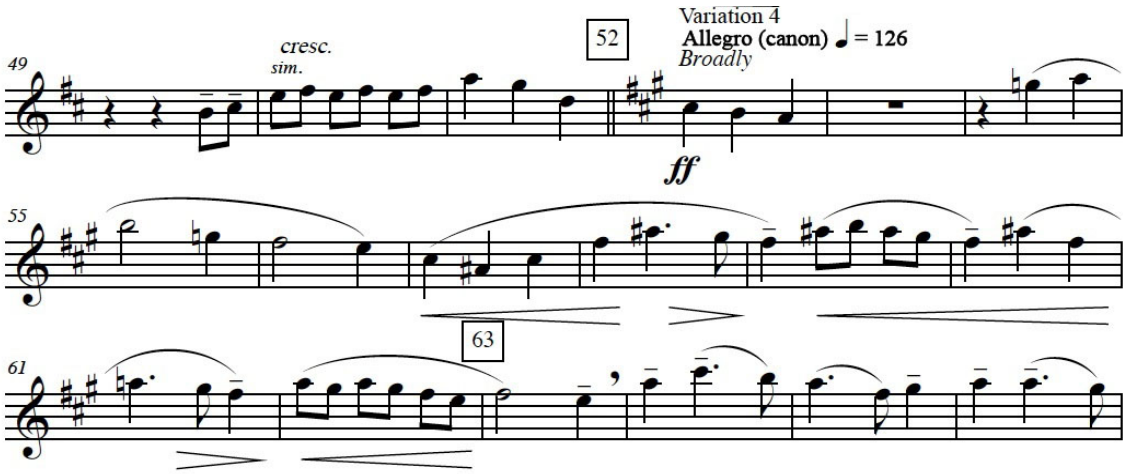
Figure 43 - E♭ Alto Saxophone, Measures 49-66 (corrected part)
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The Alto Saxophone encounters a one-measure octave displacement in m. 302 (Figure 44). The Hunsberger manuscript and the published score both confirm that the measure should be written in the staff octave, as corrected in Figure 45.
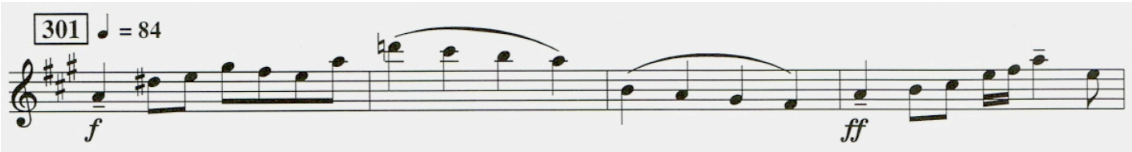
Figure 44 - E♭ Alto Saxophone, Measures 301-304 (original part)
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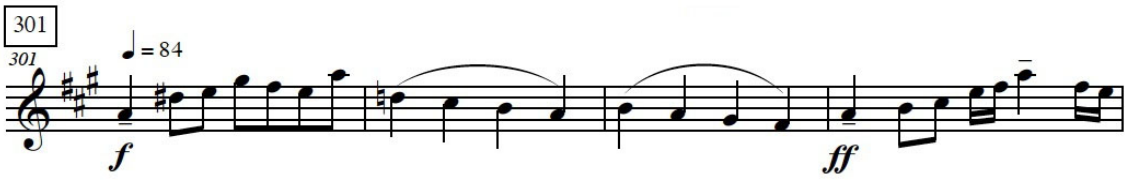
Figure 45 - E♭ Alto Saxophone, Measures 301-304 (corrected part)
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A printing discrepancy unique to the Tenor Saxophone part is the improper phrase-note groupings in mm. 46-47 (Figure 46). The corrected part also includes a text marking that appears in the manuscript and published score: *(all triplets full value w/separation)*. The added notation appears in every instrument (mostly woodwinds) that contains triplets in the phrase (Figure 47).
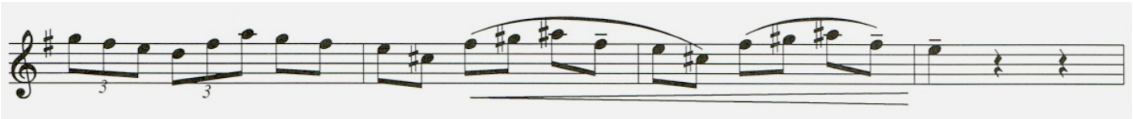
Figure 46 - B♭ Tenor Saxophone, Measures 45-48 (original part)
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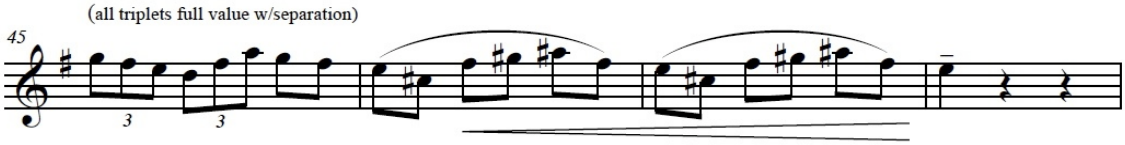
Figure 47 - B♭ Tenor Saxophone, Measures 45-48 (corrected part)
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The closing measures of the Tenor Saxophone part show a recurrence of the hairpin diminuendo previously seen in the E♭ Clarinet part, and a wrong note on beat four of m. 309. The G should be a B (Figures 48 and 49).
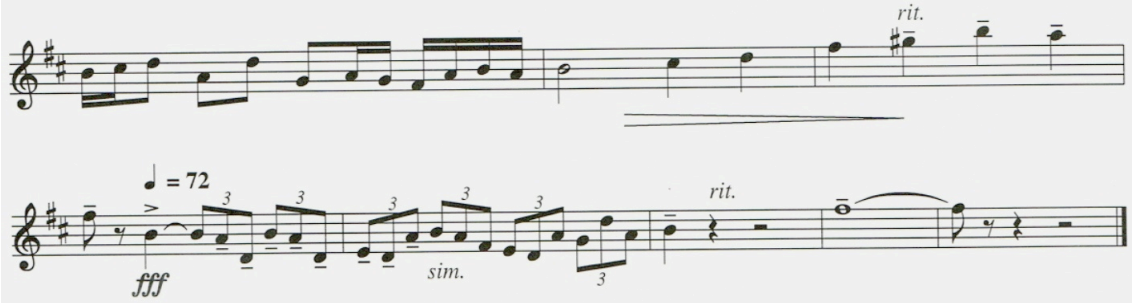
Figure 48 - B♭ Tenor Saxophone, Measures 305-312 (original part)
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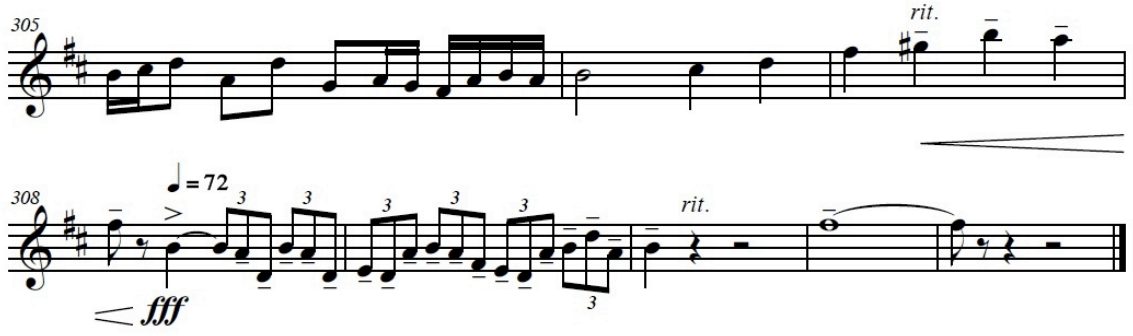
Figure 49 - B♭ Tenor Saxophone, Measures 305-312 (corrected part)
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The Baritone Saxophone part easily suffers the most costly of all errata found in the work. The following excerpt loses mm. 35-45 entirely, and skips directly from m. 34 to m. 46 after the five-measure rest without any indication. The missing phrase is an important one for this instrument, a soli passage in a very transparent orchestration by Hunsberger (Figures 50 and 51).
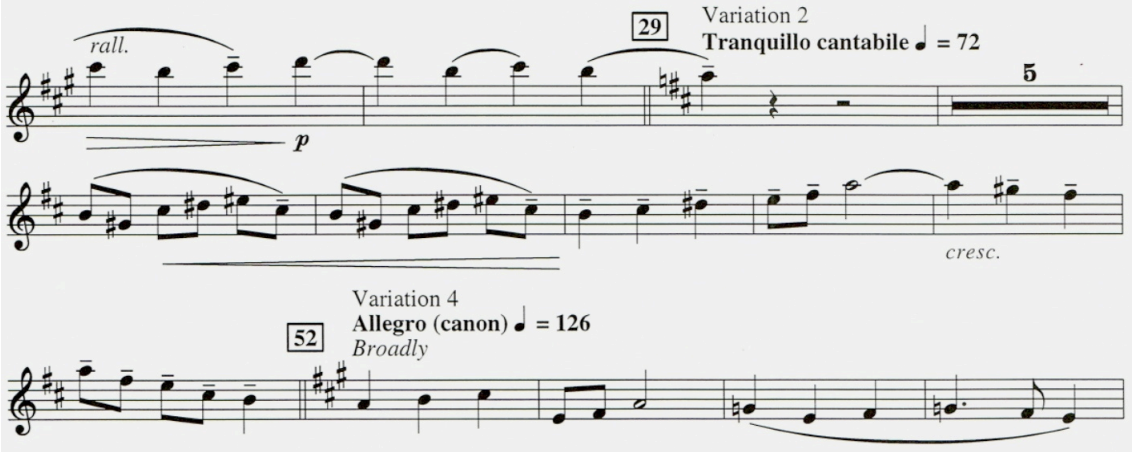
Figure 50 - E♭ Baritone Saxophone, Measures 27-55 (original part)
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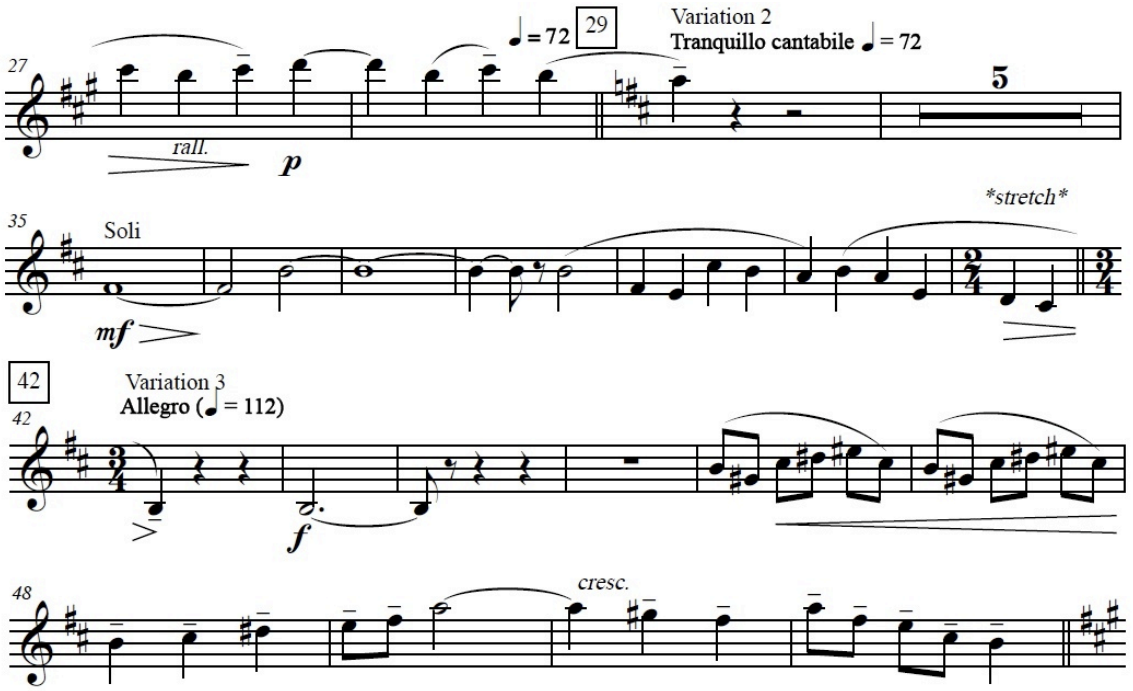

Figure 51 - E♭ Baritone Saxophone, Measures 27-51 (corrected part)
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In some cases, the parts correct an error in the score, for example Figure 52, which shows errors in the 1st B♭ Trumpet part, between beats one and two in m. 309; this is corrected in the part, as shown in Figure 53.
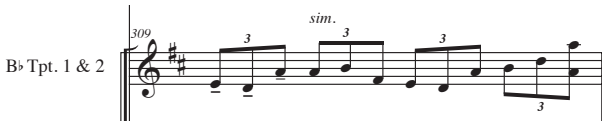
Figure 52 - 1st B♭ Trumpet, Measure 309 (original score re-creation)
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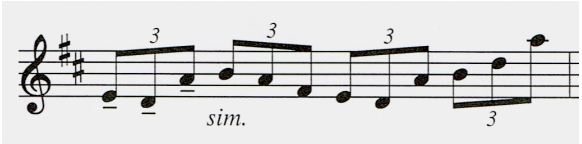

Figure 53 - 1st B♭ Trumpet, Measure 309 (original part)
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The sequence of muting is inaccurate in the 2nd B♭ Trumpet part. Figure 54 shows the original part. The *cup mute or felt hat* marking actually applies at m. 75 for 1st Trumpet only (see Figure 55). As Figure 55 indicates, 2nd Trumpet is silent during this phrase so the marking is unnecessary; it has been omitted from the corrected part. Additionally, the score shows the Trumpets to be *open* before the entrance in m. 92 (Figure 56), and 2nd Trumpet is never instructed to remove the cup mute or felt hat, so theoretically the player would have retained the mute through all of Variations 5, 6, 7, 8, and 9 before encountering an indication to remove a mute from a marked muted phrase between mm. 218-222.
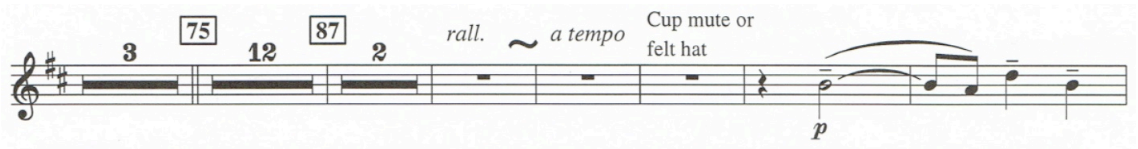
Figure 54 - 2nd B♭ Trumpet, Measures 72-93 (original part)
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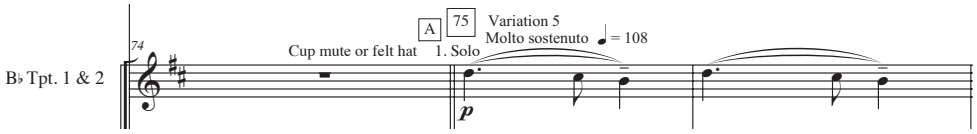

Figure 55 - 1st / 2nd B♭ Trumpet, Measures 74-76 (original score re-creation)
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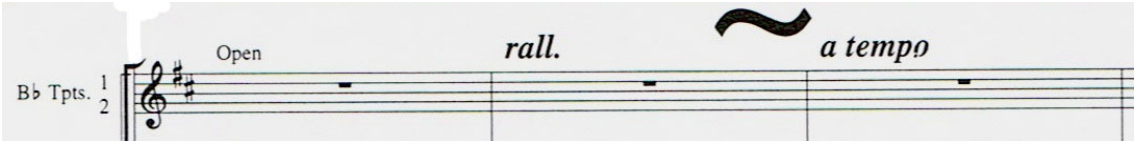

Figure 56 - 1st / 2nd B♭ Trumpet, Measures 88-90 (original score)
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There is a discrepancy between the printed and manuscript scores for Piccolo Trumpets regarding the F on the *and* of beat two in m. 264. The published score has the F written in the bottom space of the treble clef for both parts (Figure 57). The 1st Piccolo Trumpet part, however, has the F up an octave in the original part (Figure 58). The manuscript score shows that both parts were intended to play the upper octave, with no divisi indicated, so the corrected score and both parts reflect the upper octave F.
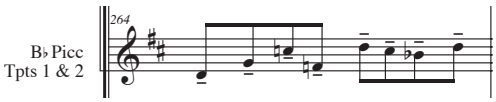
Figure 57 - 1st / 2nd B♭ Piccolo Trumpet, Measure 264 (original score re-creation)
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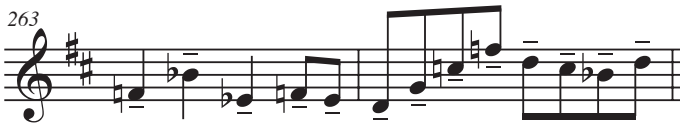
Figure 58 - 1st B♭ Piccolo Trumpet, Measures 263-264 (original part re-creation)
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As we saw in the Oboe parts in Figures 13 and 15, the Piccolo Trumpet parts also include a solo passage intended for the first player on the 2nd Piccolo Trumpet part (Figures 59 and 60).

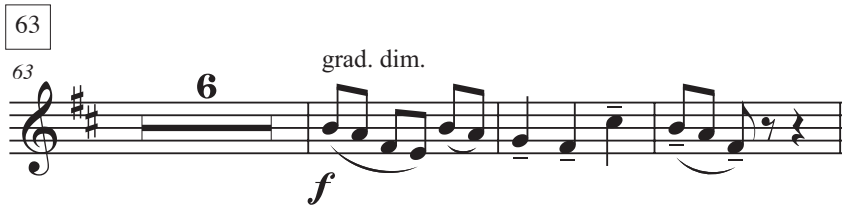

Figure 59 - 2nd B♭ Piccolo Trumpet, Measures 63-71 (original part re-creation)
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Figure 60 - 1st / 2nd B♭ Piccolo Trumpet, Measures 68-71 (original score re-creation)
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The 2nd Piccolo Trumpet and Flugelhorns share a pitch error in a statement of the primary theme between mm. 291-292 (Figure 61). The Theme is in unison and the interval between beat four of m. 291 and the next beat must be a (minor) third, not a second; the 1st Flugelhorn part is corrected here in Figure 62.
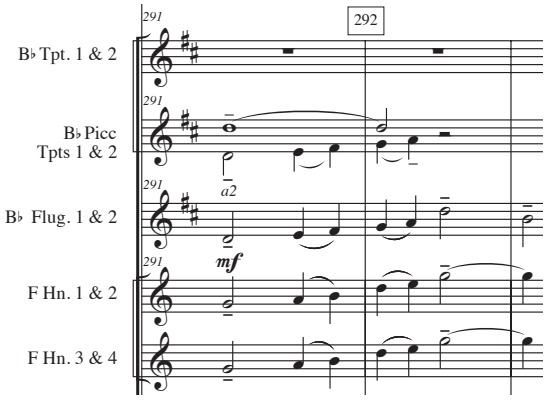
Figure 61 - Multiple High Brass, Measures 291-292 (original score re-creation)
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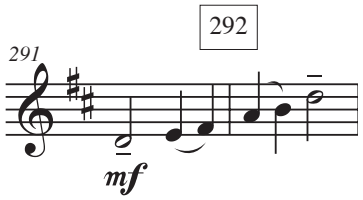

Figure 62 - 1st B♭ Flugelhorn, Measures 291-292 (corrected part re-creation)
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The Flugelhorn parts are lacking articulation indications in mm. 174-179. The proper notation should be with staccatos placed on the sixteenth notes on repeated tones on beat one of m. 177 as well as a tie marking. The sixteenth notes that change tones only retain the slur marking without the staccato. Figure 63 shows the incorrect part and the

correct score is shown in Figure 64. Hunsberger went to great lengths to define this phrase, which has no such articulation markings in the brass band and orchestral versions, yet his intentions cannot be fully realized due to these printing discrepancies.
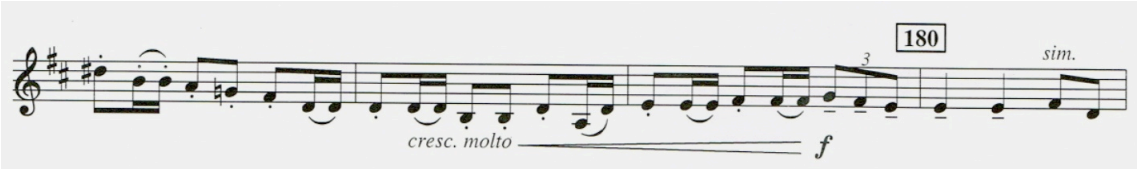
Figure 63 - 2nd B♭ Flugelhorn, Measures 177-180 (original part)
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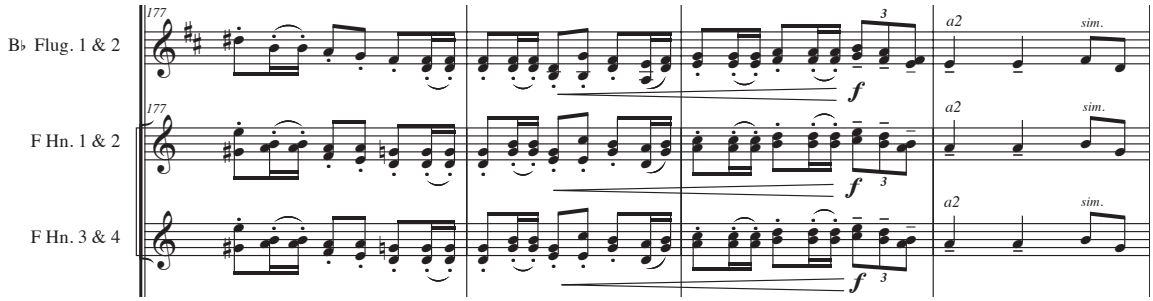
Figure 64 - Flugelhorns, Horns in F, Measures 177-180 (original score re-creation)
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The Horn section shares an omission of the slur marking connecting the quarter-note triplets in m. 11 to the half note in m. 12 (Figure 65), clearly marked in the score (Figure 66). Also notice the printing discrepancy between the locations of the *rall.* markings in m. 11.
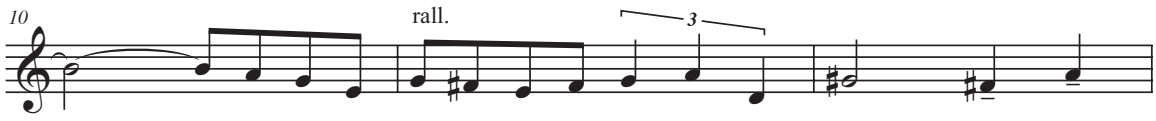
Figure 65 - 3rd Horn in F, Measures 11-12 (original part re-creation)
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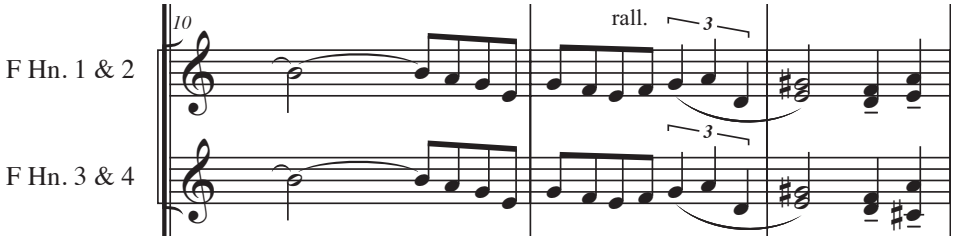

Figure 66 - Horns 1-4 in F, Measures 11-12 (original score re-creation)
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The 4th Horn part has a wrong note, A instead of G, on the *and* of beat two in m. 264 (Figure 67). The other three Horn parts are all correct and in unison, as shown in Figure 68.
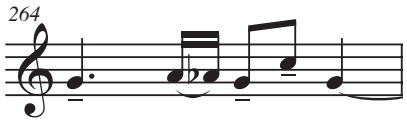
Figure 67 - 4th Horn in F, Measure 264 (original part re-creation)
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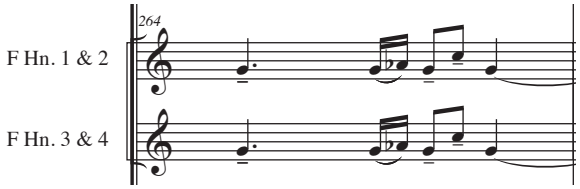

Figure 68 - Horns 1-4 in F, Measure 264 (original score re-creation)
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There is a reference to *divisi* in the 1st Trombone part (Figure 69), however the part never splits. This is clearly a marking taken from the score, which shows the 1st and 2nd part together on the same staff (Figure 70).
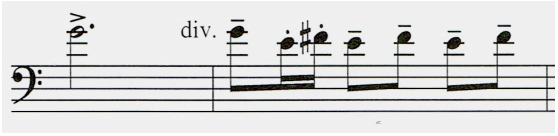
Figure 69 - 1st Trombone, Measures 187-188 (original part)
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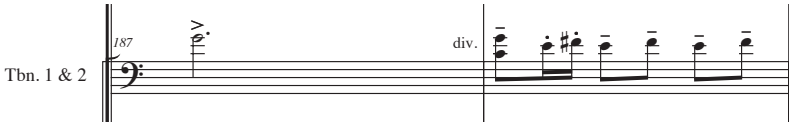

Figure 70 - 1st / 2nd Trombone, Measures 187-188 (original score re-creation)
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The Baritone parts (Bass Clef and Treble Clef), shared with 1st Bassoon, each show a solo part beginning in m. 75, however neither part contains the descriptive information about the two versions for Variation 5. Their solo is only intended for

Version A (Figure 71) (1st Bassoon – Version B). The actual score notation is shown in Figure 72, and the corrected part is shown in Figure 73.

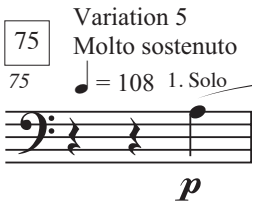

Figure 71 - Baritone B. C., Measure 75 (original part re-creation)
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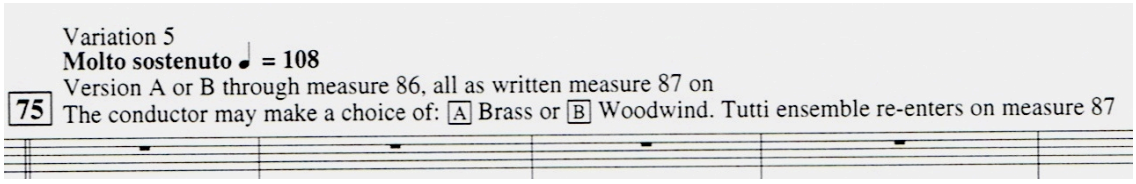

Figure 72 - Conductor Score, Measures 75-78 (original score)
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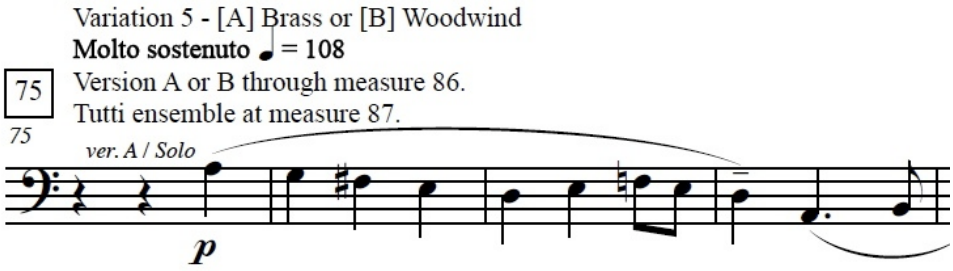

Figure 73 – Baritone B.C., Measures 75-78 (corrected part)
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The Tuba and String Bass parts share an incorrect rhythm in the first two beats of m. 24 (Figure 74). The correct notation is shown in Figure 75 (which includes the Baritone part).
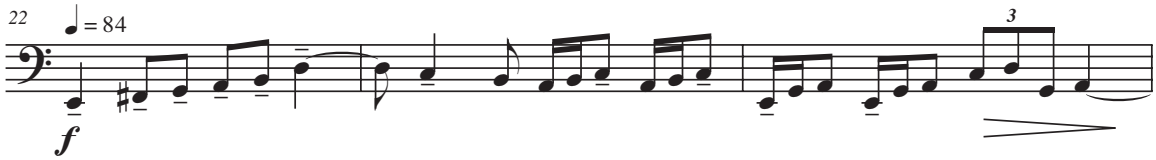
Figure 74 – Tuba (and String Bass), Measures 22-24 (original part re-creation)
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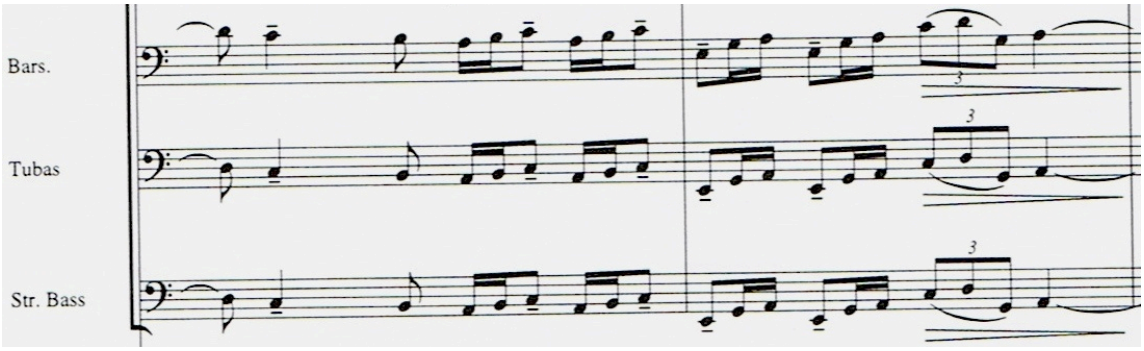
Figure 75 - Conductor Score, Measures 23-24 (original score)
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The *and* of beat three in m. 61 for all four Trombones, both Baritones (B.C. and T.C.), and the Tuba parts all contain a repeated C (Figure 76). However, a B♮ is consistently notated in the score (Figure 77). Only the String Bass part is notated properly. In the corrected score and parts, there is some restructuring of the dynamics in this phrase across the low instruments, with a shortening of the hairpin crescendo by one measure leading into the downbeat of m. 62 instead of m. 63; this is illustrated in Figure 78.
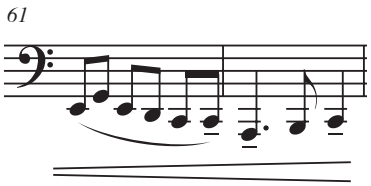
Figure 76 - Tuba, Measures 61-62 (original part re-creation)
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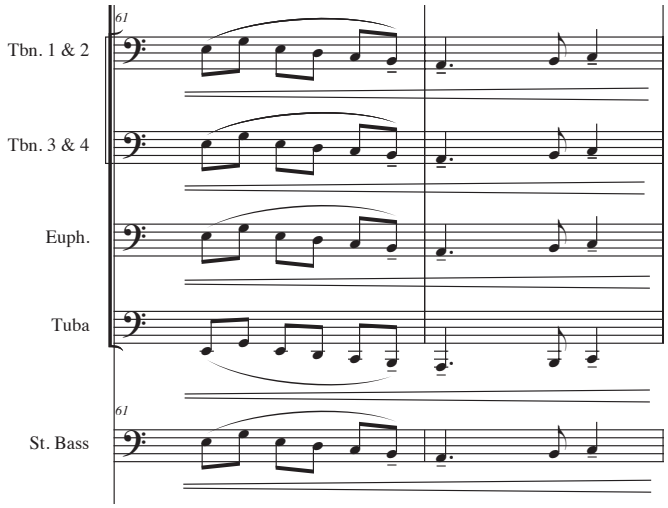
Figure 77 - Conductor Score, Measures 61-62 (original score re-creation)
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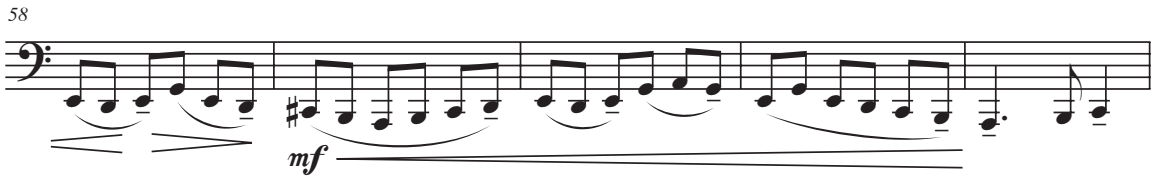
Figure 78 - Tuba, Measures 58-62 (corrected part)
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The Baritone, Tuba, and String Bass parts include errors at the end of the piece, in beat four of m. 301. The rhythm of the parts is accurate (Figure 79), the score is wrong (Figure 80). The eighth note on the *and* of beat four should be a C, not a G. The original Baritone part is the correct pitch, but the Tuba and String Bass parts have the G. This also means the score is inaccurate on two counts for Tuba and String Bass. The corrected Tuba part is shown in Figure 81.
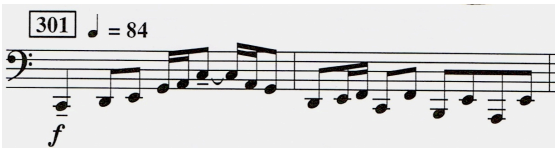
Figure 79 - Tuba, Measures 301-302 (original part)
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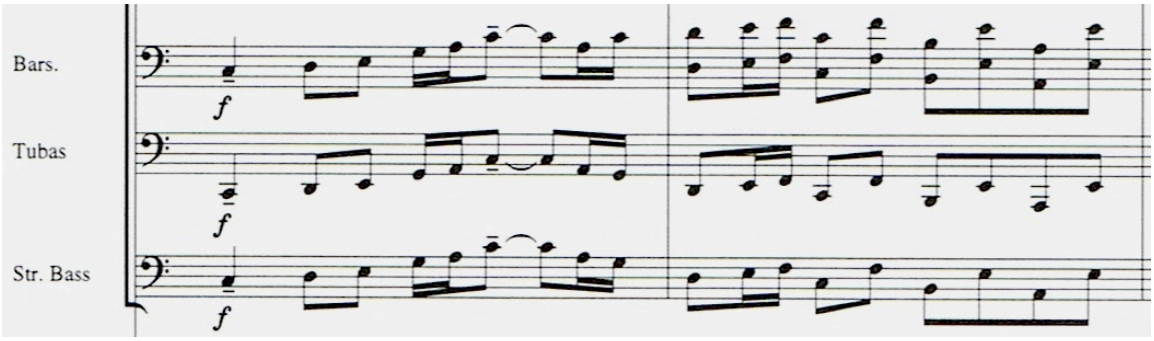
Figure 80 - Conductor Score, Measures 301-302 (original score)
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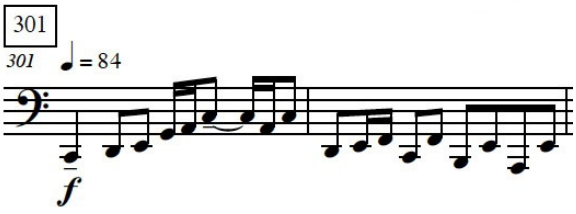

Figure 81 - Tuba, Measures 301-302 (corrected part)
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The groupings of sixteenth notes is erratic in the String Bass part in mm. 164-166 (Figure 82), with a connected two-beat grouping over the bar line of m. 165. The score shows several different patterns for various instrument groups, connecting multiple beats, however the String Bass maintains a one-beat grouping in the score, likely for bowing convenience and reflected in the corrected part (Figure 83).
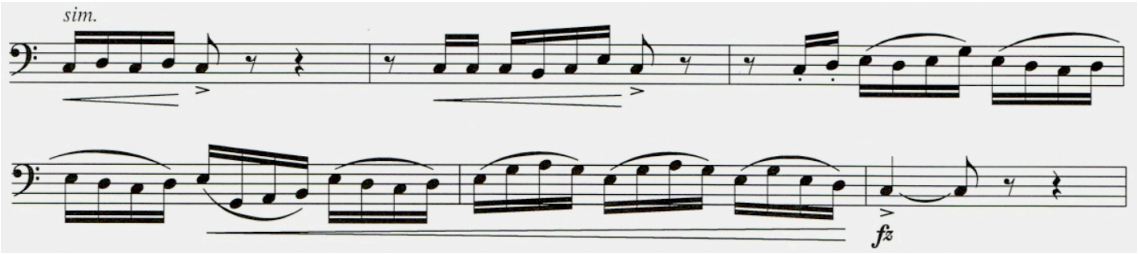
Figure 82 - String Bass, Measures 162-167 (original part)
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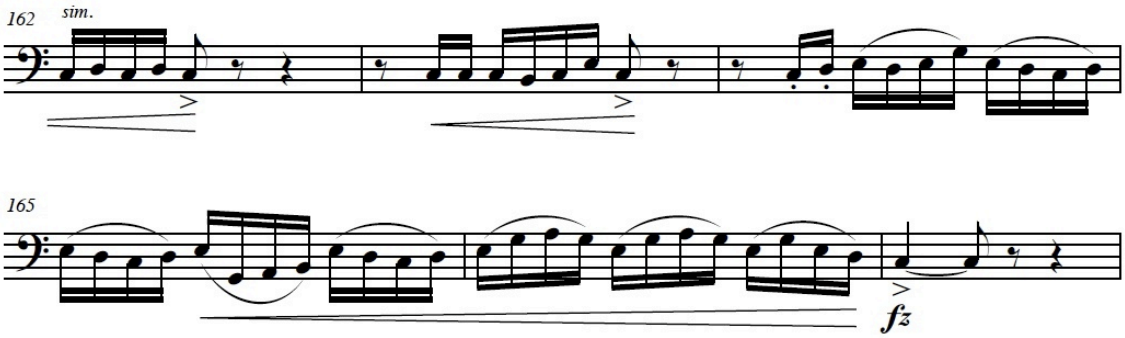
Figure 83 - String Bass, Measures 162-167 (corrected part)
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The Harp part is riddled with inconsistencies between the score and part regarding the pedal indications and their placement, as well as errors in notation. From the opening

statement, the part and score are not in alignment. The first indication of pedal usage occurs in m. 3 in the part (Figure 84) but in m. 4 in the score (Figure 85). The marking in the score is also incorrect, listing F♯ twice instead of C♯-F♯-G♯. The corrected pedal notation will appear in m. 4 of the corrected score and part.
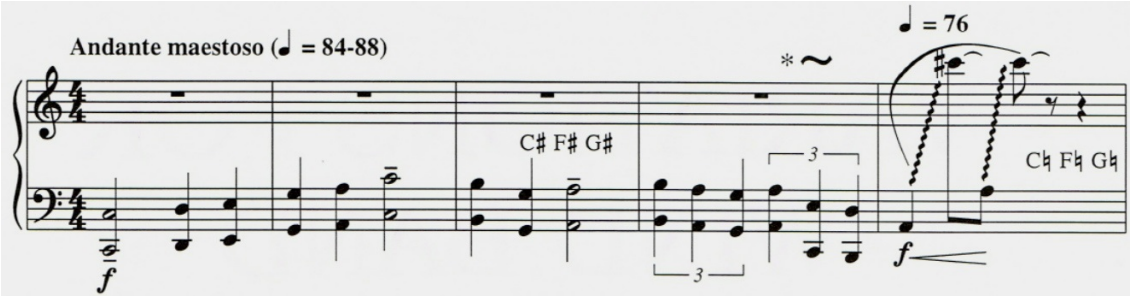
Figure 84 - Harp, Measures 1-5 (original part)
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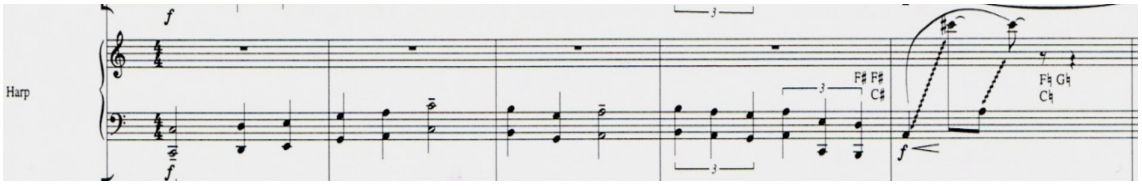
Figure 85 - Harp, Measures 1-5 (original score)
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The following example shows the Harp part with pedal notations in m. 16 and accidentals for the Gs in m. 19 but not in m. 20 (Figure 86). Technically, if the pedal is already set the notes will still automatically sound as G♯, however the principles of notation still dictate that the accidentals be included after every new bar line until the accidental changes again. The accidentals are missing in the score as well (Figure 87), and have been inserted into the corrected edition.

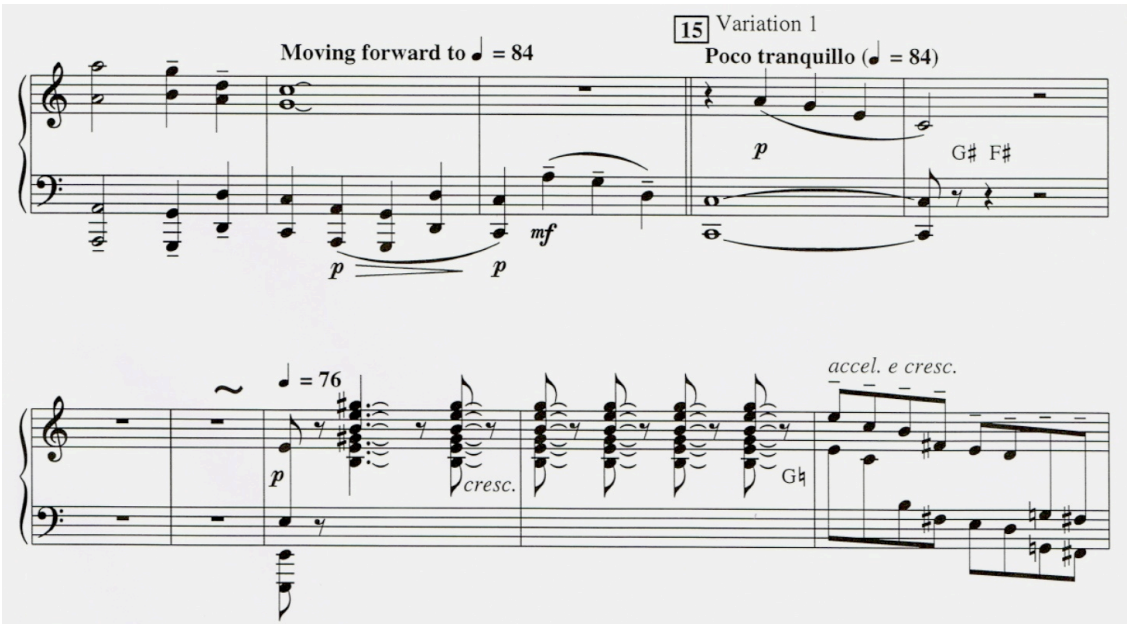

Figure 86 - Harp, Measures 12-21 (original part)
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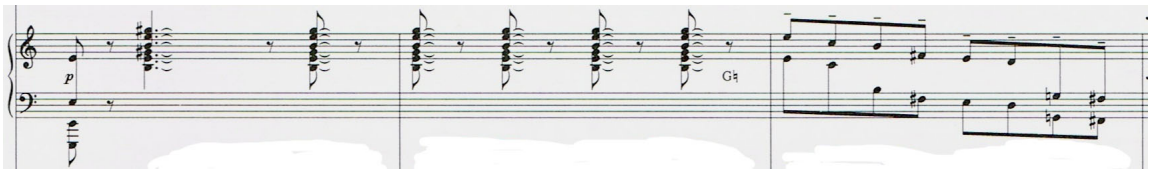
Figure 87 - Harp, Measures 19-21 (original score)
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The Harp part is also missing several indications to *choke* the release of a glissando as directed in the score. The example shown below is in m. 124 (Figures 88 and 89).
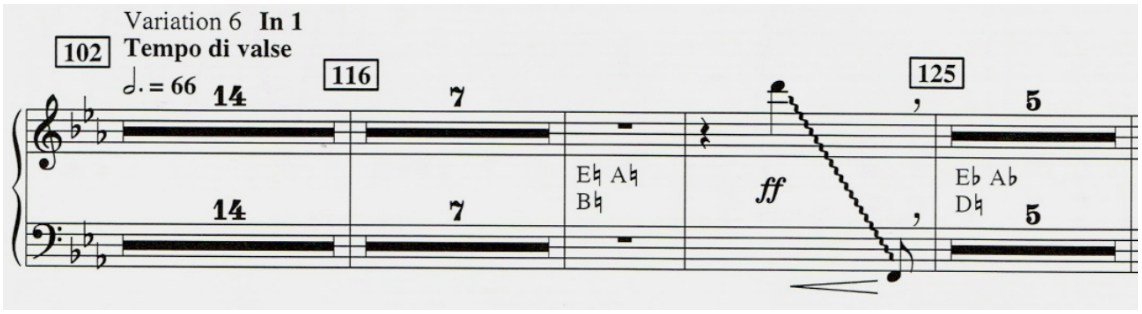
Figure 88 - Harp, Measures 102-129 (original part)
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Figure 89 - Harp, Measures 121-124 (original score)
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The Celesta part contains the sole instance of an individual variation labeled using Roman numerals (Figure 90), as contrasted with the score and all other parts, which use Arabic numbers (Figure 91).

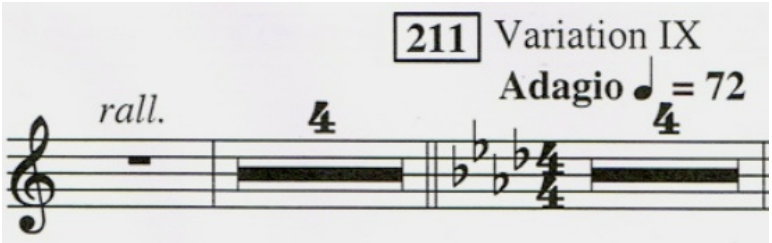

Figure 90 - Celesta, Measures 206-214 (original part)
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Figure 91 - Conductor Score, Measures 207-211 (original score)
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The Celesta part also includes an instance of crossed-voicing in the Conductor Score (Figure 92) that has been re-voiced in the original part (Figure 93). The corrected part now reflects the original score notation.
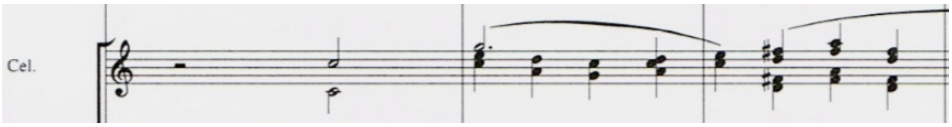
Figure 92 - Celesta, Measures 272-274 (original score)
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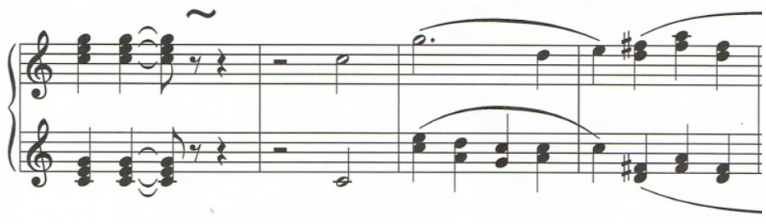
Figure 93 - Celesta, Measures 271-274 (original part)
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The Timpani part contains two rehearsal numbers without the tempi provided to the rest of the ensemble (rehearsals 75 and 125) and one location with the given tempo listed as twenty beats per minute slower than the actual tempo (Figure 94, with the corresponding corrected part in Figure 95).

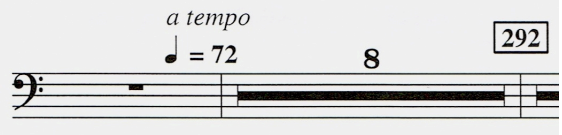

Figure 94 - Timpani, Measures 283-292 (original part)
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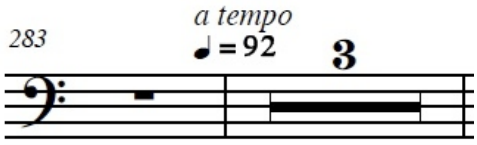
Figure 95 - Timpani, Measures 283-286 (corrected part)
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The Snare Drum part contains a recurring Boosey & Hawkes publisher's error in notation that is also pointed out in the errata of Gordon Jacob's *William Byrd Suite*.[55] It is the fundamental notation of the rudimental *drag,* which should include a slur connecting the cue-sized sixteenth notes to the quarter-note or eighth-note *stroke* beat (Figure 96). In the *William Byrd Suite*, as dissertation author Clarence Weeks states, this single error in Frederick Fennell's 1991 edition of the Gordon Jacob work occurred 117 times, even after Fennell had written an article on the errata in his edition specifically identifying the correct notation for a *drag*.[56] Fortunately in *Variations for Wind Band*, the only occurrence of the *drag* without a slur is in m. 49, and the remaining twelve occurrences of this rudiment are properly notated (Figure 97).

[55] Weeks, "Gordon Jacob's *William Byrd Suite*," 29.
[56] Weeks, "Gordon Jacob's *William Byrd Suite*," 30.

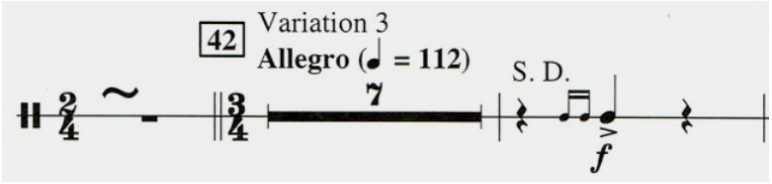

Figure 96 - Snare Drum, Measures 41-49 (original part)
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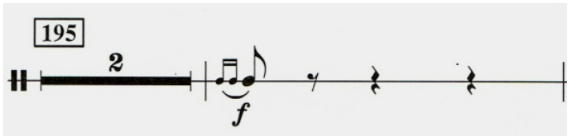
Figure 97 - Snare Drum, Measures 195-197 (original part)
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The Bass Drum part contains the fewest notes in the piece, yet in the final seven measures four printing discrepancies appear: misplacement of two *ritardandi* and a tempo indication, and the absence of the *fff* dynamic marking (Figure 98). Each *ritardando* should be placed above beat two. The tempo marking in m. 308 also occurs on beat two, and the *fff* on the downbeat of m. 311 (Figure 99).

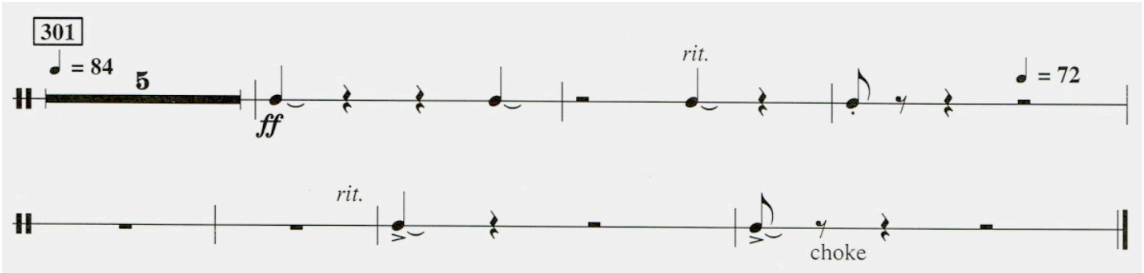

Figure 98 - Bass Drum, Measures 301-312 (original part)
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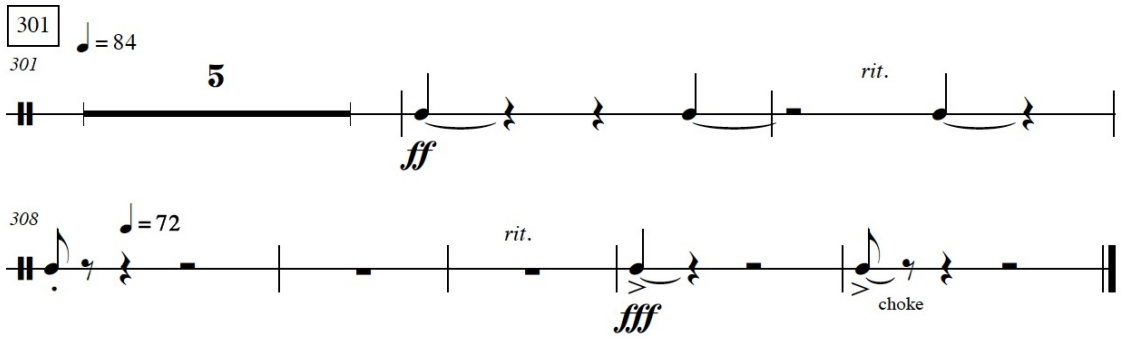

Figure 99 - Bass Drum, Measures 301-312 (corrected part)
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The Cymbals part has two printing discrepancies with regard to choice of noteheads using either the traditional "oval" or "x" style. The first instance is in m. 48 and the other, as shown below, is in m. 167. The score indicates an accented eighth-note "x" with no roll (Figure 100), however the other phrases with the same content use an oval notehead and the roll symbol over the note stem (Figure 101). The score has been corrected.

Figure 100 - Cymbals, Measures 167-171 (original score re-creation)
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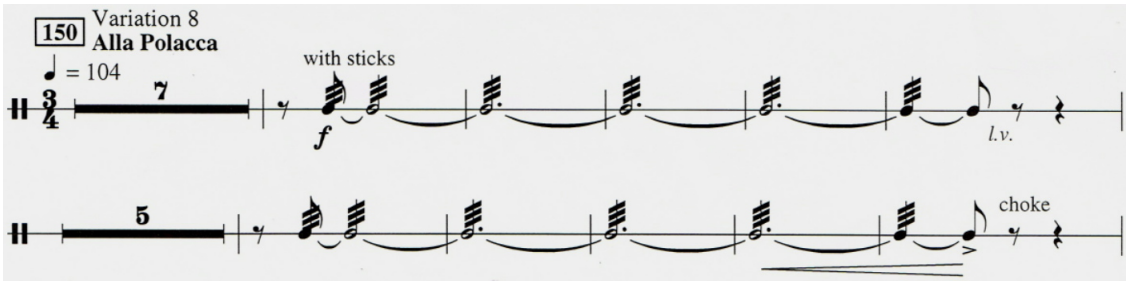

Figure 101 - Cymbals, Measures 167-171 (original part)
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The realization of a comprehensively synchronized score and parts ensures that musicians correctly interpret gestures given by the conductor, and that the conductor is establishing the proper network of communication for soloist cues, phrasing, dynamics, etc. Instead of utilizing the rehearsal for actual music making, each of the instances mentioned in this chapter contribute to wasting time in rehearsal, clarifying what is supposed to happen in a given phrase. There is not a single part in the set that is without its share of errata and discrepancies; a complete listing appears in the following chapter. Without such notational obstacles, the rehearsal process can be streamlined and can also facilitate greater performer appreciation of the music.

CHAPTER FIVE

COMPREHENSIVE ERRATA AND PRINTING DISCREPANCIES BETWEEN THE CONDUCTOR SCORE AND SET OF PARTS TO THE DONALD HUNSBERGER TRANSCRIPTION OF *VARIATIONS FOR WIND BAND*

Variations for Wind Band (1988) / Transcribed by Donald Hunsberger
Published in 1998 by Boosey & Hawkes (Q.M.B. 576)

Compiled by Gary Brattin (with the assistance of members of the Gamma chapter of Kappa Kappa Psi at the University of Washington)

Conductor Score / Part 1

Bar 89 – A caesura and rubato marking appear at the end of this measure in the Hunsberger manuscript score, and are performed in the Eastman Wind Ensemble recording, but is not present in the published score at all, so these will be inserted as optional.

Bar 124 – A [non ritard.] text marking and caesura appear at the end of the measure in the Hunsberger manuscript score, and are performed in the Eastman Wind Ensemble recording, but is not present in the published score at all, so these will be inserted as optional.

Bar 200 – A caesura appears at the end of the measure in the Hunsberger manuscript score, and is performed in the Eastman Wind Ensemble recording, but is not present in the published score at all, so these will be inserted as optional.

Bar 244 – Variation 10 says *Allegro molto* in the Hunsberger edition. It should say *Allegro moderato.*

All other issues involving the score are mentioned within the individual parts listing.

1st Flute / Part 2

Bar 6 – The score and part have omitted multiple tenutos over notes that are included on other flute parts. Specifically, the last four pitches from beats 3-4, D-C-D-F, should all have tenutos.

Bar 67 – The third and fourth pitches on the score are G-A. The part has E-F. The score is correct.

Bar 75 – The part has the indication B inside a square with an asterisk. Simply reading the B marking on the part is too vague. The word "version" should be added to the part and placed before the B marking.

Bar 82 – The score and part have a marking indicating (2nd Picc. Tpt.). This marking appears to be intended only for the conductor for rehearsal purposes in order to understand the structure of the parallel orchestration for brass, not as an indication to listen for that instrument to assist in tuning during performance. It will be removed.

Bar 84 – The pitches on the score for beat 3 are A-B. The pitches on the part are B-C. The score is correct.

Bar 111 – The score indicates vibrato. The *vib.* marking is missing on the part. The score is correct.

Bar 119 – There is a *f* marking included on beat 2 of the part, and none in the score. The part is correct.

Bar 125 – The score has the tempo marking (dotted half = 60). The part does not. The score is correct and this marking will be added.

Bar 131 – The score text "Into 3" is capitalized, the part is not. In addition, the 1st Flute part says only "in 3" not "into 3."

Bar 136 – The score and part do not indicate a tenuto on the downbeat, but it should be added in order to be stylistically consistent with the other releases.

Bar 148 – Although the score and part are consistent, the hairpin diminuendo in Bar 147 appears to need to be extended into Bar 148, leading into the *pp* marking.

Bar 164 – The score contains a high C on the third 16th note of beat 3. The part has a B. The score is correct.

Bar 167 – To be consistent with the dynamic marking in Bar 157, a *ff* dynamic should be added to the score and part in this measure.

Bar 189 – The score and part have articulation markings and a *sim.* marking which duplicate the indications provided in Bar 187. These markings are redundant and should be removed.

Bar 195 – The score contains the notation "All (16th-notes) breath at will." The part does not. It should be included on all parts with running 16ths, and use the word "breathe" instead of "breath."

Bar 201 – To be consistent with the dynamic marking in Bar 157 and Bar 167, a *ff* dynamic should be added to the score and part in this measure.

Bar 205 – The articulations that appear on the score and part after a *sim.* marking in Bar 201 are redundant and should be removed.

Bar 239 – The score has a marking indicating (1.) for one player only, with no logical reason to need this marking in the middle of a phrase. It is not on the part and should be removed.

Bar 241 – The score has an "a2" marking and the part has an "All" marking. While they indicate the same thing, the same marking should be used for the score and part. Either one is fine.

Bar 266 – The score contains a G on beat 4. The part has an E. The score is correct.

Bar 275 – The score has a tenuto over beat 1. The part does not. The score is correct.

Bar 276 – The rubato sign on the part needs to be shifted to sit over the & of beat 3.

Bar 287 – The hairpin crescendo on the part needs to be extended into beat 2 to match the one in the score.

Bar 290 – The phrase marking on the score and part should only go to beat 1, not to beat 2.

Bar 307 – The hairpin crescendo on the part needs to be extended into Bar 308 to match the one in the score.

Bar 308 – The score contains an accent on beat 2. The part does not. The score is correct.

2nd Flute / Part 3

Bar 67 – The third and fourth pitches on the score are G-A. The part has E-F. The score is correct.

Bar 75 – The part has the indication B inside a square with an asterisk. Simply reading the B marking on the part is too vague. The word "version" should be added to the part and placed before the B marking.

Bar 84 – The pitches on the score for beat 3 are A-B. The pitches on the part are B-C. The score is correct.

Bar 88 – The hairpin diminuendo on the part should actually begin on beat 3 of Bar 87, to match the score.

Bar 111 – The score indicates vibrato. The *vib.* marking is missing on the part. The score is correct.

Bar 119 – There is a *f* marking included on beat 2 of the part, however there is none given for any of the instruments in the score. It should be added to the score.

Bar 125 – The score has the tempo marking (dotted half = 60). The part does not. The score is correct and this marking will be added.

Bar 131 – The score text "Into 3" is capitalized, the part is not.

Bar 136 – The score and part do not indicate a tenuto on the downbeat, but should be added in order to be stylistically consistent with the other releases.

Bar 148 – Although the score and part are consistent, the hairpin diminuendo in Bar 147 appears to need to be extended into Bar 148, leading into the *pp* marking.

Bar 167 – To be consistent with the dynamic marking in Bar 157, a *ff* dynamic should be added to the score and part in this measure.

Bar 171 – The score indicates a *leggiero* marking. The part does not. It will be added to the part.

Bar 189 – The score and part have articulation markings and a *sim.* marking which duplicate the indications provided in Bar 187. These markings are redundant and should be removed.

Bar 195 – The score contains the notation "All (16^{th}-notes) breath at will." The part does not. It should be included on all parts with running 16^{ths}, and use the word "breathe" instead of "breath."

Bar 201 – To be consistent with the dynamic marking in Bar 157 and Bar 167, a *ff* dynamic should be added to the score and part in this bar.

Bar 205 – The articulations that appear on the score and part after a *sim.* marking in Bar 201 are redundant and should be removed.

Bar 239 – The score has a (1.) marking. The part says (Solo). Change the score to say Solo.

Bar 241 – The score contains an "a2" marking. The part contains an "All" marking. Either way, they should both give the same marking.

Bar 275 – The score has a tenuto over beat 1. The part does not. The score is correct.

Bar 276 – The rubato sign on the part needs to be shifted to sit over the & of beat 3.

Bar 287 – The hairpin crescendo on the part needs to be extended into beat 2 to match the one in the score.

Bar 307 – The hairpin crescendo on the part needs to be extended into Bar 308 to match the one in the score.

Bar 308 – The score contains an accent on beat 2. The part does not. The score is correct.

3rd Flute – Alto Flute / Part 4

Bar 8 – The score contains tenutos on beats 3 and 4. The part does not. The score is correct.

Bar 8 – The C on beat 4 of the part is an octave too low.

Bar 12 – The multimeasure rest leading into Bar 15 on the part needs to be split into a single bar, followed by a two-bar rest so that the text "Moving forward to quarter-note = 84" is properly placed over Bar 13.

Bar 21 – The score and part both contain a B♭ on the & of beat 4, however it should be marked as a B♮.

Bars 43-45 – The score shows all pitches from Bar 43 to the end of beat 1 of Bar 45 an octave higher than on the part. The score is correct.

Bar 44 – The score shows the third triplet of beat 1 as an E. The part has a G. The score is correct.

Bar 48 – The score shows the first triplet of beat 1 is a D♮. The part has a D#. The score is correct.

Bar 67 – The third and fourth pitches on the score are G-A. The part has E-F. The score is correct.

Bar 111 – The score contains *Vib.* markings for all flutes. The part does not. The score is correct.

Bar 125 – The score has the tempo marking (dotted half = 60). The part does not. The score is correct and this marking will be added.

Bar 131 – The score text "Into 3" is capitalized, the part is not.

Bars 131-133 – The score indicates this passage is for Alto Flute. The part does not make this indication until Bar 134. The score is correct.

Bars 131-133 – The score and part do not reflect the difference in key signature for the Alto Flute, which should be four flats.

Bars 132-133 – The score contains separate full-measure hairpin diminuendos for each measure. The part combines these measures into a single hairpin. The score is more consistent with the other parts so the part must be edited.

Bar 134 – The score reflects the proper key signature for the Alto Flute at this key change (B♭). The part shows the true key in concert pitch (F) but is incorrect for the Alto Flute. In addition, the part displays the incorrect key on staves 4-7 of page 4 of the part, until the player returns to the Flute in Bar 144.

Bar 139 – The score and part do not indicate a tenuto on the downbeat, but should be added in order to be stylistically consistent with the other releases in this section.

Bar 148 – Although the score and part are consistent, the hairpin diminuendo in Bar 147 appears to need to be extended into Bar 148, leading into the *pp* marking.

Bar 167 – To be consistent with the dynamic marking in Bar 157, a *ff* dynamic should be added to the score and part in this measure.

Bar 171 – The score and part indicate a tenuto release on a tied note. While consistent, this convention needs clarification.

Bar 171 – The score indicates a *leggiero* marking. The part does not. It will be added to the part.

Bar 189 – The score and part have articulation markings and a *sim.* marking which duplicate the indications provided in Bar 187. These markings are redundant and should be removed.

Bar 195 – The score contains the notation "All (16^{th}-notes) breath at will." The part does not. It should be included on all parts with running 16^{ths}, and use the word "breathe" instead of "breath."

Bar 201 – To be consistent with the dynamic marking in Bar 157 and Bar 167, a *ff* dynamic should be added to the score and part in this measure.

Bar 205 – The articulations that appear on the score and part after a *sim.* marking in Bar 201 are redundant and should be removed.

Bar 211 – The key change to concert four flats for the ensemble will translate to five flats for the Alto Flute. This appears on the part at Bar 211, although not in the score

until the instrument actually begins to play (p. 40 – Bar 236). The score should defer to the part in this situation for the sake of consistency.

Bar 245 – The seven-bar multimeasure rest on the part needs to be broken down into a one-bar rest, then a six-bar rest, with the text "*Moving forward, but not heavy or ponderous*" placed at the beginning of Bar 246. In addition, the word "*not*" is missing from the text on the part.

Bar 268 – The score contains a tenuto on beat 3. The part does not. The score is correct.

Bar 276 – The rubato sign on the part needs to be shifted to sit over the & of beat 3.

Bar 287 – The hairpin crescendo on the part needs to be extended into beat 2 to match the one in the score.

Bar 307 – The hairpin crescendo on the part needs to be extended into Bar 308 to match the one in the score.

Bar 308 – The score contains an accent on beat 2. The part does not. The score is correct.

Piccolo – Flute / Part 5

Based on a penciled-in marking on the part from the UW Wind Ensemble, it appears that there should be an indication entered in the score and part noting that the performer is to start on Piccolo.

Bar 7 – The score has tenutos placed over all of the 8th notes in this measure. The part is missing tenutos on beat 1. The score is correct.

Bar 7 – The rubato marking on the part needs to be placed over the & of beat 3.

Bar 11 – The *rall.* marking on the part needs to be placed over beat 2.

Bar 28 – The score indicates the tempo quarter-note = 72 actually begins on beat 4 of Bar 28. This indication is missing from the part and should be added.

Bar 42 – The part contains a reminder marking to play Piccolo. The score does not. It should be added to the score.

Bars 46-48 – There is a discrepancy between the score and part over which octave the part should be notated in, either high or low, which should be clarified and then applied to the whole phrase starting in Bar 43 and going through Bar 48.

Bar 60 – The score shows a three-measure continuous hairpin crescendo in Bars 60-62. The crescendo on the part has a break and is missing on beat 3 of Bar 60. The part needs to match the score.

Bar 67 – The third and fourth pitches on the score are G-A. The part has E-F. The score is correct.

Bar 87 – Based on a penciled-in marking on the part from the UW Wind Ensemble, it appears there should be an indication entered in the score and part to play Flute at Bar 87. The indication is missing from both the score and part.

Bar 87 – The score contains a hairpin diminuendo ranging from beat 3 of Bar 87 to the end of Bar 89. The diminuendo is missing from Bar 88 entirely. The part needs to match the score.

Bar 119 – The score and part both contain a *f* dynamic on beat 2. This is the only instrument to contain this on the score; the corrected edition will add this dynamic for all instruments with quarter-note rests on beat one and an entrance on beat two, except Horn 3 and 4.

Bar 125 – The score has the tempo marking (dotted half = 60). The part does not. The score is correct and this marking will be added.

Bar 125 – The marking "Sweetly" is in the score, and "*sweetly*" in the part. They should match.

Bar 131 – The score text "Into 3" is capitalized, the part is not.

Bar 136 – The score and part do not indicate a tenuto on the downbeat, but it should be added in order to be stylistically consistent with the other releases.

Bar 138 – There is a hairpin crescendo on the part that does not exist in the score. It should be removed.

Bar 148 – Although the score and part are consistent, the hairpin diminuendo in Bar 147 appears to need to be extended into Bar 148, leading into the *pp* marking.

Bar 149 – Based on a penciled-in marking on the part from the UW Wind Ensemble, it appears there should be an indication entered in the score and part to play Piccolo at Bar 151. The indication is missing from both the score and part.

Bar 163 – The marking in the score and part "8ba" is incorrect, and should say "8vb" instead.

Bar 164 – The score contains a high C on the third 16^{th} note of beat 3. The part has a B. The score is correct.

Bar 167 – To be consistent with the dynamic marking in Bar 157, a *ff* dynamic should be added to the score and part in this measure.

Bar 171 – The score indicates a *leggiero* marking. The part does not. It will be added to the part.

Bar 189 – The score and part have articulation markings and a *sim.* marking which duplicate the indications provided in Bar 187. These markings are redundant and should be removed.

Bar 195 – The score contains the notation "All (16^{th}-notes) breath at will." The part does not. It should be included on all parts with running 16^{ths}, and use the word "breathe" instead of "breath."

Bar 201 – To be consistent with the dynamic marking in Bar 157 and Bar 167, a *ff* dynamic should be added to the score and part in this measure.

Bar 205 – The articulations that appear on the score and part after a *sim.* marking in Bar 201 are redundant and should be removed.

Bar 266 – Based on a penciled-in marking on the part from the UW Wind Ensemble, it appears there should be an indication entered in the score and part to play Flute at Bar 266. The indication is missing from both the score and part.

Bar 275 – The score contains a tenuto on beat 1. The part does not. The score is correct.

Bar 276 – The rubato sign on the part needs to be shifted to sit over the & of beat 3.

Bar 308 – The score contains an accent on beat 2. The part does not. The score is correct.

1^{st} Oboe / Part 6

Bar 7 – The score contains the pitches C-A on beat 1. The part has A-C. The score is correct.

Bar 11 – The *rall.* marking on the part needs to sit over beat 2.

Bar 18 – The rubato marking on the part needs to sit between beats 3 and 4.

Bar 44 – The score contains a *sim.* marking on the downbeat. The part does not. The score is correct.

Bars 57-63 – Dynamics need to be clarified and should be consistent with Horns, Flugels, and Alto/Tenor Saxophones.

Bar 75 – Add the word "Version" to the B label on the part.

Bar 88 – The score contains a two-measure continuous hairpin diminuendo for Bars 88-89. The hairpin is missing in Bar 88 on the part. The score is correct.

Bar 114 – The score indicates a tenuto over beat 3. It is missing on the part. The score is correct.

Bar 119 – The part contains a *f* dynamic on beat 2. The score does not. The part is correct.

Bar 125 – The score has the tempo marking (dotted half = 60). The part does not. The score is correct and this marking will be added.

Bar 131 – The score text "Into 3" is capitalized, the part is not.

Bar 149 – The part contains a text mark for *ten.* on the last pitch of the Soprano Saxophone cue. It is missing on the score and should be added.

Bar 160 – The score contains a tenuto on the & of beat 1. It is missing on the part and must be added.

Bar 164 – The score has a C on the third 16th note of beat 3. The part has a G. The score is correct.

Bar 167 – To be consistent with the dynamic marking in Bar 157, a *ff* dynamic should be added to the score and part in this measure.

Bar 189 – The score and part have articulation markings and a *sim.* marking which duplicate the indications provided in Bar 187. These markings are redundant and should be removed.

Bar 195 – The score contains the notation "All (16th-notes) breath at will." The part does not. It should be included on all parts with running 16^{ths}, and use the word "breathe" instead of "breath."

Bar 205 – The articulations that appear on the score and part after a *sim.* marking in Bar 201 are redundant and should be removed.

Bar 235 – The score indicates a tenuto on beat 1. It is missing on the part and must be added.

Bar 235 – The part has two ties connecting the whole notes. The lower tie should be removed.

Bar 245 – There is a rest on the score and part, yet a hairpin crescendo appears on the part and must be removed.

Bar 256 – The score contains a tenuto on the & of beat 2. It is missing on the part and must be added.

Bar 276 – The rubato sign on the part needs to be shifted to sit over the & of beat 3.

2nd Oboe / Part 7

Bar 7 – The score contains the pitches for the beat 1 8th notes as E-D. The part has D-E, and must be switched.

Bar 7 – The rubato sign on the part needs to sit over the & of beat 3.

Bar 11 – The *rall.* marking on the part needs to sit over beat 2 to match the score.

Bar 18 – The rubato sign on the part needs to sit over the & of beat 3.

Bar 19 – Add the sharp accidental to the F# on the second triplet of beat 4 to the score, as a reminder.

Bar 44 – The score has a *sim.* marking on the downbeat. It is missing on the part and must be added.

Bars 57-63 – Dynamics need to be clarified and should be consistent with Horns, Flugels, and Alto/Tenor Saxophones.

Bar 70 – Of the six 8th notes in this measure, tenutos should be placed on notes 1-3-4-6 in the score and part, not on notes 1-3-5.

Bar 95 – The score needs to add a slur to the 2nd Oboe notes in this measure.

Bar 119 – The part contains a *f* dynamic on beat 2. The score does not. The part is correct.

Bar 124 – The 8th notes on beat 3 of the part need to be removed, and replaced with an E♭ quarter note in the same octave, to match the score.

Bar 125 – The score has the tempo marking (dotted half = 60). The part does not. The score is correct and this marking will be added.

Bar 131 – The score text “Into 3” is capitalized, the part is not.

Bars 132-133 – The score indicates this music is a solo for the 1st Oboe, and should be removed from the 2nd Oboe part.

Bar 160 – The score contains a tenuto on the & of beat 1. It is missing on the part and must be added.

Bar 164 – The score has a G on the third 16th note of beat 3. The part has a C. The score is correct.

Bar 171 – The score indicates a *leggiero* marking. The part does not. It will be added to the part.

Bar 185 – The score has an E on the second 16th note of beat 3. The part has an F# and must be changed.

Bar 189 – The score and part have articulation markings and a *sim.* marking which duplicate the indications provided in Bar 187. These markings are redundant and should be removed.

Bar 195 – The score contains the notation “All (16th-notes) breath at will.” The part does not. It should be included on all parts with running 16ths, and use the word “breathe” instead of “breath.”

Bar 201 – To be consistent with the dynamic marking in Bar 157 and Bar 167, a *ff* dynamic should be added to the score and part in this measure.

Bar 205 – The articulations that appear on the score and part after a *sim.* marking in Bar 201 are redundant and should be removed.

Bar 235 – The score indicates a tenuto on beat one. It is missing on the part and must be added.

Bar 243 – While a part of the key and not essential, the D♭ is marked flat in the score and is not on the part. Suggest adding to the part as well.

Bar 256 – The score contains a tenuto on the & of beat 2. It is missing on the part and must be added.

Bar 274 – The sharp accidental on beat 4 of the part should be removed. On the score the addition of the sharp on beat 4 is intended for the 1st Oboe since the 2nd Oboe already has an F# on beat 3.

Bar 276 – The rubato sign on the part needs to be shifted to sit over the & of beat 3.

Bar 280 – To match the score, the hairpin crescendo on the part needs to be extended to begin on beat 2, not beat 3.

English Horn / Part 8

Bar 7 – The rubato sign on the part should sit over the & of beat 3.

Bar 11 – The *rall.* marking on the part should sit over beat 2.

Bar 25 – The hairpin diminuendo on the part needs to extend from the & of beat 3 to the end of Bar 27. It is missing from Bars 26 and 27 on the part and must be inserted.

Bar 44 – The score has a *sim.* marking on the downbeat. It is missing on the part and must be added.

Bars 57-63 – Dynamics need to be clarified and should be consistent with Horns, Flugels, and Alto/Tenor Saxophones.

Bar 63 – The score has a breath mark between beats 2 and 3. It is missing from the part and must be added.

Bar 75 – Add the word "Version" to the B label on the part.

Bar 84 – The score has A-G-A as the last three pitches. The part has B-A-B. The score is correct.

Bar 84 – The score and part have a text marking (Tpt.1) and is irrelevant if version B is being played. It is believed that this marking is a personal note from Mr. Hunsberger regarding orchestrational equivalents between the brass and woodwinds in the transcription process. Removal from the score and part is suggested.

Bar 112 – A separate *cresc.* marking should be placed in the score for the Oboes in a manner that matches their parts, after their entrance.

Bar 119 – The part contains a *f* dynamic on beat 2. The score does not. The score is correct.

Bar 125 – The score has the tempo marking (dotted half = 60). The part does not. The score is correct and this marking will be added.

Bar 131 – The score text "Into 3" is capitalized, the part is not.

Bar 135 – A dynamic needs to be given for the score and part in this solo passage. The Hunsberger manuscript score has a *p* marked, so one will be added.

Bar 153 – A hairpin diminuendo appears in the part where there are none contained for any instrument in the score. It must be removed.

Bar 160 – The score contains a tenuto on the & of beat 1. It is missing on the part and must be added.

Bar 167 – To be consistent with the dynamic marking in Bar 157, a *ff* dynamic should be added to the score and part in this measure.

Bar 171 – The score indicates a *leggiero* marking. The part does not. It will be added to the part.

Bar 189 – The score and part have articulation markings and a *sim.* marking which duplicate the indications provided in Bar 187. These markings are redundant and should be removed.

Bar 196 – The score contains the notation "All (16^{th}-notes) breath at will." The part does not. It should be included on all parts with running 16^{ths}, and use the word "breathe" instead of "breath."

Bar 201 – To be consistent with the dynamic marking in Bar 157 and Bar 167, a *ff* dynamic should be added to the score and part in this measure.

Bar 233 – With tenutos added to the half notes in Bars 231-232, Bar 233 should likely contain one as well.

Bar 276 – The rubato marking on the part needs to sit over the & of beat 3.

Bar 302 – A *f* dynamic marking should be included on the score and part in this measure.

Bar 304 – The score contains a G on the & of beat 2. The part has an A and must be changed.

Bar 307 – The downbeat contains a tenuto in the score and is missing in the part. It should be removed.

Bar 308 – Beat 2 has an accent in the score. The part has a tenuto and must be changed.

Eb Clarinet / Part 9

Bar 11 – The *rall.* marking on the part needs to be shifted to the right so it begins on beat 2.

Bar 11 – The marking on the part – "Moving forward to (q.n.) = 84" – does not actually occur until Bar 13 in the score. This problem in the part is caused by lack of space due to the layout of the music. This needs to be addressed in the revision.

Bar 21 – The score has a reminder sharp sign in parenthesis on the second triplet of beat 2. The part does not. Suggest adding this to the part.

Bar 44 – The score has a *sim.* marking at the top of the measure. The part does not. The score is correct.

Bar 46 – The score has an F# on the third triplet of beat 1. The part has a G#. The score is correct.

Bar 47 – The score has an F# on the third triplet of beat 1. The part has a G#. The score is correct.

Bar 55 – The score has a D on beat 1. The part has an F#. The score is correct.

Bar 59 – The score has a tenuto marking on the & of beat 3. The part does not. The score is correct.

Bar 62 – The score has a tenuto marking on the & of beat 3. The part does not. The score is correct.

Bar 64 – A tenuto is missing from both the score and part on beat 3. It needs to be added in order to match all similar lines with the tenuto in the score.

Bar 125 – The score has the tempo marking (dotted half = 60). The part does not. The score is correct and this marking will be added.

Bar 131 – The score text "Into 3" is capitalized, the part is not.

Bar 147 – The hairpin decrescendo on the part extends over a rest into the next measure. It needs to end on the last note of Bar 147.

Bar 155 – The hairpin crescendo starting on beat 3 needs to extend to the end of Bar 156 on the part, to match the score.

Bar 169 – The score has a tenuto on beat 2. The part does not. The score is correct.

Bar 171 – The score indicates a *leggiero* marking. The part does not. It will be added to the part.

Bar 195 – The score contains the notation "All (16^{th}-notes) breath at will." The part does not. It should be included on all parts with running 16^{ths}, and use the word "breathe" instead of "breath."

Bar 205 – The articulations that appear on the score and part after a *sim.* marking in Bar 201 are redundant and should be removed.

Bar 242 – The missing breath mark on the part has been placed in Bar 243 instead. It needs to be removed because there are only rests present.

Bar 258 – A hairpin crescendo appears on the part that is not indicated on the score anywhere in this measure. It needs to be removed.

Bar 259 – The score contains a hairpin crescendo the full length of the measure, when in fact most of the measure is a rest. The part does not have this mark and it should be removed from the score.

Bar 261 – The score and part both have a G# on beat 1, but should be marked G♮ to match the Flutes, Oboes, and Piccolo Trumpets with the same unison line.

Bar 276 – The rubato marking on the part needs to be shifted to the right, so it starts on the & of beat 3.

Bar 280 – The hairpin diminuendo on the part extends into Bar 281, which is a rest. It needs to end at the end of Bar 280.

Bar 290 – A crescendo marking is given to the whole ensemble in Bar 287 during an E♭ Clarinet rest, but no crescendo indication appears in the part. An indication to crescendo needs to be inserted in both the score and part in this phrase.

Bar 306 – The score has no hairpin dynamics marked in this measure, however a hairpin diminuendo appears in the part. It should be removed.

Bar 307 – The score contains a hairpin crescendo into beat 2 of Bar 308. The part does not. It should be added to the part.

Bar 307 – The part contains a tenuto marking on beat 1. The score does not. The score is correct and the marking should be removed.

Bar 308 – The score contains an accent on beat 2. The part contains a tenuto, which is incorrect and needs to be replaced.

1st B♭ Clarinet / Part 10

Bar 6 – The score has a tenuto marking on beat 2. The part does not. The score is correct.

Bar 11 – The score has a tenuto marking on beat 2. The part does not. The score is correct.

Bar 12 – The score has tenutos over beats 2 and 3. The part does not. The score is correct.

Bars 17-18 – The articulations that appear on the score and part after a *sim.* marking in beat 2 of Bar 17 are redundant and should be removed.

Bar 27 – The *rall.* marking on the part needs to stand over beat 2.

Bar 29 – The key change is not notated the same way in the part as in the score. The score goes directly from two sharps to one sharp. The part goes from two sharps to a natural + sharp indication. Need to check with the proper notation protocol for maximum unified clarity. (Any notation software will likely do this automatically.)

Bar 30 – The hairpin diminuendo on the part needs to start on beat 2 instead of beat 3.

Bar 44 – The score has a *sim.* marking on beat 1. The part does not. The score is correct.

Bar 46 – The score has a G on the second triplet of beat 3. The part has a B. The score is correct.

Bar 47 – The score has a G on the second triplet of beat 3. The part has a B. The score is correct.

Bar 51 – The score has tenutos on all three beats. The part does not. The score is correct.

Bar 55 – The score has a G on beat 1. The part has a B. The score is correct.

Bar 59 – The score has a tenuto marking on the & of beat 3. The part does not. The score is correct.

Bar 61 – The score and part contain tenutos in a phrase where only the B♭ Clarinets with similar content have these articulations. They should be removed.

Bar 62 – The score has a tenuto marking on the & of beat 3. The part does not. The score is correct.

Bar 77 – The score has a G on beat 1. The part has an A. The score is correct.

Bar 83 – The score and part have the text indication "3rd Horn," referring to the instrument that doubles the line. The 3rd Horn entrance is actually in Bar 82 and should be placed there.

Bar 99 – The score has a tenuto marking on beat 1. The part does not. The score is

correct.

Bar 112 – The score has a tenuto marking on beat 2. The part does not. The score is correct.

Bar 119 – There is a *f* marking included on beat 2 of the part, however there is none given for any of the instruments in the score. It will be added.

Bar 125 – The score has the tempo marking (dotted half = 60). The part does not. The score is correct and this marking will be added.

Bar 128 – The score gives an indication for *dim.* on beat 3. The part does not. The score is correct.

Bar 130 – The rubato marking on the part needs to begin over the & of beat 2.

Bar 131 – The score text "Into 3" is capitalized, the part is not.

Bar 171 – The score indicates a *leggiero* marking. The part does not. It will be added to the part.

Bar 190 – The long phrase marking over the 9-let extends to the downbeat of Bar 191 in the score. The part does not. The score is correct.

Bar 195 – The score contains the notation "All (16^{th}-notes) breath at will." The part does not. It should be included on all parts with running 16^{ths}, and use the word "breathe" instead of "breath."

Bar 199 – In the score, the hairpin crescendo on beat 3 extends to the end of Bar 200. The part does not. The score is correct.

Bars 205-206 – The score and part contain redundant articulations after the *sim.* marking given in Bar 201. They should be removed.

Bar 235 – The score and part both contain a B♭ on beat four, but is clearly marked with an accidental in four instruments in the brass band score as a B♮, accounting for the key transposition between the two versions. It should be changed.

Bar 265 – The score has a tenuto on beat 4. The part does not. The score is correct.

Bar 269 – The score indicates a breath mark between beats 3 and 4. The part does not. The score is correct.

Bar 271 – The rubato marking on the part needs to be shifted to the right and begin on the & of beat 3.

Bar 290 – The phrase marking on the score and part should go to beat 1, not beat 2.

Bar 309 – The score has a B on the first triplet of beat 4. The part has a G. The score is correct.

Bar 311 – The score has a *div.* marking. The part does not. The score is correct.

2nd B♭ Clarinet / Part 11

Bar 5 – On the & of beat 3, the score shows an F#. The part shows a G. The score is correct.

Bar 11 – The rallentando marking on the part needs to be placed over beat 2.

Bars 17-18 – The articulations that appear on the score and part after a *sim.* marking in beat 2 of Bar 17 are redundant and should be removed.

Bar 21 – The score contains a reminder sharp in parenthesis for the G# in beat 2. The part does not. It should be added to the part.

Bar 29 – The key change is not notated the same way in the part as in the score. The score directly goes from two sharps to one sharp. The part goes from two sharps to a natural + sharp indication. Need to check with the proper notation protocol for maximum unified clarity. (Any notation software will likely do this automatically.)

Bar 30 – The hairpin diminuendo on the part needs to start on beat 2 instead of beat 3.

Bar 44 – The score has a *sim.* marking on beat 1. The part does not. The score is correct.

Bar 51 – The score has a B on the first triplet of beat 1. The part has a C. The score is correct.

Bar 55 – The score has a G on beat 1. The part has a B. The score is correct.

Bar 59 – The score has a tenuto marking on the & of beat 3. The part does not. The score is correct.

Bar 61 – The score and part contain tenutos in a phrase where only the B♭ Clarinets with similar content have these articulations. They should be removed

Bar 62 – The score has a tenuto marking on the & of beat 3. The part does not. The score is correct.

Bar 73 – The hairpin decrescendo on the part should not start until beat 3. It needs to be trimmed down.

Bar 87 – A rehearsal number marking is given in the score. It is missing on the part. The score is correct.

Bar 99 – The score has a tenuto marking on beat 1. The part does not. The score is correct.

Bar 119 – There is a *f* marking included on beat 2 of the part, however there is none given for any of the instruments in the score. It will be added to the score.

Bar 119 – The rehearsal number marking for Bar 125 appears on the part in Bar 119. It needs to be moved.

Bar 121 – The proper accidental attached to the trill needs to be clarified for both the score and part.

Bar 125 – The score has the tempo marking (dotted half = 60). The part does not. The score is correct and this marking will be added.

Bar 128 – The score gives an indication for *dim.* on beat 3. The part does not. The score is correct.

Bar 131 – The score text "Into 3" is capitalized, the part is not.

Bar 151 – The score has staccato articulations for the 16th notes in beat 1. The part has a staccato and tenuto on the "a" of beat 1. The score is correct.

Bar 155 – On the part, the hairpin crescendo beginning on beat 3 needs to extend to the end of Bar 156.

Bar 157 – The score has a tenuto on the & of beat 3. The part does not. The score is correct.

Bar 171 – The score indicates a *leggiero* marking. The part does not. It will be added to the part.

Bar 195 – The score contains the notation "All (16th-notes) breath at will." The part does not. It should be included on all parts with running 16^{ths}, and use the word "breathe" instead of "breath."

Bars 205-206 – The score and part contain redundant articulations after the *sim.* marking given in Bar 201. They should be removed.

Bar 210 – The part has a rubato marking on the bar line, where no such marking exists in the score. It will be removed.

Bar 269 – The score indicates a breath mark between beats 3 and 4. The part does not. The score is correct.

Bar 276 – The rubato marking on the part needs to be shifted to the right and begin on the & of beat 3.

Bar 309 – The score has a B on the first triplet of beat 4. The part has a G. The score is correct.

Bar 311 – The score has a *div.* marking. The part does not. The score is correct.

3rd B♭ Clarinet / Part 12

Bar 7 – The rubato mark on the part needs to be shifted to the right so it sits over the & of beat 3.

Bar 11 – The *rall.* mark on the part needs to sit over beat 2.

Bar 18 – The rubato mark on the part needs to sit over the & of beat 3.

Bar 29 – The key change is not notated the same way in the part as in the score. The score directly goes from two sharps to one sharp. The part goes from two sharps to a natural + sharp indication. Need to check with the proper notation protocol for maximum unified clarity. (Any notation software will likely do this automatically.)

Bar 44 – The score has a *sim.* marking on beat 1. The part does not. The score is correct.

Bar 51 – The score has a B on the first triplet of beat 1. The part has a C. The score is correct.

Bar 54 – The score has tenutos over both 8th notes on beat 1. The part does not. The score is correct.

Bar 55 – The score has a G on beat 1. The part has a B. The score is correct.

Bar 59 – The score has a tenuto marking on the & of beat 3. The part does not. The score is correct.

Bar 60 – The score contains a hairpin crescendo that begins in Bar 60 and extends to the end of Bar 62. The hairpin crescendo in the part only extends two beats. It must be extended.

Bar 61 – The score and part contain tenutos in a phrase where only the B♭ Clarinets with similar content have these articulations. They will be removed.

Bar 62 – The score has a tenuto marking on the & of beat 3. The part does not. The score is correct.

Bar 119 – There is a *f* marking included on beat 2 of the part, however there is none given for any of the instruments in the score. It will be added to the score.

Bar 121 – The proper accidental attached to the trill needs to be clarified for both the score and part.

Bar 125 – The score has the tempo marking (dotted half = 60). The part does not. The score is correct and this marking will be added.

Bar 128 – The score gives an indication for *dim.* on beat 3. The part does not. The score is correct.

Bar 131 – The score text "Into 3" is capitalized, the part is not.

Bar 145 – The score shows a full-length hairpin crescendo for the duration of the measure. The crescendo is missing in the part and needs to be added.

Bar 147 – The score shows a *dim. e rall.* marking in the score in Bar 147, but is not notated in the part until Bar 148. It needs to be moved.

Bar 147 – The score shows a full-length hairpin diminuendo for the duration of the measure. The hairpin diminuendo in the part needs to be extended to beat 2 of Bar 148.

Bar 150 – The tempo marking on the score is q.n. = 104. The tempo listed on the part is q.n. = 108. The score is correct.

Bar 171 – The score indicates a *leggiero* marking. The part does not. It will be added to the part.

Bar 188 – The score and part should both show an F# on beat 3, not G.

Bar 195 – The score contains the notation "All (16^{th}-notes) breath at will." The part does not. It should be included on all parts with running 16^{ths}, and use the word "breathe" instead of "breath."

Bars 205-206 – The score and part contain redundant articulations after the *sim.* marking given in Bar 201. They should be removed.

Bar 269 – The score shows a breath mark between beats 3 and 4. It is missing on the part. The score is correct.

Bar 276 – The rubato marking on the part needs to be shifted to the right so it sits over the & of beat 3.

Bar 282 – The hairpin diminuendo on the score begins on the & of beat 2 and extends to the placement of the dot on the half note on beat 1 of Bar 283. The diminuendo on the part begins later and extends much farther, to beat 4, but needs to match that of the score.

Bar 309 – The score has a B on the first triplet of beat 4. The part has a G. The score is correct.

Bar 311 – The score has a *div.* marking. The part does not. The score is correct.

B♭ Bass Clarinet / Part 13

Bar 11 – The rallentando marking on the part needs to be placed over beat 2.

Bar 24 – The score has tenuto markings on the eighth notes of beats 1 and 2. The part does not.

Bar 29 – The key change is notated differently in the score than in the part. Both show the key of G but the score does not show a natural on C, whereas the part does.

Bar 44 – The part has a tenuto on beat 1. The score does not. Given that none of the low reeds have this articulation in the score, it should be removed from the part.

Bar 57 – The hairpin crescendo in the score extends into beat 2 of Bar 58. The part does not.

Bar 64 – The score has a breath mark between beats 2 and 3. The part does not.

Bar 73 – The hairpin diminuendo on the score starts on beat 3 of Bar 73. It does not begin in the part until Bar 74. The extension forward needs to be added to the part.

Bar 121 – The text “lightly” appears in all voices with similar content in the score, but is missing from the part. It does appear in the Hunsberger manuscript so needs to be added to this part.

Bar 125 – The score has the tempo marking (dotted half = 60). The part does not. The score is correct and this marking will be added.

Bar 131 – The score text “Into 3” is capitalized, the part is not.

Bar 167 – The score has the marking *fz*. The part uses the marking *ffz*. The score is correct.

Bar 167 – There are parentheses on the low octave in the score and part for optional indications, however all other indications are for the upper octave to be optional, not the lower. This needs to be changed to the upper octave as optional.

Bar 171 – The score indicates a *leggiero* marking. The part does not. It will be added to the part.

Bar 177 – The part shows the rehearsal marker for Bar 180 in this measure and not in Bar 180 itself.

Bar 188 – The 8th notes E-D-E have tenutos in Bar 189 but not in Bar 188 in the score or part. This appears to be an oversight and the marking should be included to match the low brass with the same content.

Bar 195 – The score contains the notation "All (16th-notes) breath at will." The part does not. It should be included on all parts with running 16ths, and use the word "breathe" instead of "breath." Insert in Bar 197, where the 16th notes begin.

Bar 199 – The part shows a hairpin diminuendo on beat 2 that is not present in the score at all. It should be removed from the part.

Bar 199 – The score shows a hairpin crescendo beginning on beat 3, extending to the end of Bar 200. The part does not. The score is correct.

Bar 202 – The articulations given in the part in beat 3 after the *simile* marking are redundant. They should be removed.

Bar 204 – The score and part contain redundant articulations after the *sim.* marking given in Bar 202. They should be removed.

Bar 235 – The score and part both contain a B♭ on beat four, but is clearly marked with an accidental in four instruments in the brass band score as a B♮, accounting for the key transposition between the two versions. It should be changed.

Bar 248 – Beat 2 has a tenuto in the score. The part does not. The score is correct.

Bar 280 – The hairpin diminuendo on the part needs to extend forward to start on beat 2.

Bar 301 – The score has a tenuto on the & of beat 3. The part does not. The score is correct.

Bar 306 – The part shows a hairpin diminuendo on beat 2 that is not present in the score at all. It should be removed from the part.

Bar 306 – The score and part both show an accent on beat 3 that is not included in similar parts, including all Bassoons, Baritone Saxophone, and low brass. These parts should all show the same articulation either way. It will be removed.

Bar 307 – The score shows a hairpin crescendo on beat 2, extending into beat 2 of Bar 308. The part does not. The score is correct.

Bar 308 – The score shows an accent on beat 2. The part does not. It should be added to the part.

BB♭ Contra Bass Clarinet / Part 14

Bar 5 – The score has a *f* dynamic marking on beat 1. The part does not. The score is correct.

Bar 8 – The score has a tenuto marking on beat 1. The part does not. The score is correct.

Bar 11 – The *rall.* marking needs to be placed over beat 2 on the part.

Bar 23 – The part has a hairpin crescendo marking where there is none given in the score. It needs to be removed.

Bar 24 – The score has a hairpin decrescendo spanning from the end of beat 2 to beat 4 of Bar 25. The part does not. The score is correct.

Bar 27 – The *rall.* marking needs to be placed over beat 2 on the part.

Bar 35 – The hairpin diminuendo on the score finishes by the end of the measure. The one on the part extends into Bar 36. The score is correct.

Bar 41 – The teunto marking on the part needs to be shifted slightly to the right.

Bar 44 – The score does not have a tenuto on beat 1, however the part does. It will be removed from the part.

Bar 57 – The hairpin crescendo on the score extends into the & of beat 2 of Bar 58. The part does not. The score is correct.

Bar 64 – The score indicates a breath mark between beats 2 and 3. The part does not. The score is correct.

Bar 98 – The score indicates a short hairpin diminuendo ending near beat 2. The part indicates a full diminuendo ending at the end of the bar. The score is correct.

Bar 121 – The text "lightly" appears in all voices with similar content in the score, but is missing from the part. It does appear in the Hunsberger manuscript so needs to be added to this part.

Bar 125 – The score has the tempo marking (dotted half = 60). The part does not. The score is correct and this marking will be added.

Bar 131 – The score text "Into 3" is capitalized, the part is not.

Bar 159 – The score shows a tenuto on beat 3. The part does not. The score is correct.

Bar 161 – The score shows a tenuto on beat 3. The part does not. The score is correct.

Bar 165 – The score indicates a two-measure hairpin crescendo in Bars 165-166. The part only shows a crescendo in Bar 165. The score is correct.

Bar 171 – The score indicates a *leggiero* marking. The part does not. It will be added to the part.

Bar 188 – The 8^{th} notes E-D-E have tenutos in Bar 189 but not in Bar 188 in the score or part. This appears to be an oversight and the marking should be included to match the low brass with the same content.

Bar 195 – The score contains the notation "All (16^{th}-notes) breath at will." The part does not. It should be included on all parts with running 16^{ths}, and use the word "breathe" instead of "breath." Insert into Bar 197, where the 16^{th} notes begin.

Bar 206 – The articulations that appear on the score and part after a *sim.* marking in Bar 203 are redundant and should be removed.

Bar 243 – The hairpin crescendo in the score extends only to the bar line of Bar 244. The part extends over the bar line into Bar 244. The score is correct.

Bar 248 – The score shows a tenuto on beat 2. The part does not. The score is correct.

Bar 288 – The score has a *cresc.* marking in Bar 287. The part does not, due to the fact that the instrument has a rest there, but there must be an indication provided to the seven voices that enter in Bar 288. I suggest having the score marking appear in the beginning of Bar 288 for all instruments.

Bar 301 – The score has a tenuto on the & of beat 3. The part does not. The score is correct.

Bar 306 – The score and part both show an accent on beat 3 that is not included in similar parts including all Bassoons, Baritone Saxophone, and low brass. These parts should all show the same articulation either way.

Bar 307 – The part shows a tenuto marking on beat 1. The score does not. It should be removed.

Bar 308 – The score shows an accent on beat 2. The part does not. It should be added to the part.

1st Bassoon / Part 15

Bars 58-60 – The whole passage in the part is notated a perfect fifth below what is written in the score.

Bars 59-62 – The score indicates a four-measure hairpin crescendo. Change to a three-measure crescendo.

Bar 75 – The entire text at the top of the score regarding Version A and B needs to be included in the 1st Bassoon part, because it is directly involved in one of the versions.

Bars 87-89 – The score and part both incorrectly notate the hairpin diminuendo that should be from beat 3 of Bar 87 to the end of Bar 89.

Bar 119 – No dynamics are given in the score, but the part has a *f* marking on beat 2. The marking on the part should be removed.

Bar 121 – The text "lightly" appears in all voices with similar content in the score, but is missing from the part. It does appear in the Hunsberger manuscript so needs to be added to this part.

Bar 125 – The score has the tempo marking (dotted half = 60). The part does not. The score is correct and this marking will be added.

Bar 131 – The score text "Into 3" is capitalized, the part is not.

Bar 160 – A tenuto on the & of beat 3 is missing from the score and part, and needs to be added.

Bar 164 – The score has staccato-marked 16th notes on the & of beat 1. The part does not. The score is correct.

Bar 168 – The score has staccato-marked 16th notes on the & of beat 1. The part does not. The score is correct.

Bar 171 – The score indicates a *leggiero* marking. The part does not. It will be added to the part.

Bar 179 – The score has staccato-marked 16th notes on the & of beats 1 and 2. The part does not. The score is correct.

Bar 187 – The score does not indicate any articulations because there is a *similie* in Bar 185; however there are redundant articulations included on the part. They should be removed from the part.

Bar 188 – The 8th notes D-C-D have tenutos in Bar 189 but not in Bar 188 in the score or part. This appears to be an oversight and the marking should be included to match the low brass with the same content.

Bar 190 – The F# on the fourth 16th note of beat 1 is not marked with a sharp sign on the part.

Bar 195 – The score contains the notation "All (16th-notes) breath at will." The part does not. It should be included on all parts with running 16ths, and use the word "breathe" instead of "breath." Insert into Bar 197, where the 16th notes begin.

Bars 205-206 – The articulations that appear on the score and part after a *sim.* marking in Bar 203 are redundant and should be removed.

Bar 258 – The score has a tenuto marking on the & of beat 1. The part does not. The score is correct.

Bar 260 – There is a *cresc.* marking on the part that is not indicated anywhere on the score. It needs to be removed.

Bar 288 – The score has a *cresc.* marking in Bar 287. The part does not, due to the fact that the instrument has a rest there, but there must be an indication provided to the seven voices that enter in Bar 288.

2nd Bassoon / Part 16

Bar 5 – The score shows an A for the 2nd Bassoon part. The part has the same pitch as the 1st Bassoon part, an E. The score is correct.

Bar 35 – In addition to a tie in the score linking part of the whole note in Bar 35 to the half note in Bar 36, the score has a long phrase marking going over the notes. The score does not. This is redundant and should be removed from the score.

Bars 58-60 – The whole passage in the part is notated a perfect fifth below what is written in the score.

Bar 64 – The score has a tenuto marked on beat 3. The part does not. The score is correct.

Bar 98 – The score indicates a short hairpin diminuendo ending near beat 2. The part indicates a full diminuendo ending at the end of the bar. The score is correct.

Bar 119 – No dynamics are given in the score, but the part has a *f* marking on beat 2. The marking on the part should be removed.

Bar 121 – The text "lightly" appears in all voices with similar content in the score, but is missing from the part. It does appear in the Hunsberger manuscript so needs to be added to this part.

Bar 125 – The score has the tempo marking (dotted half = 60). The part does not. The score is correct and this marking will be added.

Bar 131 – The score text "Into 3" is capitalized, the part is not.

Bar 152 – The score has C# marked at the beginning of the measure intended for the 1st Bassoon, however it occurs later in the 2nd Bassoon part, on the & of beat 2, and is not remarked in the score. The 2nd Bassoon part needs to add the sharp sign to the C on the & of beat 2.

Bar 164 – The score has staccato-marked 16th notes on the & of beat 1. The part does not. The score is correct.

Bar 168 – The score has staccato-marked 16th notes on the & of beat 1. The part does not. The score is correct.

Bar 171 – The score indicates a *leggiero* marking. The part does not. It will be added to the part.

Bar 187 – The score does not indicate any articulations because there is a *similie* in Bar 185; however there are redundant articulations included on the part. They should be removed from the part.

Bar 188 – The 8th notes D-C-D have tenutos in Bar 189 but not in Bar 188 in the score or part. This appears to be an oversight and the marking should be included to match the low brass with the same content.

Bar 190 – The F# on the fourth 16th note of beat 1 is not marked with a sharp on the part.

Bar 195 – The score contains the notation "All (16^{th}-notes) breath at will." The part does not. It should be included on all parts with running 16^{ths}, and use the word "breathe" instead of "breath."

Bars 205-206 – The articulations that appear on the score and part after a *sim.* marking in Bar 203 are redundant and should be removed.

Bar 206 – The score shows a hairpin diminuendo starting from the beginning of the measure. The one on the part also needs to begin at the beginning of the measure.

Bar 260 – There is a *cresc.* marking on the part that is not indicated anywhere on the score. It needs to be removed.

Bar 288 – The score has a *cresc.* marking in Bar 287. The part does not, due to the fact that the instrument has a rest there, but there must be an indication provided to the seven voices that enter in Bar 288. I suggest having the score marking appear in the beginning of Bar 288 for all instruments.

Contrabassoon / Part 17

Bar 4 – The score has an A on the first quarter-note triplet of beat 3. The part has a B. The score is correct.

Bar 7 – The rubato sign on the part should be shifted to the right and placed over the & of beat 3.

Bar 11 – The score has a tenuto on beat 4. The part does not. The score is correct.

Bar 13 – The score has a tenuto on beat 1. The part does not. The score is correct.

Bar 21 – The score contains a hairpin crescendo marking from beat 2 to the end of the measure. The part does not. The score is correct.

Bar 28 – A tempo indication of (qn = 72) on beat 4 is given in the score. The part does not have this indication.

Bar 35 – In addition to a tie in the score linking part of the whole note in Bar 35 to the half note in Bar 36, the score has a long phrase marking going over the notes. The score does not. This is redundant and should be removed from the score.

Bar 50 – The score and part contain a *sim.* marking and articulations. In this instance, the *sim.* marking should be removed from both, keeping the articulations in place.

Bar 50 – Based on the other matching low voice material, the tenuto marking on beat 2 is missing from both the score and part, and needs to be added to both.

Bar 57 – The hairpin crescendo on the part needs to extend to the & of beat 1 of Bar 58.

Bar 66 – The score contains a breath mark at the end of the measure. The part does not. The score is correct.

Bar 98 – The score indicates a short hairpin diminuendo ending near beat 2. The part indicates a full diminuendo ending at the end of the bar. The score is correct.

Bar 119 – No dynamics are given in the score, but the part has a *f* marking on beat 2. The marking on the part should be removed.

Bar 121 – The text "lightly" appears in all voices with similar content in the score, but is missing from the part. It does appear in the Hunsberger manuscript so needs to be added to this part.

Bar 125 – The score has the tempo marking (dotted half = 60). The part does not. The score is correct and this marking will be added.

Bar 131 – The score text "Into 3" is capitalized, the part is not.

Bars 147-148 – On the part, the measure is split incorrectly onto two separate staves. It must be corrected.

Bars 164-165 – Need to re-evaluate the 16th-note groupings as opposed to the other instruments, namely the Baritone Saxophone, String Bass, and Baritones.

Bar 171 – The score indicates a *leggiero* marking. The part does not. It will be added to the part.

Bar 188 – The 8th notes D-C-D have tenutos in Bar 189 but not in Bar 188 in the score or part. This appears to be an oversight and the marking should be included to match the low brass with the same content.

Bar 195 – The score contains the notation "All (16th-notes) breath at will." The part does not. It should be included on all parts with running 16ths, and use the word "breathe" instead of "breath."

Bars 205-206 – The articulations that appear on the score and part after a *sim.* marking in Bar 203 are redundant and should be removed.

Bar 251 – The score has a tenuto marking on the & of beat 3. The part does not. The score is correct.

B♭ Soprano Saxophone / Part 18

Bar 18 – Tenuto articulations are printed in the score and parts after a *sim*. notation is given. This is redundant and should be removed.

Bar 28 – A tempo indication of (quarter note = 72) on beat 4 is given in the score. The part does not include this.

Bar 52 – The score has an *ff* marking. The part does not.

Bar 54 – 8th notes on beat 1 have tenutos in the score. The part does not.

Bar 55 – Beat 1 is a G in the score, and a high B in the part. The score is correct.

Bars 57-62 – There are no corresponding hairpin dynamics for the rest of the tutti ensemble in the score or parts. This appears to be an issue of space in the score, but an oversight not to be included in the part. It will be contoured.

Bar 119 – No dynamics are given in the score, but the part has a *f* marking on beat 2. The part is correct.

Bar 121 – The trill is marked with a natural in the score, and with a sharp in the part. The part is correct.

Bar 125 – The score has the tempo marking (dotted half = 60). The part does not. The score is correct and this marking will be added.

Bar 128 – The score contains a *dim.* marking. The part does not. The score is correct.

Bar 131 – The score text "Into 3" is capitalized, the part is not.

Bar 147 – The long phrase marking at the end of the measure on the part looks like a mistake, needs to be redrawn.

Bar 149 – The score contains a *ten.* marking over the last note. The part does not. The score is correct.

Bar 171 – The score indicates a *leggiero* marking. The part does not. It will be added to the part.

Bar 179 – The score has a hairpin crescendo that extends to the end of beat 2. It is missing on the part, ending at the end of Bar 178.

Bar 195 – The score contains the notation "All (16th-notes) breath at will." The part does not. It should be included on all parts with running 16ths, and use the word "breathe" instead of "breath."

Bar 259 – The score has a slur over the first two 16th notes of beat 4. The part does not.

Bar 271 – The score includes all notes in the bar under a single phrase marking. The part extends the marking past the last note of the bar.

Bar 304 – The score has an 8th-note F# on the & of beat 4. The part has two 16th notes, F# and E. The score matches the 1st Clarinet part and should be considered correct.

E♭ Alto Saxophone / Part 19

Bar 5 – Score has a written D on the & of beat 4. The part has a written C. The score is correct.

Bar 18 – Tenuto articulations are printed in the score and parts after a *sim*. notation is given. This is redundant and should be removed.

Bar 28 – A tempo indication of (qn = 72) is given in the score. The part does not include this indication.

Bar 46 – The part has a text *cresc.* marking, but no such marking appears on the score. It should be removed.

Bar 51 – The score has tenutos over all three quarter notes. The part does not. The score is correct.

Bars 57-62 – There are no corresponding hairpin dynamics for the rest of the tutti ensemble in the score or parts. This appears to be an issue of space in the score, but an oversight not to be included in the part. It will be contoured.

Bar 99 – The score has a tenuto on beat 1. The part does not. The score is correct.

Bar 118 – The score has a tenuto over beat 3. The part does not. The score is correct.

Bar 119 – No dynamics are given in the score, but the part has a *f* marking on beat 2. The part is correct.

Bar 121 – The trill is marked with a natural in the score, and with a sharp in the part. The part is correct.

Bar 125 – The score has the tempo marking (dotted half = 60). The part does not. The score is correct and this marking will be added.

Bar 131 – The score text “Into 3” is capitalized, the part is not.

Bar 166 – The score shows a hairpin crescendo from beat 2 of Bar 165 to the end of Bar 166. The part only shows a crescendo ending at the end of Bar 165. The score is correct.

Bar 171 – The score indicates a *leggiero* marking. The part does not. It will be added to the part.

Bar 190 – The score shows a tenuto over beat 2. The part does not. The score is correct.

Bar 195 – The score contains the notation "All (16^{th}-notes) breath at will." The part does not. It should be included on all parts with running 16^{ths}, and use the word "breathe" instead of "breath."

Bar 260 – The score shows a *f* marking on beat 2. The part does not. The score is correct.

Bar 260 – The part shows a slur marking on the 8^{th} notes of beat 2. The score does not. The score is correct.

Bar 265 – The score contains a tenuto over the & of beat 4. The part does not. The score is correct.

Bar 271 – The score contains a long phrase marking for all notes in the measure. The part extends the marking past the last note of the measure. The score is correct.

Bar 302 – The pitches in the part are written an octave higher than in the score. The score is correct.

Bar 304 – The score shows F#-E in 16^{th} notes on the & of beat 4. The part only has an 8^{th}-note E. The score is correct.

Bar 306 – The score has no hairpin dynamics marked in this measure, however a hairpin diminuendo appears in the part. It should be removed.

Bar 307 – The score contains a hairpin crescendo into beat 2 of Bar 308. The part does not. It should be added.

B♭ Tenor Saxophone / Part 20

Bar 5 – The score and part both have an F# on the & of beat 4. It should be a G.

Bar 28 – A tempo indication of (quarter note = 72) is given in the score. The part does not include this indication. It will be added.

Bar 44 – There are tenutos marked in the parts of the low clarinets on the 8^{th}-note release in Bar 44, however none are indicated on the score. It will be omitted.

Bars 46-47 – The score indicates two groupings of six 8th notes. The part reads as two 8th notes with no marking, then a grouping of six 8th notes, and then four 8th notes extending into the end of Bar 47. The score is correct.

Bar 52 – The score has a *ff* marking on beat 1. The part does not. The score is correct.

Bars 57-62 – There are no corresponding hairpin dynamics for the rest of the tutti ensemble in the score or parts. This appears to be an issue of space in the score, but an oversight not to be included in the part. They will be added.

Bar 59 – On the part, the long phrase marking starting in Bar 57 needs to be spliced in Bar 59, ending on beat 1, then begin a new one on beat 2, leading to beat 1 of Bar 60. This will coincide with the score.

Bar 63 – The score has a breath mark between beats 2 and 3. The part does not. The score is correct.

Bar 95 – The score has a C on beat 3. The part has a D. The score is correct.

Bar 99 – The score has a tenuto on beat 1. The part does not. The score is correct.

Bar 118 – The score has a tenuto on beat 3. The part does not. The score is correct.

Bar 119 – No dynamics are given in the score, but the part has a *f* marking on beat 2. The part is correct.

Bar 120 – 8th notes on beat 2 of the score are C-B♭. On the part, they are D-C. The score is correct.

Bar 125 – The score has the tempo marking (dotted half = 60). The part does not. The score is correct and this marking will be added.

Bar 131 – The score text “Into 3” is capitalized, the part is not.

Bar 160 – The score has a tenuto on the & of beat 2. The part does not. The score is correct.

Bars 164-165 – The long phrase markings need to be clarified between the score and part. In the score, it appears that Bar 164 beats 2, 3 and beat 1 of Bar 165 are one grouping. The part groups Bar 164 beats 2-3 as one grouping, and beat 1 of Bar 165 as its own grouping. The score is correct.

Bar 171 – The score indicates a *leggiero* marking. The part does not. It will be added to the part.

Bar 190 – The score shows a tenuto over beat 2. The part does not.

Bar 195 – The score contains the notation "All (16th-notes) breath at will." The part does not. It should be included on all parts with running 16ths, and use the word "breathe" instead of "breath."

Bar 205 – The score shows the first 8th note of beat 3 as an E. The part has a D. The score is correct.

Bar 238 – The score contains a reminder flat sign on beat 3. The part does not. It should be added to the part.

Bar 306 – The score has no hairpin dynamics marked in this measure, however a hairpin diminuendo appears in the part. It should be removed.

Bar 307 – The score contains a hairpin crescendo into beat 2 of Bar 308. The part does not. It should be added.

Bar 309 – The score shows the first triplet of beat 4 is a B. The part has a G. The score is correct.

E♭ Baritone Saxophone / Part 21

Bar 7 – The rubato marking on the part should be shifted slightly to the right.

Bar 8 – The score contains a tenuto on beat 1. The score does not. The score is correct.

Bar 11 – The *rall.* marking on the part needs to stand over beat 2.

Bar 16 – The long phrase grouping on the part extends into Bar 17. The score shows it should only contain beats 2-3-4 of Bar 16. The score is correct.

Bar 18 – The score shows a slur marking on the 8th notes of beat 4. The part does not. The score is correct.

Bar 27 – The *rall.* marking on the part needs to stand over beat 2.

Bar 28 – A tempo indication of (quarter note = 72) is given in the score. The part does not include this indication. It will be added.

Bars 35-45 – This music is completely absent from the part without any indication. There is a multimeasure rest leading to the end of Bar 34, then is continued by Bar 46. The Baritone Saxophone plays during most of this, and it is a significant misprint.

Bar 52 – The score has a *ff* marking on beat 1. The part does not. The score is correct.

Bar 58 – Dynamics are included on the part that coincide with other similarly functioning instruments, but are not included on the score. They should be added to the score.

Bar 59 – The part contains an *mf* marking on beat 1 that is not included on the score. It does match other low reeds and low brass, so should be added to the score.

Bars 59-62 – There are no corresponding hairpin dynamics for the rest of the tutti ensemble in the score or parts. This appears to be an issue of space in the score, but an oversight not to be included in the part. They will be added.

Bar 75 – The tempo marking in the score is (quarter note = 108). The part lists the tempo as (quarter note = 128). The score is correct.

Bar 98 – Hairpin diminuendos in the score begin on beat 1 and end on beat 2. The one on the part covers the whole measure, and needs to be trimmed down.

Bar 119 – No dynamics are given in the score, but the part has a *f* marking on beat 2. It will be omitted.

Bar 121 – The text "lightly" appears in all voices with similar content in the score, but is missing from the part. It does appear in the Hunsberger manuscript so needs to be added to this part.

Bar 125 – The score has the tempo marking (dotted half = 60). The part does not. The score is correct and this marking will be added.

Bar 131 – The score text "Into 3" is capitalized, the part is not.

Bar 144 – The score contains a tenuto on beat 2. The part does not. The score is correct.

Bars 164-165 – The long phrase markings need to be drawn more accurately on the part, to contain beats 2-3 of Bar 164 and beat 1 of Bar 165.

Bar 171 – The score indicates a *leggiero* marking. The part does not. It will be added to the part.

Bar 195 – The score contains the notation "All (16^{th}-notes) breath at will." The part does not. It should be included on all parts with running 16^{ths}, and use the word "breathe" instead of "breath." It will be placed over Bar 196.

Bar 199 – The long phrase marking on the part needs to be drawn more accurately to show that it continues into the next measure.

Bar 206 – The score shows that the pitch of the fourth 16^{th} of beat 2 is an A. The part shows a B. The score is correct.

Bar 253 – The score shows a tenuto on beat 1. The part does not. The score is correct.

Bar 266 – The score shows a tenuto on beat 2. The part does not. The score is correct.

Bar 287 – The score shows a *cresc.* marking in Bar 287, but is not displayed on the part until Bar 288, when the Baritone Saxophone begins a new phrase. This is a technicality, but an inconsistency regardless.

Bar 301 – The score shows a tie between the & of beat 3 and beat 4. The part does not. The score is correct.

Bars 311-312 – The optional upper octave A should have parentheses around them. The part includes them. The score does not. The part is correct.

1st B♭ Trumpet / Part 22

Bar 18 – Rubato marking on the part should be placed under the tempo marking.

Bar 61 – The score starts a new hairpin crescendo, while the part has a continuous 3-measure crescendo starting in Bar 60. The part is correct.

Bar 125 – The score has the tempo marking (dotted half = 60). The part does not. The score is correct and this marking will be added.

Bar 131 – The score text “Into 3” is capitalized, the part is not.

Bar 146 – There is a three-bar hairpin dimenuendo on the part, beginning in Bar 146, that is missing in the score until Bar 148 and lasts only one beat. There should be a two-measure diminuendo starting in Bar 147.

Bar 156 – Begin the crescendo on beat 3 of Bar 155.

Bar 171 – The score indicates a *leggiero* marking. The part does not. It will be added to the part.

Bar 181 – The score contains the marking *ffz* on the downbeat. The part does not. The score is correct.

Bar 190 – The eighth note on beat 1 is listed as a D in the score, and F# on the part. The F# is correct.

Bar 307 – The ritardando marking on the score begins clearly in beat 2, and appears on the part at beat 3. The score is correct.

Bar 309 – The score lists the triplets on beat 2 as A-B-F#, however the part is correct with B-A-F#.

2nd B♭ Trumpet / Part 23

Bar 7 – Rubato marking on the part should be placed farther to the right.

Bar 64 – The score has a tenuto on the quarter note on beat 1. The part does not. The score is correct.

Bar 69 – The score has tenutos on beats 1 and 2. The part does not. The score is correct.

Bar 70 – Tenuto on beat 3 in the score is only intended for Trumpet 1. It should be removed from the Trumpet 2 part.

Bar 75 – The notation in the score, "Variation 5 – Molto sostenuto – q.n. = 108," is missing from the part.

Bar 91 – The notation in the part, "Cup mute or felt hat" is intended for Trumpet 1 at Bar 75, and should be removed from the Trumpet 2 part.

Bar 125 – The score has the tempo marking (dotted half = 60). The part does not. The score is correct and this marking will be added.

Bar 131 – The score text "Into 3" is capitalized, the part is not.

Bar 146 – There is a three-bar hairpin diminuendo on the part beginning in Bar 146 that is missing in the score until Bar 148 and lasts only one beat. There should a two-measure diminuendo starting in Bar 147.

Bar 171 – The score indicates a *leggiero* marking. The part does not. It will be added to the part.

Bar 181 – The score contains the marking *ffz* on the downbeat. The part does not. The score is correct.

Bar 300 – Rubato marking should be moved slightly to the right. The part is correct.

Bar 307 – The rit. marking should be placed over beat 2 in the part.

Bar 307 – The hairpin crescendo on the score extends into the *fff* marking in Bar 308. The part does not.

Bar 309 – The score lists the triplets on beat 2 as A-B-F#, however the part is correct with B-A-F#.

Bar 310 – The rit. marking should be placed over beat 3 in the part.

1st B♭ Piccolo Trumpet / Part 24

Bar 7 – Rubato marking on the part needs to be shifted slightly to the right.

Bar 11 – The *rall*. marking on the part needs to be placed over beat 2.

Bar 28 – A notation of (q.n. = 72) needs to be placed over beat 4 on the part.

Bar 119 – The part has a *f* marking on beat 2. The score does not. The part is correct.

Bar 121 – The trill is indicated with a natural in the score, and a sharp on the part. The part is correct.

Bar 125 – The score has the tempo marking (dotted half = 60). The part does not. The score is correct and this marking will be added.

Bar 131 – The score text "Into 3" is capitalized, the part is not.

Bar 145 – The score has tenutos on beats 1 and 3. The part does not. The score is correct.

Bar 171 – The score indicates a *leggiero* marking. The part does not. It will be added to the part.

Bar 190 – The downbeat of beat 1 is an F# in the score, and is a D in the part. The D is correct.

Bar 252 – The score has a tenuto over beat 1. The part does not. The score is correct.

Bar 264 – The score contains a bottom space F on the & of beat 2. The part contains a top line F, an octave higher. Based on the manuscript score, the Part is correct.

Bar 306 – Beat 3 contains a tenuto on the part. The score does not. However the majority of other instruments do have tenutos in the score, so perhaps one needs to be added to the score.

Bar 307 – The hairpin crescendo on the score extends into the *fff* marking in Bar 308. The part does not.

Bar 310 – The rit. marking should be placed over beat 3 instead of beat 4 in the part.

2nd B♭ Piccolo Trumpet / Part 25

Bar 5 – The score has a tenuto on beat 1. The part does not. The score is correct.

Bar 5 – The part and score both contain a tenuto on beat 3, however none of the fifteen other instruments with the same material have this marking. It should be removed from the score and part.

Bar 6 – The score has a tenuto on beat 2. The part does not. The score is correct.

Bar 7 – The rubato marking on the part should be slightly shifted to the right.

Bar 63 – The part should show a twelve-bar multimeasure rest. According to the score, the three-measure material at Bar 69 is supposed to be intended only for the 1st Piccolo Trumpet part.

Bar 119 – The part has a *f* marking on beat 2. The score does not. The part is correct.

Bar 121 – The trill is indicated with a natural in the score, and a sharp on the part. The part is correct.

Bar 125 – The score has the tempo marking (dotted half = 60). The part does not. The score is correct and this marking will be added.

Bar 131 – The score text "Into 3" is capitalized, the part is not.

Bar 145 – The score has tenutos on beats 1 and 3. The part does not. The score is correct.

Bar 171 – The score indicates a *leggiero* marking. The part does not. It will be added to the part.

Bar 193 – The fourth 16th note of beat 1 is a B in the score and is an A in the part. The score is correct.

Bar 266 – The rubato marking on the part should be shifted to the right.

Bar 290 – The part has a *pp* marking. The score does not. It should be added to the score.

Bar 292 – Both the score and part have G-A on beats 1 and 2, but should be A-B.

Bar 292 – The part has a breath mark after beat 2. The score does not. It should be removed.

Bar 310 – The rit. marking on the part should be placed over beat 3, not beat 4.

1st B♭ Flugelhorn / Part 26

Bar 5 – The score has a tenuto on the downbeat. The part does not. The score is correct.

Bar 42 – The score has a *f* in Bar 42. The part does not show the *f* until Bar 43. The part is correct – remove the *f* in Bar 42.

Bar 66 – On the & of beat 3, the score has a C. The part has a D. The score is correct.

Bar 119 – The part has a *f* marking on beat 2. The score does not. The part is correct.

Bar 125 – The score has the tempo marking (dotted half = 60). The part does not. The score is correct and this marking will be added.

Bar 125 – The solo is not marked properly in the score. It needs to say: (Solo).

Bar 126 – The hairpin crescendo in the score extends to the end of the measure. The part does not. The score is correct.

Bar 131 – The score text "Into 3" is capitalized, the part is not.

Bar 147 – The *dim. e rall.* marking on the part needs to be shifted to the right and start at the beginning of the measure.

Bar 148 – Beat 2 has a tenuto in the score. The part does not. The score is correct.

Bars 155-156 – A hairpin crescendo needs to be added from beat 3 of Bar 155 to the end of Bar 156, to match the rest of the ensemble.

Bar 158 – On beat 1, the 16th notes have staccato markings in the score. The part does not. The score is correct.

Bar 161 – The hairpin crescendo in the part needs to extend to beat 3.

Bar 164 – The pitches in beat 3 are F#-E-D-E in the score, and F#-D-D-E in the part. The score is correct.

Bar 165 – The pitches in beat 2 are F#-E-D-E in the score, and F#-D-D-E in the part. The score is correct.

Bar 171 – The score indicates a *leggiero* marking. The part does not. It will be added to the part.

Bar 174 – The score has staccato markings on all 16th notes in beats 1 and 2. The part does not. The score is correct.

Bar 175 – The score has staccato markings on the 16th notes in beat 3. The part does not. The score is correct.

Bar 177 – The score has staccato markings on the 16th notes in beat 3. The part does not. The score is correct.

Bar 178 – The score has staccato markings on the 16th notes in beat 1. The part does not. The score is correct.

Bar 179 – The score has staccato markings on all 16th notes in beats 1 and 2. The part does not. The score is correct.

Bar 180 – The *sim.* marking on the part should be placed over beat 3, not beat 2.

Bar 226 – The rubato marking on the part needs to be shifted to the left, before beat 3.

Bar 228 – The long phrase marking on the part needs to end higher at the end of the line, to indicate that the phrase continues to the next line. It looks like the phrase ends in that measure.

Bar 262 – The pitches of beat 4 are C-B♭-A in the score, and are C-B♭-B♭ in the part. The score is correct.

Bar 263 – The & of beat 2 has a tenuto in the score. The part does not. The score is correct.

Bar 292 – Both the score and part have G-A, on beats 1 and 2, but should be A-B.

2nd B♭ Flugelhorn / Part 27

Bar 5 – The score has a tenuto on the downbeat. The part does not. The score is correct.

Bar 20 – The *cresc.* marking on the part needs to be shifted to the left, occurring over the bar line between Bars 19-20.

Bar 42 – The score has a *f* in Bar 42. The part does not show the *f* until Bar 43. The part is correct – remove the *f* in Bar 42.

Bar 58 – The part contains a tenuto on beat 1. The score does not. The score is correct.

Bar 66 – On the & of beat 3, the score has a C. The part has a D. The score is correct.

Bar 125 – The score has the tempo marking (dotted half = 60). The part does not. The score is correct and this marking will be added.

Bar 131 – The score text “Into 3” is capitalized, the part is not.

Bar 143 – The score has a crescendo marking in the middle of the measure. The part does not. The score is correct.

Bar 148 – Beat 2 has a tenuto in the score. The part does not. The score is correct.

Bar 158 – On beat 1, the 16th notes have staccato markings in the score. The part does not. The score is correct.

Bar 161 – The hairpin crescendo in the part needs to extend to beat 3.

Bar 164 – The pitches in beat 3 are F#-E-D-E in the score, and F#-D-D-E in the part. The score is correct.

Bar 165 – The pitches in beat 2 are F#-E-D-E in the score, and F#-D-D-E in the part. The score is correct.

Bar 171 – The score indicates a *leggiero* marking. The part does not. It will be added to the part.

Bar 174 – The score has staccato markings on all 16th notes in beats 1 and 2. The part does not. The score is correct.

Bar 175 – The score has staccato markings on the 16th notes in beat 3. The part does not. The score is correct.

Bar 177 – The score has staccato markings on the 16th notes in beat 3. The part does not. The score is correct.

Bar 178 – The score has staccato markings on the 16th notes in beat 1. The part does not. The score is correct.

Bar 179 – The score has staccato markings on all 16th notes in beats 1 and 2. The part does not. The score is correct.

Bar 262 – The pitches of beat 4 are C-B♭-A in the score, and are C-B♭-B♭ in the part. The score is correct.

Bar 263 – The & of beat 2 has a tenuto in the score. The part does not. The score is correct.

Bar 266 – The rubato marking on the part needs to be shifted to the right.

Bar 292 – Both the score and part have G-A on beats 1 and 2, but should be A-B.

1st Horn / Part 28

Bar 11 – On beat 3, the score has a phrase marking from the G to beat 1 of Bar 12. The part does not. The score is correct.

Bar 40 – In the score the notation of the rhythm is quarter tied to quarter, and in the part it is notated as a half note. The part is correct.

Bar 59 – The F# on & of beat 3 has a tenuto in the score. The part does not. The part is correct.

Bar 97 – The score has a tenuto on beat 3, the part does not. The score is correct.

Bar 119 – The part has a *f* marking on beat 2, and score does not. It is not necessary and should be taken out of the part.

Bar 125 – The score has the tempo marking (dotted half = 60). The part does not. The score is correct and this marking will be added.

Bar 131 – The score text "Into 3" is capitalized, the part is not.

Bars 155-156 – A hairpin crescendo needs to be added from beat 3 of Bar 155 to the end of Bar 156, to match the rest of the ensemble.

Bar 171 – The score indicates a *leggiero* marking. The part does not. It will be added to the part.

Bar 179 – For the beat 3 triplet 8ths, the score has tenutos, the part has staccatos. The score is correct.

Bar 195 – The score contains the notation "All (16th-notes) breath at will." The part does not. It should be included on all parts with running 16ths, and use the word "breathe" instead of "breath."

Bar 223 – The score has a crescendo in Bar 223, the part has a crescendo in Bar 224 but not in Bar 223. The score is correct.

Bar 263 – On beat 2, B♭, the score has a tenuto, the part does not. The score is correct.

Bar 264 – On beat 1, beats 3 and 3+, the score has tenutos, the part does not. The score is correct.

Bar 272 – On beat 3, B, the score has a tenuto, the part does not. The part is correct.

Bar 272 – The score shows that the long phrase marking should only go to beat 1 of Bar 273, the part marking goes to beat 2 of Bar 273.

Bar 274 – Beat 3 has a tenuto in the score, the part does not. The score is correct.

Bar 275 – Beats 1 and 4 have tenutos in the score, the part does not. The score is correct.

Bar 303 – On beat 3, A, the score has a tenuto, the part does not. The score is correct.

Bar 306 – The long phrase marking only goes to beat 3 in the score, the part marking goes to beat 1 of Bar 307. The score is correct.

2nd Horn / Part 29

Bar 11 – On beat 3, the score has a phrase marking from the G to beat 1 of Bar 12. The part does not. The score is correct.

Bar 97 – The score has tenutos on beats 1 and 3, the part does not. The score is correct.

Bar 119 – The part has a *f* marking on beat 2, and score does not. It is not necessary and should be taken out of the part.

Bar 125 – The score has the tempo marking (dotted half = 60). The part does not. The score is correct and this marking will be added.

Bar 131 – The score text "Into 3" is capitalized, the part is not.

Bars 146-148 – The score has ties and a long phrase marking connecting the E, the part only has ties. The part is correct.

Bar 171 – The score indicates a *leggiero* marking. The part does not. It will be added to the part.

Bar 179 – On beat 3 for the triplet 8th notes, the score has tenutos. The part has staccatos. The score is correct.

Bar 195 – The score contains the notation "All (16th-notes) breath at will." The part does not. It should be included on all parts with running 16ths, and use the word "breathe" instead of "breath."

Bar 223 – The score has a crescendo in Bar 223, the part has a crescendo in Bar 224 but not in Bar 223. The score is correct.

Bar 263 – On beat 2, B♭, the score has tenuto. The part does not. The score is correct.

Bar 268 – On beat 3, the score has a *p* marking. The part does not. The score is correct.

Bar 272 – On beat 3, G, the score has a tenuto. The part does not. The part is correct.

Bar 303 – On beat 3, A, the score has a tenuto. The part does not. The score is correct.

Bar 307 – On beat 1, the score has a tenuto. The part does not. The part is correct.

Bar 307 – On the & of beat 2, the F should be F#, not marked in score or part

3rd Horn / Part 30

Bar 11 – On beat 3, the score has a phrase marking from the G to beat 1 of Bar 12. The part does not. The score is correct.

Bar 45 – The score has a *sim.* marking. The part does not. The score is correct.

Bar 63 – The score has a breath mark before beat 3. The part does not. The score is correct.

Bar 67 – On beat 1, the score has a tenuto. The part does not. The score is correct.

Bar 119 – The part has a *f* marking on beat 2, and the score does not. It is not necessary and should be taken out of the part.

Bar 125 – The score has the tempo marking (dotted half = 60). The part does not. The score is correct and this marking will be added.

Bar 131 – The score text "Into 3" is capitalized, the part is not.

Bars 146-148 – The score has ties and a long phrase marking connecting the A, the part only has ties. The part is correct.

Bar 147 – The tie from the end of Bar 147 into Bar 148 is not in the score, but is in the part. The part is correct.

Bar 171 – The score indicates a *leggiero* marking. The part does not. It will be added to the part.

Bar 179 – On beat 3, triplet 8th notes, the score has tenutos. The part has staccatos. The score is correct.

Bar 195 – The score contains the notation "All (16th-notes) breath at will." The part does not. It should be included on all parts with running 16ths, and use the word "breathe" instead of "breath."

Bar 223 – The score has a crescendo in Bar 223, the part has a crescendo in Bar 224 but not in Bar 223. The score is correct.

Bar 303 – On beat 3, the score has a tenuto. The part does not. The score is correct.

Bar 306 – The score has a long phrase marking leading to beat 3, the part phrase marking leads to beat 1 of Bar 307. The score is correct.

4th Horn / Part 31

Bar 11 – On beat 3, the score has a phrase marking from the G to beat 1 of Bar 12. The part does not. The score is correct.

Bar 45 – The score has a *sim.* marking. The part does not. The score is correct.

Bar 63 – The score has a breath mark before beat 3. The part does not. The score is correct.

Bar 67 – On beat 1, the score has a tenuto. The part does not. The score is correct.

Bar 88 – The score has a diminuendo. The part does not. The score is correct.

Bar 89 – The score has a breath mark at the end of the measure. The part does not. It is not necessary, so it will be omitted.

Bar 125 – The score has the tempo marking (dotted half = 60). The part does not. The score is correct and this marking will be added.

Bar 131 – The score text "Into 3" is capitalized, the part is not.

Bars 147-148 – The score has a tie connecting the C# to a changing C♮, the part does not have the tie, and is correct.

Bar 171 – The score indicates a *leggiero* marking. The part does not. It will be added to the part.

Bar 179 – On beat 3, triplet 8th notes, the score has tenutos. The part has staccatos. The score is correct.

Bar 195 – The score contains the notation "All (16th-notes) breath at will." The part does not. It should be included on all parts with running 16ths, and use the word "breathe" instead of "breath."

Bar 223 – The score has a crescendo in Bar 223, the part has a crescendo in Bar 224 but not in Bar 223. The score is correct.

Bar 264 – The 16th note on the & of beat 2 should be a G, not an A. The score is correct. The part is not.

Bar 303 – On beat 3, the score has a tenuto. The part does not. The score is correct.

Bar 306 – The score has a long phrase marking leading to beat 3, the part phrase marking leads to beat 1 of Bar 307. The score is correct.

Bar 307 – The & of beat 2 is properly notated in the part as an F#, the score is incorrect with an F♮.

Bar 307 – The F# at the end of the measure is notated in the score but not in the part with an accidental. The part is notated correctly.

1st Trombone / Part 32

Bar 21 – The slur-phrase marking should not cross the bar line into Bar 22, stopping on the & of beat 4.

Bar 55 – On beat 1, the score has a written F, the part has a written A. The score is correct.

Bar 61 – On the & of beat 3, the score has a B, the part has a C. The score is correct.

Bar 64 – A breath mark included in between beats 2 and 3 in all other voices with the same melodic line does not appear in either the score or part for 1st Trombone. It will be added.

Bar 87 – The rehearsal measure number with square outline is in the score but not the part. The score is correct.

Bar 121 – The text “lightly” appears in all voices with similar content in the score, but is missing from the score and part. It does appear in the Hunsberger manuscript so needs to be added to this part.

Bar 125 – The score has the tempo marking (dotted half = 60). The part does not. The score is correct and this marking will be added.

Bar 131 – The score text “Into 3” is capitalized, the part is not.

Bars 146-148 – The long phrase marking is on the score and missing on the part. It is not necessary and will be omitted from the score.

Bar 160 – On the & of beat 3, C, the score has a tenuto, the part does not. The score is correct.

Bar 171 – The score indicates a *leggiero* marking. The part does not. It will be added to the part.

Bar 188 – The marking *div*. appears in the score and in the part, but is irrelevant on the part and should be removed.

Bar 231 – On beat 3, the score has a tenuto. The part does not. The score is correct.

Bar 310 – On beat 3, the score has a D. The part has an E. The score is correct.

2nd Trombone / Part 33

Bar 21 – The slur-phrase marking should not cross the bar line into Bar 22, stopping on the & of beat 4.

Bar 55 – On beat 1, the score has a written F, the part has a written A. The score is correct.

Bar 61 – On the & of beat 3, the score has a B, the part has a C. The score is correct.

Bar 64 – A breath mark included in between beats 2 & 3 in all other voices with the same melodic line does not appear in either the score or part for 2nd Trombone. It will be added.

Bar 87 – The rehearsal measure number with square outline is in the score but not the part. The score is correct.

Bar 121 – The text "lightly" appears in all voices with similar content in the score, but is missing from the score and part. It does appear in the Hunsberger manuscript so needs to be added to this part.

Bar 125 – The score has the tempo marking (dotted half = 60). The part does not. The score is correct and this marking will be added.

Bar 131 – The score text "Into 3" is capitalized, the part is not.

Bars 146-148 – The long phrase marking is on the score and missing on the part. It is not necessary and will be omitted from the score

Bar 160 – On the & of beat 3, C, the score has a tenuto, the part does not. The score is correct.

Bar 171 – The score indicates a *leggiero* marking. The part does not. It will be added to the part.

Bar 190 – The 16th note on the & of beat 3 in the score is a C, in the part it is an E; the score is correct.

Bar 231 – On beat 3, the score has a tenuto. The part does not. The score is correct.

3rd Trombone / Part 34

Bar 14 – On beat 1, the score has a tenuto. The part does not. The score is correct.

Bar 21 – The slur-phrase marking should not cross the bar line into Bar 22, stopping on the & of beat 4.

Bar 61 – On the & of beat 3, the score has a B, the part has a C. The score is correct.

Bar 87 – The rehearsal measure number with square outline is in the score but not the part. The score is correct.

Bar 119 – On beat 2, the part has a *f* marking, the score does not. It should be removed.

Bar 121 – The score has a dynamic marking of *ff*. The part does not. The score is correct.

Bar 121 – The text "lightly" appears in all voices with similar content in the score, but is missing from the part. It does appear in the Hunsberger manuscript so needs to be added to this part.

Bar 121 – For the 8th notes in beat 3, the score has staccato markings. The part does not. The score is correct.

Bar 125 – The score has the tempo marking (dotted half = 60). The part does not. The score is correct and this marking will be added.

Bar 131 – The score text "Into 3" is capitalized, the part is not.

Bar 146-148 – The diminuendo markings are different from score to part. The diminuendo should start on the downbeat of Bar 147 and go to the end of the phrase.

Bar 160 – On beat 3, the score has an A, the part has a B. The score is correct.

Bar 171 – The score indicates a *leggiero* marking. The part does not. It will be added to the part.

Bar 307 – The rit. marking on the part needs to be aligned to beat 2.

4th Trombone / Part 35

Bar 14 – On beat 1, the score has a tenuto. The part does not. The score is correct.

Bar 21 – The slur-phrase marking should not cross the bar line into Bar 22, stopping on the & of beat 4.

Bar 61 – On the & of beat 3, the score has a B, the part has a C. The score is correct.

Bar 87 – The rehearsal measure number with square outline is in the score but not the part. The score is correct.

Bar 119 – On beat 2, the part has a *f* marking, the score does not. It should be removed.

Bar 121 – The score has a dynamic marking of *ff*. The part does not. The score is correct.

Bar 121 – The text "lightly" appears in all voices with similar content in the score, but is missing from the part. It does appear in the Hunsberger manuscript so needs to be added to this part.

Bar 123 – On beat 3, 8th note G, the tenuto on the part should be removed. It is not in the score.

Bar 124 – On beat 3, 8th note G, the tenuto on the part should be removed. It is not in the score.

Bar 125 – The score has the tempo marking (dotted half = 60). The part does not. The score is correct and this marking will be added.

Bar 131 – The score text "Into 3" is capitalized, the part is not.

Bar 132 – On beat 2, the score has a reminder flat sign. The part does not. It will be added in.

Bars 132-133 – The score has two separate diminuendo markings, the part uses only one over two bars. The part is correct.

Bars 146-148 – Hairpin diminuendo markings are different from score to part. The two-measure hairpin diminuendo will begin on the downbeat of Bar 147 and continue to the end of the phrase.

Bars 146-148 – The long phrase marking is in the score, not in the part. It will be removed.

Bar 160 – On beat 3, the score has an A, the part has a B. The score is correct.

Bar 171 – The score indicates a *leggiero* marking. The part does not. It will be added to the part.

Bars 178-179 – In the score the hairpin crescendo marking extends from Bar 178 beat 3 to Bar 179 beat 2. In the part, the hairpin extends only from Bar 178 beat 3 to the end of the measure. The score is correct.

Bar 182 – In the score the hairpin crescendo extends from the & of beat 1 to the end of the measure. In the part the hairpin crescendo extends only from the & of beat 1 to the end of beat 3. The score is correct.

Bar 199 – The score begins a hairpin crescendo on a rest in beat 2; the part begins the hairpin on beat 3. The part is correct.

Bar 226 – Beat 2 in the score is an F, in the part is a G. The score is correct.

Bar 307 – The rit. marking on part needs to be aligned to beat 2.

Baritone B. C. / Part 36

Bar 24 – On beat 3, the triplets need a grouping mark.

Bar 58 – On the & of beat 3, the score has a tenuto, the part does not. The score is correct.

Bar 61 – On the & of beat 3, the score has a B, the part has a C. The score is correct.

Bar 87 – The rehearsal measure number with square outline is in the score but not the part. The score is correct.

Bars 87-88 – The score has a hairpin diminuendo from beat 2 of Bar 87 to the end of Bar 88. The part extends only from beat 2 of Bar 87 to the end of Bar 87. The score is correct.

Bar 112 – The hairpin crescendo in the score extends only to the end of Bar 112, the part extends to beat 2 of Bar 113. The score is correct.

Bar 119 – Beat 2, the part has a *f* marking, score does not. This will be inserted.

Bar 121 – The text “lightly” appears in all voices with similar content in the score, but is missing from the part. It does appear in the Hunsberger manuscript so needs to be added to this part.

Bar 125 – The score has the tempo marking (dotted half = 60). The part does not. The score is correct and this marking will be added.

Bar 131 – The score text “Into 3” is capitalized, the part is not.

Bar 131 – The score text “Into 3” is capitalized, the part is not.

Bar 171 – The score indicates a *leggiero* marking. The part does not. It will be added to the part.

Bar 181 – The dynamic marking *ff* is in the score, but is not on the part. The score is correct.

Bar 195 – The score contains the notation “All (16^{th}-notes) breath at will.” The part does not. It should be included on all parts with running 16^{ths}, and use the word “breathe” instead of “breath.”

Bar 301 – The rhythm of beat 4 in the score is incorrect. It should be notated as 16^{th}- 16^{th}-8^{th}. The part is correct.

Baritone T. C. / Part 37

Bar 24 – On beat 3, the triplets need a grouping mark on the part.

Bar 58 – On the & of beat 3, the score has a tenuto, the part does not. The score is correct.

Bar 61 – On the & of beat 3, the score has a B, the part has a C. The score is correct.

Bar 87 – The rehearsal measure number with square outline is in the score but not the part. The score is correct.

Bars 87-88 – The score has a hairpin diminuendo from beat 2 of Bar 87 to the end of Bar 88. The part extends only from beat 2 of Bar 87 to the end of Bar 87. The score is correct.

Bar 112 – The hairpin crescendo in the score extends only to the end of Bar 112. The part extends to beat 2 of Bar 113. The score is correct.

Bar 119 – On beat 2, the part has a *f* marking, the score does not. This will be added to the score.

Bar 121 – The text "lightly" appears in all voices with similar content in the score, but is missing from the part. It does appear in the Hunsberger manuscript so needs to be added to this part.

Bar 125 – The score has the tempo marking (dotted half = 60). The part does not. The score is correct and this marking will be added.

Bar 131 – The score text "Into 3" is capitalized, the part is not.

Bar 171 – The score indicates a *leggiero* marking. The part does not. It will be added to the part.

Bar 181 – The dynamic *ff* in the score is not in the part. The score is correct.

Bar 195 – The score contains the notation "All (16^{th}-notes) breath at will." The part does not. It should be included on all parts with running 16^{ths}, and use the word "breathe" instead of "breath."

Bar 301 – The rhythm of beat 4 in the score is incorrect. It should be notated as 16^{th}- 16^{th}- 8^{th}. The part is correct.

Tuba / Part 38

Bar 11 – Beats 2 and 3 have a slur marking in the score, the part does not.

Bar 13 – In beat 1, the score has a tenuto marking, the part does not. The score is correct.

Bar 24 – In beats 1 and 2, the rhythm should be 8^{th}- 16^{th}- 16^{th}- 8^{th}- 16^{th}- 16^{th}.

Bar 24 – The beat 3 triplets have a slur grouping in the score, the part does not.

Bar 58 – The score has a hairpin crescendo continuing from Bar 57, extending into the & of beat 1, the part does not. The score is correct.

Bar 58 – The grouping of hairpin crescendo and diminuendo is a 2+4 8^{th}-note grouping, while the slur markings indicate a 3+3 8^{th}-note grouping. This is suspect because the brass band original has neither added dynamics nor slur groupings in this measure.

Bar 60 – The grouping of hairpin crescendo and diminuendo is a 2+4 8^{th}-note grouping, while the slur markings indicate a 3+3 8^{th}-note grouping. This is suspect because the brass band original has neither added dynamics nor slur groupings in this measure.

[*** Even though the score and individual parts may be the same in this printing, there are inconsistencies in the score between all voices with the same content and function in this phrase. Those instruments are: Bass Clarinet, Contrabass Clarinet, 1st and 2nd Bassoons, Contrabassoon, Baritone Saxophone, B♭ Trumpets, Piccolo Trumpets, all Trombones, Baritone, Tuba, and String Bass. This is important because the brass band original neither has added hairpin dynamics or slur groupings in this phrase.]

Bar 61 – On the & of beat 3, the score has a written B, the part has a written C. The score is correct.

Bar 75 – The multimeasure rest (fourteen bars) needs to be broken up into twelve measures, insert a rehearsal number in Bar 87, and then a two-measure rest.

Bar 89 – There is no caesura at the end of the measure in the score, yet one appears in the part. A caesura and rubato marking exist at the end of this measure in the Hunsberger manuscript score, both with no mention in the publication, so these will be inserted as optional.

Bar 119 – On beat 2, the part has a *f* marking, the score does not. This should be removed.

Bar 121 – The text "lightly" appears in all voices with similar content in the score, but is missing from the part. It does appear in the Hunsberger manuscript so needs to be added to this part.

Bar 125 – The score has the tempo marking (dotted half = 60). The part does not. The score is correct and this marking will be added.

Bar 131 – The score text "Into 3" is capitalized, the part is not.

Bar 160 – On beat 3, 8th note, the score has an A, the part has a C. The score is correct.

Bar 171 – The hairpin crescendo in the score extends only to the & of beat 1, but the part extends in a rest to the end of the measure. The score is correct.

Bar 171 – The score indicates a *leggiero* marking. The part does not. It will be added to the part.

Bar 195 – The score contains the notation "All (16th-notes) breath at will." The part does not. It should be included on all parts with running 16ths, and use the word "breathe" instead of "breath." Place over Bar 197.

Bar 295 – The score and part are missing a slur over the quarter-note triplet in beats 3 and 4. It needs to be added.

Bar 301 – The rhythm in beat 4 is incorrect in the score. The part is correct. It should be 16^{th}- 16^{th}- 8^{th}.

Bar 301 – Based on the brass band score, the pitch on the & of beat 4 should be a C in the staff, not a G.

String Bass / Part 39

Bar 21 – The score has a tenuto on the & of beat 3, then slurs the 8^{th} notes in beat 4. The part does not contain the tenuto and begins the slur on the & of beat 3. The part appears to be the most correct, however there is inconsistency in the usage of the tenuto on the & of beat 3 throughout the score. The part should match the tuba and euphonium. There should be a tenuto on beat 3, with a slur for the remaining three 8^{th} notes.

Bar 24 – In beats 1 and 2, the rhythm should be 8^{th}- 16^{th}- 16^{th}- 8^{th}- 16^{th}- 16^{th}.

Bar 24 – The beat 3 triplets have a slur grouping in the score, but not in the part. The score is correct.

Bar 58 – The grouping of hairpin crescendo and diminuendo is a 2+4 8^{th}-note grouping, while the slur markings indicate a 3+3 8^{th}-note grouping. This is suspect because the brass band original has neither added dynamics nor slur groupings in this measure. It will be restructured.

Bar 60 – The grouping of hairpin crescendo and diminuendo is a 2+4 8^{th}-note grouping, while the slur markings indicate a 3+3 8^{th}-note grouping. This is suspect because the brass band original has neither added dynamics nor slur groupings in this measure. It will be restructured.

Bar 87 – The rehearsal measure number with square outline is in the score but not the part. The score is correct.

Bar 119 – On beat 2, the part has a *f* marking, the score does not. The part is correct.

Bar 121 – The text “lightly” appears in all voices with similar content in the score, but is missing from the part. It does appear in the Hunsberger manuscript so needs to be added to this part.

Bar 125 – The score has the tempo marking (dotted half = 60). The part does not. The score is correct and this marking will be added.

Bar 131 – The score text “Into 3” is capitalized, the part is not.

Bar 132 – The hairpin diminuendo on the score begins on the & of beat 1, but begins on beat 1 on the part. The score is correct.

Bar 146 – A *f* marking needs to be added to the score and part to match the rest of the ensemble.

Bar 148 – The score has a tenuto on the beat 2 8th note. The part does not. The score is correct.

Bar 164 – The score groups the 16th notes in beat 3, the part extends the grouping to include beat 1 of measure 165. The score is correct.

Bar 165 – The score groups the 16th notes in beat 1, the score has an extended grouping from beat 3 of measure 164. The score is correct.

Bar 171 – The score indicates a *leggiero* marking. The part does not. It will be added to the part.

Bar 174 – On beat 1, the score has a written C, the part has a written A. The score is correct.

Bar 213 – The score does not have tenutos on the quarter note tuba cues, the part does. The score correctly matches the tuba part.

Bar 214 – The score and part both have a written tenuto on beat 1, but it is not consistent with the tuba part and should be removed.

Bar 216 – The score and part both have a written tenuto on beat 3, but it is not consistent with the tuba part and should be removed.

Bar 280 – The score has the hairpin diminuendo beginning in beat 2, the part's diminuendo begins on beat 3; the score is correct.

Bar 295 – The score and part are missing a slur over the quarter-note triplet in beats 3 and 4. It needs to be added.

Bar 301 – The rhythm in beat 4 is incorrect in the score. The part is correct. Should be 16th-16th- 8th.

Bar 301 – Based on the brass band score, the pitch on the & of beat 4 should be a C in the staff, not a G.

Harp / Part 40

Bar 3 – The part has pitch labels C#, F#, G#; the score has the settings in Bar 4, where they should be. See the next line item.

Bar 4 – The score has pitch labels F#, F#, C#, the part does not. I believe this marking in the score is intended for the one missing in Bar 3, and is incorrectly notated; it should be changed to C#, F#, G#.

Bar 5 – The score has pitch labels F♮, G♮, C♮, the part lists the order as C♮, F♮, G♮. These should be listed in the same order.

Bar 5 – The hairpin crescendo on the score only extends to beat 2. The part extends to the & of 2. It should go all the way to beat 3.

Bar 12 – Treble clef staff beat 1 has a tenuto in the score, part does not. It needs to be removed.

Bar 13 – Bass clef staff beat 1 has a tenuto in the score. The part does not. The score is correct.

Bar 16 – Pitch labels in the score are F#, G#, and in the part they are G#, F#. The part is correct.

Bar 20 – Accidentals are missing from the two G# pitches on beat 1 in the score and part.

Bar 27 – Pitch label B♭ in Bar 27 on the part is not listed until Bar 28 of the score. The score is correct.

Bar 49 – Pitch labels listed as F♮, G♮, C♮ in the score; listed as E♮, G♮, C♮ on the part. The score is correct.

Bar 75 – "Variation 5, molto sostenuto, quarter note = 108" listed on the score, but not the part. It will be added.

Bar 84 – The five-measure rest on the part needs to be broken up into three bars, then a rehearsal making at Bar 87, then a two-bar rest.

Bar 96 – A line from beat 2 (low B in treble clef) to beat 3 (A in bass clef) is in the score, but is missing in the part. It will be added.

Bar 124 – The word "choke" appears in the score, but not on the part. The score is correct.

Bar 125 – The score has the tempo marking (dotted half = 60). The part does not. The score is correct and this marking will be added.

Bar 125 – Pitch labels E♭-A♭-D♮ appear on the part but not the score. The part is correct.

Bar 131 – The score text “Into 3” is capitalized, the part is not.

Bar 132 – The hairpin diminuendo in the score is not in the part. The score is correct.

Bar 134 – Pitch listing appears in Bar 134 on the part, Bar 135 in the score. Order of pitches listed is not consistent.

Bar 134 – The score list is F#, E♮, D♮, B♮, the part list is E♮, F#, D♮, B♮.

Bar 165 – 16th-note groupings are inconsistent. The score has each beat of four 16th notes individually grouped, while the part has beat 1 as an extension of Bar 164 beat 3, and Bar 165 beats 2 and 3 grouped together. It will be restructured.

Bar 171 – The score indicates a *leggiero* marking. The part does not. It will be added to the part.

Bar 172 – Pitch labels F#, G#, C#, D#appear on the part in Bar 172, but not in the score until Bar 182. The notation will now only be in Bar 172.

Bar 198 – Pitch label listing in score is G♮, F♮, D♮, C♮; the listing on the part is F♮, G♮, D♮, C♮. It will be restructured to the F-G-C-D order.

Bars 199-200 – The score has a hairpin crescendo, the part does not. The score is correct.

Bar 200 – The score has a notation to “choke,” the part does not. However, it is not clear on the page whether this is intended for the timpani part, the harp, or both. Both instruments should have this marking.

Bar 231 – Pitch label G♭ in the score does not appear in the part until Bar 232. The score is correct.

Bar 236 – Pitch label listing in score is E♮, G♮, F#, B♮, D♮; the listing in the part is E♮, F#, G♮, D♮, B♮. Will keep the part listing.

Bar 271 – Pitch label F# appears in the score, but not in the part. Change the placement of this symbol to Bar 272.

Bar 280 – Pitch label C# appears in the part, but not the score. Change the placement of this symbol to Bar 278.

Bar 288 – Beat 1 has a tenuto consistently marked on the score for other instruments, but not the part or the score for the harp. It should be added to both.

Bar 296 – Pitch label F♮ appears in Bar 296 in the score, but not until Bar 297 on the part. The part is correct.

Celesta / Part 41

Bar 17 – Right hand beat 4, the score has an E, the part has a C. The score is correct.

Bar 75 – The fourteen-bar multimeasure rest should only be twelve bars. Add a rehearsal bar line at Bar 87, then a two-bar multimeasure rest.

Bar 90 – Rubato marking on the part needs to be shifted to the left so that it is contained in Bar 89.

Bar 124 – The score has a breath mark at the end of the measure. The part does not. It is irrelevant here so remove from the score.

Bar 125 – The score has the tempo marking (dotted half = 60). The part does not. The score is correct and this marking will be added.

Bar 128 – The score has a diminuendo marking at beat 3. The part does not. The score is correct.

Bar 131 – The score text “Into 3” is capitalized, the part is not.

Bar 143 – The score has a written crescendo marking on beat 2. The part does not. The score is correct.

Bar 147 – The score has a hairpin diminuendo covering Bars 147-148, the part only has a hairpin in Bar 148. The score is correct.

Bar 150 – The twenty-two-bar multimeasure rest on the part needs to be broken up into twenty-one bars + one bar.

Bar 171 – The score indicates a *leggiero* marking. The part does not. It will be added to the part.

Bar 211 – The variation numbers are listed consistently in Arabic numbers throughout the piece, however, the part uses the Roman numeral IX for Variation 9. The score is correct.

Bar 273 – The score stem directions indicates a cross-voicing between the soprano and alto voices, while the part simply maintains the higher line in the right hand staff. The score is correct.

Bar 276 – The rubato symbol on the part should be placed over beat 4.

Bells–Xylophone / Part 42

Bar 75 – The fourteen-bar multimeasure rest should only be twelve bars. Add a rehearsal bar line at Bar 87, then a two-bar multimeasure rest.

Bar 125 – The score has the tempo marking (dotted half = 60). The part does not. The score is correct and this marking will be added.

Bar 131 – The score text “Into 3” is capitalized, the part is not.

Bar 171 – The score indicates a *leggiero* marking. The part does not. It will be added to the part.

Timpani / Part 43

Bar 10 – Hairpin diminuendo begins in beat 3 on the score, covers the whole measure on the part. The score is correct.

Bar 11 – Rallentando marking on the part should be placed over beat 2, not beat 1.

Bar 75 – The tempo marking is missing on the part: Quarter note = 108. It will be added.

Bar 87 – Rehearsal measure number with square outline is in the score but not the part. The score is correct.

Bar 125 – The score has the tempo marking (dotted half = 60). The part does not. The score is correct and this marking will be added.

Bar 131 – The score text “Into 3” is capitalized, the part is not.

Bar 143 – On beat 2, the score has a crescendo marking. The part does not. The score is correct.

Bar 171 – The score indicates a *leggiero* marking. The part does not. It will be added to the part.

Bar 215 – The score has a rubato marking and breath mark, the part does not. It will be added.

Bar 283 – The tempo marking is 92 in the score, 72 in the part. The score is correct.

Bar 311 – Ritardando marking on the score should be on Bar 310, beats 3 and 4, as in the part.

Snare Drum – Triangle / Part 44

Bar 49 – The rudimental ruff is not notated properly in the score or the part. It needs a slur marking from the 16^{ths} to the 8th note.

Bar 61 – The *f* dynamic marking is missing on beat 1 in the score, but does appear in the part. The dynamics have been restructured in this phrase.

Bar 62 – The *f* dynamic marking is missing on beat 3 in the score, but does appear in the part. The dynamics have been restructured in this phrase.

Bar 75 – The fourteen-bar multimeasure rest should only be twelve bars. Add a rehearsal bar line at Bar 87, then a two-bar multimeasure rest.

Bar 116 – The score has a *f* marking on beat 2, the part does not. The score is correct.

Bar 124 – The score has a breath mark at the end of the measure. The part does not. The part is correct. The breath mark is irrelevant and will be omitted.

Bar 125 – The score has the tempo marking (dotted half = 60). The part does not. The score is correct and this marking will be added.

Bar 131 – The score text "Into 3" is capitalized, the part is not.

Bar 156 – The sixteen-bar multimeasure rest on the part needs to be broken up into fifteen bars + one bar.

Bar 171 – The score indicates a *leggiero* marking. The part does not. It will be added to the part.

Bar 187 – The score has a *ff* marking. The part does not. The score is correct.

Bar 199 – The hairpin crescendo in the score begins on beat 2. In the part, it begins on beat 3. The part is correct.

Bar 281 – The two-bar multimeasure rest on the part needs to be split into one bar + one bar.

Bar 281 – The score has a rubato marking. The part does not. The score is correct.

Bar 308 – The quarter note = 72 marking appears on beat 2 of the score, appears on beat 3 of the part. The score is correct.

Bass Drum / Part 45

Bar 75 – The fourteen-bar multimeasure rest should only be twelve bars. Add a rehearsal bar line at Bar 87, then a two-bar multimeasure rest.

Bar 125 – The score has the tempo marking (dotted half = 60). The part does not. The score is correct and this marking will be added.

Bar 131 – The score text "Into 3" is capitalized, the part is not.

Bar 168 – The four-bar multimeasure rest on the part needs to be split into three bars + one bar.

Bar 171 – The score indicates a *leggiero* marking. The part does not. It will be added to the part.

Bar 266 – The score has a rubato marking. The part does not. It will be added.

Bar 307 – The ritardando marking appears on beat 2 of the score, on beat 3 on the part. The score is correct.

Bar 308 – The quarter note = 72 marking appears on beat 2 of the score, on beat 3 of the part. The score is correct.

Bar 311 – The score has a *fff* marking in the score, the part does not. The score is correct.

Cymbals – Triangle / Part 46

Bar 48 – Quarter-note notehead in the score is an X, the part contains a regular black notehead. The score is correct.

Bar 61 – The score contains a *f* dynamic on beat 1 with a hairpin decrescendo marking. The part does not. The dynamics will be restructured.

Bar 62 – The score dynamic is *mf*. The part dynamic is *f*. The dynamics will be restructured.

Bar 75 – The fourteen-bar multimeasure rest should only be twelve bars. Add a rehearsal bar line at Bar 87, then a two-bar multimeasure rest.

Bar 125 – The score has the tempo marking (dotted half = 60). The part does not. The score is correct and this marking will be added.

Bar 131 – The score text "Into 3" is capitalized, the part is not. This marking on the part should also be moved into Bar 131. It currently sits in Bar 130.

Bar 167 – The score has an 8th note with an X notehead and an accent tied to a half-note roll. The part has a normal solid black notehead with a roll symbol and no accent. The part is correct and the accent should be added.

Bar 171 – The score indicates a *leggiero* marking. The part does not. It will be added to the part.

Bar 200 – The score has a hairpin crescendo marking extending from Bar 199 to the end of Bar 200. The part has the crescendo only in Bar 199. The score is correct.

Bar 266 – The score has a rubato marking. The part does not. The score is correct.

CHAPTER SIX

POST-ERRATA CORRECTIVE ADDITIONS

This chapter has a function different from that of the list identifying initial errata and printing discrepancies between the published score and parts; it was generated during the score re-creation process, after all of the pitches and rhythms of the master Finale file were confirmed to be accurate. These notes were made in five layered stages with the application of slurs, hairpin dynamics, dynamic symbols, articulations, and textual expressions to the master score. Each stage was made separately and independently; in other words, six full sweeps of the entire score occurred, to check for the accuracy of each new layer as well as apply adjustments between like-instruments to ensure increased unity of musical approach and interpretation within the ensemble.

In some cases errata were identified in Chapter Five without resolving the issue of accuracy, that is, without deciding between the reading in the score or in an individual part. Most of the solutions to those questions are answered in this chapter, with reference to the manuscript score, the brass band original score, communication with Donald Hunsberger, or the author's own best musical judgment. The following list is in score order.

Conductor Score / Part 1

A page with a biographical note section should be added to the score, offering historical perspective of this music.

A section containing performance notes needs to be given regarding:

- All locations marked ***stretch***
- All tenutos in the score indicate that the full value of a given note is applied
- The triplets at rehearsal 43

- The need to differentiate between Versions A and B for Variation 5
- The notation of Variation 7 on the Clarinet 1 part –"The number of Clarinets should balance the flute line
- The interpretation of the dot-with-dash articulation at Bar 150 (Variation 8)

The Piccolo/Flute part will appear at the top of the score, not the 1st Flute part, by request of Donald Hunsberger.

Bar 50 – Cresc. markings to be labeled in the score as Top Staff / Tpt 1 / All Parts from Finale settings.

Bars 57-62 – Restructuring of the contrasting dynamic contouring required.

Bar 89 – A caesura and rubato marking appear at the end of this measure in the Hunsberger manuscript score, both with no mention in the publication, so these will be inserted as optional.

Bar 124 – Add [non ritard] text marking and optional caesura at the end of the measure. This was found in the Hunsberger manuscript score, performed in the Eastman wind ensemble recording, but is not present in the published score at all.

Bars 147-148 – Uniform restructuring of the diminuendo required.

Bars 167-168 – Apply duplicate *ff* dynamics to these measures from Bars 157-158.

Bar 178 – The *cresc. molto* marking in the score at the top of the score and above the Trumpet staff. Because this is important information, the marking should be inserted into all parts.

Bars 187-189 – Restructuring of articulations and placement of *sim.* markings is required.

Bar 199 – Change all hairpin crescendos in the brass and percussion to start on beat 3 instead of beat 2.

Bar 200 – Add optional caesura to the end of the measure.

Bar 244 – Variation 10 says *Allegro molto* in the Hunsberger edition. It should say *Allegro moderato.*

Bars 281-283 – Clarification of the articulations required.

Bar 309 – All *similie* markings to be removed from this measure in the score and parts.

1st Flute / Part 2

2nd Flute / Part 3

Bar 36 – Remove the tenuto on beat 2 to be consistent with other instruments.

3rd Flute – Alto Flute / Part 4

Bar 177 – Add *p* marking to beat 1.

Piccolo – Flute / Part 5

Bar 201 – Insert a *sim.* marking at beat 3.

1st Oboe / Part 6

Bar 260 – Add *f* dynamic marking on beat 3 to match other instruments with half notes.

2nd Oboe / Part 7

Bar 260 – Add *f* dynamic marking on beat 3 to match other instruments with half notes.

English Horn / Part 8

Bar 265 – Add a tenuto to the & of beat 2, matching the Alto Sax, Tenor Sax, Flugelhorns, and Horns.

E♭ Clarinet / Part 9

Bar 25 - * The brass band score shows the rhythm as triplet-half; the rhythm should be changed back to that.

Bar 178 – Add *mf* marking to beat 3 and a hairpin crescendo to beat 3 of Bar 179.

Bar 304 – Remove the tenuto on beat 1 to match the Flutes, Oboes, and Horns.

1st B♭ Clarinet / Part 10

Bar 5 – The score has a *1.* marking, the part does not. It should be removed from the score.

Bar 11 – Start the slur/phrasing marking on beat 3 instead of beat 2, to be consistent with all other instruments that have this marking.

Bar 25 - * The brass band score shows the rhythm as triplet-half; the rhythm should be changed back to that.

2nd B♭ Clarinet / Part 11

Bar 11 – Start the slur/phrasing marking on beat 3 instead of beat 2 to be consistent with all other instruments that have this marking.

Bar 25 - * The brass band score shows the rhythm as triplet-half; the rhythm should be changed back to that.

Bar 139 – Add a tenuto to the 16th note on beat 2 for consistency.

3rd B♭ Clarinet / Part 12

Bar 11 – Start the slur/phrasing marking on beat 3 instead of beat 2, to be consistent with all other instruments that have this marking.

Bar 25 - * The brass band score shows the rhythm as triplet-half; the rhythm should be changed back to that.

Bar 28 – Remove the tenuto on beat 1.

Bar 139 – Add a tenuto to the 16th note on beat 2 for consistency.

B♭ Bass Clarinet / Part 13

Bar 21 – Remove the tenutos on the last three 8th notes to be consistent with other instruments with the same content.

Bar 22 – Add a tenuto marking to beat 4 to be consistent with the other instruments with the same content.

Bar 50 – The *sim.* marking needs to be removed from the score and part.

Bar 66 – Remove the tenuto on beat 3 to be consistent with other instruments with the same content.

Bar 148 – Add a tenuto on the release to be consistent with the rest of the ensemble.

Bar 165 – Begin the hairpin crescendo on beat 2, not beat 1.

Bar 171 – Remove the *f* marking on beat 2.

Bar 266 – Add a tenuto to beat 1, matching the low brass.

Bar 307 – Remove the tenutos on the 8th notes of beat 2 to be consistent with the rest of the ensemble.

BB♭ Contra Bass Clarinet / Part 14

Bar 21 – Remove the tenutos on the last three 8th notes to be consistent with other instruments with the same content.

Bar 22 – Add a tenuto marking to beat 4 to be consistent with the other voices with the same content.

Bar 66 – Remove the tenuto on beat 3 to be consistent with other instruments with the same content.

Bar 148 – Add a tenuto on the release to be consistent with the rest of the ensemble.

Bar 165 – Begin the hairpin crescendo on beat 2, not beat 1.

Bar 171 – Remove the *f* marking on beat 2.

Bar 266 – Add a tenuto to beat 1, matching the low brass.

Bar 307 – Remove the tenutos on the 8th notes of beat 2, matching the rest of the ensemble.

1st Bassoon / Part 15

Bar 66 – Remove the tenuto on beat 3 to be consistent with other instruments with the same content.

Bar 143 – Add a tenuto on beat 1 to be consistent with other instruments with the same content.

Bar 266 – Add a tenuto to beat 1, matching the low brass.

2nd Bassoon / Part 16

Bar 66 – Remove the tenuto on beat 3 to be consistent with other instruments with the same content.

Bar 143 – Add a tenuto on beat 1 to be consistent with other instruments with the same content.

Bar 266 – Add a tenuto to beat 1, matching the low brass.

Contrabassoon / Part 17

Bar 66 – Remove the tenuto on beat 3 to be consistent with other instruments with the same content.

Bar 148 – A hairpin diminuendo will be added to match all other double reeds and low Clarinets.

Bar 266 – Add a tenuto to beat 1, matching the low brass.

Bar 271 – Add a tenuto to the whole note, matching the other low reeds and low brass.

B♭ Soprano Saxophone / Part 18

Bar 28 – Add a tenuto on beat 3 to be consistent with other instruments.

Bars 103-104 – Add tenutos to the half notes for consistency across the ensemble.

Bar 114 – Change the tenuto from beat 1 to the & of beat 1 to be consistent with other like instruments.

Bar 159 – The *ff* marking is redundant, with no other instruments having this marking, and should be omitted.

E♭ Alto Saxophone / Part 19

Bar 28 – Add tenuto on beat 3 to be consistent with other instruments.

Bar 159 – The *ff* marking is redundant, with no other instruments having this marking, and should be removed.

Bar 194 – Add a tenuto to beat 1.

Bar 252 – Add a tenuto on beat 4 to match the Horns.

Bar 296 – The slur in the score and part should only go from beats 1 to 2, not 1 to 3. This matches the English Horn and the 2nd and 3rd Clarinets.

B♭ Tenor Saxophone / Part 20

Bar 28 – Add a tenuto on beat 3 to be consistent with other instruments.

Bar 178 – Add a *mf* marking to beat 3 and a hairpin crescendo to beat 3 of Bar 179.

Bar 252 – Add a tenuto on beat 4 to match the Horns.

E♭ Baritone Saxophone / Part 21

Bar 28 – Add tenuto on beat 3 to be consistent with other instruments.

Bar 41 – Add a hairpin diminuendo to the score and part leading to beat 1 of Bar 43.

Bar 115 – Remove the slur marking between the & of beat 2 and beat 3 to be consistent with similar instruments.

Bar 119 – No dynamics are given in the score, but the part has a *f* marking on beat 2. Omit the dynamic from the part.

Bar 148 – A hairpin diminuendo will be added to match all other double reeds and low Clarinets.

Bars 186-187 – Remove the tenutos on beat 1 of each measure, due to the *sim.* marking in Bar 185.

Bar 188 – The 8th notes B-A-B have tenutos in Bar 189 but not in Bar 188 in the score or part. This appears to be an oversight and should be included to match the low brass with the same content.

Bar 206 – Extend the hairpin diminuendo to beat 2 of Bar 208.

Bar 260 – Add a tenuto to beat 1 to match the other low instruments.

Bar 295 – Add a tenuto on beat 2 to match the low reeds and low brass.

Bar 296 – Add a tenuto on beat 1 to match the low reeds and low brass.

Bar 306 – Add tenutos to beats 1 and 4 to match all low voices.

1st B♭ Trumpet / Part 22

Bar 57-62 – Dynamic contour needs to match the flutes.

Bar 162 – Adjust the hairpin crescendo to begin on the & of beat 4 in Bar 161 to be consistent with the other figures in this phrase.

Bar 181 – Add an accent articulation on the downbeat to match the Horns and Trombones.

Bar 188 – Add a tenuto to the downbeat 8th note. It is not marked for other instruments because they have a *sim.* marking.

Bar 260 – Add a tenuto on beat 1 to match all others with an 8th note.

Bar 306 – Add a tenuto to beat 4 to match the ensemble.

2nd B♭ Trumpet / Part 23

Bars 57-59 – Dynamic contour needs to match the flutes.

Bars 60-62 – Dynamic contour needs to match the Oboes, Alto Sax, and Tenor Sax.

Bar 156 – Begin the crescendo on beat 3 of Bar 155.

Bar 162 – Adjust the hairpin crescendo to begin on the & of beat 4 in Bar 161 to be consistent with the other figures in this phrase.

Bar 181 – Add an accent articulation on the downbeat to match the Horns and Trombones.

Bar 188 – Add a tenuto to the downbeat 8th note. It is not marked for other instruments because they have a *sim.* marking.

Bar 260 – Add a tenuto on beat 1 to match all others with an 8th note.

Bar 306 – Add a tenuto to beats 3 and 4, to match the ensemble.

1st B♭ Piccolo Trumpet / Part 24

Bar 162 – Adjust the hairpin crescendo to begin on the & of beat 4 in Bar 161 to be consistent with the other figures in this phrase.

Bar 181 – Add an accent articulation on the downbeat to match the Horns and Trombones.

Bar 188 – Add a tenuto to the downbeat 8th note. It is not marked for other instruments because they have a *sim.* marking.

2nd B♭ Piccolo Trumpet / Part 25

Bar 85 – Tenuto on beat 3 eliminated to be consistent with other instruments containing the same figure.

Bar 162 – Adjust the hairpin crescendo to begin on the & of beat 4 in Bar 161 to be consistent with the other figures in this phrase.

Bar 181 – Add an accent articulation on the downbeat to match the Horns and Trombones.

Bar 188 – Add a tenuto to the downbeat 8th note. It is not marked for other instruments because they have a *sim.* marking.

Bar 264 – The published score and part contain a bottom space F on the & of beat 2. The Hunsberger manuscript score and 1st Piccolo Trumpet part contain a top line F, an octave higher. The manuscript score is correct and the reading should be unison, up an octave for the 2nd Piccolo Trumpet.

1st B♭Flugelhorn / Part 26

Bar 41 – Add a hairpin diminuendo leading to beat 1 of Bar 43.

Bar 170 – Add a hairpin crescendo on beats 2 and 3 to match the ensemble, leading to beat one of Bar 171.

Bar 188 – Remove the staccato articulations on the &-a 16th notes of beat 1, due to the *sim.* marking in Bar 187.

Bar 300 – The score and part are both missing a slur over the quarter-note triplets on beats 3 and 4. It should be added.

2nd B♭ Flugelhorn / Part 27

Bar 41 – Add a hairpin diminuendo leading to beat 1 of Bar 43.

Bars 155-156 – A hairpin crescendo needs to be added from beat 3 of Bar 155 to the end of Bar 156 to match the rest of the ensemble.

Bar 170 – Add a hairpin crescendo on beats 2 and 3 to match the ensemble, leading to beat 1 of Bar 171.

Bar 188 – Remove the staccato articulations on the &-a 16th notes of beat 1, due to the *sim.* marking in Bar 187.

Bar 300 – The score and part are both missing a slur over the quarter-note triplets on beats 3 and 4. It should be added.

1st Horn / Part 28

Bar 89 – Remove the unneeded breath mark after rests on beats 2 and 3 in the score.

Bar 115 – Add a tenuto for consistency with the 3rd and 4th Horns.

Bar 142 – Add a tenuto on 8th-note beat 6 to be consistent with the Trombones.

Bar 170 – Add a hairpin crescendo on beats 2 and 3 to match the ensemble.

Bar 214 – Add a tenuto on beat 3 to match the rest of the ensemble.

Bar 218 – Add a tenuto on beat 3 to match the rest of the brass.

Bar 223 – The score has a crescendo in Bar 223, the part has a crescendo in Bar 224, not 223. The chosen edit for this discrepancy is to set the crescendo from beat 3 of Bar 223 to beat 2 of Bar 224. The original has no marking here.

Bar 306 – Add a tenuto to beat 4 to match the ensemble.

2nd Horn / Part 29

Bar 89 – Remove the unneeded breath mark after the rests on beats 2 and 3 in the score.

Bar 115 – Add a tenuto for consistency with the 3rd and 4th Horns.

Bar 142 – Add a tenuto on 8th-note beat 6 to be consistent with the Trombones.

Bars 155-156 – A hairpin crescendo needs to be added from beat 3 of Bar 155 to the end of Bar 156 to match the rest of the ensemble.

Bar 170 – Add a hairpin crescendo on beats 2 and 3 to match the ensemble.

Bar 214 – Add a tenuto on beat 3 to match the rest of the ensemble.

Bar 218 – Add a tenuto on beat 3 to match the rest of the brass.

Bar 223 – The score has a crescendo in Bar 223, the part has a crescendo in Bar 224, not Bar 223. The chosen edit for this discrepancy is to set the crescendo from beat 3 of Bar 223 to beat 2 of Bar 224. The original has no marking here.

Bar 306 – Add a tenuto to beat 4 to match the ensemble.

3rd Horn / Part 30

Bar 89 – Remove the unneeded breath mark after the rests on beats 2 and 3 in the score.

Bars 117-120 – Add tenutos on the half notes to be consistent with the 1st Horn.

Bar 142 – Add an *mp* marking to the score and part on beat 1, to match the 1st and 2nd Horns and the Trombones.

Bar 142 – Add a tenuto on 8th-note beat 6 for consistency with the Trombones.

Bars 155-156 – A hairpin crescendo needs to be added from beat 3 of Bar 155 to the end of Bar 156 to match the rest of the ensemble.

Bar 170 – Add a hairpin crescendo on beats 2 and 3 to match the ensemble.

Bar 218 – Add a tenuto on beat 3 to match the rest of the brass.

Bar 223 – The score has a crescendo in Bar 223, the part has a crescendo in Bar 224, not Bar 223. The chosen edit for this discrepancy is to set the crescendo from beat 3 of Bar 223 to beat 2 of Bar 224. The original has no marking here.

Bar 306 – Add a tenuto to beat 4 to match the ensemble.

4th Horn / Part 31

Bar 89 – Remove the unneeded breath mark after the rests on beats 2 and 3 in the score.

Bars 116-120 – Add tenutos on the half notes to be consistent with the 1st Horn.

Bar 142 – Add an *mp* marking to the score and part on beat 1 to match the 1st and 2nd Horns and the Trombones.

Bar 142 – Add a tenuto on 8th-note beat 6 to be consistent with the Trombones.

Bars 155-156 – A hairpin crescendo needs to be added from beat 3 of Bar 155 to the end of Bar 156 to match the rest of the ensemble.

Bar 170 – Add a hairpin crescendo on beats 2 and 3 to match the ensemble.

Bar 218 – Add a tenuto on beat 3 to match the rest of the brass.

Bar 223 – The score has a crescendo in Bar 223, the part has crescendo in Bar 224, not Bar 223. The chosen edit for this discrepancy is to set the crescendo from beat 3 of Bar 223 to beat 2 of Bar 224. The original has no marking here.

Bar 306 – Add a tenuto to beat 4, to match the ensemble.

1st Trombone / Part 32

Bar 162 – Adjust the hairpin crescendo to begin on the & of beat 4 in Bar 161 to be consistent with the other figures in this phrase.

Bar 271 – Add a tenuto to the whole note, matching the other low reeds and low brass.

Bar 307 – Add tenutos to beats 2, 3, and 4, to match the ensemble.

2nd Trombone / Part 33

Bar 162 – Adjust the hairpin crescendo to begin on the & of beat 4 in Bar 161 to be consistent with the other figures in this phrase.

Bar 271 – Add a tenuto to the whole note, matching the other low reeds and low brass.

Bar 307 – Add tenutos to beats 2, 3, and 4, to match the ensemble.

3rd Trombone / Part 34

Bar 162 – Adjust the hairpin crescendo to begin on the & of beat 4 in Bar 161 to be consistent with the other figures in this phrase.

Bar 271 – Add a tenuto to the whole note to, match the other low reeds and low brass.

Bar 306 – Add a tenuto to beat 4 to match the ensemble.

4th Trombone / Part 35

Bar 162 – Adjust the hairpin crescendo to begin on the & of beat 4 in Bar 161 to be consistent with the other figures in this phrase.

Bars 186-187 – Remove the tenutos on beat 1 of each measure, due to the *sim.* marking in Bar 185.

Bar 190 – Add "a2" marking to the & of beat 2.

Bar 271 – Add a tenuto to the whole note, matching the other low reeds and low brass.

Bar 306 – Add a tenuto to beat 4, to match the ensemble.

Baritone B. C. / Part 36

Bar 113 – Add a "div." marking to beat 2.

Bar 114 – Add an "*a2*" marking to beat 1.

Bar 134 – Add a "div." marking to beat 1.

Bar 162 – Adjust the hairpin crescendo to begin on the & of beat 4 in Bar 161 to be consistent with the other figures in this phrase.

Bar 162 – Add a "div." marking to beat 1.

Bar 164 – Add an "*a2"* marking to the & of beat 1.

Bar 179 – Change the articulation on the downbeat from tenuto to staccato to be consistent with the Horns, Flugelhorns, Trumpets, and Bassoons.

Bars 186-187 – Remove the tenutos on beat 1 of each measure, due to the *sim.* marking in Bar 185.

Bar 218 – Add a tenuto on beat 3 to match the rest of the brass.

Bar 306 – Add a tenuto to beat 4 to match the ensemble.

Baritone T. C. / Part 37

Bar 113 – Add a "div." marking to beat 2.

Bar 114 - Add an "*a2*" marking to beat 1.

Bar 134 – Add a “div.” marking to beat 1.

Bar 162 – Adjust the hairpin crescendo to begin on the & of beat 4 in Bar 161, so this is consistent with the other figures in this phrase.

Bar 162 – Add a “div.” marking to beat 1.

Bar 164 – Add an “*a2”* marking to the & of beat 1.

Bar 179 – Change the articulation on the downbeat from tenuto to staccato to be consistent with the Horns, Flugelhorns, Trumpets, and Bassoons.

Bars 186-187 – Remove the tenutos on beat 1 of each measure, due to the *sim.* marking in Bar 185.

Bar 218 – Add a tenuto on beat 3 to match the rest of the brass.

Bar 306 – Add a tenuto to beat 4 to match the ensemble.

Tuba / Part 38

Bar 42 – Add a tenuto to beat 1 to be consistent with other similar instruments.

Bar 162 – Adjust the hairpin crescendo to begin on the & of beat 4 in Bar 161 to be consistent with the other figures in this phrase.

Bars 186-187 – Remove the tenutos on beat 1 of each measure, due to the *sim.* marking in Bar 185.

Bar 218 – Add a tenuto on beat 3 to match the rest of the brass.

Bar 306 – Add a tenuto to beat 4 to match the ensemble.

String Bass / Part 39

Bar 12 – Remove the tenuto on beat 1.

Bar 29 – Add tenutos to the 8^{th} notes in beat 4 to be consistent with other bass voices.

Bar 42 – Add tenuto to beat 1 to be consistent with other similar instruments.

Bar 162 – Adjust the hairpin crescendo to begin on the & of 4 in Bar 161 to be consistent with the other figures in this phrase.

Bars 186-187 – Remove the tenutos on beat 1 of each measure, due to the *sim.* marking in Bar 185.

Bar 218 – Add a tenuto on beat 3 to match the rest of the brass.

Bar 306 – Add a tenuto to beat 4 to match the ensemble.

Harp / Part 40

Bar 95 – Add a tenuto to beat 3 to be consistent with the ensemble.

Bar 97 – Add tenutos on beats 1 and 3 to be consistent with other instruments.

Bar 98 - Add a tenuto on beat 2 to be consistent with other instruments.

Bar 99 - Add tenutos on beats 1 and 3 to be consistent with other instruments.

Celesta / Part 41

Bells – Xylophone / Part 42

Bars 57-62 – Dynamic contour needs to match the flutes.

Timpani / Part 43

Bar 236 – Add *p* dynamic marking on beat 3.

Snare Drum – Triangle / Part 44

Bass Drum / Part 45

Cymbals – Triangle / Part 46

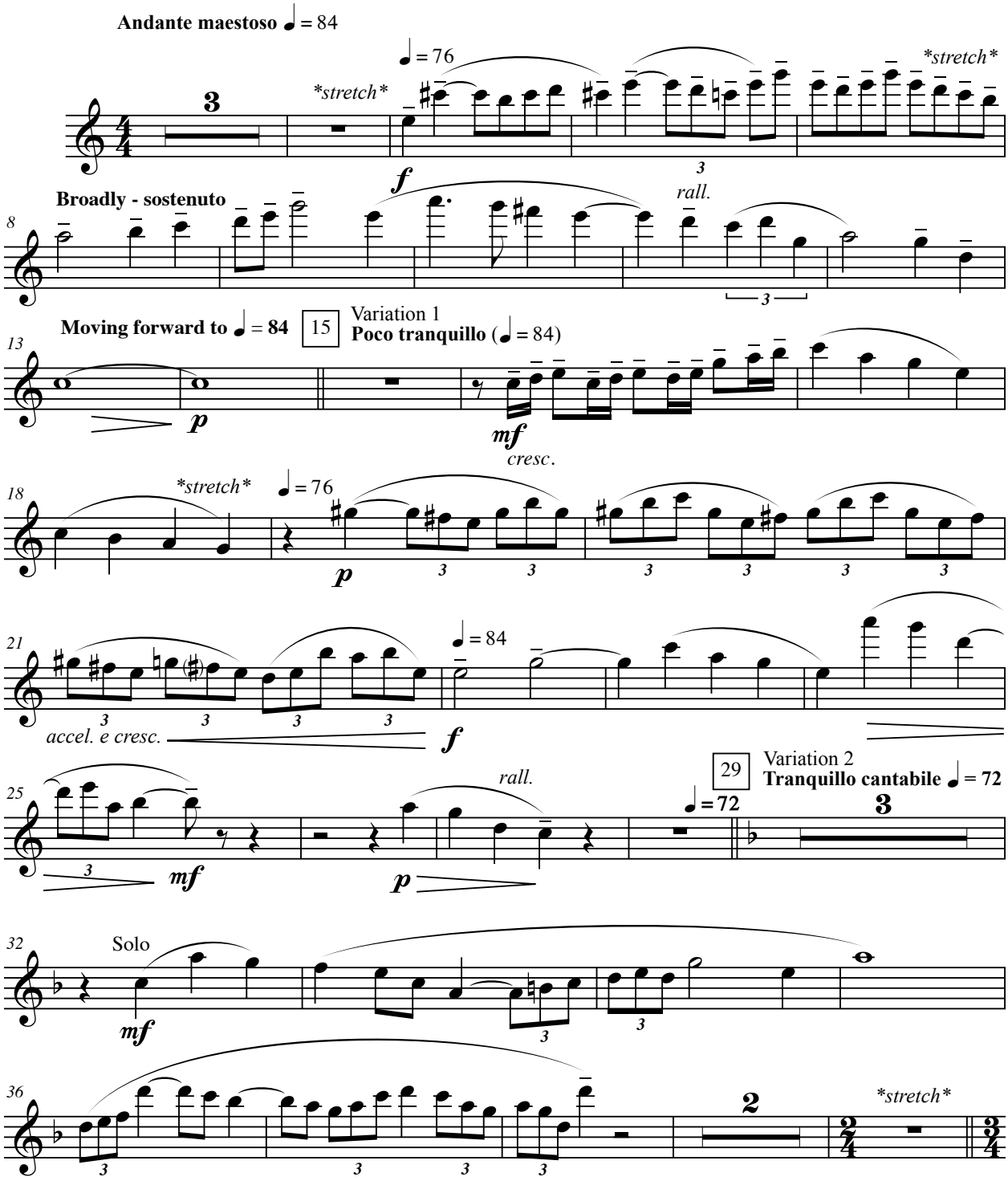
CHAPTER SEVEN

CORRECTED SET OF PARTS TO *VARIATIONS FOR WIND BAND*

Variations for Wind Band

Scored for large wind ensemble by Donald Hunsberger

1st Flute

Ralph Vaughan Williams
trans. Hunsberger / ed. Gary Brattin

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Variations for Wind Band
1st Flute

(all triplets full value w/separation)

42 Variation 3
Allegro (♩ = 112)

42 *sim.*

f

46

49 *sim.*

cresc.

52 Variation 4
Allegro (canon) ♩ = 126
Broadly

52

ff *mf*

59

mf

63

63

68

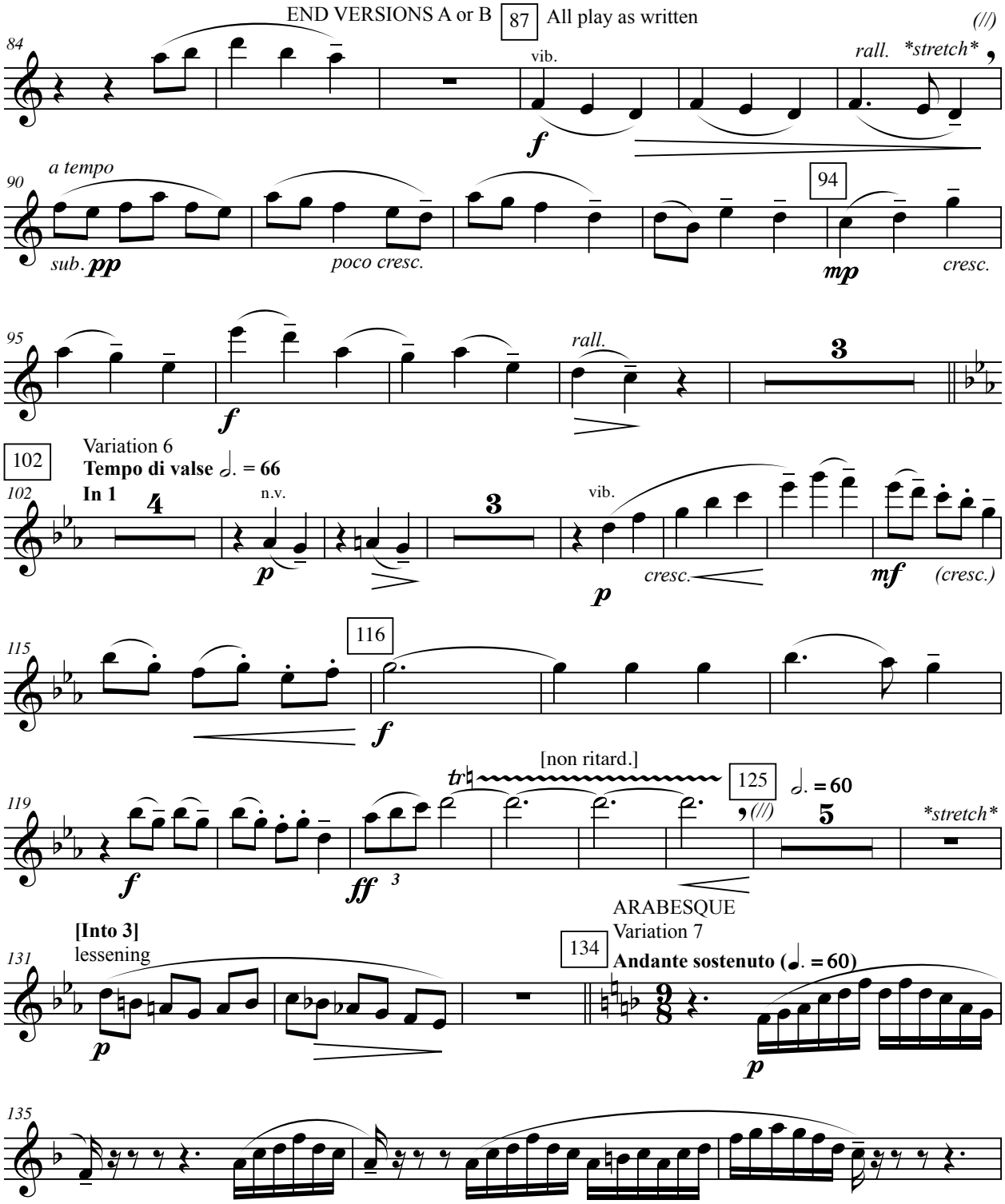
grad. dim. *dim.*

2

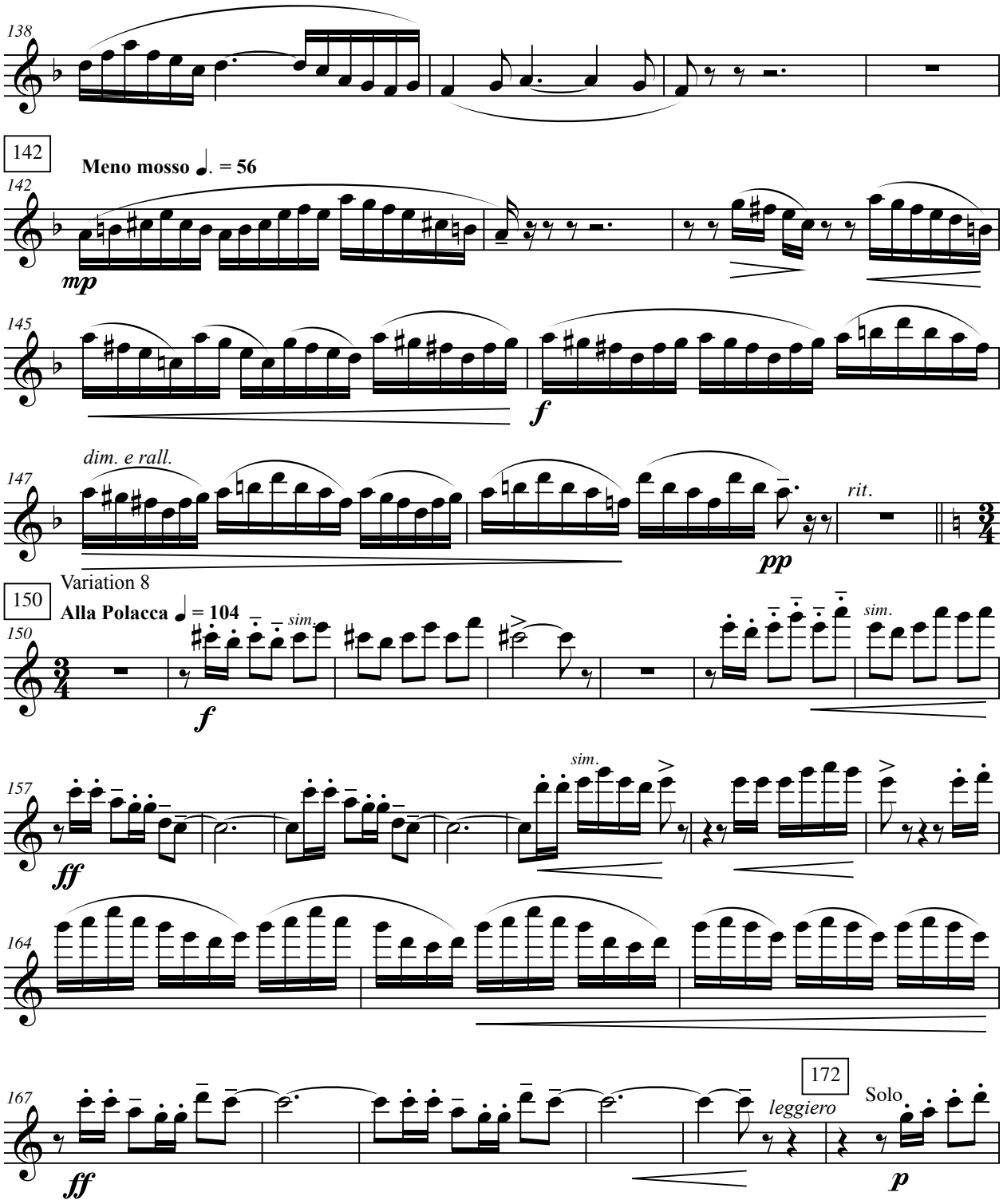
Variation 5 - [A] Brass or [B] Woodwind
Molto sostenuto ♩ = 108
Version A or B through measure 86.
Tutti ensemble at measure 87.

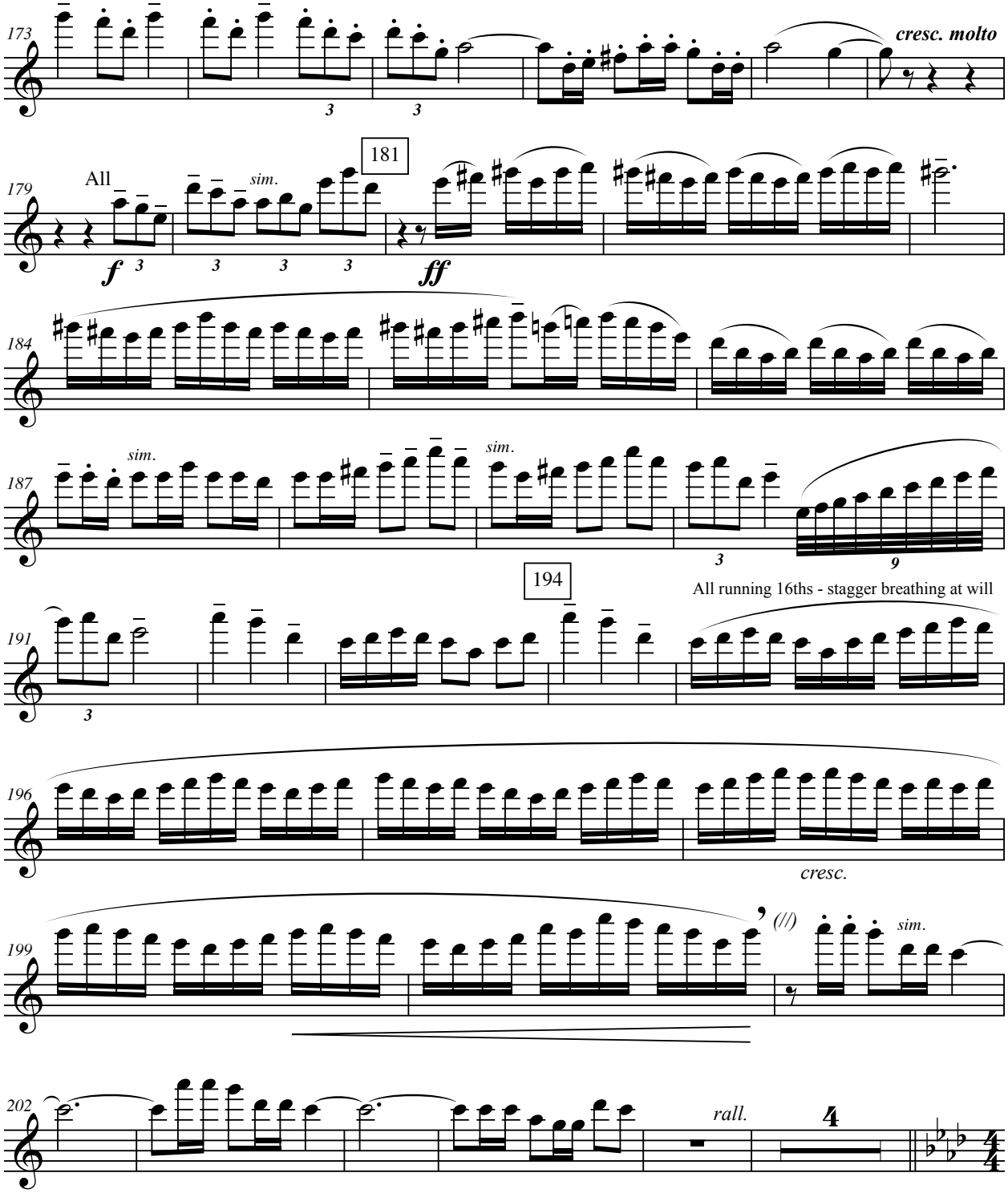
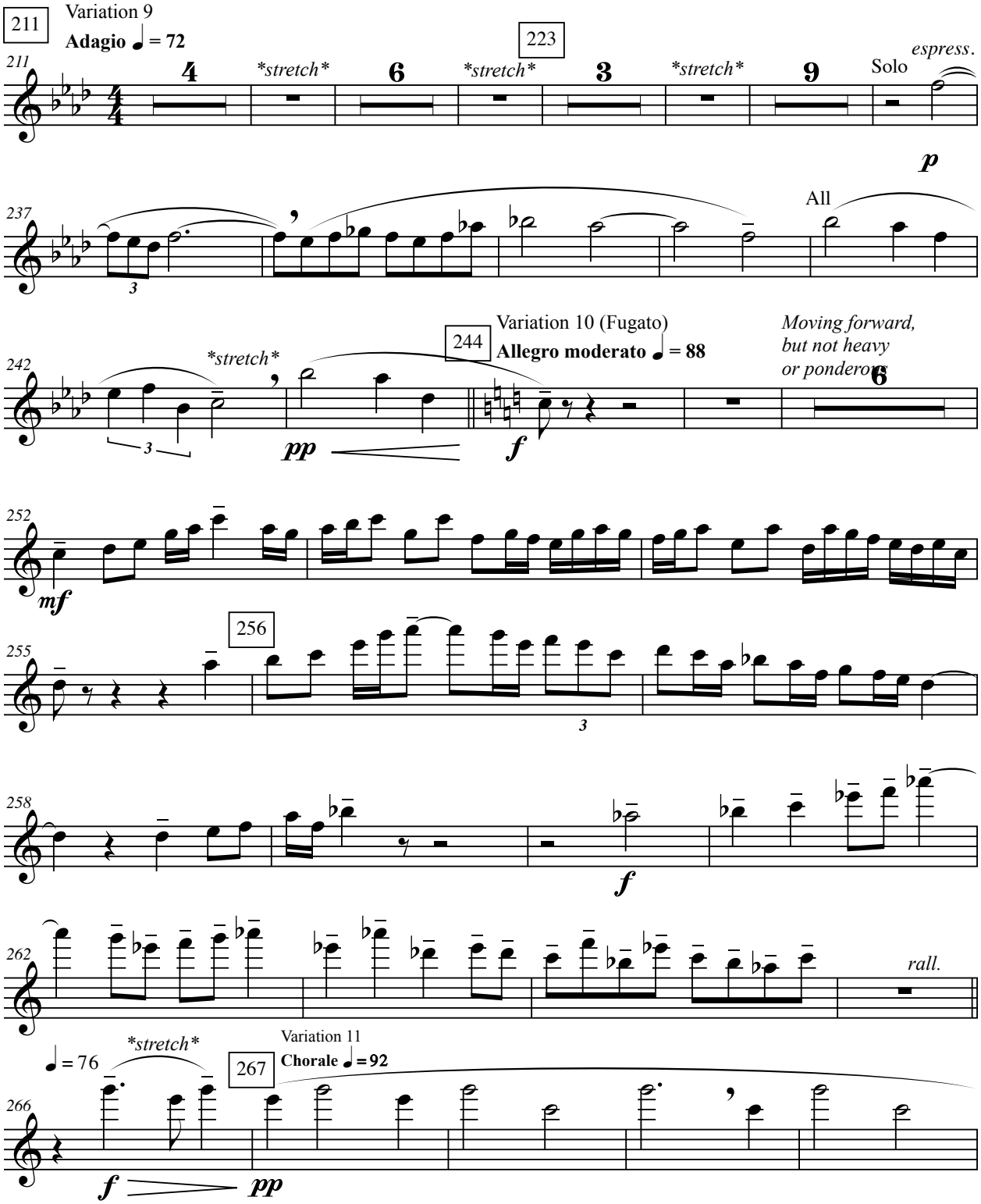
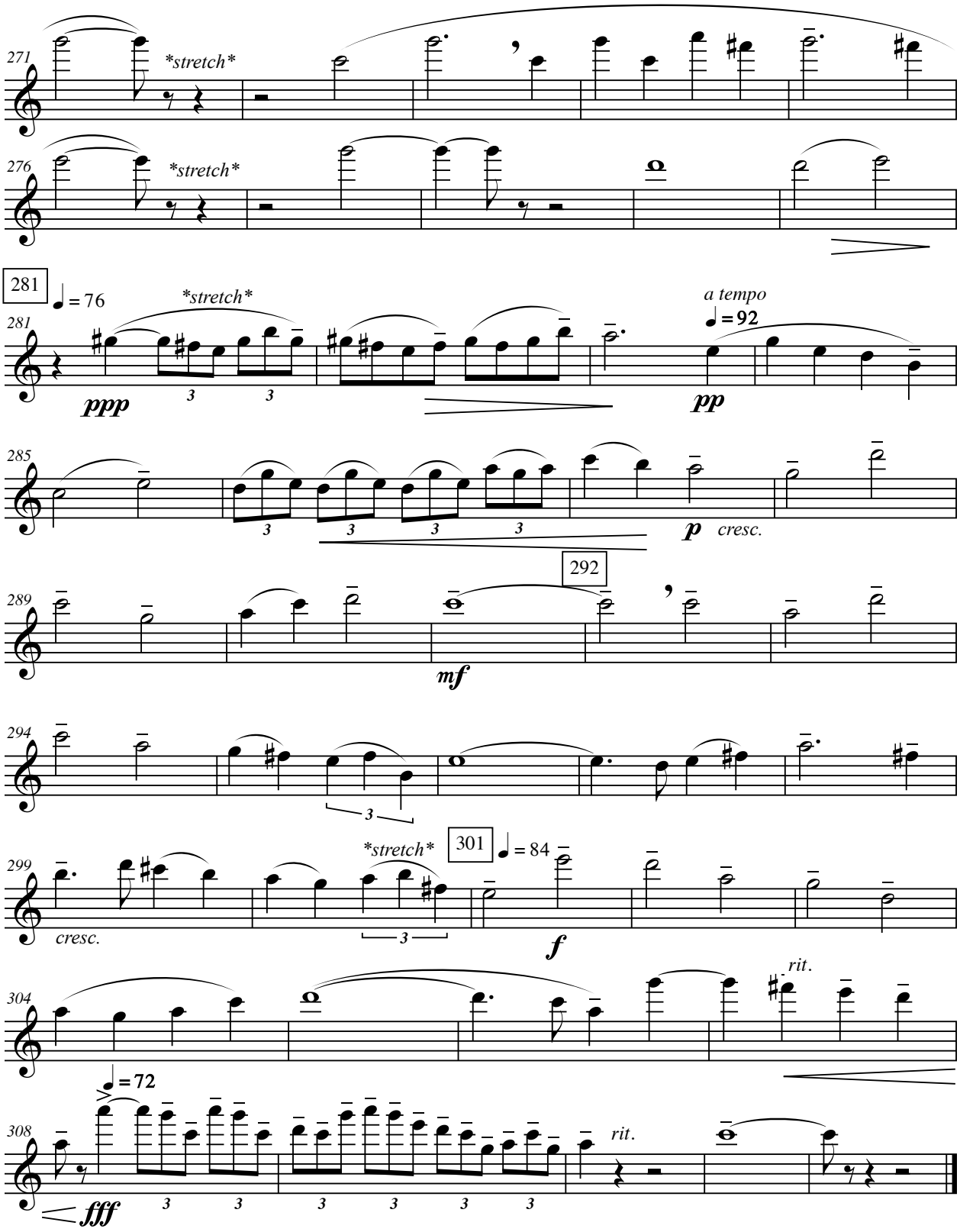
75

75 5 ver. B - Solo

pp

END VERSIONS A or B
87
All play as written
(///)
84
vib.
rall.
stretch
f
90
a tempo
94
sub. pp
poco cresc.
mp
cresc.
95
rall.
3
f
102
Variation 6
Tempo di valse ♩. = 66
In 1
102
4
n.v.
p
3
vib.
p
cresc.
mf
(cresc.)
115
116
f
[non ritard.]
119
tr
125
♩. = 60
(///)
5
stretch
f
ff
3
ARABESQUE
Variation 7
[Into 3]
lessening
131
134
Andante sostenuto (♩. = 60)
p
p
135

Variations for Wind Band
1st Flute

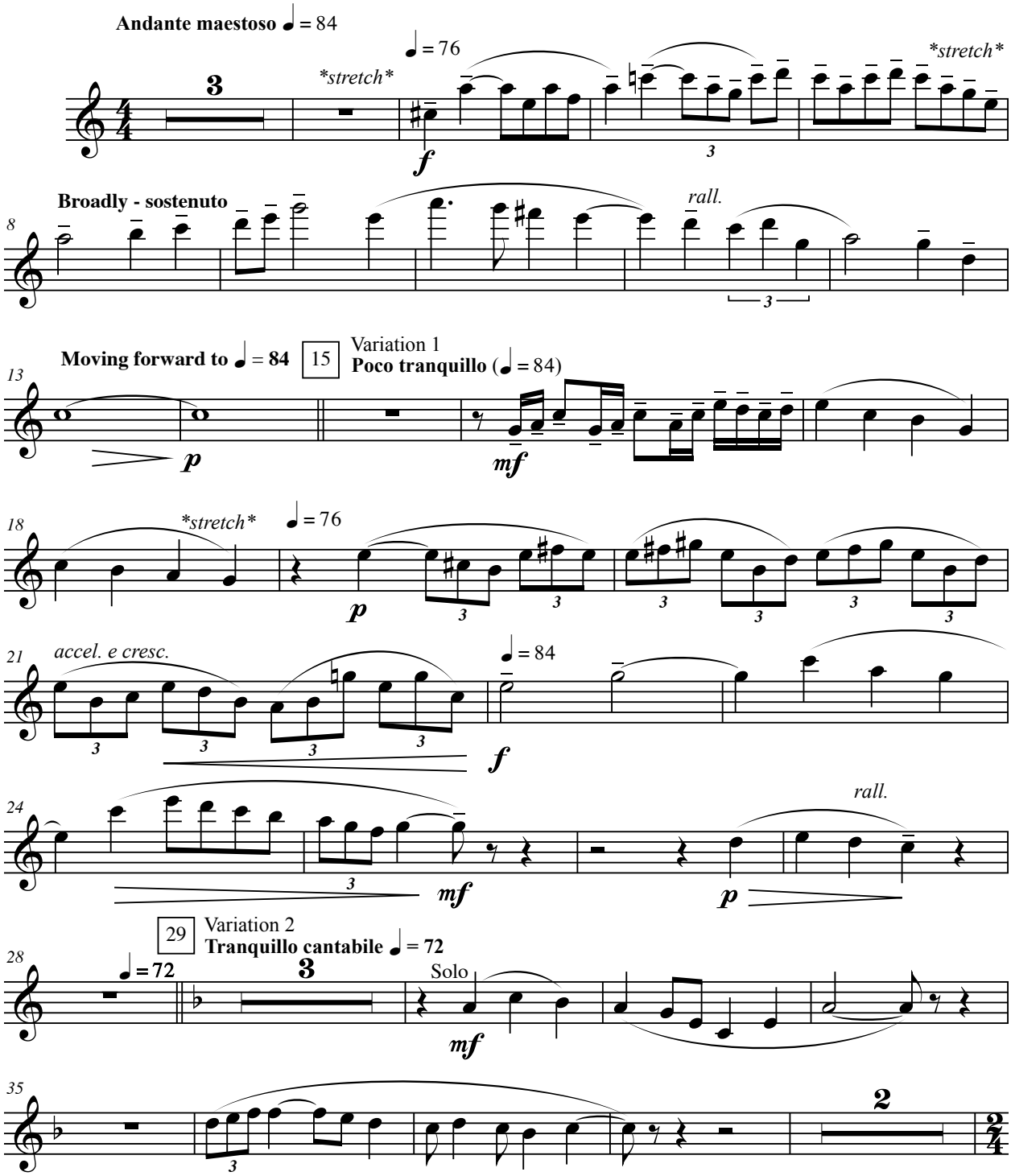



173
cresc. molto
179
All
sim.
181
f
ff
184
187
sim.
sim.
194
All running 16ths - stagger breathing at will
191
196
cresc.
199
(///)
sim.
202
rall.

211
Variation 9
Adagio ♩ = 72
211
4
stretch
6
stretch
223
3
stretch
9
Solo
espress.
p
237
All
242
stretch
244
Variation 10 (Fugato)
Allegro moderato ♩ = 88
Moving forward,
but not heavy
or ponderous
6
pp
f
252
mf
255
256
258
f
262
rall.
♩ = 76
stretch
Variation 11
Chorale ♩ = 92
267
266
f
pp

271
stretch
276
stretch
281
♩= 76
stretch
281
ppp
a tempo
♩= 92
pp
285
p
cresc.
289
292
mf
294
299
cresc.
stretch
301
♩= 84
f
304
rit.
♩= 72
308
fff
rit.

Variations for Wind Band

Scored for large wind ensemble by Donald Hunsberger

2nd Flute

Ralph Vaughan Williams
trans. Hunsberger / ed. Gary Brattin

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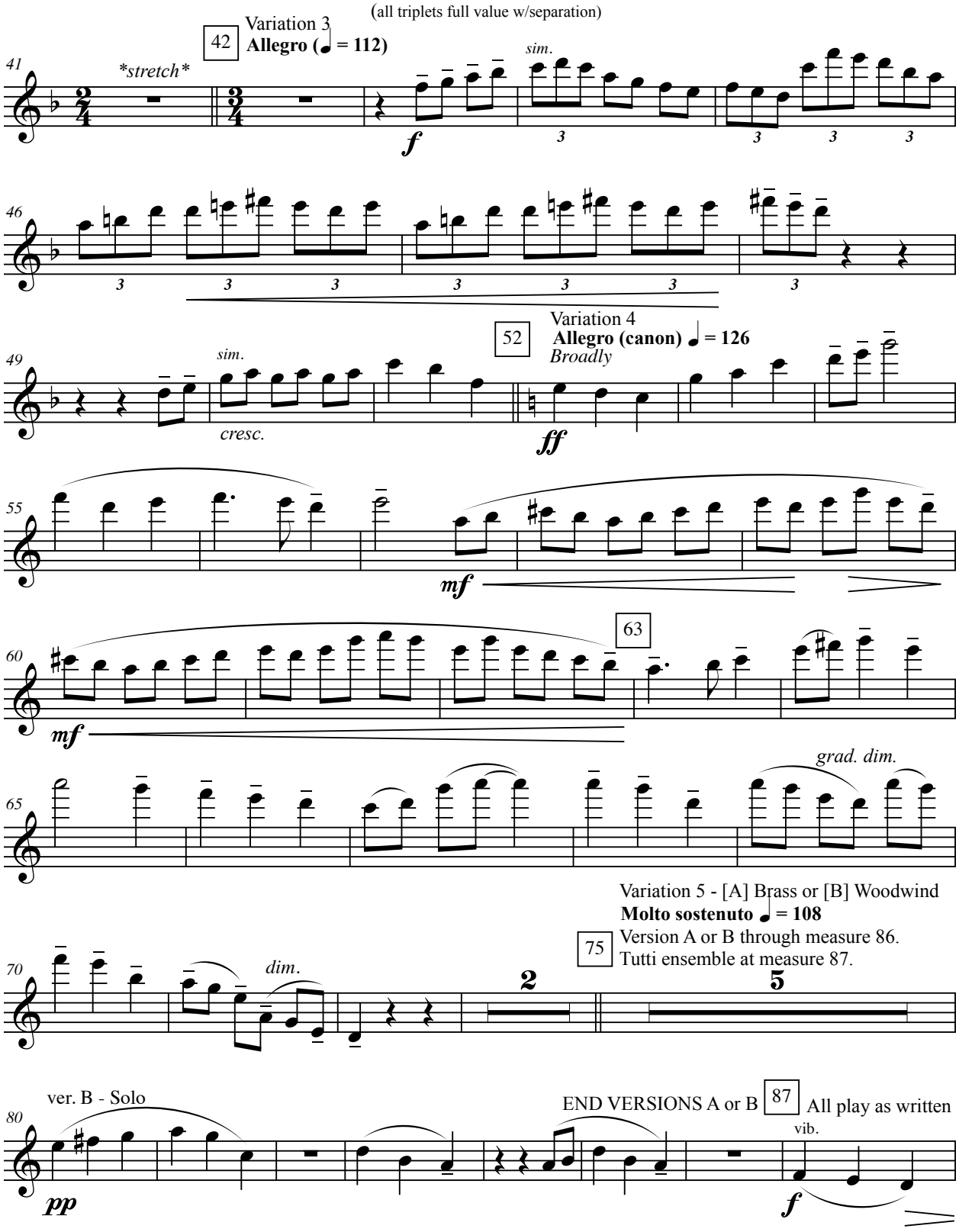
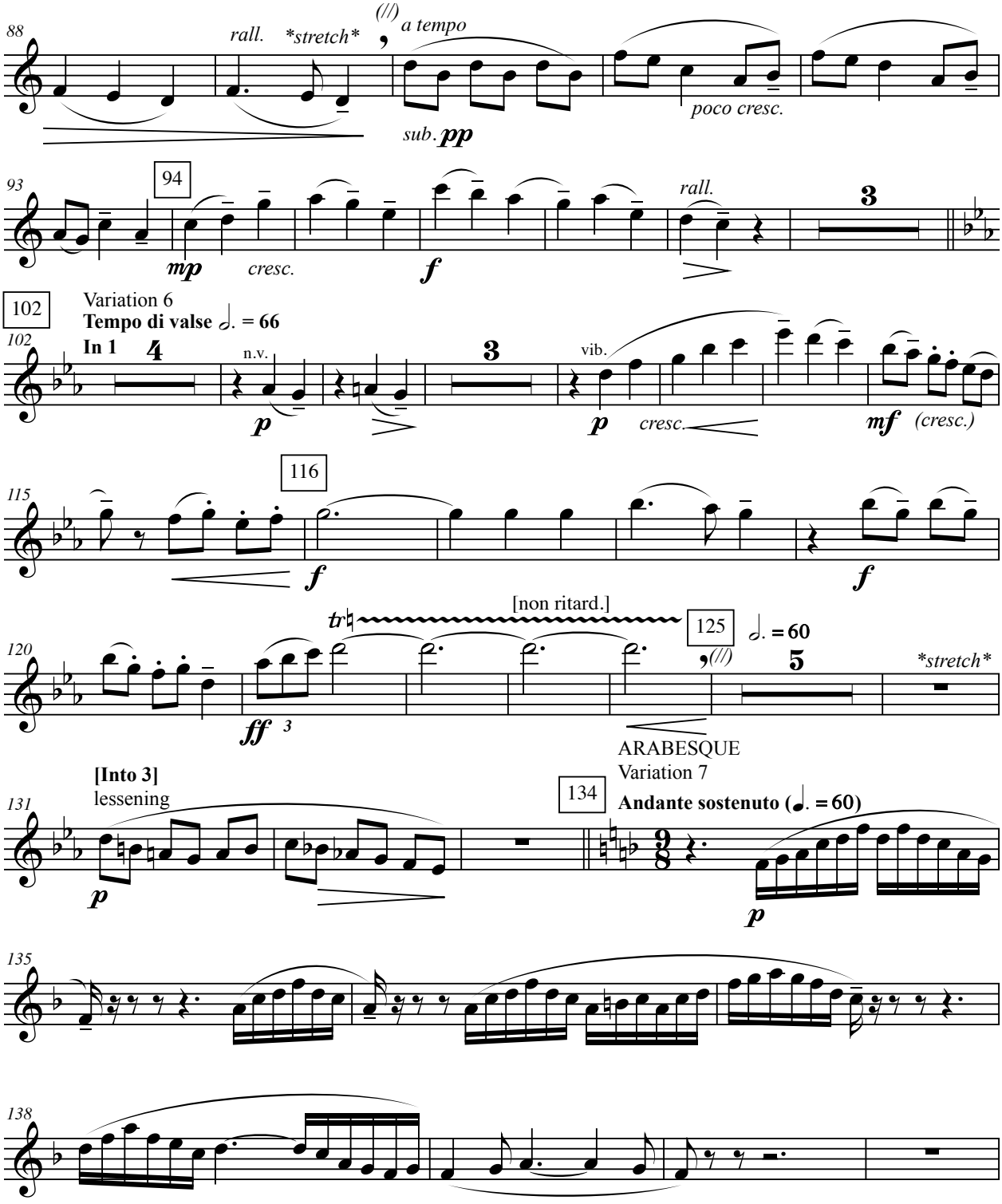
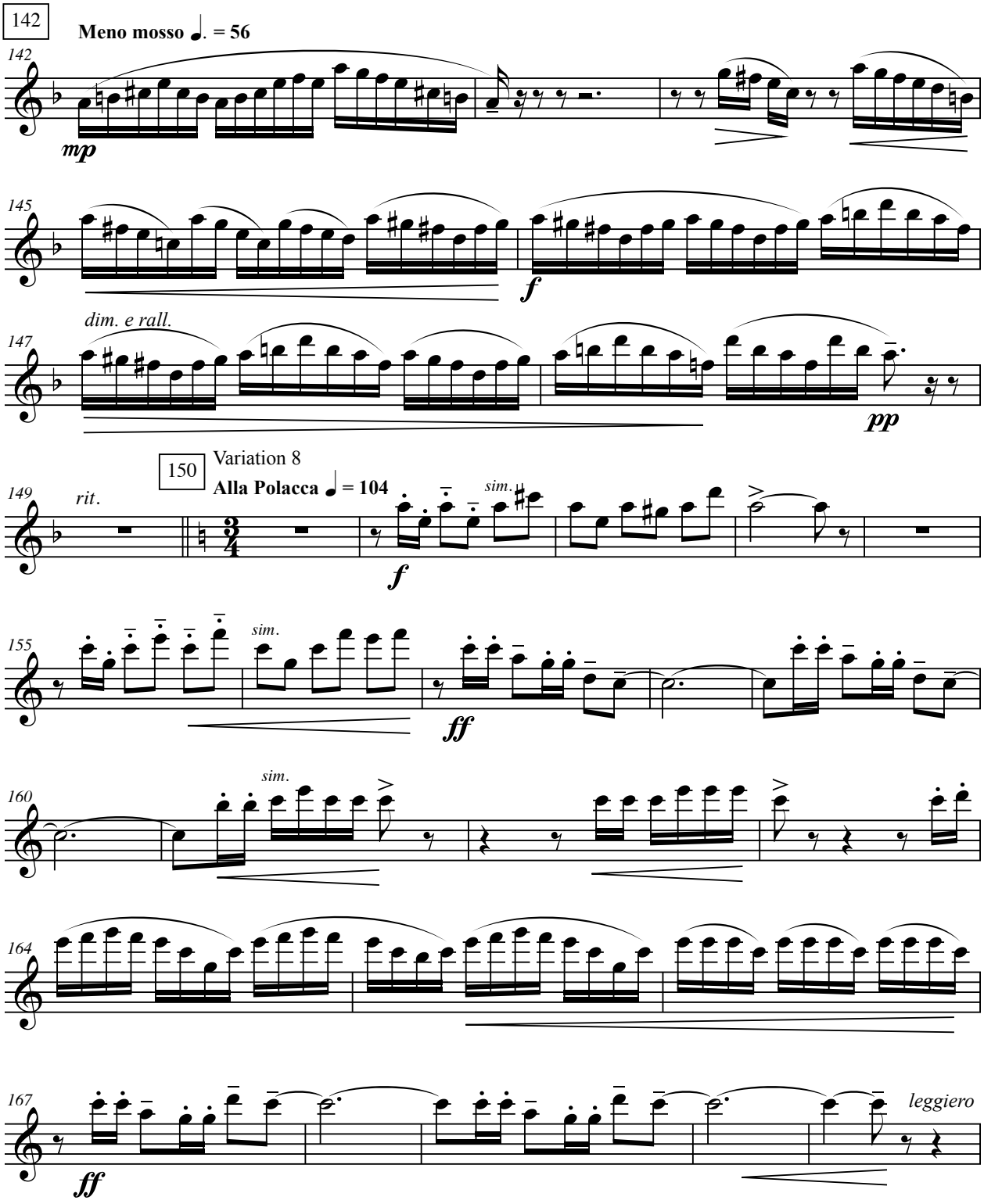
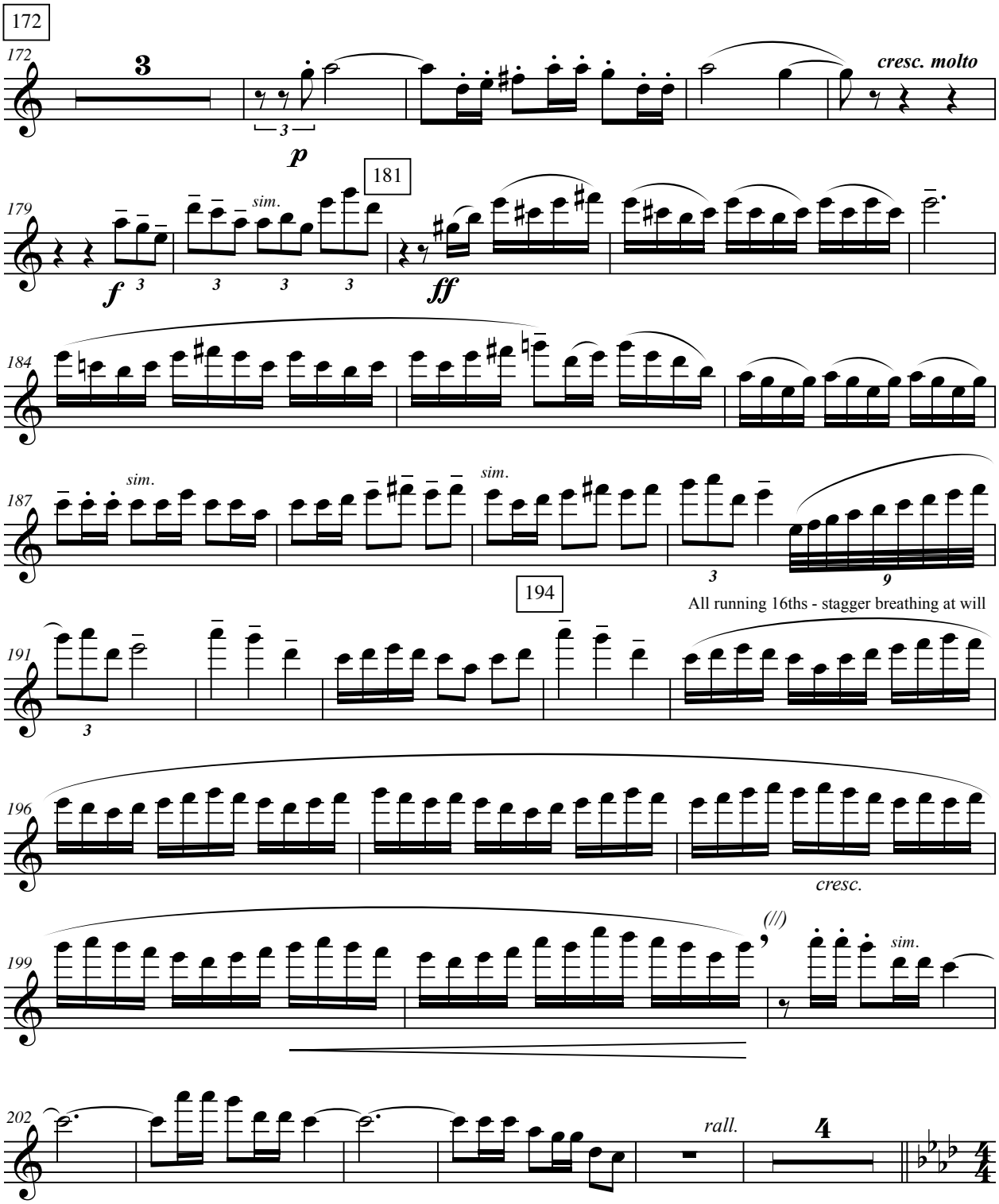
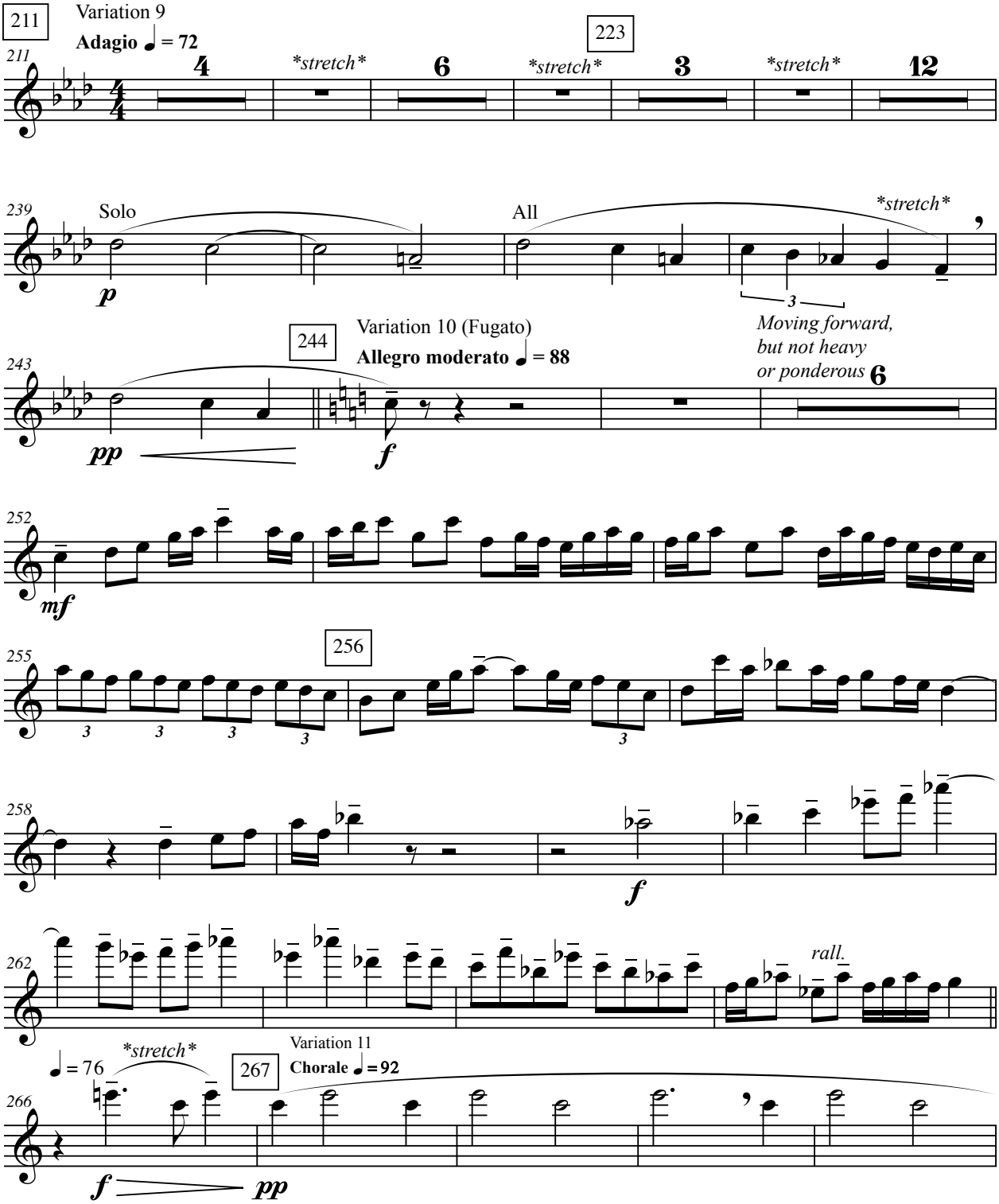
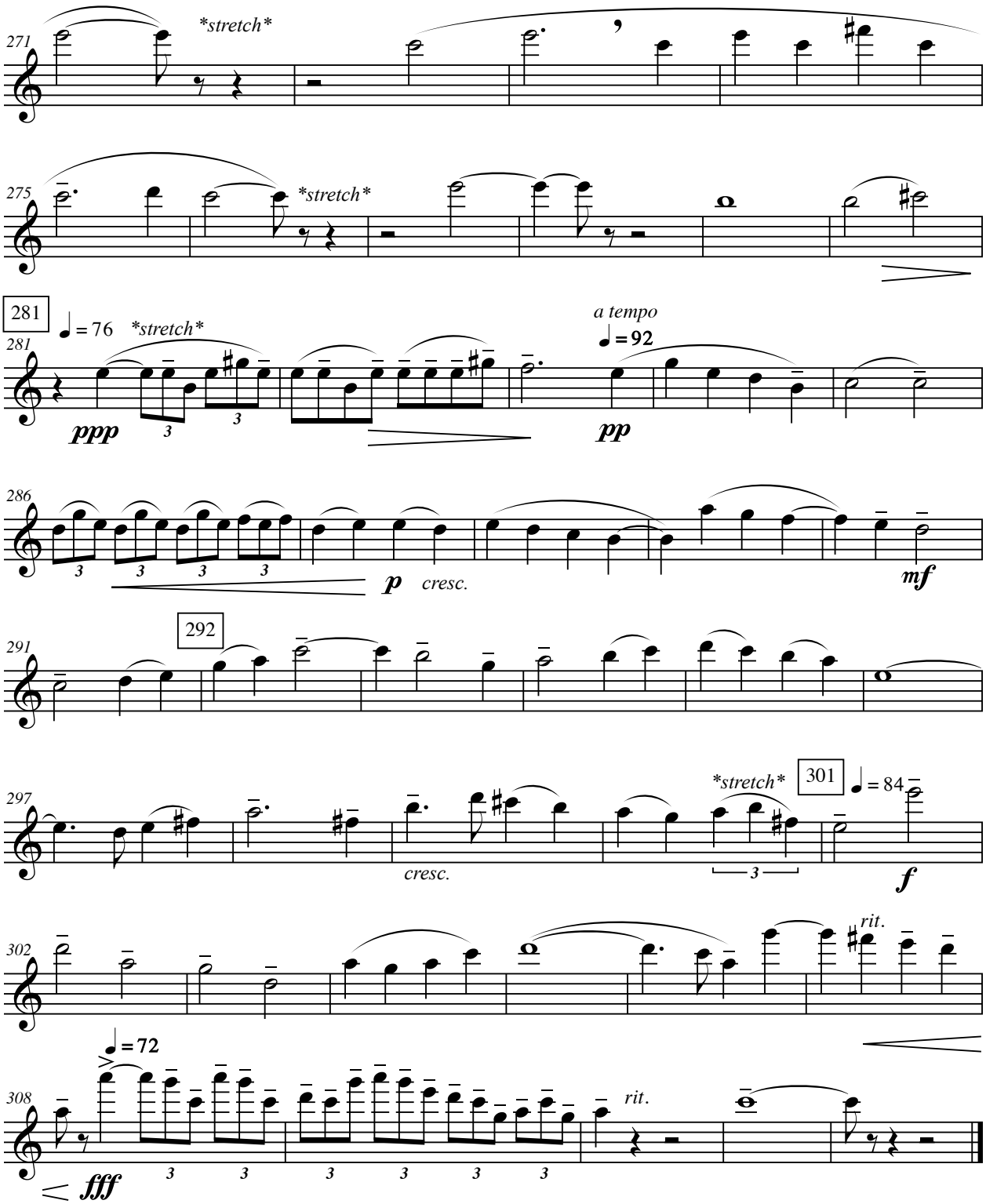
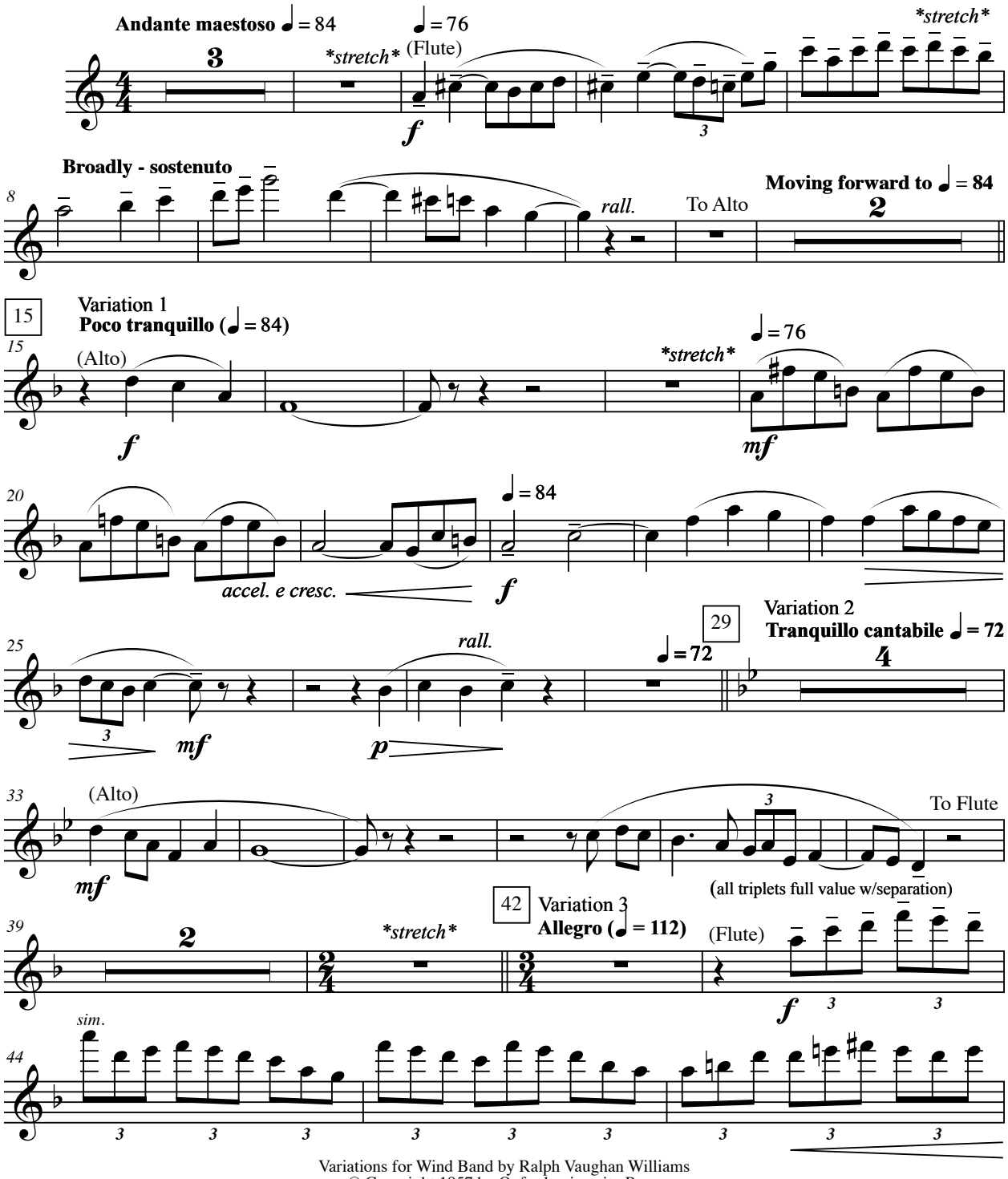
Variations for Wind Band
2nd Flute

88
rall.
stretch
(///)
a tempo
sub. pp
poco cresc.
93
94
mp
cresc.
f
rall.
102
Variation 6
Tempo di valse ♩. = 66
In 1
n.v.
p
vib.
p
cresc.
mf
(cresc.)
115
116
f
f
120
[non ritard.]
tr
125
(///)
♩. = 60
5
stretch
ff
3
ARABESQUE
Variation 7
131
[Into 3]
lessening
p
134
Andante sostenuto (♩. = 60)
p
135
138

142
Meno mosso ♩. = 56
142
mp
145
f
dim. e rall.
147
pp
150
Variation 8
Alla Polacca ♩ = 104
149
rit.
sim.
f
155
sim.
ff
160
sim.
164
167
ff
leggiero

172
172
3
cresc. molto
3
p
181
179
sim.
f
3
3
3
3
ff
184
187
sim.
sim.
3
9
194
All running 16ths - stagger breathing at will
191
3
196
cresc.
199
(///)
sim.
202
rall.
4

Variations for Wind Band
2nd Flute

Variations for Wind Band
2nd Flute

Variations for Wind Band

Scored for large wind ensemble by Donald Hunsberger

3rd Flute/Alto Flute

Ralph Vaughan Williams
trans. Hunsberger / ed. Gary Brattin

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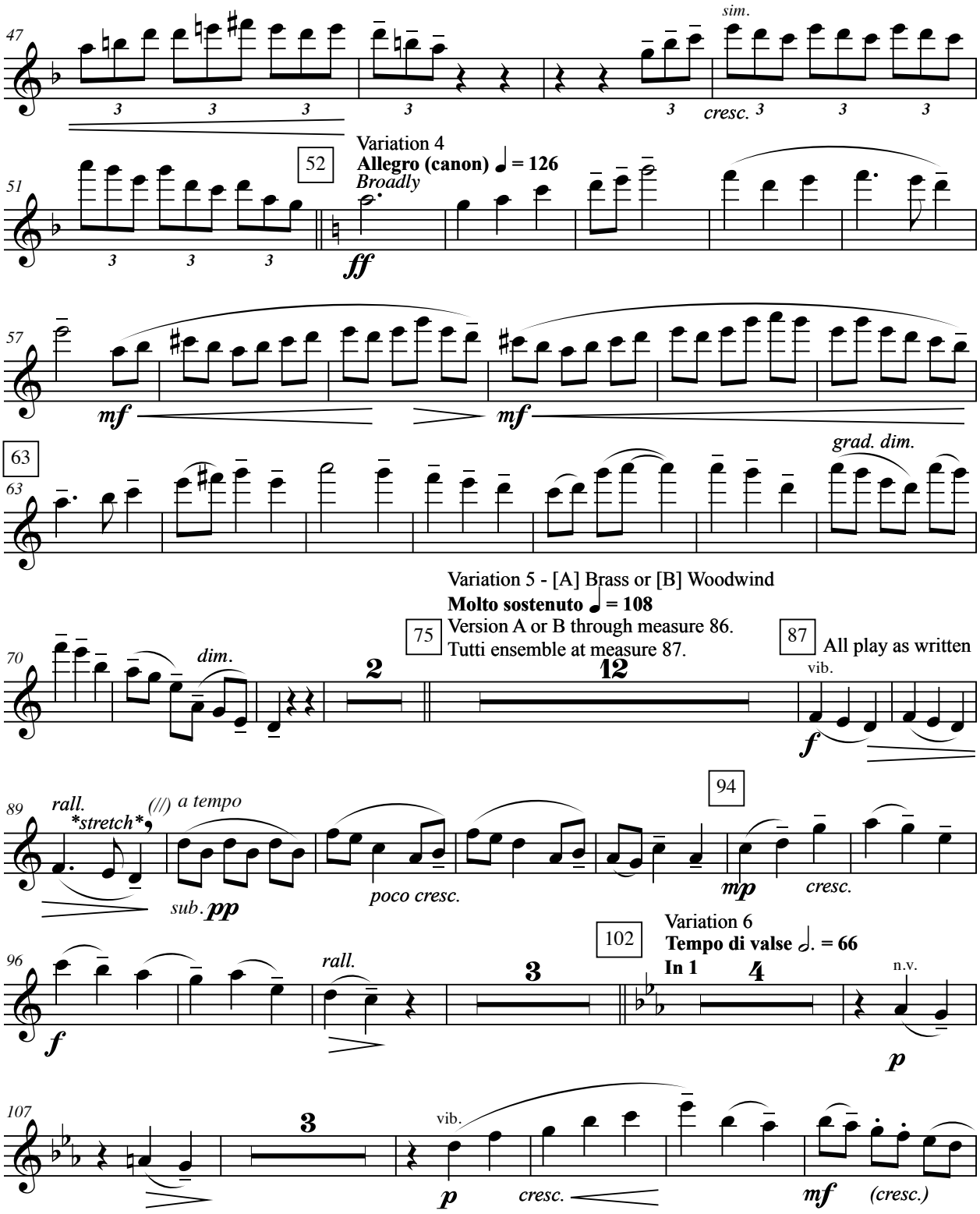
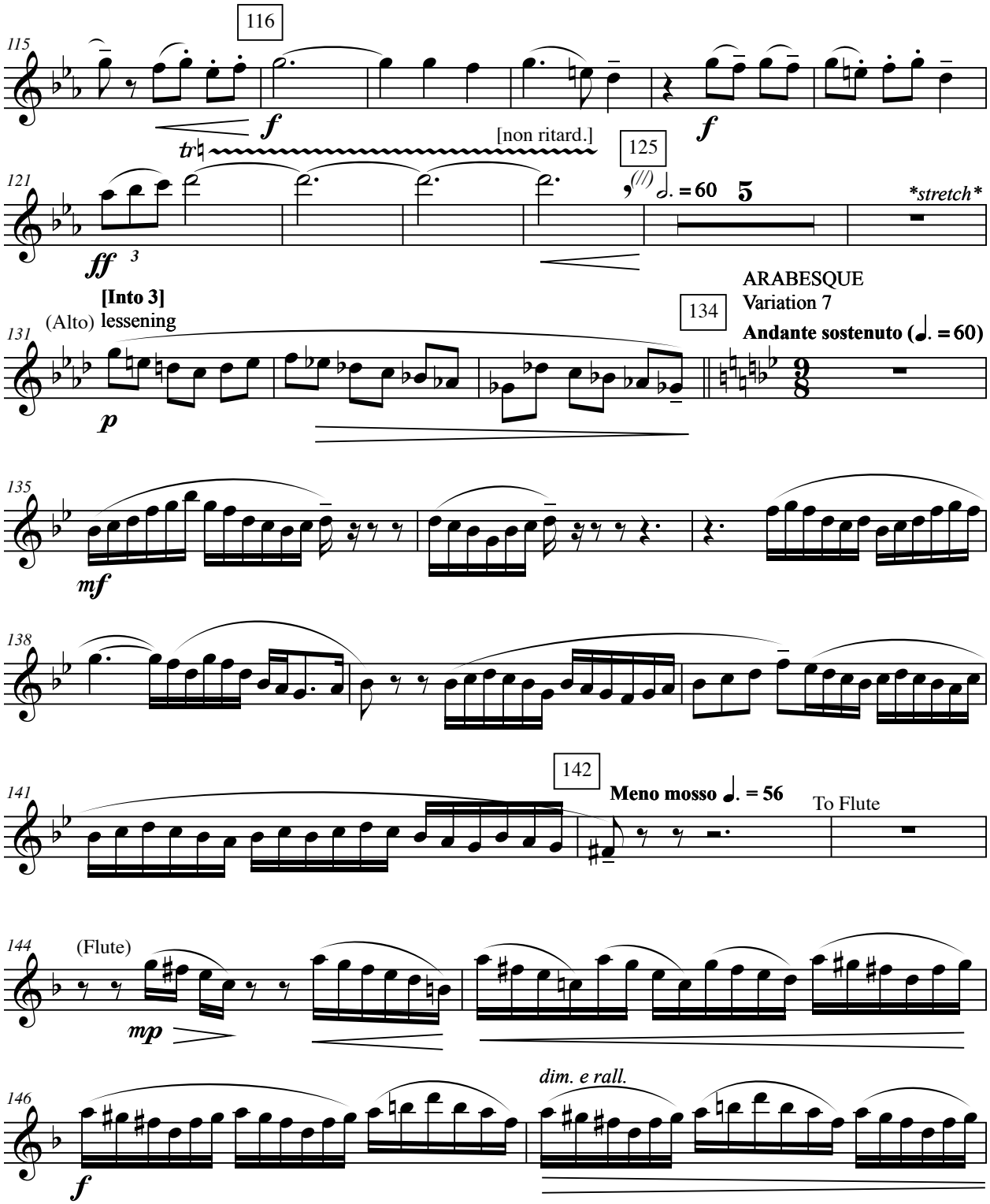
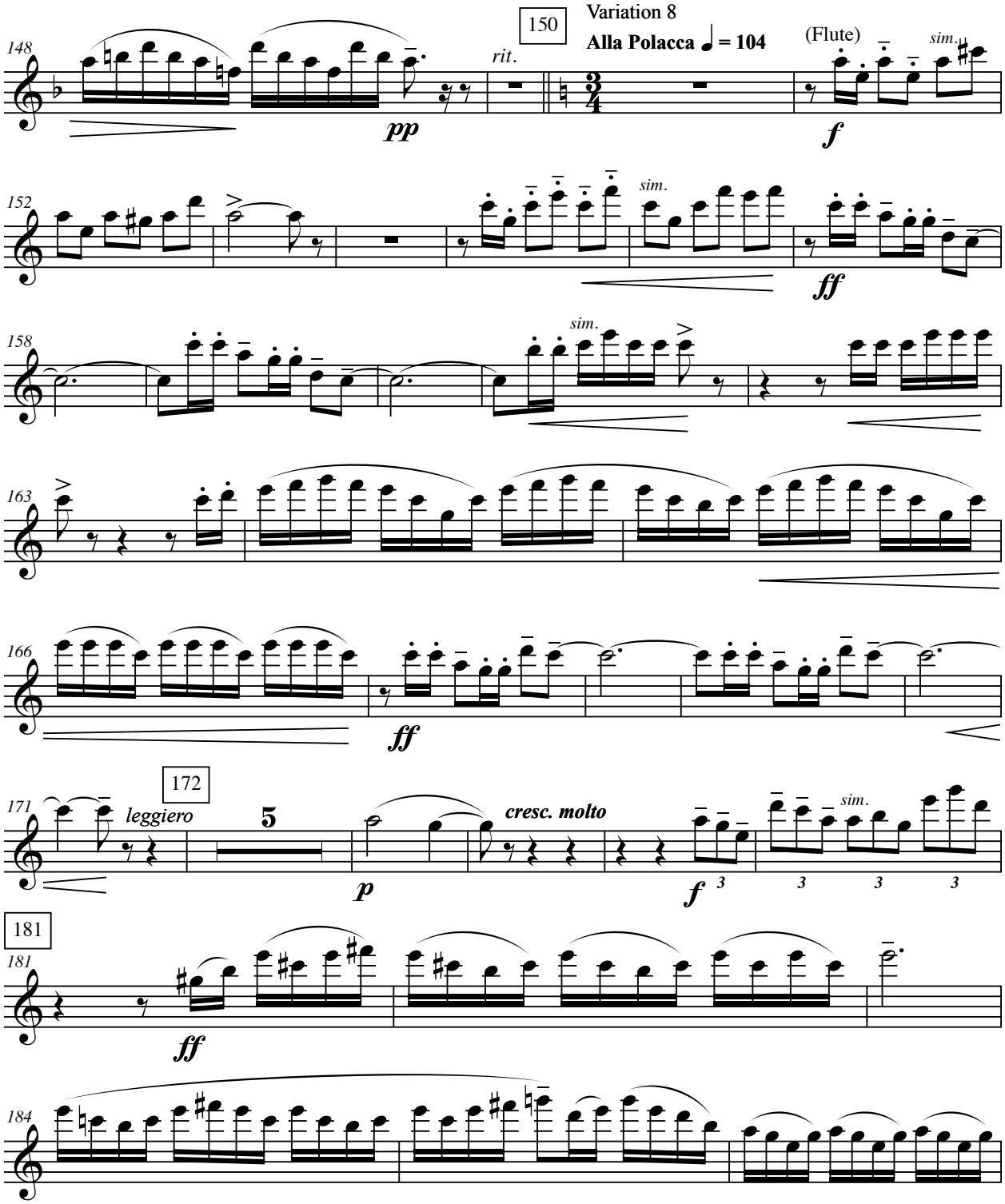
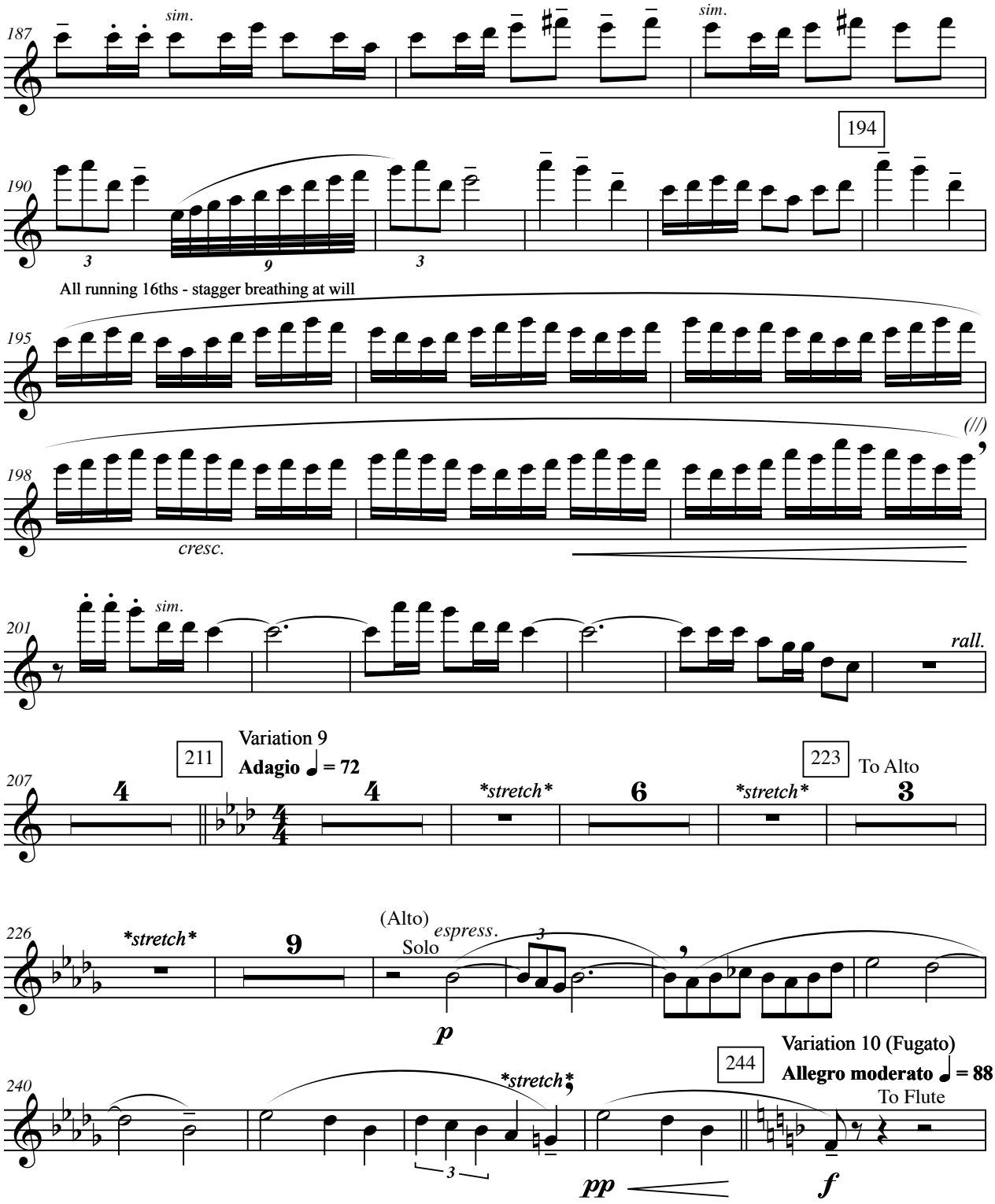
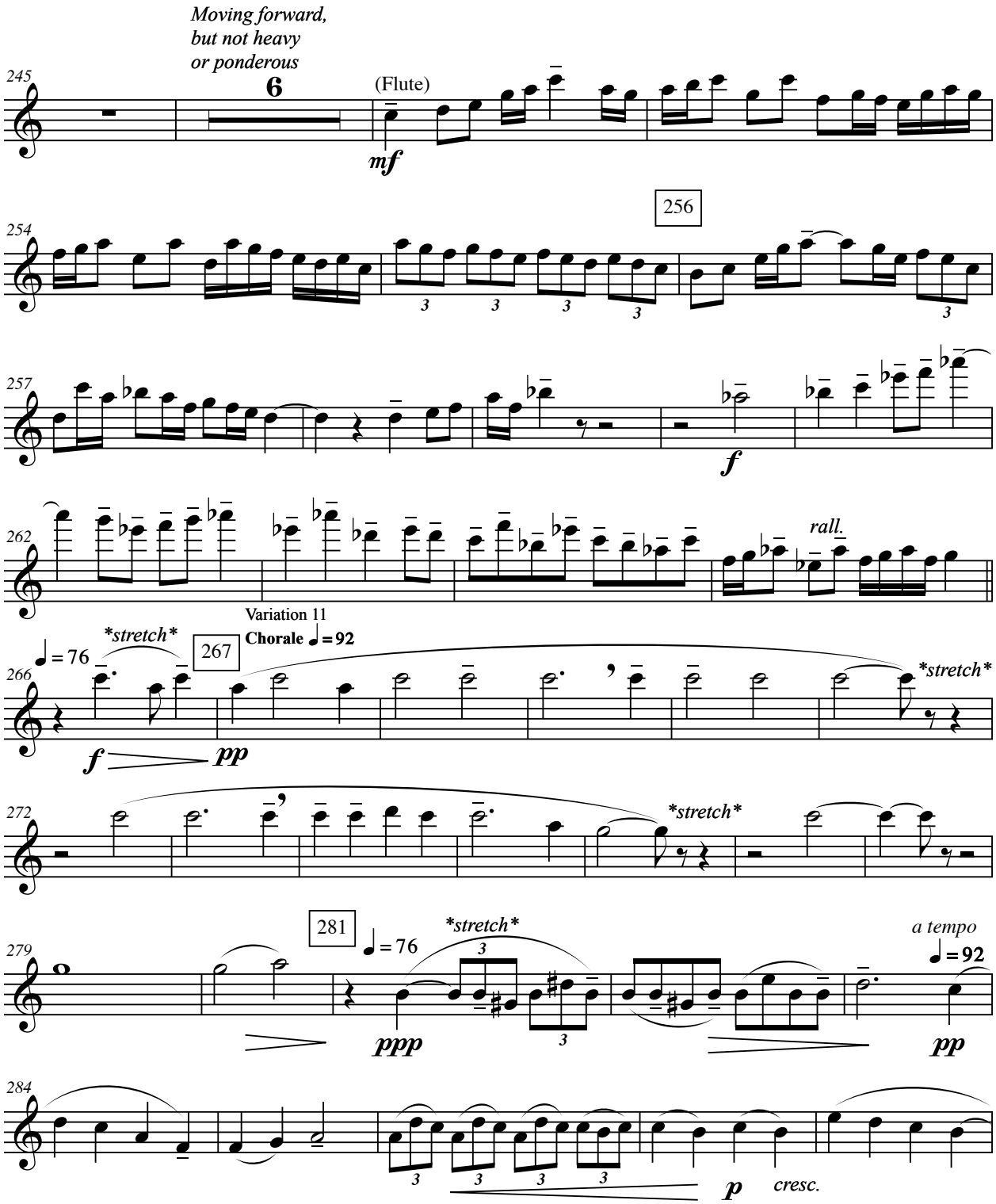
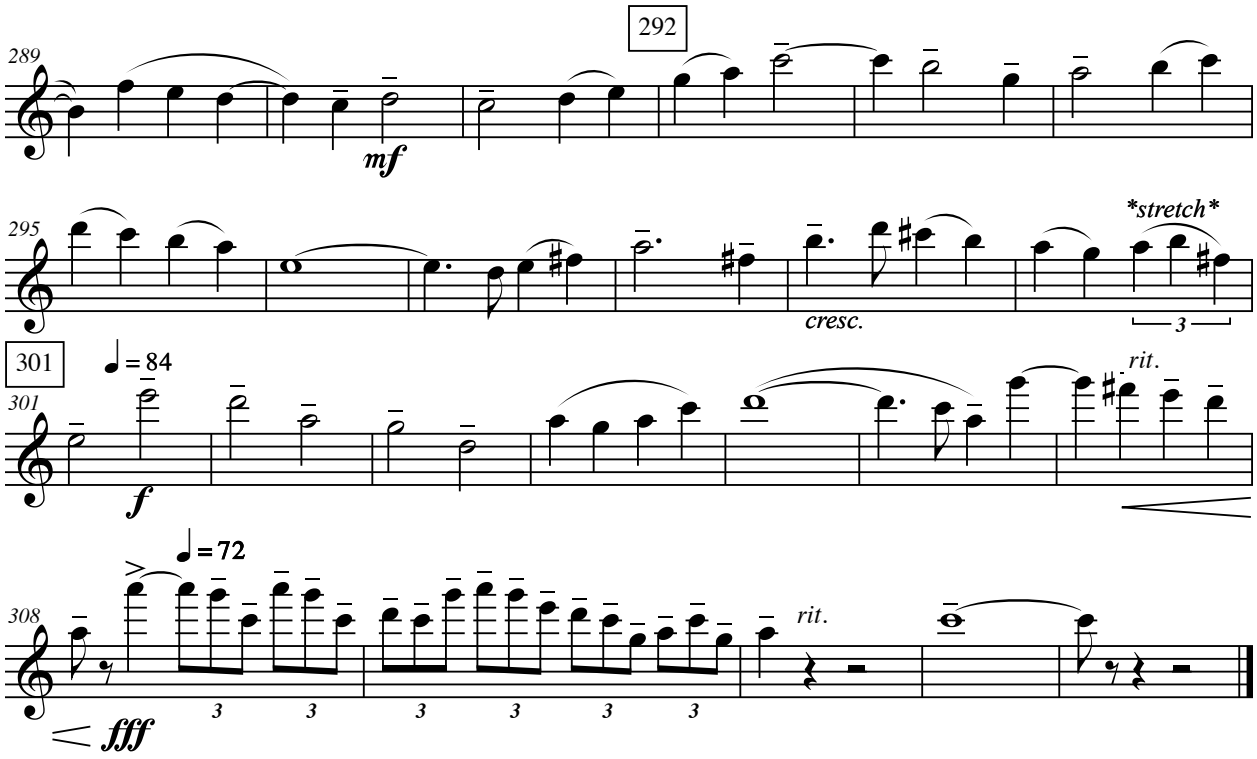
Variations for Wind Band
3rd Flute

116
115
f
tr
[non ritard.]
125
f
121
ff
3
(///) 𝅗𝅥. = 60
5
stretch
ARABESQUE
Variation 7
Andante sostenuto (𝅗𝅥. = 60)
[Into 3]
(Alto) lessening
134
131
p
135
mf
138
142
141
Meno mosso 𝅗𝅥. = 56
To Flute
144
(Flute)
mp
dim. e rall.
146
f

Variations for Wind Band
3rd Flute


187
sim.
sim.
194
190
3
9
3
All running 16ths - stagger breathing at will
195
198
(///)
cresc.
201
sim.
rall.
211
Variation 9
Adagio ♩ = 72
207
4
4
stretch
6
stretch
223
To Alto
3
226
stretch
9
(Alto)
Solo
espress.
3
p
240
stretch
3
pp
244
Variation 10 (Fugato)
Allegro moderato ♩ = 88
To Flute
f

Variations for Wind Band
3rd Flute

289
292
mf
295
cresc.
stretch
3
301
♩= 84
301
f
rit.
♩= 72
308
fff
3
3
3
3
3
3
rit.

Variations for Wind Band

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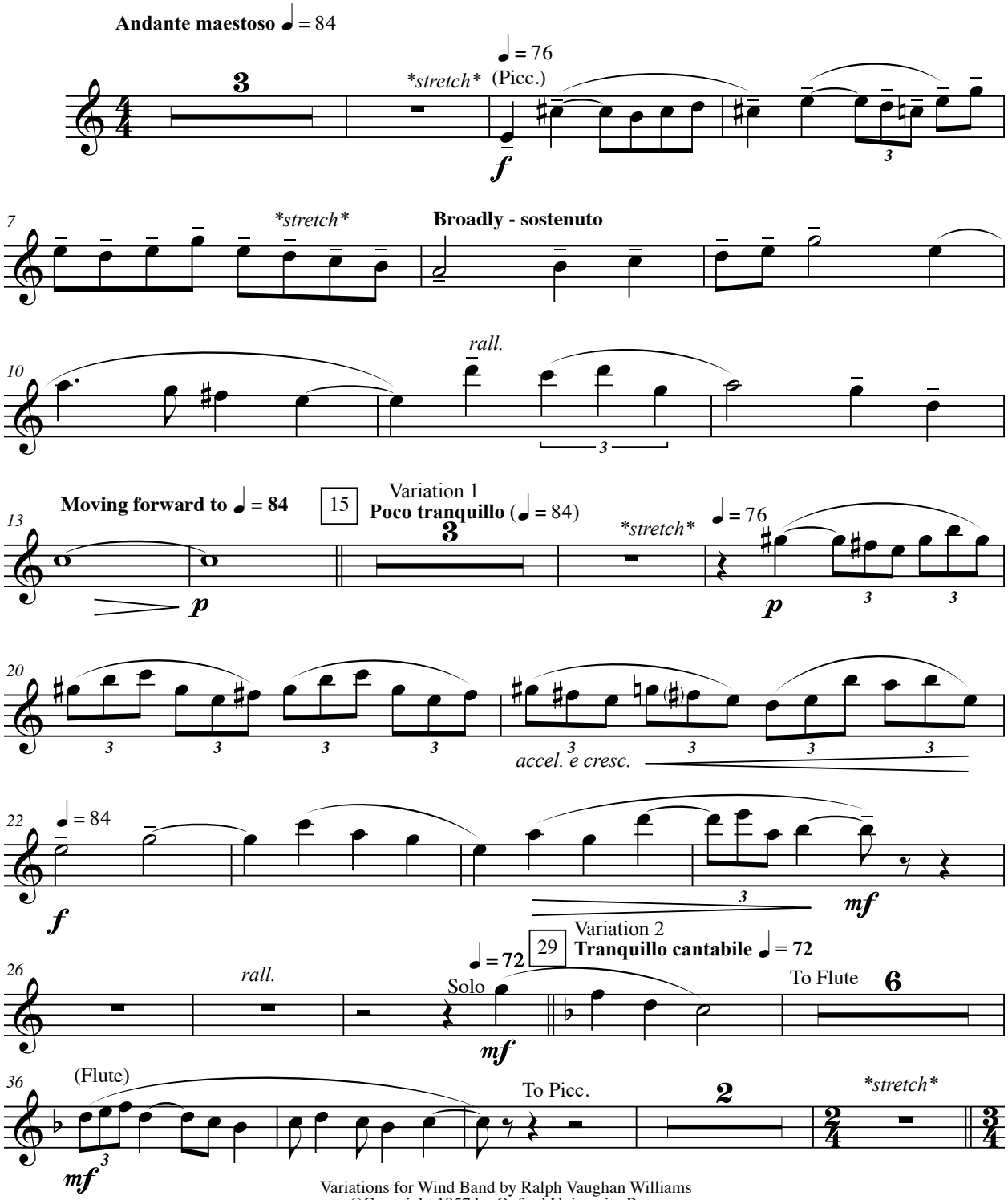
Piccolo/Flute

Ralph Vaughan Williams
trans. Hunsberger / ed. Gary Brattin

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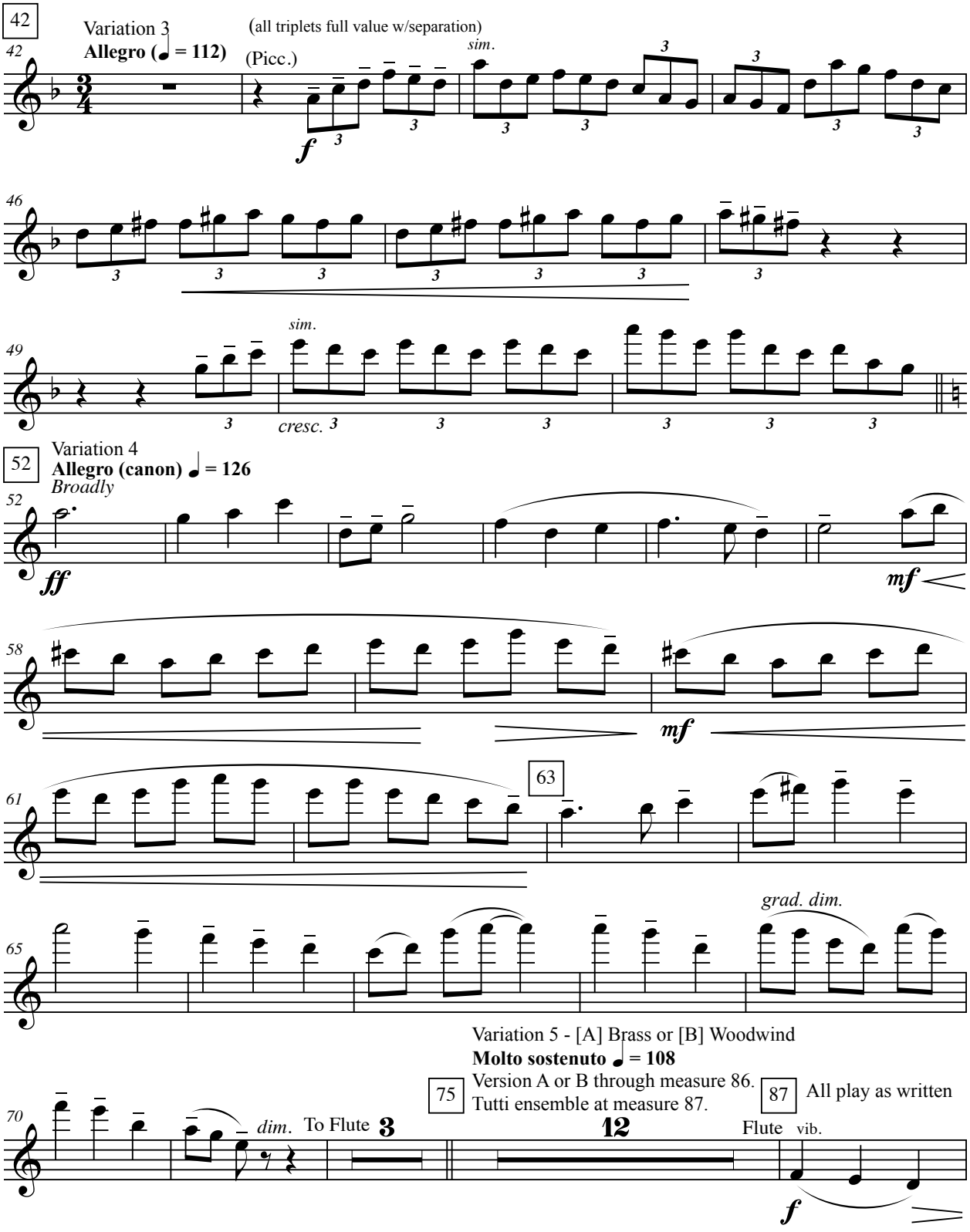
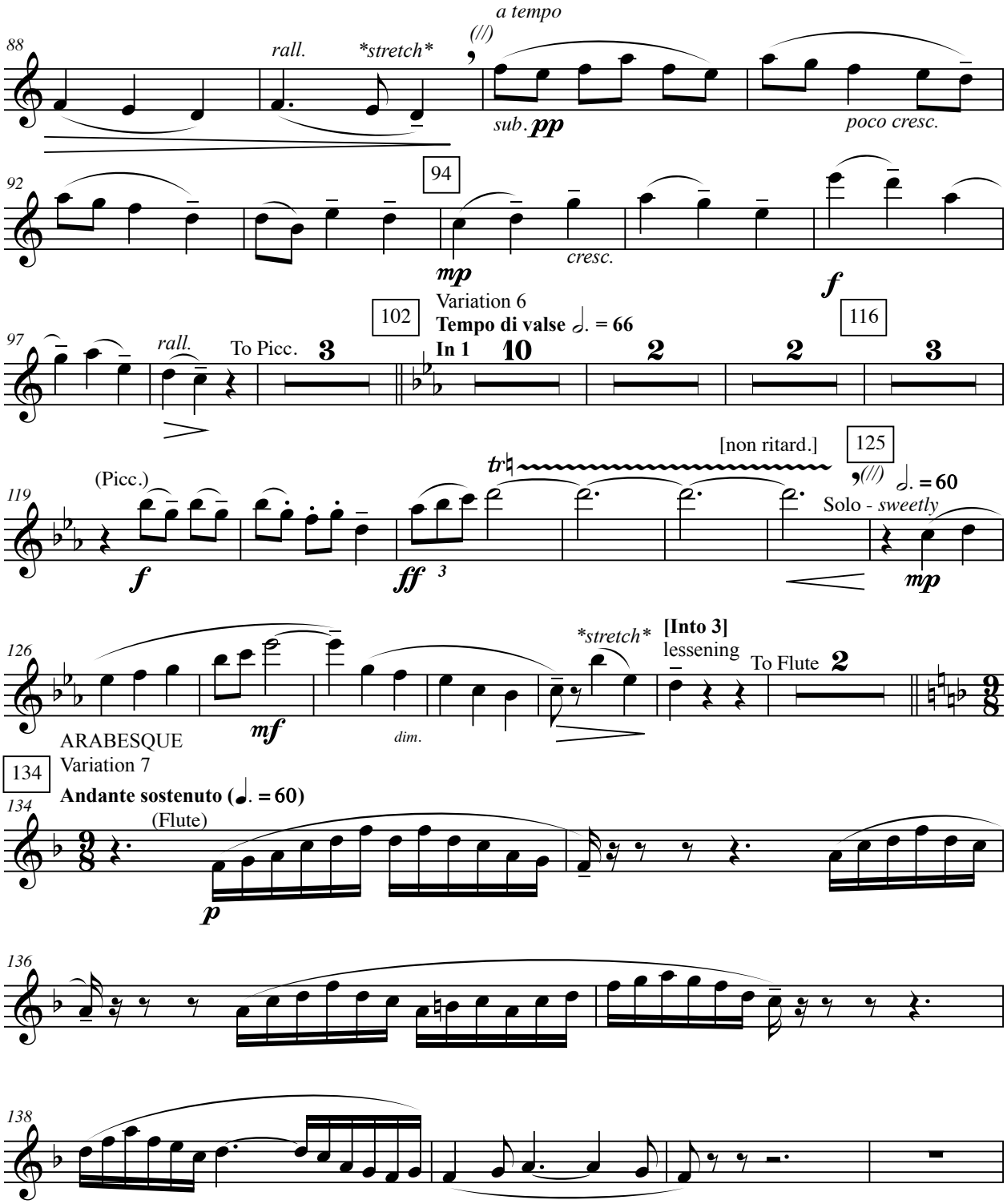
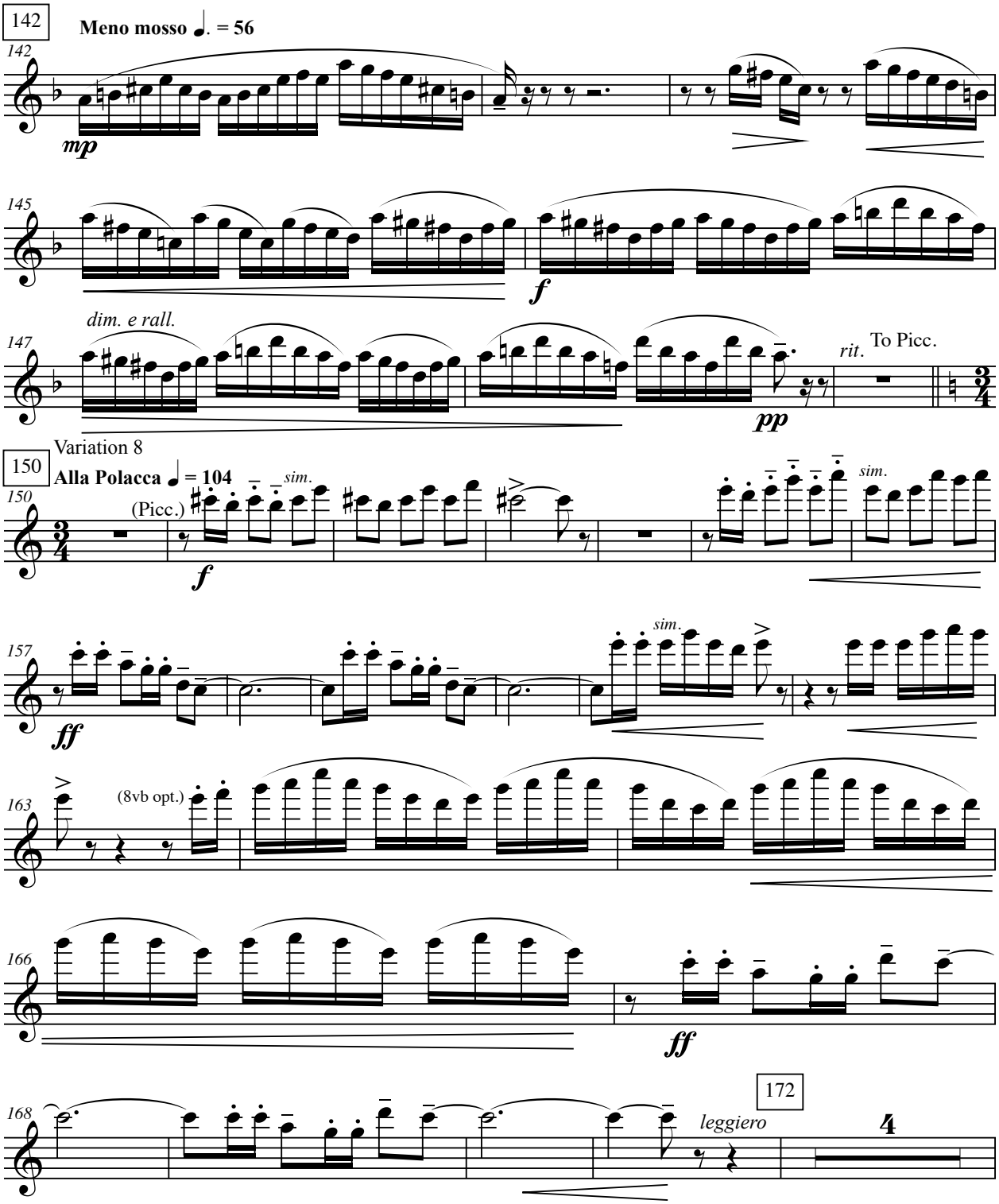
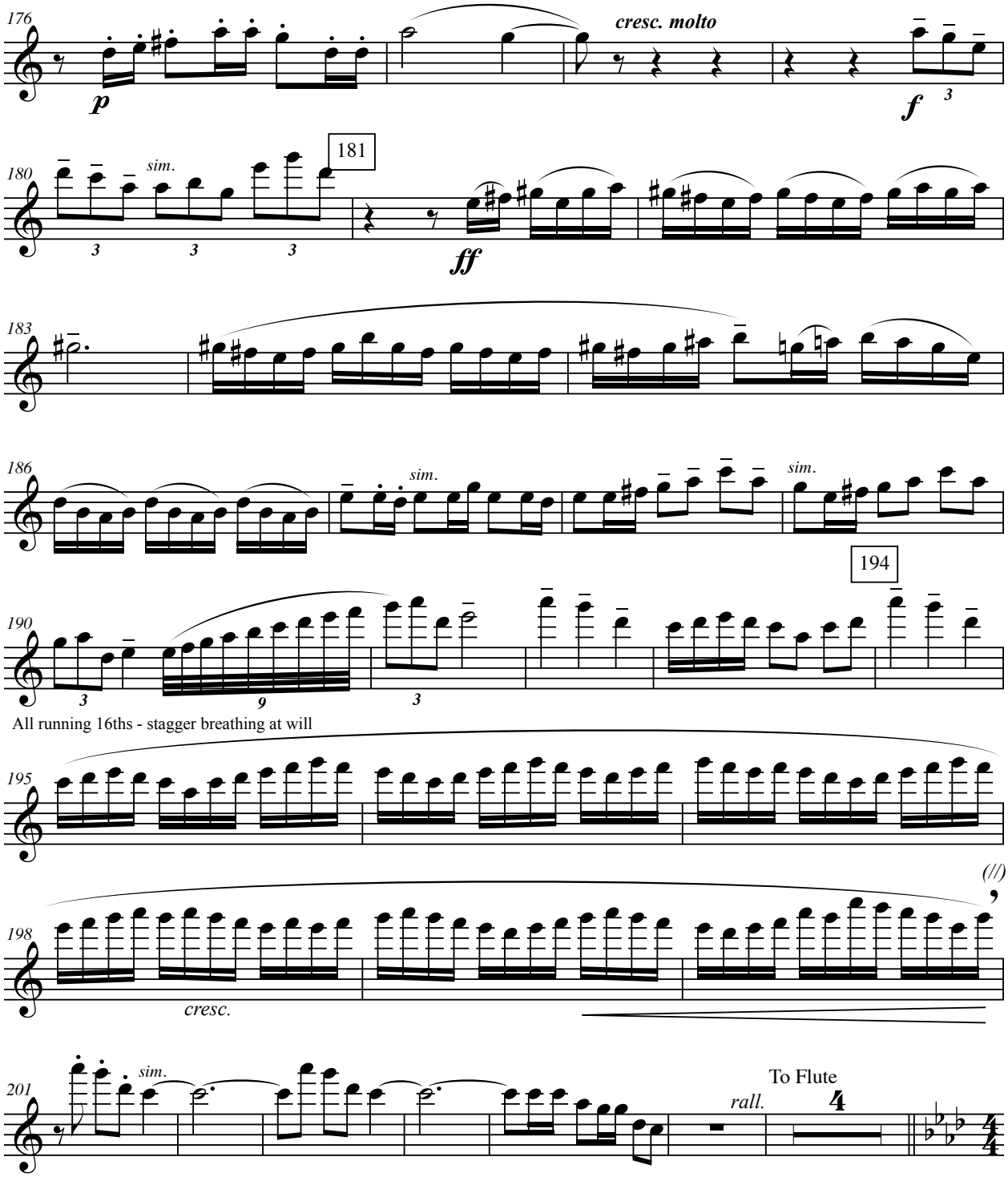
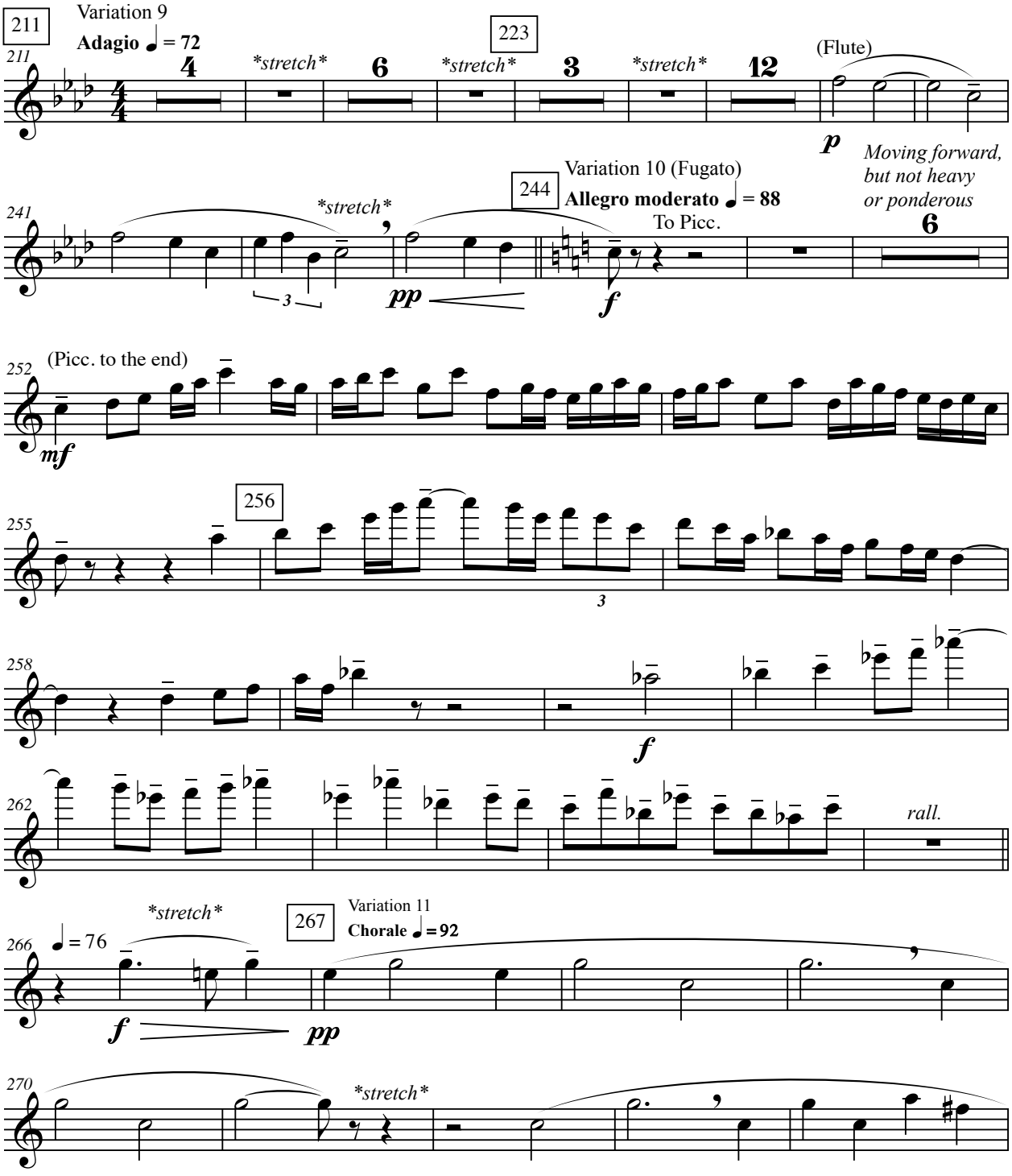
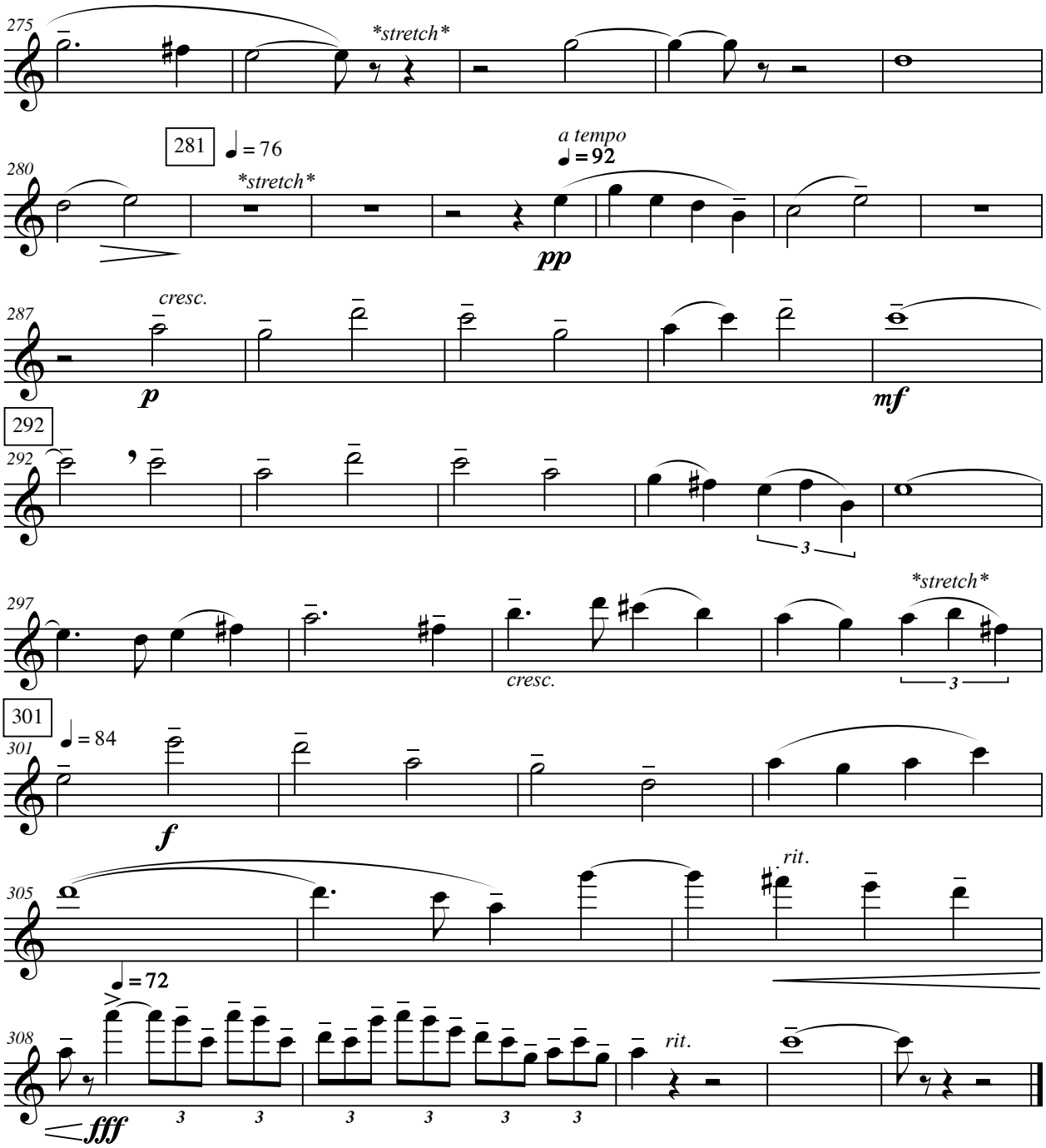
Variations for Wind Band

Piccolo/Flute

88
rall.
stretch
a tempo
(///)
sub. pp
poco cresc.
92
94
mp
cresc.
f
97
rall.
To Picc.
102
Variation 6
Tempo di valse ♩. = 66
In 1
116
119
(Picc.)
f
ff
tr
[non ritard.]
125
(///)
♩. = 60
Solo - sweetly
mp
126
stretch
[Into 3]
lessening
To Flute
mf
dim.
ARABESQUE
Variation 7
134
Andante sostenuto (♩. = 60)
(Flute)
p
136
138

Variations for Wind Band

Piccolo/Flute

176
p
cresc. molto
f
3
180
sim.
181
3
3
3
ff
183
186
sim.
sim.
194
190
3
9
3
All running 16ths - stagger breathing at will
195
(///)
198
cresc.
201
sim.
To Flute
rall.
4

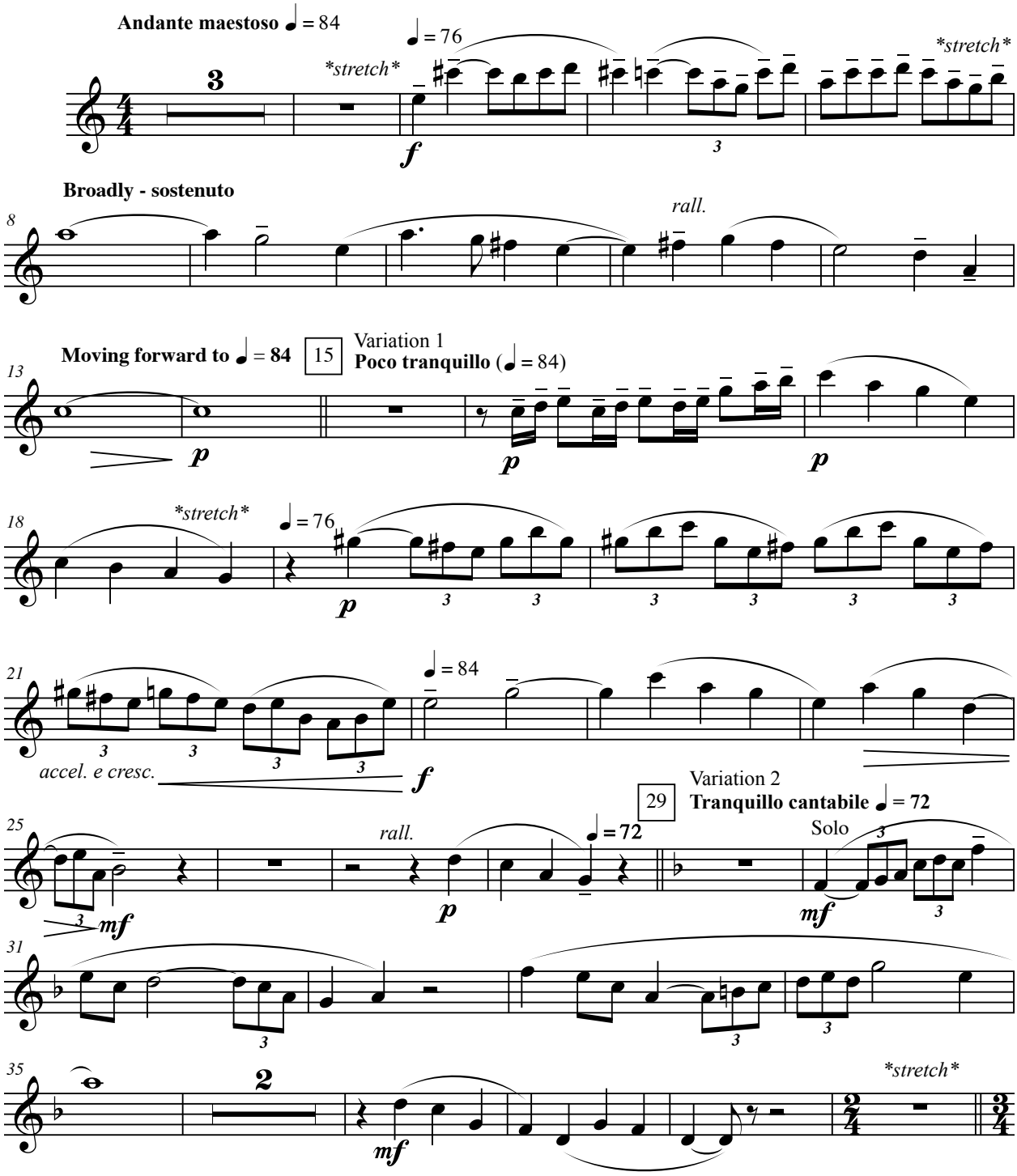
Variations for Wind Band

Piccolo/Flute

275
stretch
281
♩ = 76
280
stretch
a tempo
♩ = 92
pp
287
cresc.
p
mf
292
292
3
297
stretch
cresc.
3
301
♩ = 84
301
f
305
rit.
♩ = 72
308
fff
3
3
3
3
3
3
rit.

Variations for Wind Band

Scored for large wind ensemble by Donald Hunsberger

1st Oboe

Ralph Vaughan Williams
trans. Hunsberger / ed. Gary Brattin

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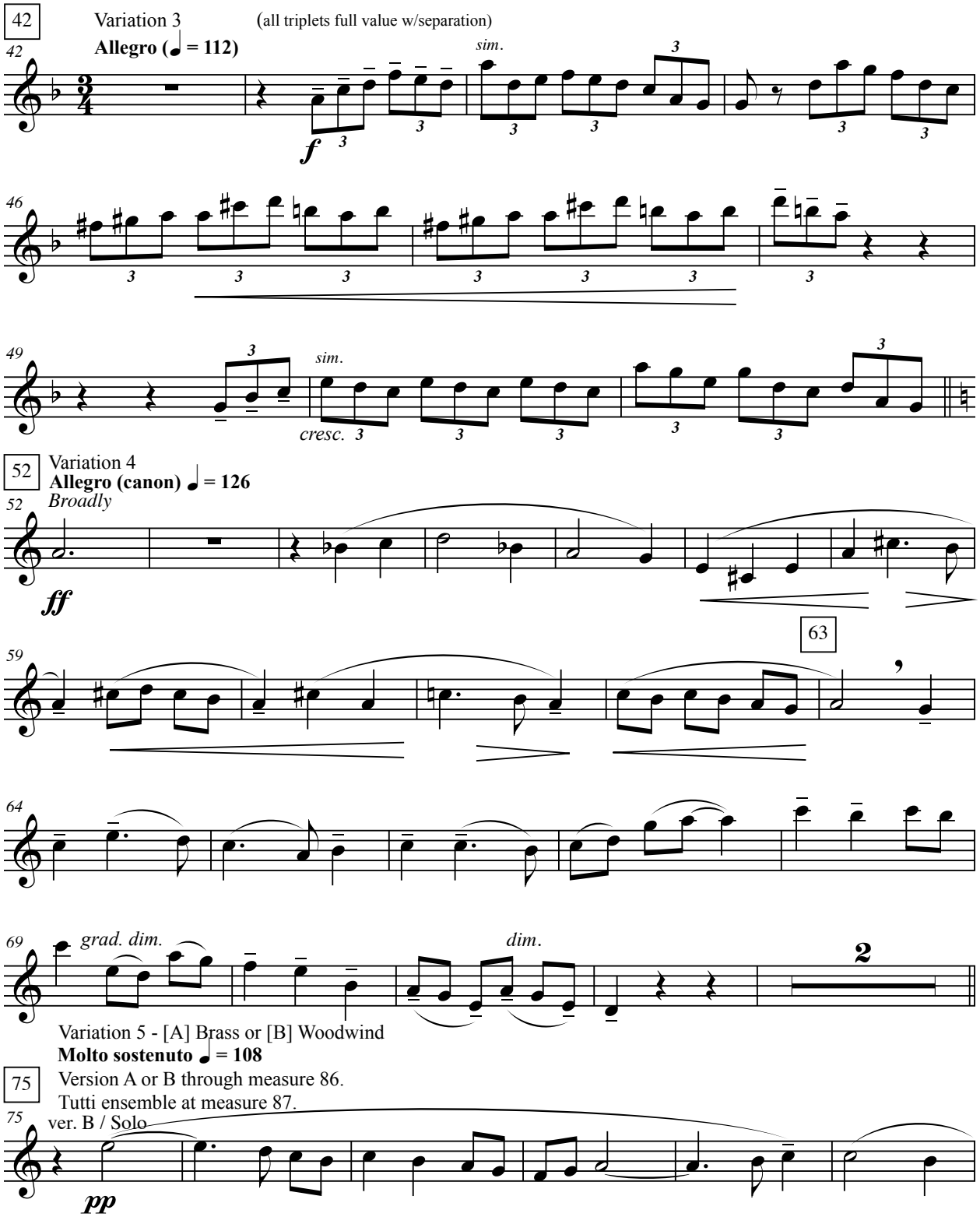
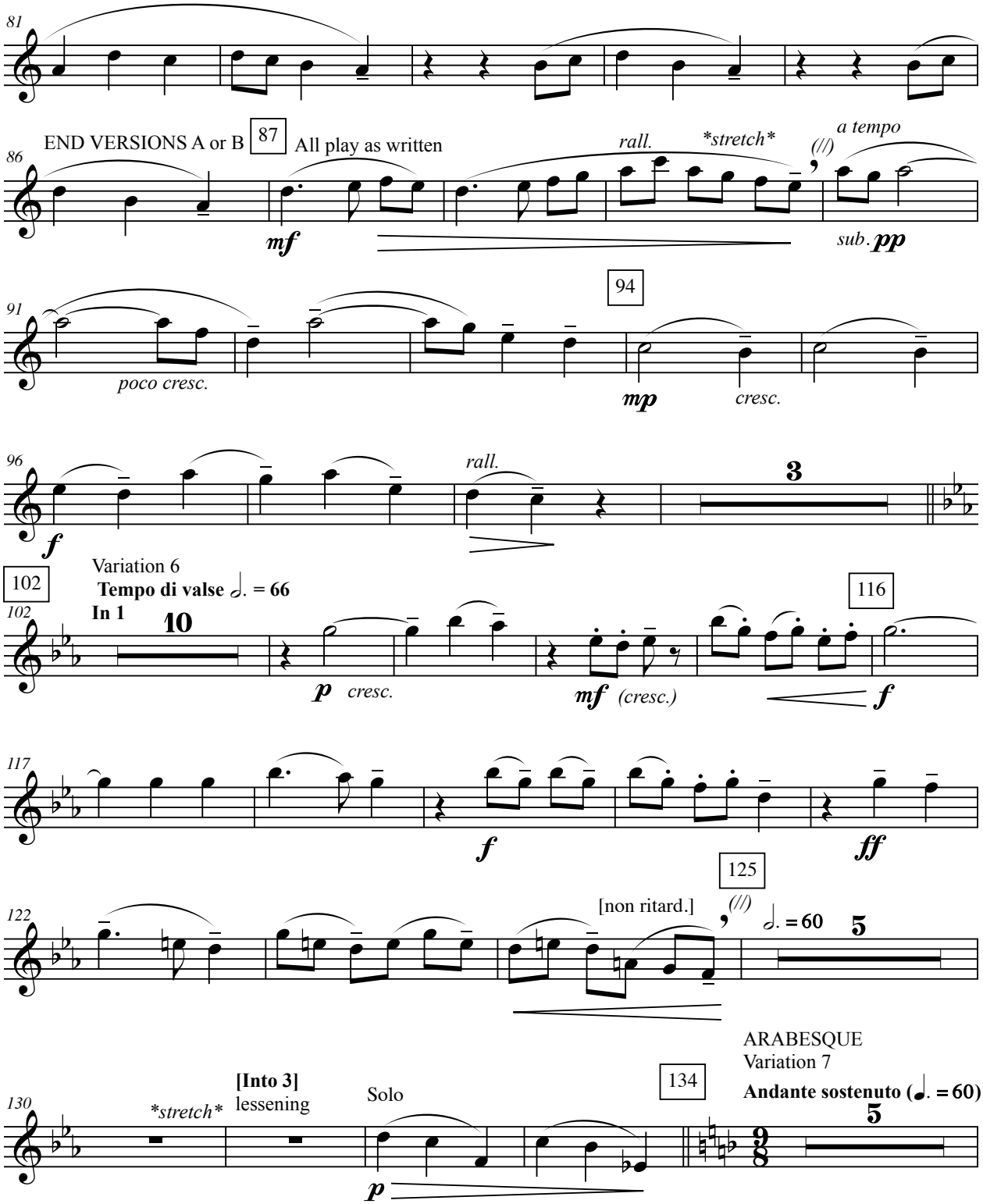
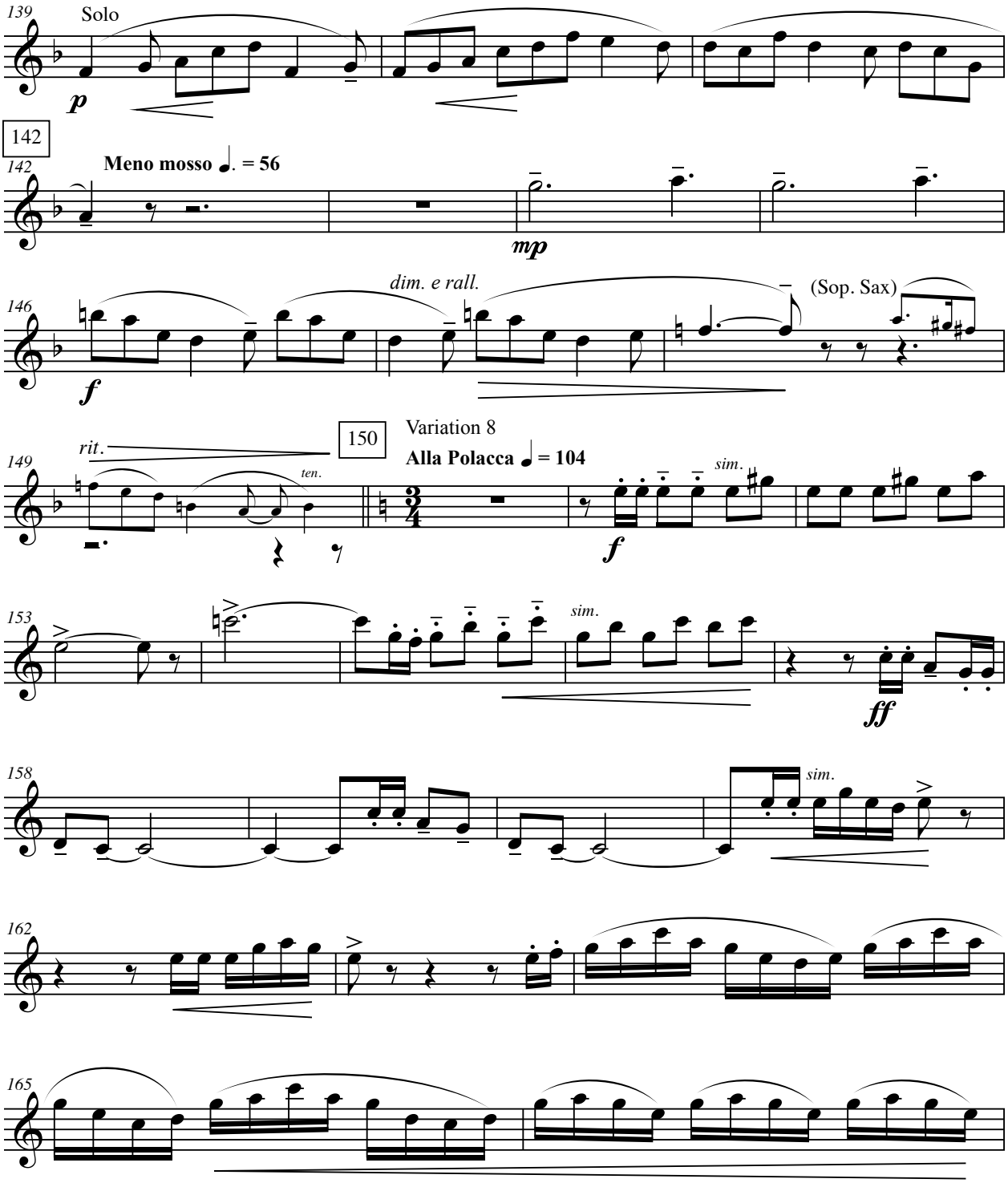
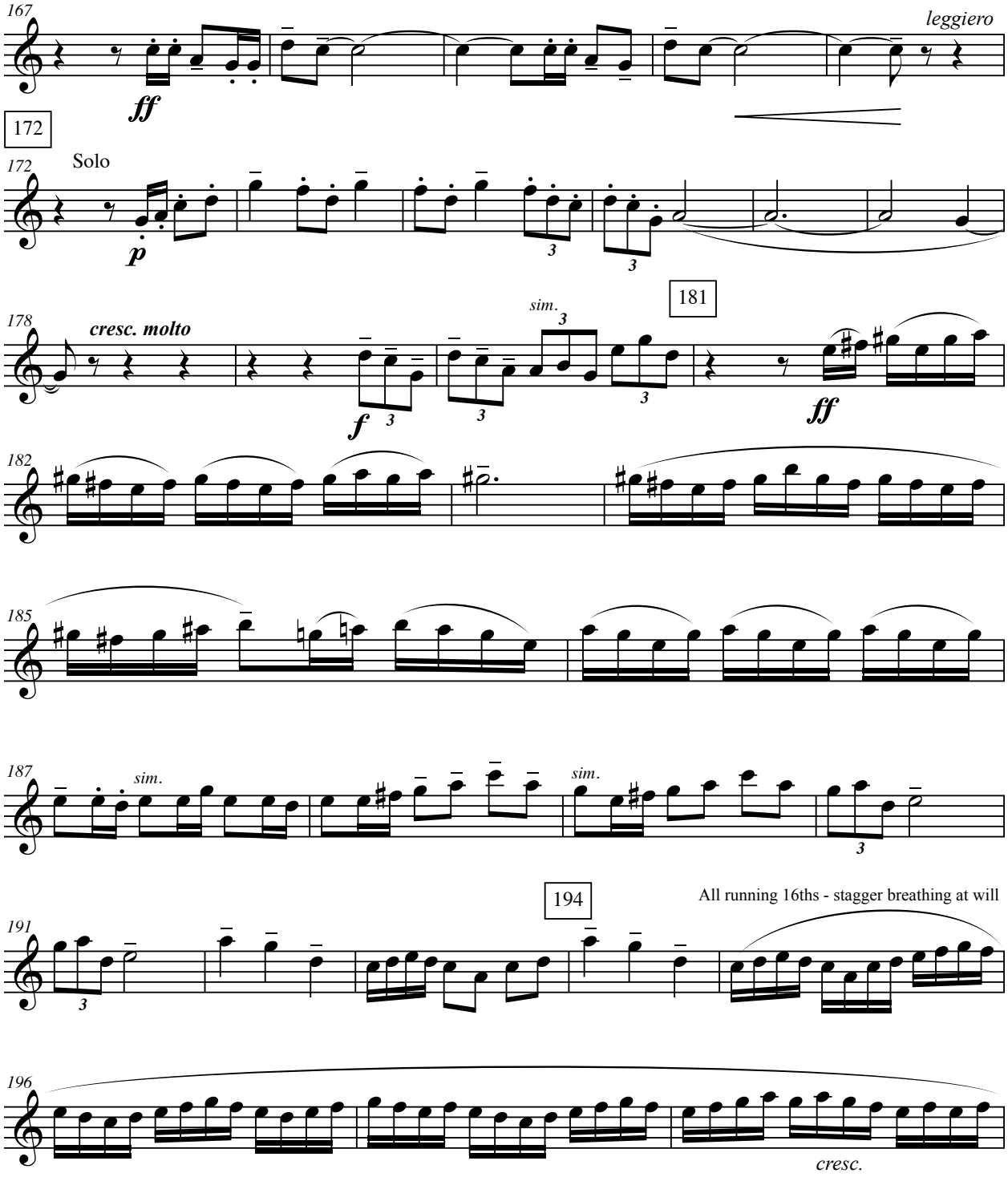
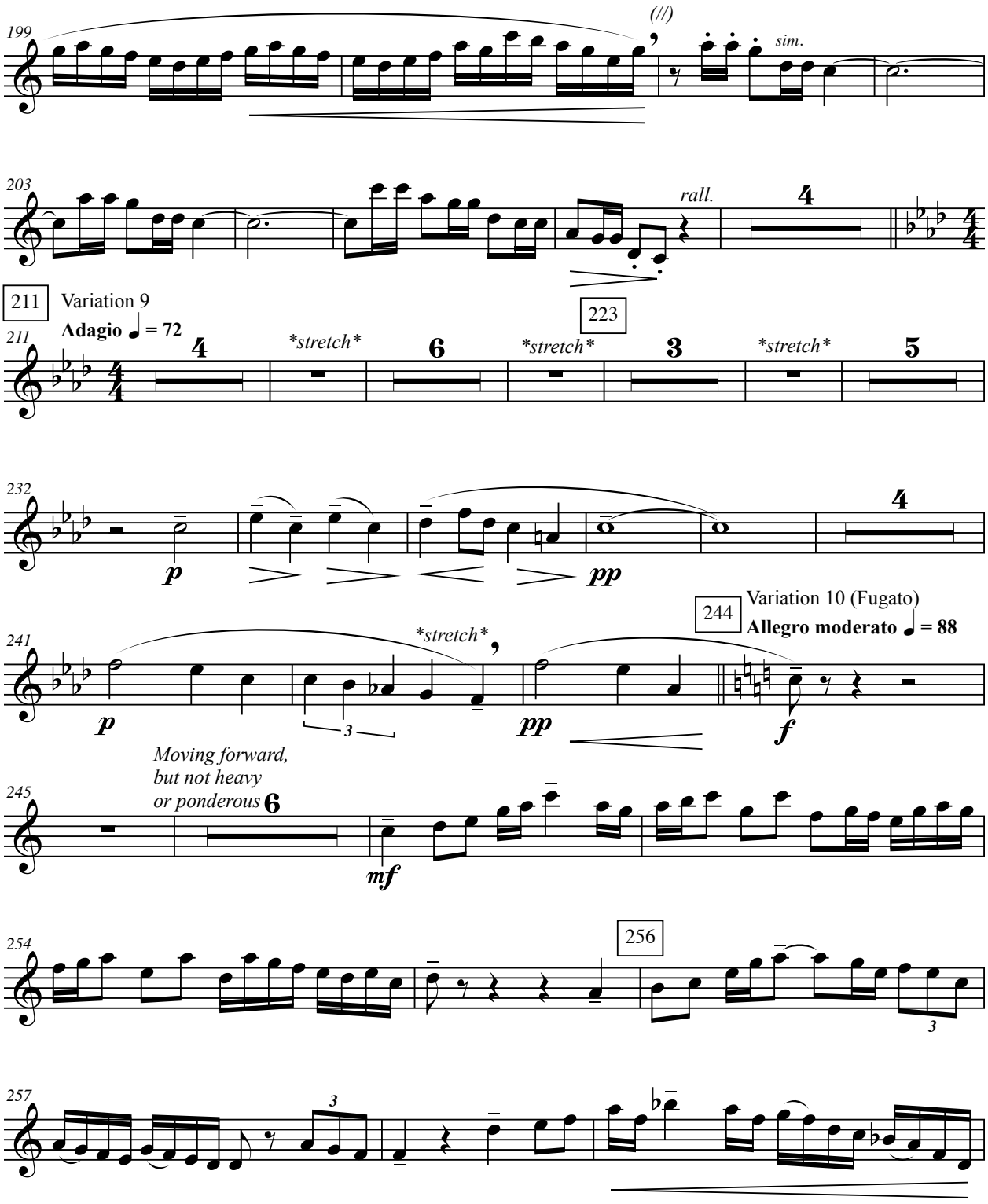
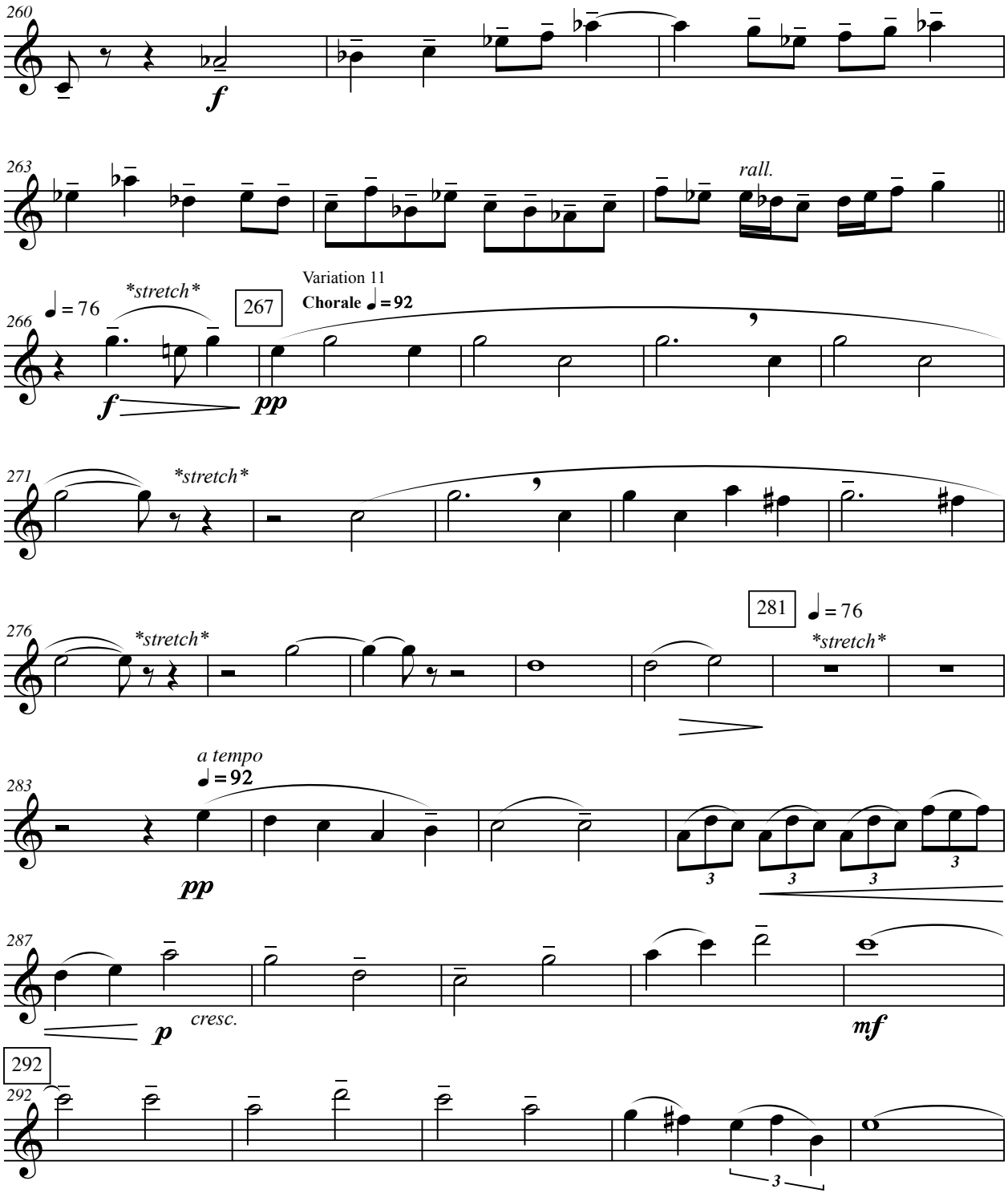
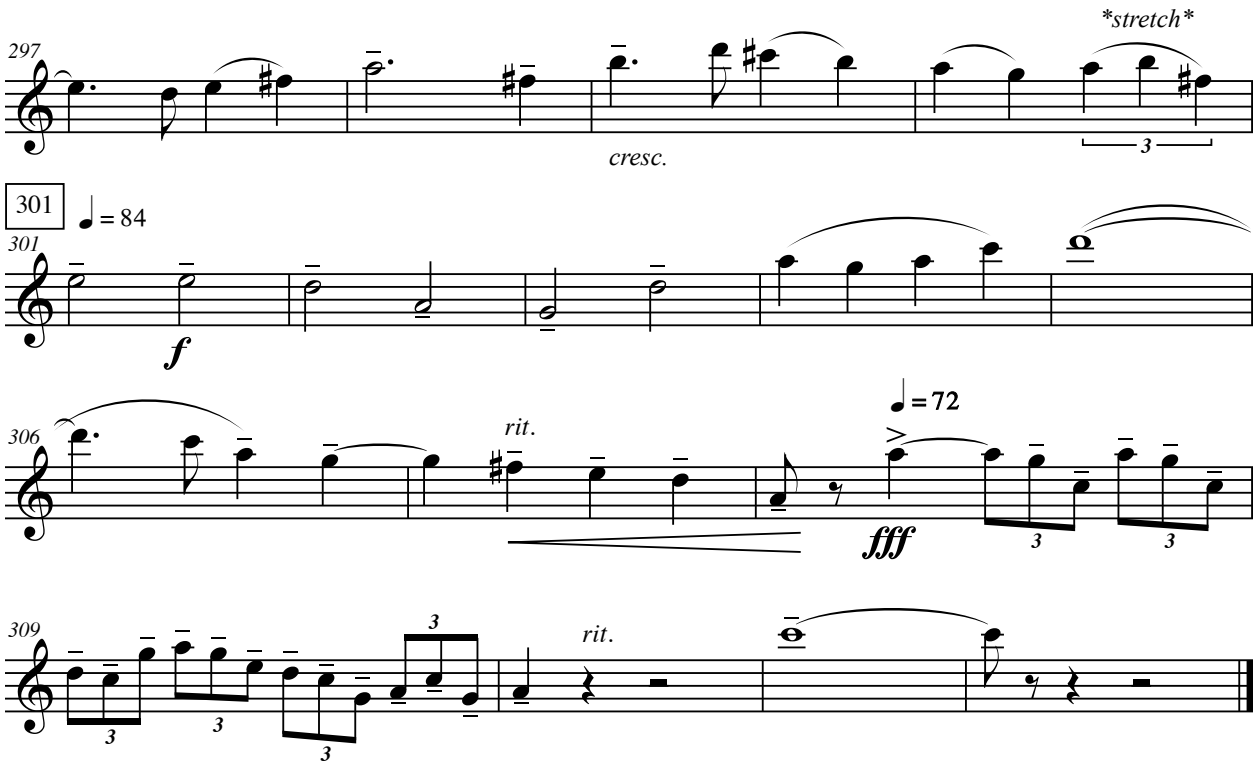
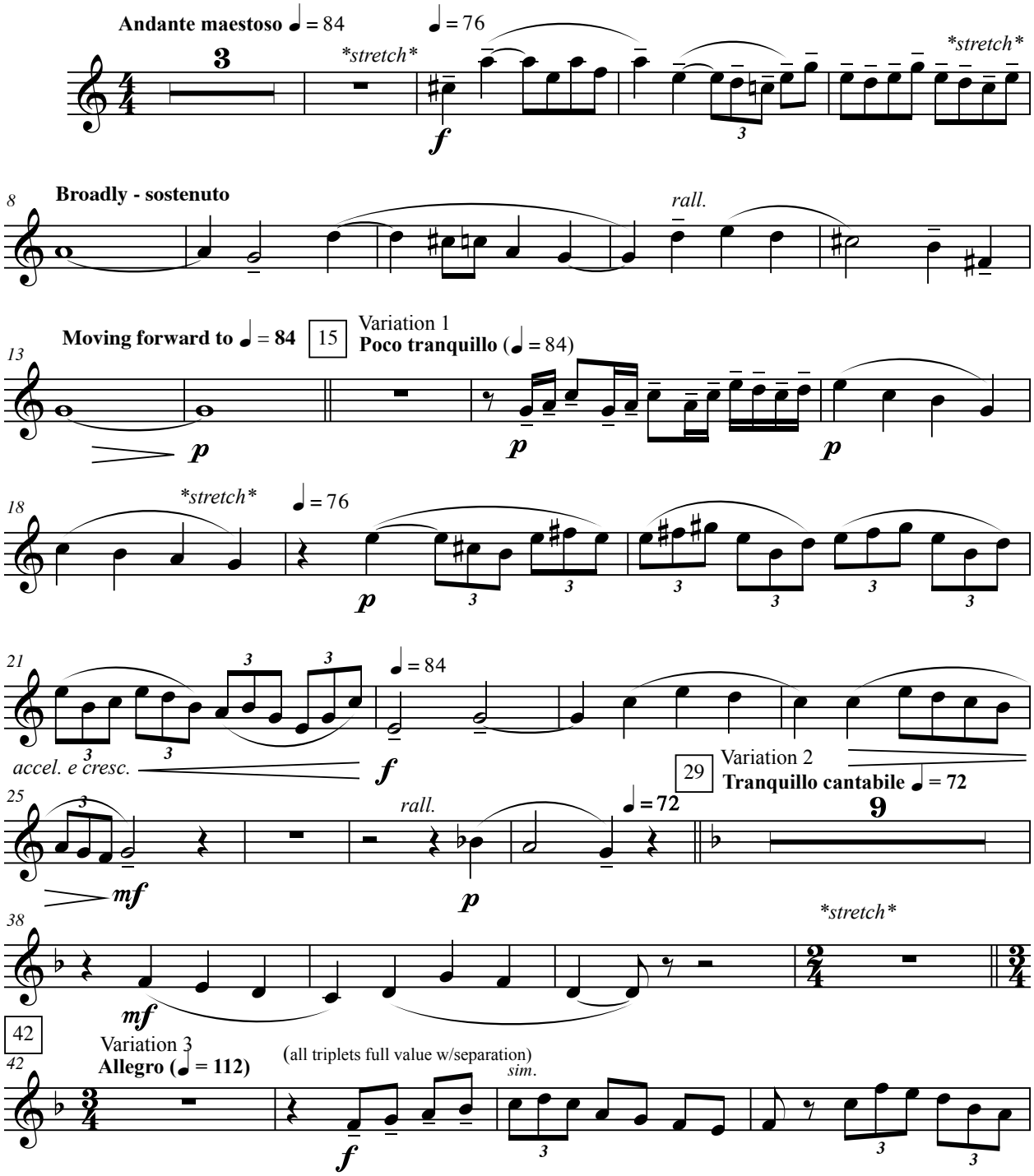
Variations for Wind Band
1st Oboe


81
END VERSIONS A or B
87
All play as written
86
rall.
stretch
(///)
a tempo
mf
sub. pp
91
94
poco cresc.
mp
cresc.
96
rall.
3
f
Variation 6
Tempo di valse ♩. = 66
102
In 1
10
116
p cresc.
mf (cresc.)
f
117
f
ff
125
122
[non ritard.]
(///)
♩. = 60
5
ARABESQUE
Variation 7
Andante sostenuto (♩. = 60)
134
130
stretch
[Into 3]
lessening
Solo
p
5

139
Solo
p
142
142
Meno mosso ♩. = 56
mp
146
dim. e rall.
(Sop. Sax)
f
149
rit.
ten.
150
Variation 8
Alla Polacca ♩ = 104
sim.
f
153
sim.
ff
158
sim.
162
165

167
leggiero
ff
172
172
Solo
p
178
cresc. molto
f
sim.
181
ff
182
185
187
sim.
sim.
191
194
All running 16ths - stagger breathing at will
196
cresc.

Variations for Wind Band
1st Oboe

260
f
263
rall.
266
♩= 76
stretch
267
Variation 11
Chorale ♩= 92
f
pp
271
stretch
276
stretch
281
♩= 76
stretch
283
a tempo
♩= 92
pp
287
p
cresc.
mf
292
292

Variations for Wind Band
1st Oboe

Variations for Wind Band

Scored for large wind ensemble by Donald Hunsberger

2nd Oboe

Ralph Vaughan Williams
trans. Hunsberger / ed. Gary Brattin

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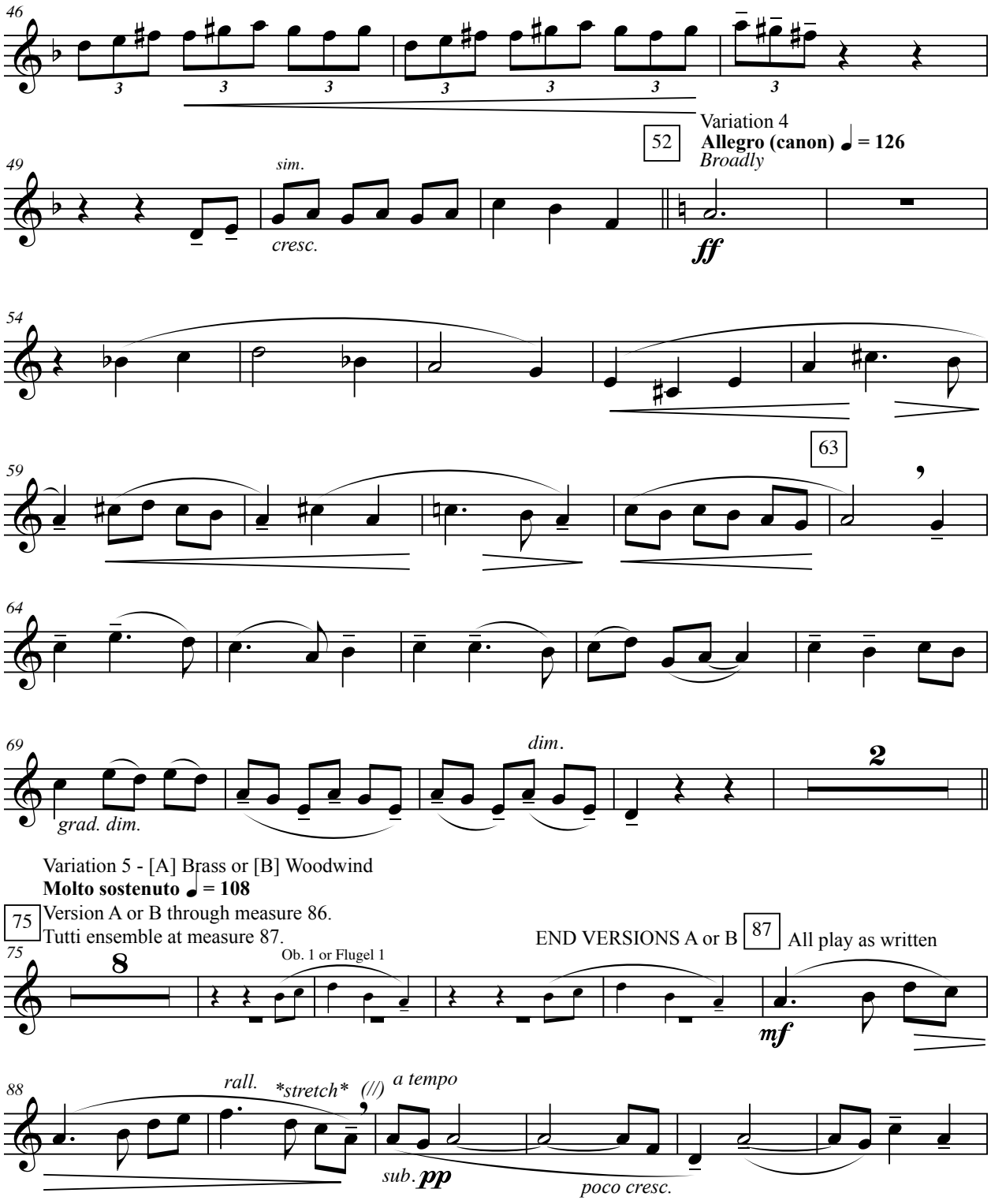
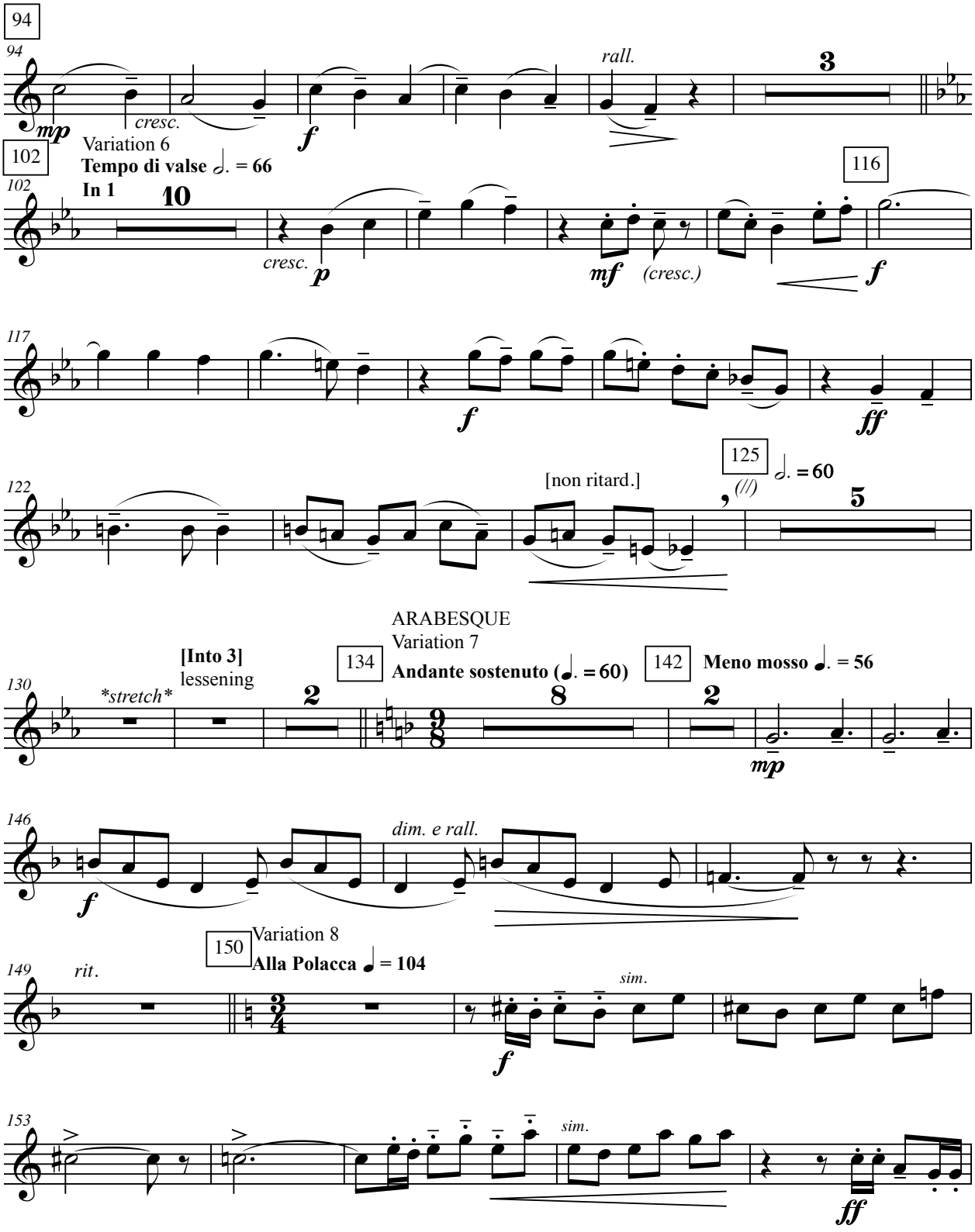
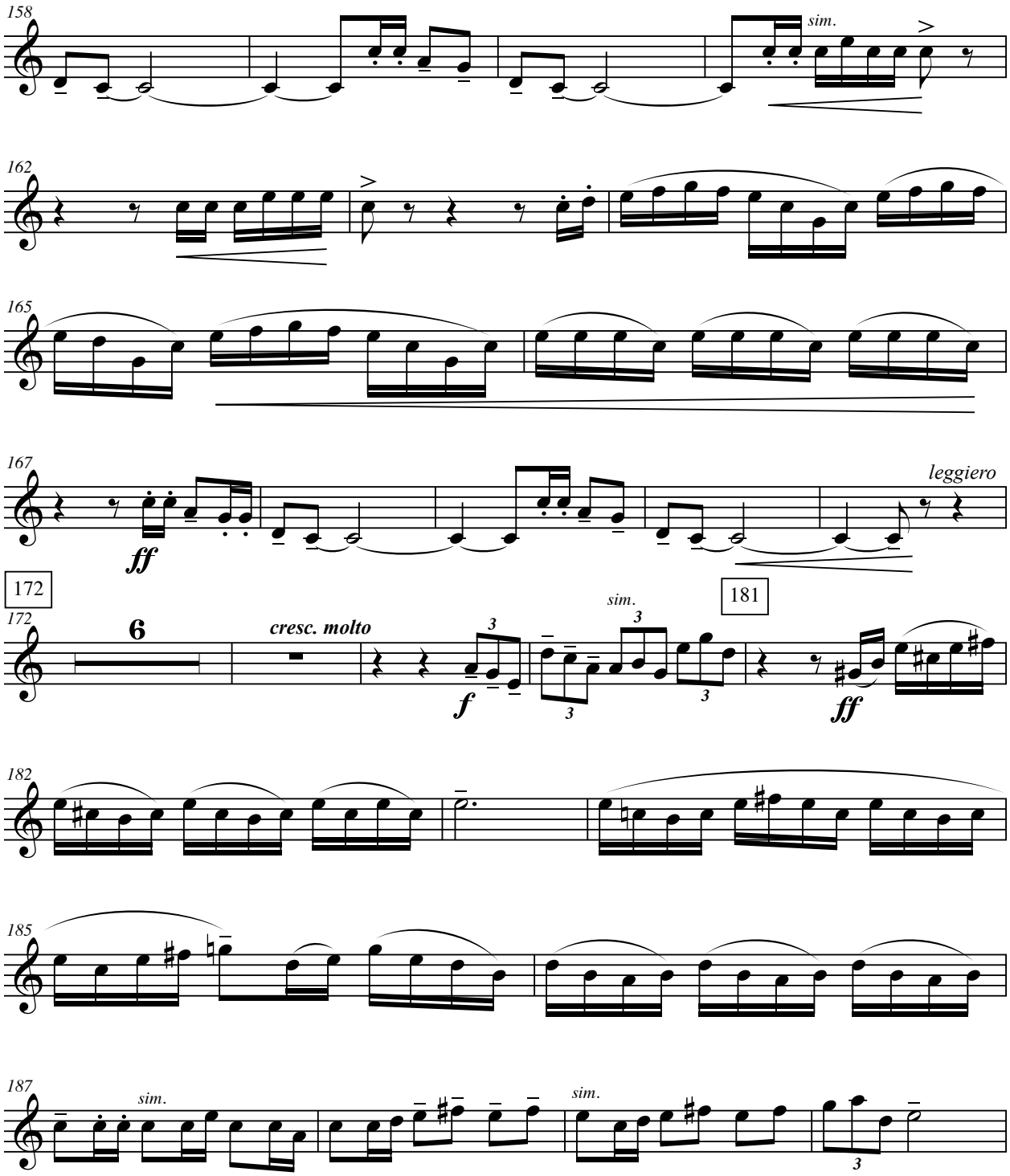
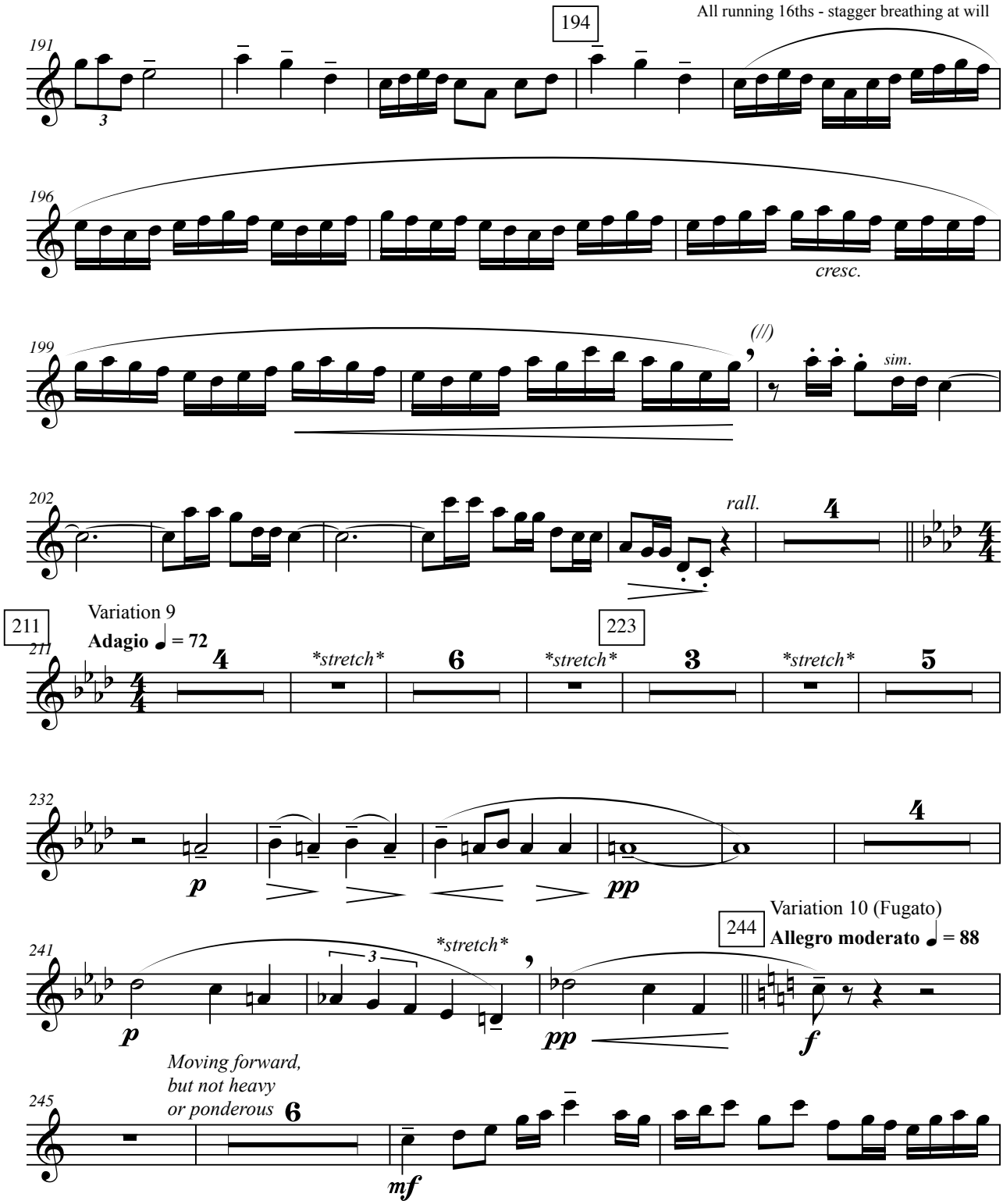
Variations for Wind Band

2nd Oboe

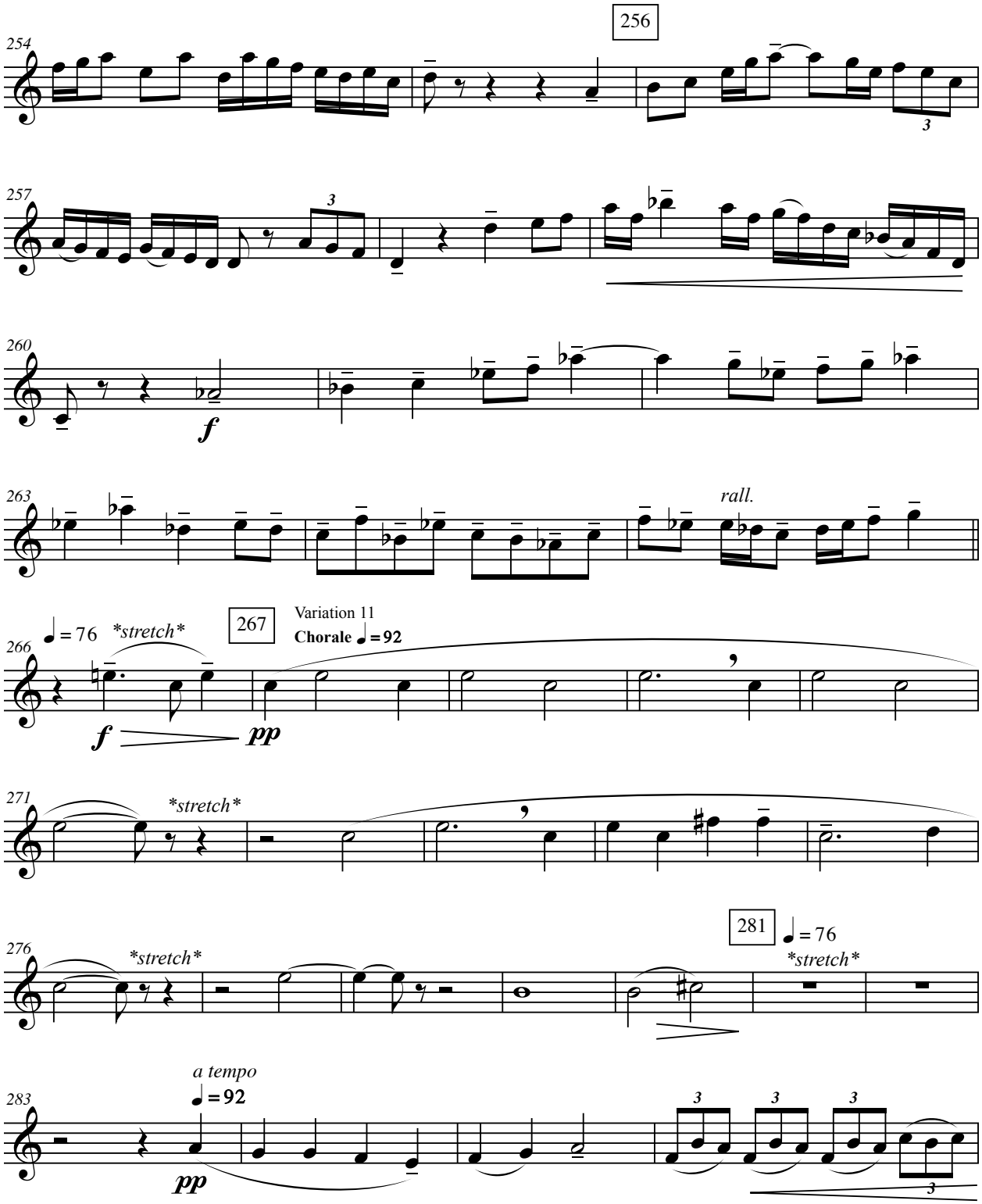
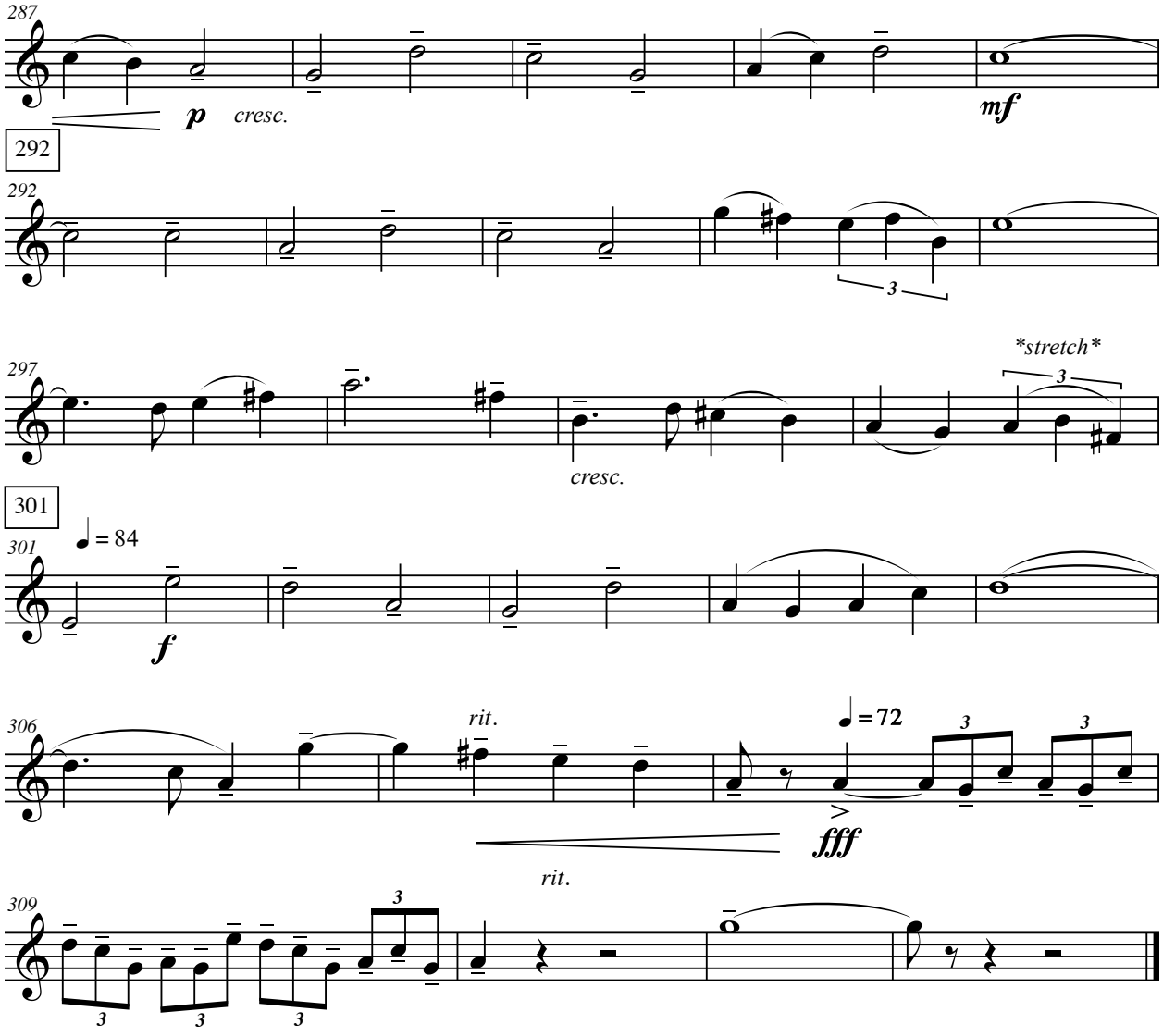



94
94
mp
cresc.
f
rall.
3
102
Variation 6
Tempo di valse ♩. = 66
In 1
102
10
cresc.
p
mf
(cresc.)
116
f
117
f
ff
122
[non ritard.]
125
(///)
♩. = 60
5
ARABESQUE
Variation 7
130
[Into 3]
lessening
stretch
2
134
Andante sostenuto (♩. = 60)
8
142
Meno mosso ♩. = 56
2
mp
146
f
dim. e rall.
150
Variation 8
Alla Polacca ♩ = 104
149
rit.
sim.
f
153
sim.
ff

Variations for Wind Band

2nd Oboe

All running 16ths - stagger breathing at will
194
191
196
cresc.
199
(///)
sim.
202
rall.
211
Variation 9
Adagio ♩ = 72
211
stretch
stretch
stretch
223
232
p
pp
241
stretch
244
Variation 10 (Fugato)
Allegro moderato ♩ = 88
p
pp
f
Moving forward,
but not heavy
or ponderous
245
mf

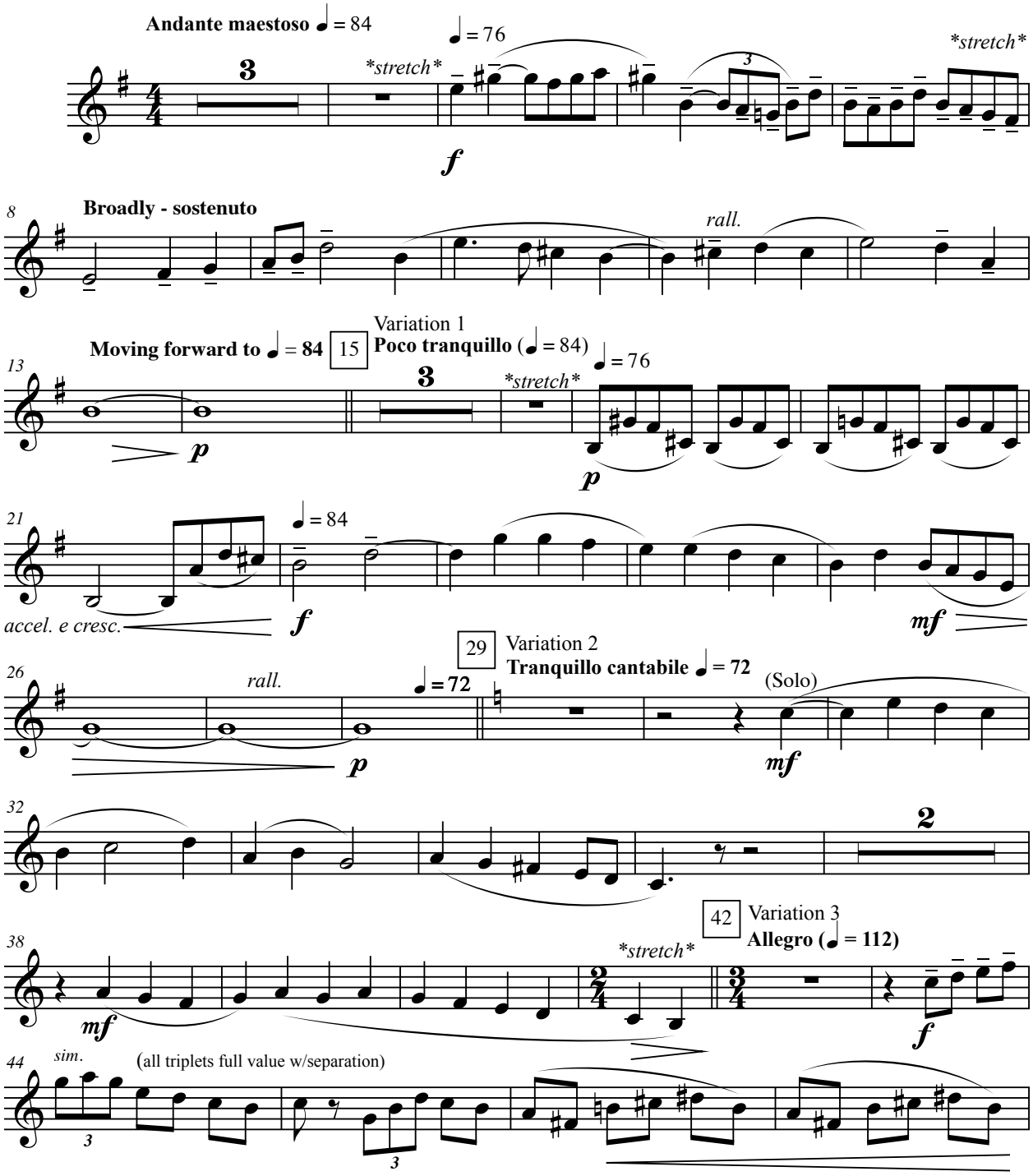
Variations for Wind Band

2nd Oboe


287
p
cresc.
mf
292
292
3
297
stretch
3
cresc.
301
301
♩ = 84
f
306
rit.
♩ = 72
3
3
fff
rit.
309
3
3
3
3

Variations for Wind Band

Scored for large wind ensemble by Donald Hunsberger

English Horn

Ralph Vaughan Williams
trans. Hunsberger / ed. Gary Brattin

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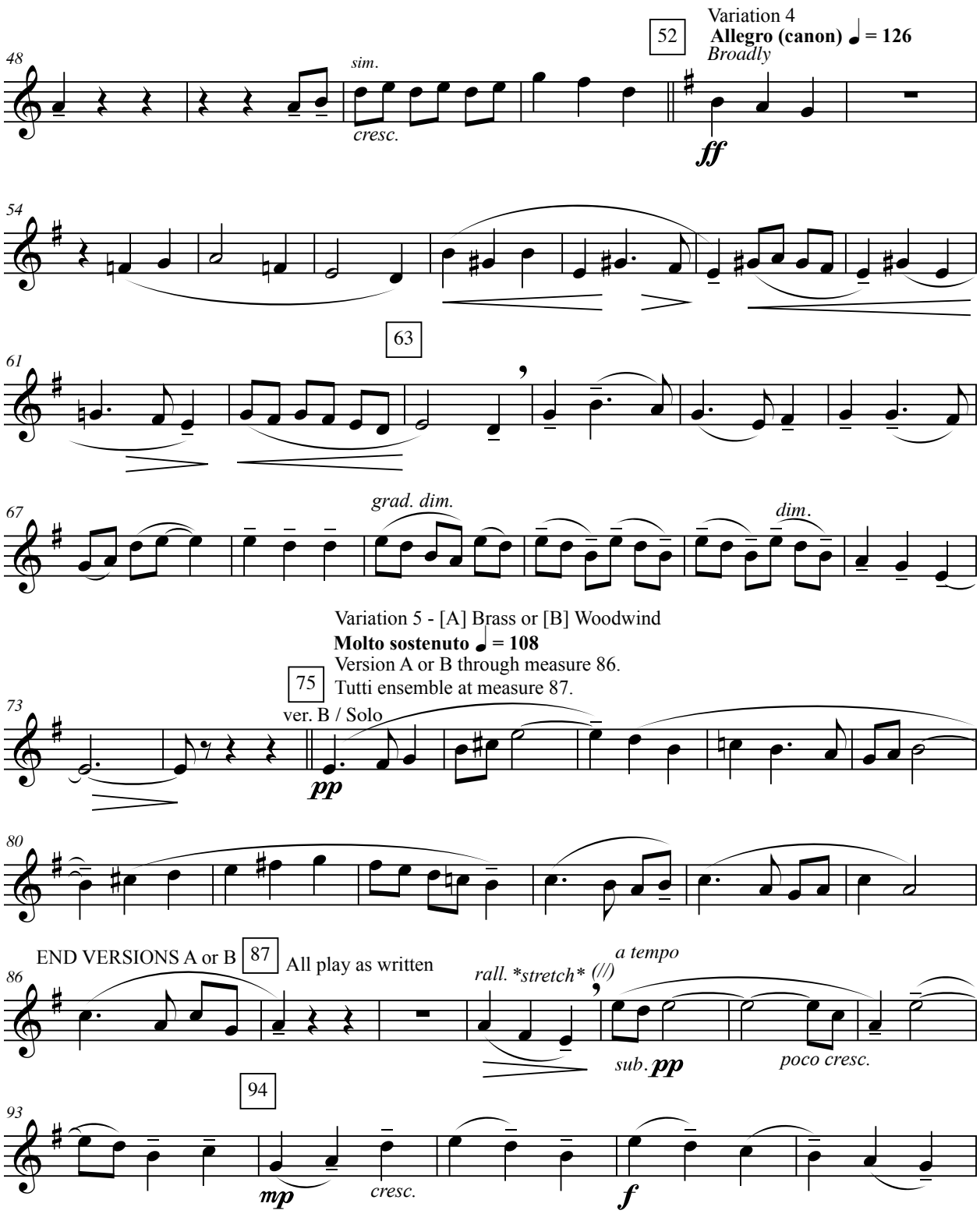
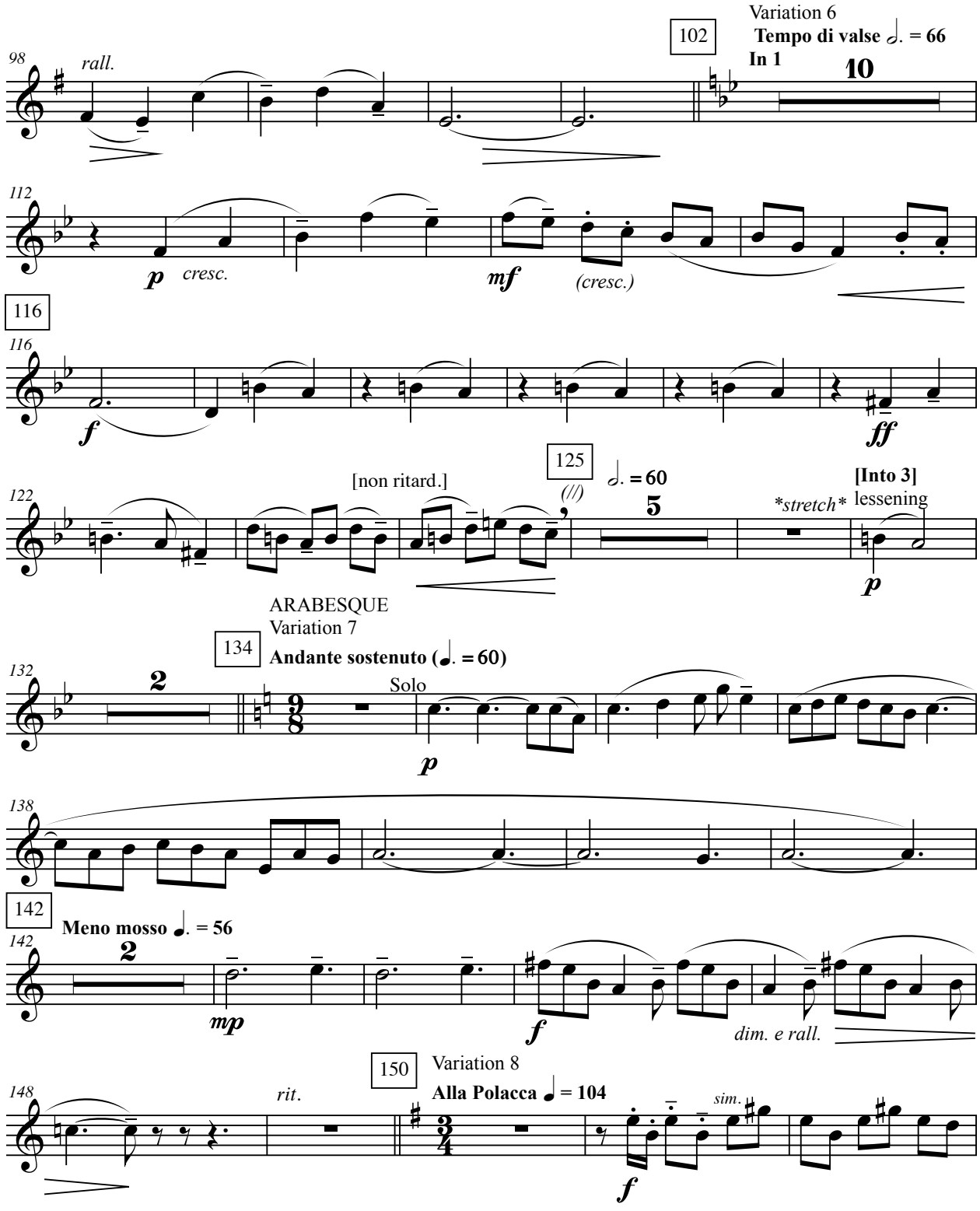
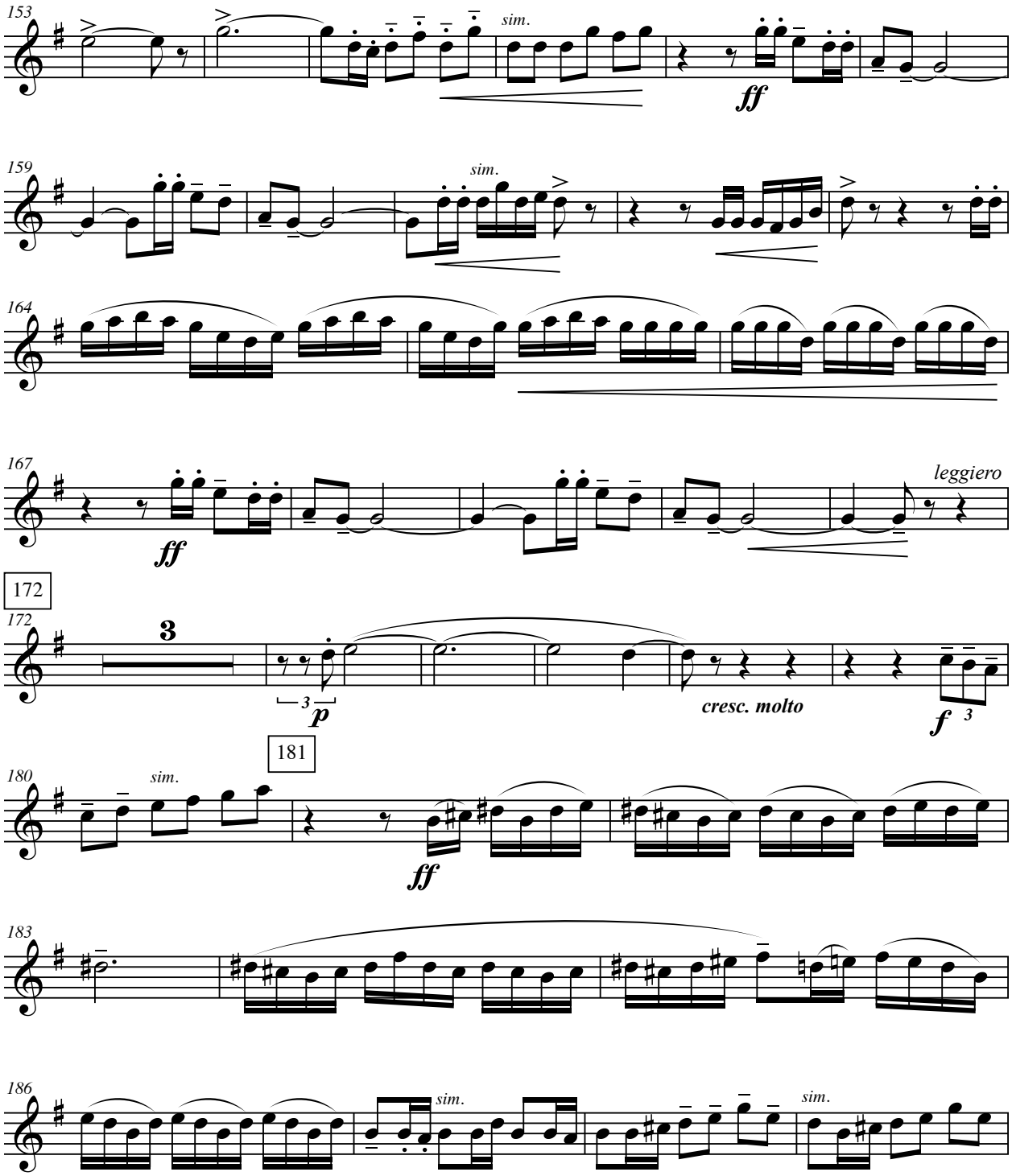
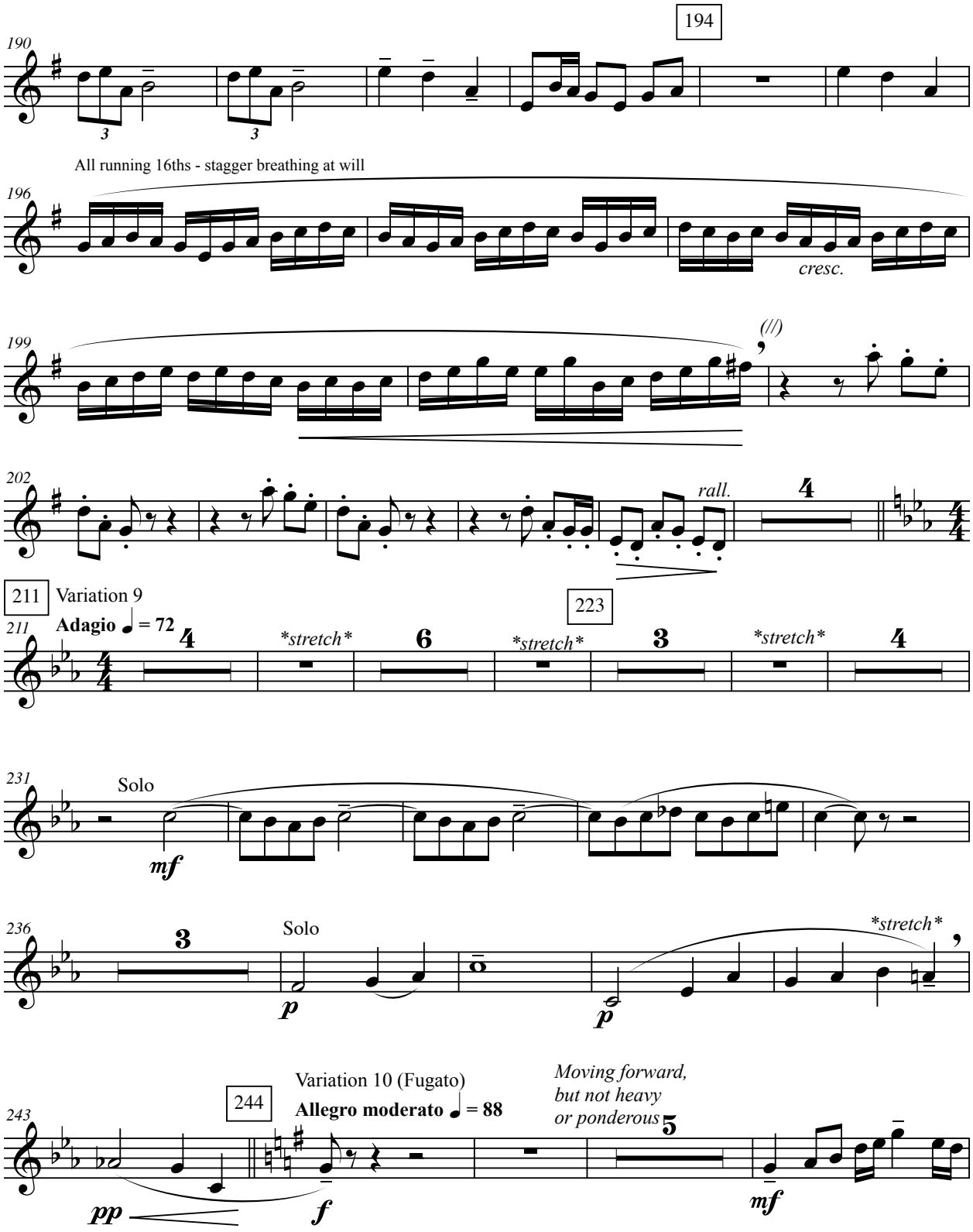
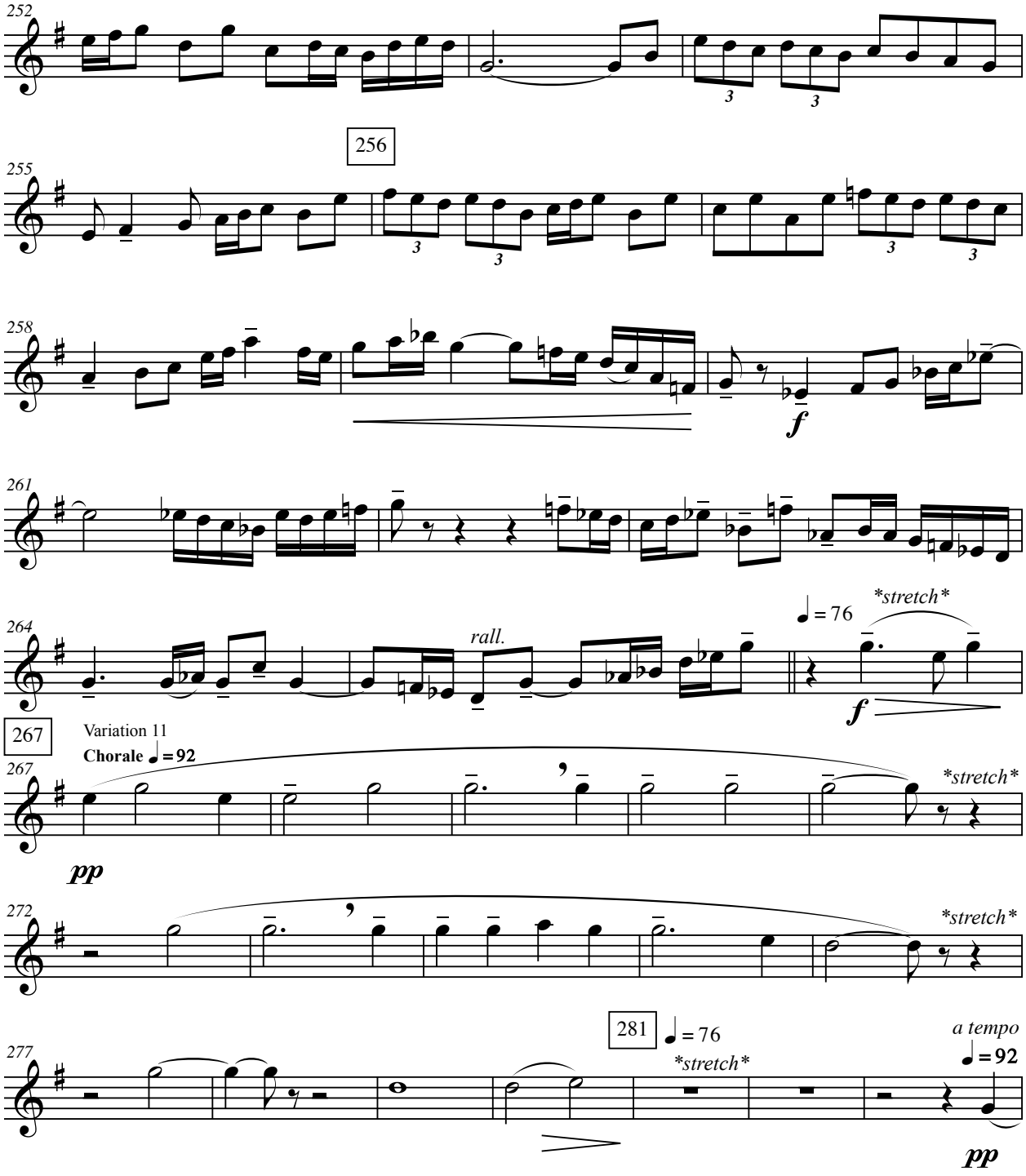
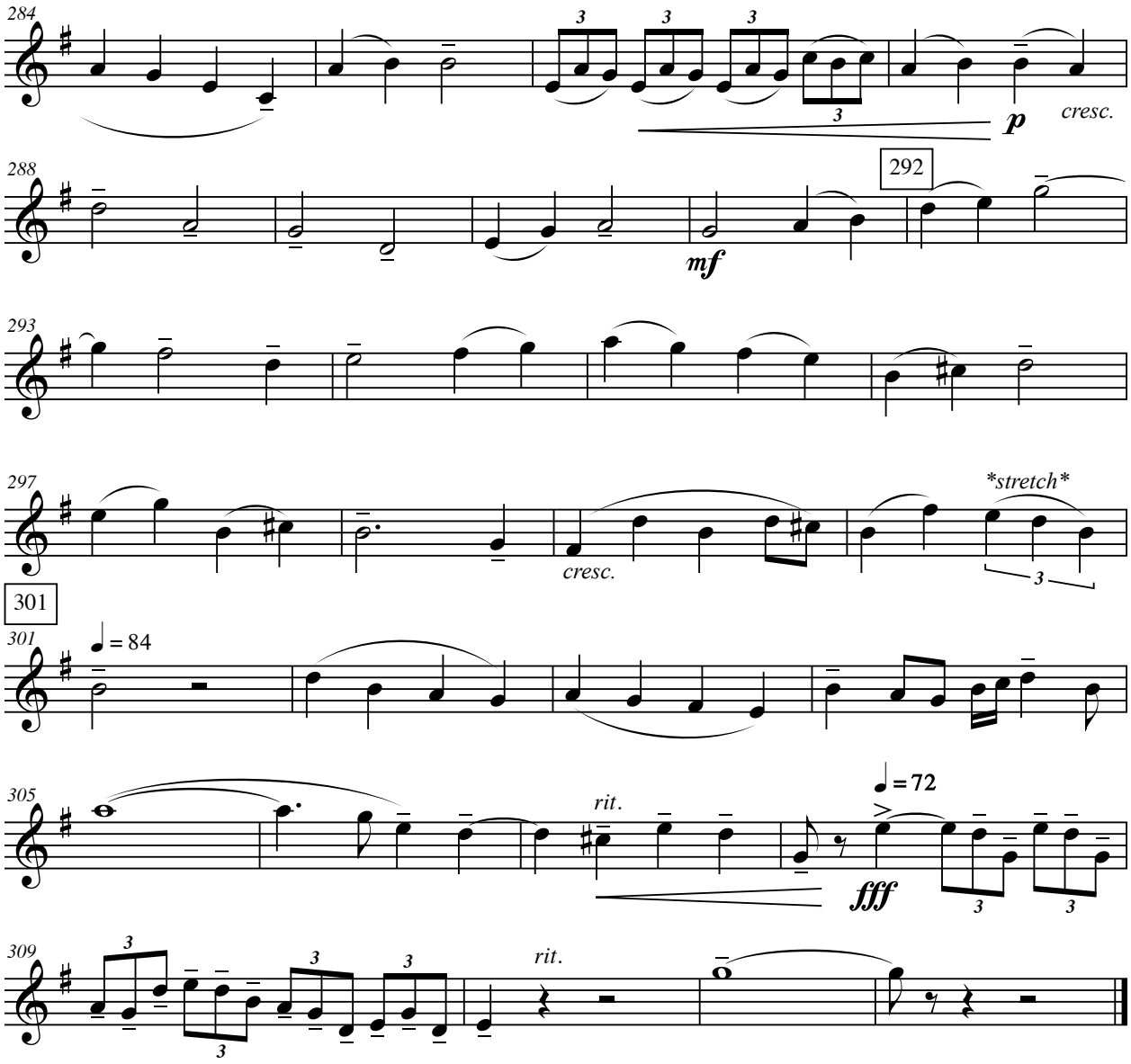
Variations for Wind Band

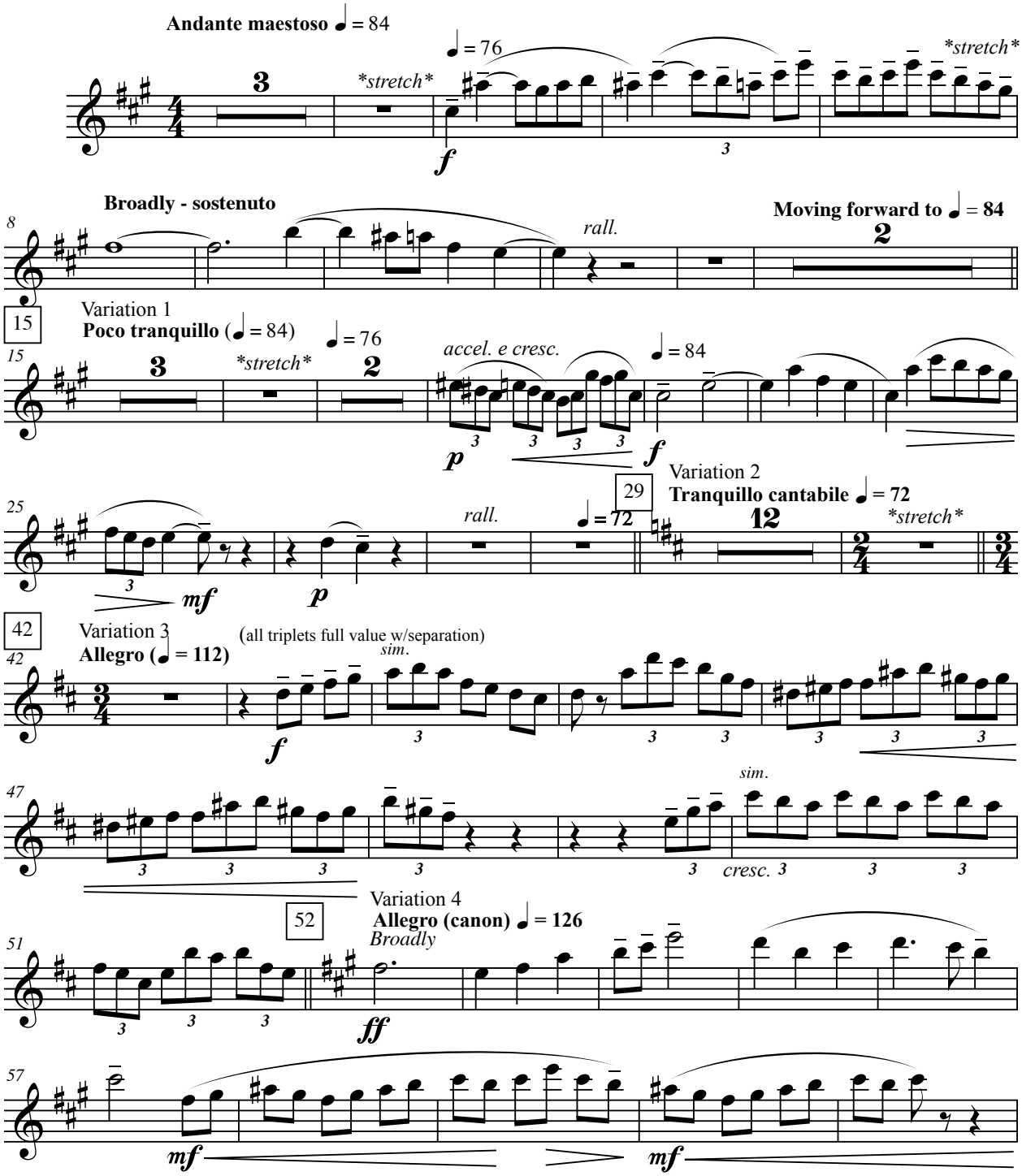
English Horn

98
rall.
102
Variation 6
Tempo di valse ♩. = 66
In 1
10
112
p
cresc.
mf
(cresc.)
116
116
f
ff
125
(///)
♩. = 60
5
[non ritard.]
122
stretch
[Into 3]
lessening
p
ARABESQUE
Variation 7
134
Andante sostenuto (♩. = 60)
Solo
132
2
9/8
p
138
142
Meno mosso ♩. = 56
142
2
mp
f
dim. e rall.
150
Variation 8
Alla Polacca ♩ = 104
148
rit.
sim.
3/4
f

Variations for Wind Band

English Horn

Variations for Wind Band
English Horn

Variations for Wind Band
English Horn

Variations for Wind Band
English Horn

Variations for Wind Band

Scored for large wind ensemble by Donald Hunsberger

Clarinet in E♭

Ralph Vaughan Williams
trans. Hunsberger / ed. Gary Brattin

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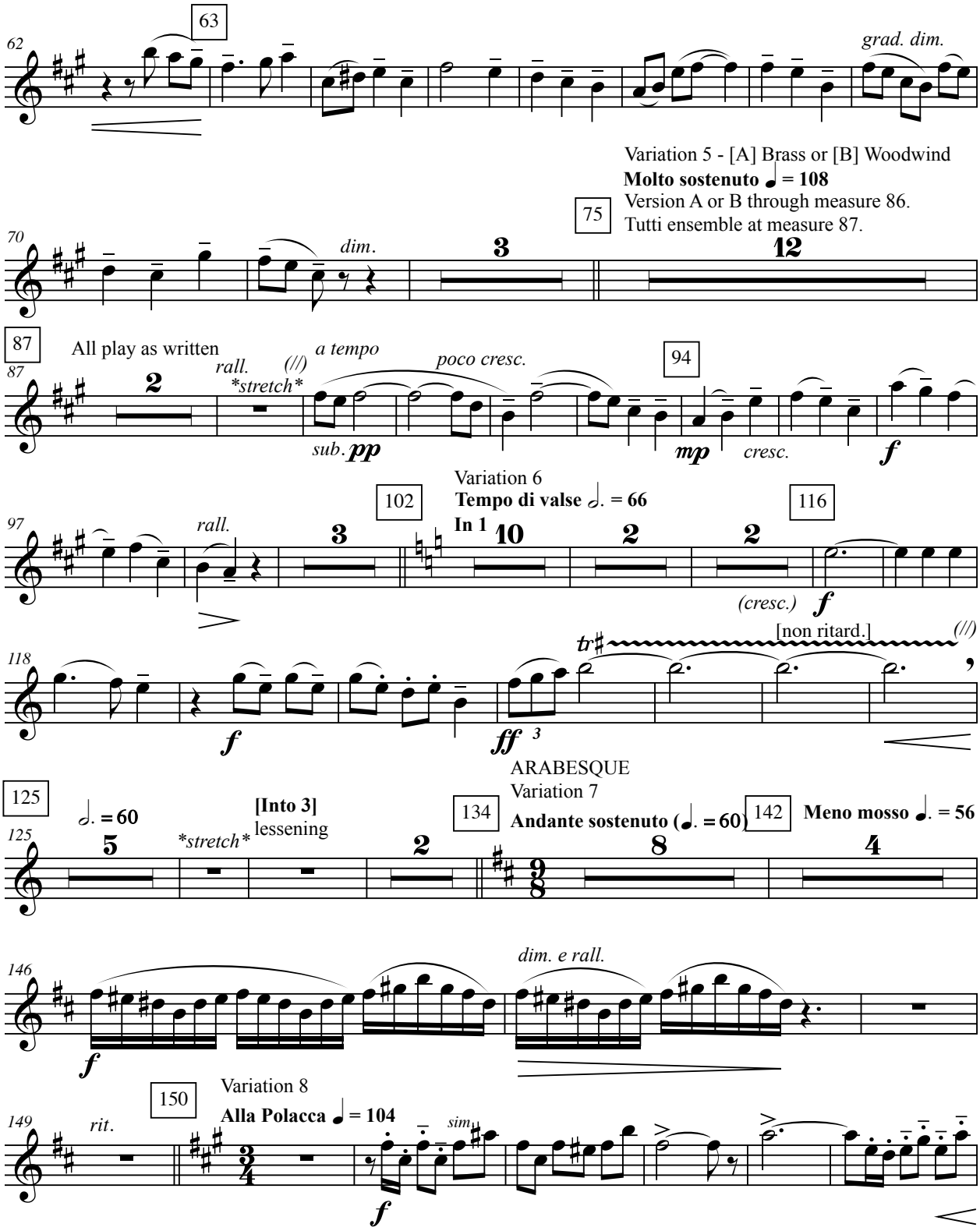
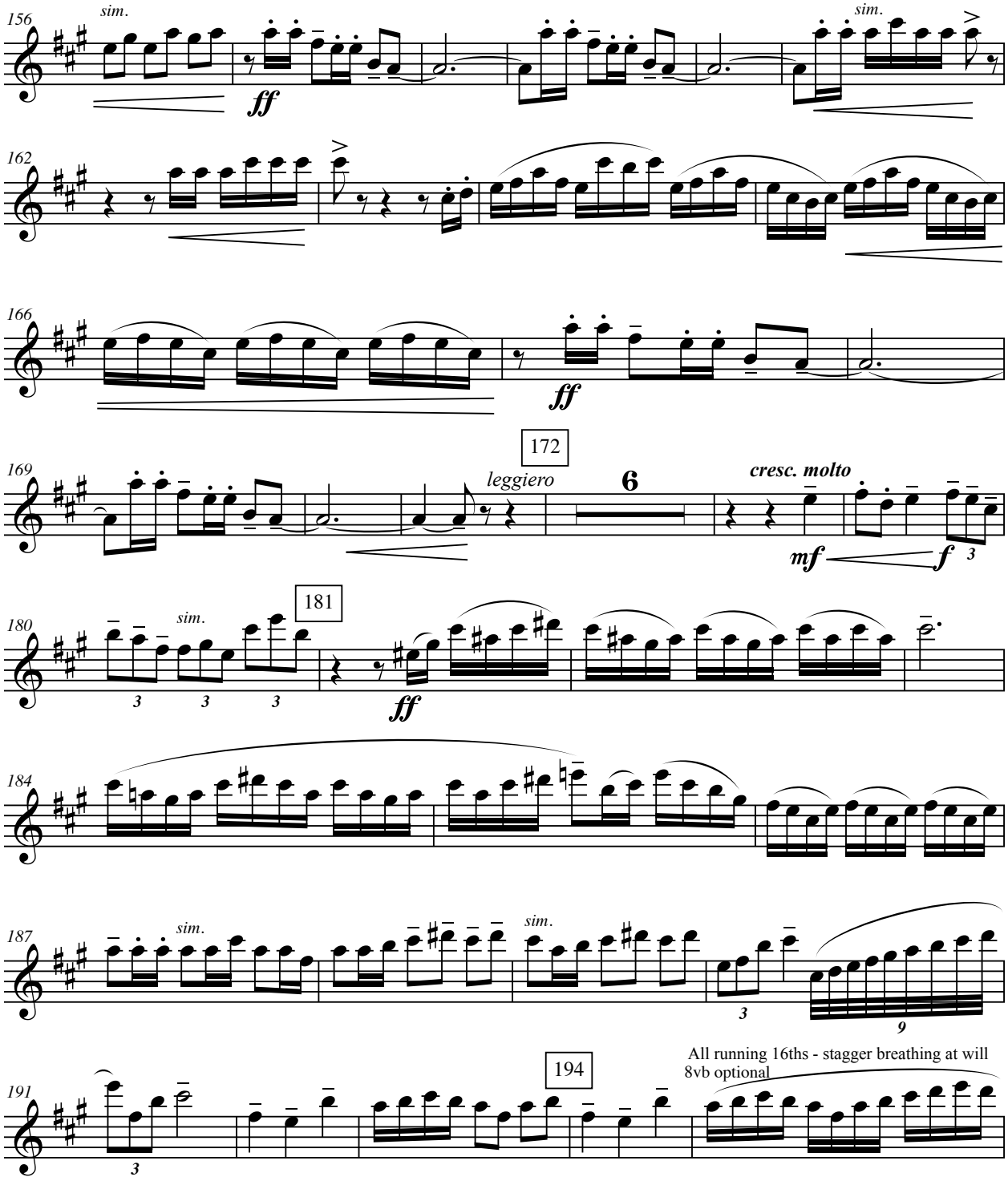
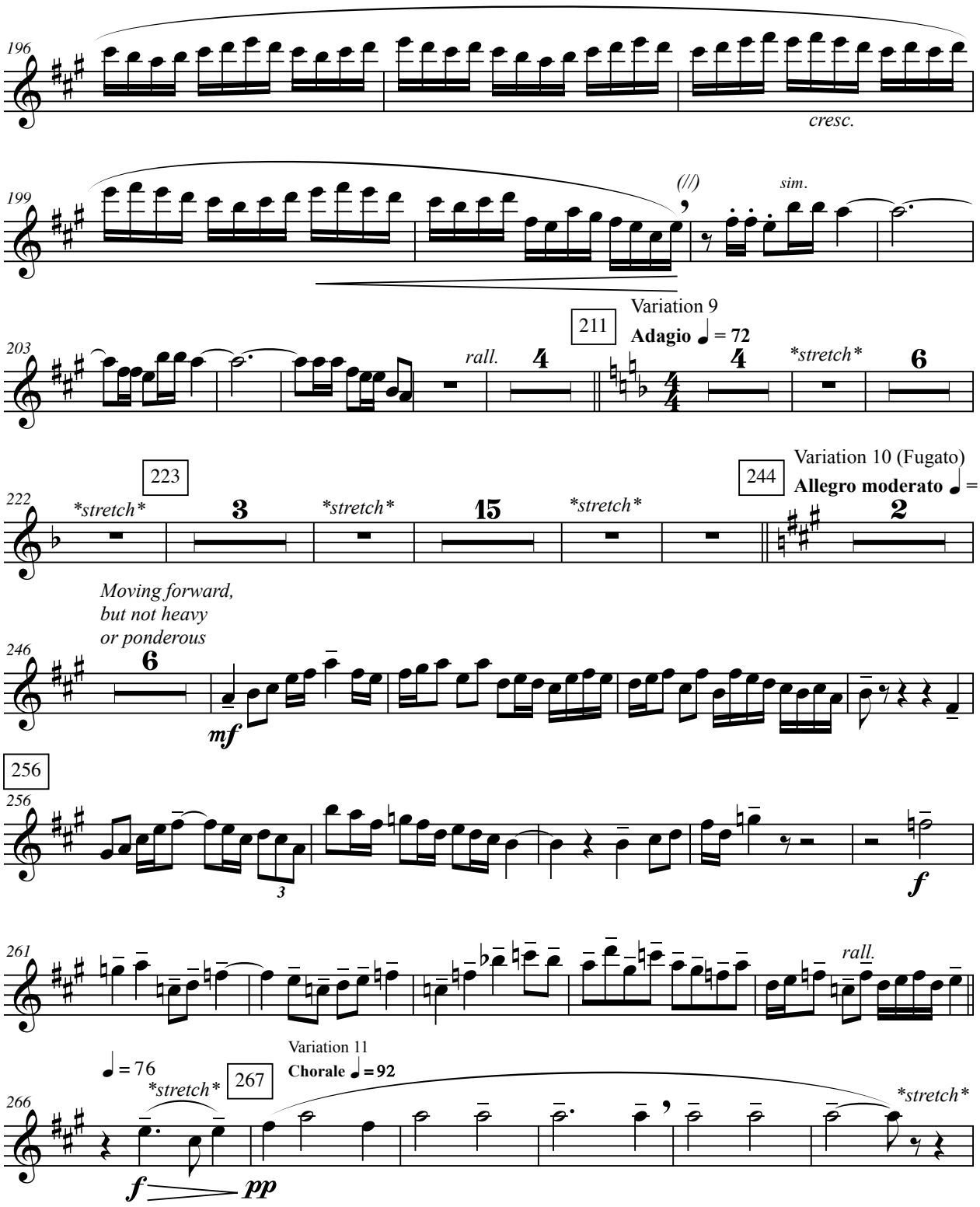
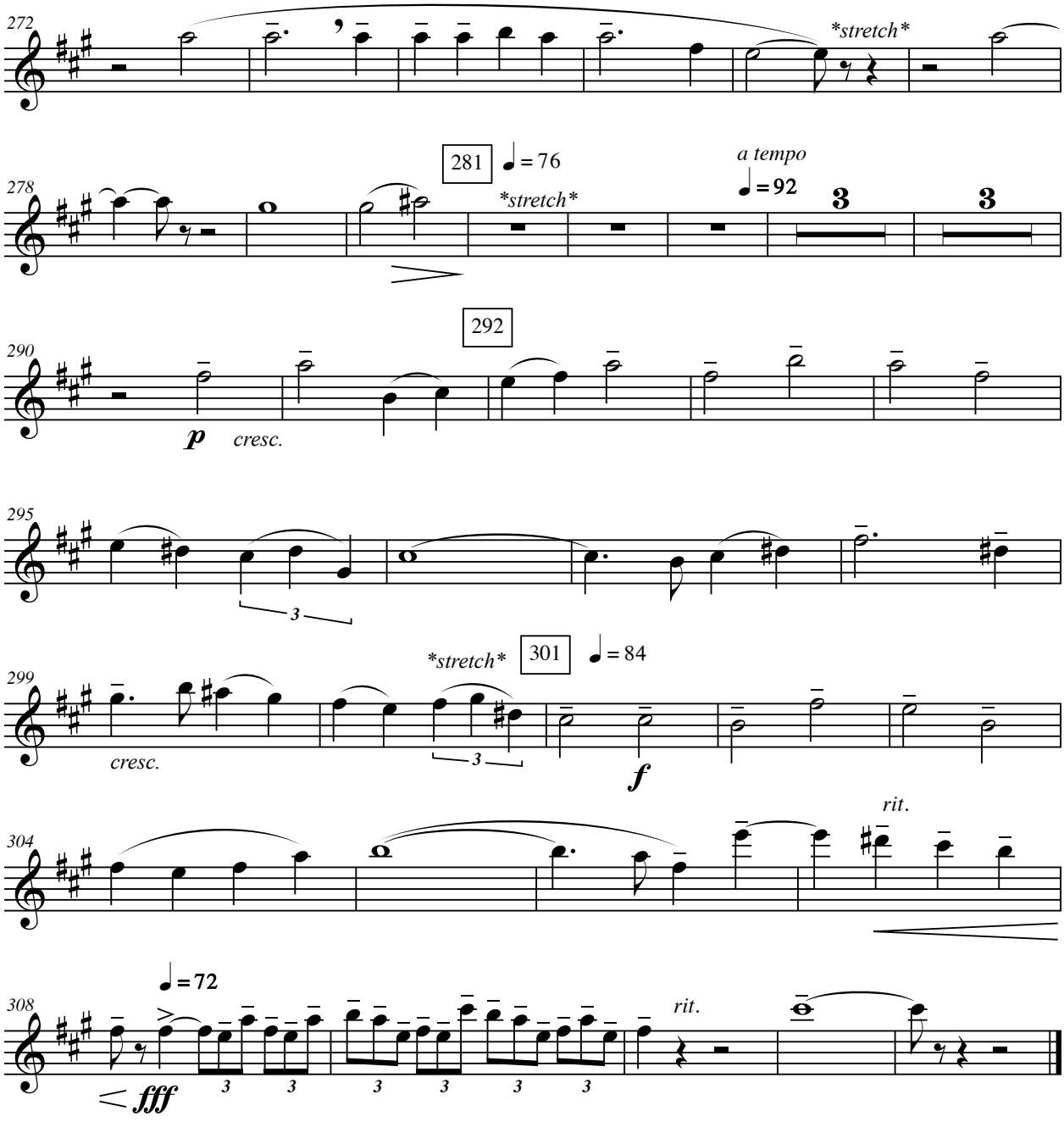
Variations for Wind Band

Clarinet in E♭

156
sim.
ff
sim.
162
166
ff
172
169
leggiero
6
cresc. molto
mf
f
3
181
180
sim.
3
3
3
ff
184
187
sim.
sim.
3
9
194
191
All running 16ths - stagger breathing at will
8vb optional
3

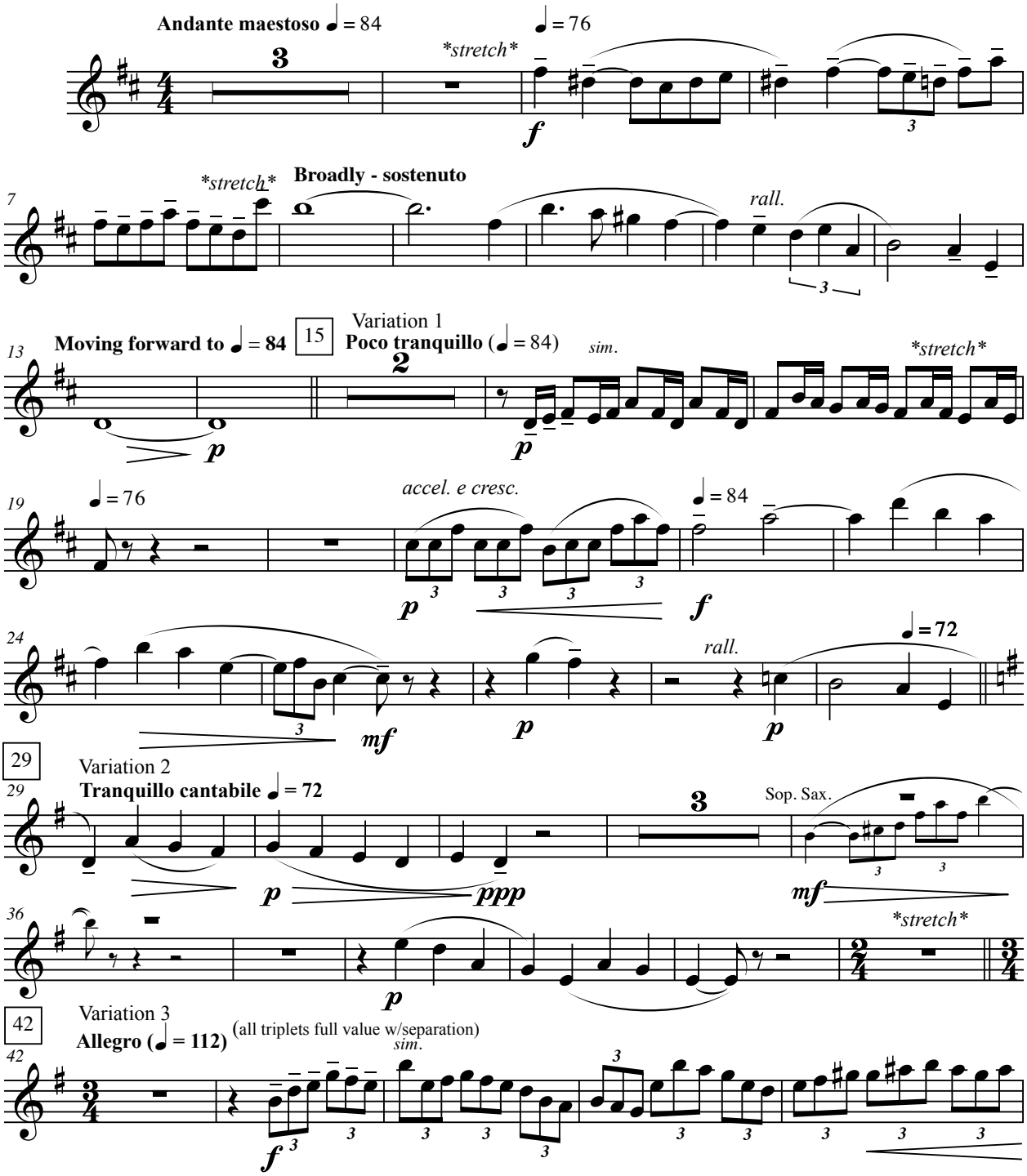
Variations for Wind Band

Clarinet in E♭

272
stretch
278
281
♩ = 76
stretch
a tempo
♩ = 92
3
3
290
292
p
cresc.
295
3
299
stretch
301
♩ = 84
cresc.
3
f
304
rit.
308
♩ = 72
fff
3
3
3
3
3
3
rit.

Variations for Wind Band

Scored for large wind ensemble by Donald Hunsberger

1st B♭ Clarinet

Ralph Vaughan Williams
trans. Hunsberger / ed. Gary Brattin

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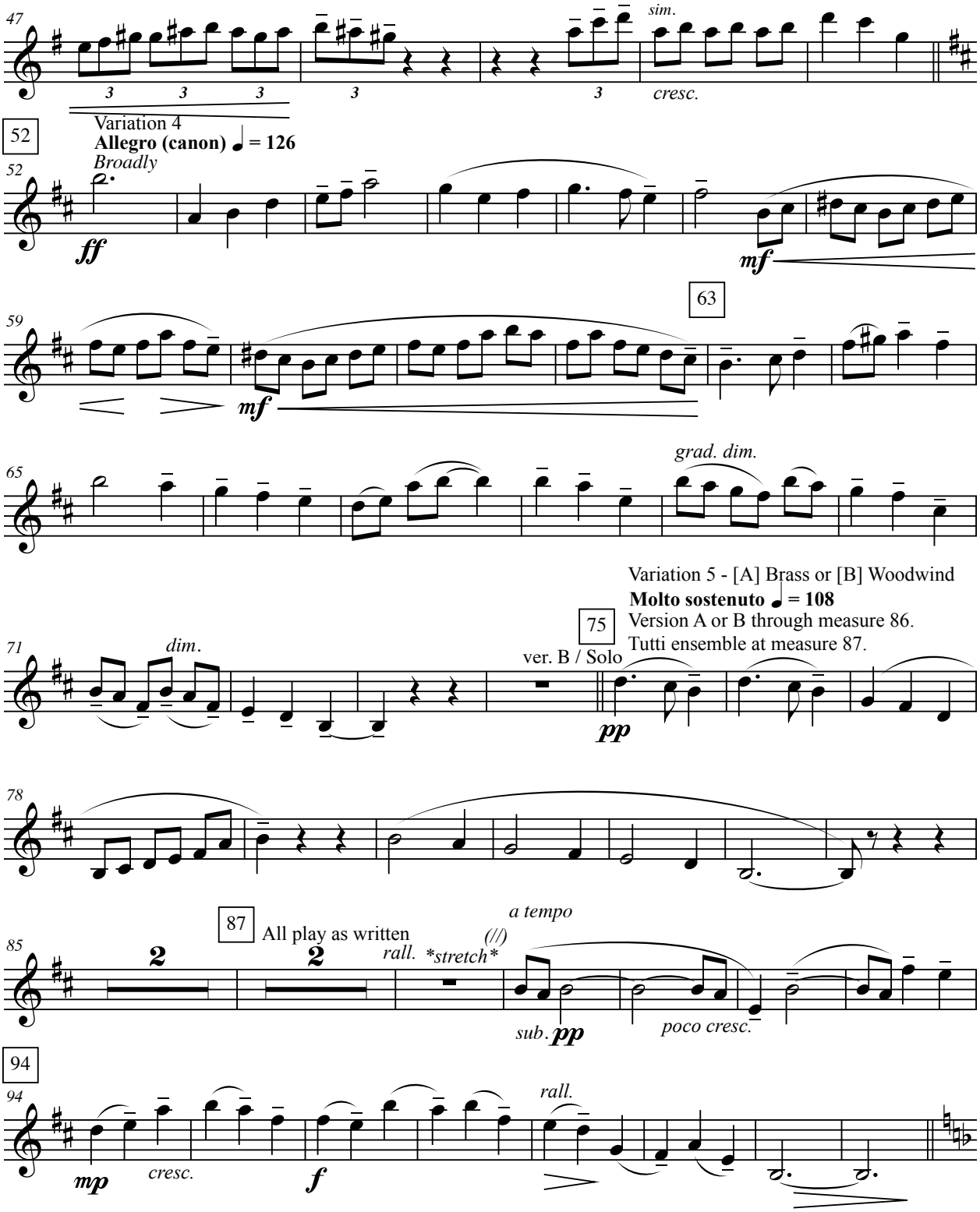
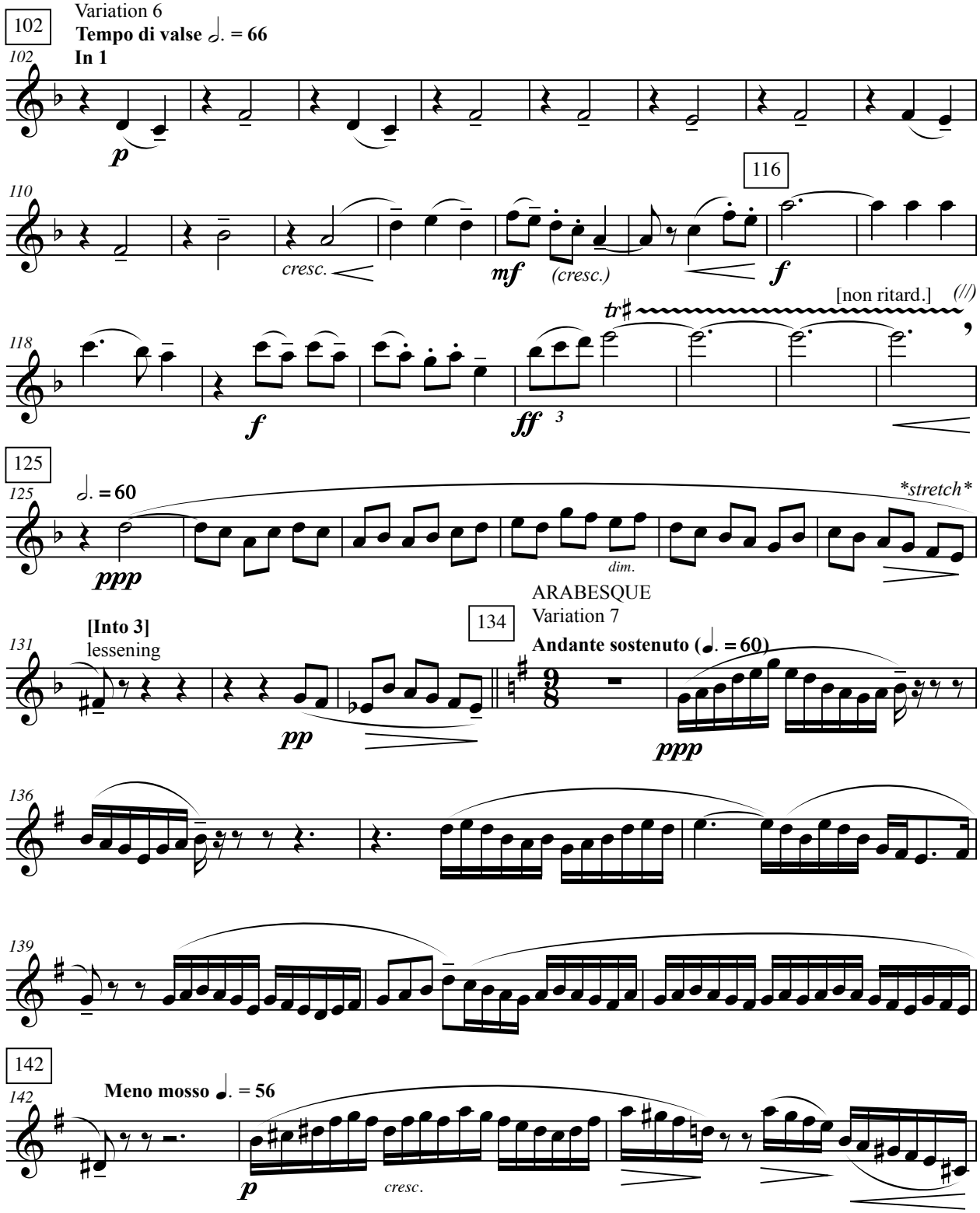
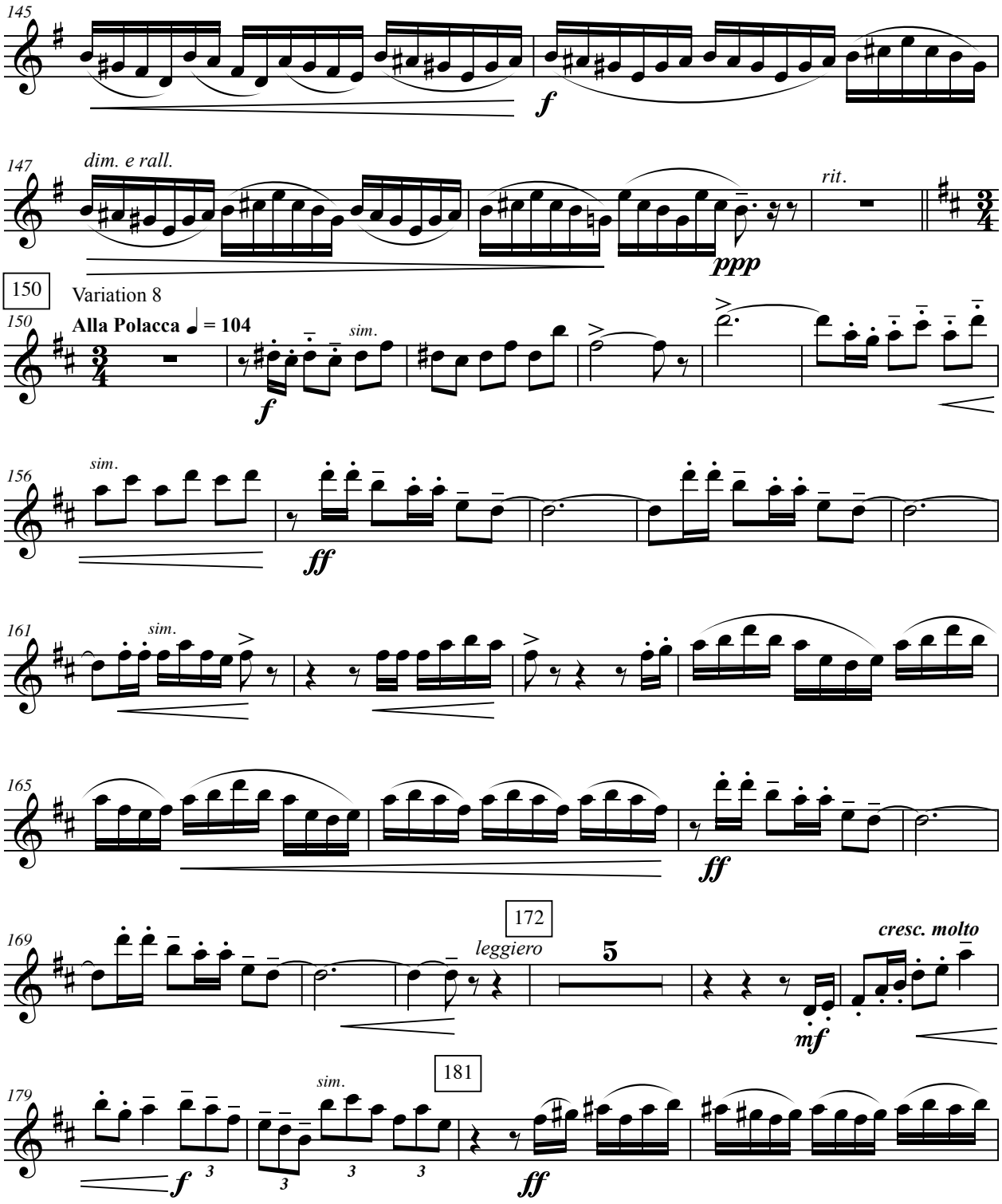
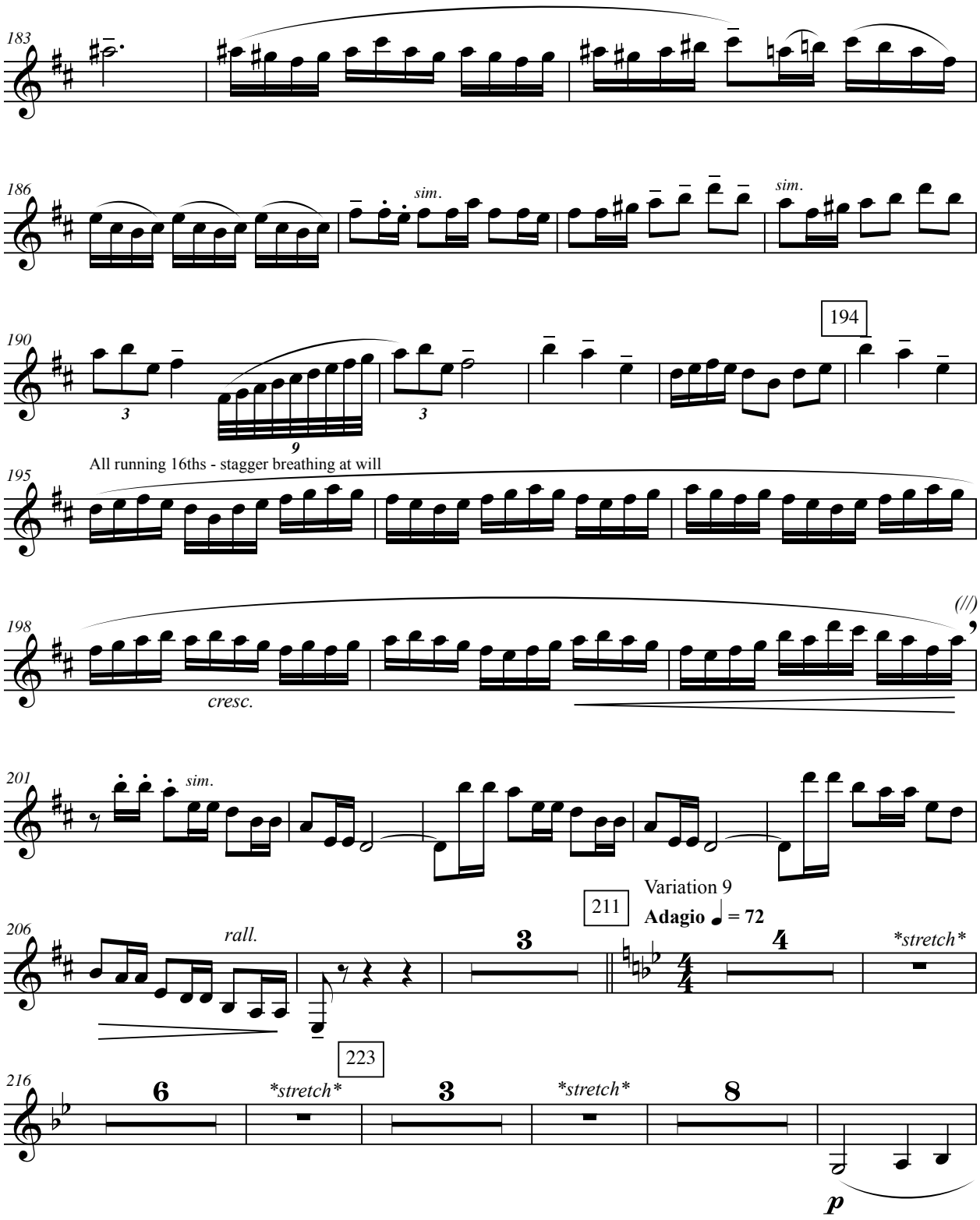
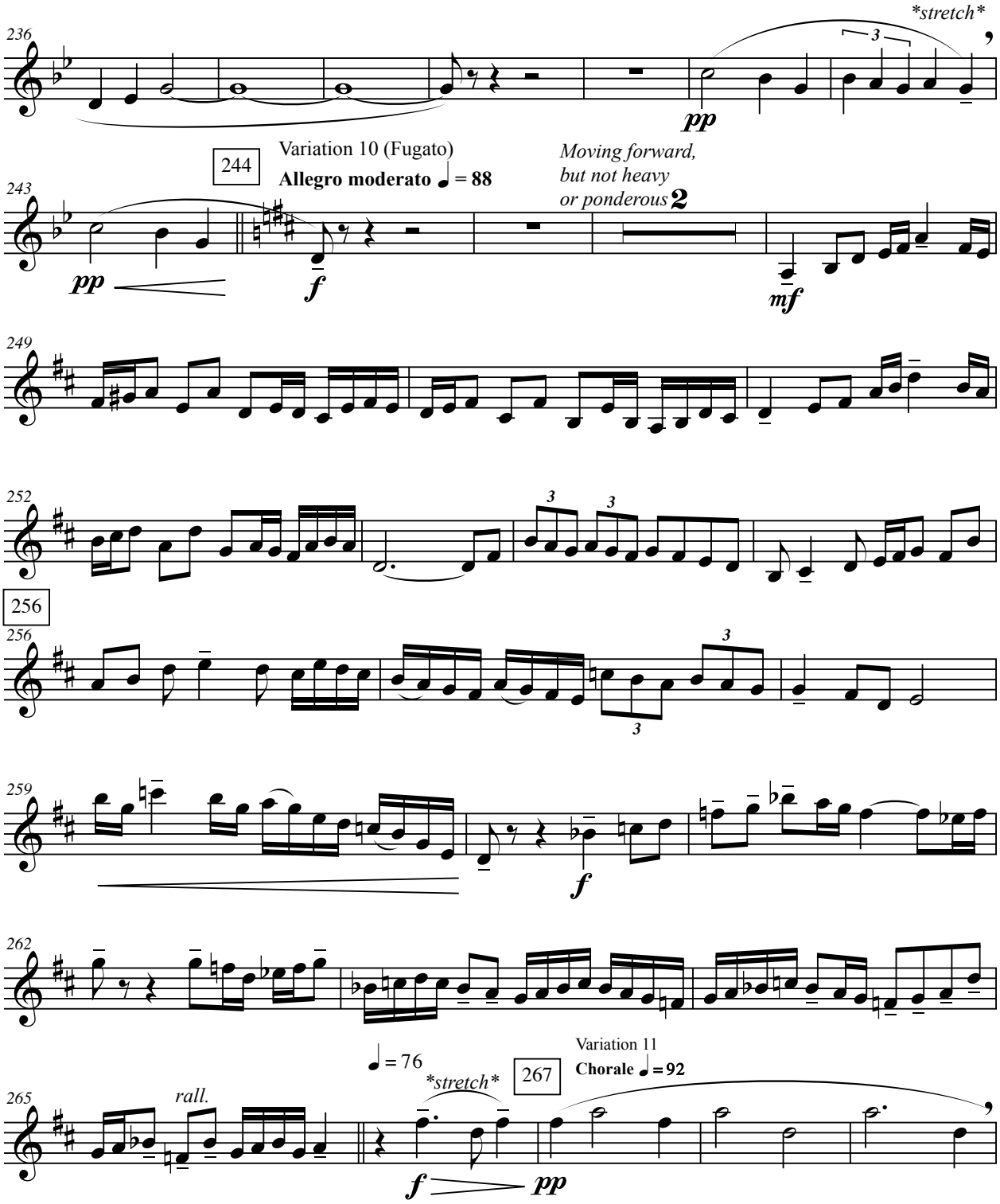
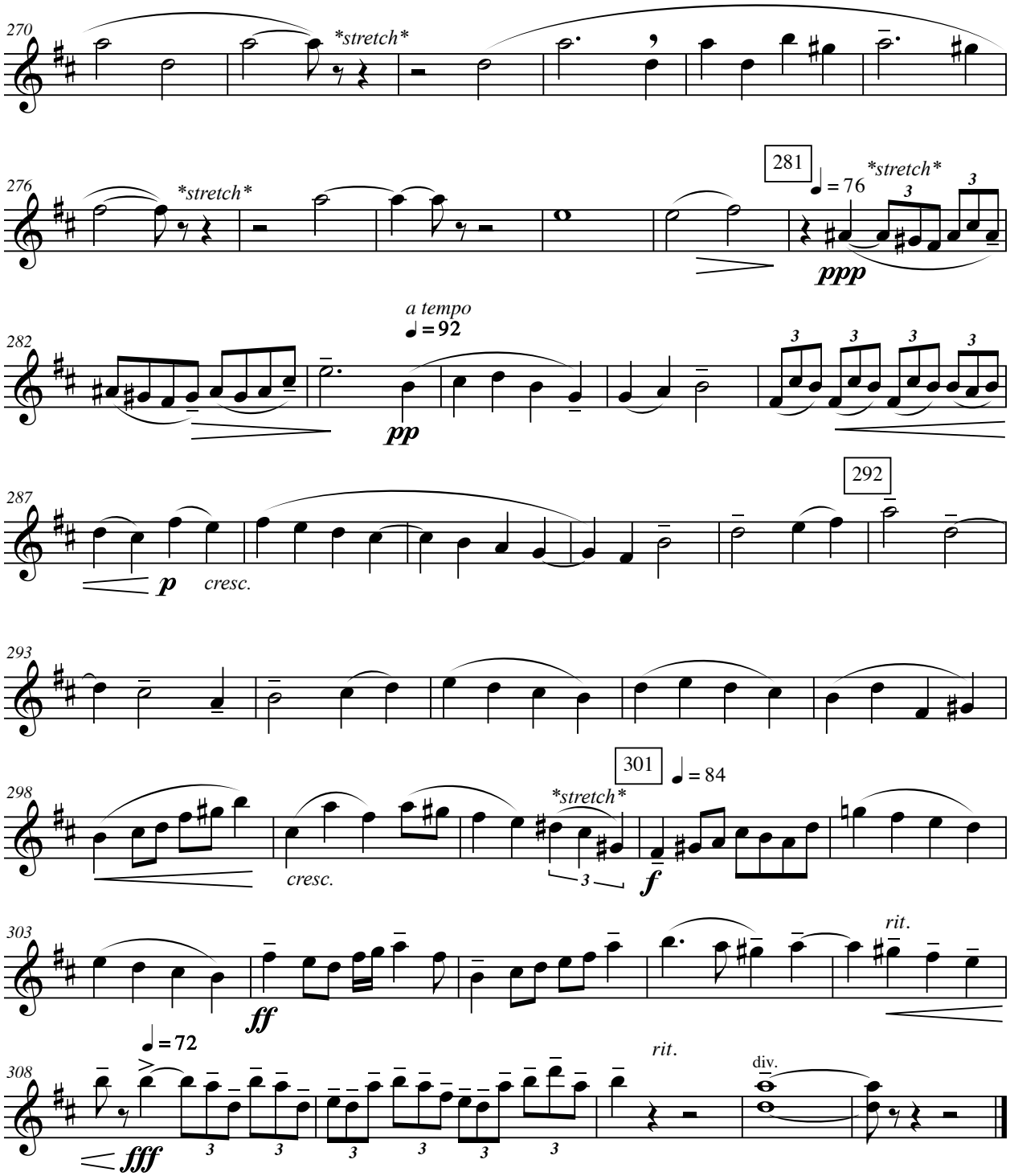
Variations for Wind Band

1st B♭ Clarinet

102
Variation 6
Tempo di valse ♩. = 66
In 1
102
p
110
cresc.
mf
(cresc.)
116
f
[non ritard.]
118
f
ff
3
125
♩. = 60
125
ppp
stretch
dim.
ARABESQUE
Variation 7
134
Andante sostenuto (♩. = 60)
[Into 3]
lessening
131
pp
ppp
136
139
142
Meno mosso ♩. = 56
142
p
cresc.

Variations for Wind Band

1st B♭ Clarinet

183
186
sim.
sim.
190
194
3
3
9
All running 16ths - stagger breathing at will
195
198
(///)
cresc.
201
sim.
206
rall.
211
Variation 9
Adagio ♩ = 72
3
4
stretch
223
216
6
stretch
3
stretch
8
p

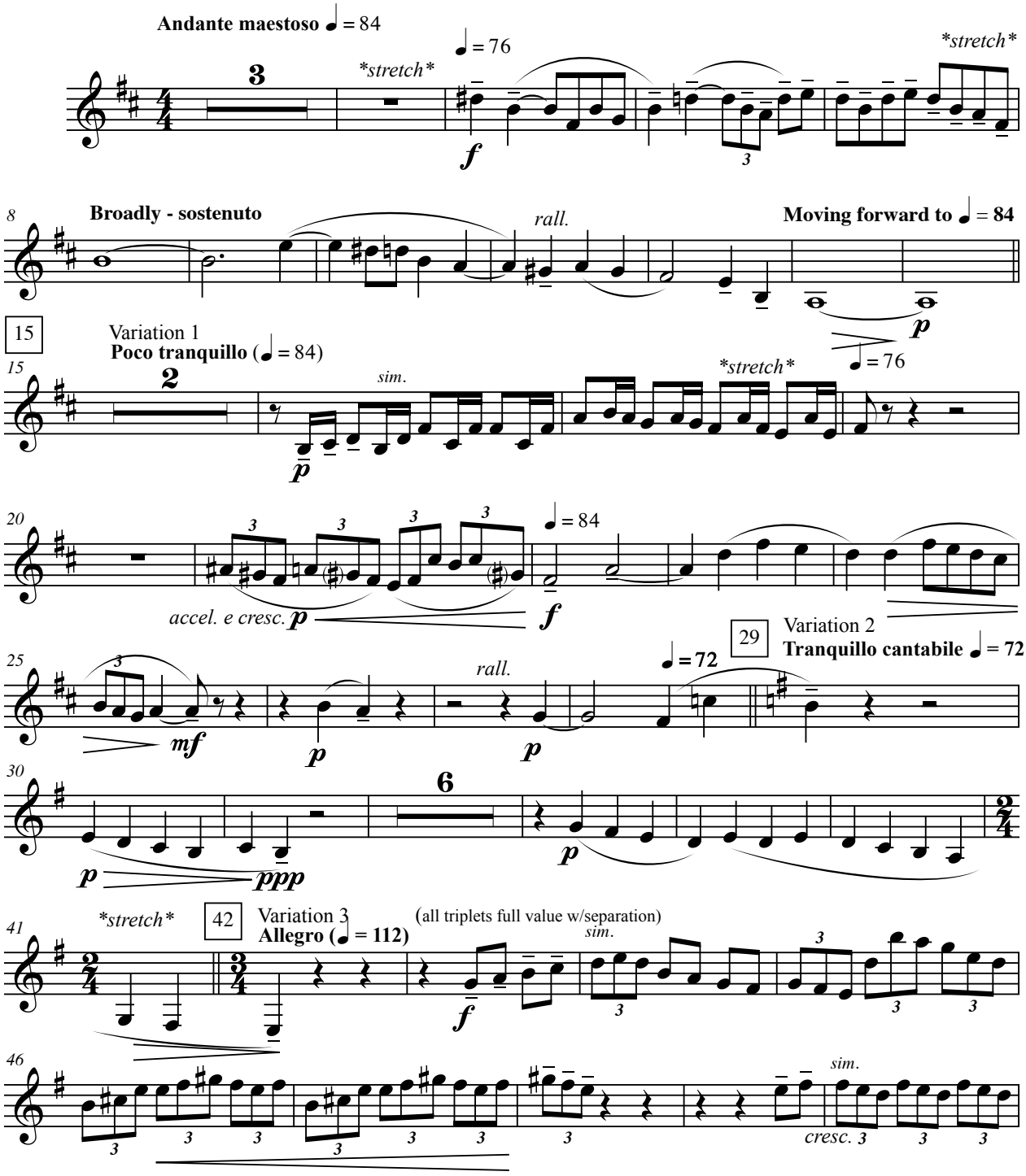
Variations for Wind Band

1st B♭ Clarinet

270
stretch
276
stretch
281
♩ = 76
stretch
3
ppp
a tempo
♩ = 92
282
pp
3
287
292
p
cresc.
293
298
301
♩ = 84
stretch
cresc.
3
f
303
rit.
ff
♩ = 72
308
rit.
div.
fff
3

Variations for Wind Band

Scored for large wind ensemble by Donald Hunsberger

2nd B♭ Clarinet

Ralph Vaughan Williams
trans. Hunsberger / ed. Gary Brattin

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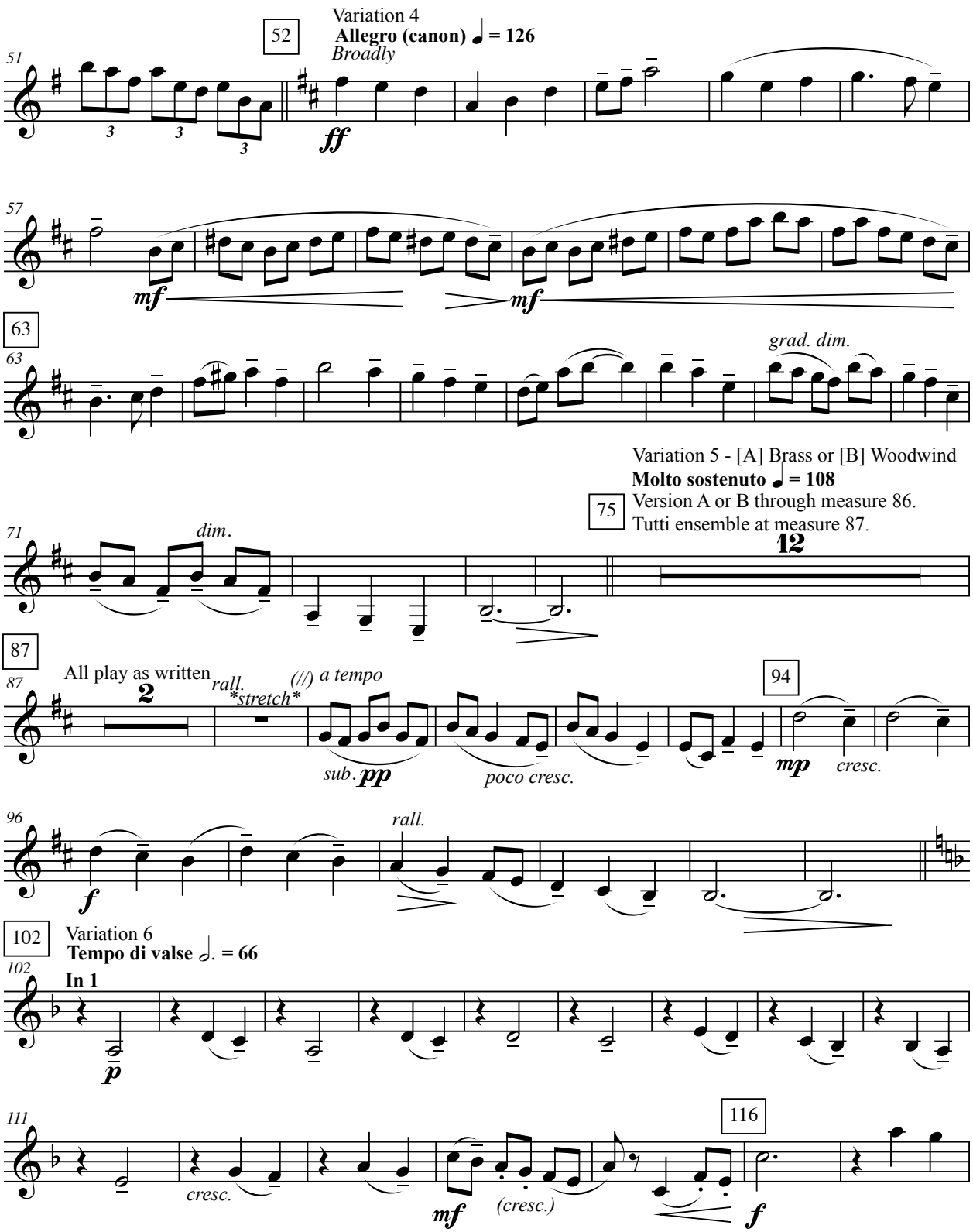
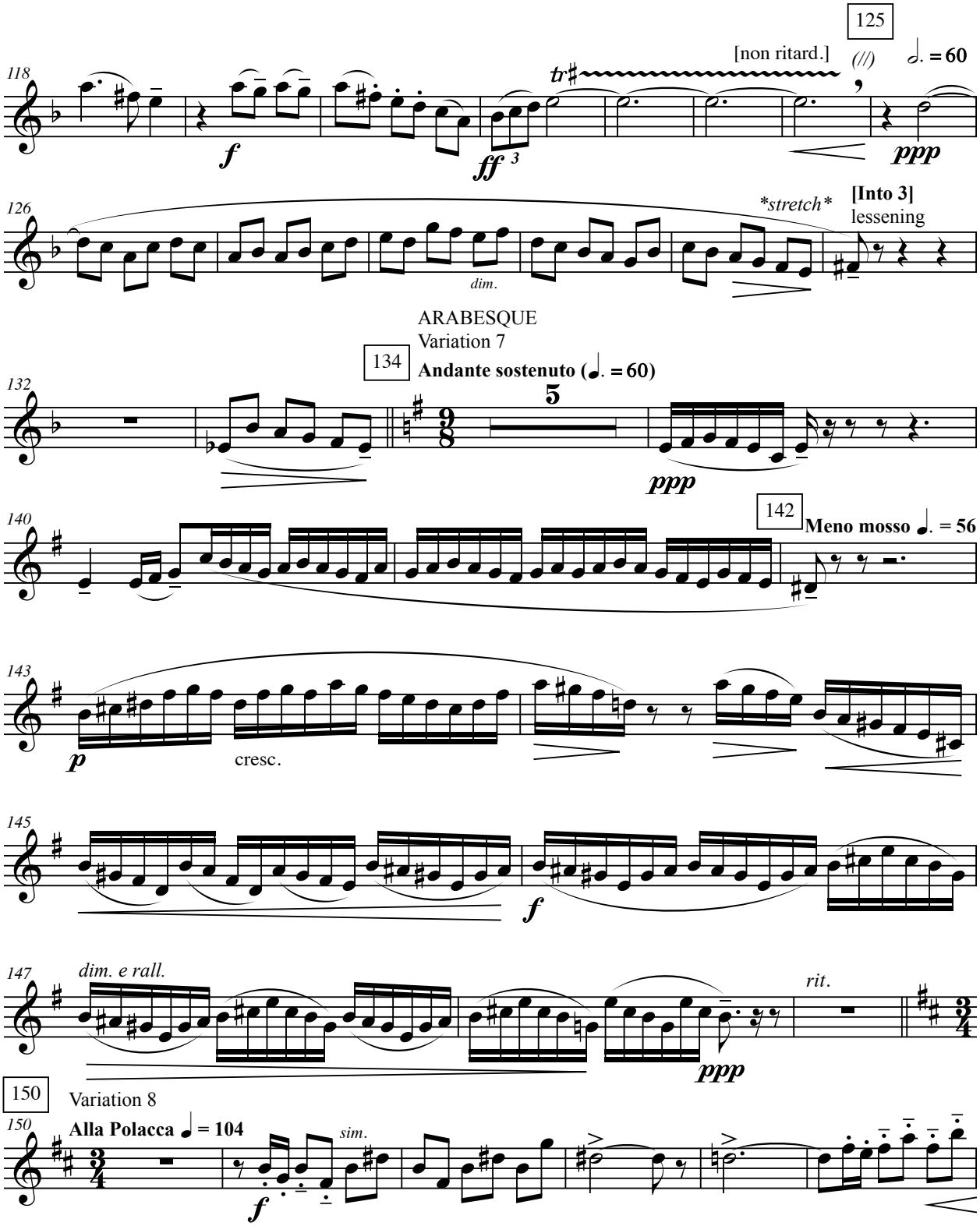
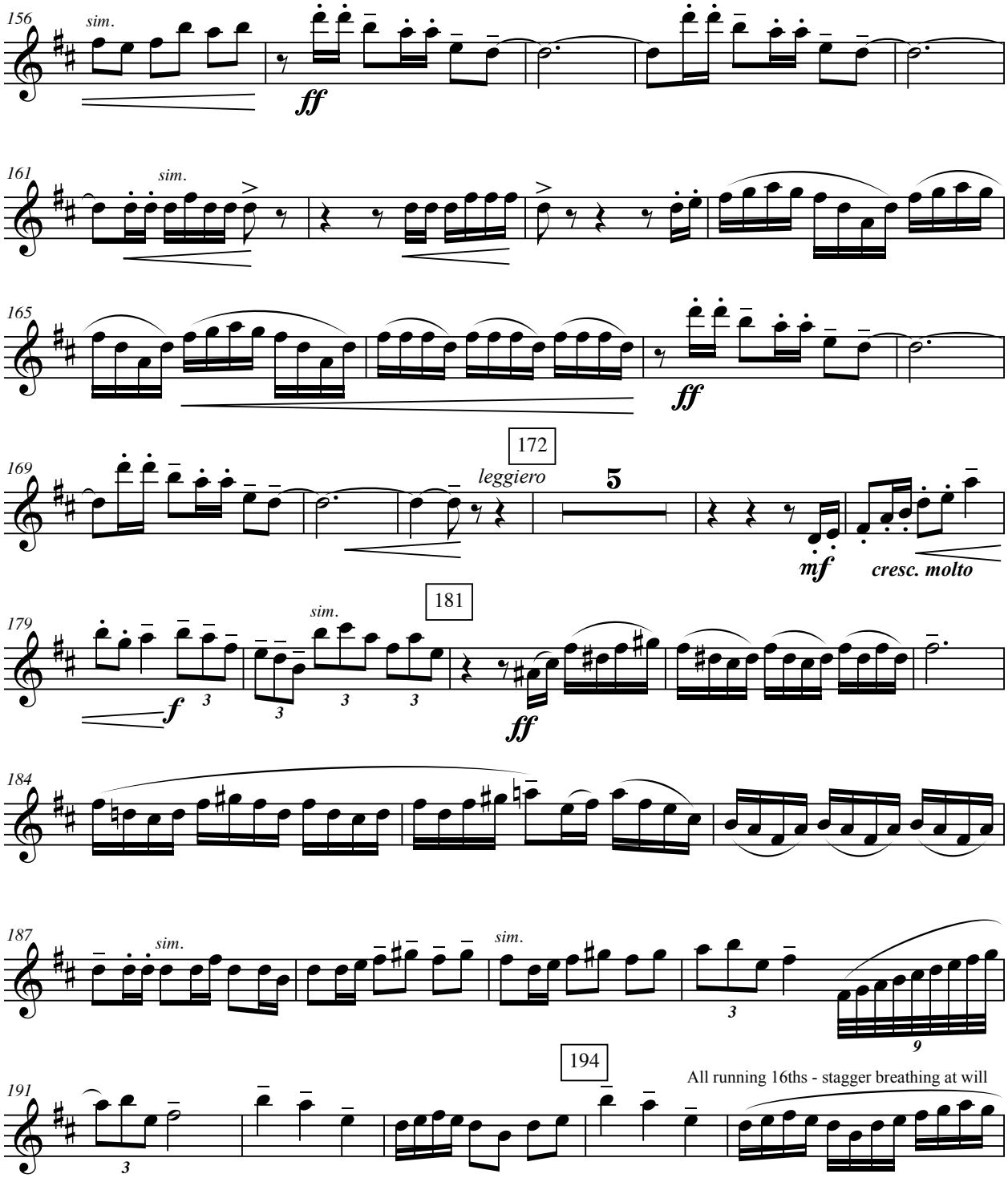
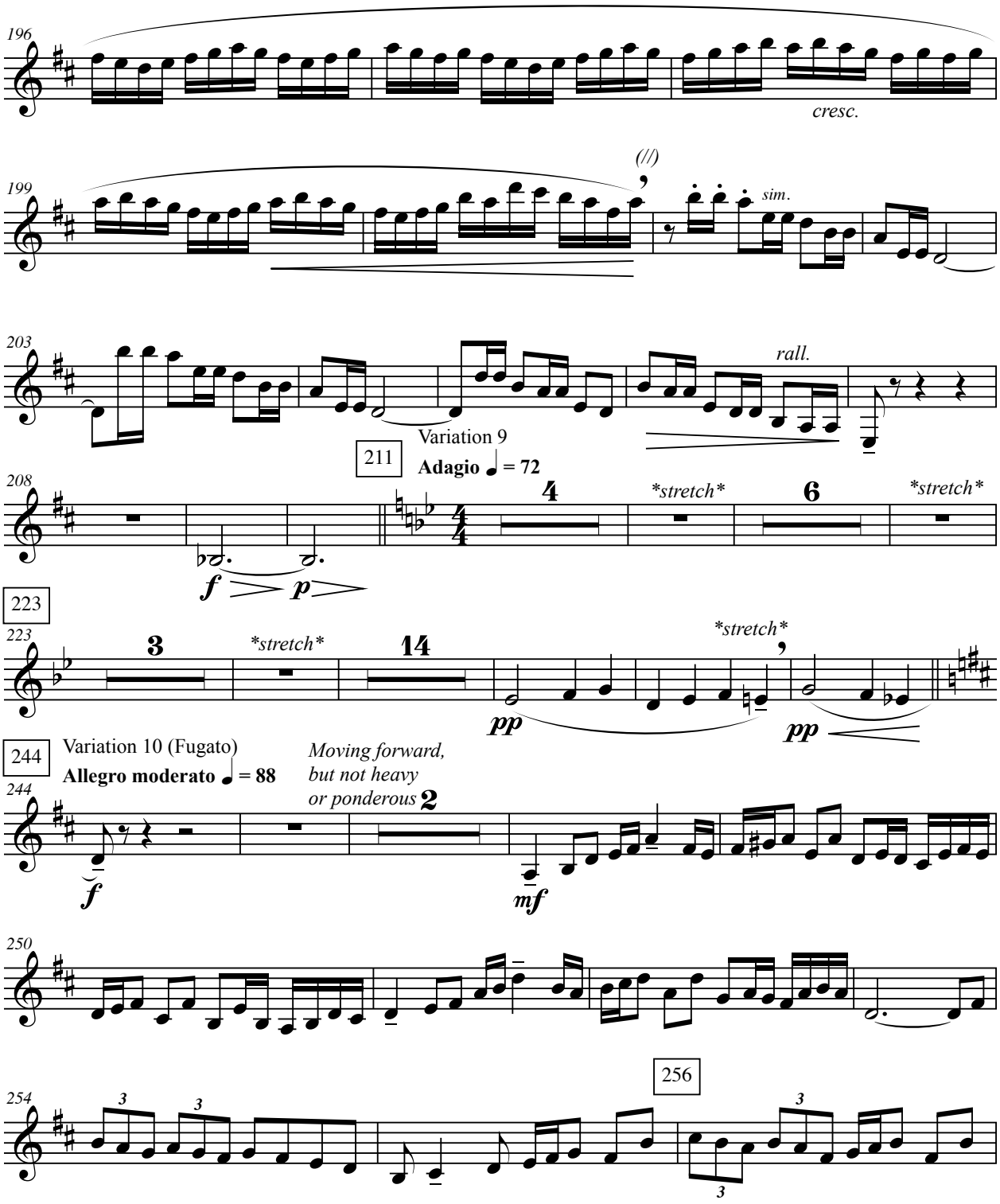
Variations for Wind Band

2nd B♭ Clarinet


125
[non ritard.]
(///)
♩. = 60
118
f
ff 3
tr
ppp
126
stretch
[Into 3]
lessening
dim.
ARABESQUE
Variation 7
134
Andante sostenuto (♩. = 60)
132
5
ppp
142
Meno mosso ♩. = 56
140
143
p
cresc.
145
f
147
dim. e rall.
rit.
ppp
150
Variation 8
Alla Polacca ♩ = 104
150
sim.
f

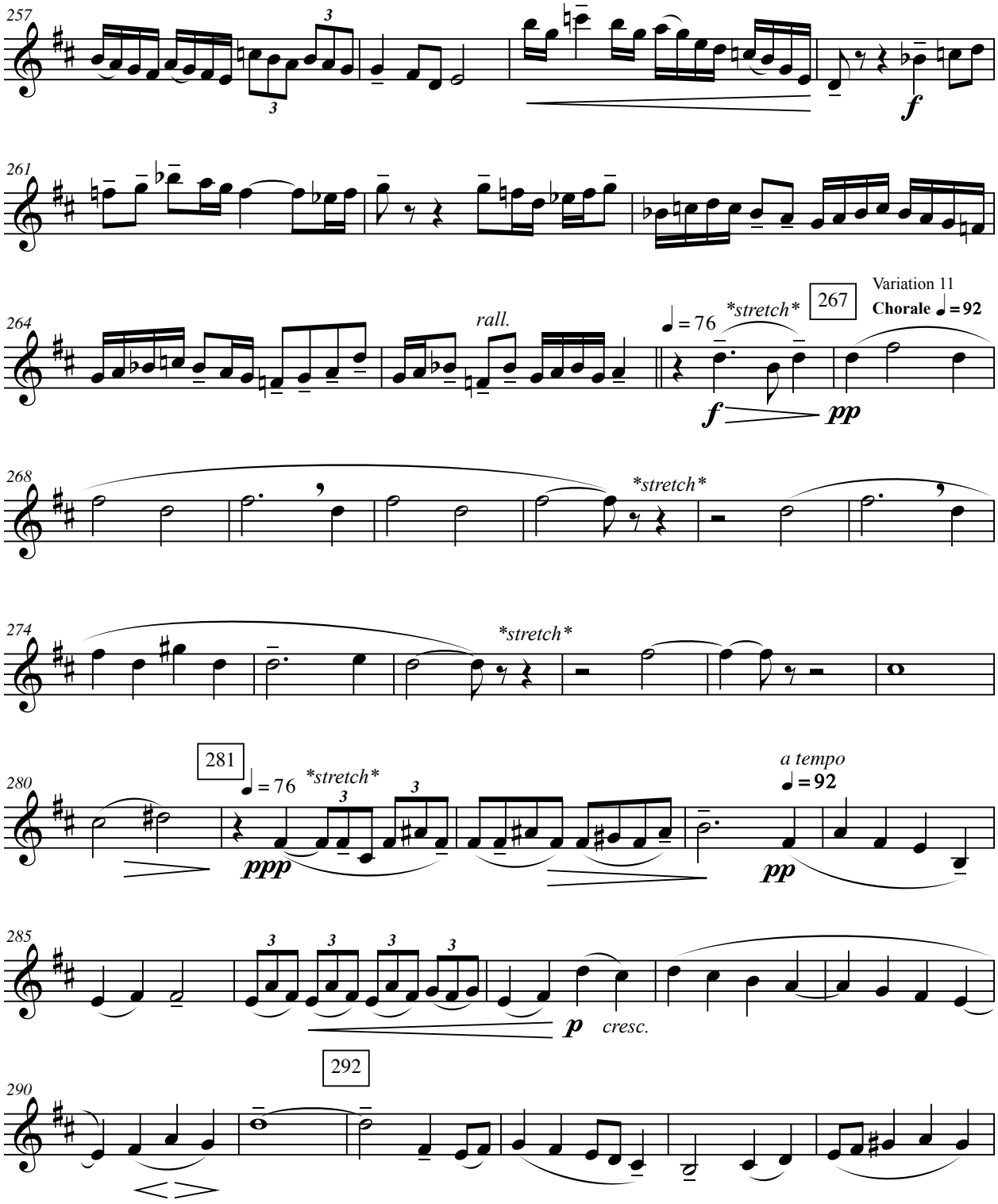
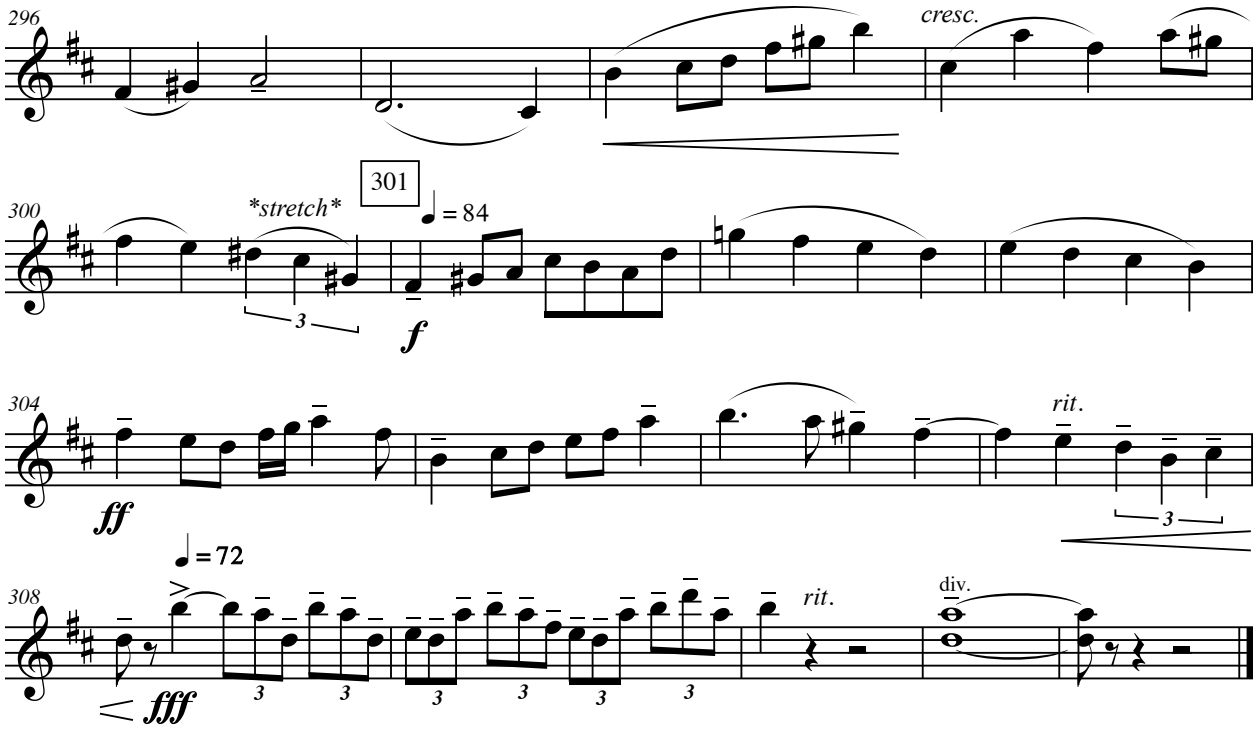
Variations for Wind Band

2nd B♭ Clarinet



196
cresc.
199
(///)
sim.
203
rall.
Variation 9
211
Adagio ♩ = 72
208
stretch
stretch
223
223
stretch
stretch
244
Variation 10 (Fugato)
Allegro moderato ♩ = 88
Moving forward,
but not heavy
or ponderous
244
250
256
254

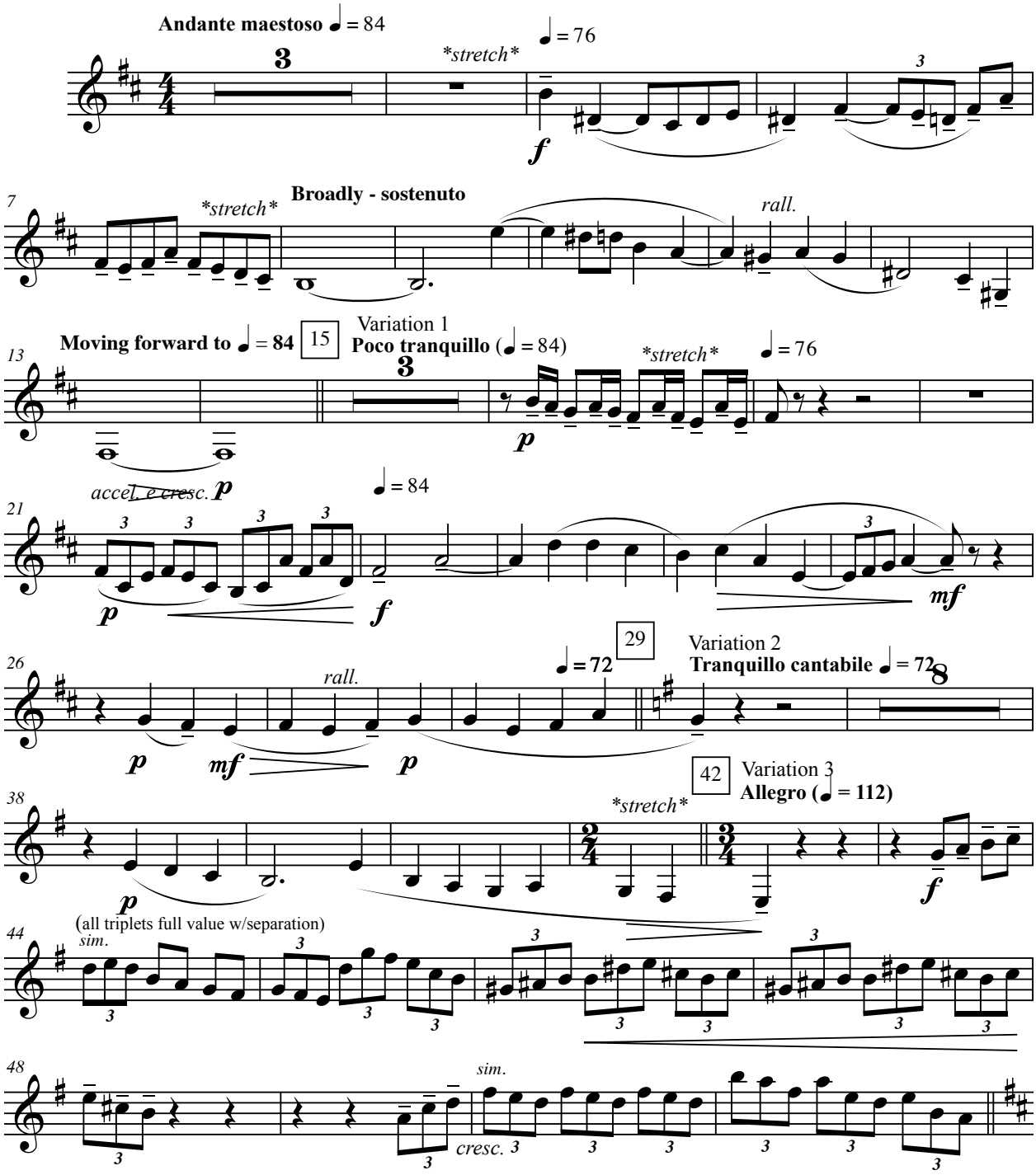
Variations for Wind Band

2nd B♭ Clarinet


296
cresc.
300
stretch
301
♩ = 84
f
304
ff
rit.
♩ = 72
308
fff
rit.
div.

Variations for Wind Band

Scored for large wind ensemble by Donald Hunsberger

3rd B♭ Clarinet

Ralph Vaughan Williams
trans. Hunsberger / ed. Gary Brattin

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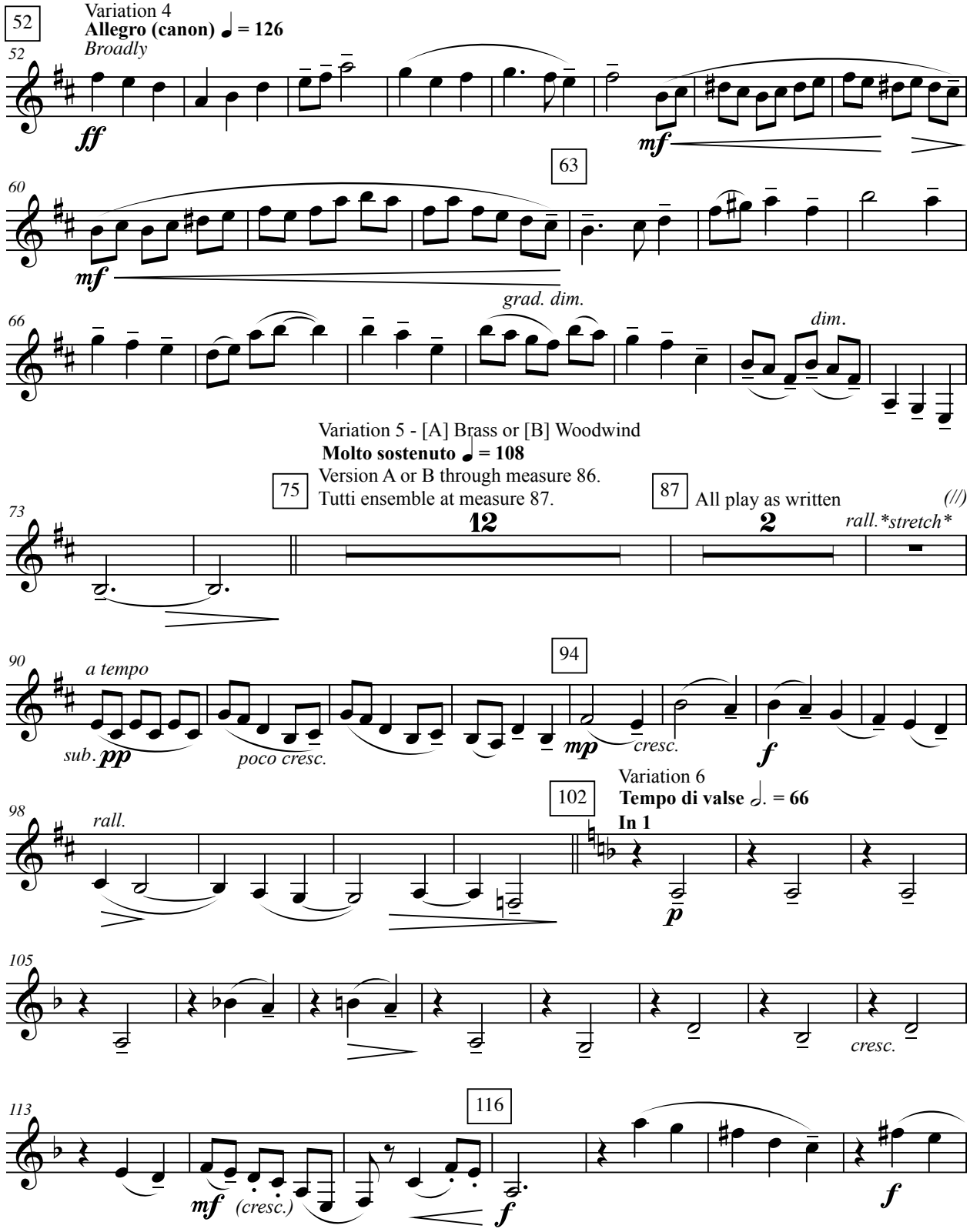
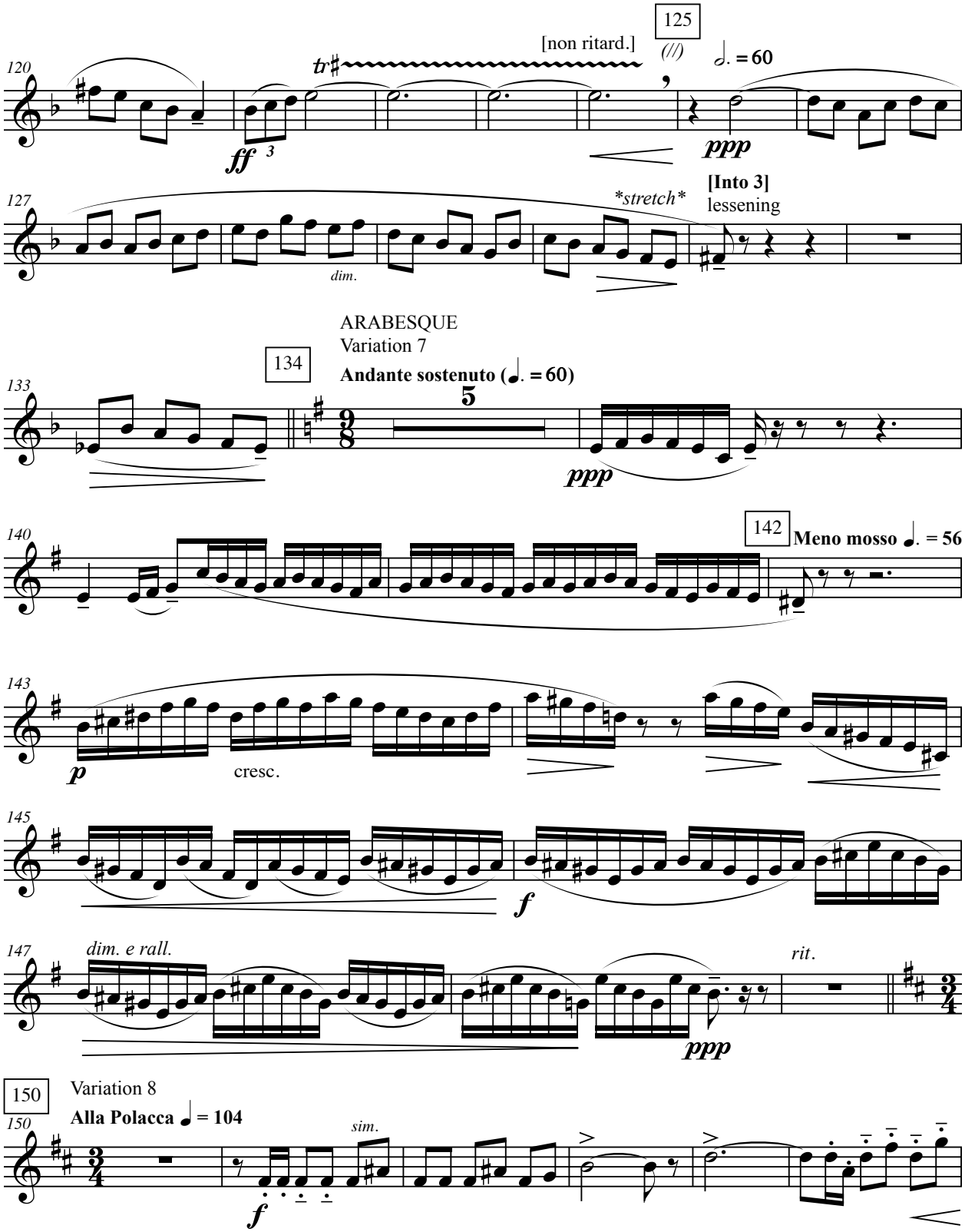
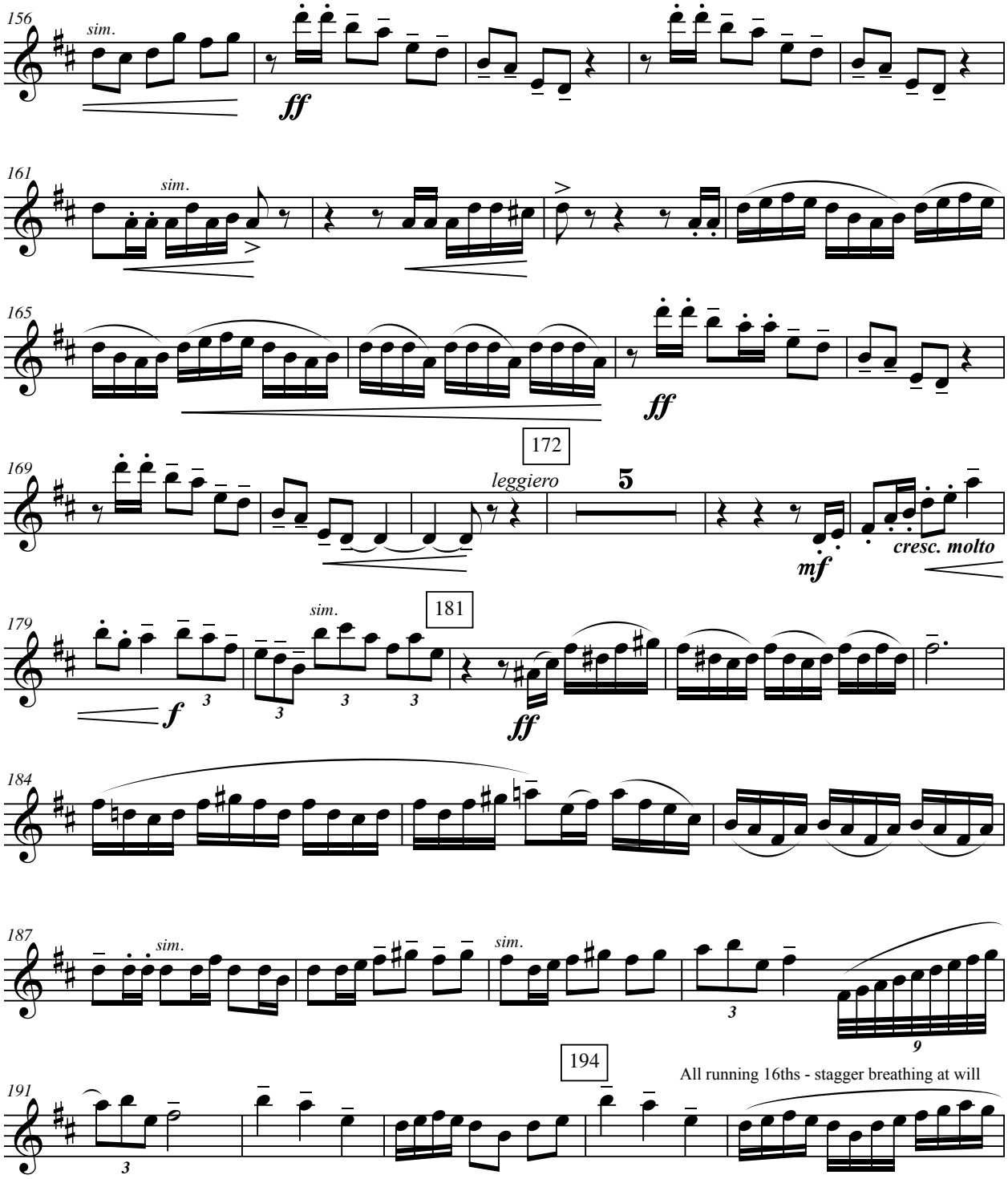
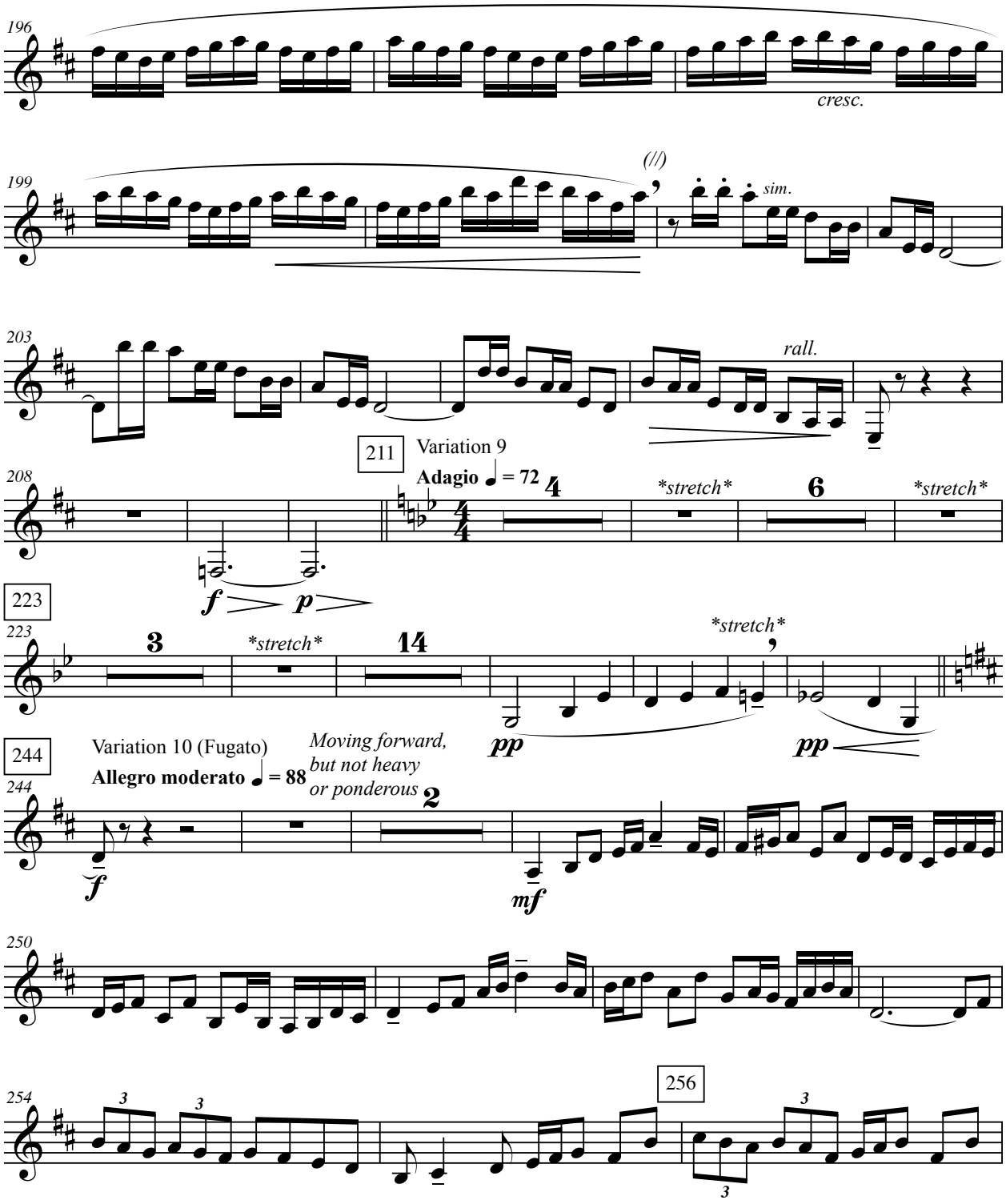
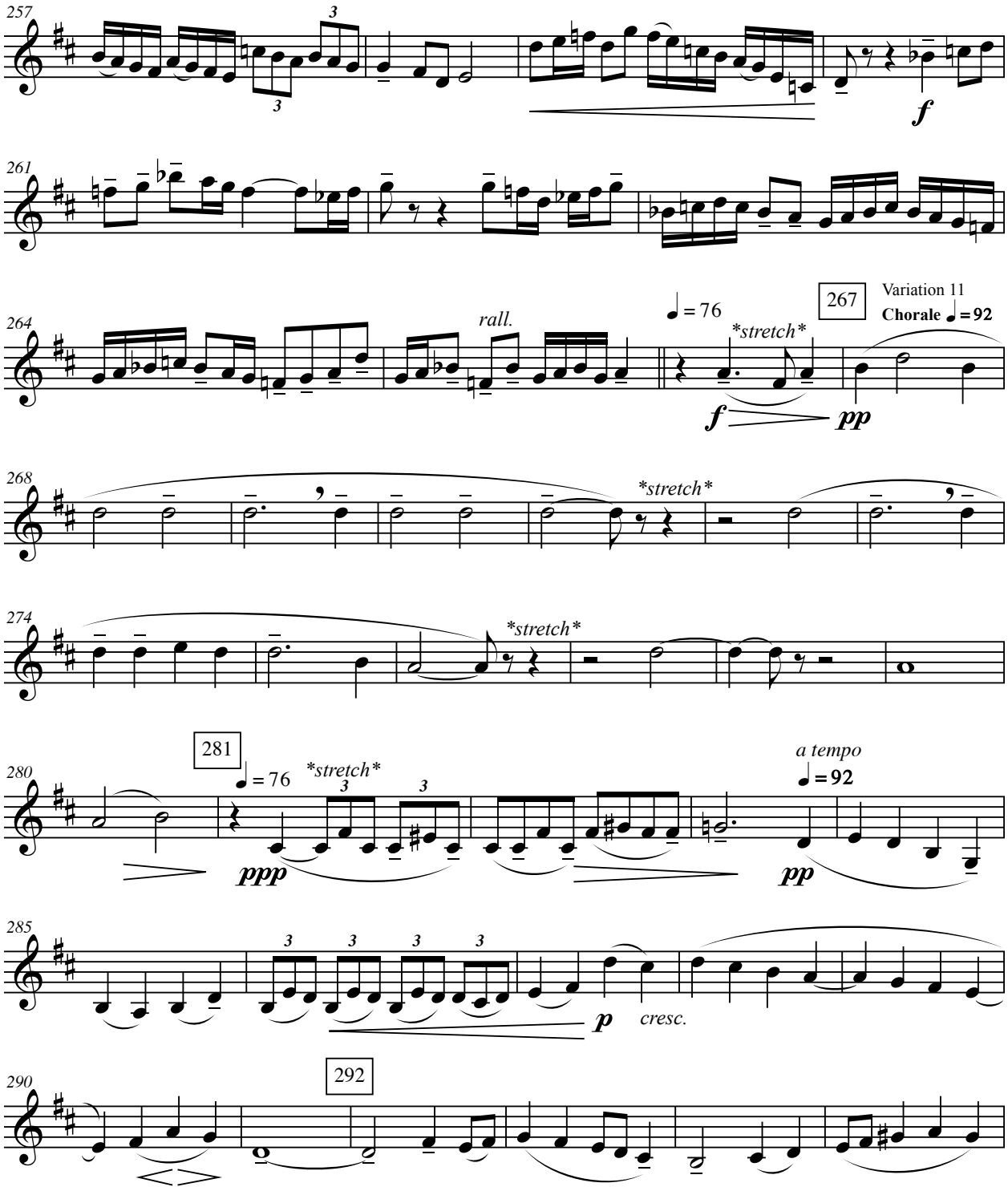
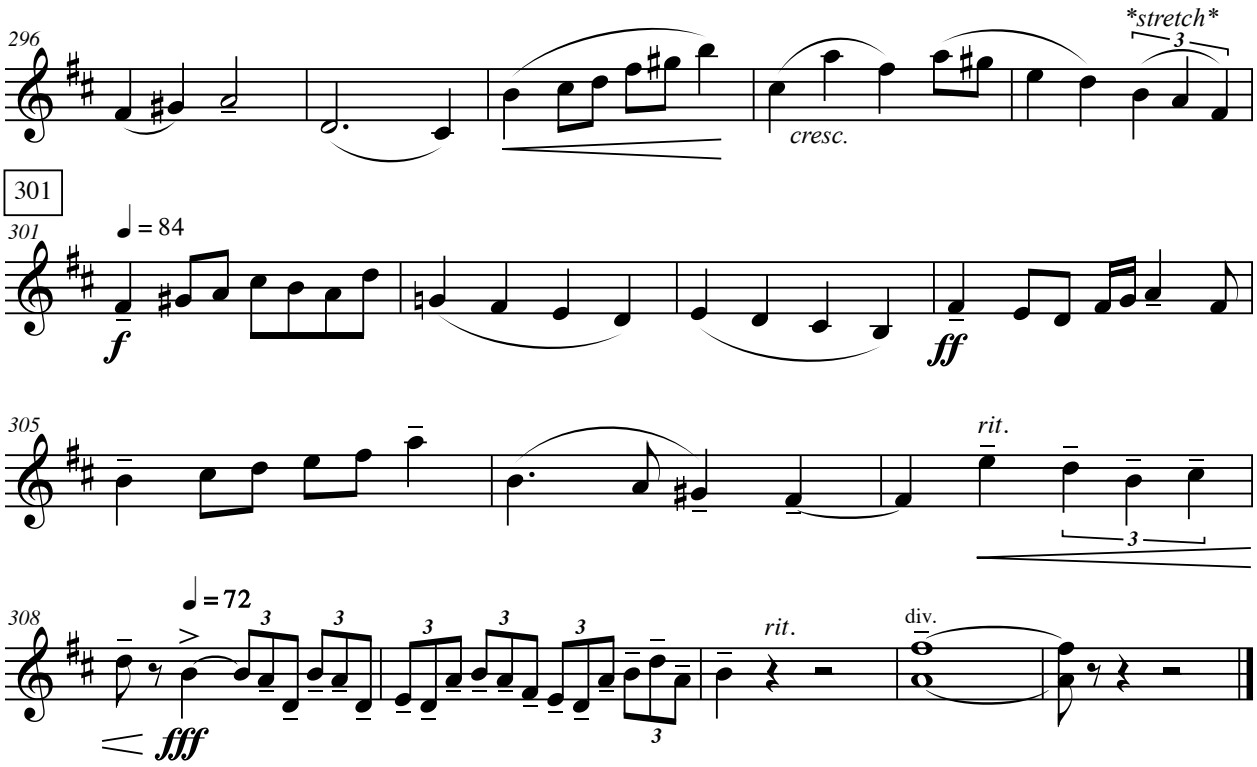
Variations for Wind Band
3rd B♭ Clarinet



125
[non ritard.]
(///)
♩. = 60
120
tr
ff
3
ppp
127
stretch
[Into 3]
lessening
dim.
ARABESQUE
Variation 7
134
Andante sostenuto (♩. = 60)
133
5
ppp
140
142
Meno mosso ♩. = 56
143
p
cresc.
145
f
147
dim. e rall.
rit.
ppp
150
Variation 8
Alla Polacca ♩ = 104
150
sim.
f

Variations for Wind Band

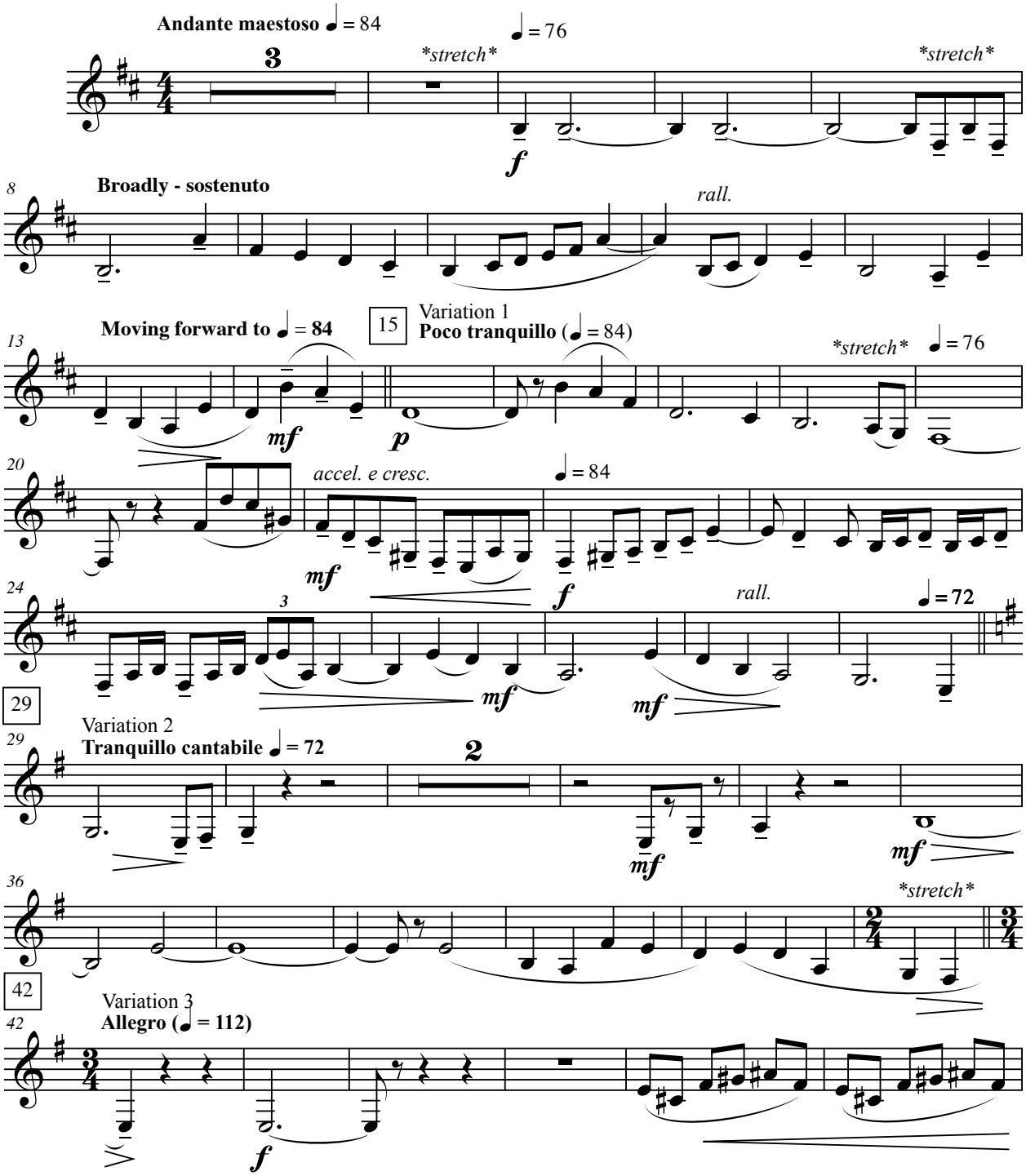
3rd B♭ Clarinet

196
cresc.
199
(///)
sim.
203
rall.
211
Variation 9
Adagio ♩ = 72
208
stretch
stretch
223
223
stretch
stretch
244
Variation 10 (Fugato)
Allegro moderato ♩ = 88
Moving forward, but not heavy or ponderous
244
250
254
256

Variations for Wind Band
3rd B♭ Clarinet

296
stretch
3
cresc.
301
301
♩ = 84
f
ff
305
rit.
3
308
♩ = 72
fff
rit.
div.

Variations for Wind Band

Scored for large wind ensemble by Donald Hunsberger

B♭ Bass Clarinet

Ralph Vaughan Williams
trans. Hunsberger / ed. Gary Brattin

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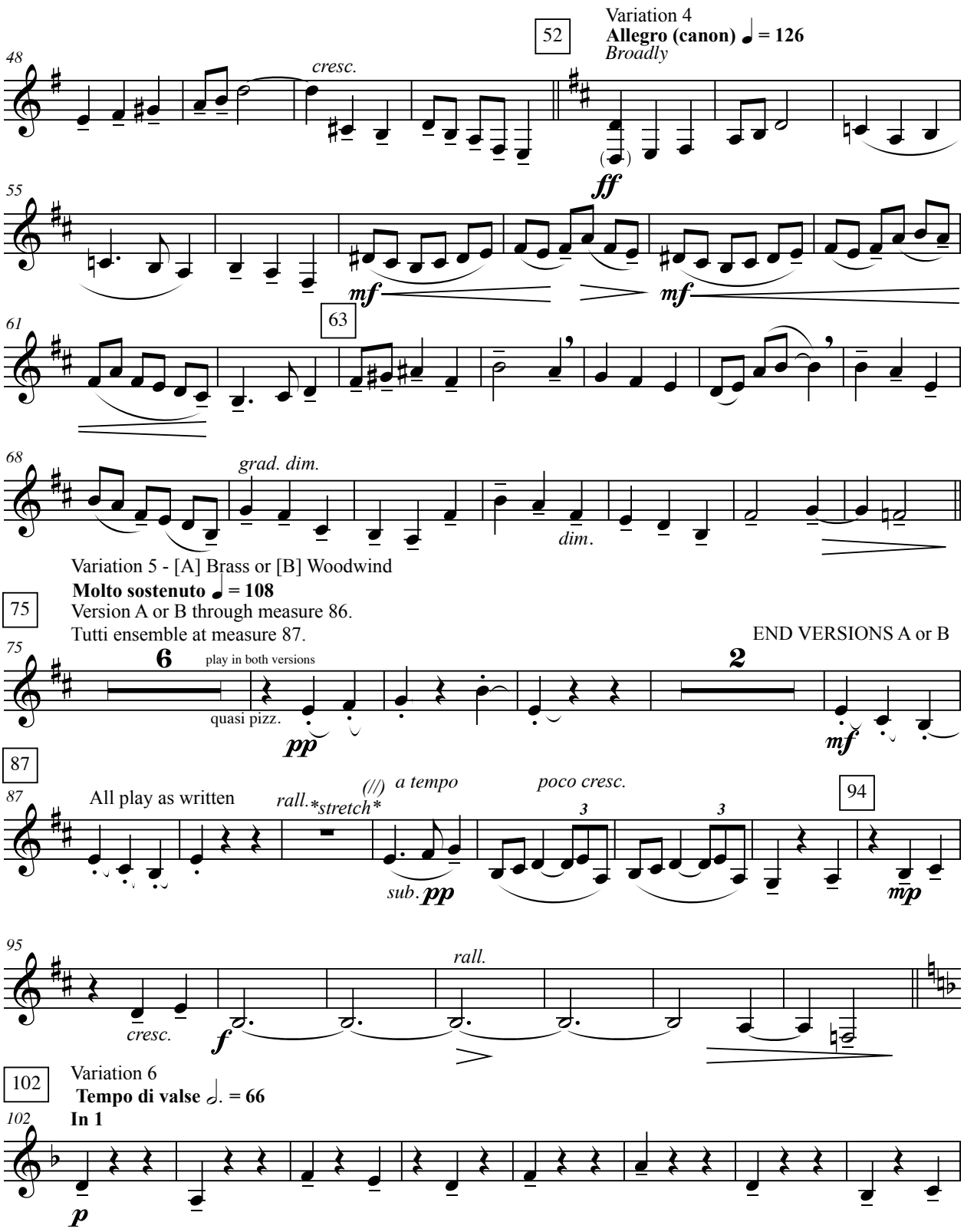
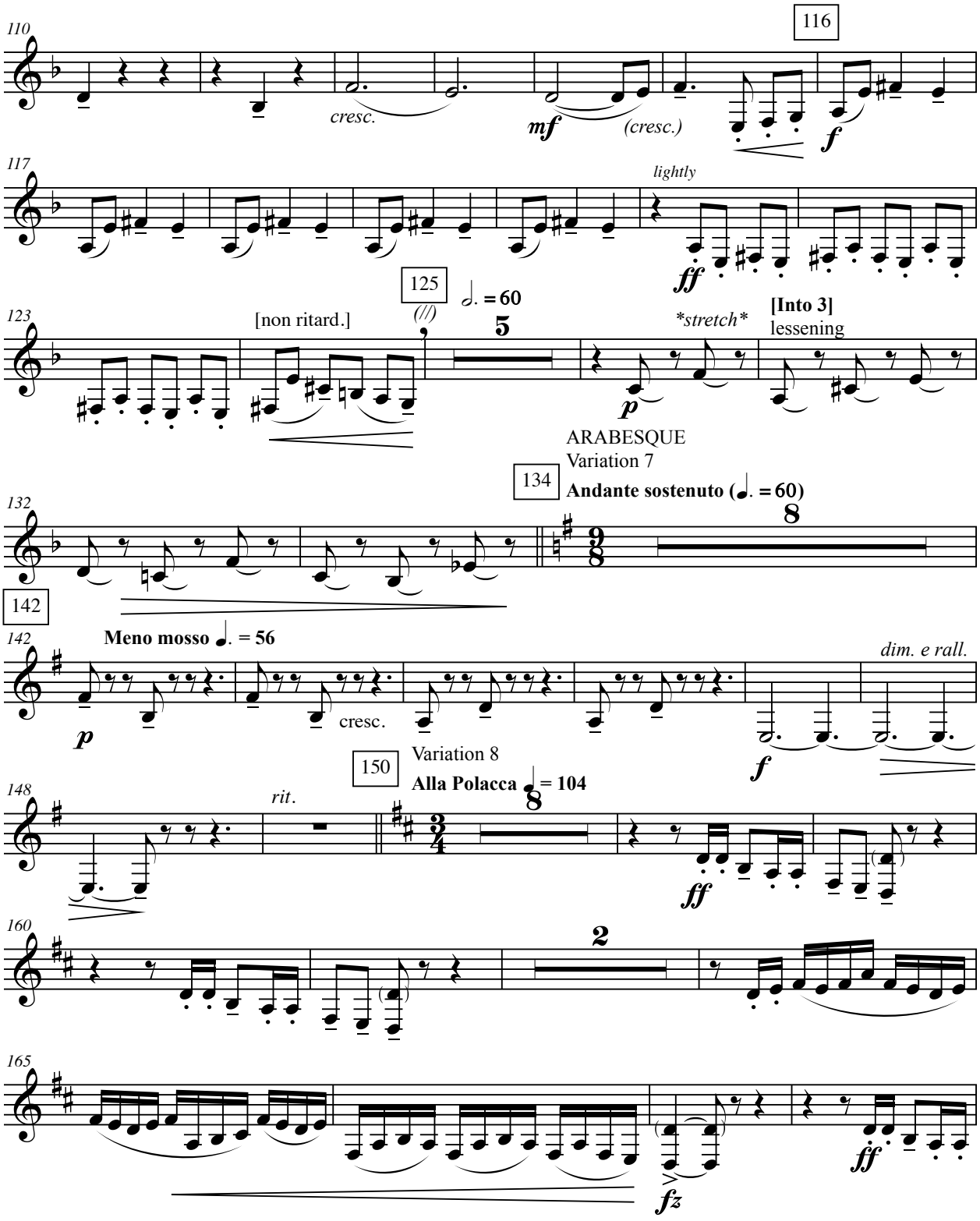
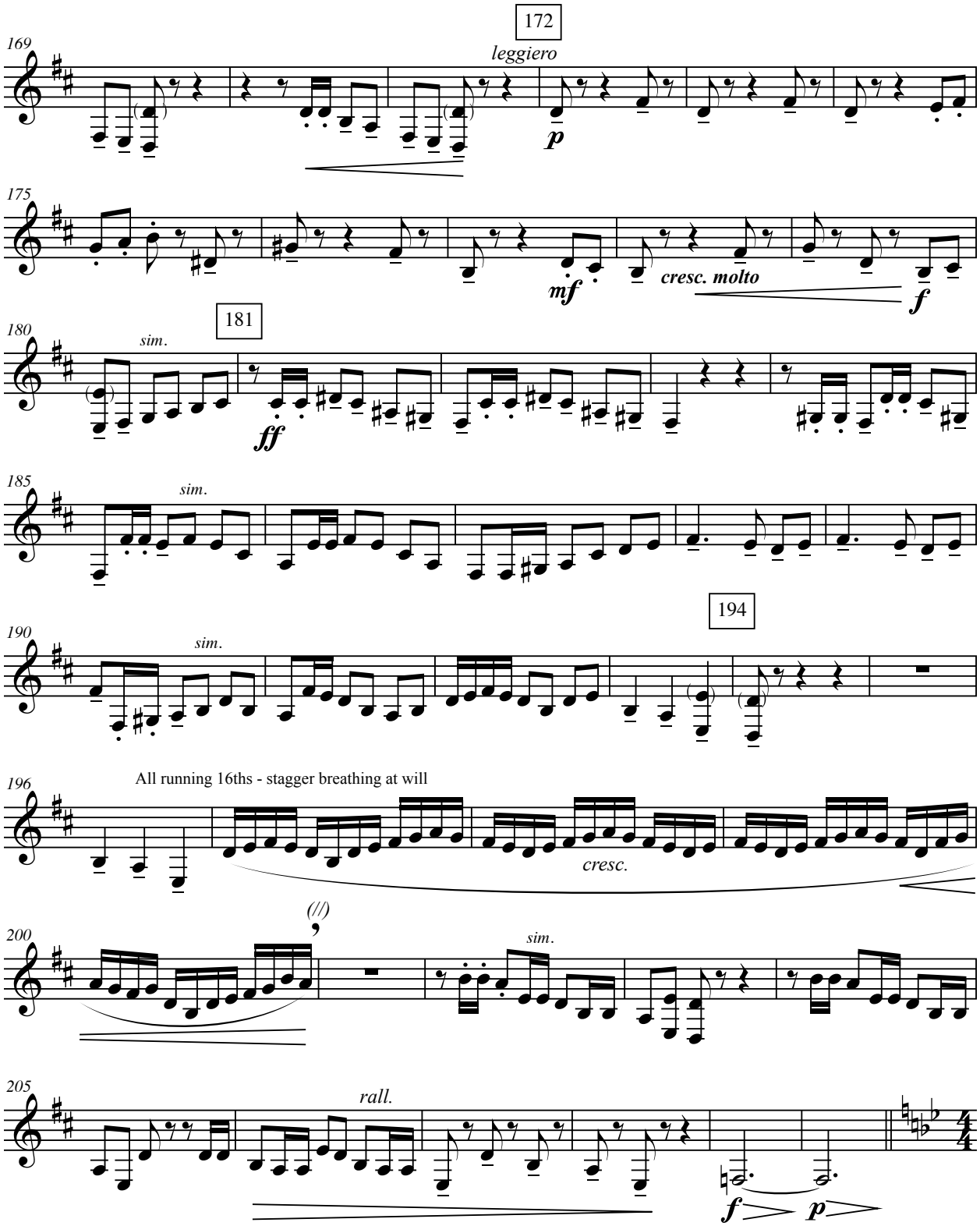
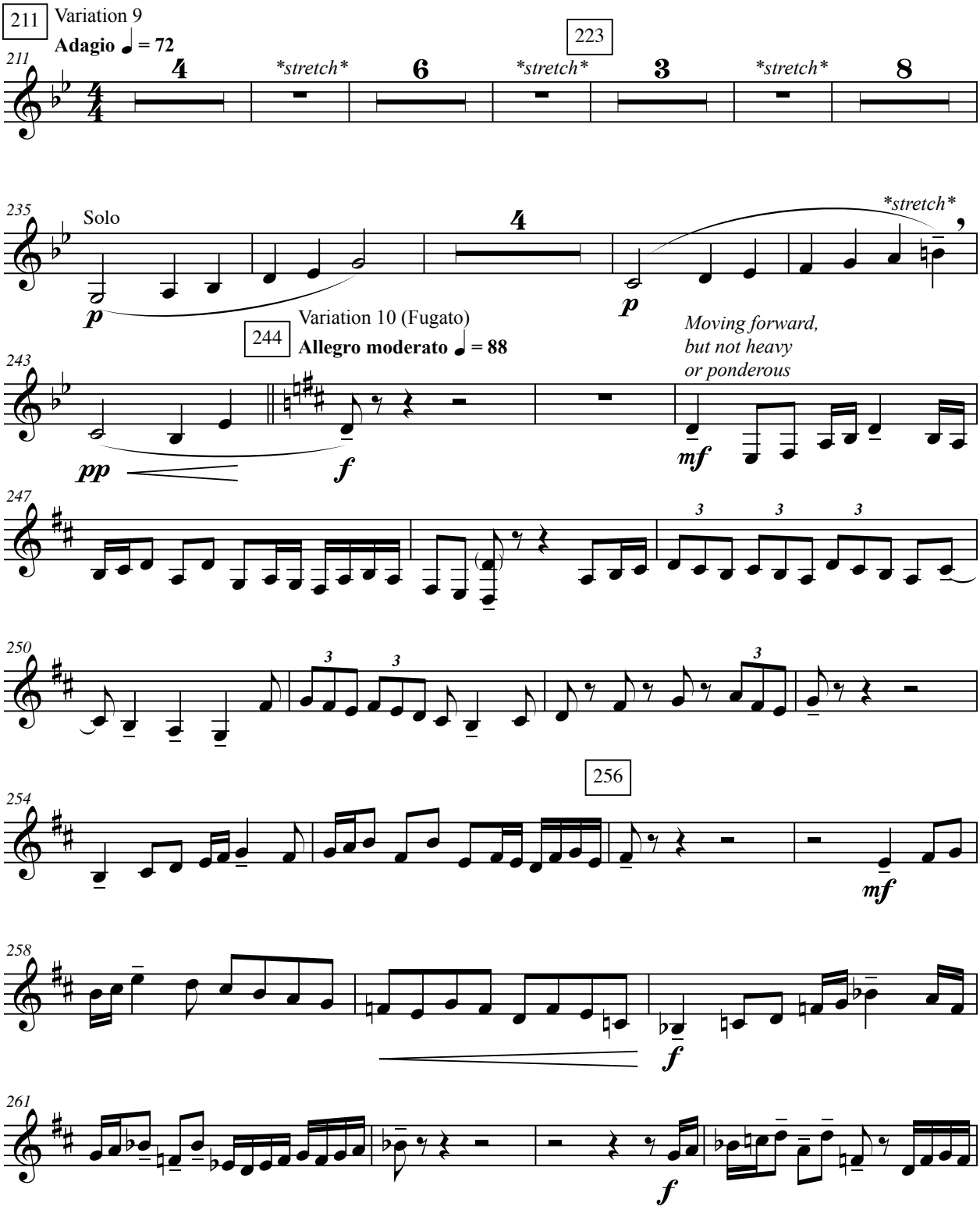
Variations for Wind Band

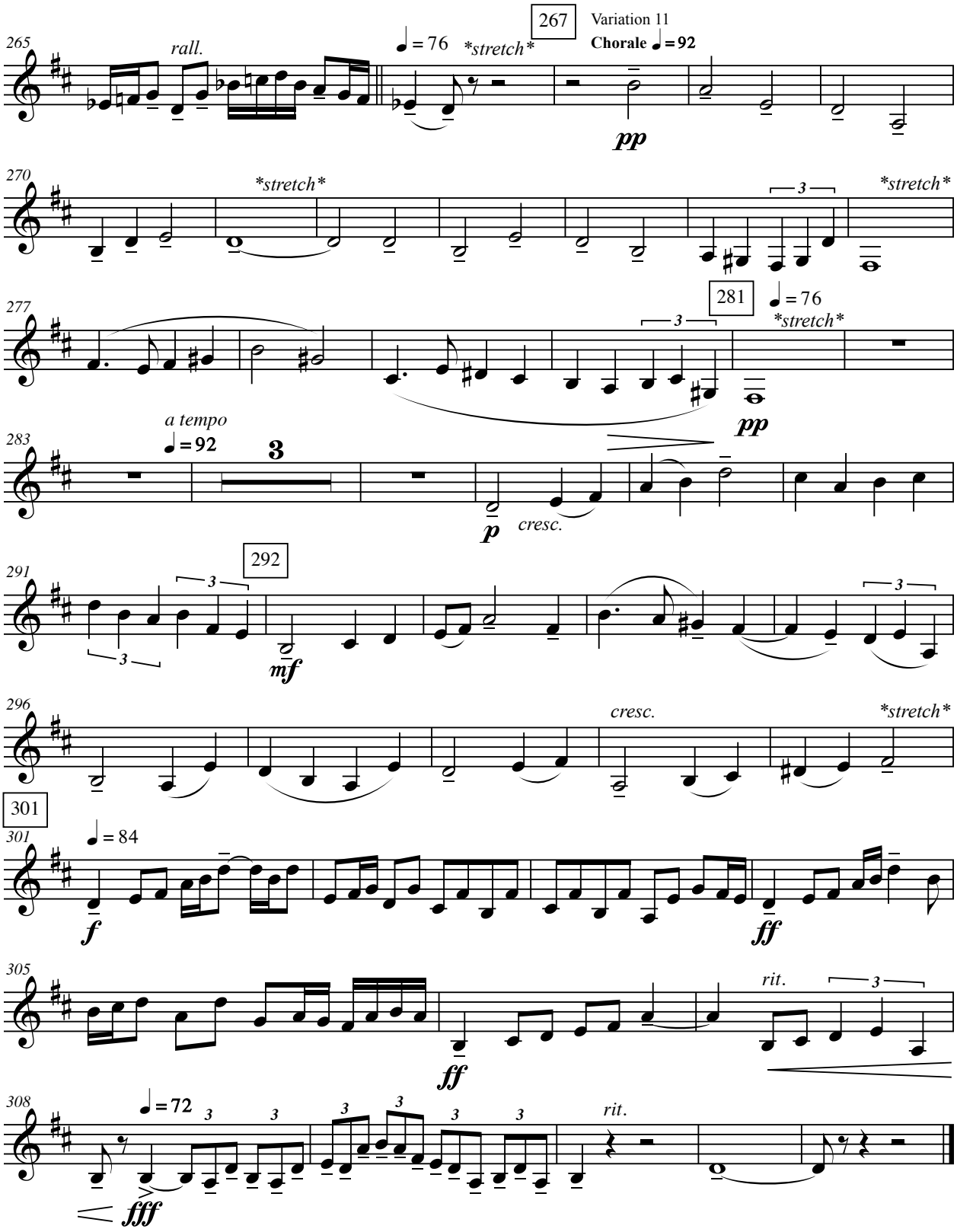
B♭ Bass Clarinet


110
116
cresc.
mf
(cresc.)
f
117
lightly
ff
125
123
[non ritard.]
(///)
♩. = 60
5
stretch
[Into 3]
lessening
p
ARABESQUE
Variation 7
134
Andante sostenuto (♩. = 60)
132
8
142
142
Meno mosso ♩. = 56
p
cresc.
dim. e rall.
f
150
Variation 8
Alla Polacca ♩ = 104
148
rit.
8
ff
160
2
165
fz
ff

Variations for Wind Band

B♭ Bass Clarinet

211
Variation 9
Adagio ♩ = 72
211
4
stretch
6
stretch
223
3
stretch
8
235
Solo
4
stretch
p
p
244
Variation 10 (Fugato)
Allegro moderato ♩ = 88
243
Moving forward,
but not heavy
or ponderous
pp
f
mf
247
3
3
3
250
3
3
3
256
254
mf
258
f
261
f

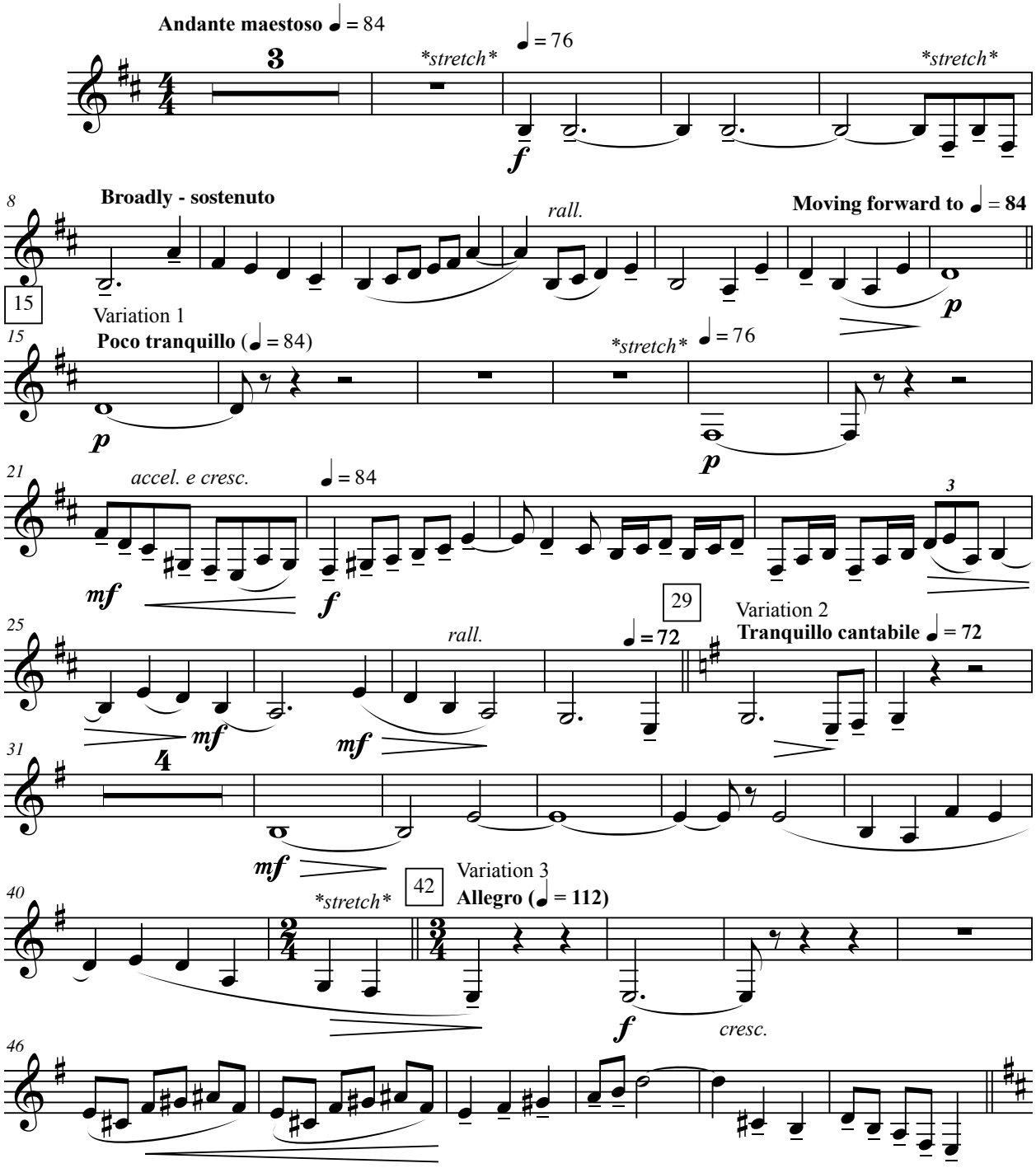
6

Variations for Wind Band

B♭ Bass Clarinet

Variations for Wind Band

Scored for large wind ensemble by Donald Hunsberger

Ralph Vaughan Williams
trans. Hunsberger / ed. Gary Brattin

B♭ Contrabass Clarinet

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Variations for Wind Band

BB♭ Contrabass
Clarinet

52

Variation 4
Allegro (canon) ♩ = 126
Broadly

52

ff

mf

58

63

mf

64

grad. dim.

Variation 5 - [A] Brass or [B] Woodwind
Molto sostenuto ♩ = 108
Version A or B through measure 86.
Tutti ensemble at measure 87.

75

71

dim.

6

play in both versions

quasi pizz.

pp

END VERSIONS A or B

87 All play as written

83

2

mf

rall. **stretch** *(///) a tempo*

sub. *pp*

91

poco cresc.

3

3

94

cresc.

mp

f

Variation 6
Tempo di valse 𝅗𝅥. = 66
In 1

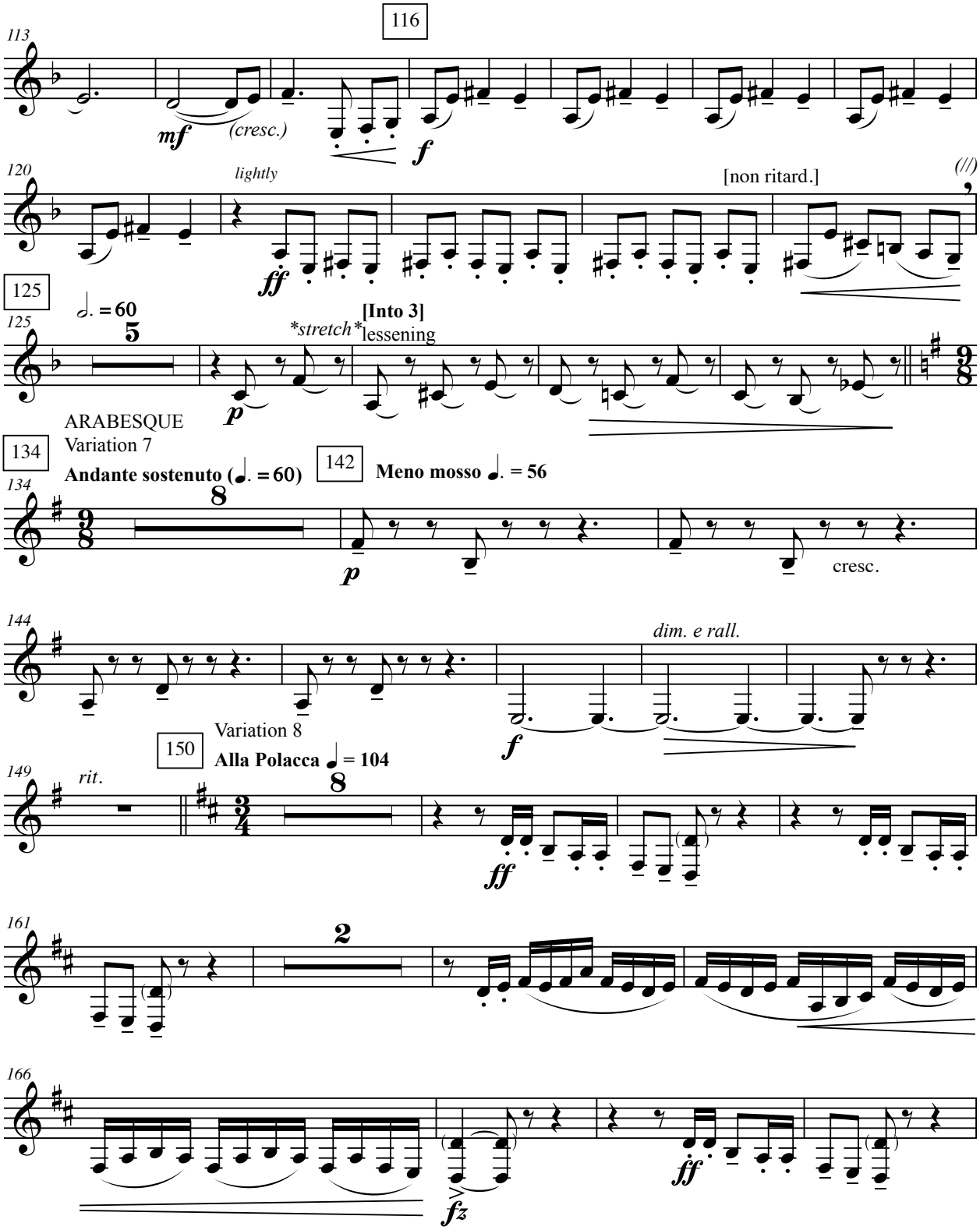
102

98

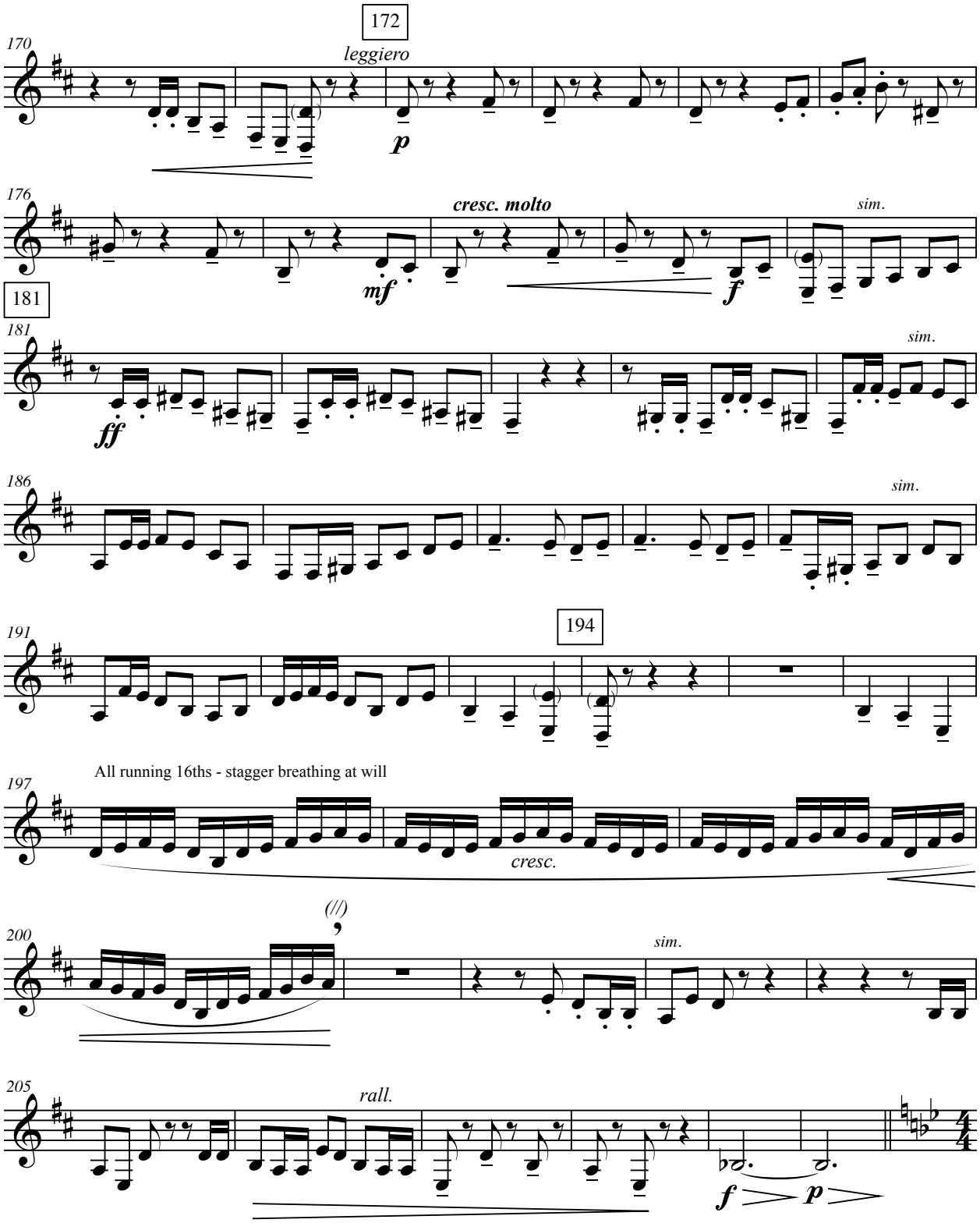
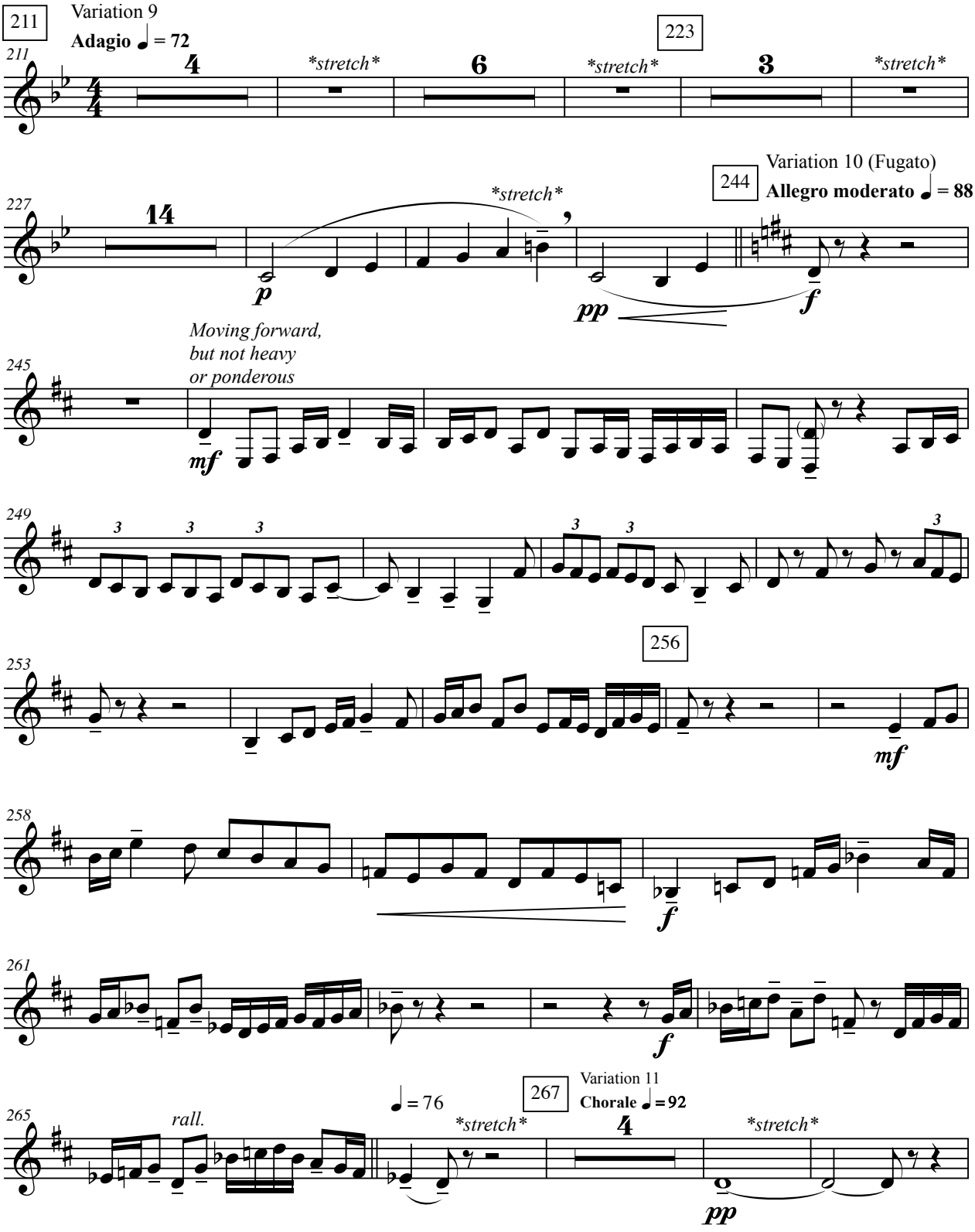
rall.

p

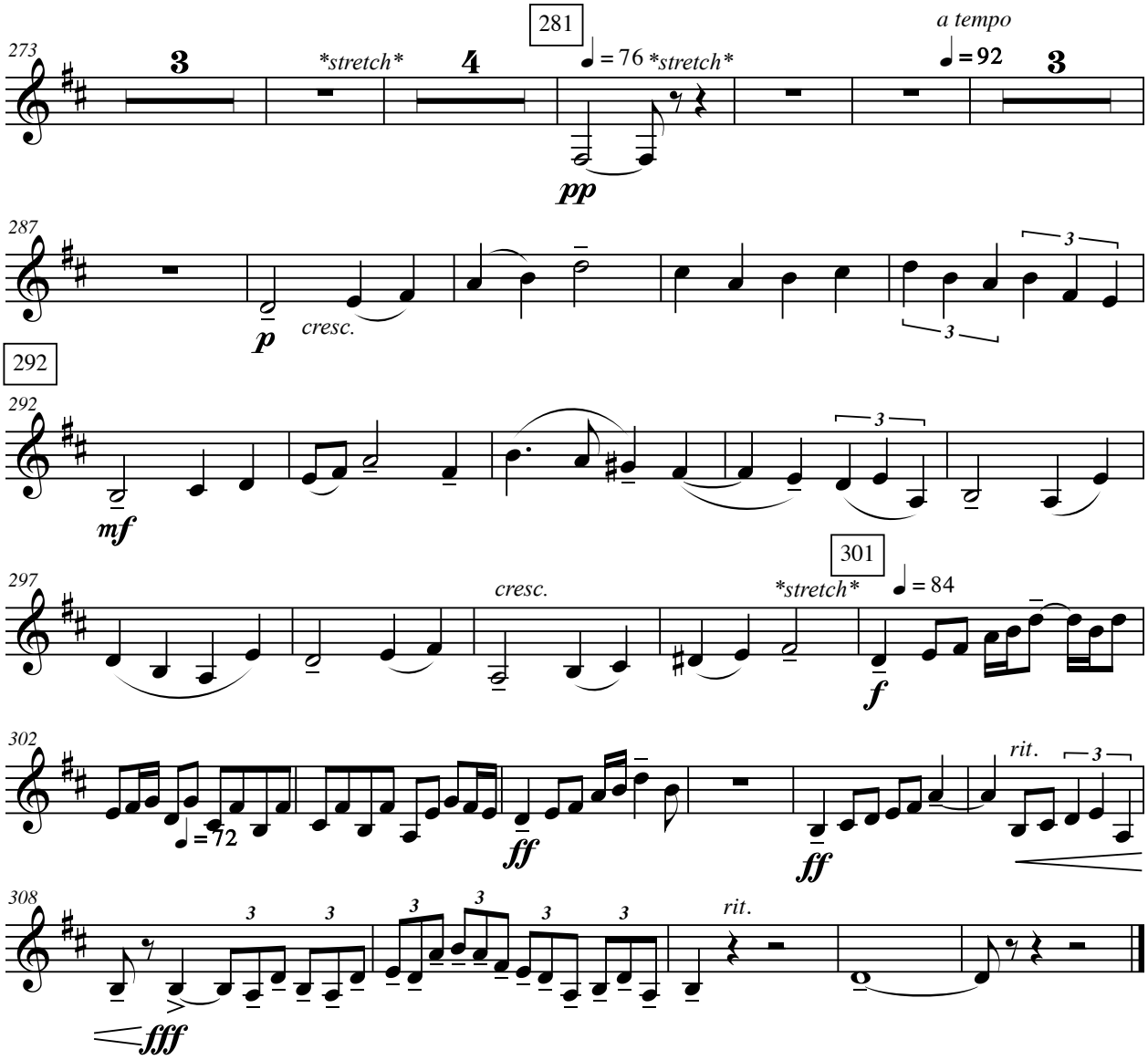
105

cresc.

116
113
mf
(cresc.)
f
120
lightly
ff
[non ritard.]
(///)
125
125
𝅗𝅥. = 60
5
stretch
[Into 3]
lessening
p
ARABESQUE
Variation 7
134
Andante sostenuto (𝅗𝅥. = 60)
142
Meno mosso 𝅗𝅥. = 56
134
8
p
cresc.
144
dim. e rall.
f
Variation 8
150
Alla Polacca ♩ = 104
149
rit.
8
ff
161
2
166
ff
fz

Variations for Wind Band

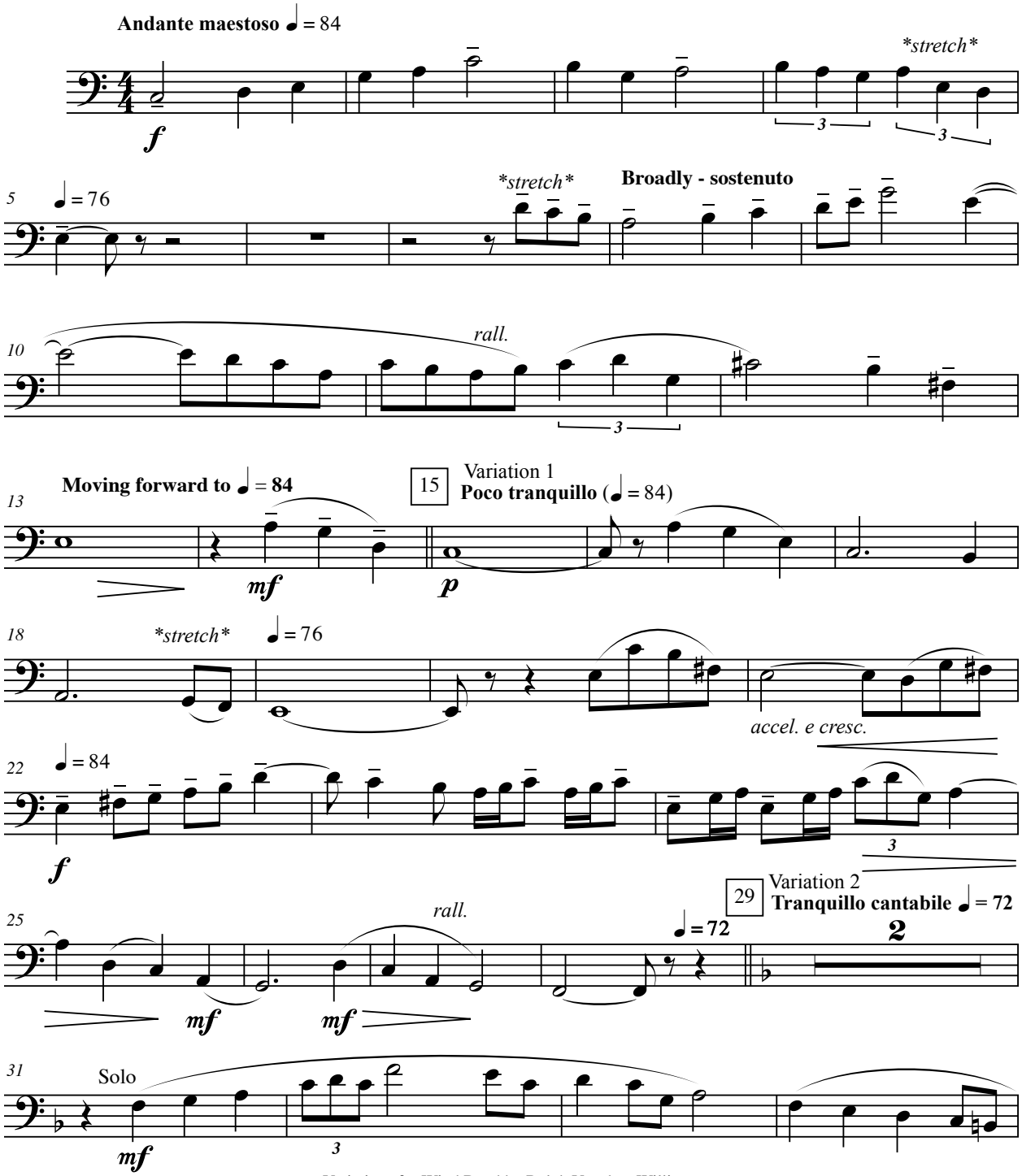
BB♭ Contrabass
Clarinet

211
Variation 9
Adagio ♩ = 72
211
4
stretch
6
stretch
223
3
stretch
227
14
stretch
p
pp
244
Variation 10 (Fugato)
Allegro moderato ♩ = 88
f
245
Moving forward,
but not heavy
or ponderous
mf
249
3
3
3
3
3
253
256
mf
258
f
261
f
265
rall.
♩ = 76
267
Variation 11
Chorale ♩ = 92
stretch
4
stretch
pp

Variations for Wind Band

BB♭ Contrabass
Clarinet

Variations for Wind Band

Scored for large wind ensemble by Donald Hunsberger

1st Bassoon

Ralph Vaughan Williams
trans. Hunsberger / ed. Gary Brattin

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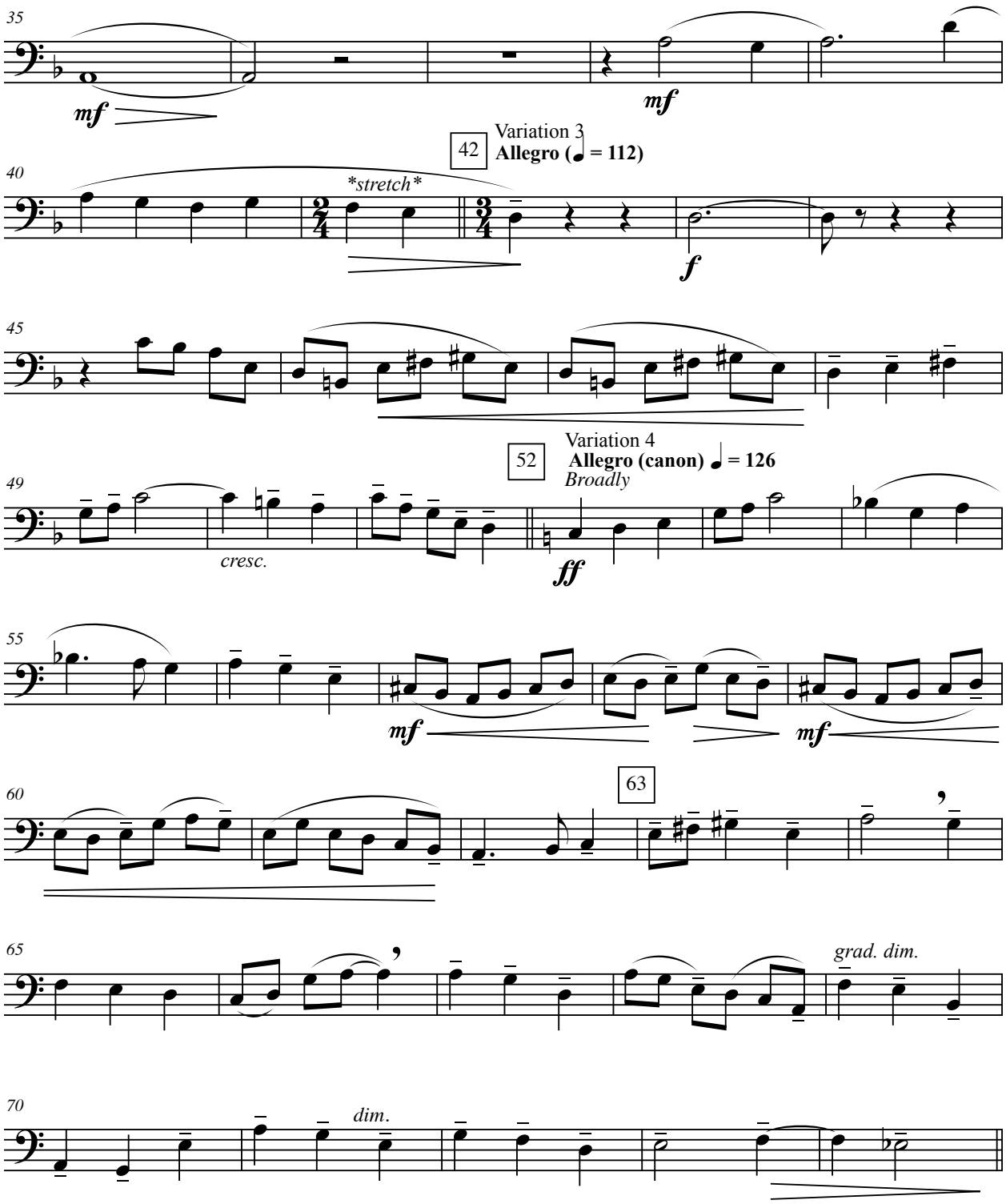
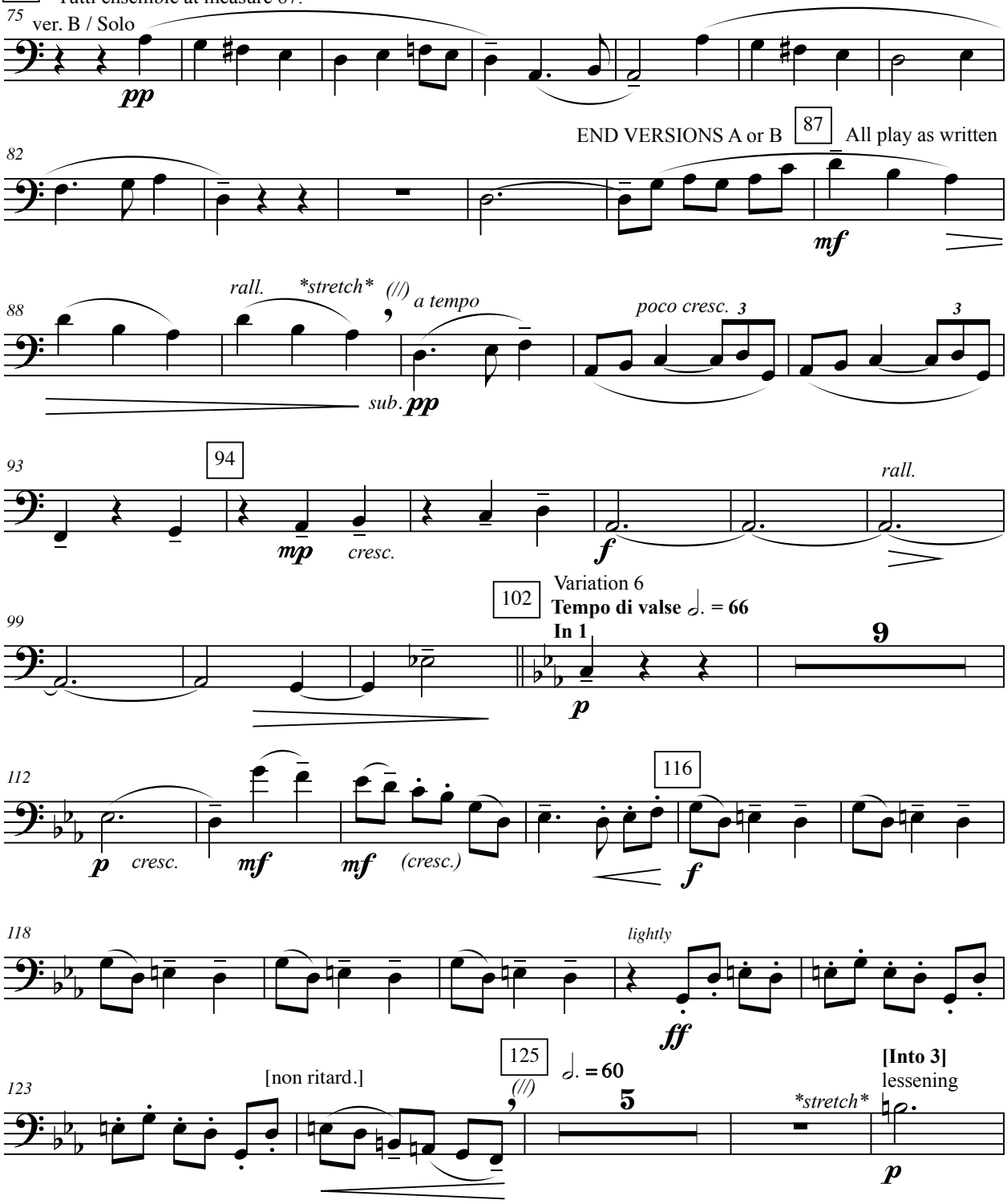
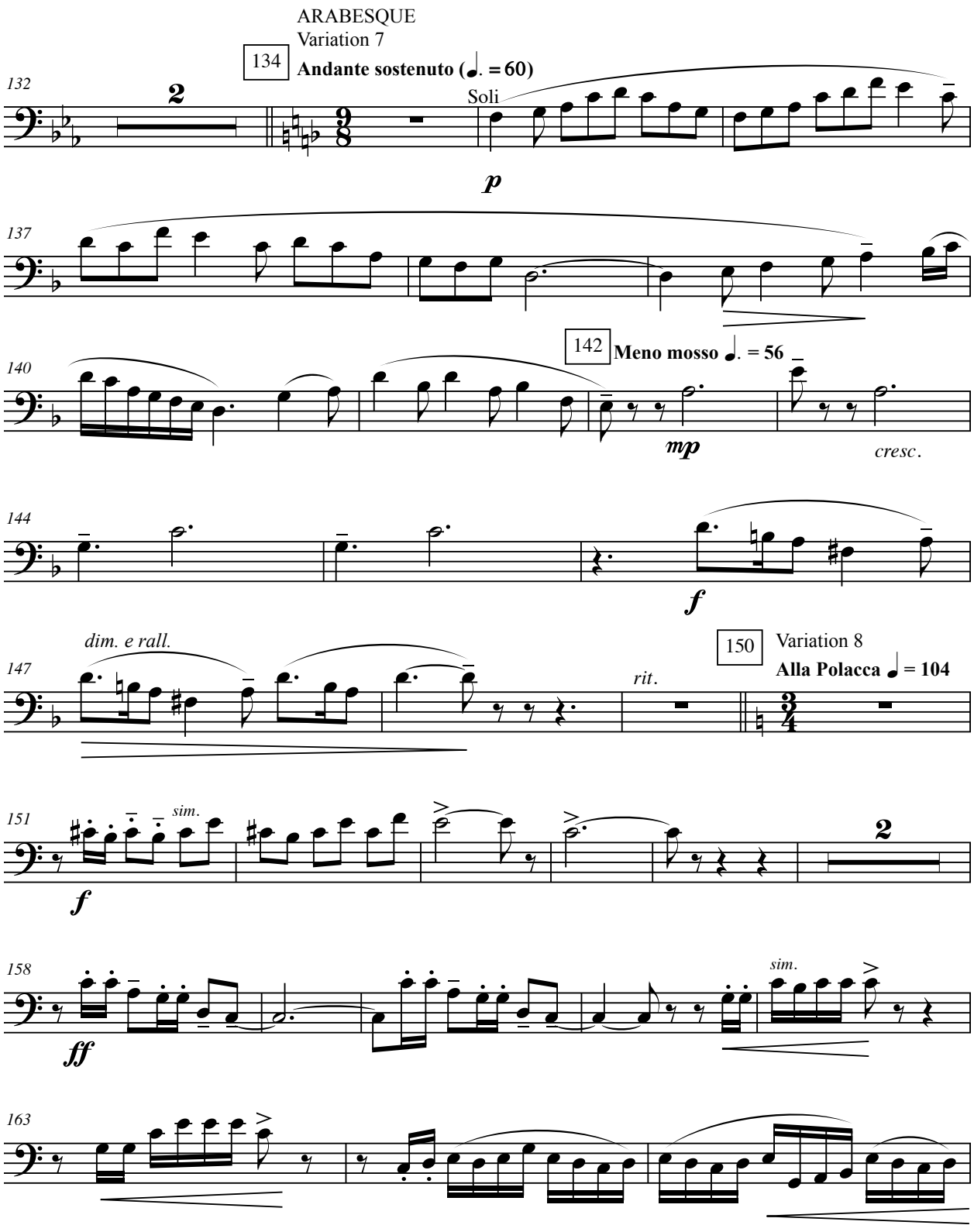
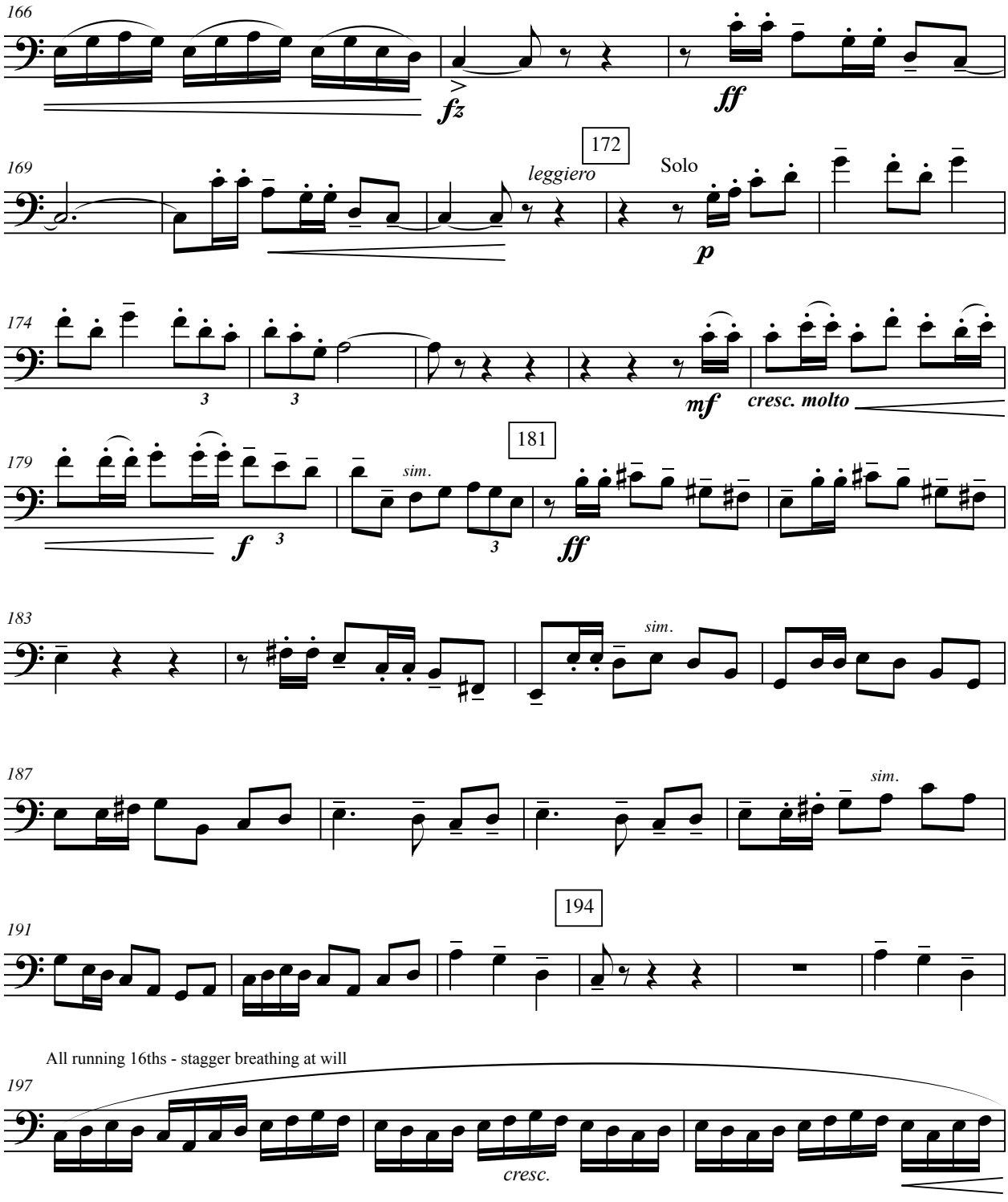
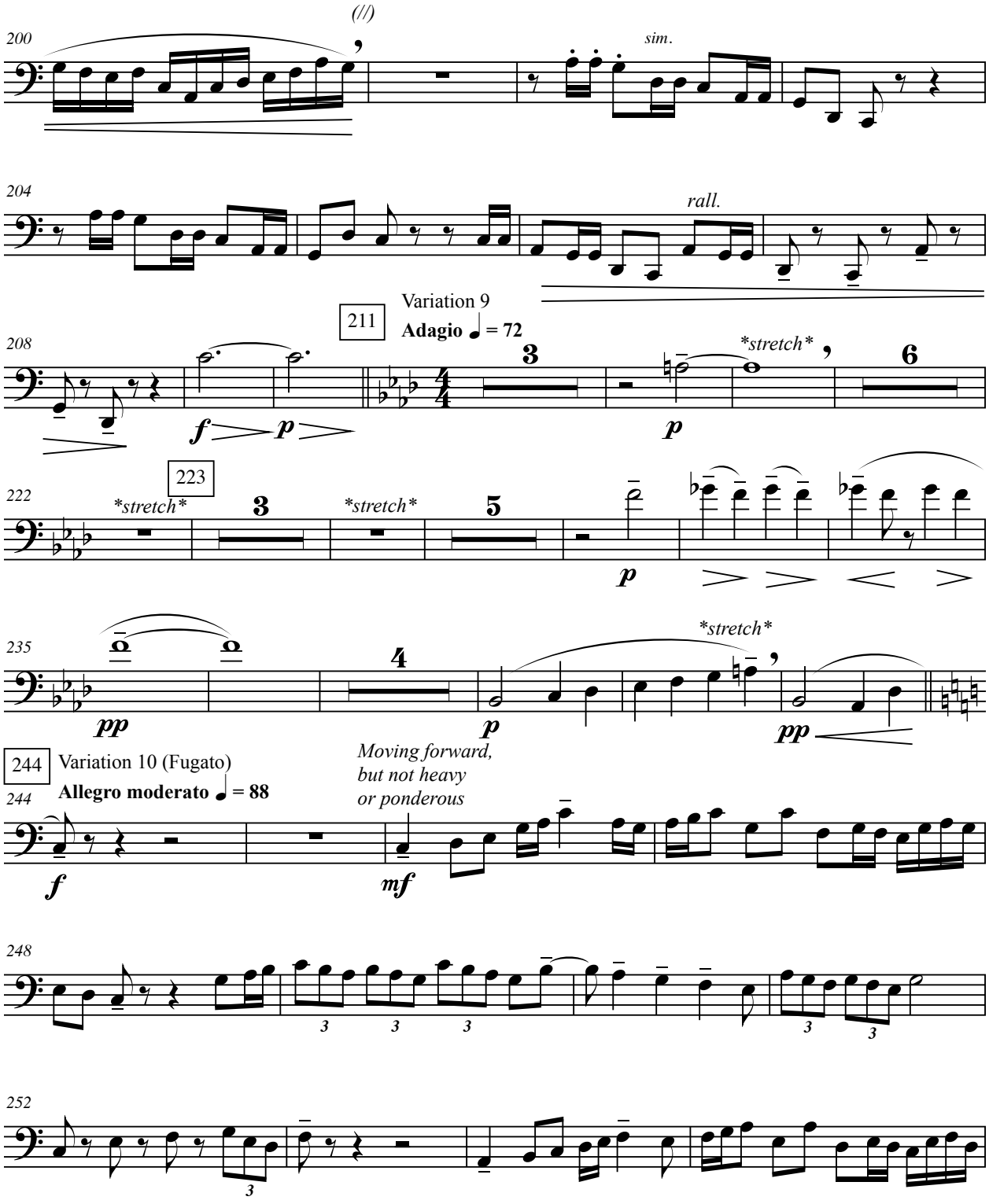
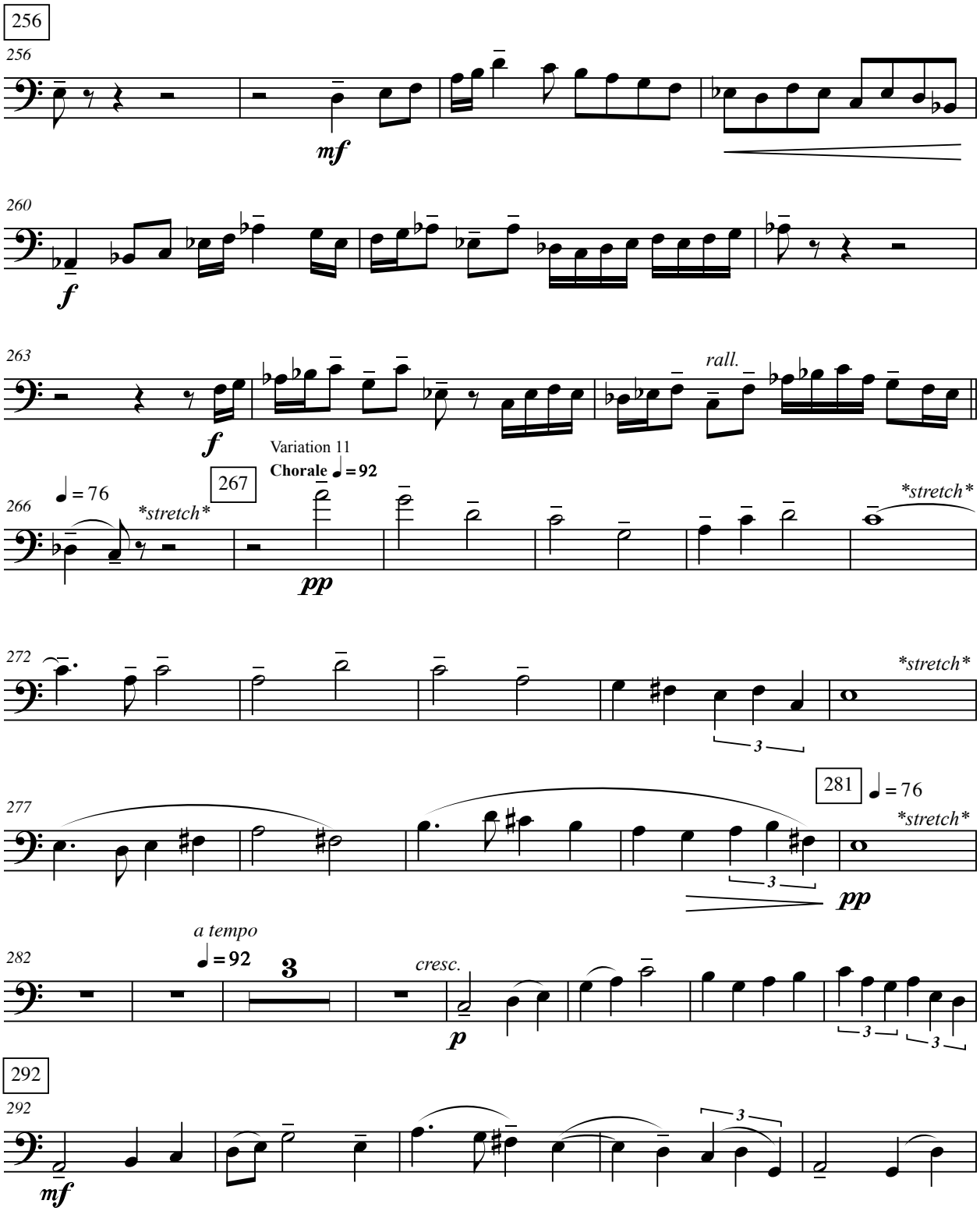
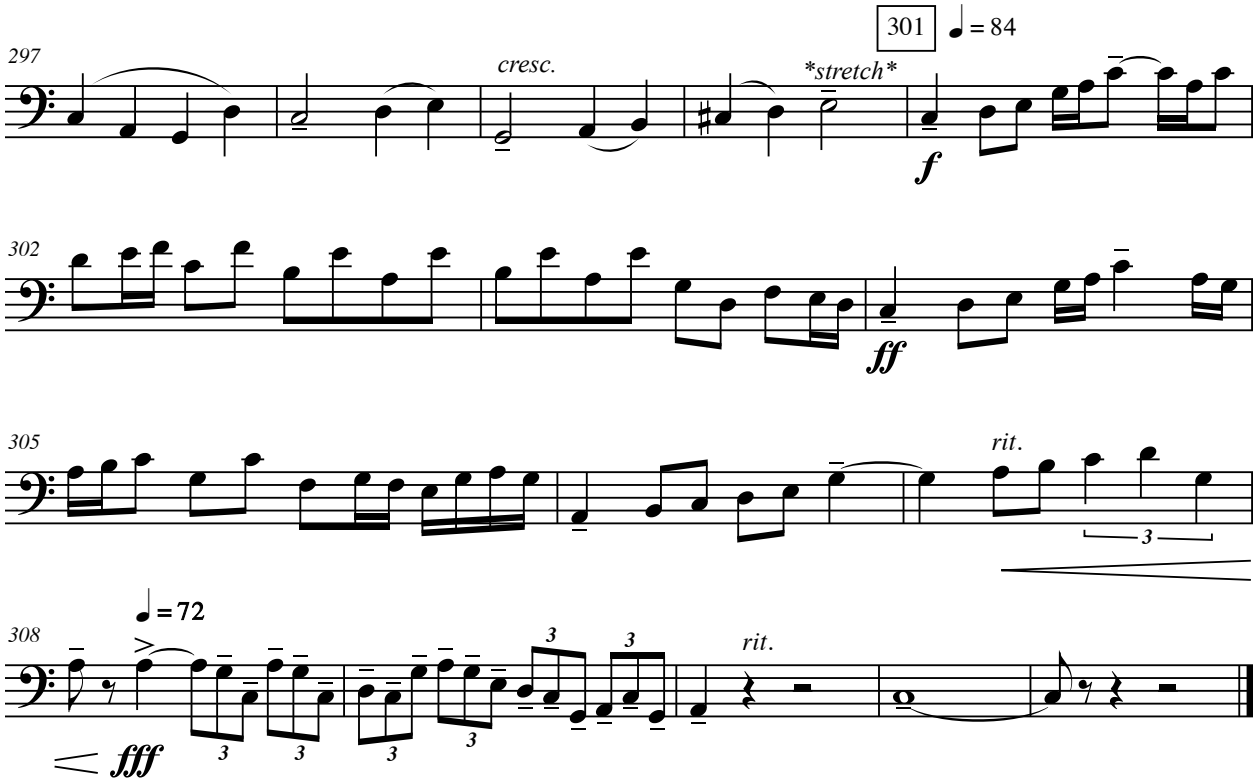
Variations for Wind Band

1st Bassoon

Variation 5 - [A] Brass or [B] Woodwind
Molto sostenuto ♩ = 108
75 Version A or B through measure 86.
Tutti ensemble at measure 87.

ARABESQUE
Variation 7
134
Andante sostenuto (♩. = 60)
132
2
Soli
p
137
140
142
Meno mosso ♩. = 56
mp
cresc.
144
f
147
dim. e rall.
rit.
150
Variation 8
Alla Polacca ♩ = 104
151
sim.
f
2
158
ff
sim.
163

166
fz
ff
172
169
leggiero
Solo
p
174
3
3
mf
cresc. molto
181
179
sim.
f
3
3
ff
183
sim.
187
sim.
194
191
All running 16ths - stagger breathing at will
197
cresc.

Variations for Wind Band

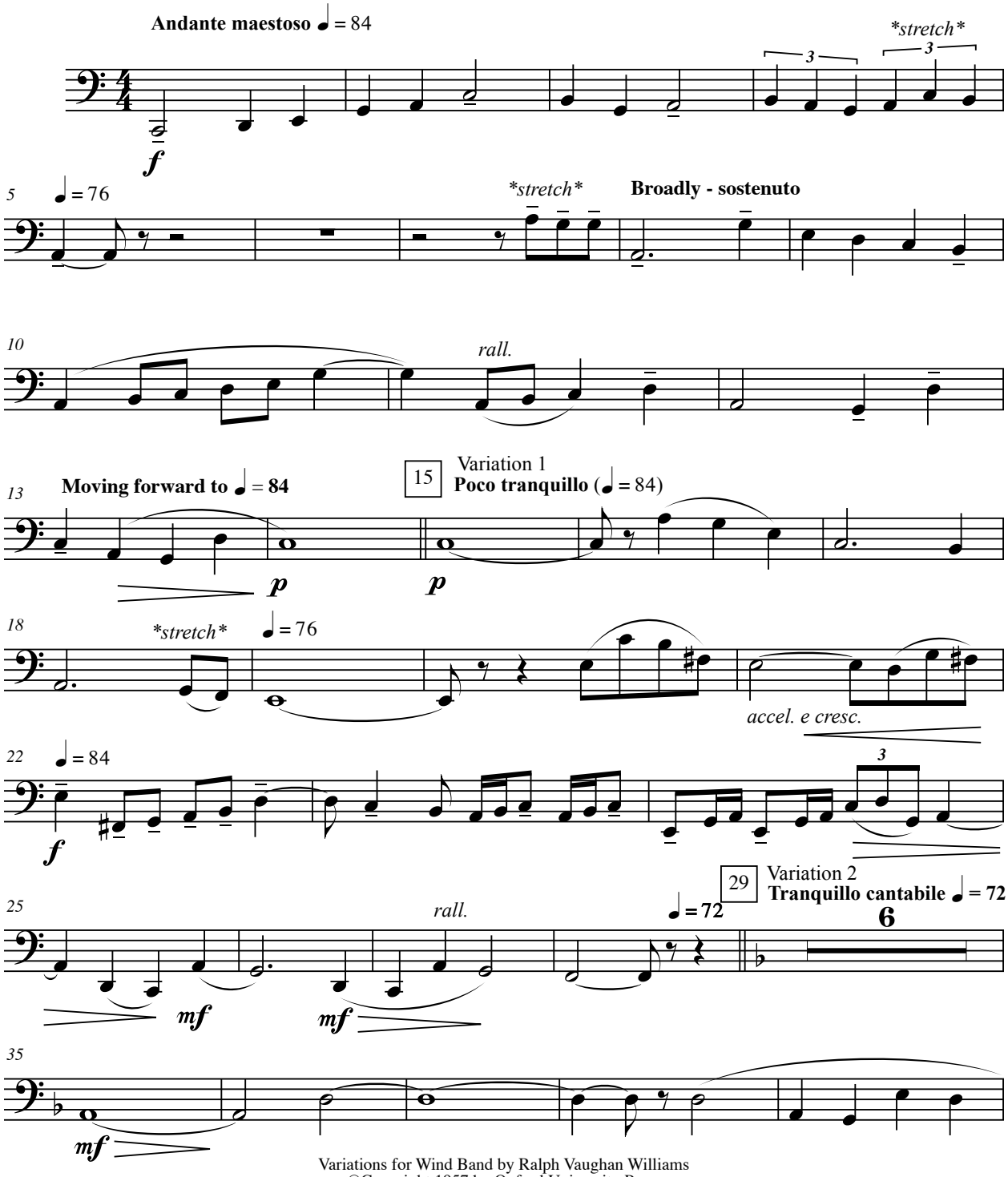
1st Bassoon

256
256
mf
260
f
263
f
rall.
Variation 11
Chorale ♩= 92
267
♩= 76
266
stretch
pp
stretch
272
stretch
3
281
♩= 76
277
stretch
3
pp
a tempo
♩= 92
282
3
cresc.
p
3
3
292
292
mf
3

Variations for Wind Band

1st Bassoon

Variations for Wind Band

Scored for large wind ensemble by Donald Hunsberger

2nd Bassoon

Ralph Vaughan Williams
trans. Hunsberger / ed. Gary Brattin

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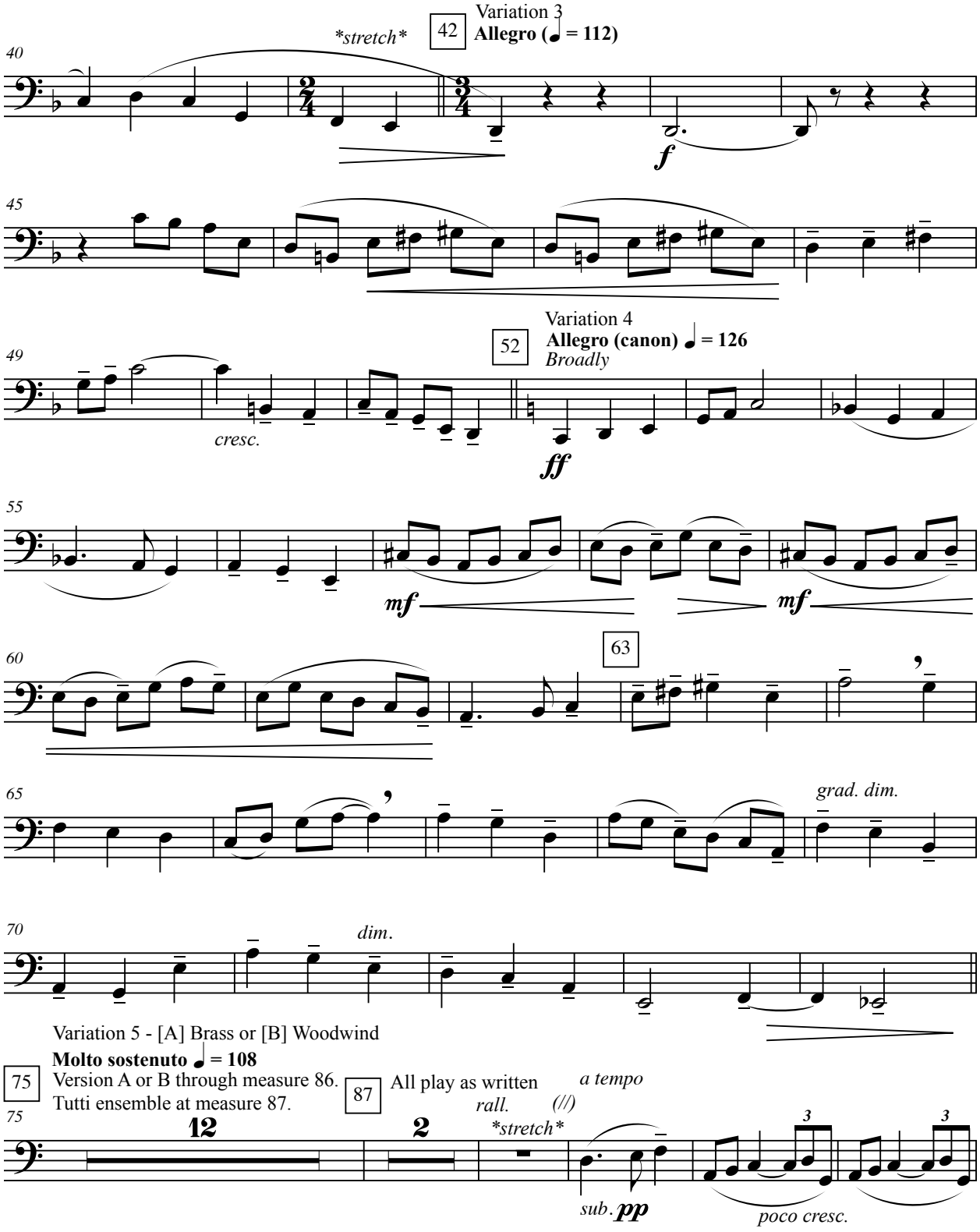
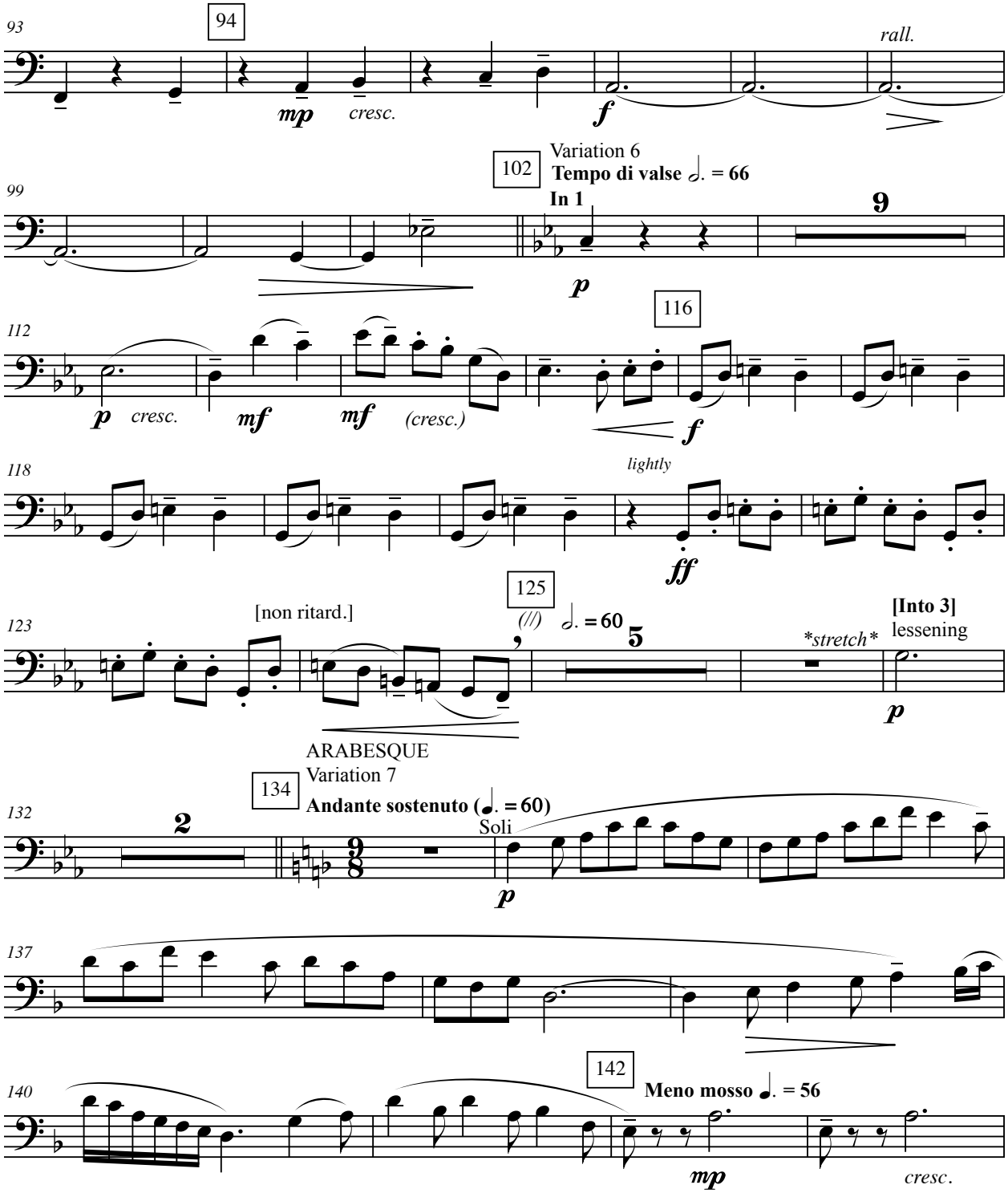
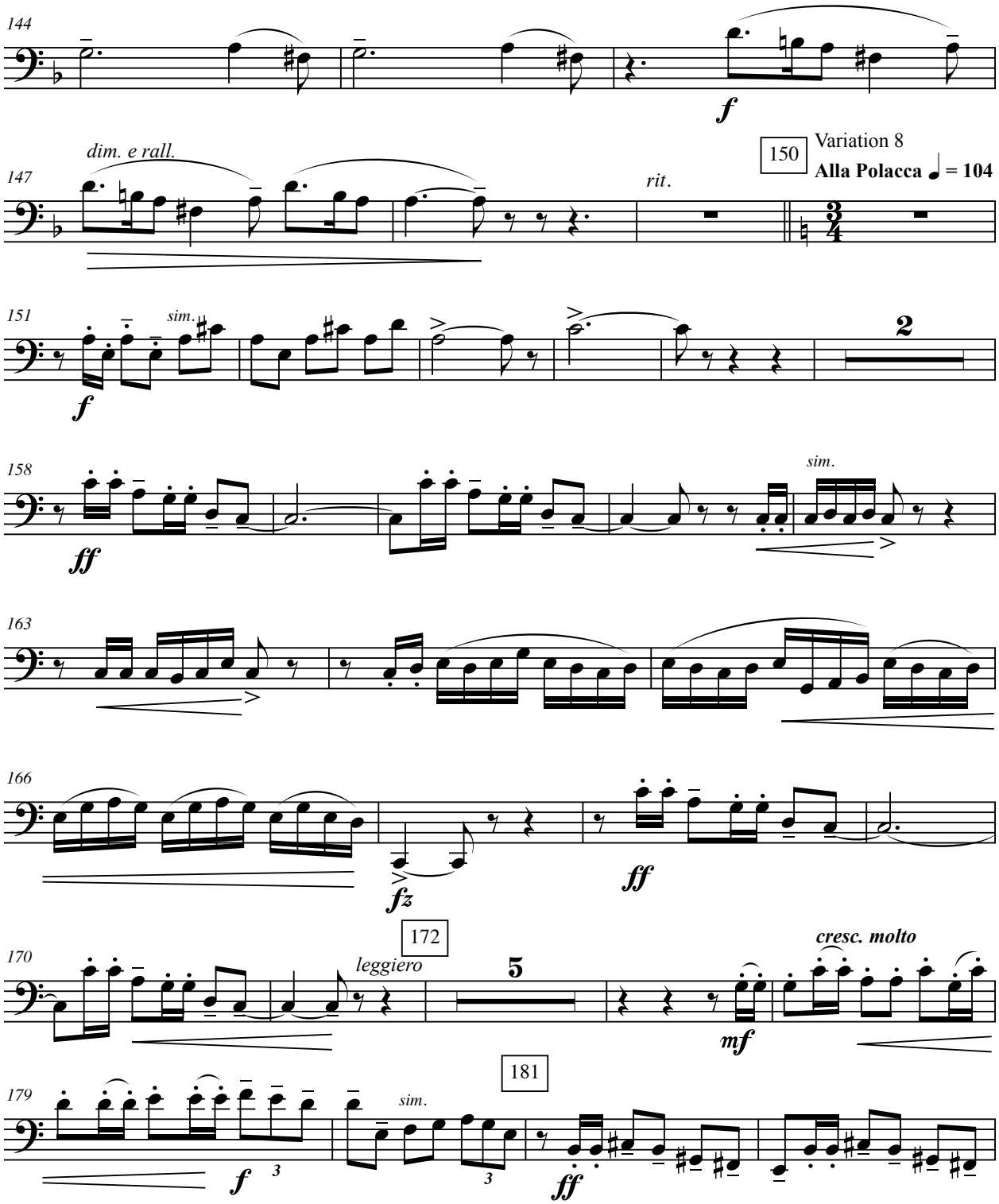
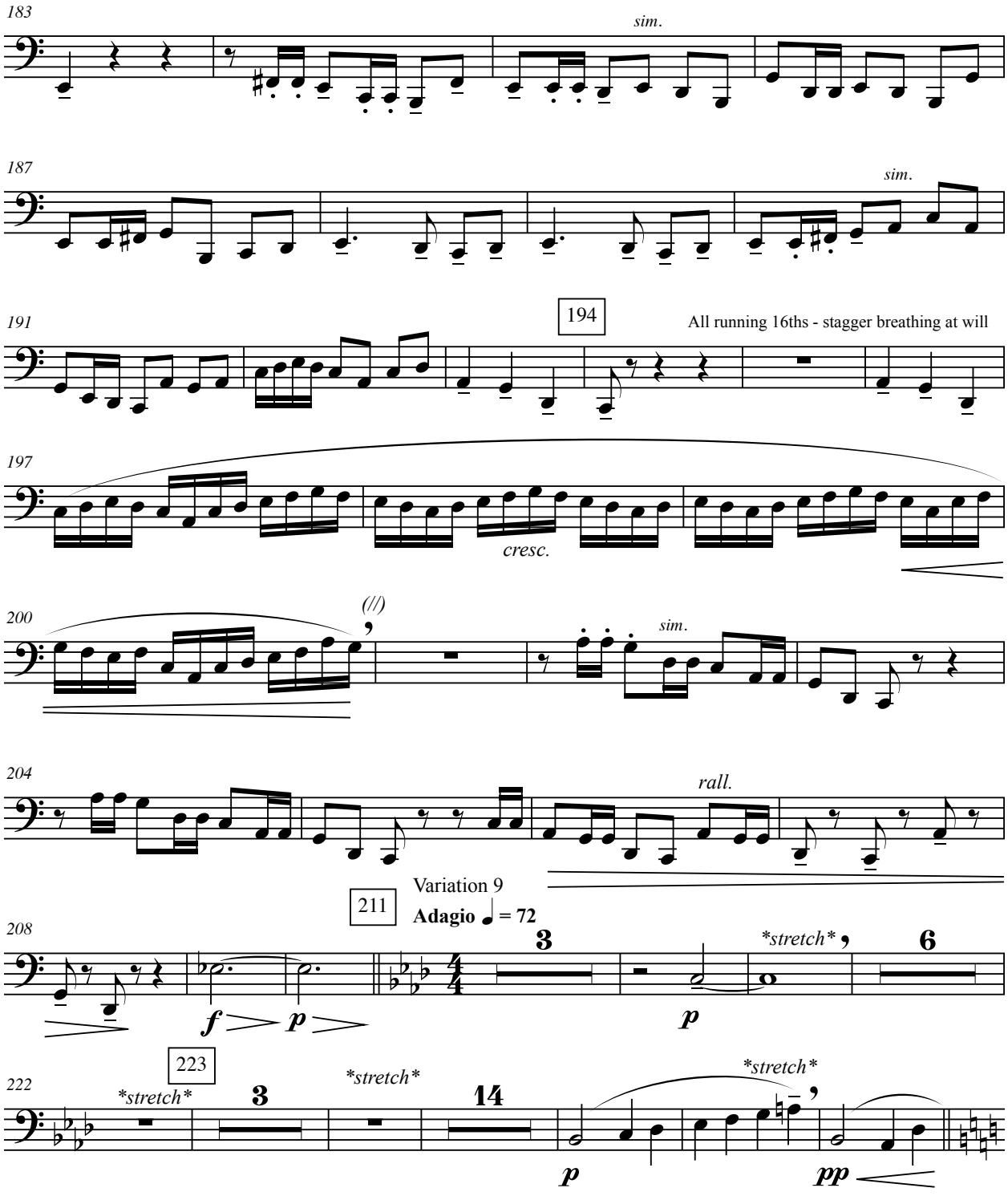
Variations for Wind Band

2nd Bassoon

93
94
rall.
mp
cresc.
f
99
102
Variation 6
Tempo di valse ♩. = 66
In 1
9
p
112
116
p
cresc.
mf
mf
(cresc.)
f
118
lightly
ff
123
[non ritard.]
125
(///)
♩. = 60
5
stretch
[Into 3]
lessening
p
ARABESQUE
Variation 7
132
134
Andante sostenuto (♩. = 60)
2
Soli
p
137
140
142
Meno mosso ♩. = 56
mp
cresc.

Variations for Wind Band

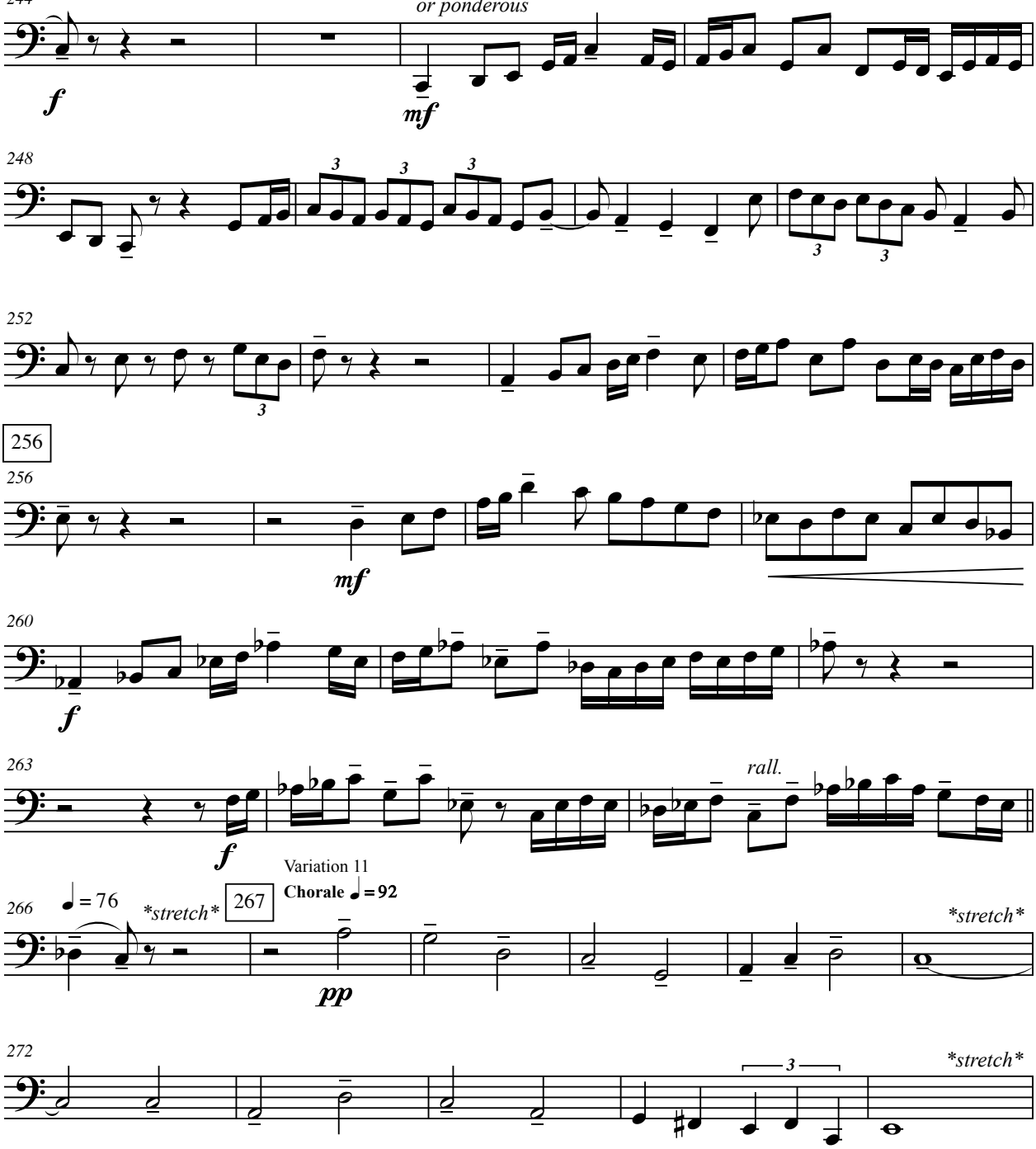
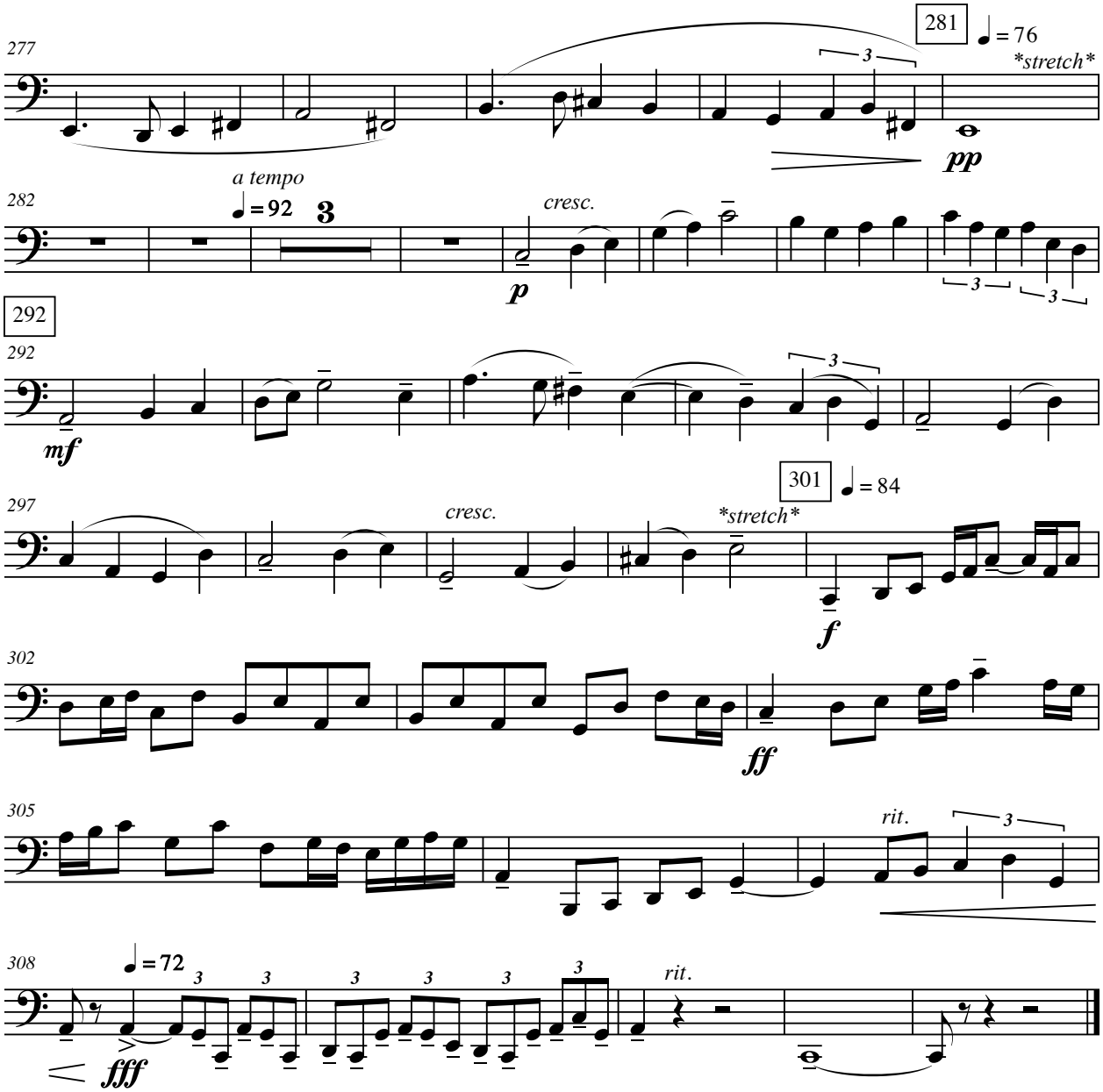
2nd Bassoon

183
sim.
187
sim.
191
194
All running 16ths - stagger breathing at will
197
cresc.
200
(///)
sim.
204
rall.
211
Variation 9
Adagio ♩ = 72
208
3
stretch
6
f
p
p
222
223
stretch
3
stretch
14
stretch
p
pp

Variations for Wind Band

2nd Bassoon

244 Variation 10 (Fugato)

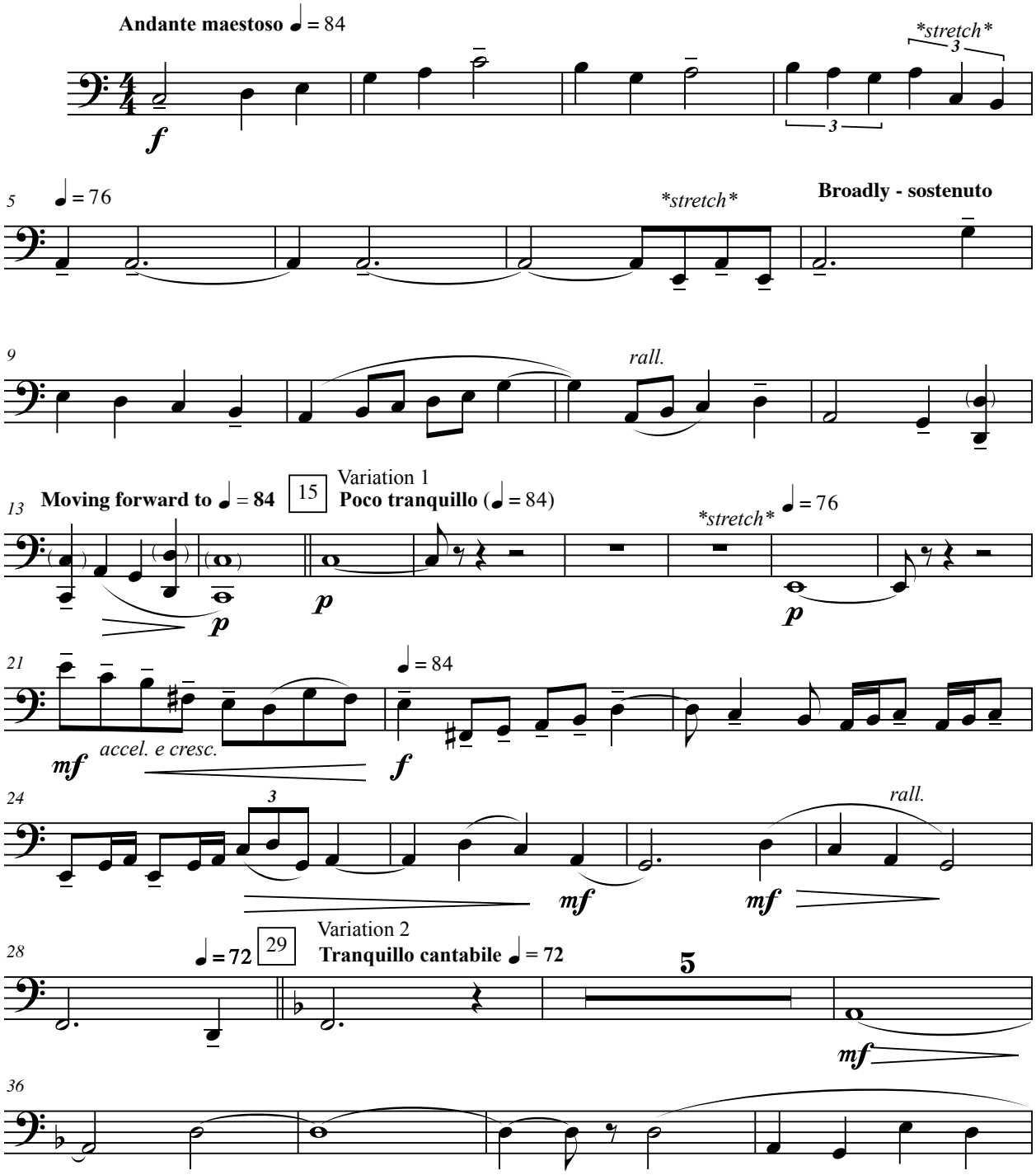
Allegro moderato ♩ = **88**

Moving forward, but not heavy or ponderous

277
281
♩= 76
stretch
pp
282
a tempo
♩= 92
3
cresc.
p
292
292
mf
297
cresc.
301
♩= 84
stretch
f
302
ff
305
rit.
308
♩= 72
fff
rit.

Variations for Wind Band

Scored for large wind ensemble by Donald Hunsberger

Contrabassoon

Ralph Vaughan Williams
trans. Hunsberger / ed. Gary Brattin

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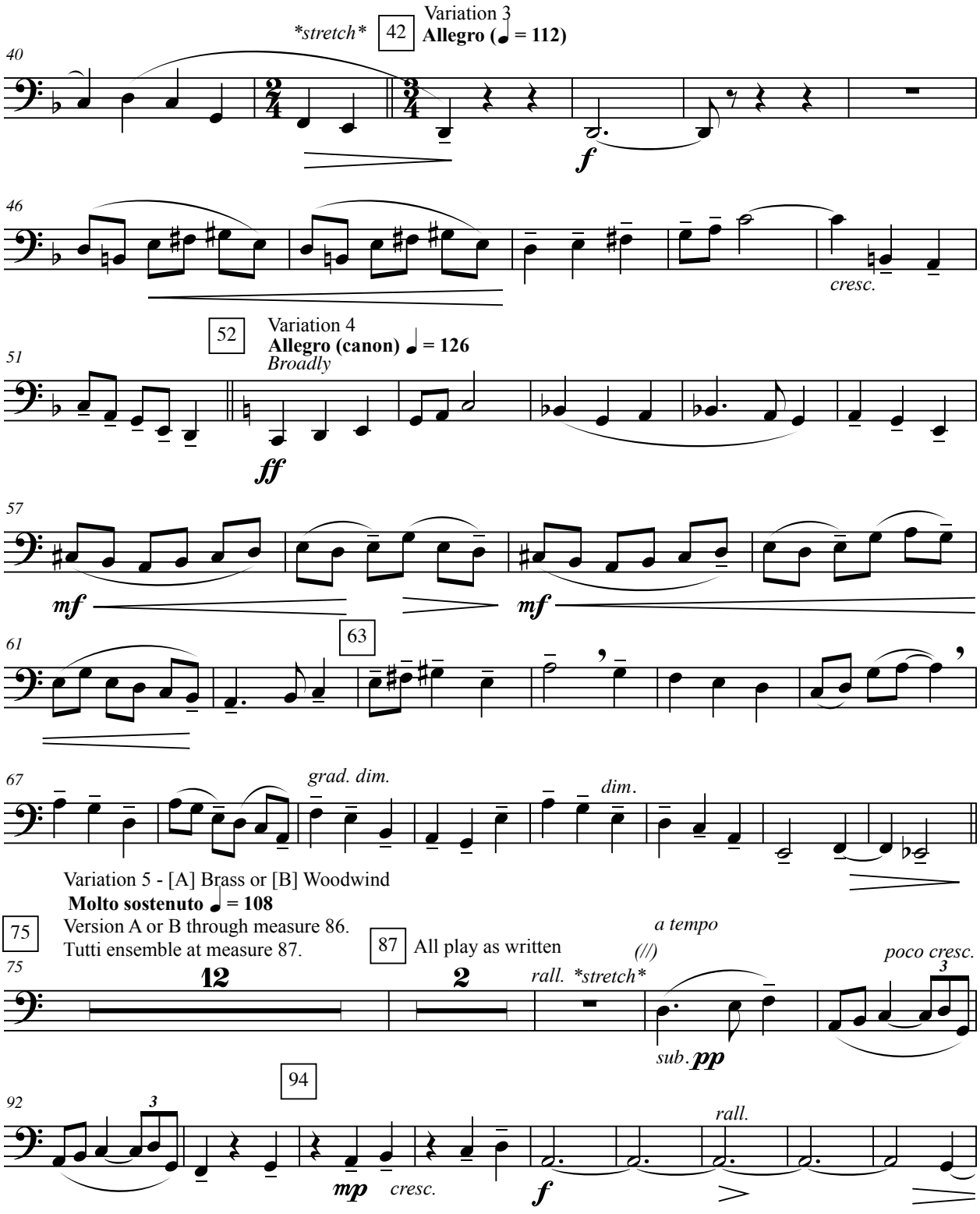
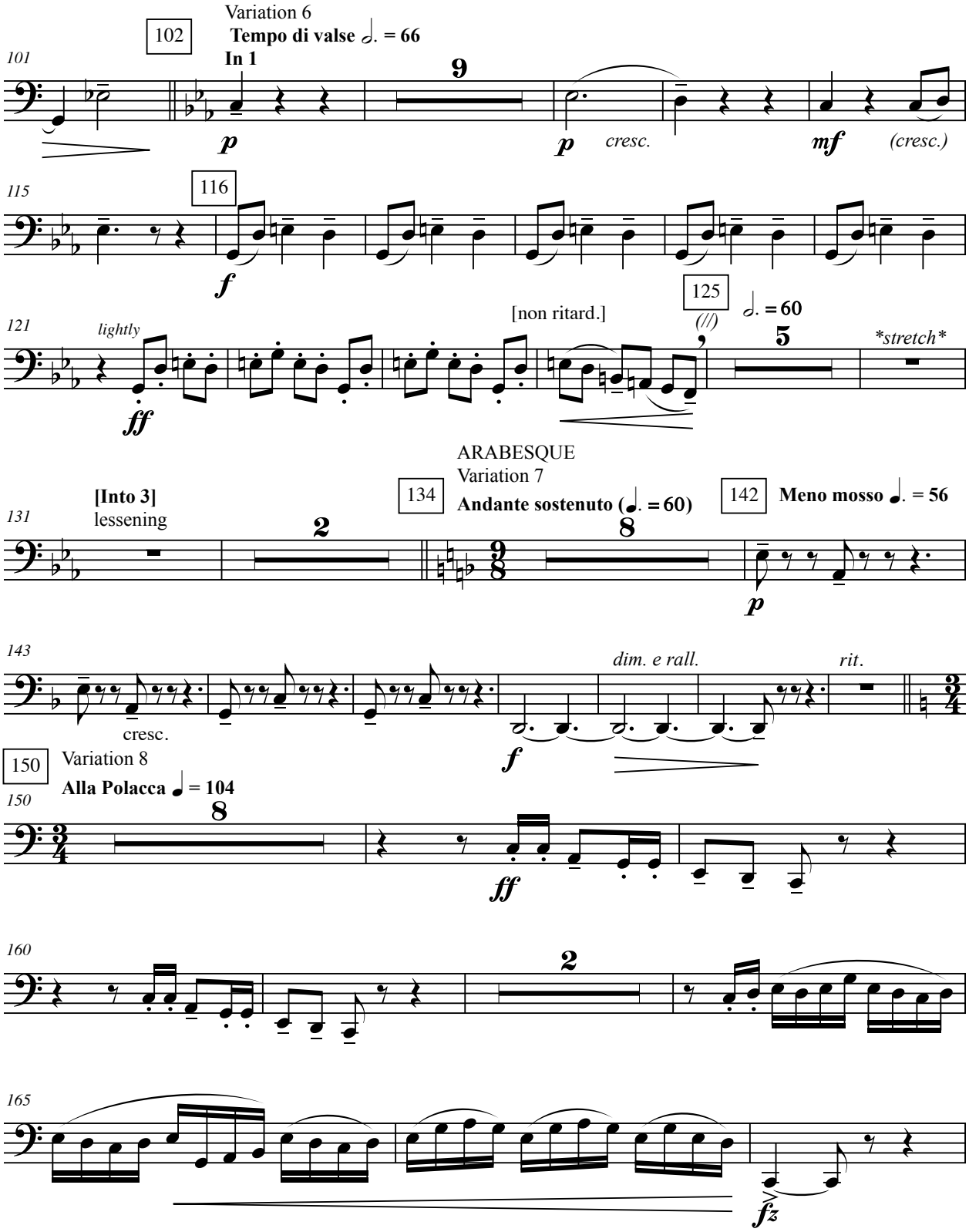
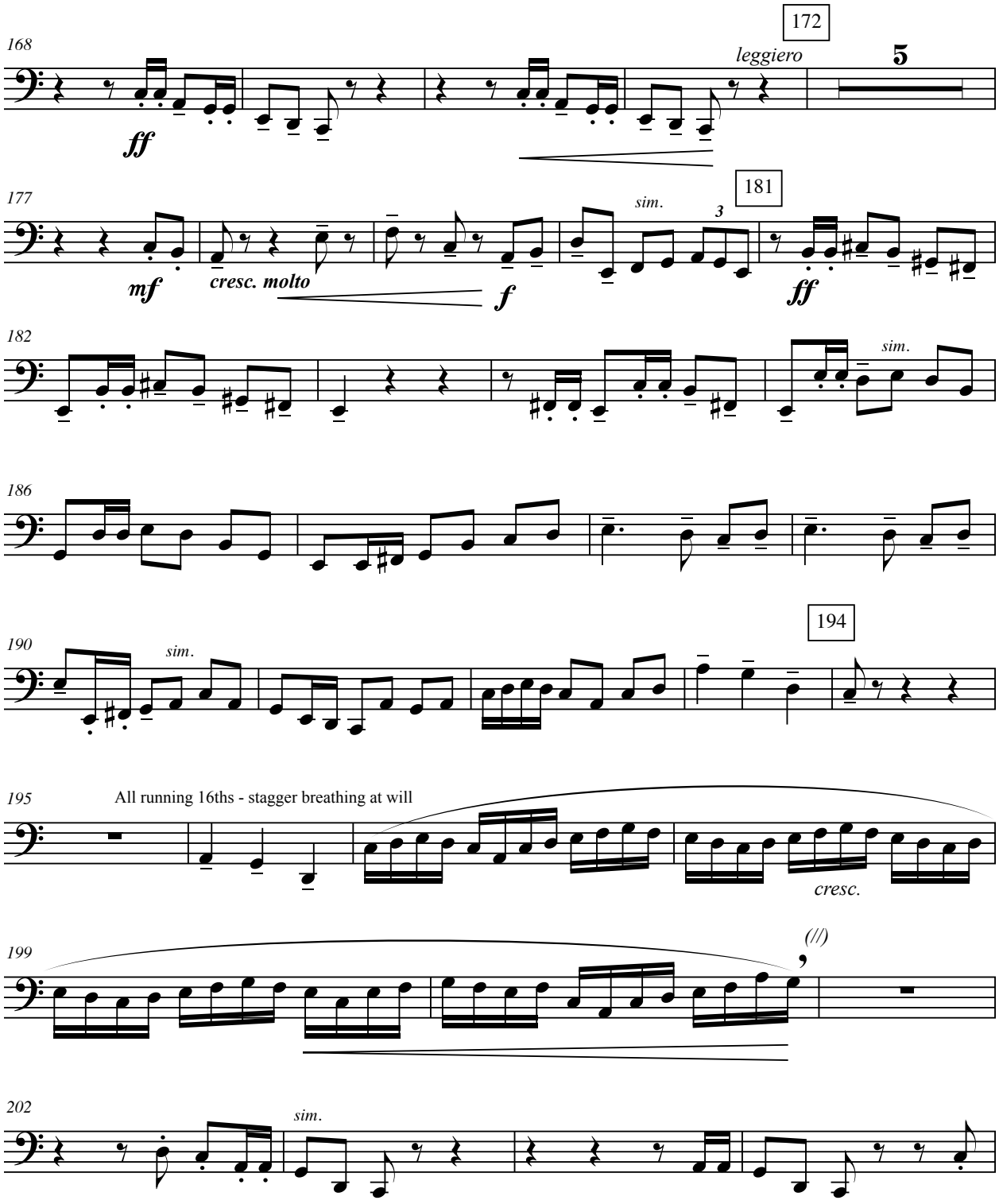
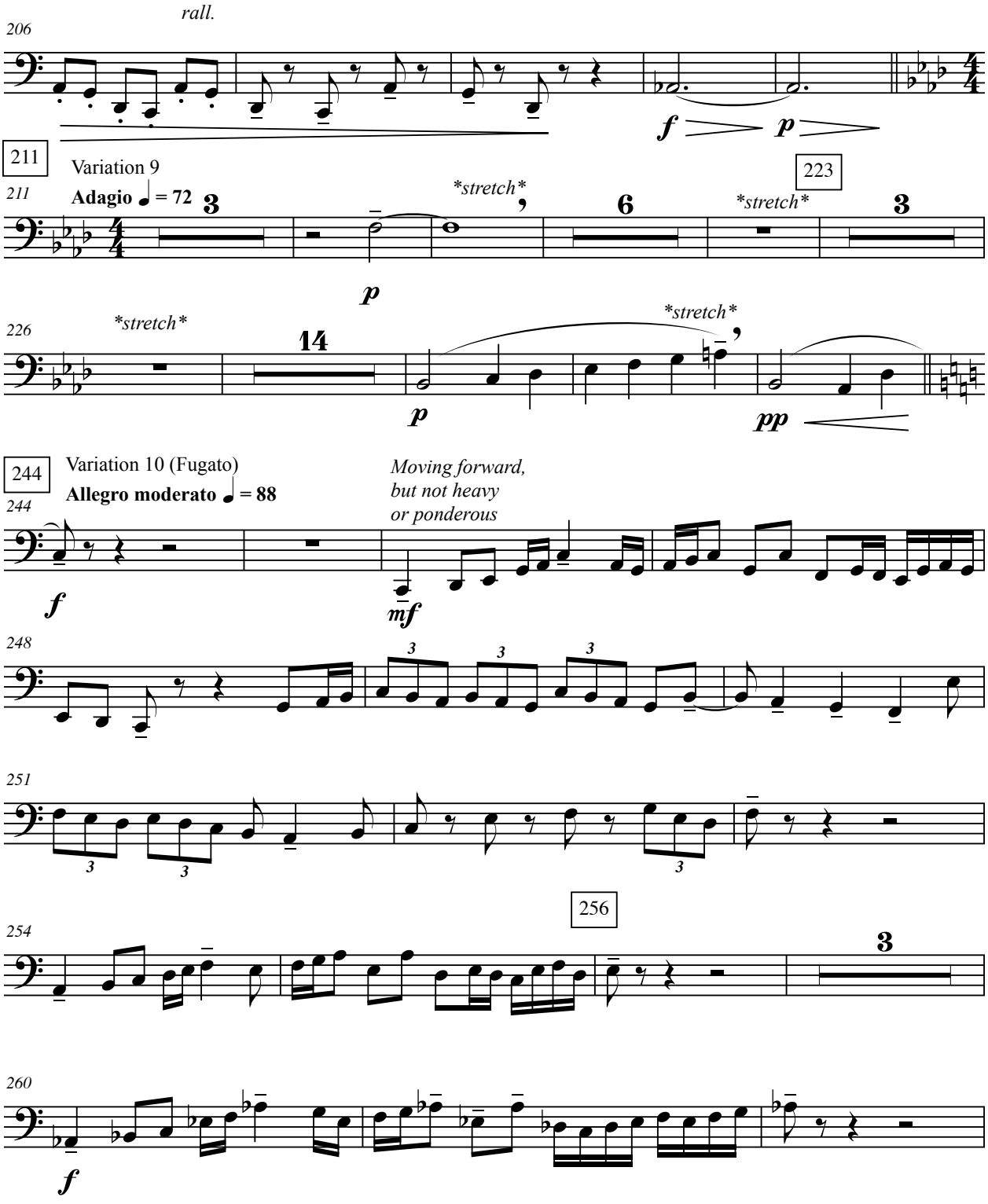
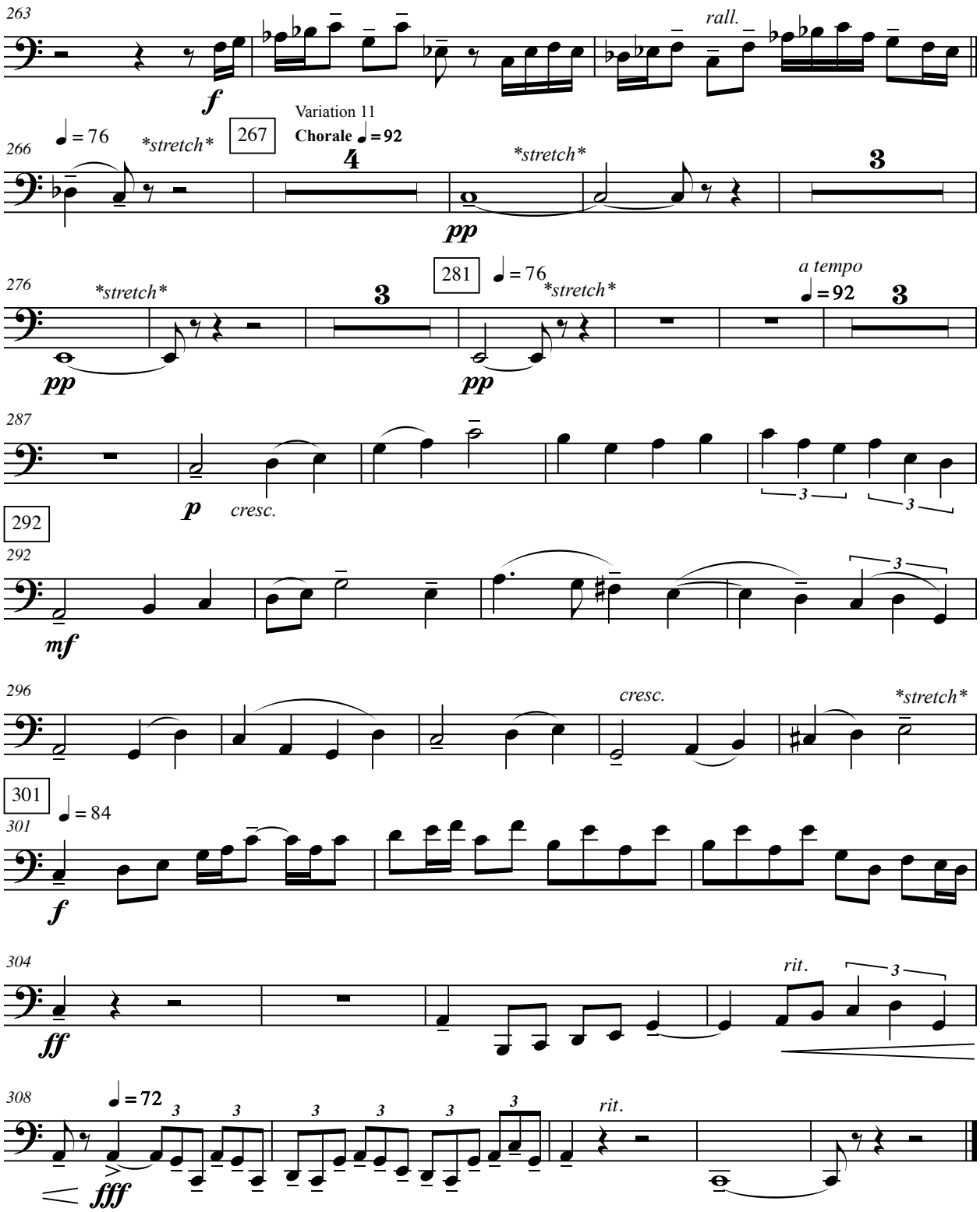
Variations for Wind Band

Contrabassoon


Variation 6
102
Tempo di valse ♩. = 66
In 1
101
9
p
p
cresc.
mf
(cresc.)
115
116
f
121
lightly
ff
[non ritard.]
125
(///)
♩. = 60
5
stretch
ARABESQUE
Variation 7
131
[Into 3]
lessening
2
134
Andante sostenuto (♩. = 60)
8
142
Meno mosso ♩. = 56
p
143
cresc.
dim. e rall.
rit.
f
150
Variation 8
Alla Polacca ♩ = 104
150
8
ff
160
2
165
fz

Variations for Wind Band

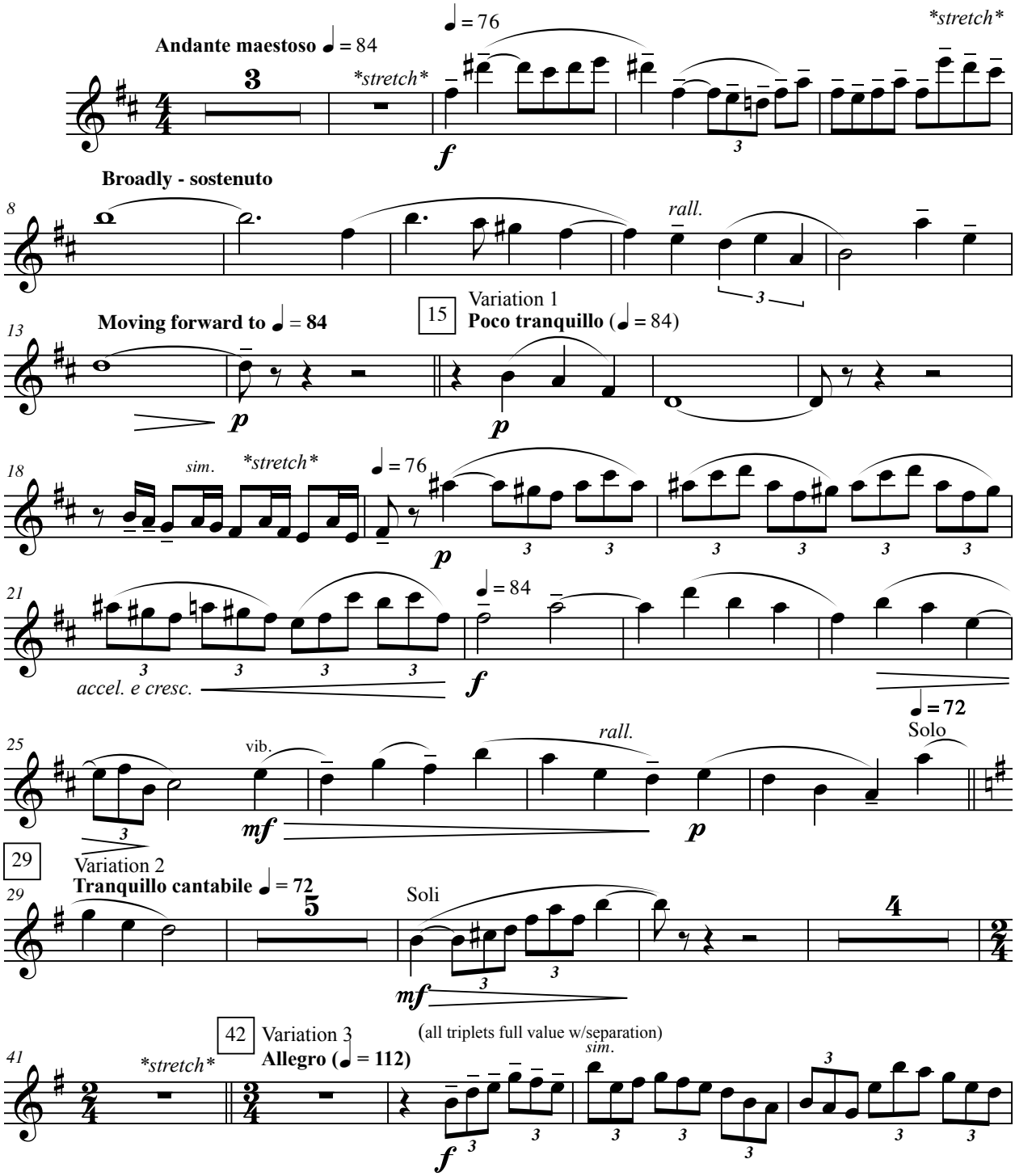
Contrabassoon

rall.
206
f
p
211
Variation 9
211
Adagio ♩ = 72
3
stretch
6
223
stretch
3
p
226
stretch
14
stretch
p
pp
244
Variation 10 (Fugato)
244
Allegro moderato ♩ = 88
Moving forward,
but not heavy
or ponderous
f
mf
248
3
3
3
251
3
3
3
256
254
3
260
f

Variations for Wind Band

Contrabassoon

Variations for Wind Band

Scored for large wind ensemble by Donald Hunsberger

B♭ Soprano Saxophone

Ralph Vaughan Williams
trans. Hunsberger / ed. Gary Brattin

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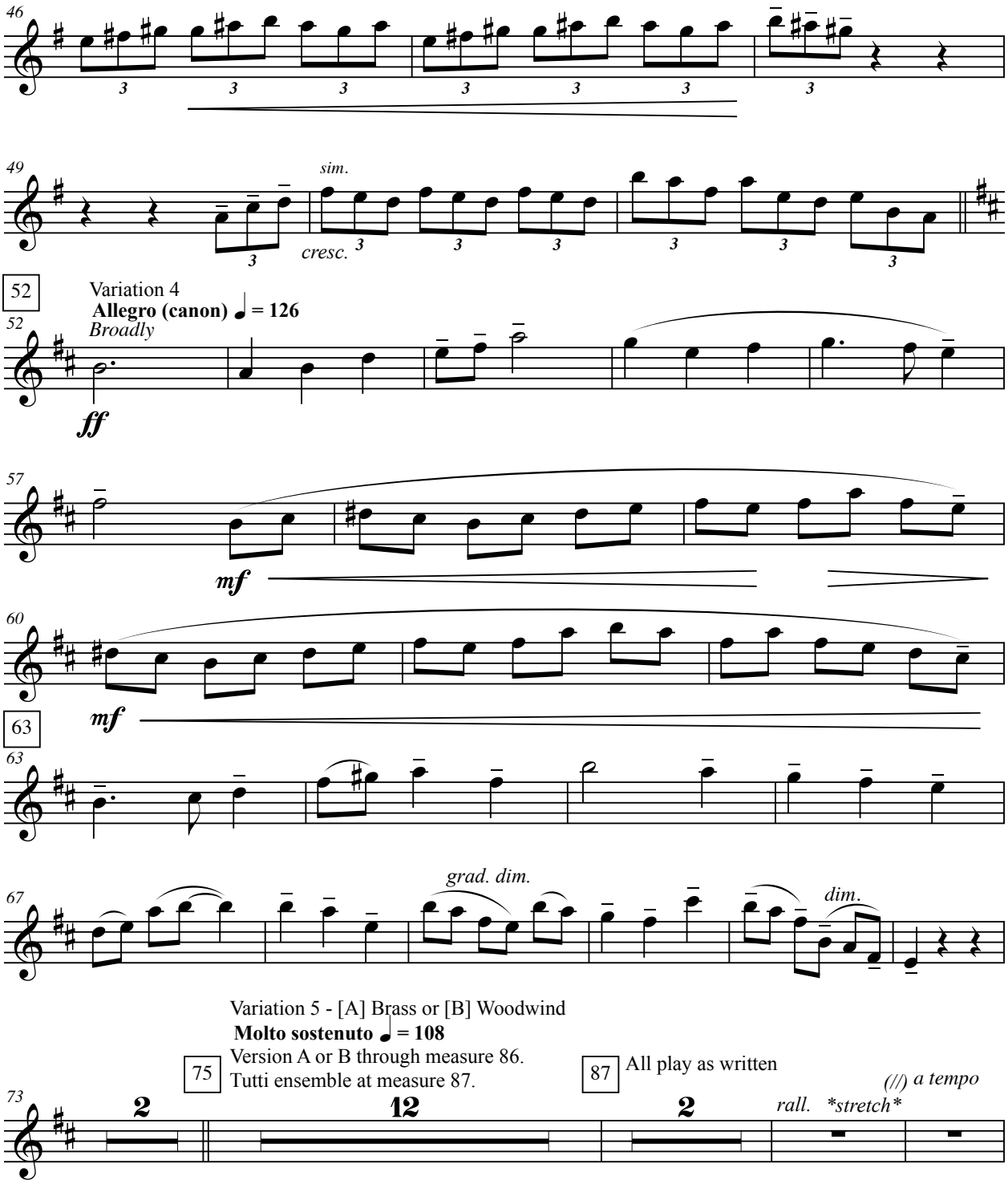
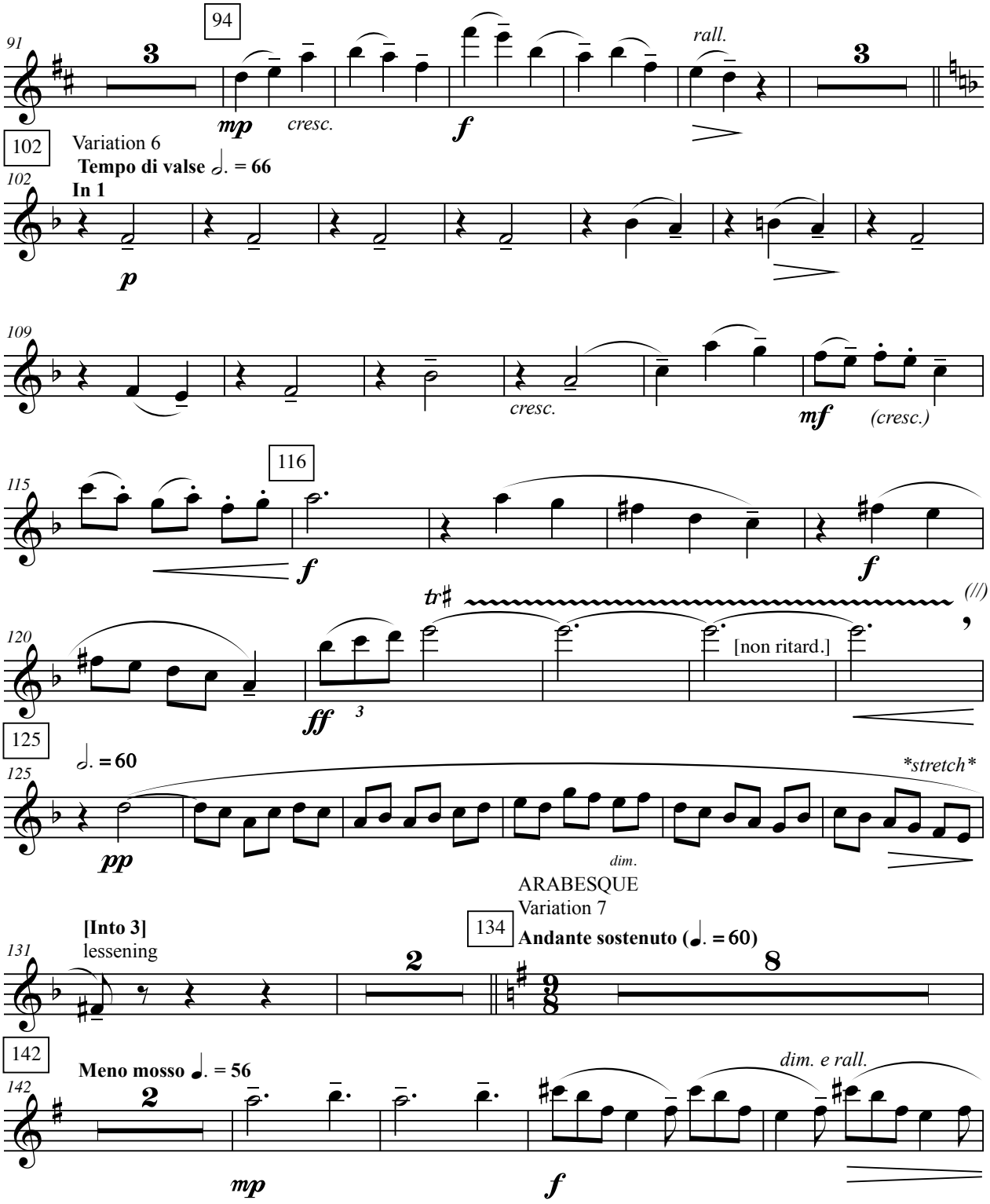
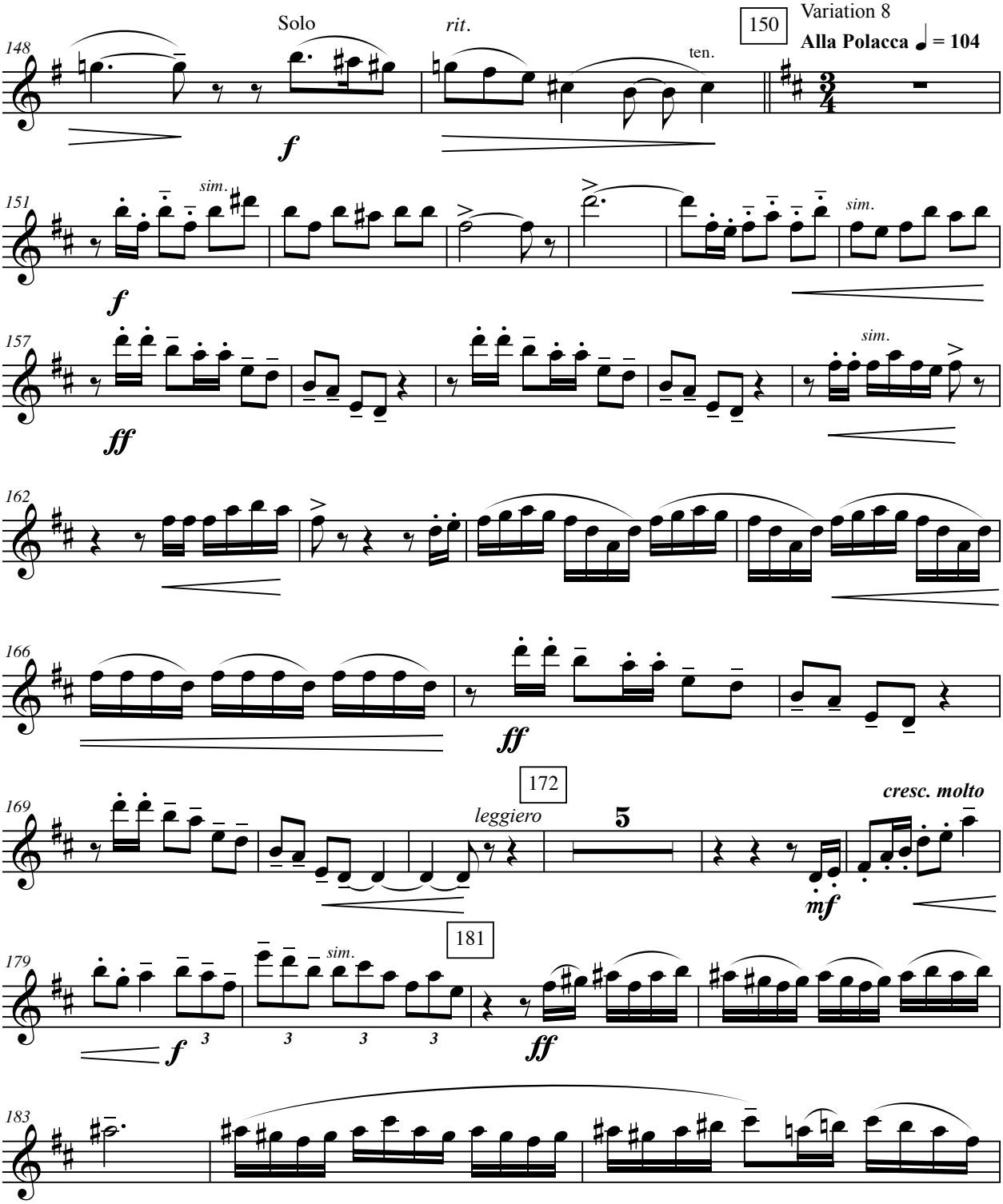
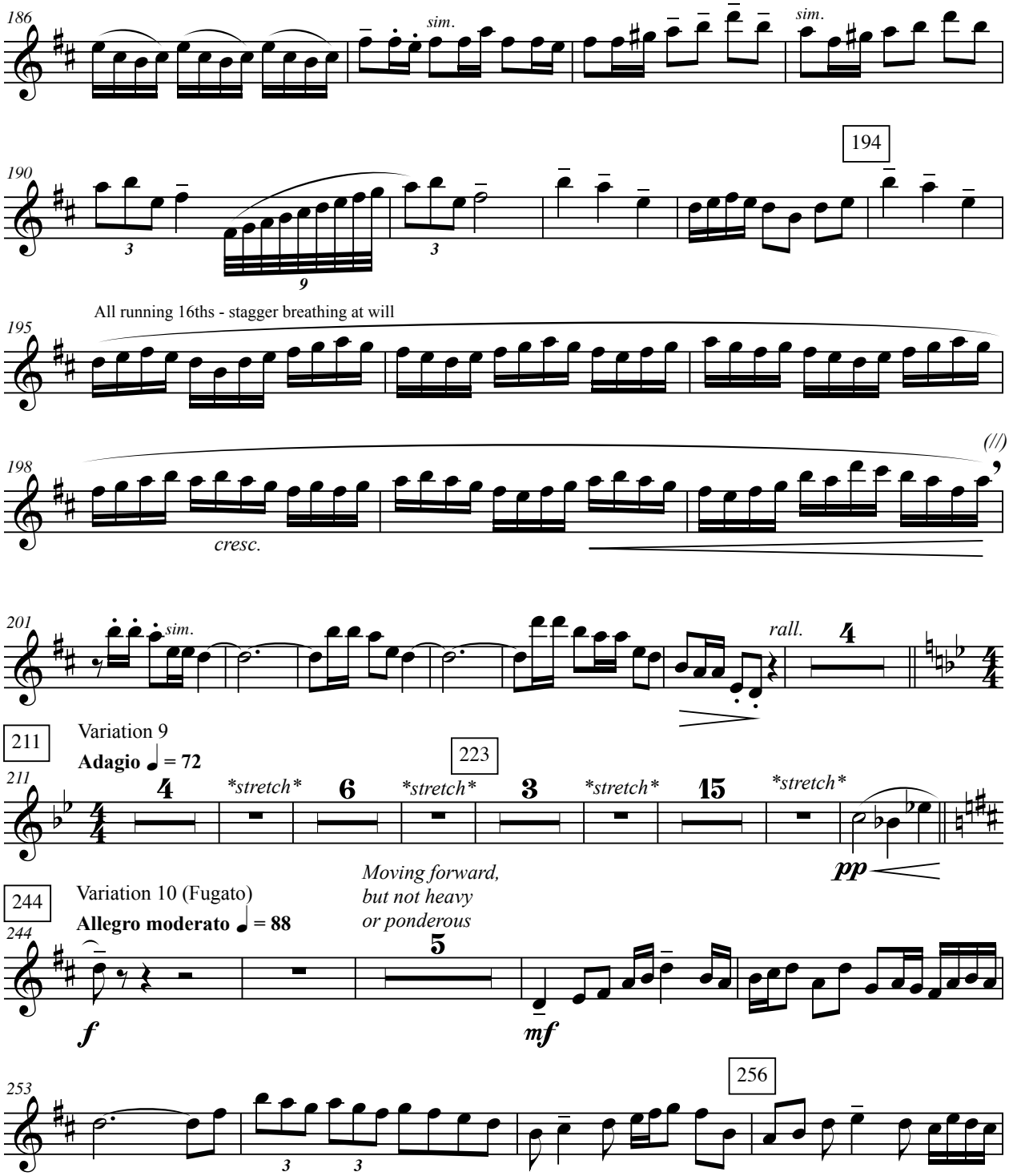
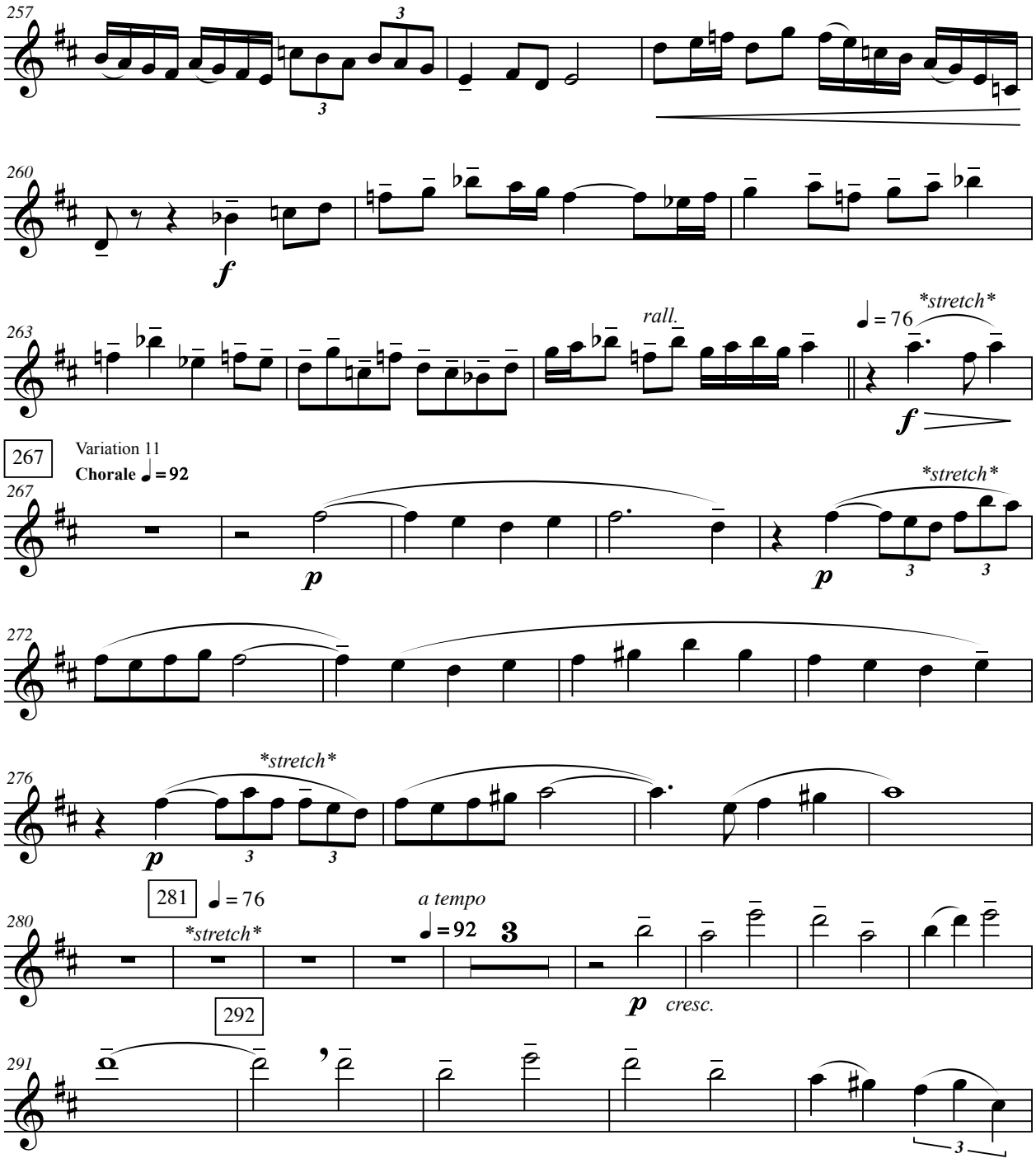
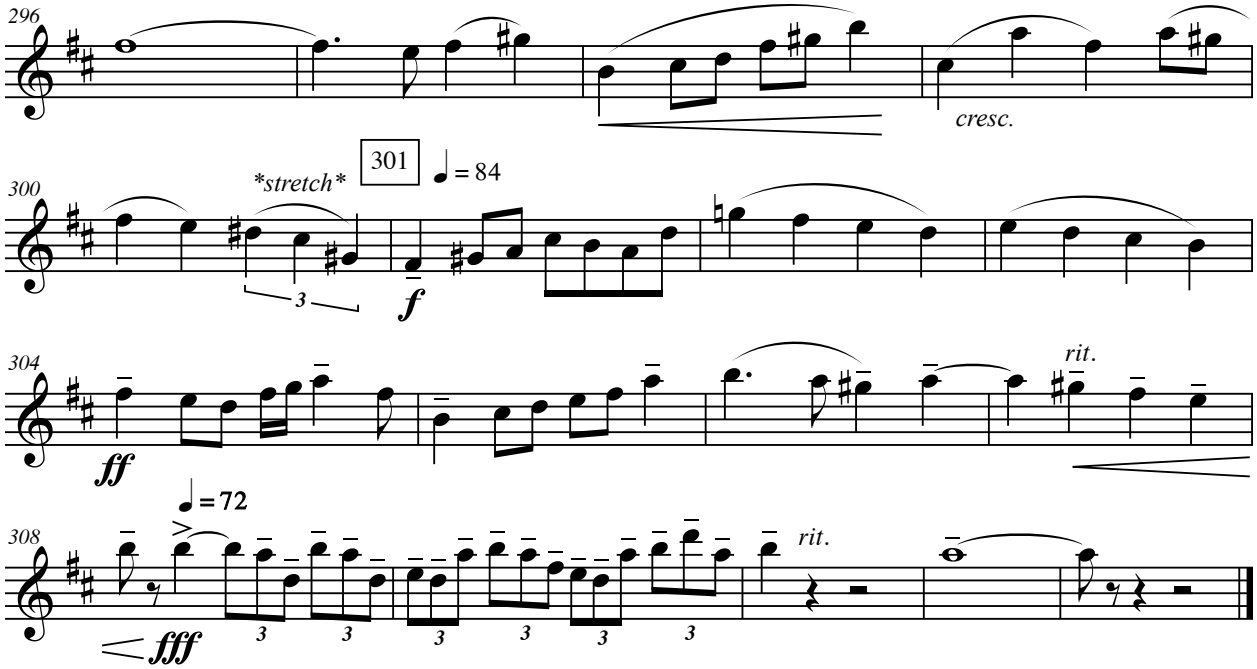
Variations for Wind Band

B♭ Soprano
Saxophone

B♭ Soprano
Saxophone

Variations for Wind Band

B♭ Soprano
Saxophone

B♭ Soprano
Saxophone

Variations for Wind Band

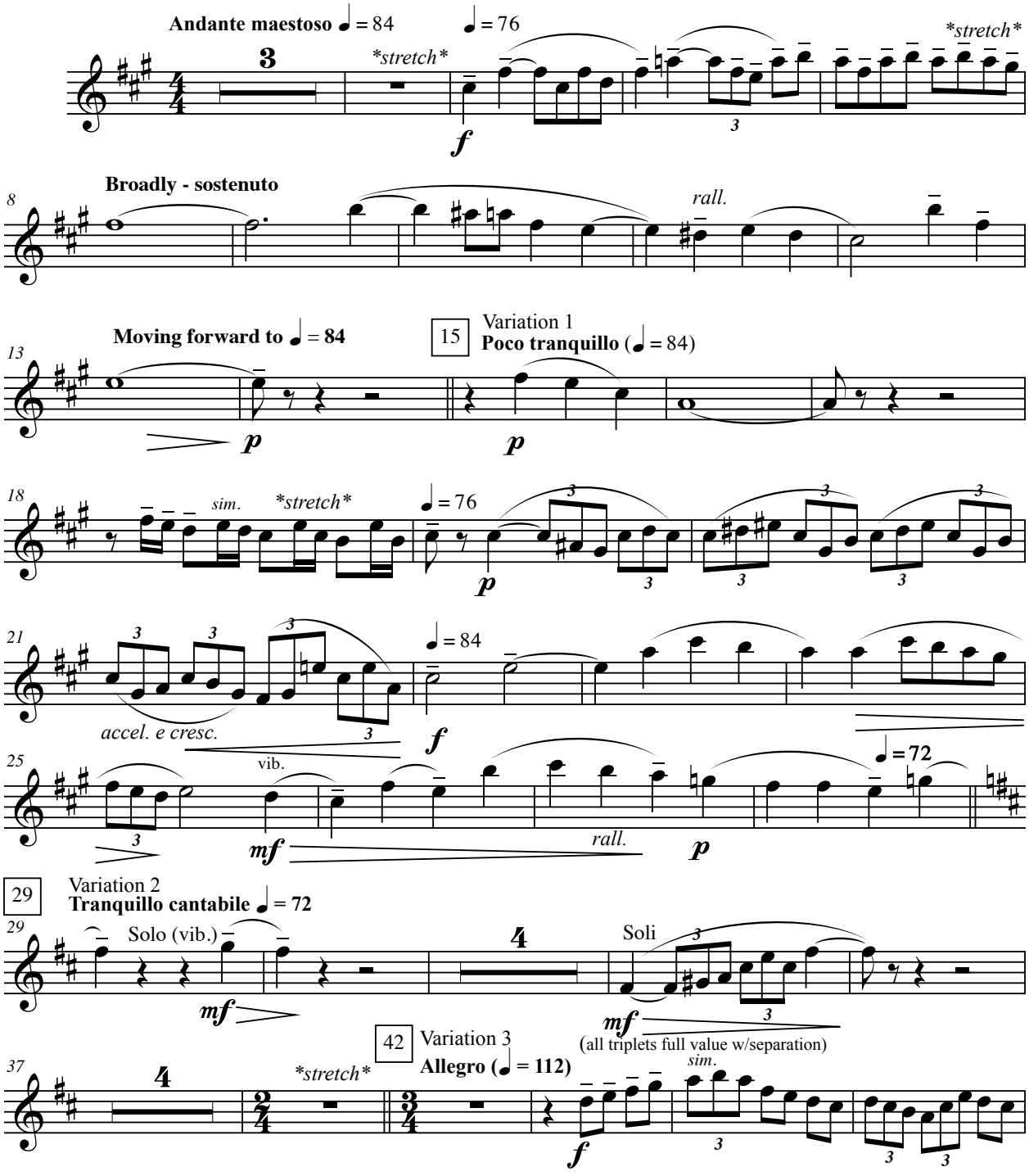
B♭ Soprano
Saxophone

B♭ Soprano
Saxophone



Variations for Wind Band

Scored for large wind ensemble by Donald Hunsberger

E♭ Alto Saxophone

Ralph Vaughan Williams
trans. Hunsberger / ed. Gary Brattin

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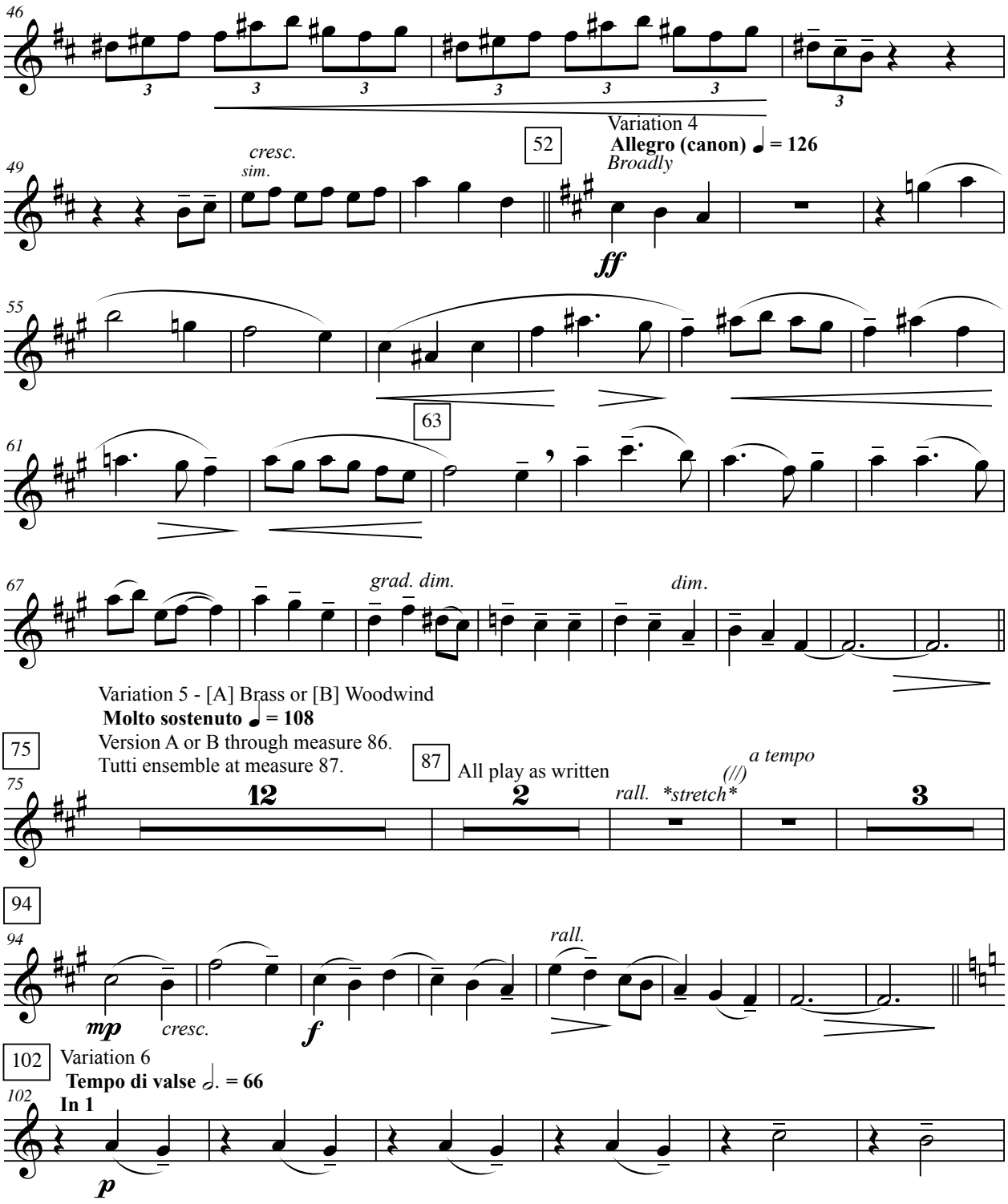
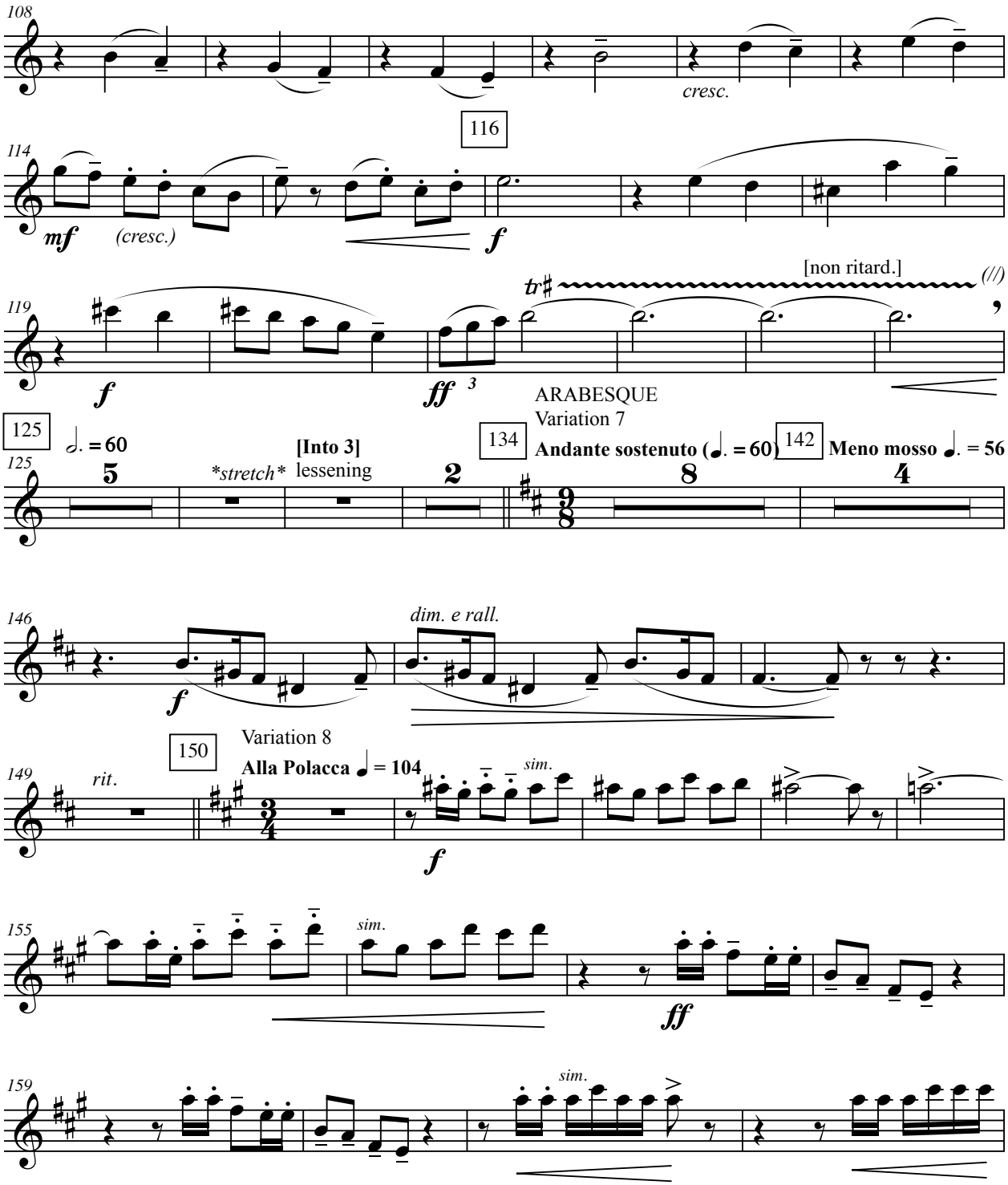
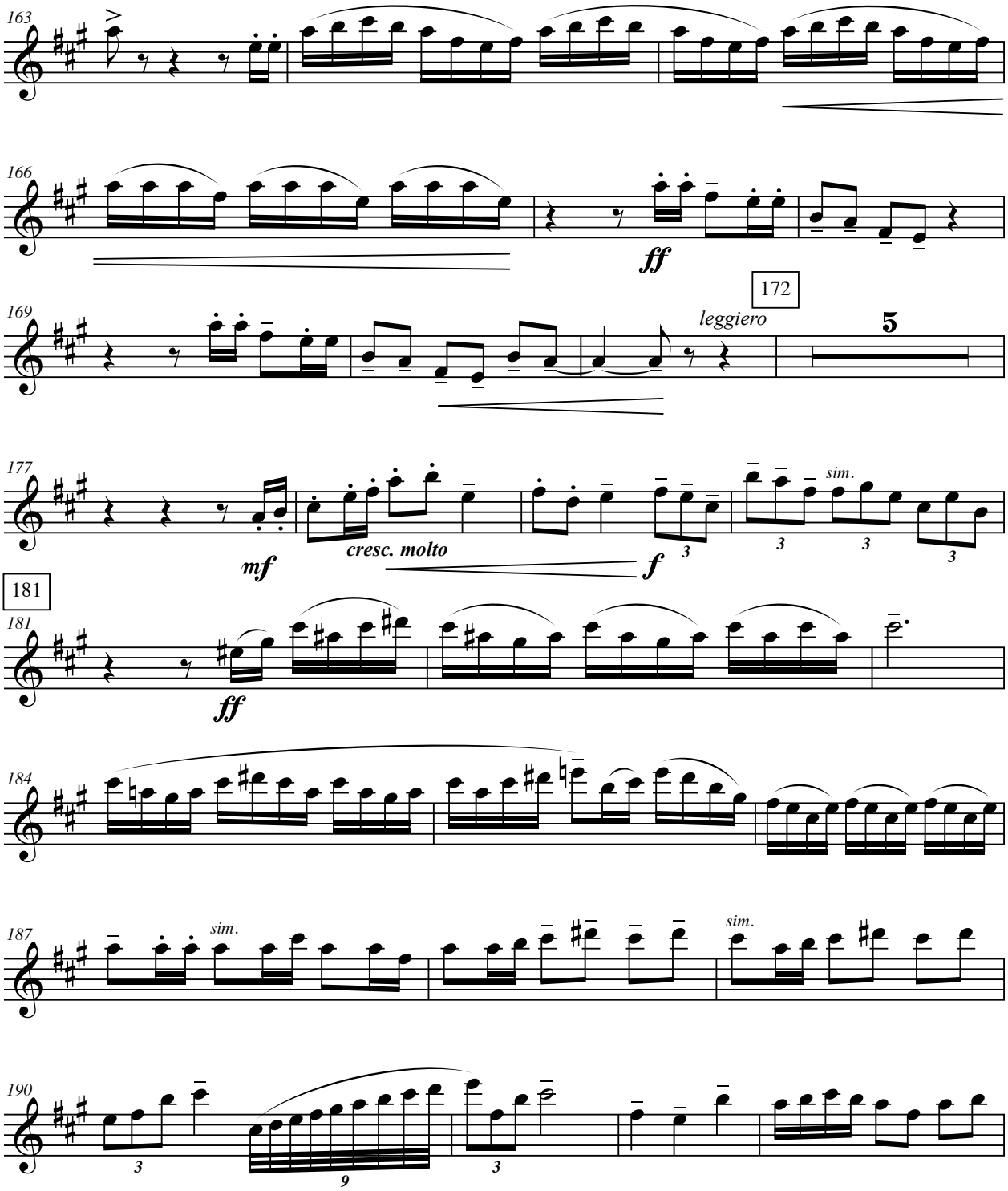
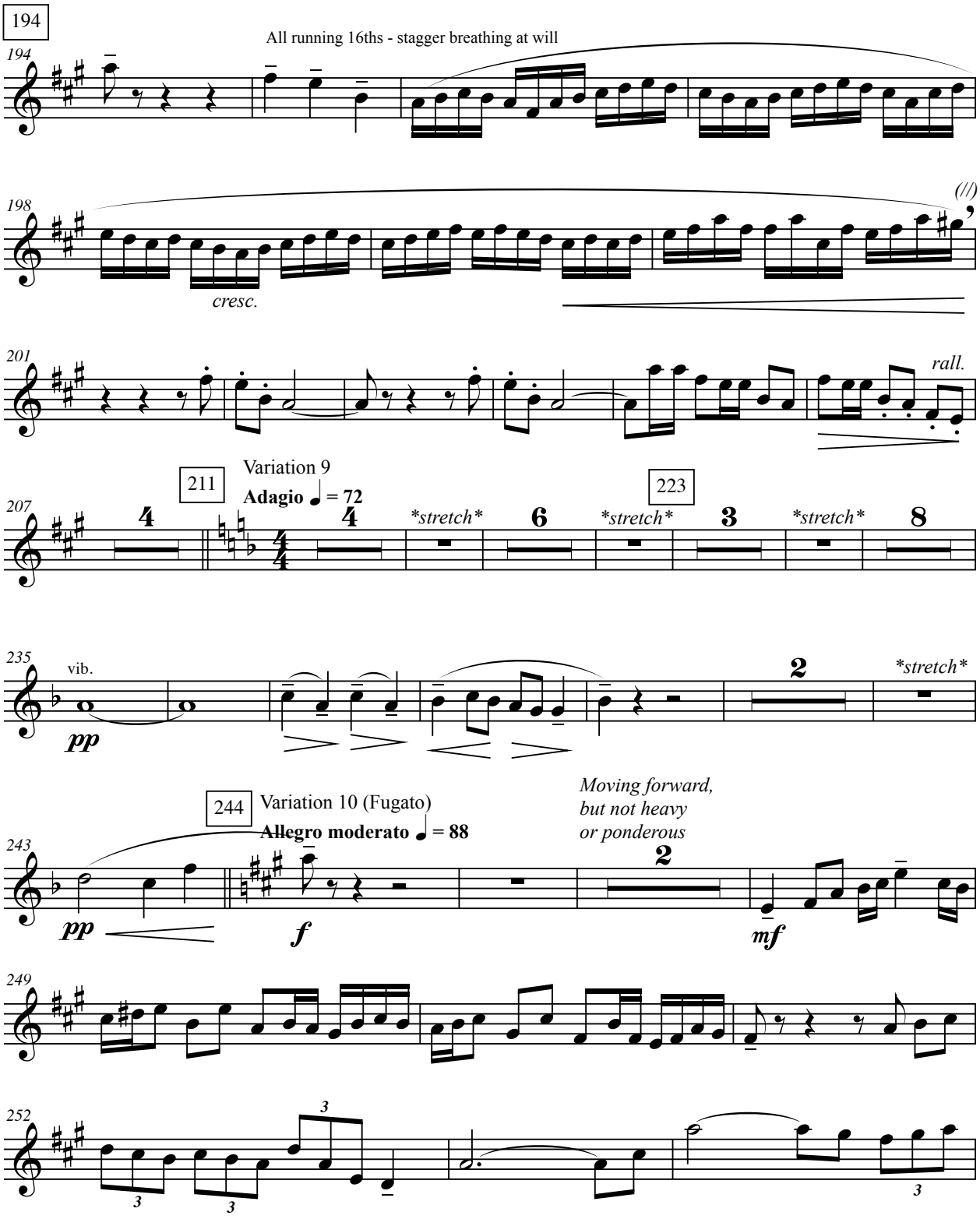
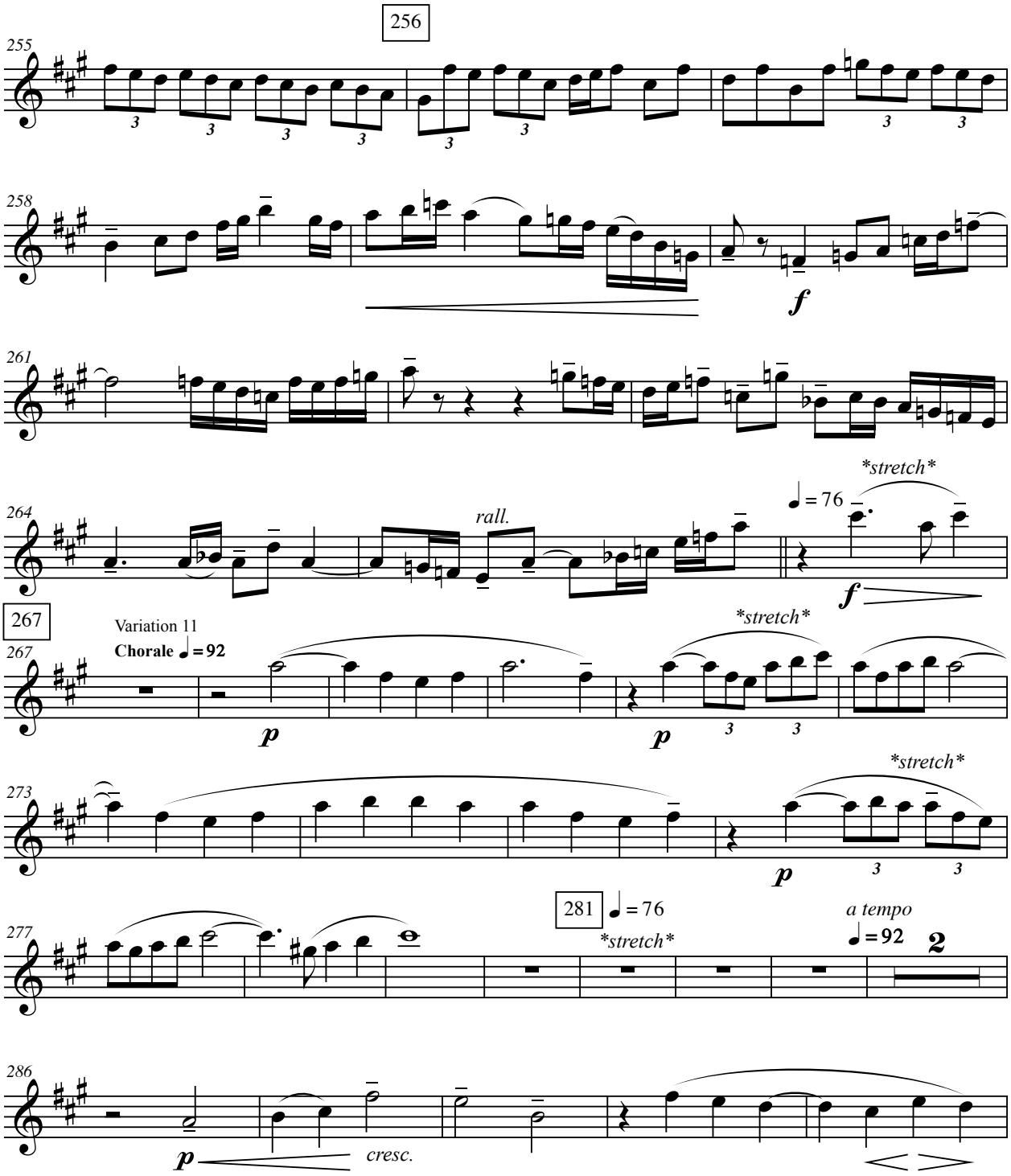
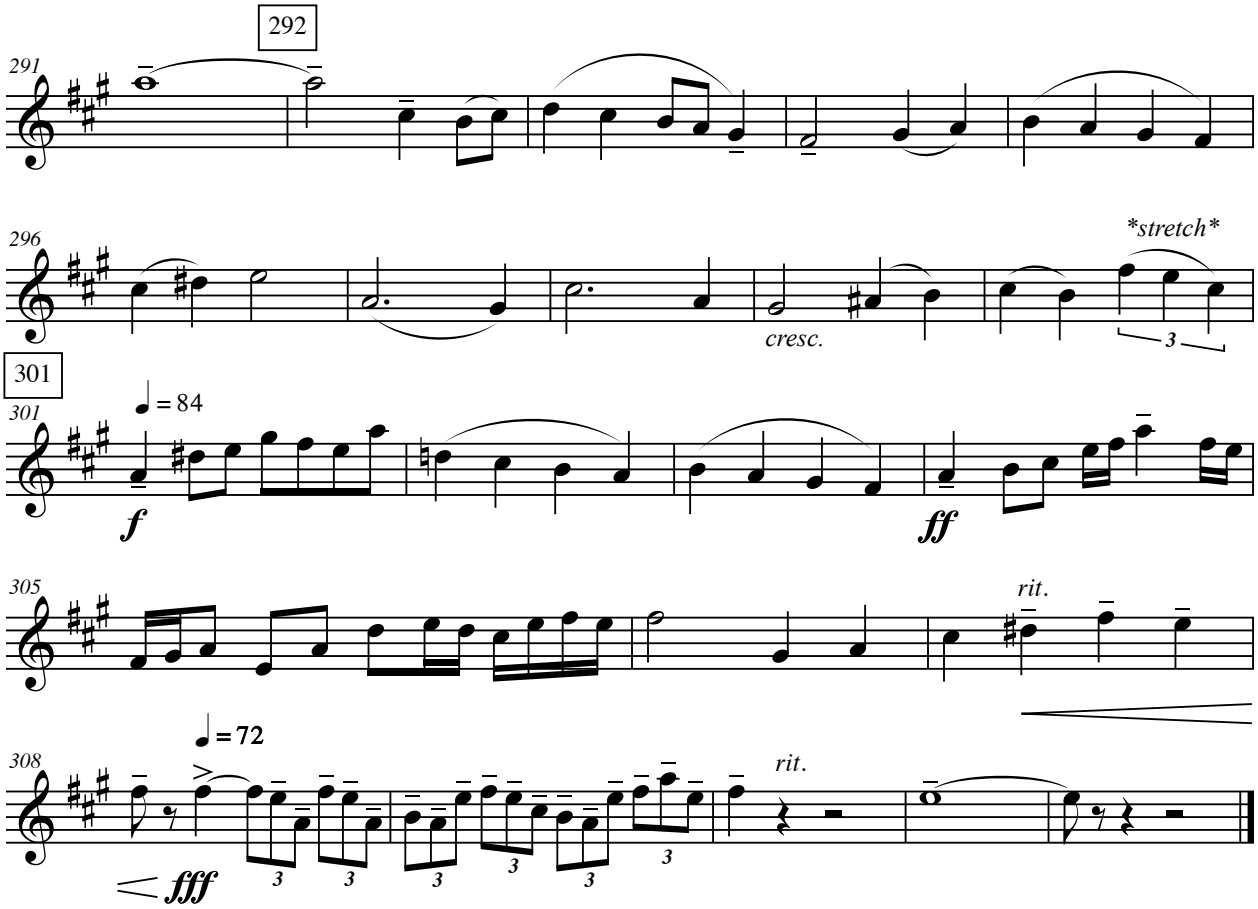
Variations for Wind Band

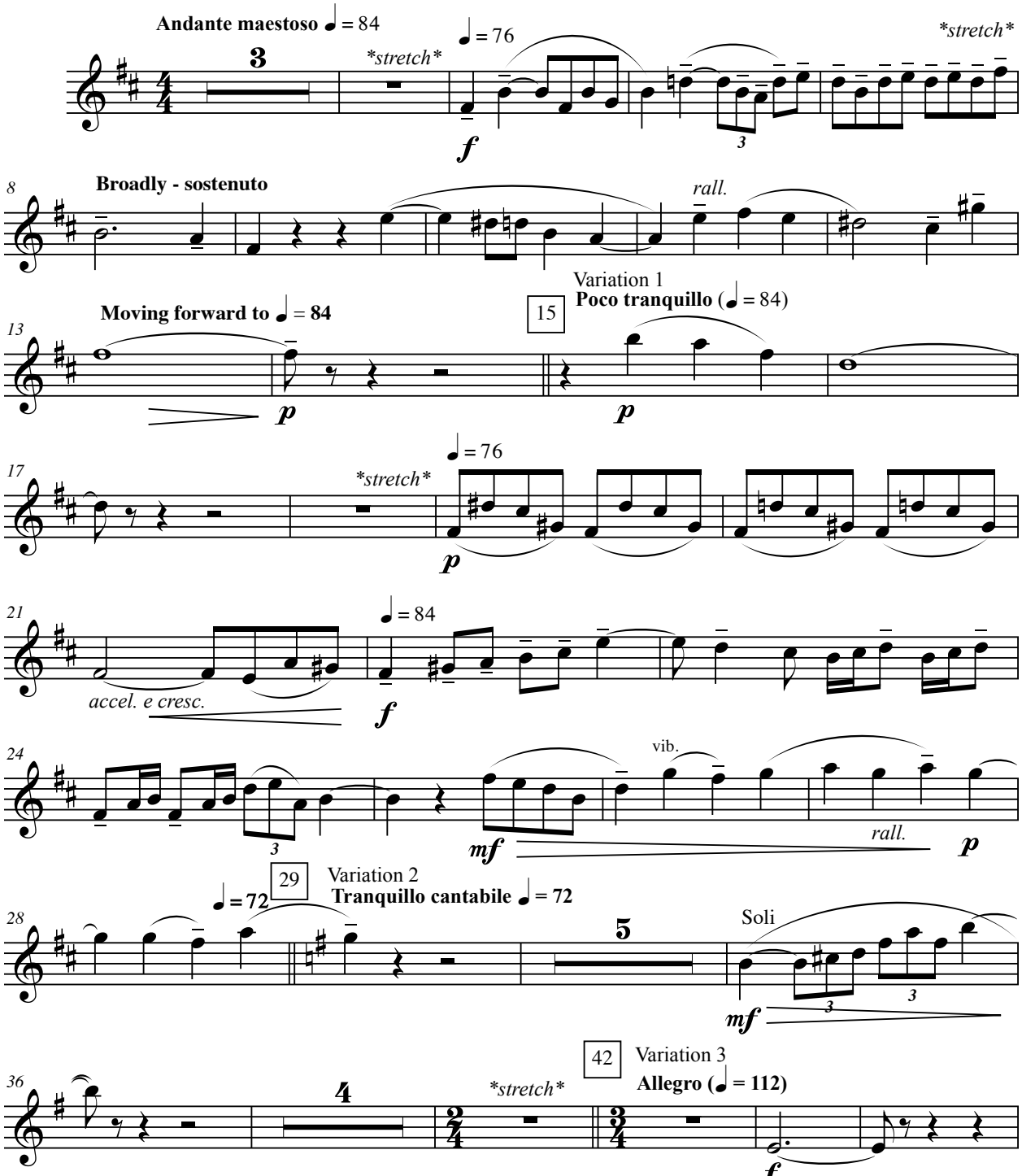
E♭ Alto
Saxophone

E♭ Alto
Saxophone

Variations for Wind Band

E♭ Alto
Saxophone

E♭ Alto
Saxophone

Variations for Wind Band

E♭ Alto
Saxophone

E♭ Alto
Saxophone

Variations for Wind Band

Scored for large wind ensemble by Donald Hunsberger

B♭ Tenor Saxophone

Ralph Vaughan Williams
trans. Hunsberger / ed. Gary Brattin

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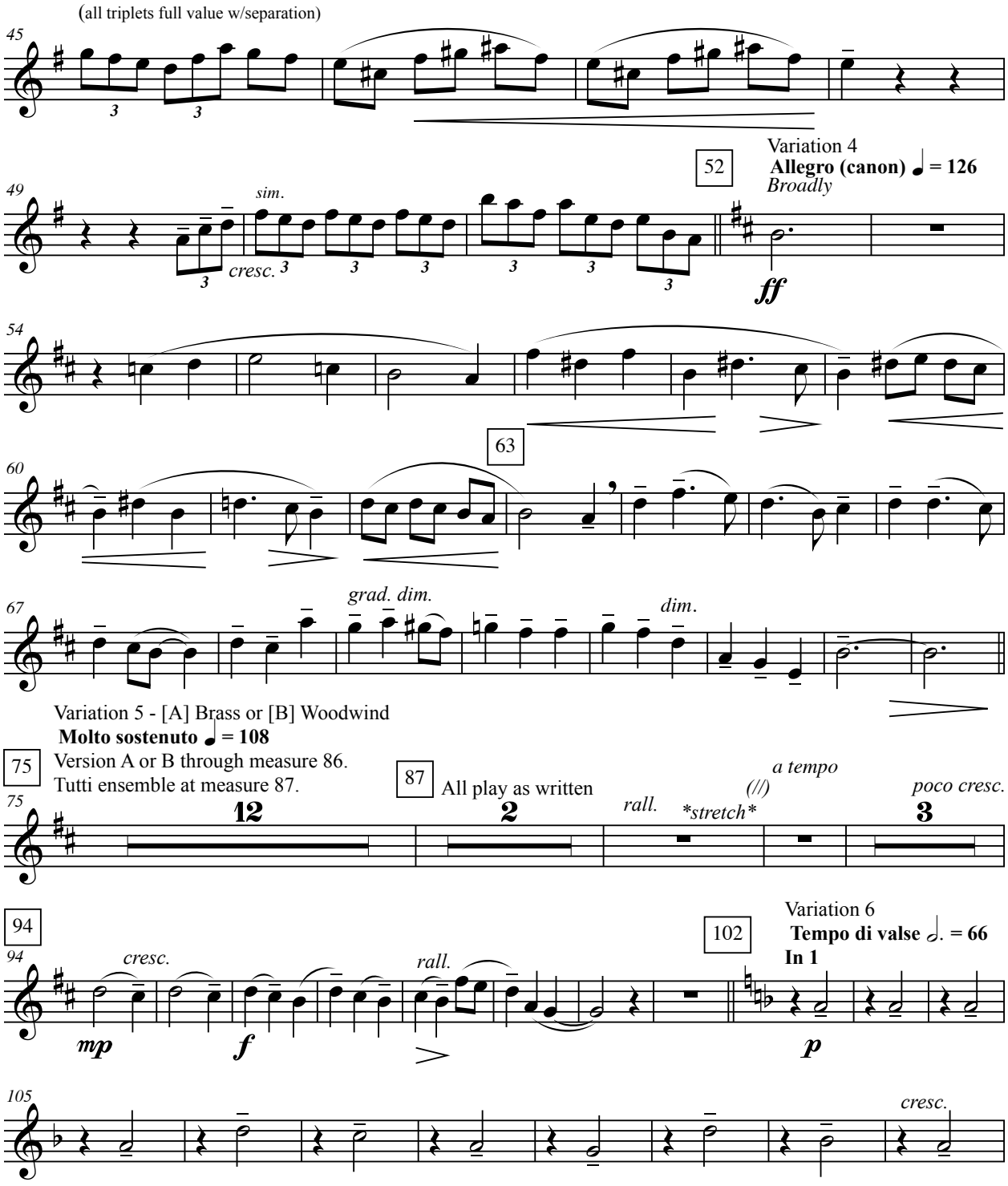
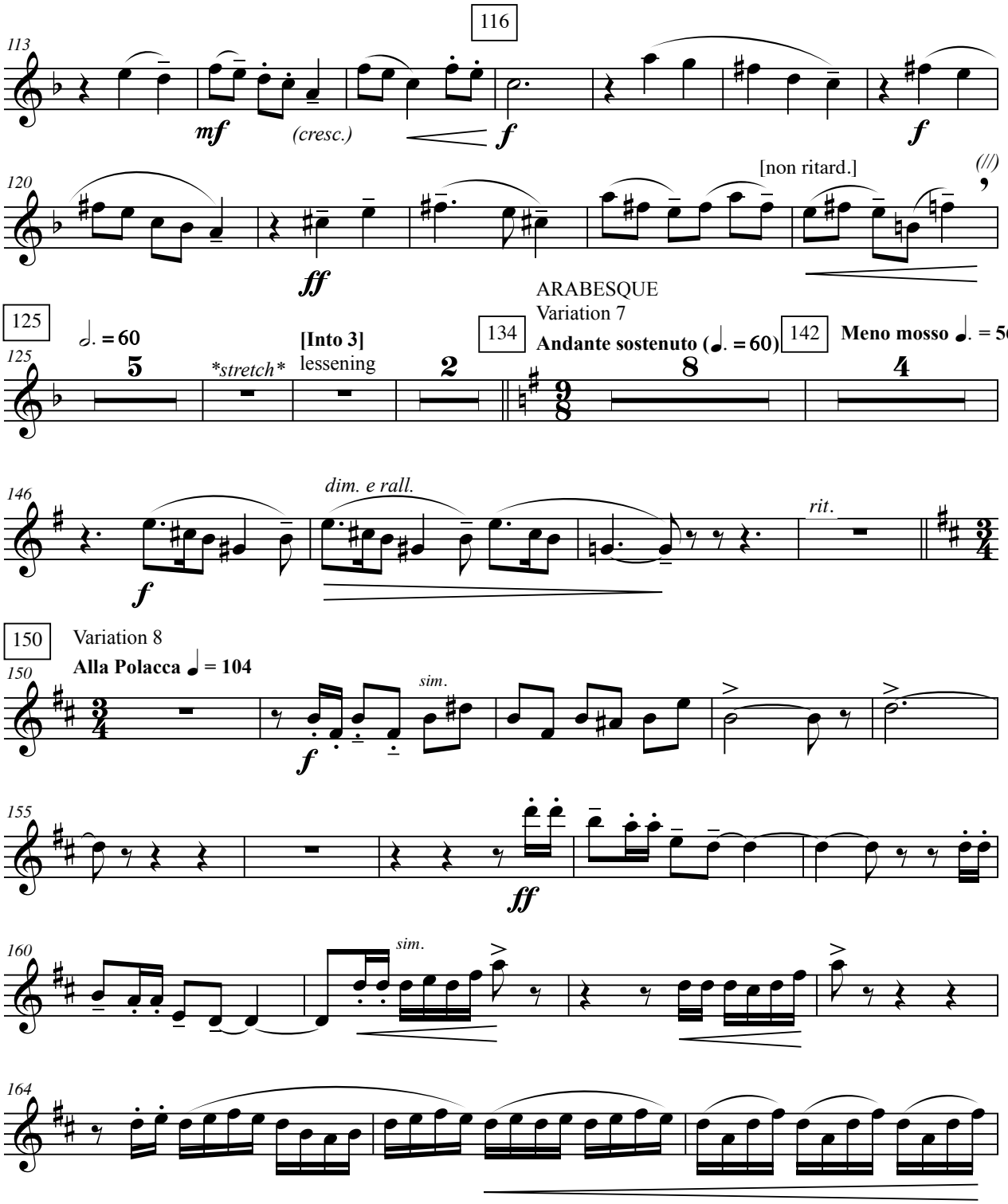
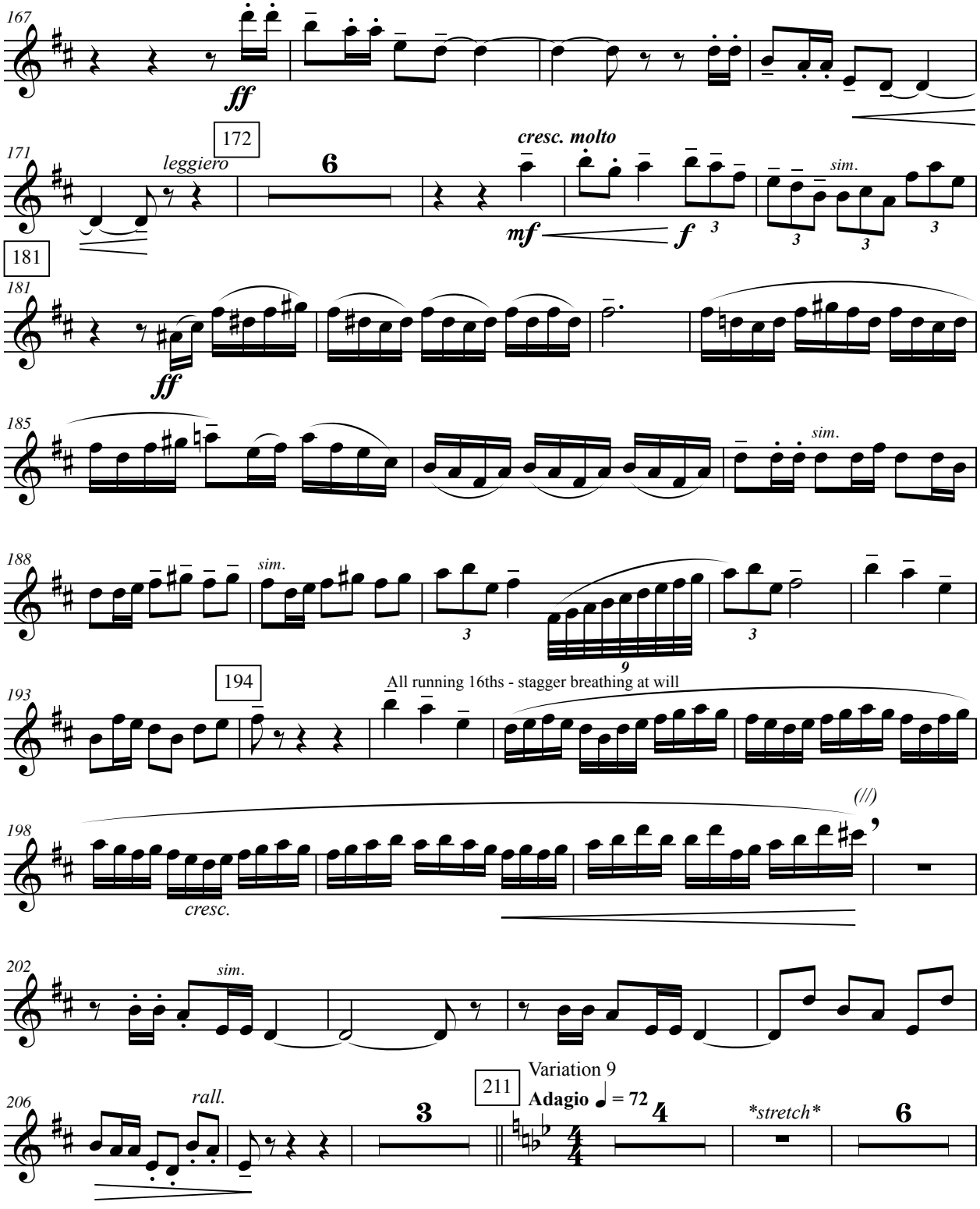
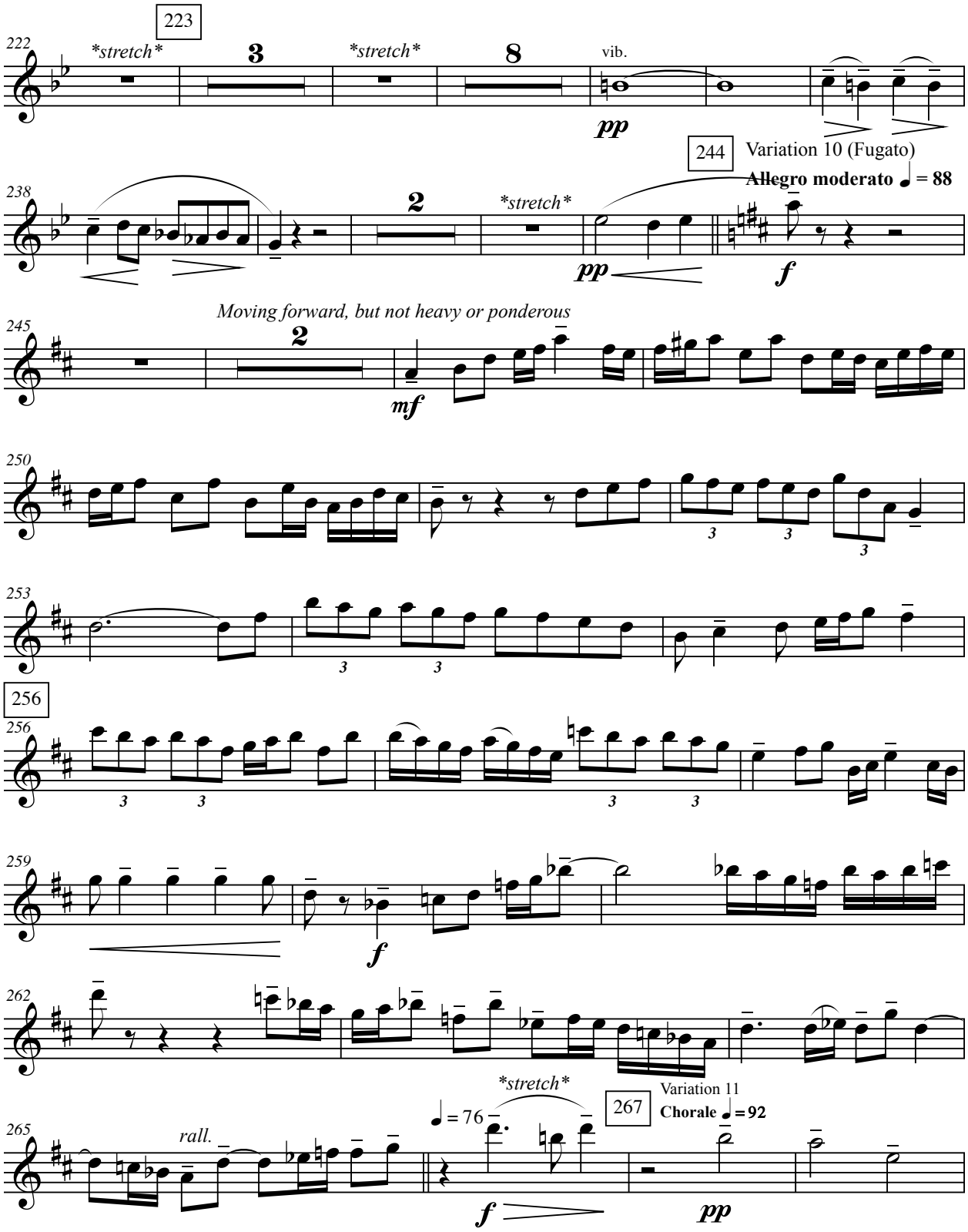
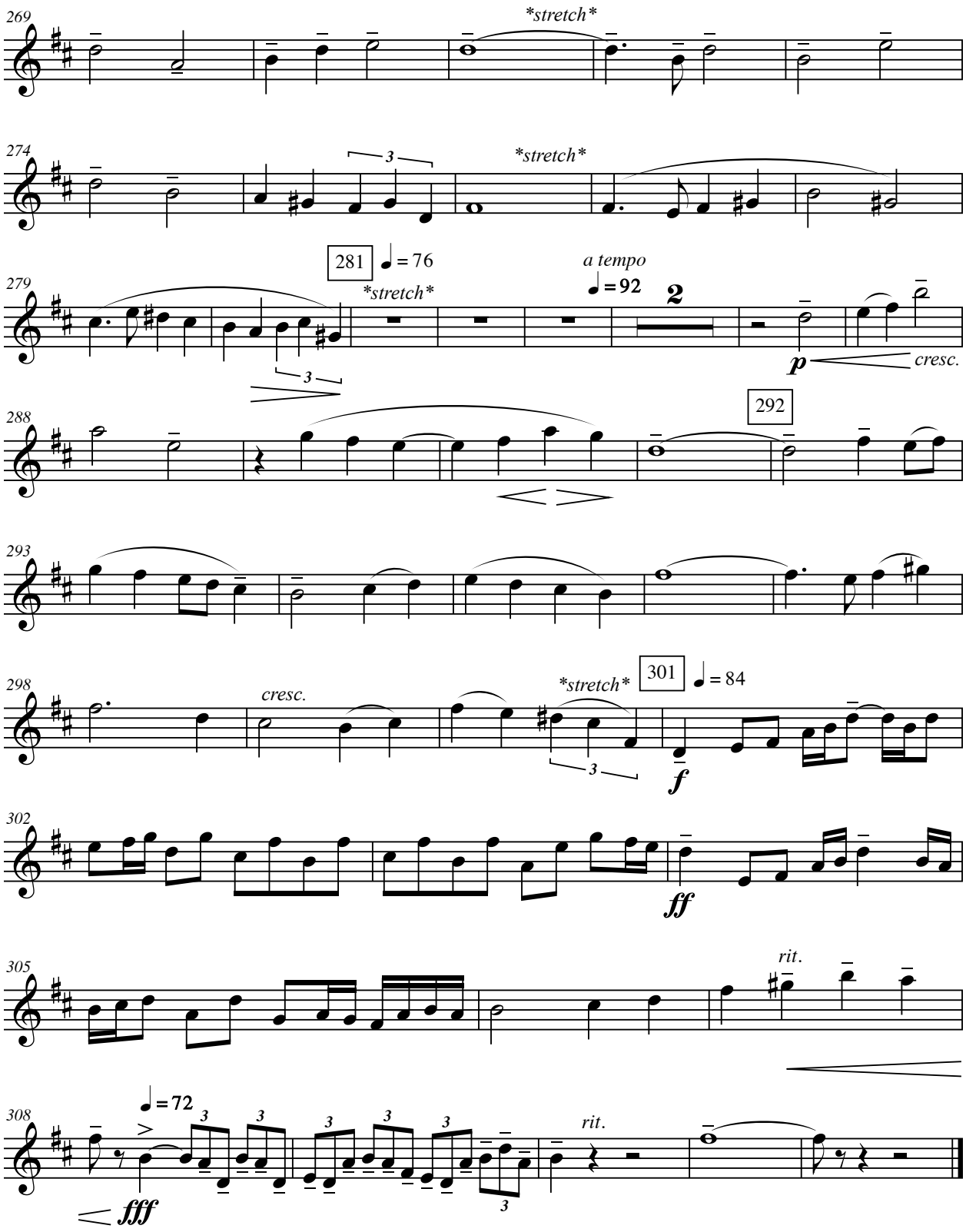
Variations for Wind Band

B♭ Tenor
Saxophone

B♭ Tenor
Saxophone

Variations for Wind Band

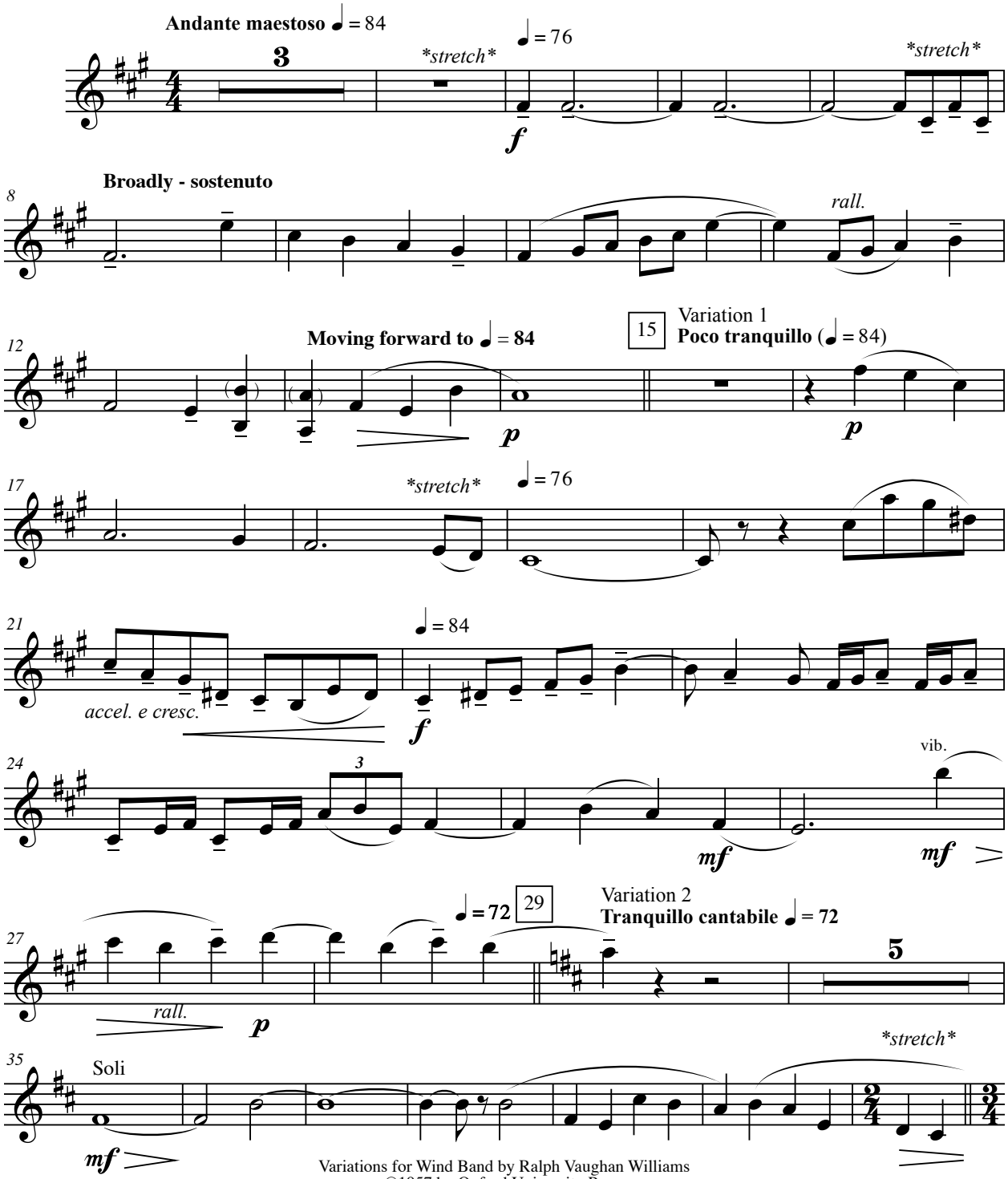
B♭ Tenor
Saxophone

B♭ Tenor
Saxophone

6

Variations for Wind Band

B♭ Tenor
Saxophone

Variations for Wind Band

Scored for large wind ensemble by Donald Hunsberger

E♭ Baritone Saxophone

Ralph Vaughan Williams
trans. Hunsberger / ed. Gary Brattin

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Variations for Wind Band

E♭ Baritone
Saxophone

42

Variation 3
Allegro (♩ = 112)

42

f

48

cresc.

52

Variation 4
Allegro (canon) ♩ = 126

52

Broadly

ff

57

mf *mf*

62

63

68

grad. dim.

dim.

Variation 5 - [A] Brass or [B] Woodwind
Molto sostenuto ♩ = 108
Version A or B through measure 86.
Tutti ensemble at measure 87.

75

87 All play as written

12 2 3

rall. *(///)* **stretch** *a tempo*

94

mp *cresc.* *f* *rall.*

E♭ Baritone
Saxophone

Variation 6
102 **Tempo di valse** 𝅗𝅥. = **66**
In 1

102
p

110
cresc.
mf *(cresc.)* 116 *f*

118
lightly
ff

125
[non ritard.] *(///)* 𝅗𝅥. = 60
stretch **[Into 3]** lessening

123

ARABESQUE
Variation 7
134 **Andante sostenuto (♩. = 60)**

134
142 **Meno mosso ♩. = 56**
mp

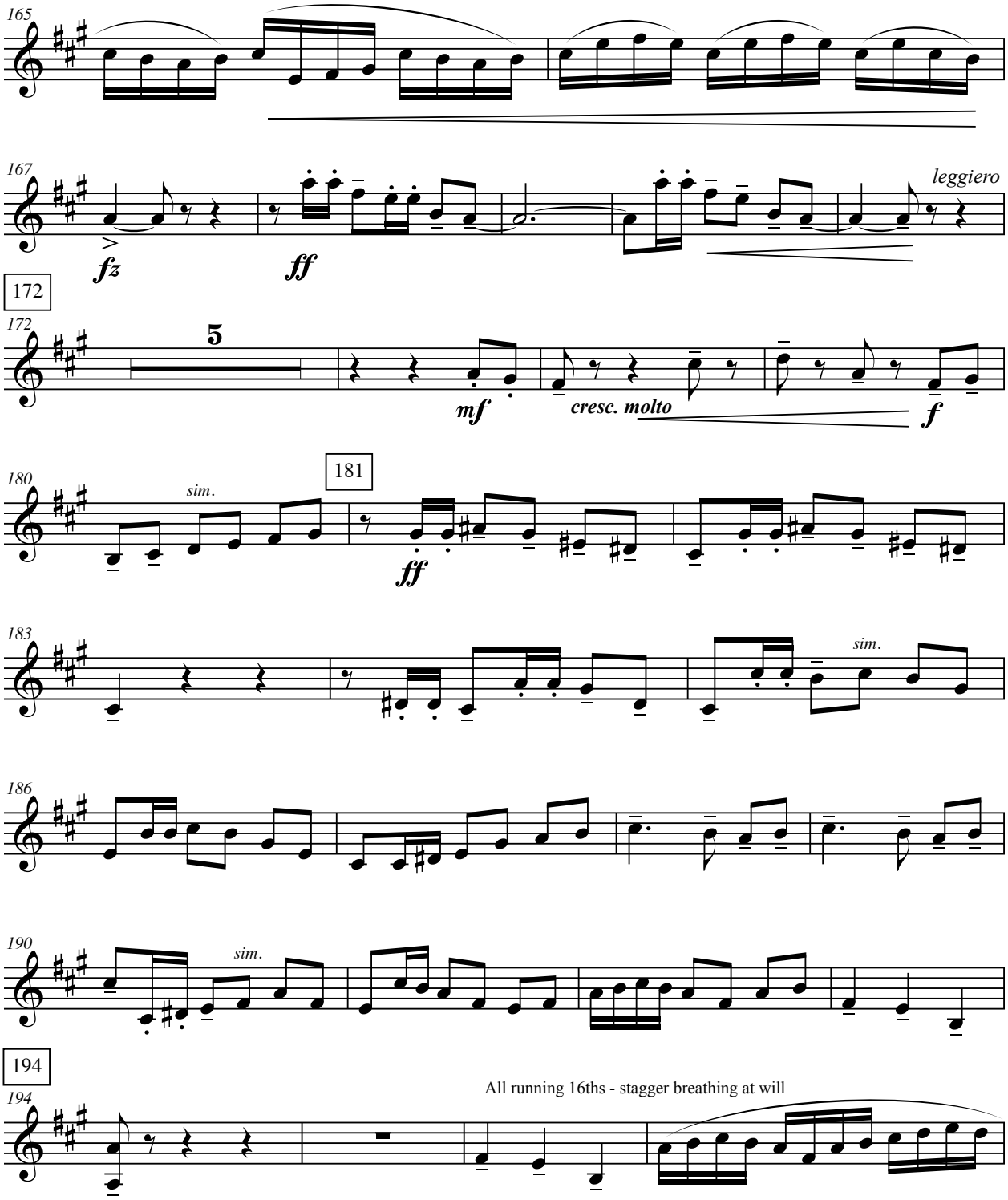
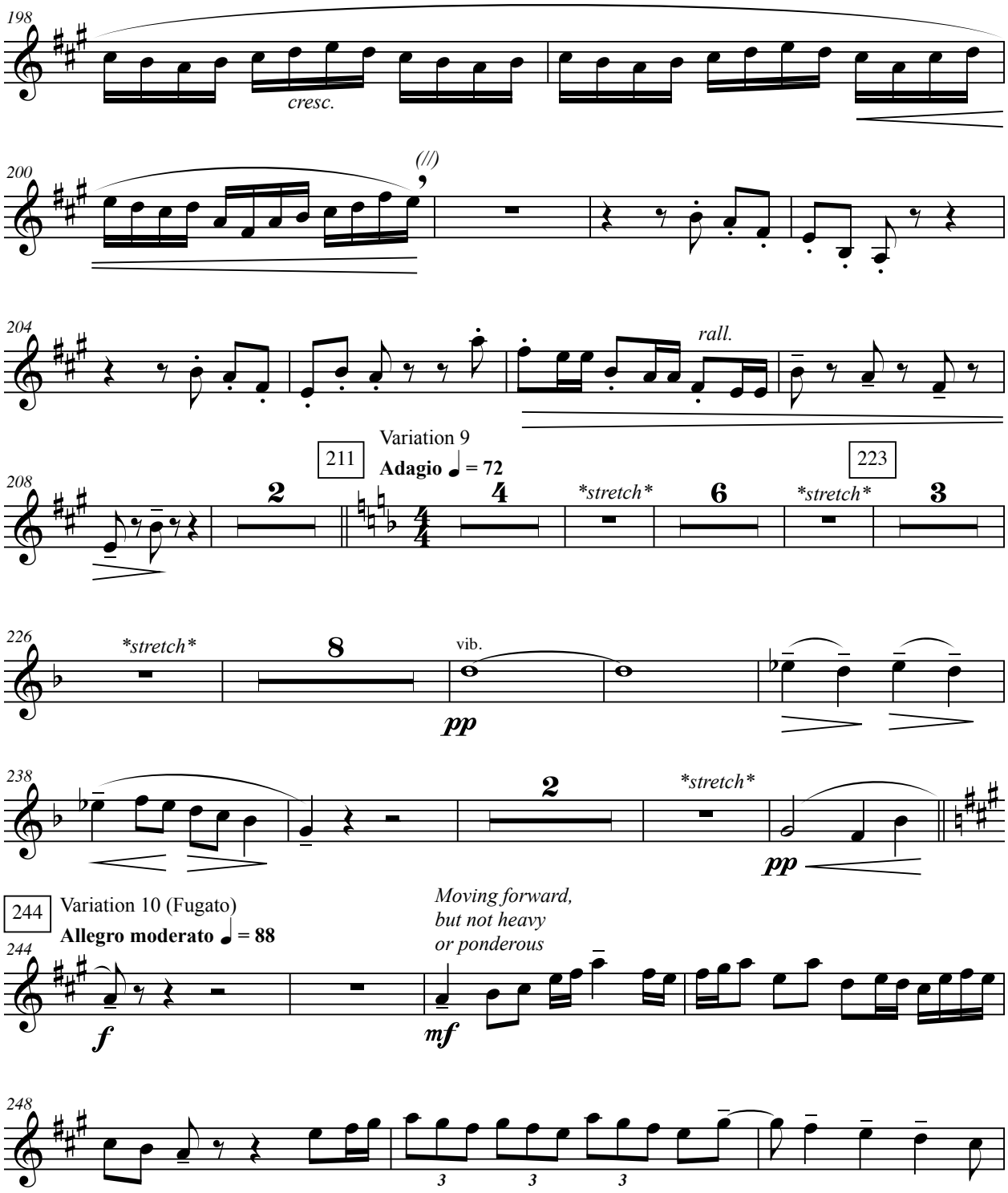
145
dim. e rall.
rit.
f

Variation 8
150 **Alla Polacca ♩ = 104**

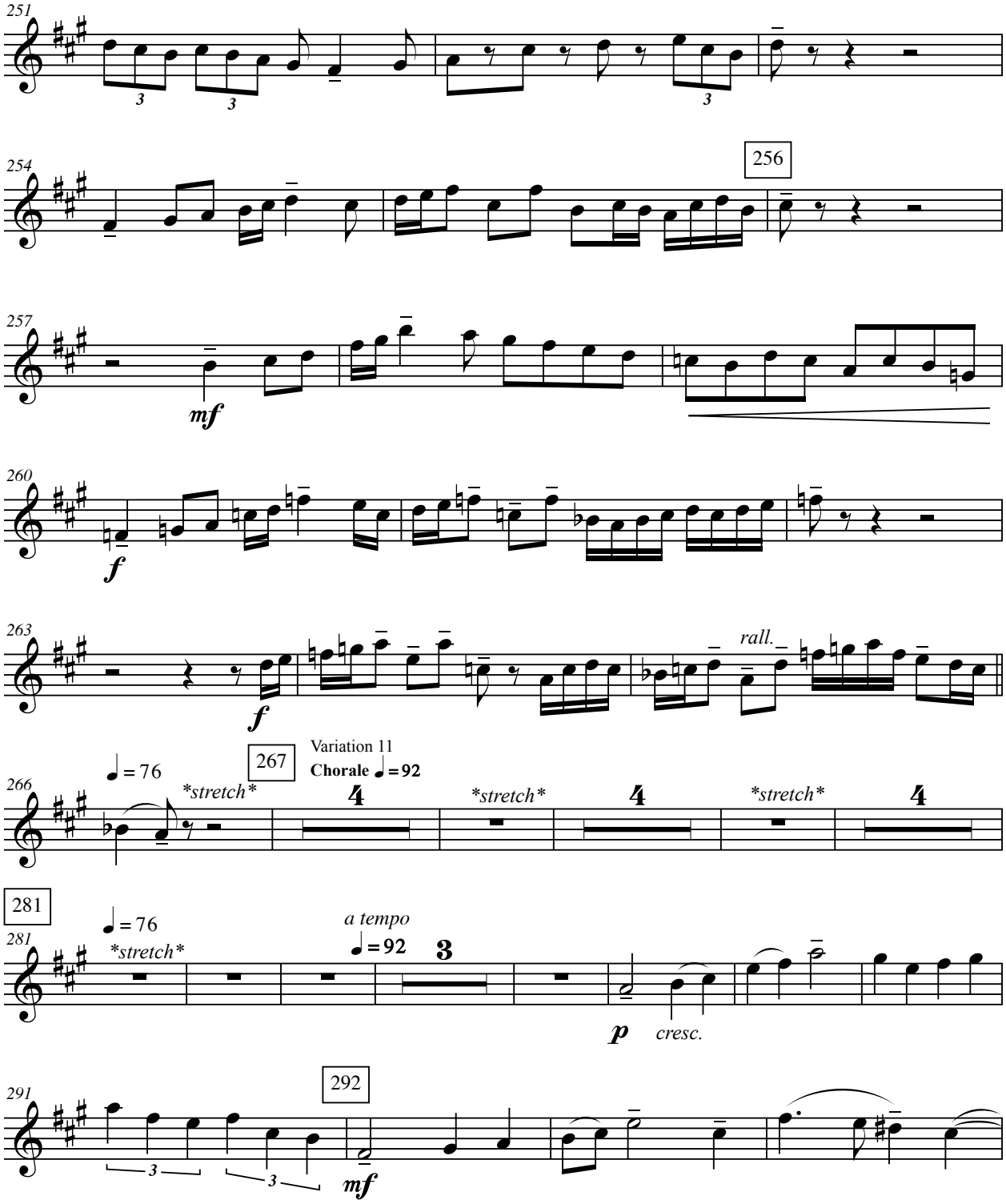
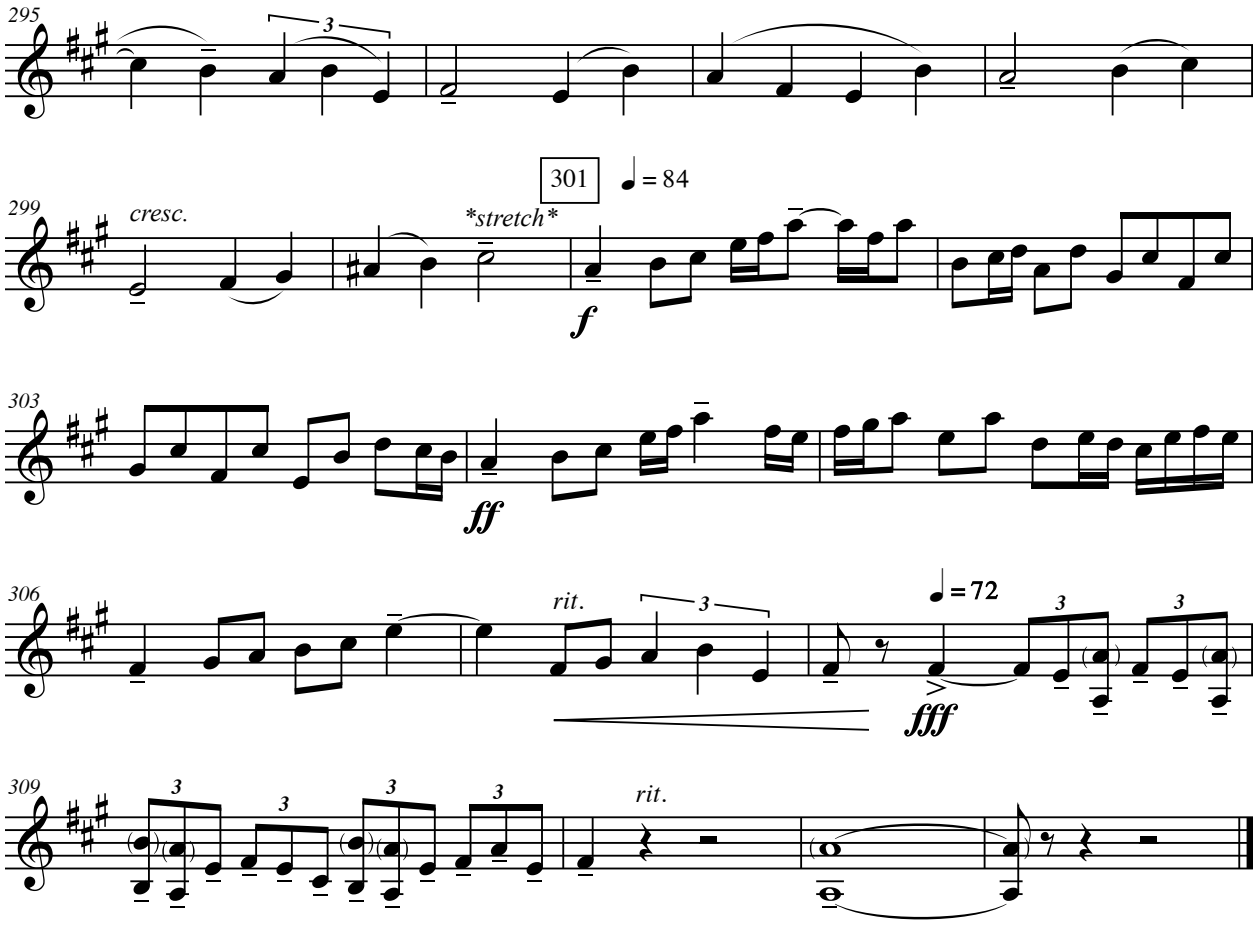
150
ff

161
sim.

Variations for Wind Band

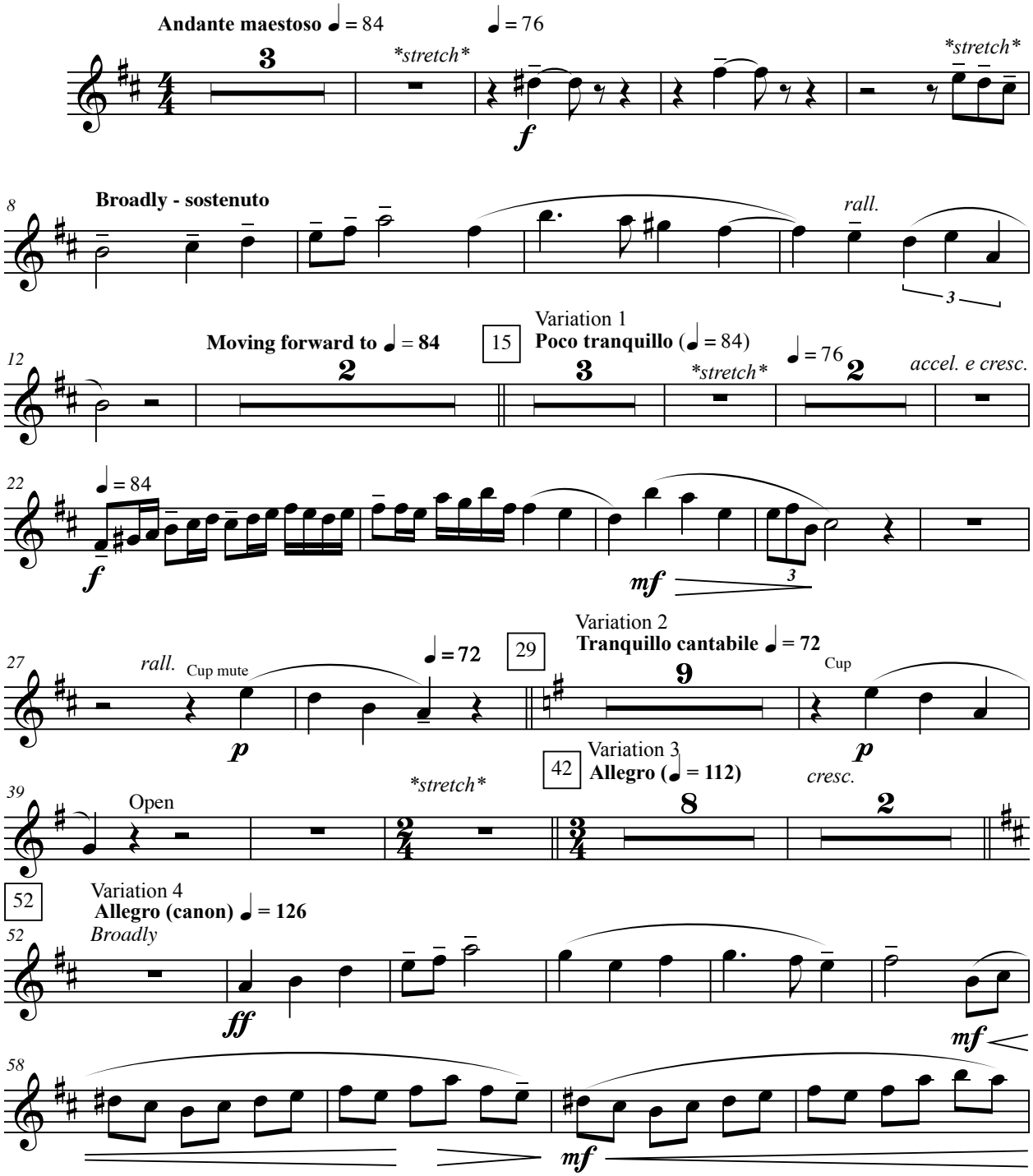
E♭ Baritone
Saxophone

198
cresc.
200
(///)
204
rall.
Variation 9
211
Adagio ♩ = 72
223
208
2
4
stretch
6
stretch
3
226
stretch
8
vib.
pp
238
2
stretch
pp
244
Variation 10 (Fugato)
Allegro moderato ♩ = 88
Moving forward,
but not heavy
or ponderous
244
f
mf
248
3
3
3

Variations for Wind Band

E♭ Baritone
Saxophone

E♭ Baritone
Saxophone

Variations for Wind Band

Scored for large wind ensemble by Donald Hunsberger

1st B♭ Trumpet

Ralph Vaughan Williams
trans. Hunsberger / ed. Gary Brattin

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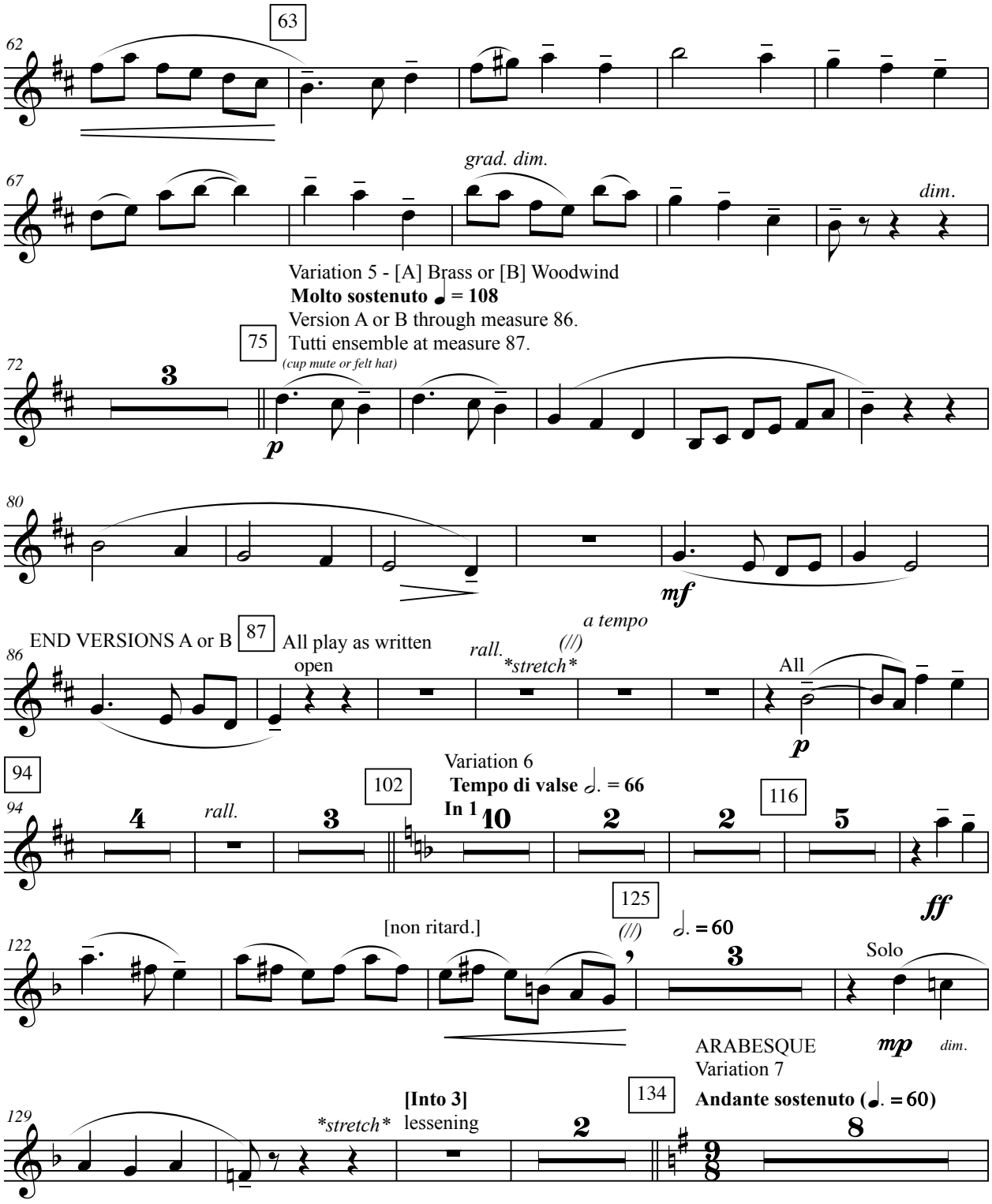
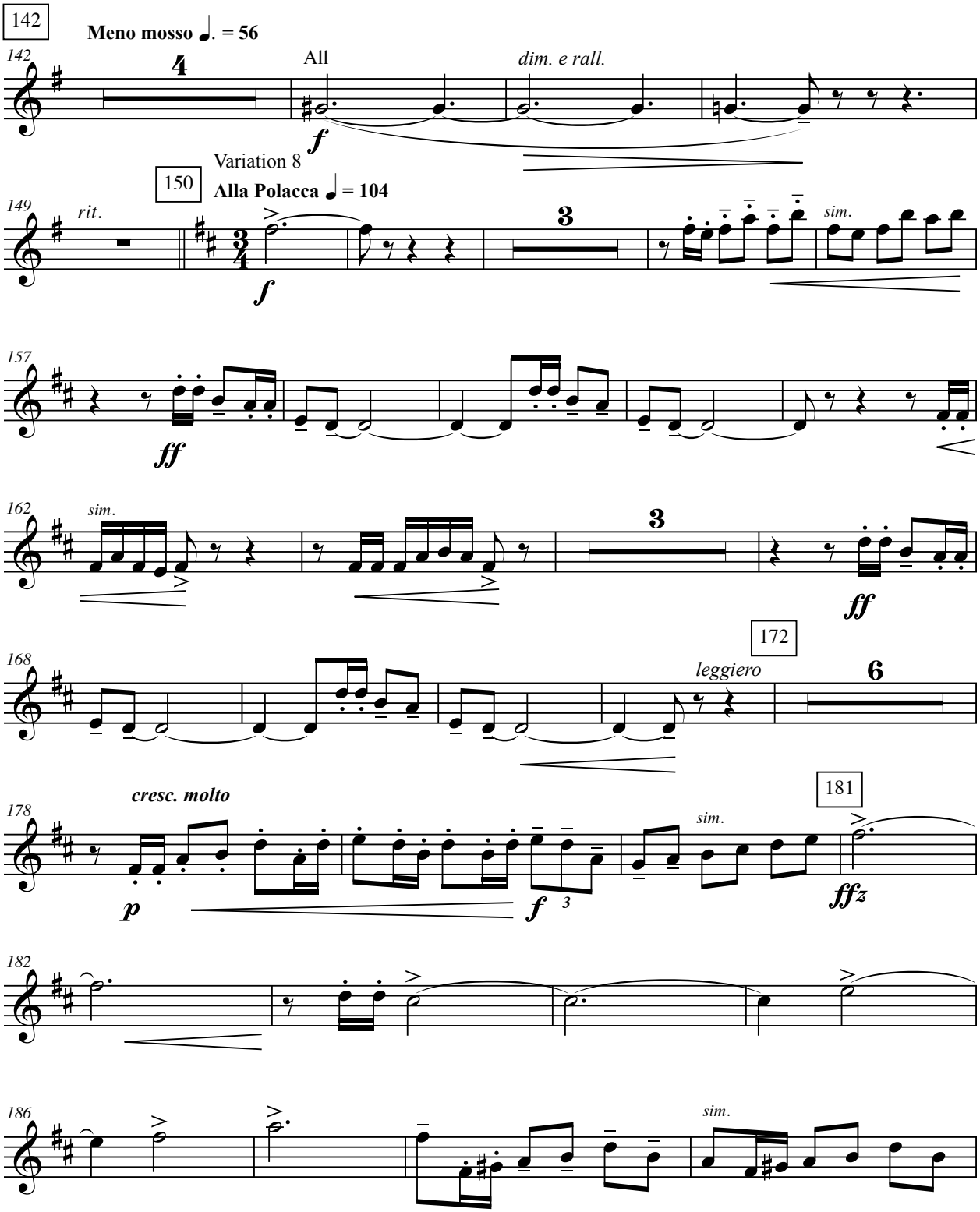
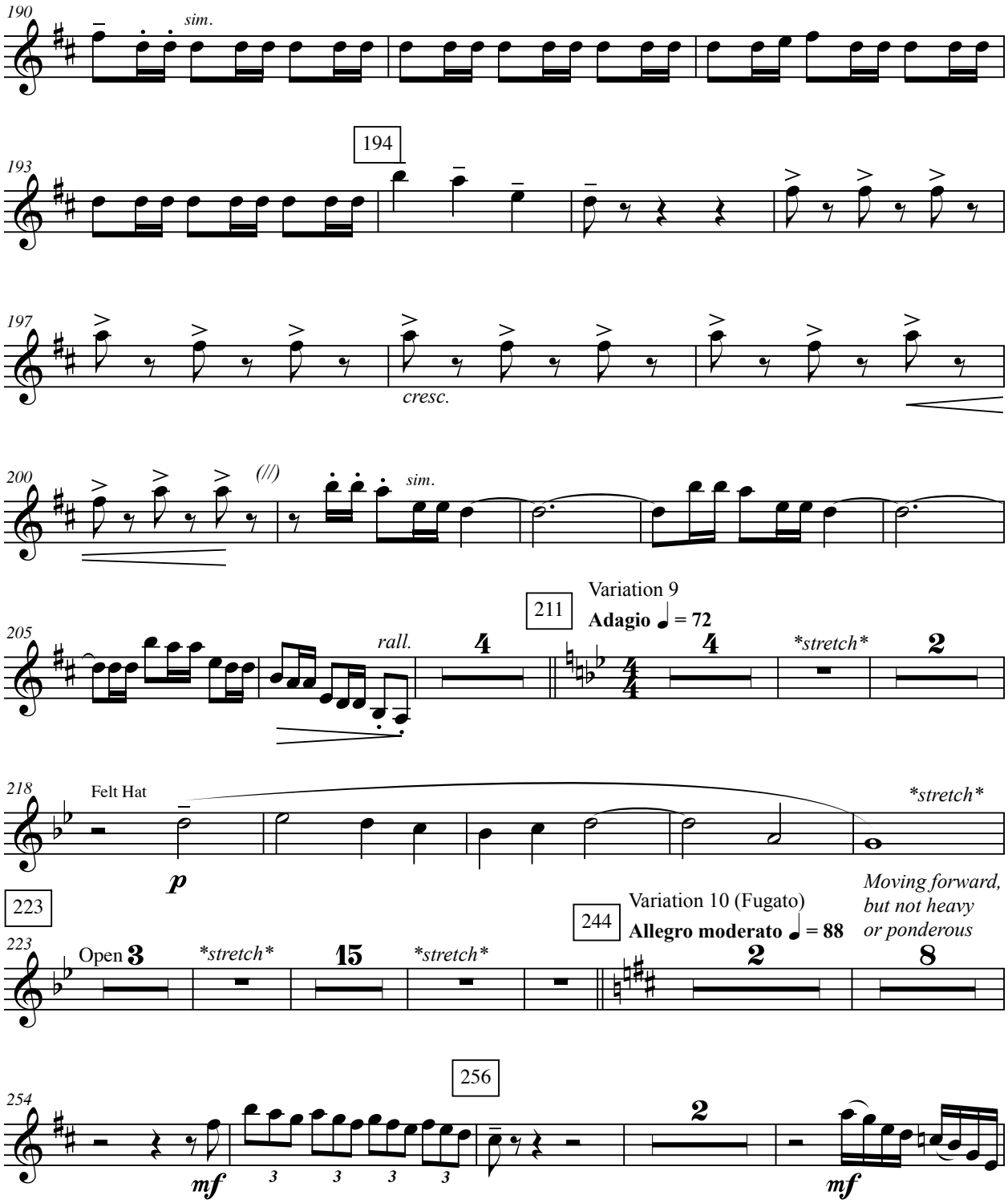
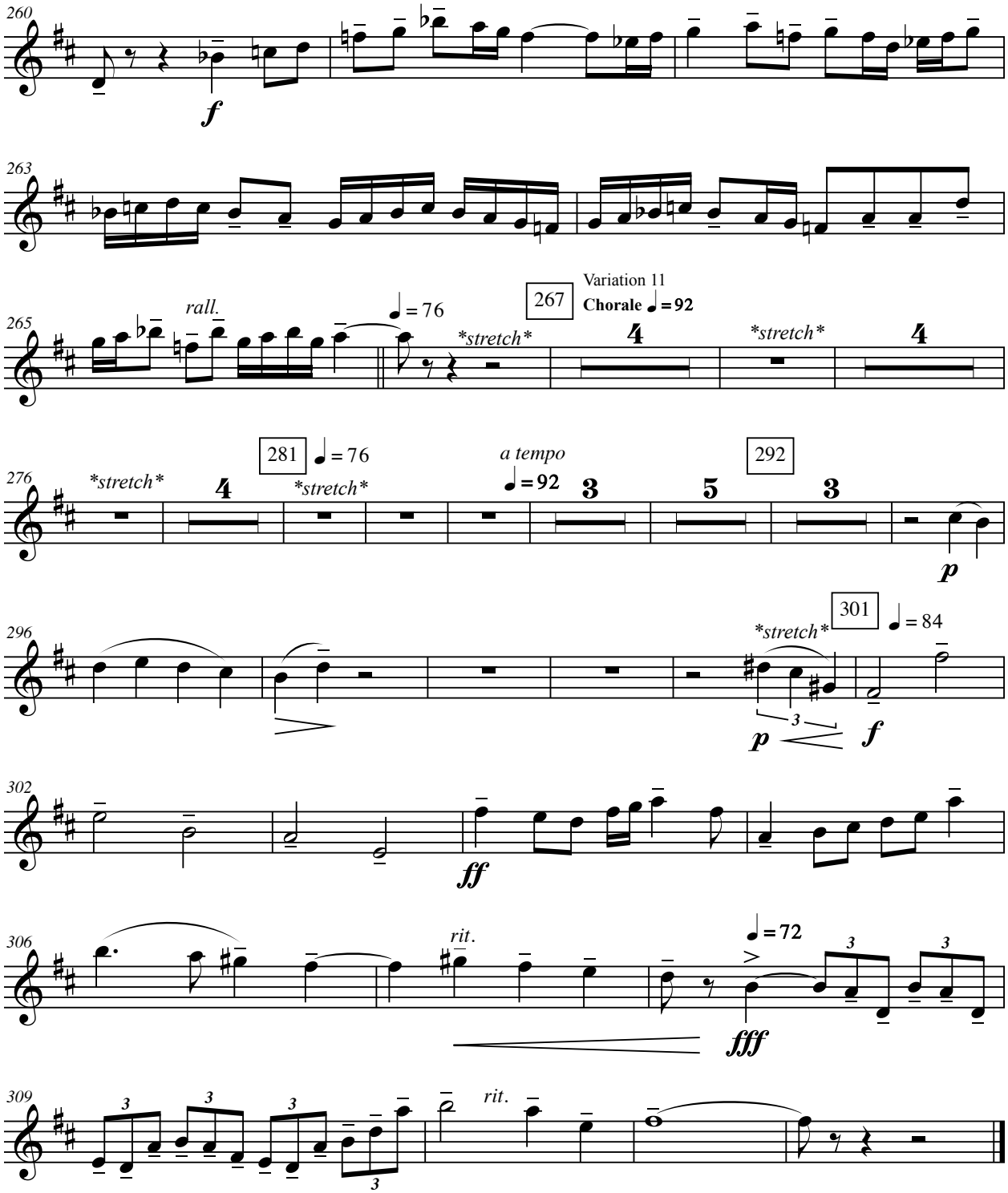
Variations for Wind Band

1st B♭ Trumpet

142
Meno mosso ♩. = 56
142
All
dim. e rall.
f
Variation 8
150
Alla Polacca ♩ = 104
149
rit.
sim.
f
157
ff
162
sim.
ff
172
168
leggiero
6
cresc. molto
178
181
sim.
p
f
fffz
182
186
sim.

Variations for Wind Band

1st B♭ Trumpet

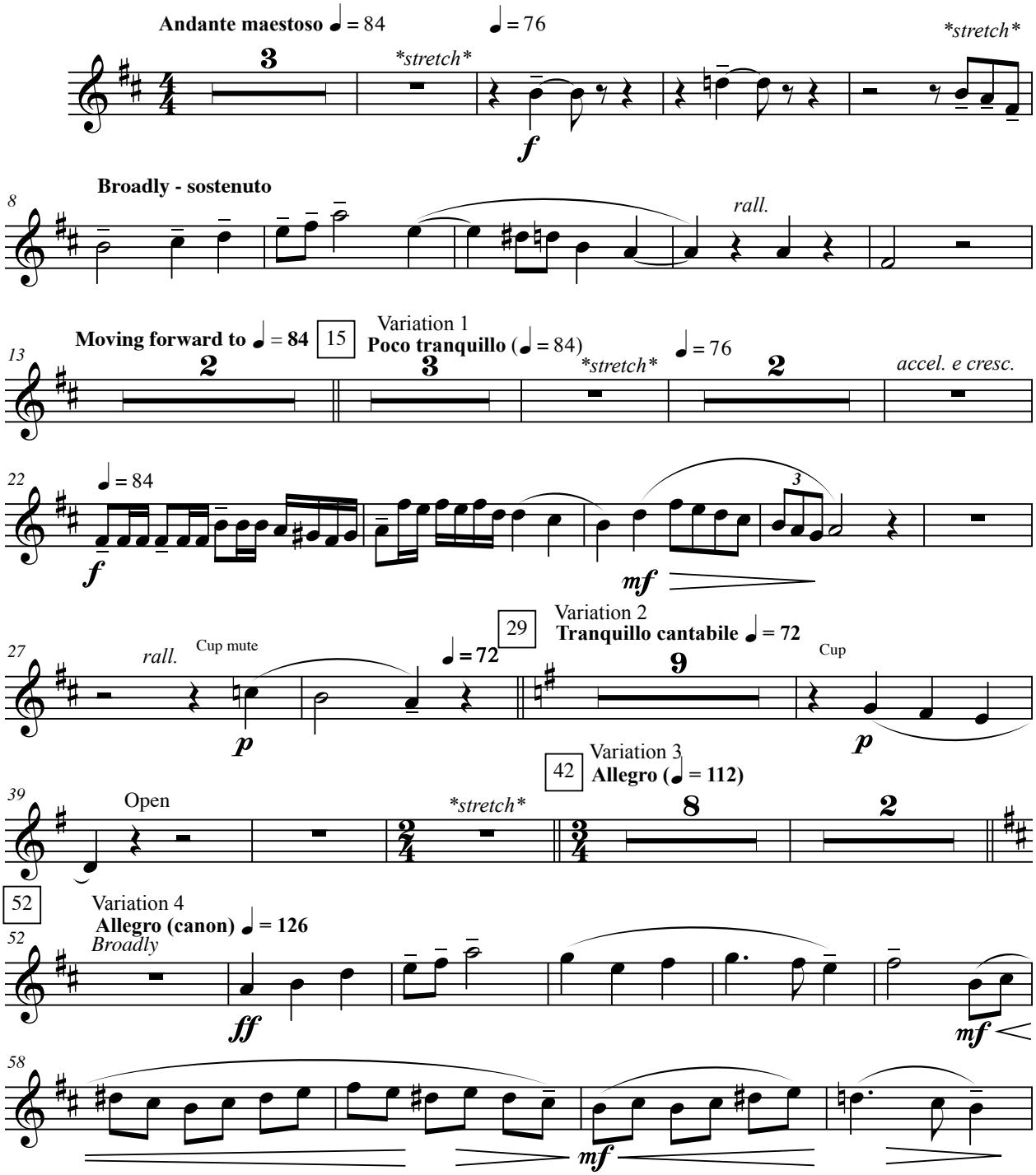


260
f
263
265
rall.
♩= 76
267
Variation 11
Chorale ♩= 92
stretch
4
stretch
4
276
stretch
4
281
♩= 76
stretch
a tempo
♩= 92
3
5
292
3
p
296
301
♩= 84
stretch
3
p
f
302
ff
306
rit.
♩= 72
fff
309
3
3
3
3
rit.

Variations for Wind Band

Scored for large wind ensemble by Donald Hunsberger

2nd B♭ Trumpet

Ralph Vaughan Williams
trans. Hunsberger / ed. Gary Brattin

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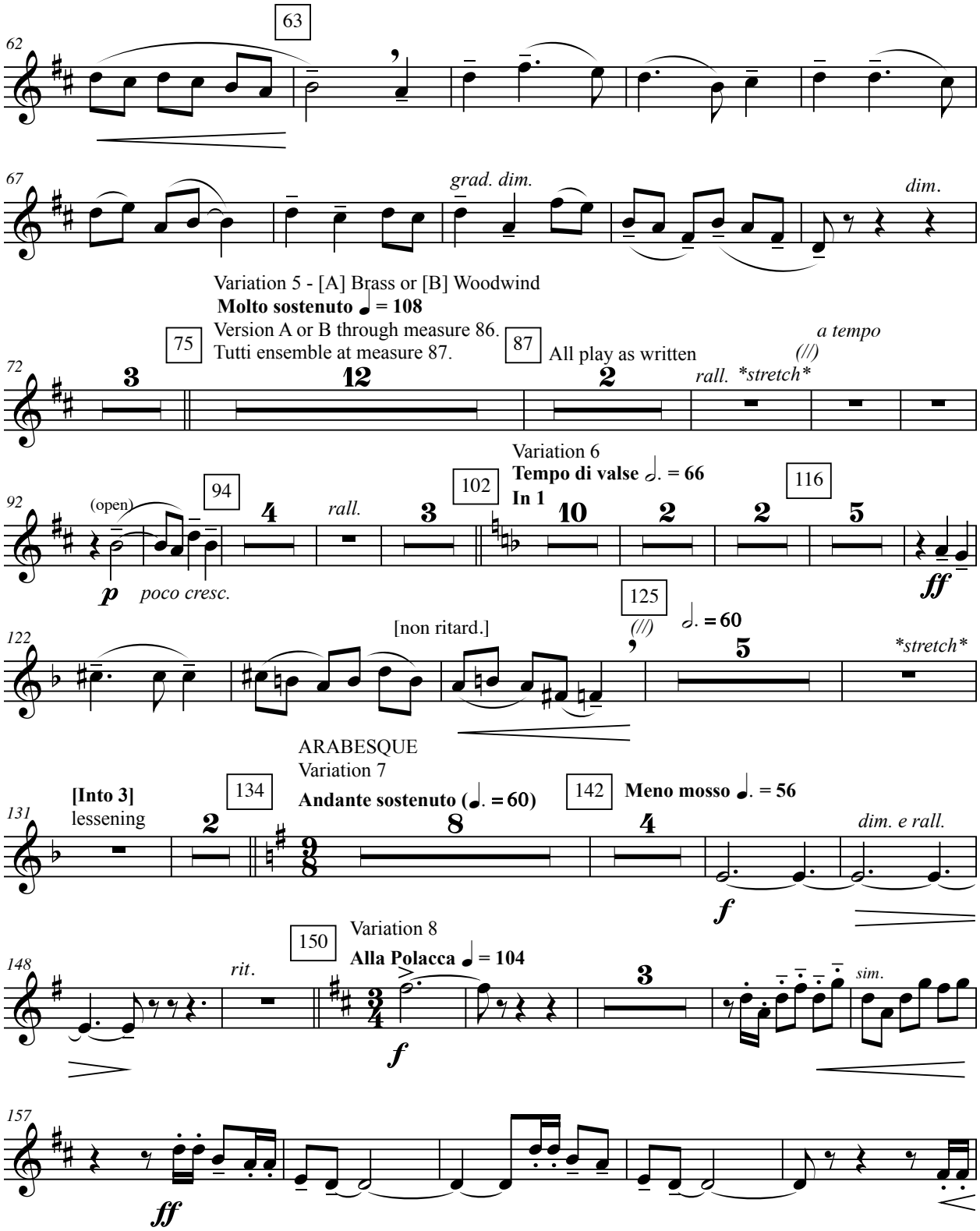
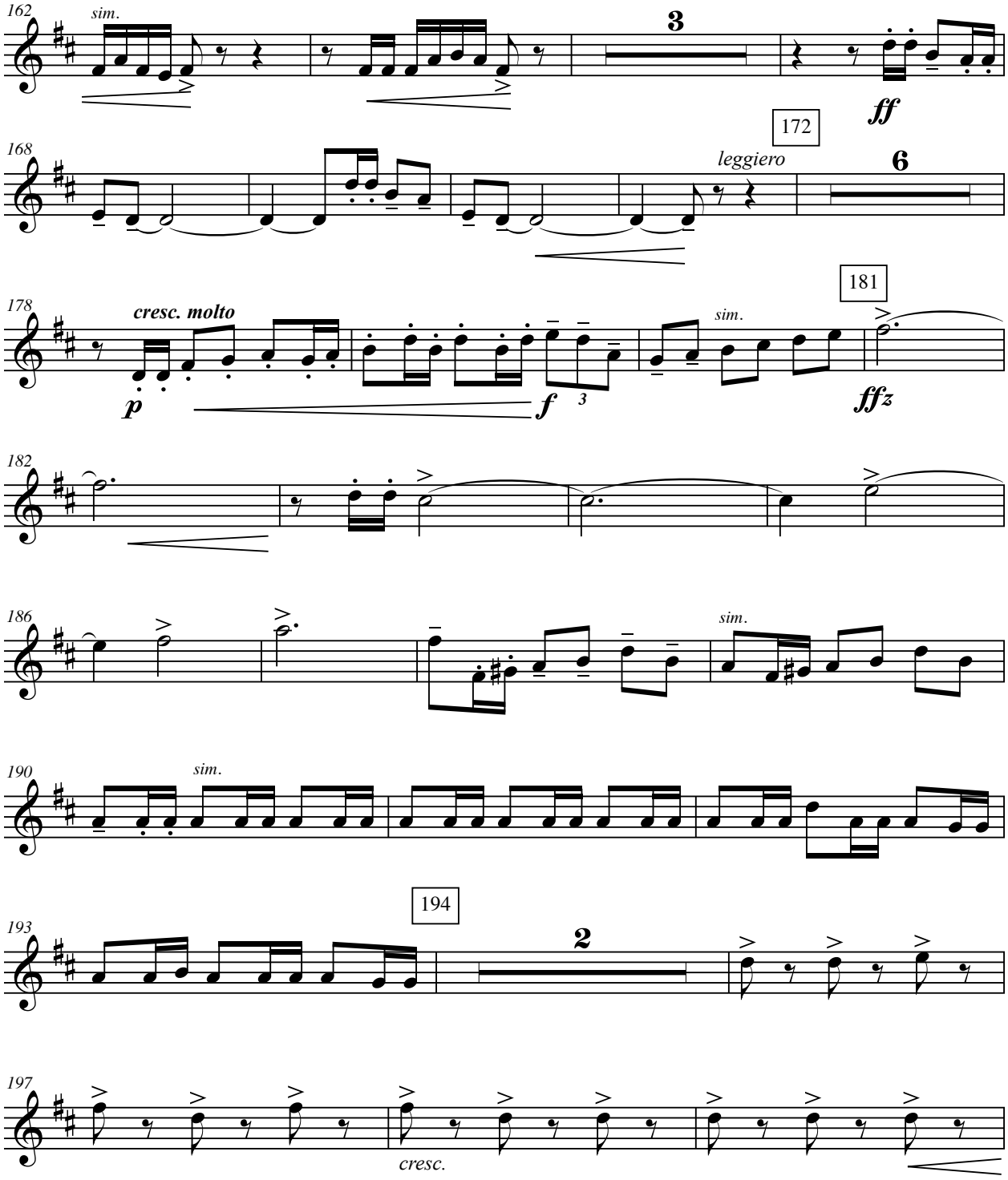
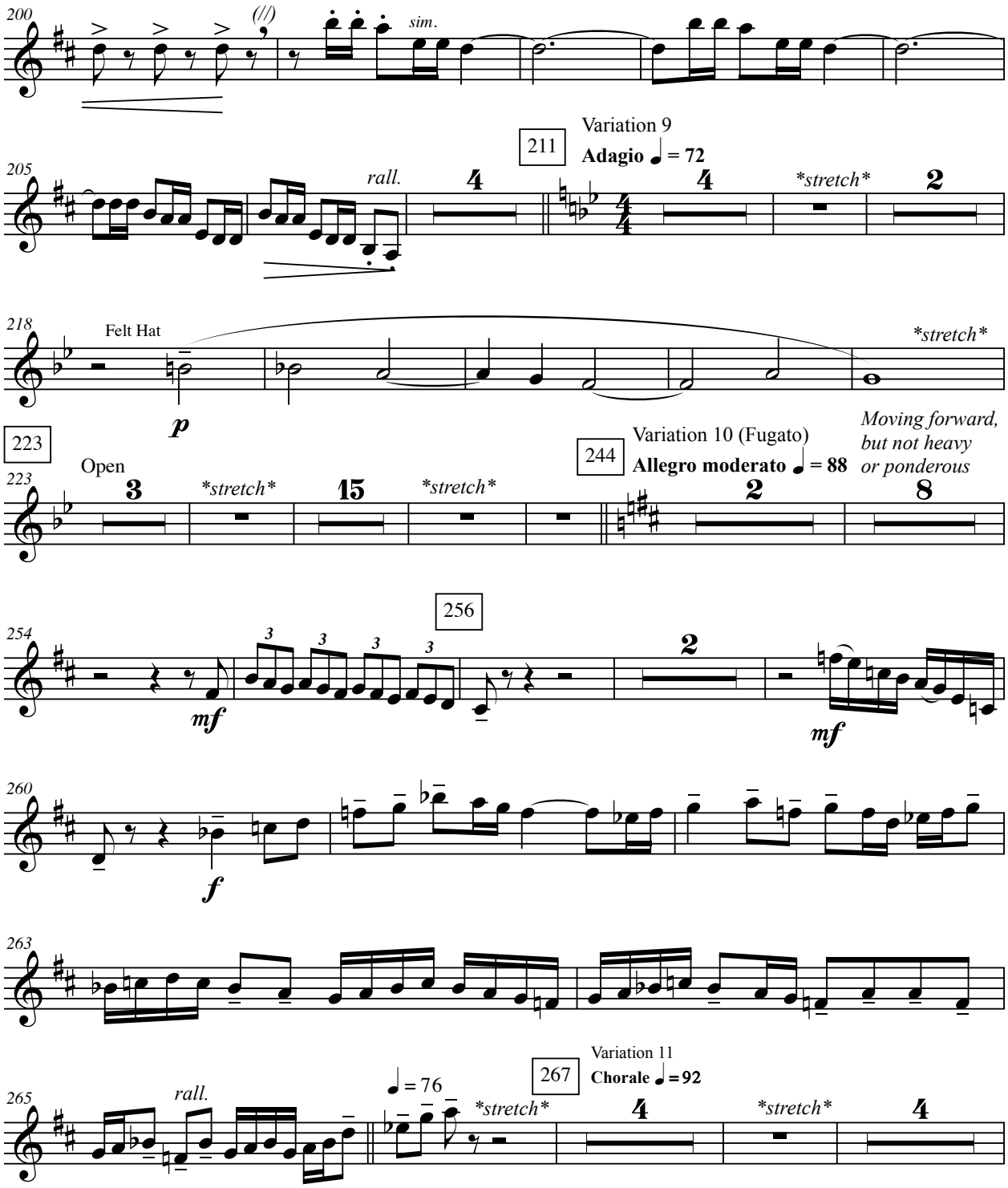
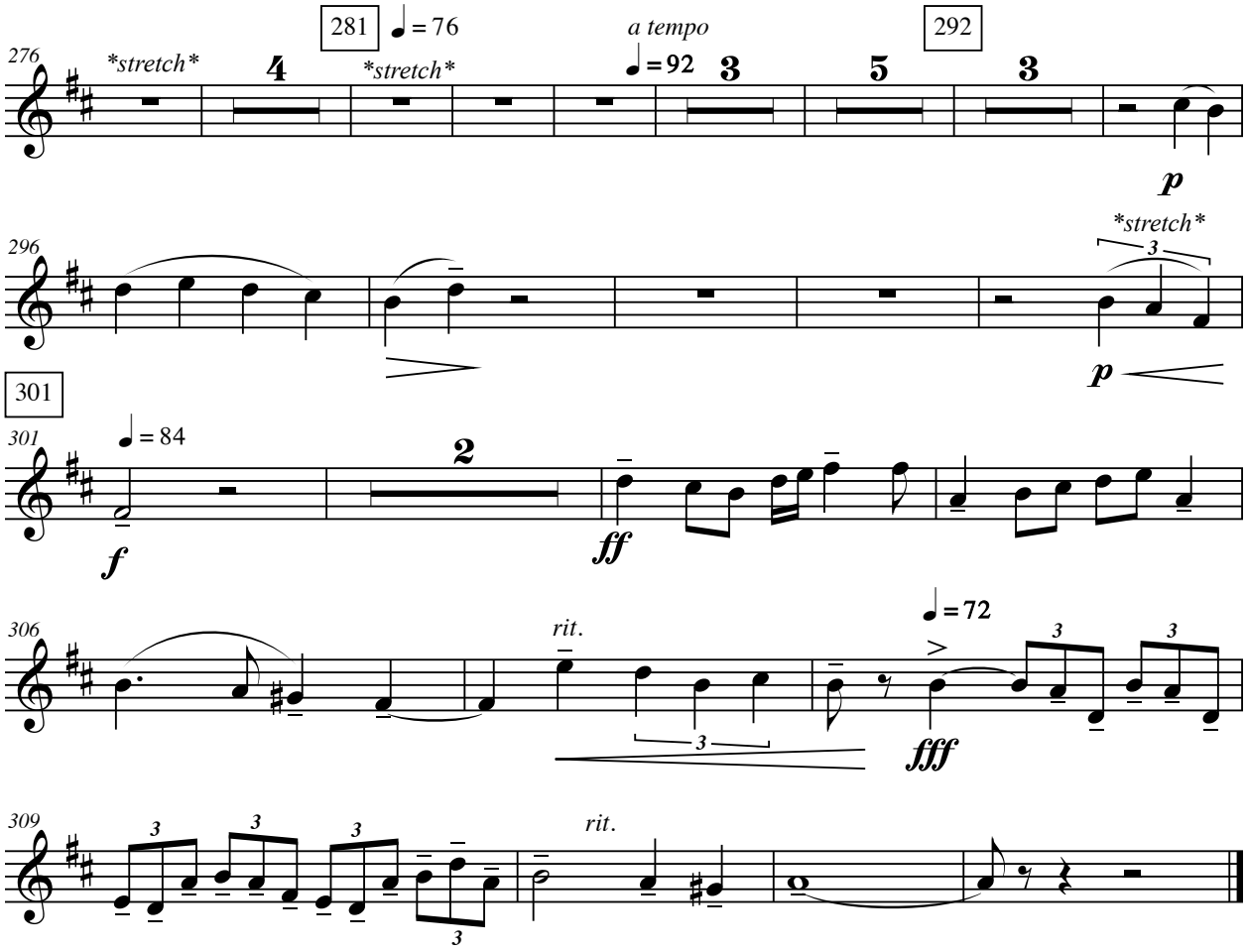
Variations for Wind Band

2nd B♭ Trumpet

162
sim.
3
ff
172
168
leggiero
6
178
cresc. molto
p
f
3
181
sim.
ffz
182
186
sim.
190
sim.
194
193
2
197
cresc.

Variations for Wind Band

2nd B♭ Trumpet

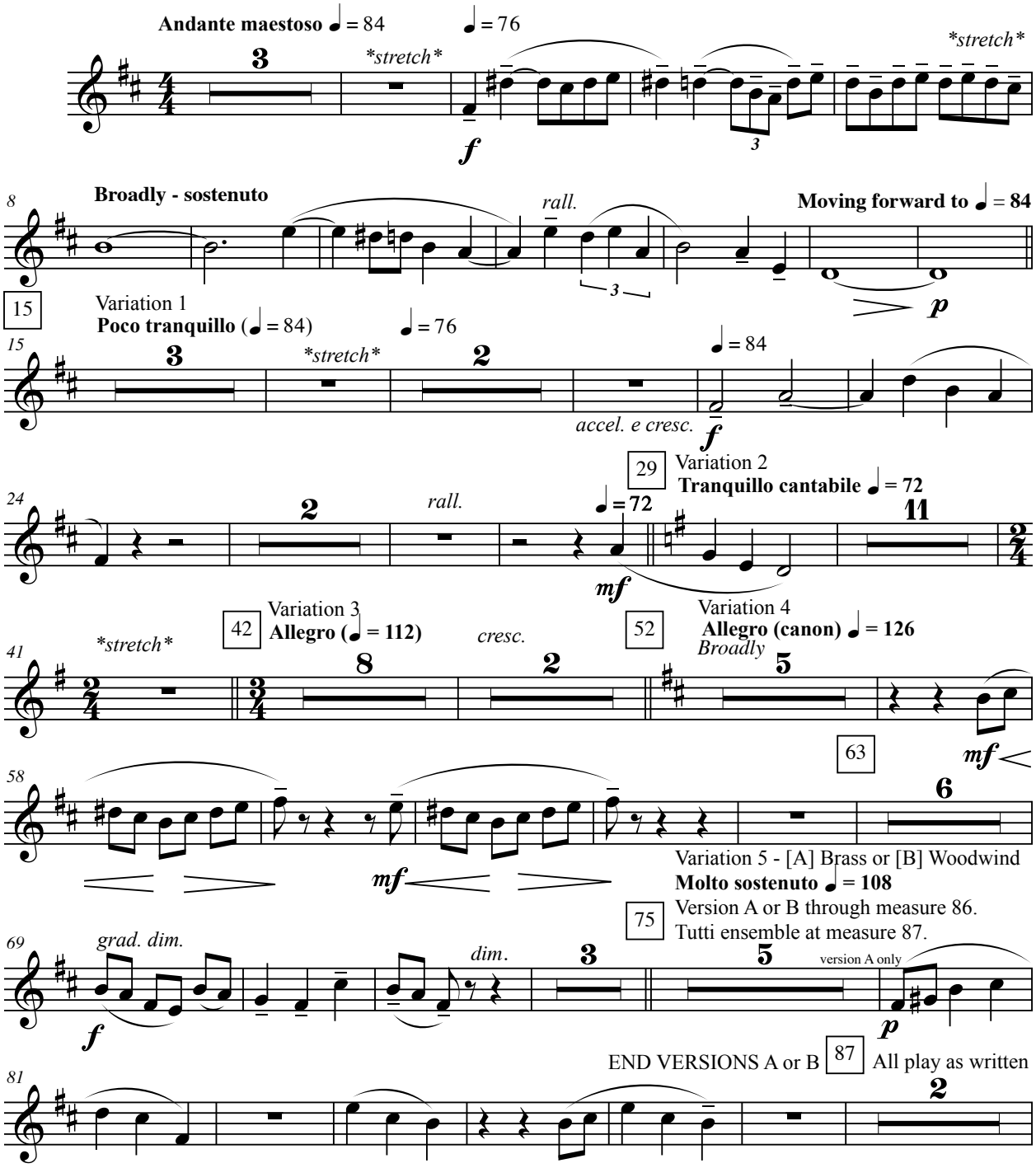


276
stretch
4
281
♩ = 76
stretch
a tempo
♩ = 92
3
5
292
3
p
296
stretch
3
p
301
301
♩ = 84
2
f
ff
306
rit.
♩ = 72
3
3
3
fff
309
3
3
3
3
rit.

Variations for Wind Band

Scored for large wind ensemble by Donald Hunsberger

1st Bb Piccolo Trumpet

Ralph Vaughan Williams
trans. Hunsberger / ed. Gary Brattin

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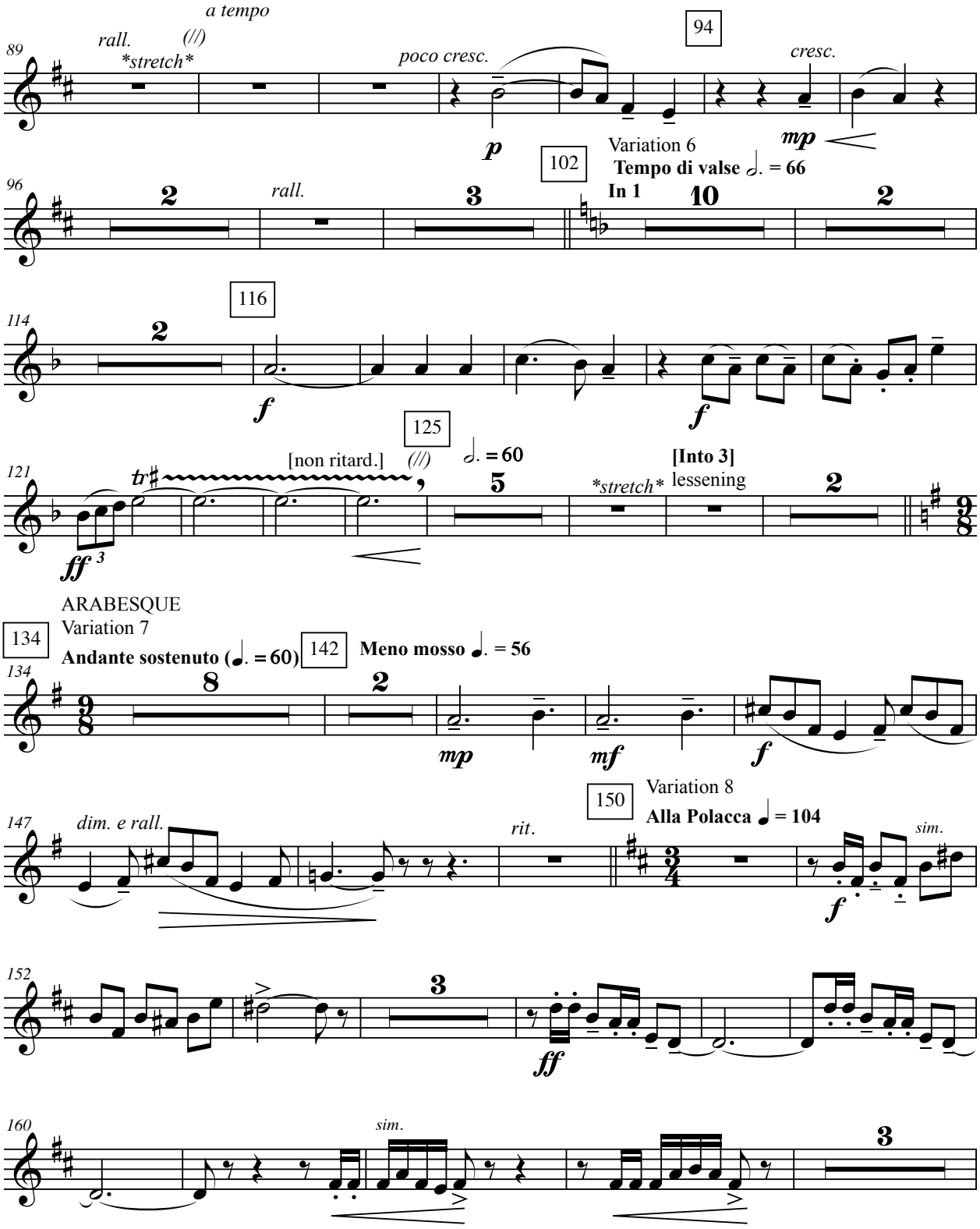
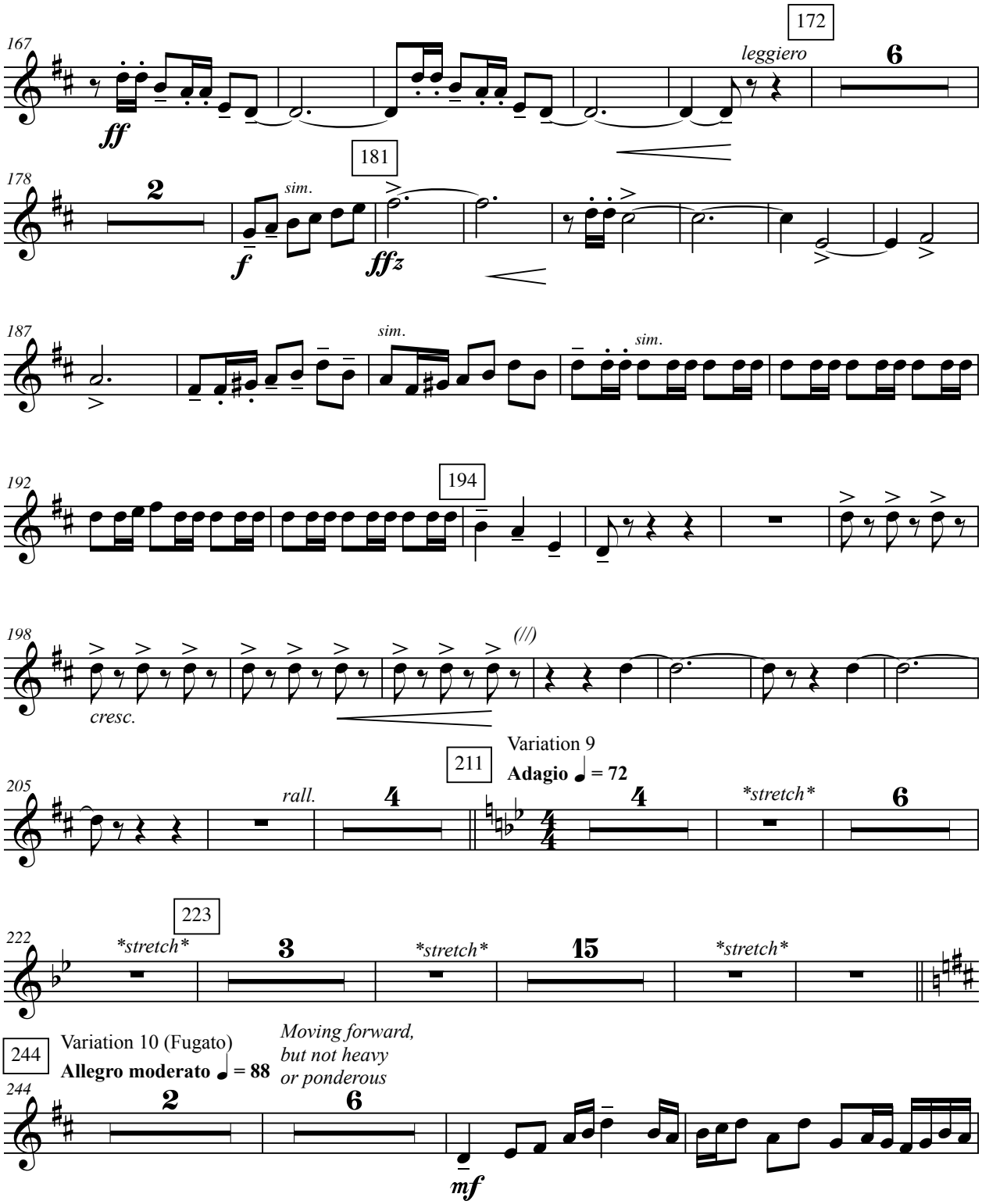
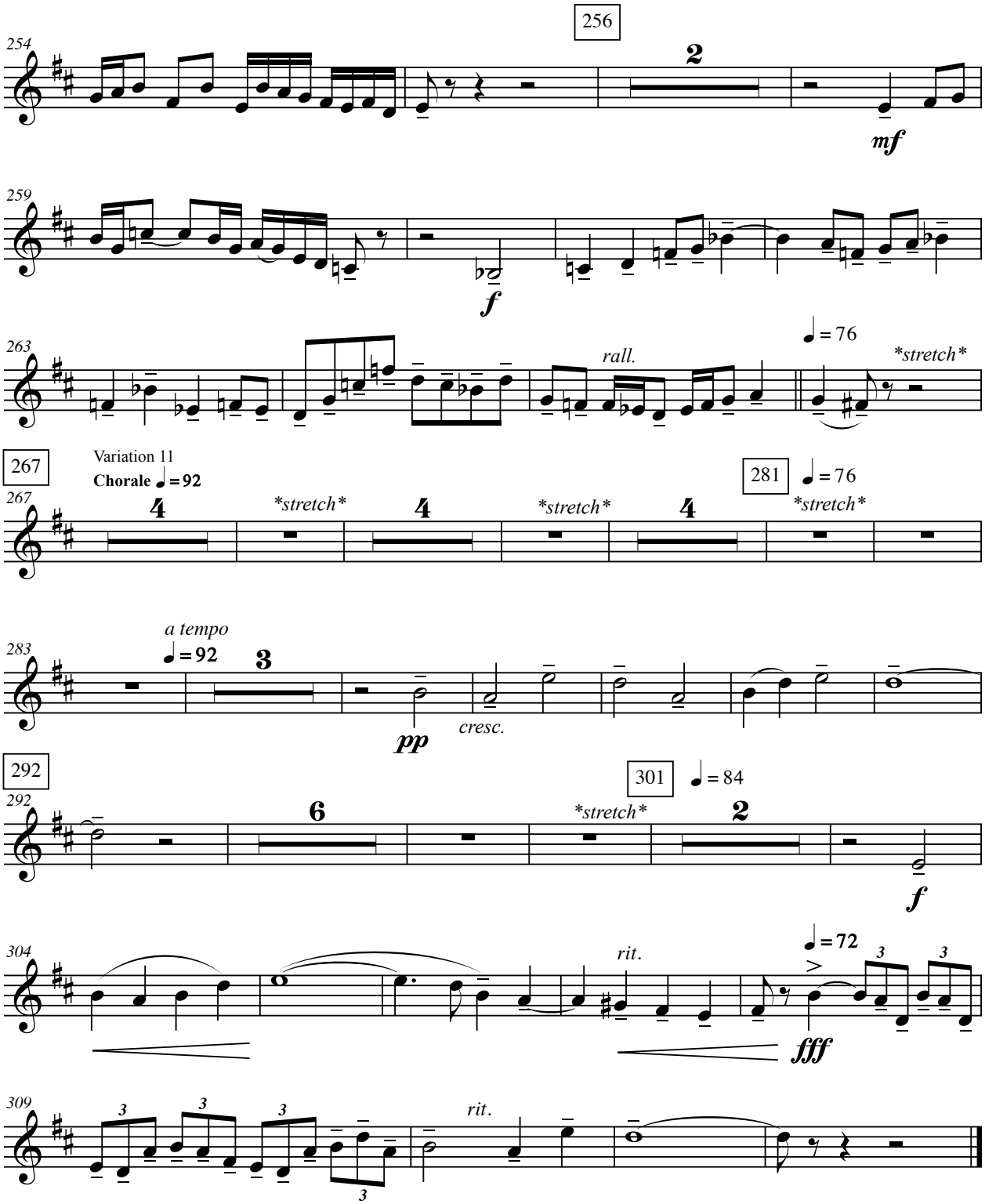
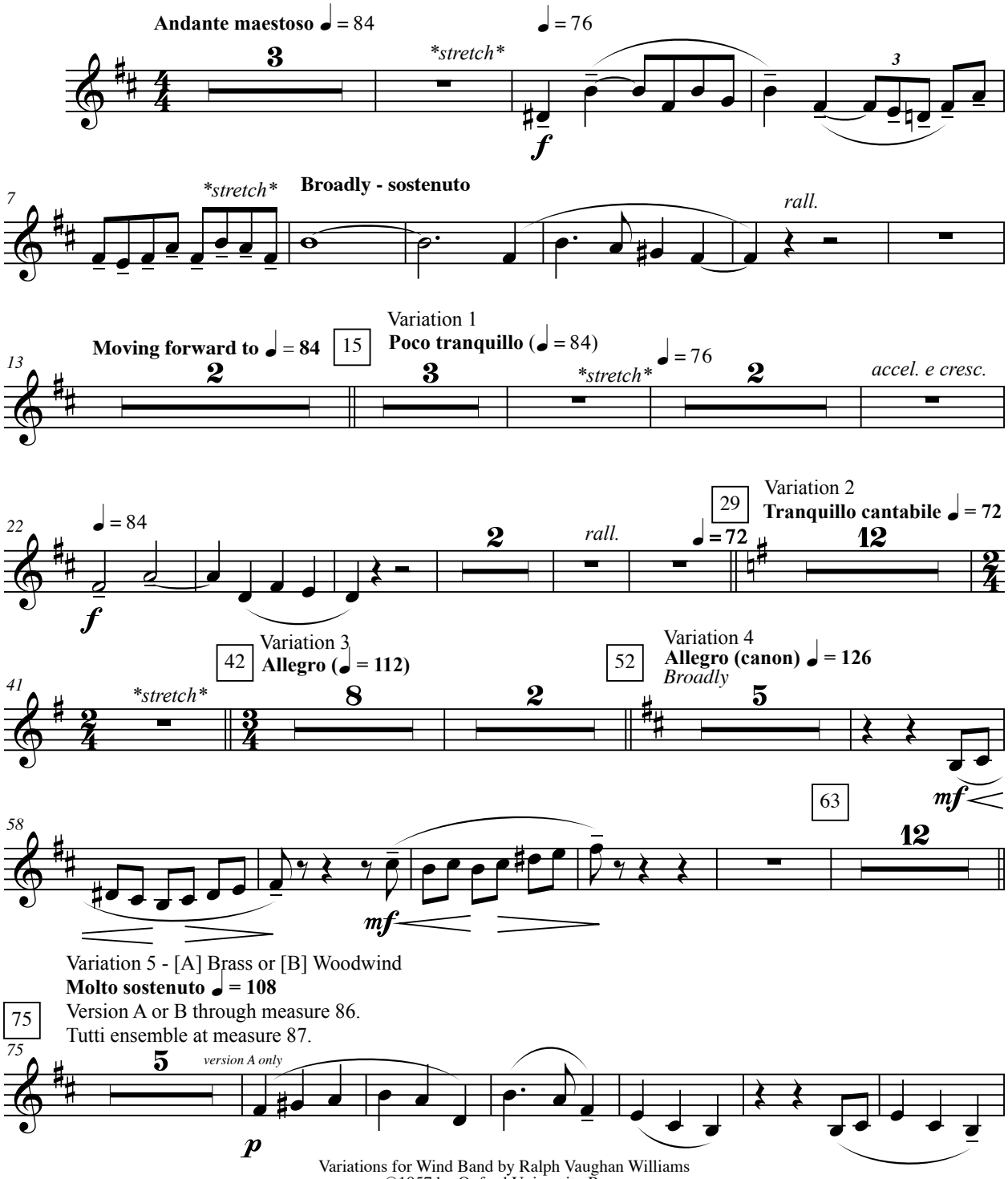
Variations for Wind Band

1st Bb Piccolo
Trumpet

1st Bb Piccolo
Trumpet

Variations for Wind Band

1st Bb Piccolo
Trumpet

Variations for Wind Band

Scored for large wind ensemble by Donald Hunsberger

2nd B♭ Piccolo
Trumpet

Ralph Vaughan Williams
trans. Hunsberger / ed. Gary Brattin

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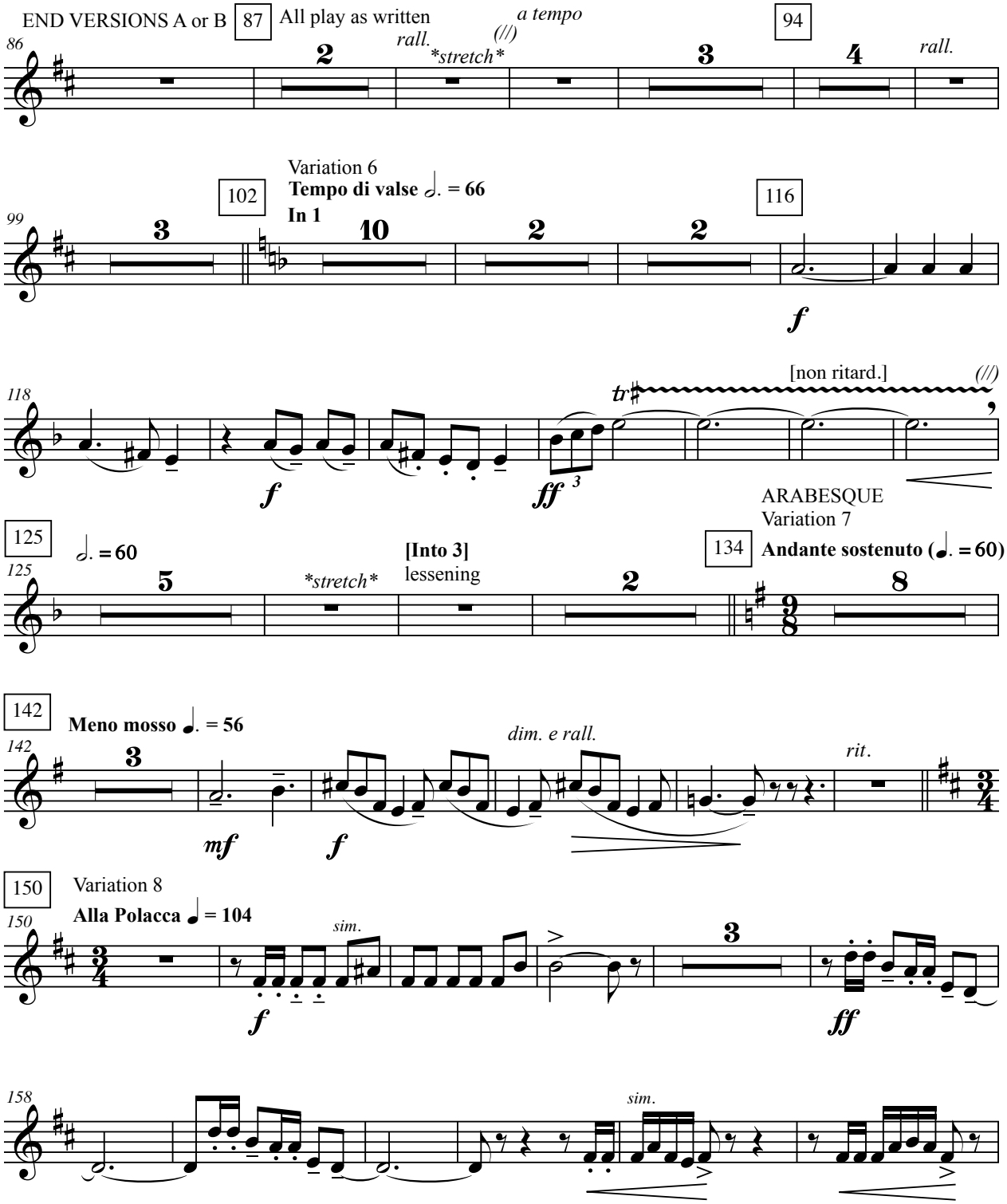
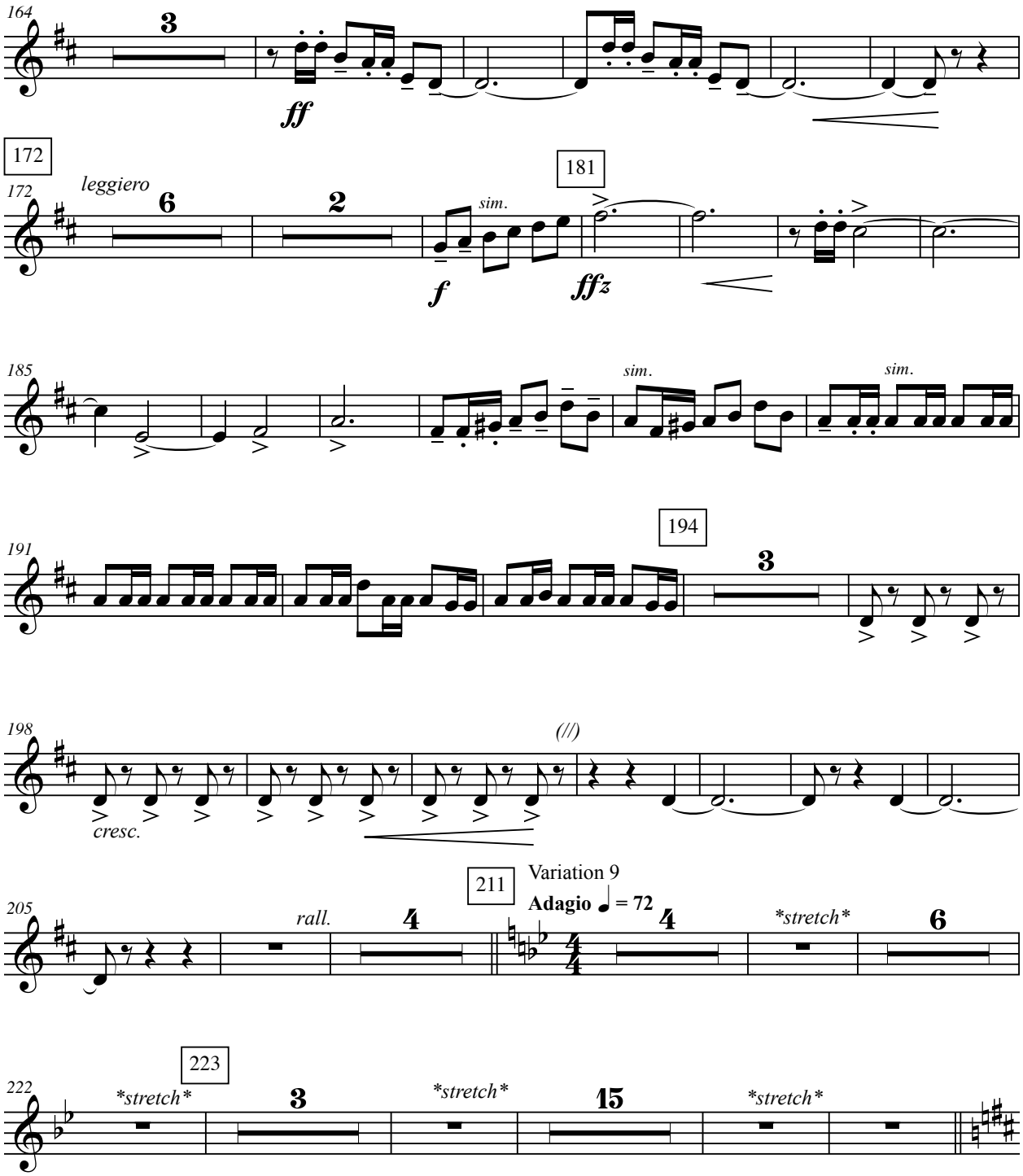
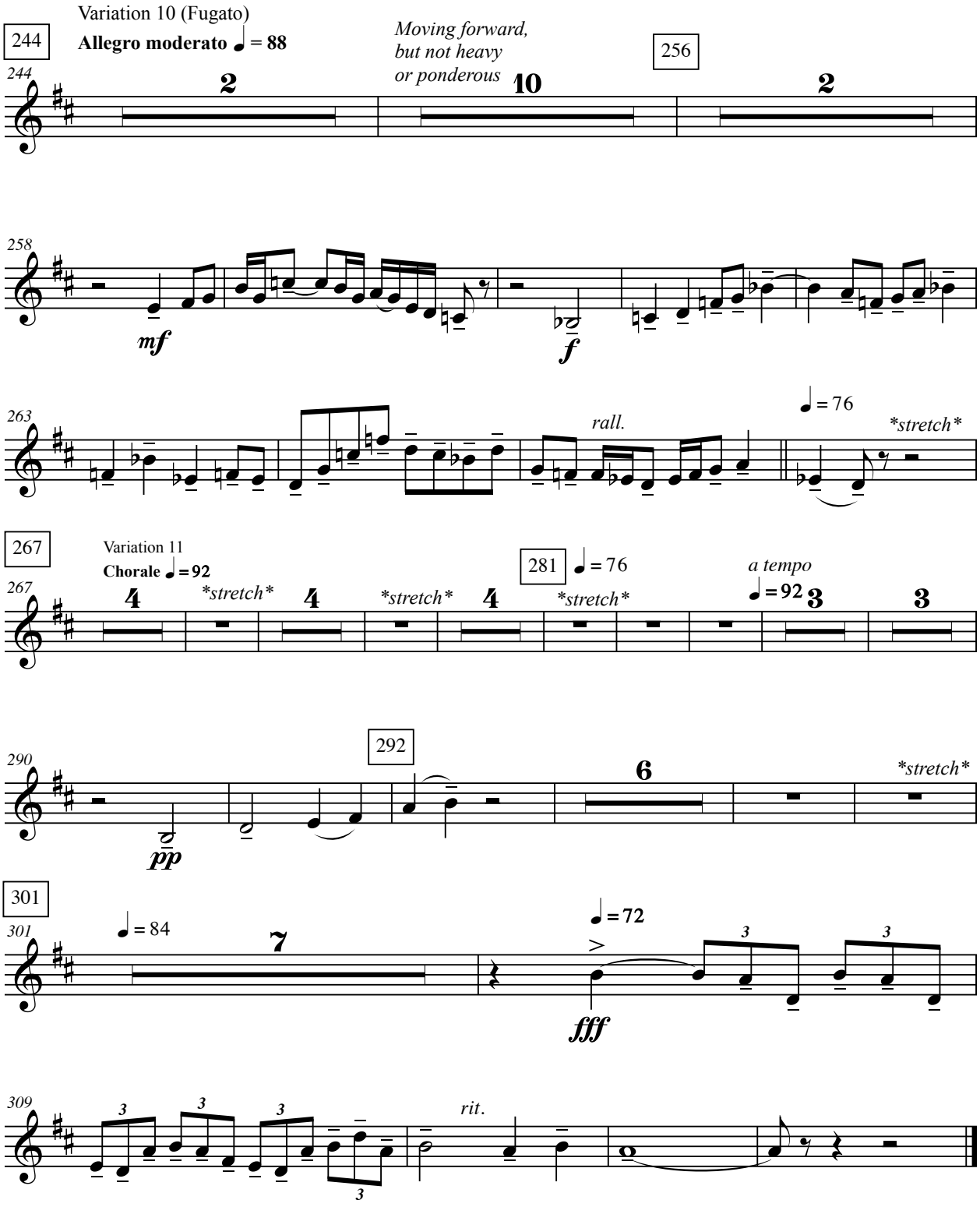
Variations for Wind Band

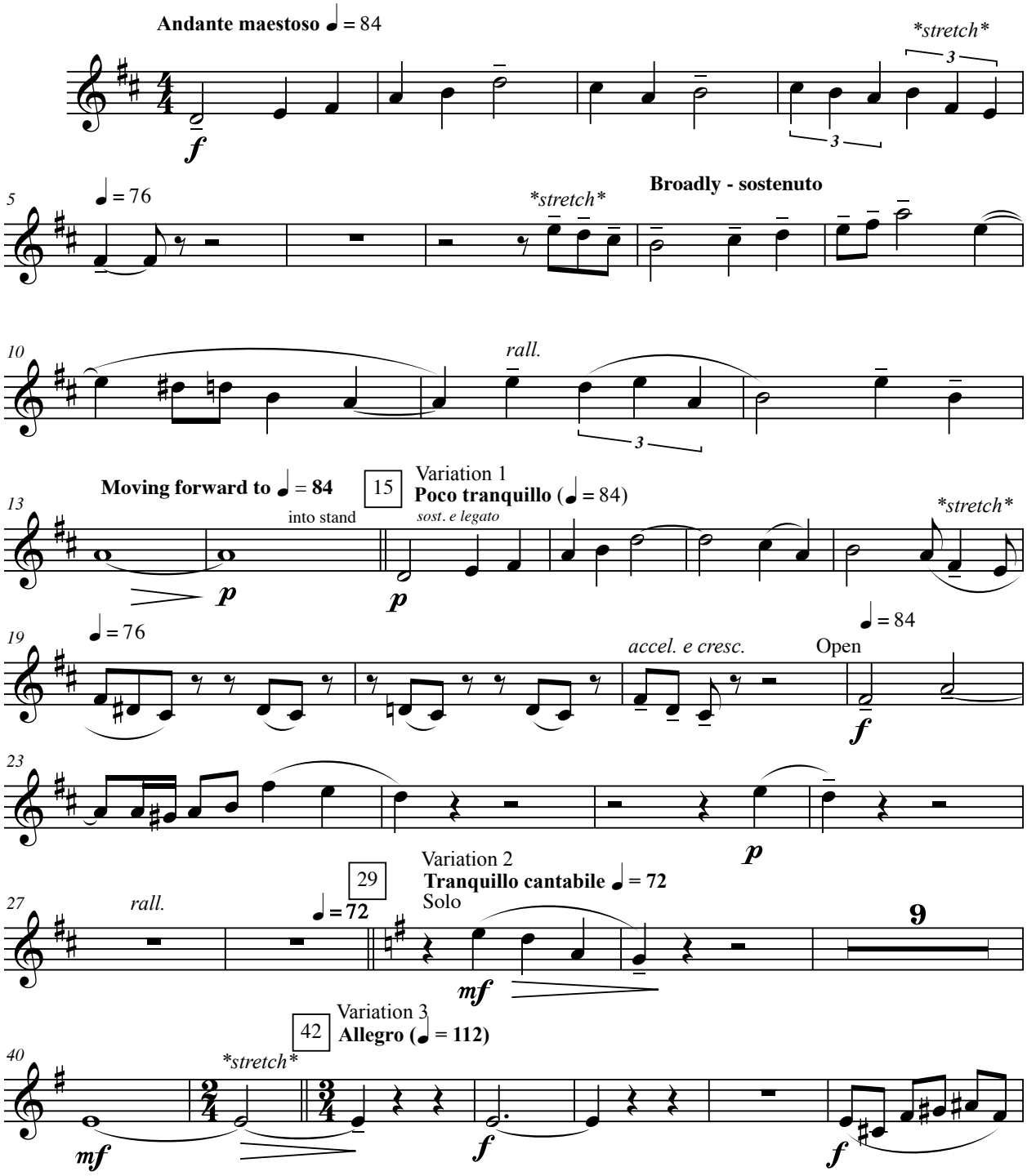
2nd B♭ Piccolo
Trumpet

164
3
ff
172
172
leggiero
6
2
sim.
f
181
ffz
185
sim.
sim.
191
194
3
198
(///)
cresc.
205
rall.
4
211
Variation 9
Adagio ♩ = 72
4
stretch
6
222
223
stretch
3
stretch
15
stretch

Variations for Wind Band

2nd B♭ Piccolo
Trumpet

Variations for Wind Band

Scored for large wind ensemble by Donald Hunsberger

1st B♭ Flugelhorn

Ralph Vaughan Williams
trans. Hunsberger / ed. Gary Brattin

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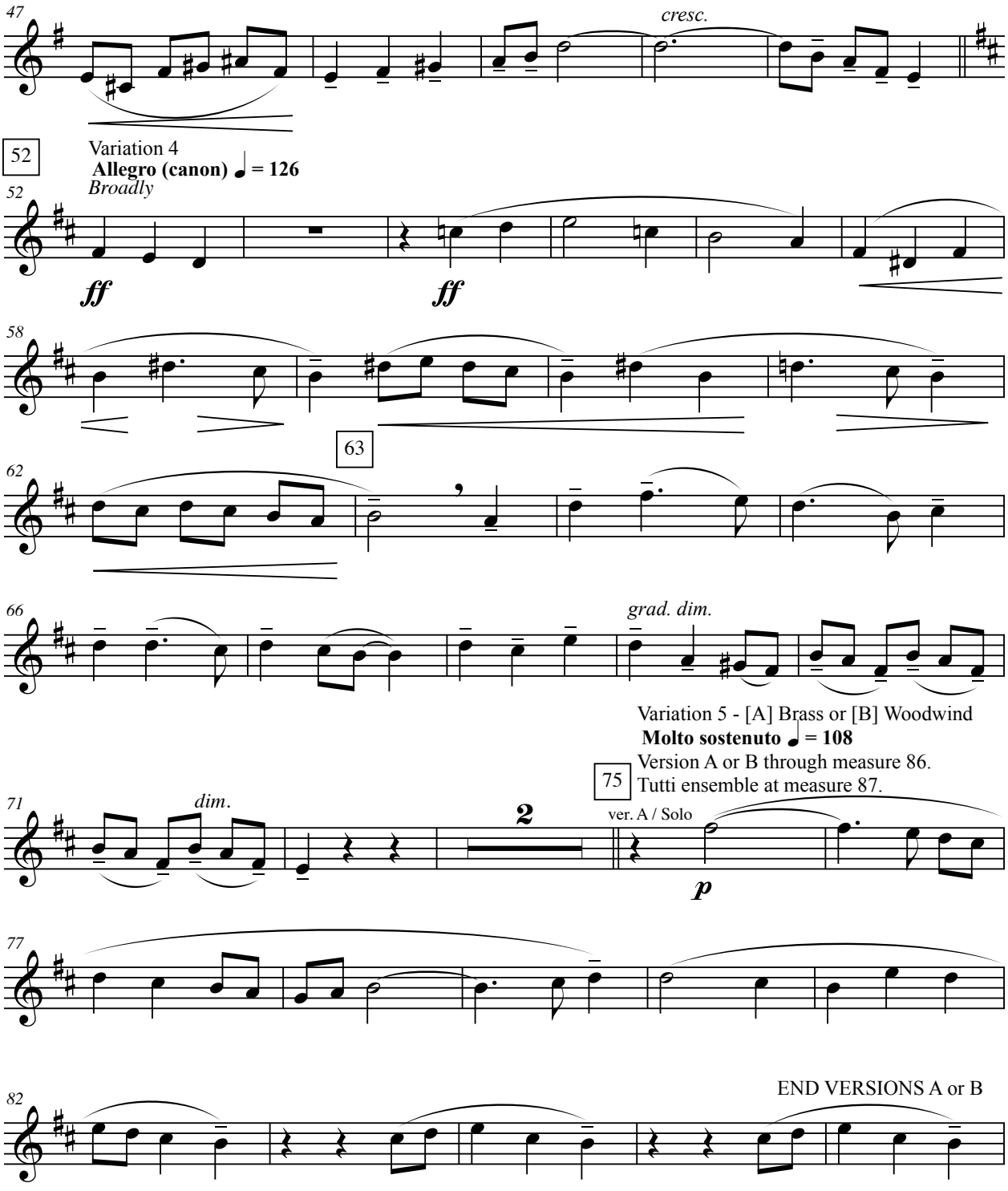
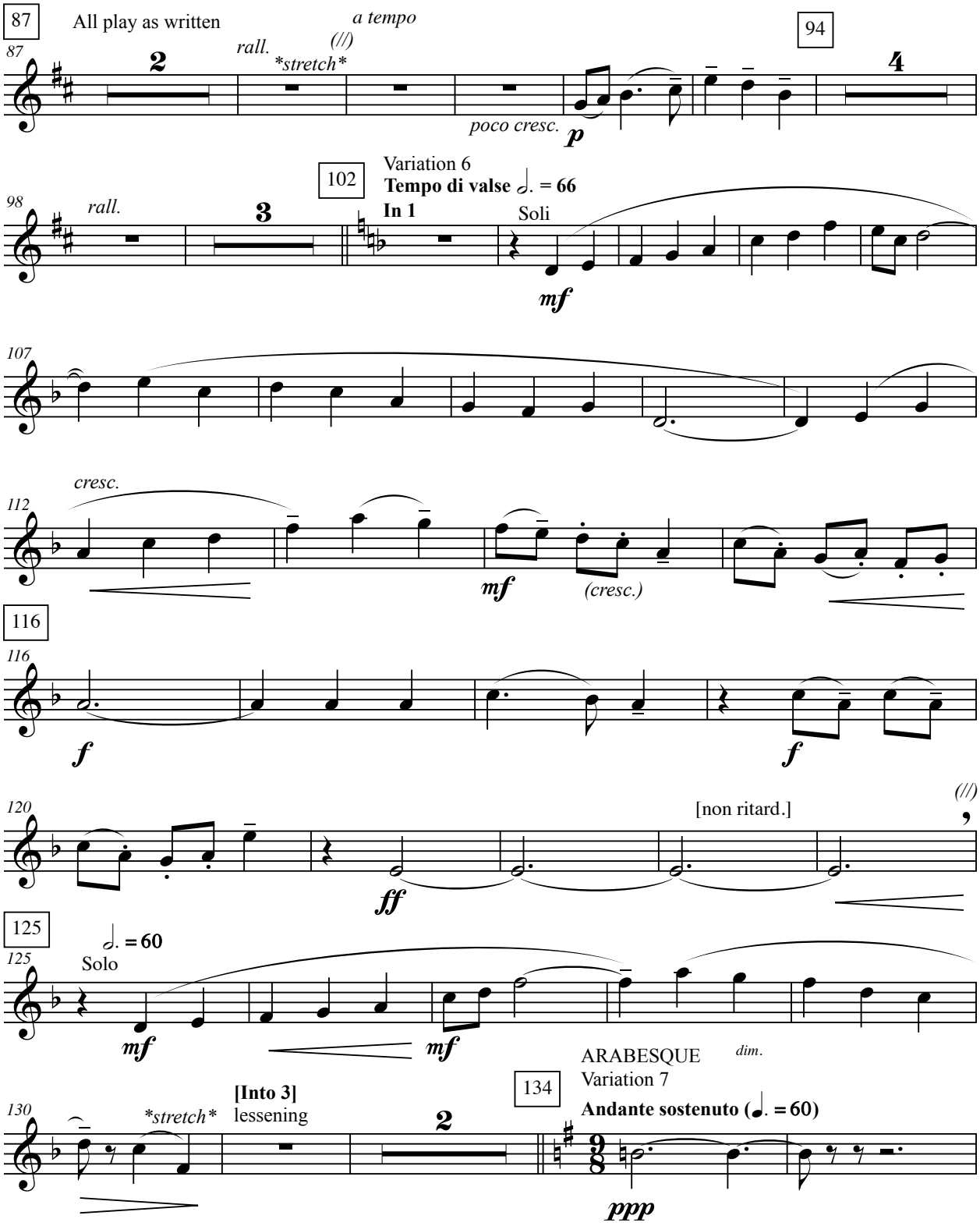
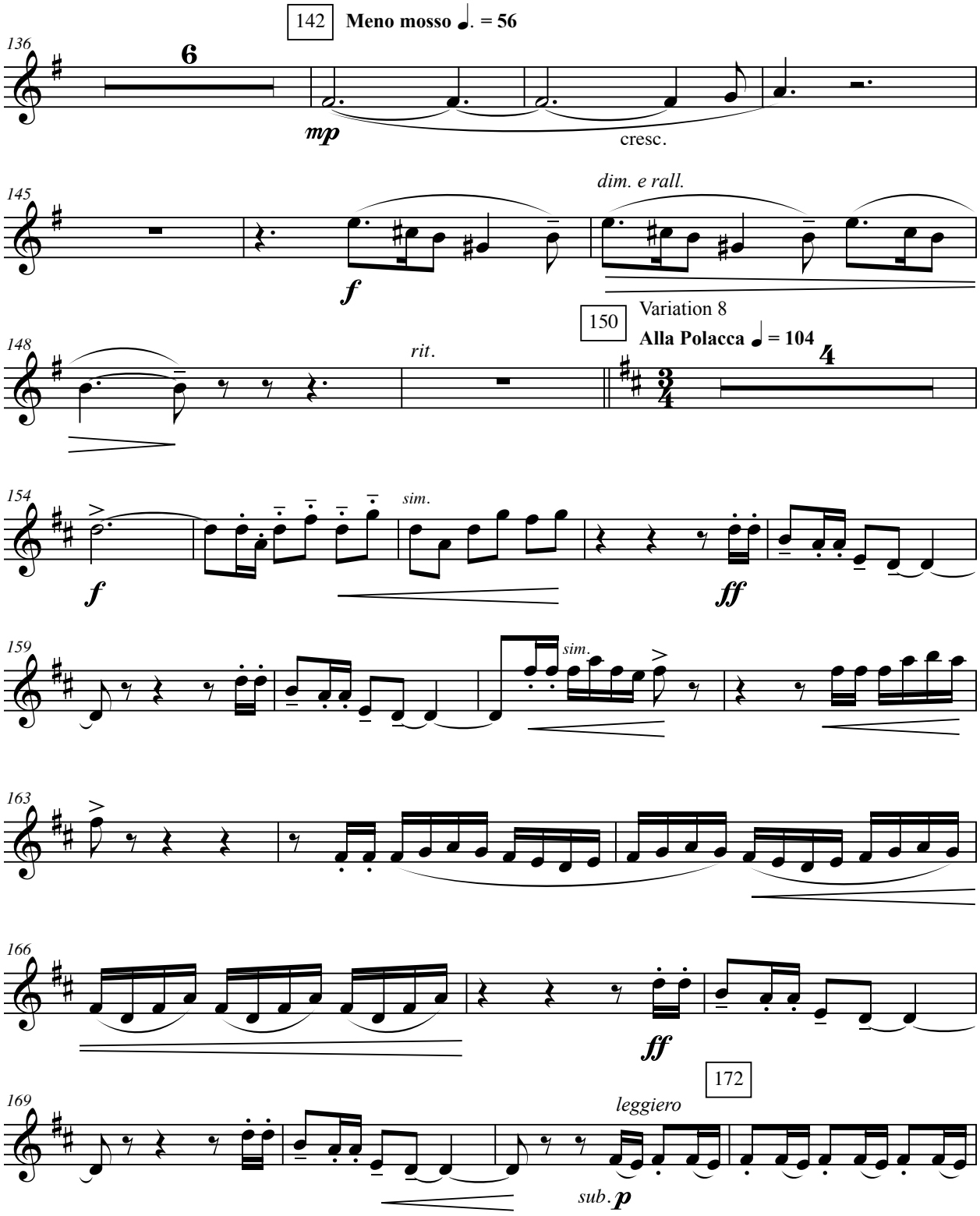
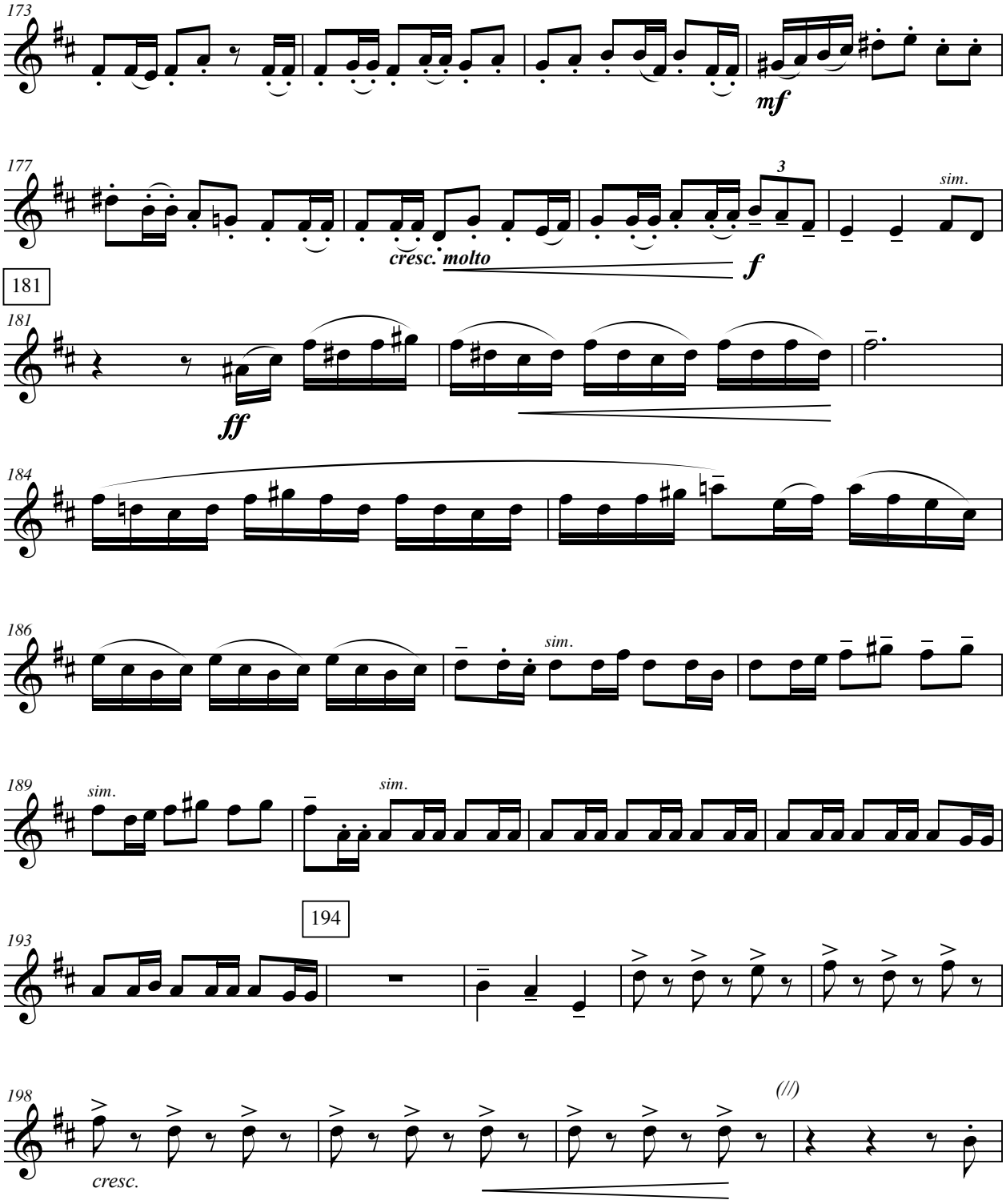
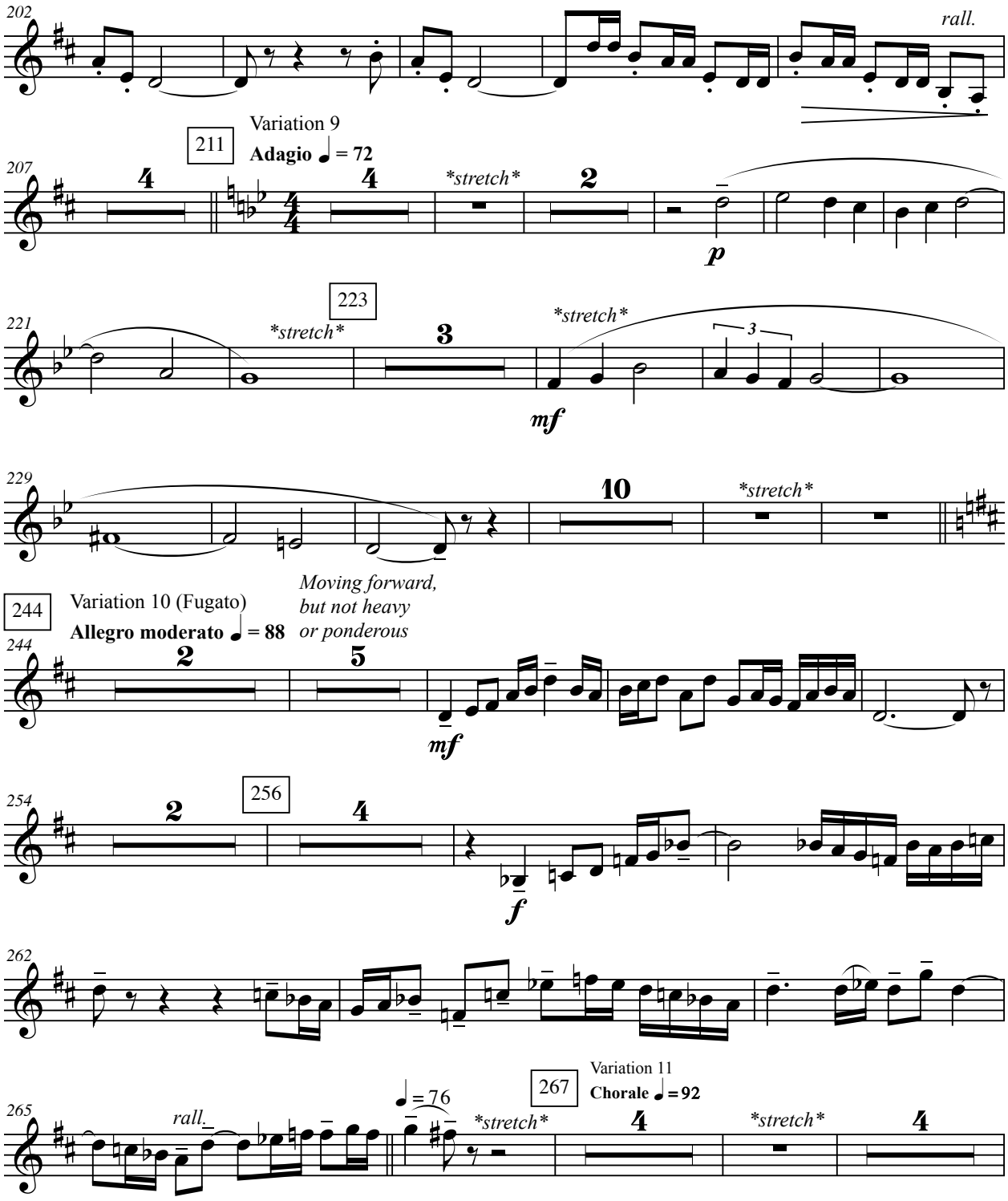
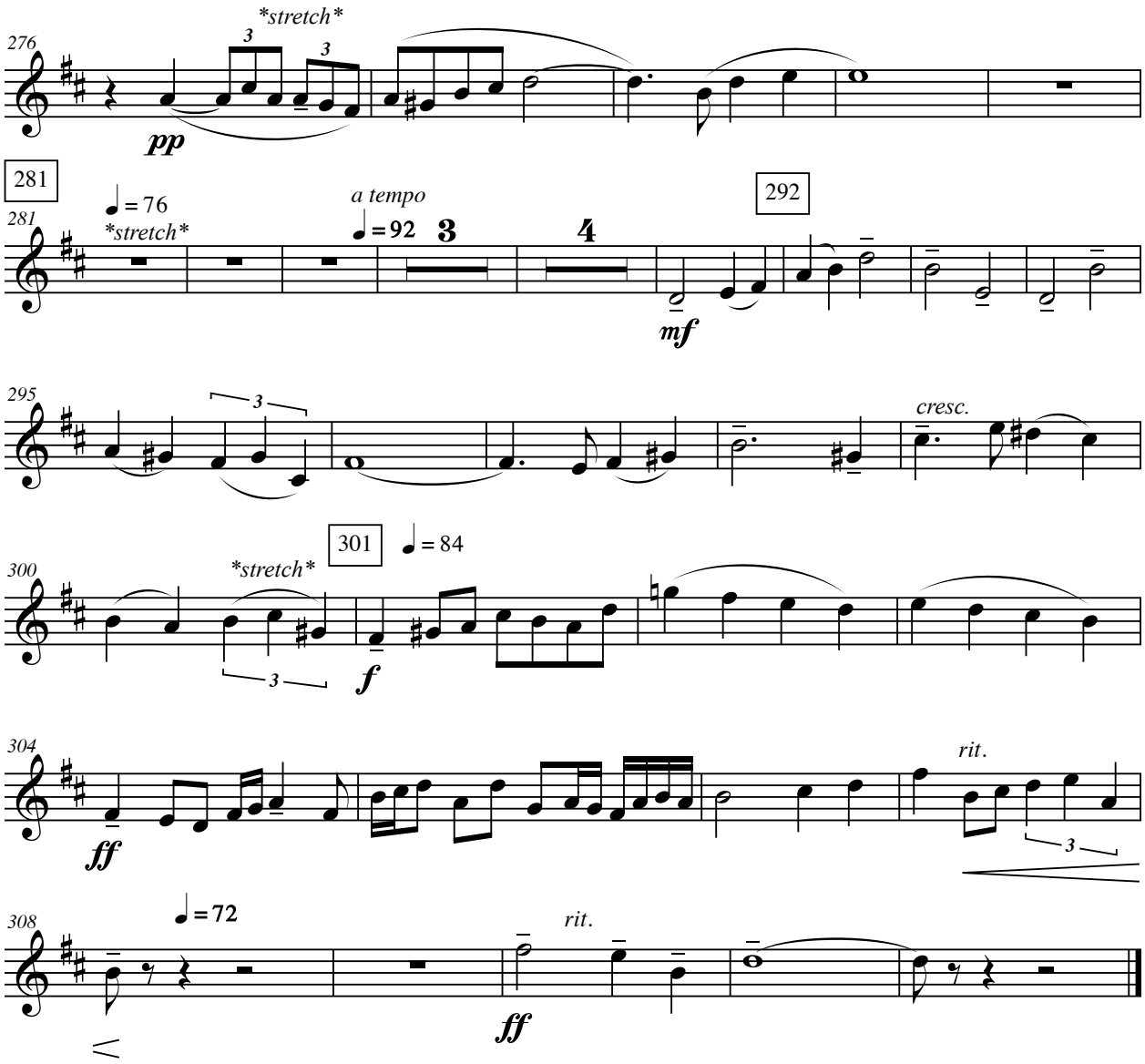
Variations for Wind Band

1st B♭ Flugelhorn

87
All play as written
87
2
rall.
stretch
(///)
a tempo
94
4
poco cresc.
p
102
Variation 6
Tempo di valse ♩. = 66
In 1
98
rall.
3
Soli
mf
107
112
cresc.
mf
(cresc.)
116
116
f
f
120
[non ritard.]
(///)
ff
125
♩. = 60
125
Solo
mf
mf
130
stretch
[Into 3]
lessening
2
134
ARABESQUE
Variation 7
Andante sostenuto (♩. = 60)
dim.
ppp

Variations for Wind Band

1st B♭ Flugelhorn

173
mf
177
3
sim.
cresc. molto
f
181
181
ff
184
186
sim.
189
sim.
sim.
194
193
198
(///)
cresc.

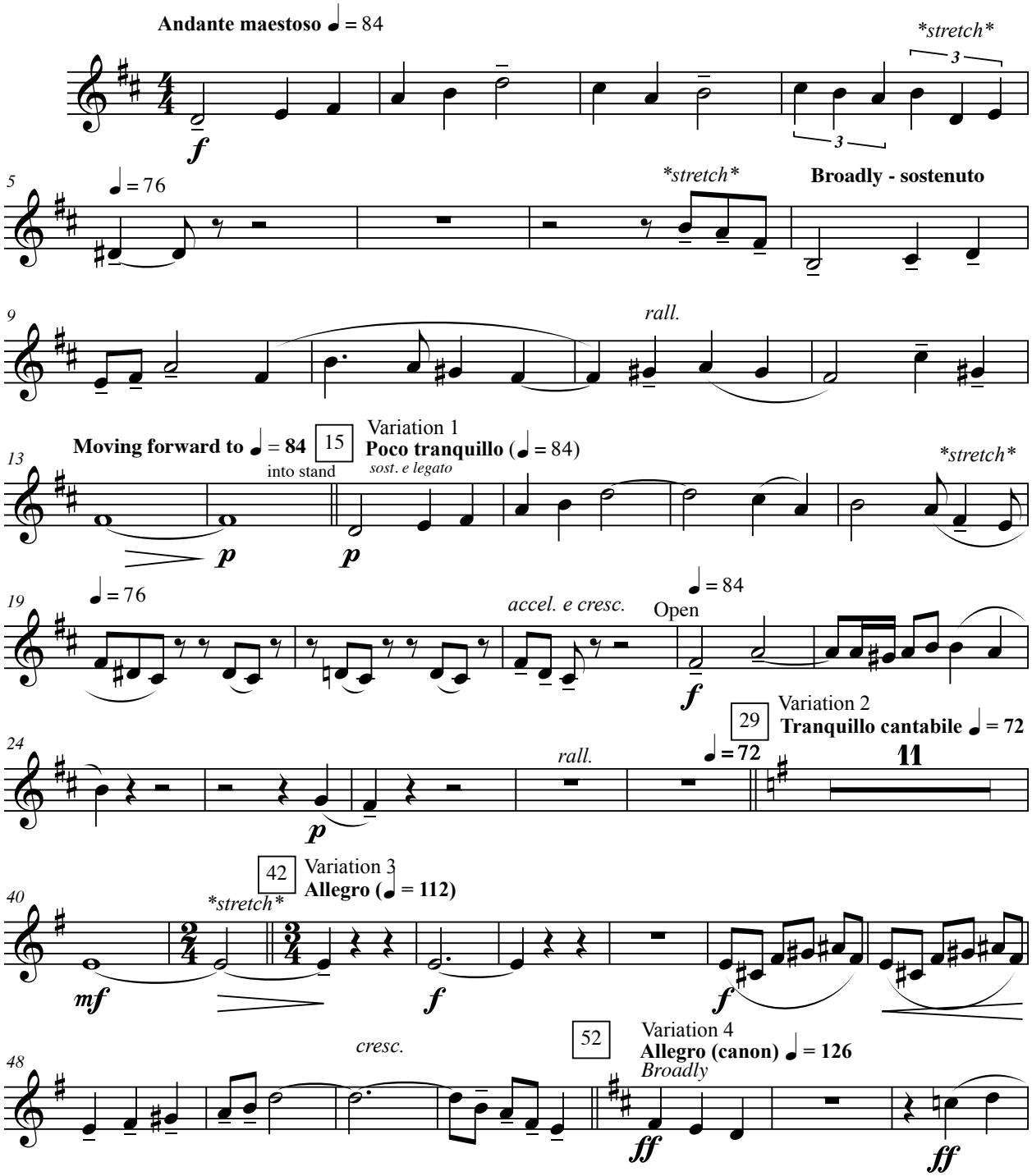
Variations for Wind Band

1st B♭ Flugelhorn

276
stretch
pp
281
281
♩ = 76
stretch
a tempo
♩ = 92
3
4
292
mf
295
cresc.
300
stretch
301
♩ = 84
f
304
ff
rit.
308
♩ = 72
rit.
ff

Variations for Wind Band

Scored for large wind ensemble by Donald Hunsberger

2nd B♭ Flugelhorn

Ralph Vaughan Williams
trans. Hunsberger / ed. Gary Brattin

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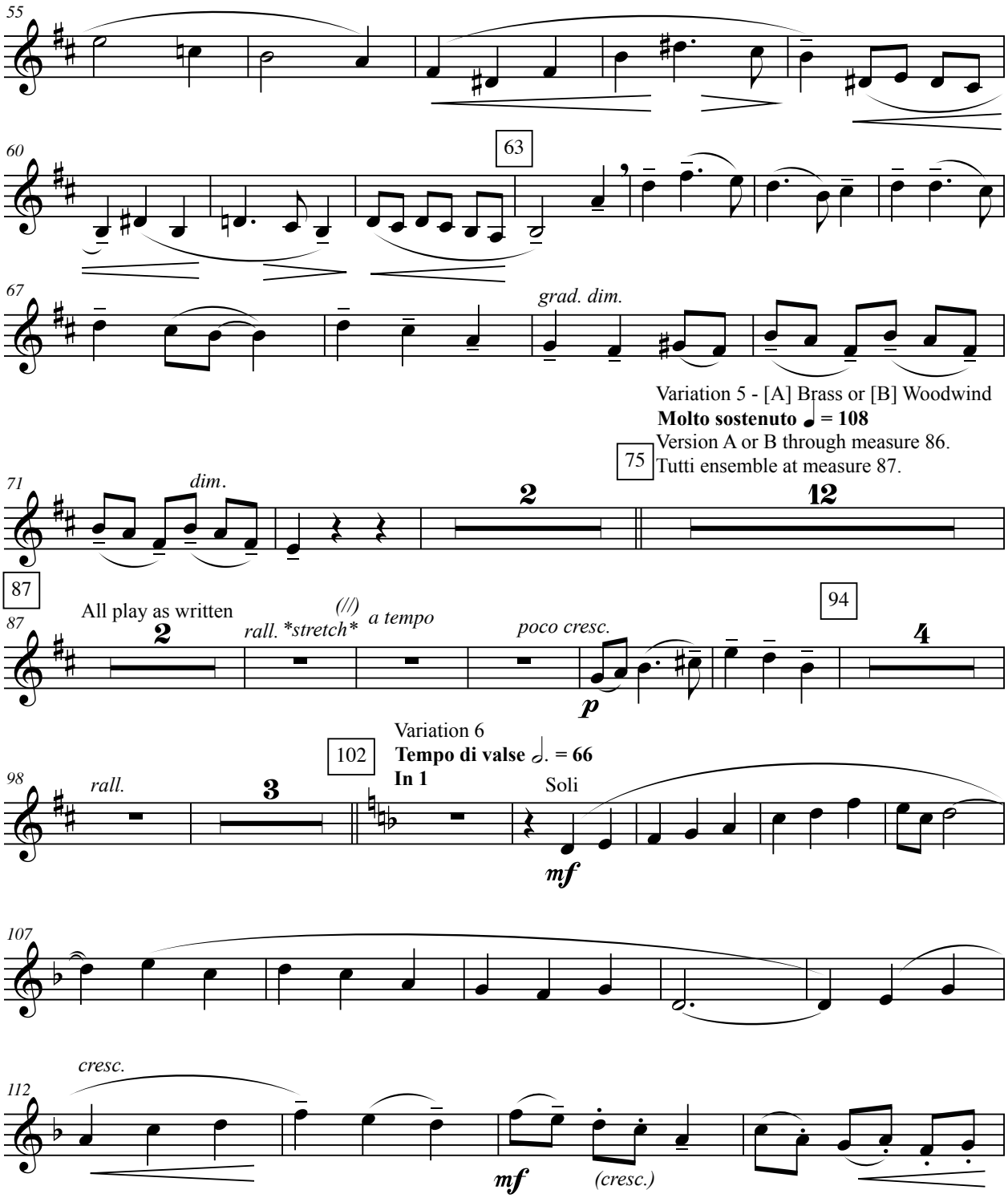
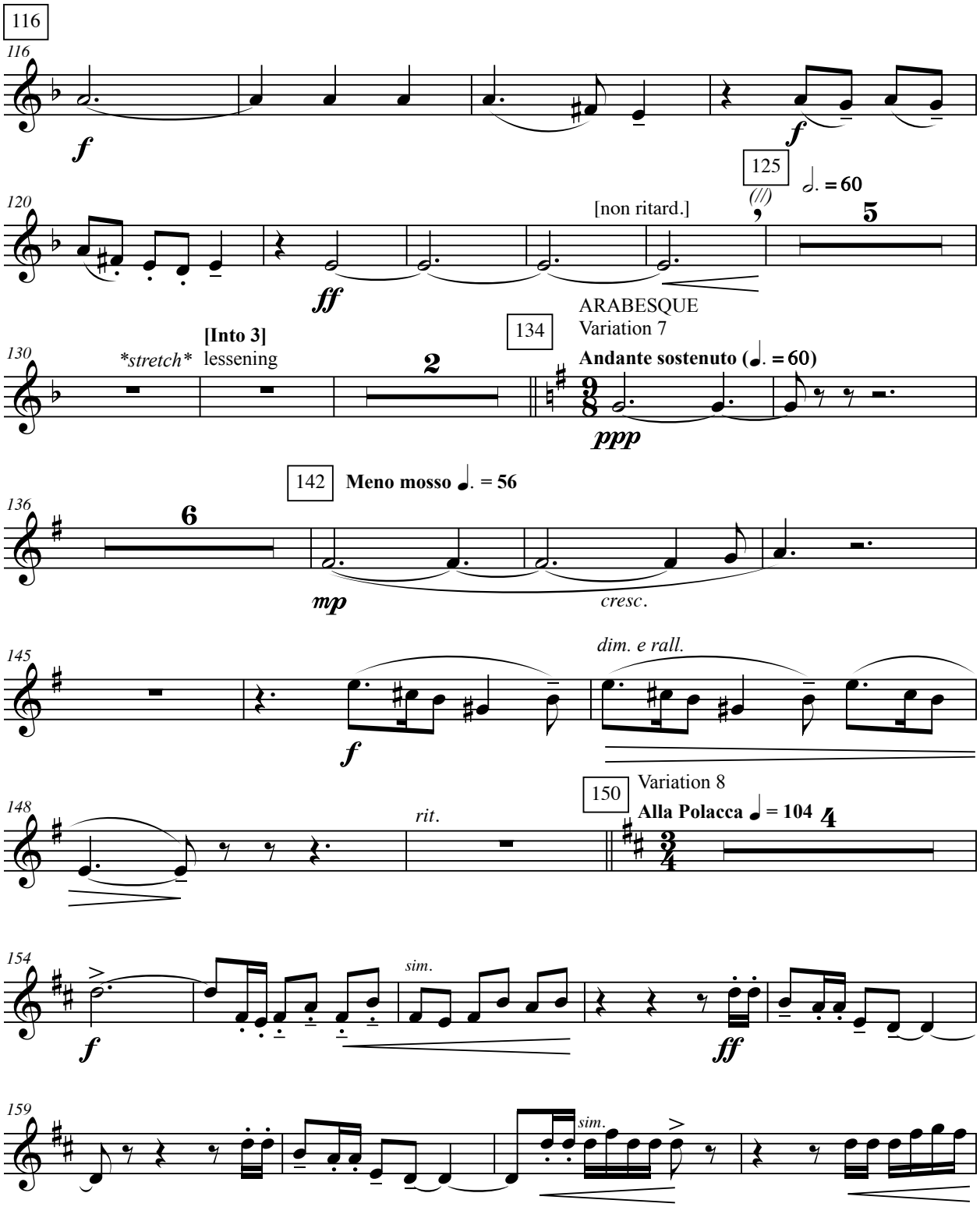
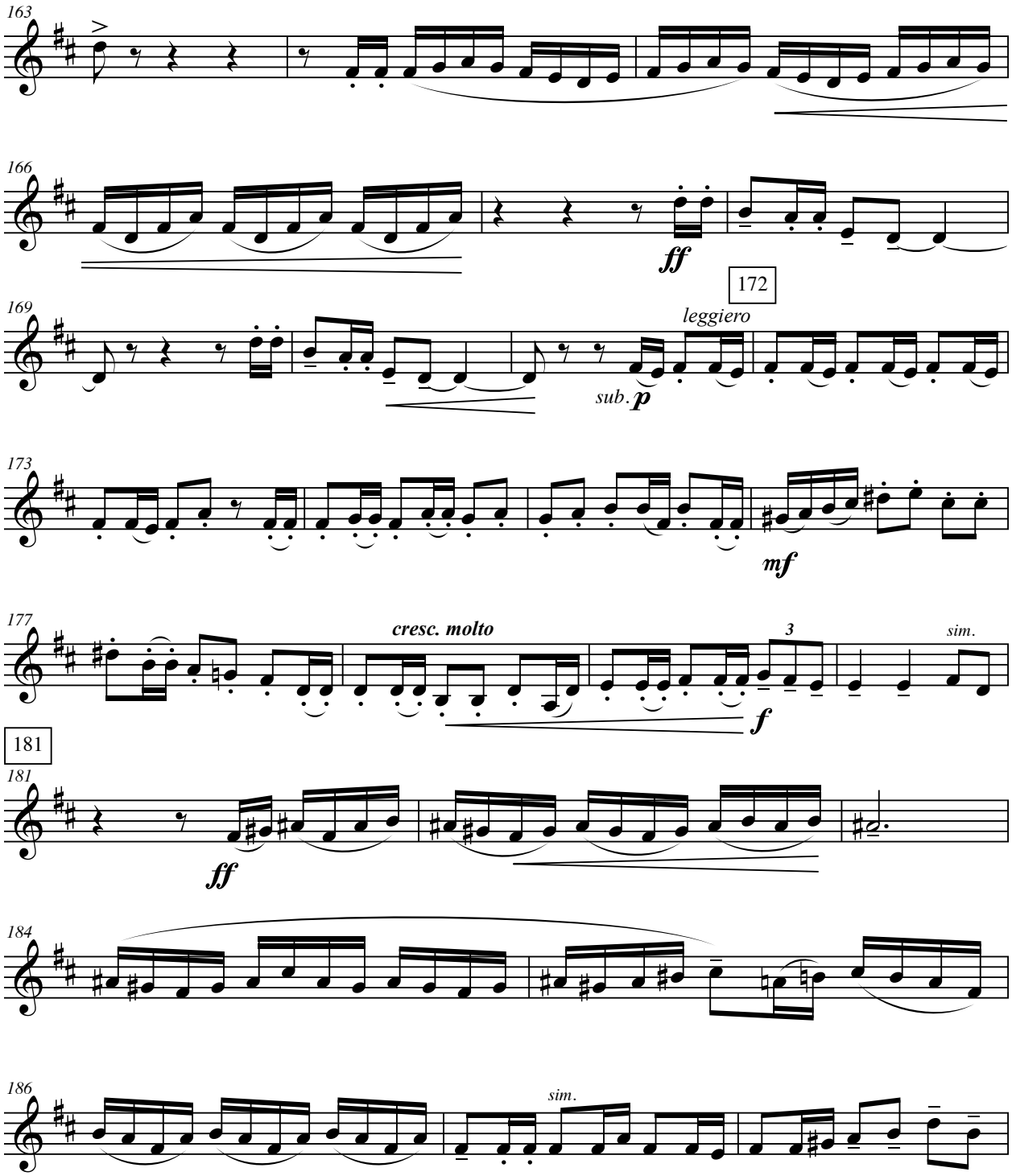
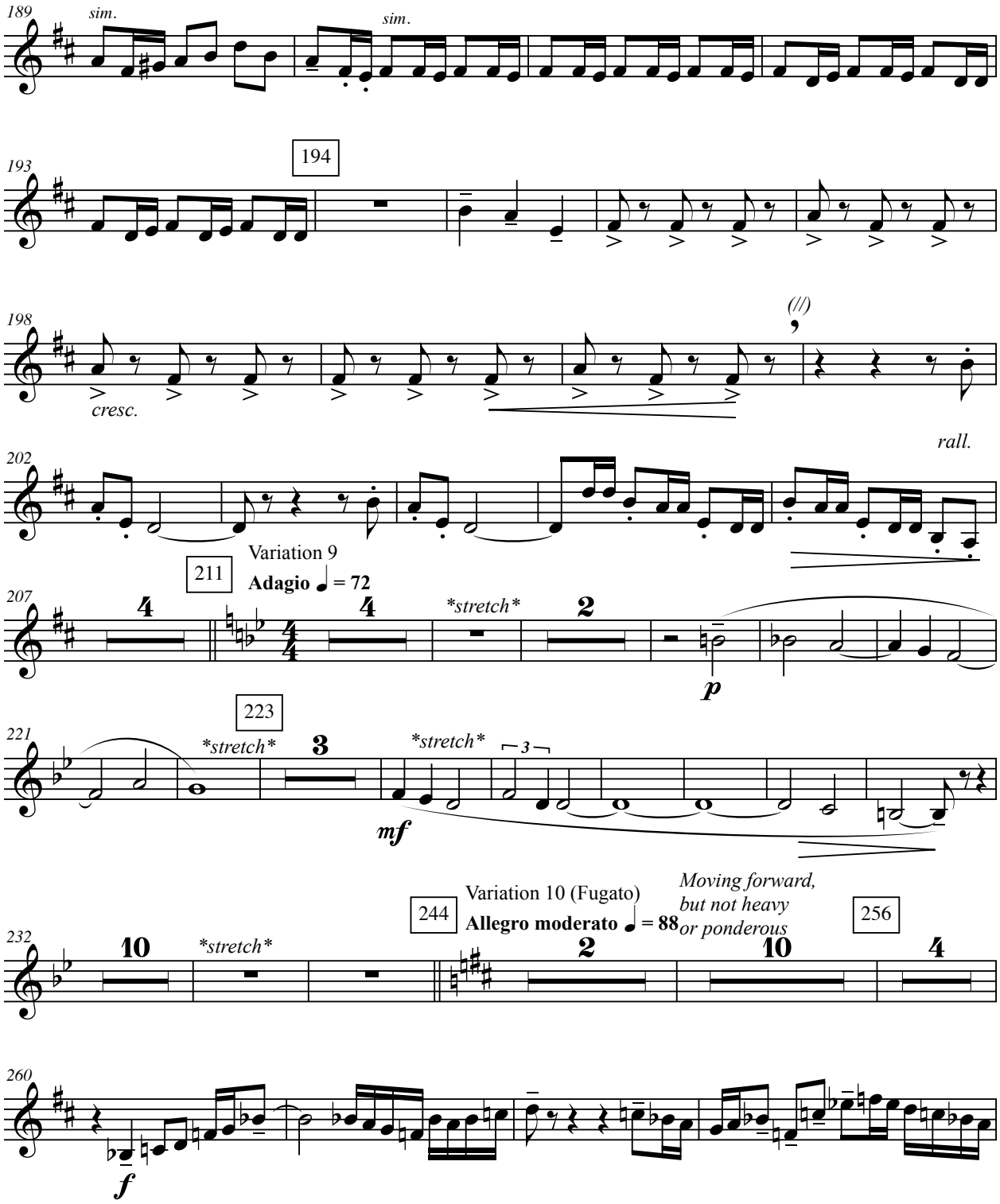
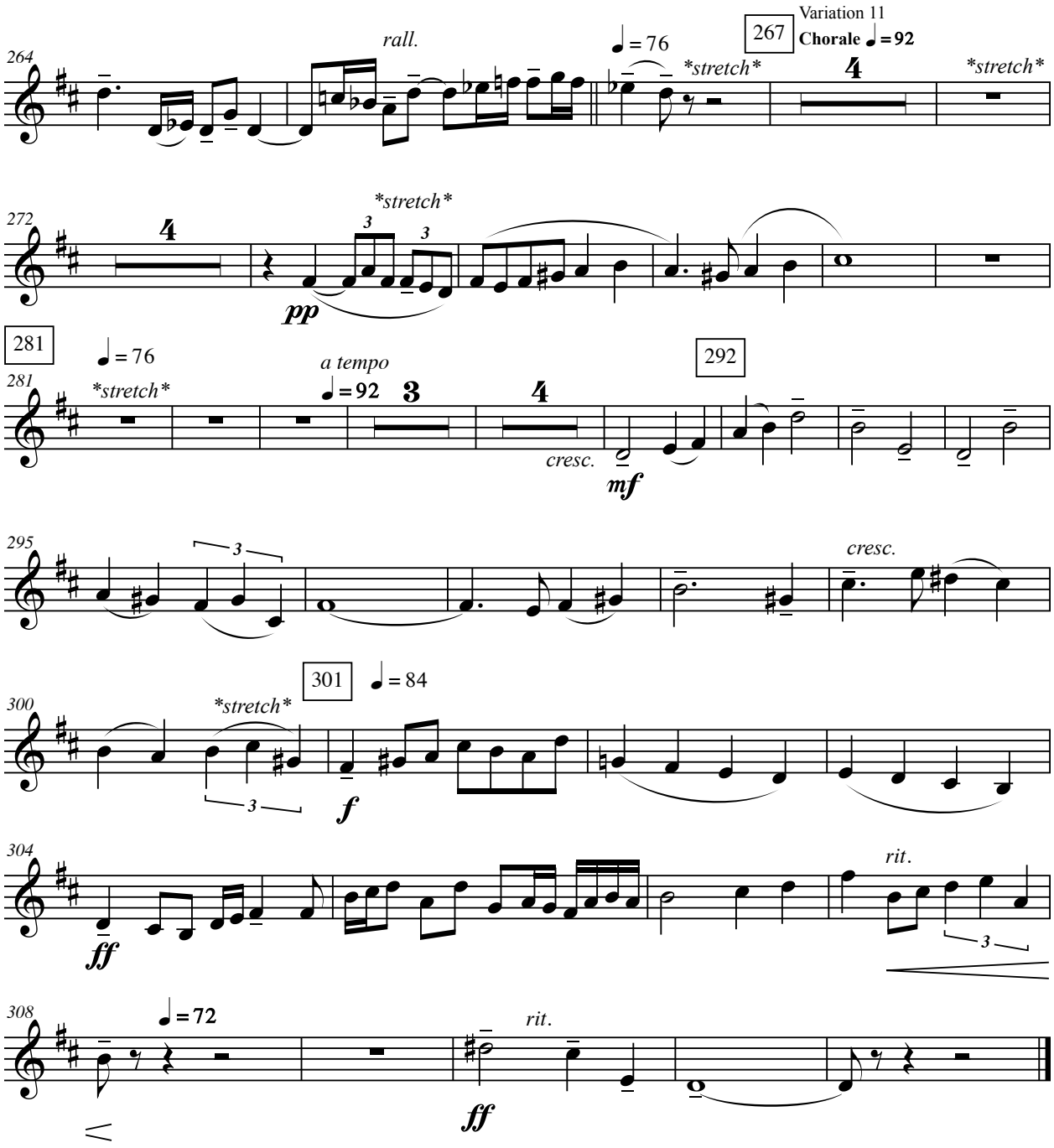
Variations for Wind Band

2nd B♭ Flugelhorn

116
116
f
f
125
(///)
♩. = 60
120
[non ritard.]
5
ff
ARABESQUE
Variation 7
134
130
stretch
[Into 3]
lessening
2
Andante sostenuto (♩. = 60)
ppp
142
Meno mosso ♩. = 56
136
6
mp
cresc.
145
dim. e rall.
f
150
Variation 8
148
rit.
Alla Polacca ♩ = 104
4
154
sim.
f
ff
159
sim.

Variations for Wind Band

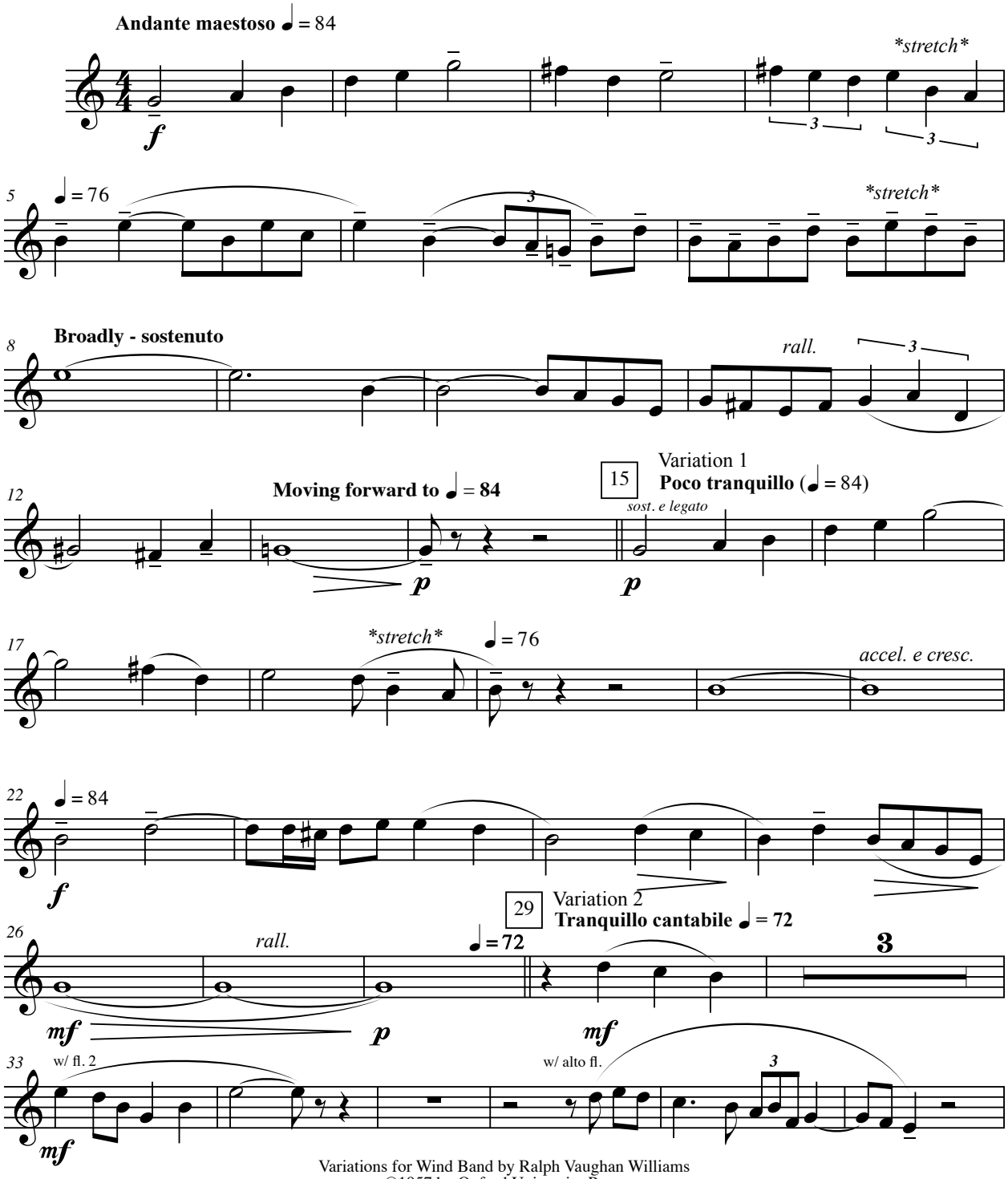
2nd B♭ Flugelhorn

189
sim.
sim.
193
194
198
cresc.
(///)
202
rall.
Variation 9
211
Adagio ♩ = 72
207
stretch
p
223
221
stretch
stretch
mf
Variation 10 (Fugato)
244
Allegro moderato ♩ = 88
Moving forward,
but not heavy
or ponderous
256
232
stretch
260
f

Variations for Wind Band

2nd B♭ Flugelhorn

Variations for Wind Band

Scored for large wind ensemble by Donald Hunsberger

1st Horn in F

Ralph Vaughan Williams
trans. Hunsberger / ed. Gary Brattin

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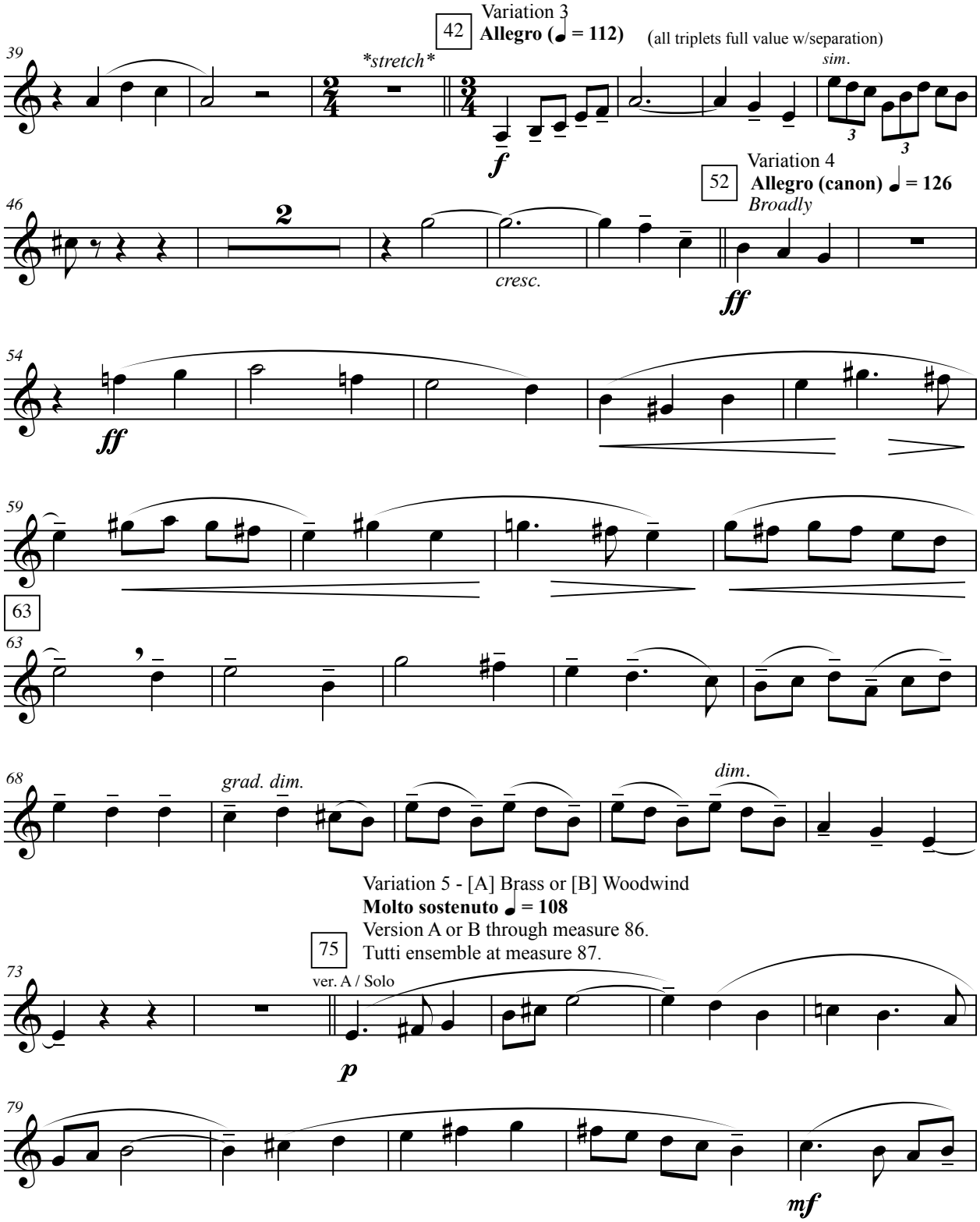
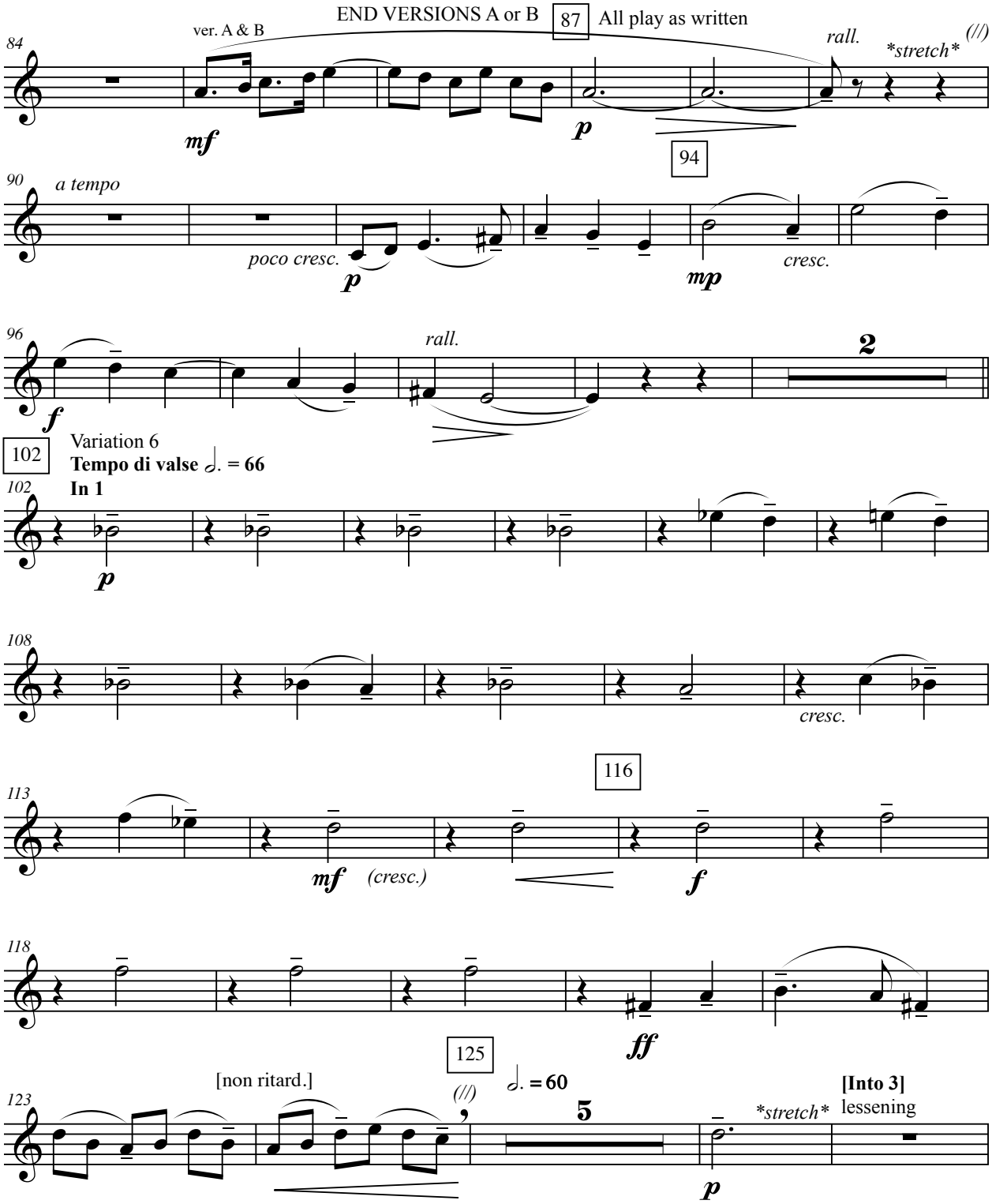
Variations for Wind Band

1st Horn in F

END VERSIONS A or B
87
All play as written
84
ver. A & B
mf
p
rall.
stretch
(///)
94
90
a tempo
poco cresc.
p
mp
cresc.
96
rall.
f
2
102
Variation 6
Tempo di valse ♩. = 66
In 1
102
p
108
cresc.
116
113
mf
(cresc.)
f
118
ff
125
[non ritard.]
(///)
♩. = 60
123
5
stretch
[Into 3]
lessening
p

ARABESQUE
Variation 7

134 **Andante sostenuto (♩. = 60)**

132

5

p

142 **Meno mosso ♩. = 56**

142

mp *cresc.*

145

f *dim. e rall.*

Variation 8

150 **Alla Polacca ♩ = 104**

149 *rit.*

f *sim.*

154

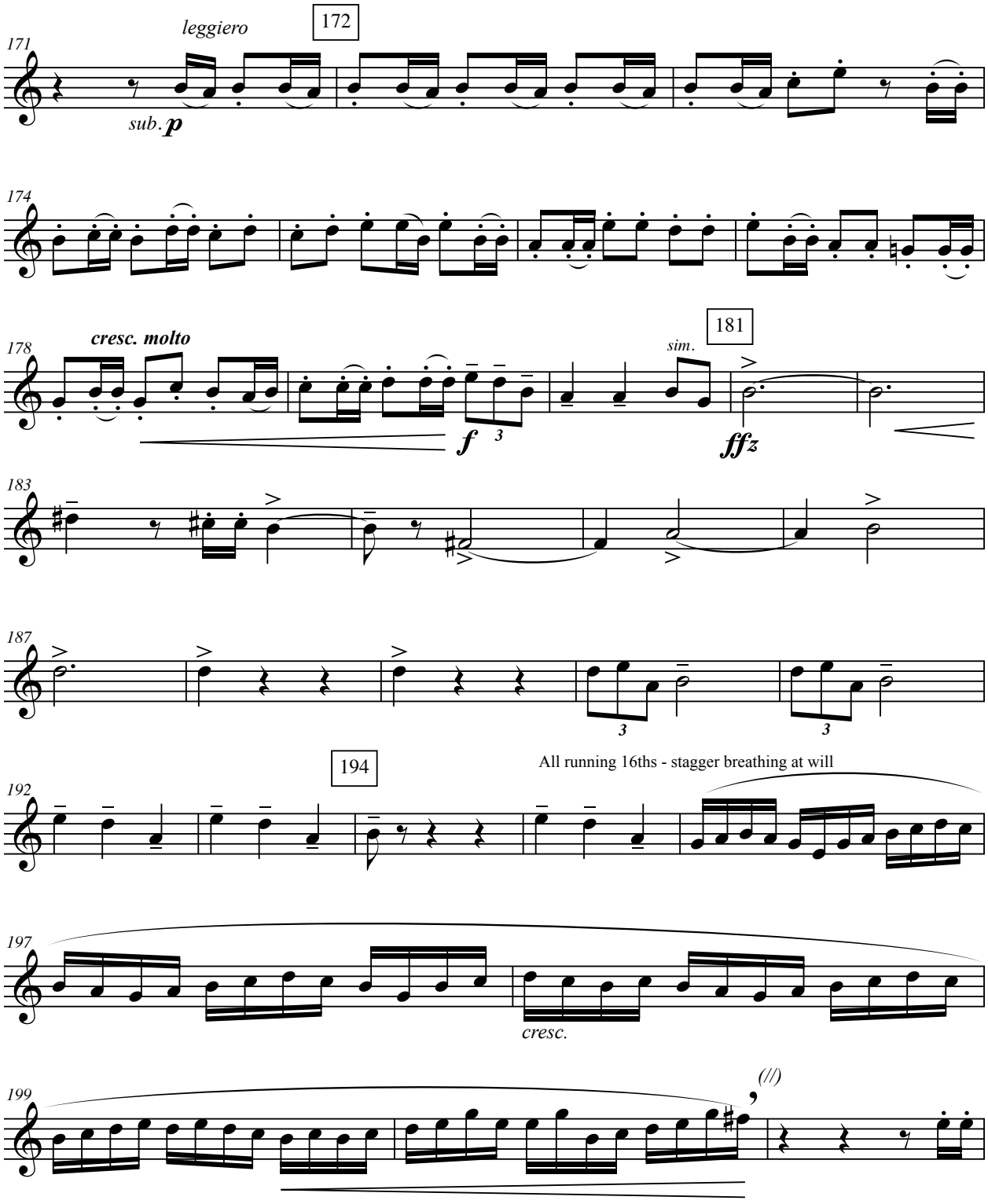
sim.

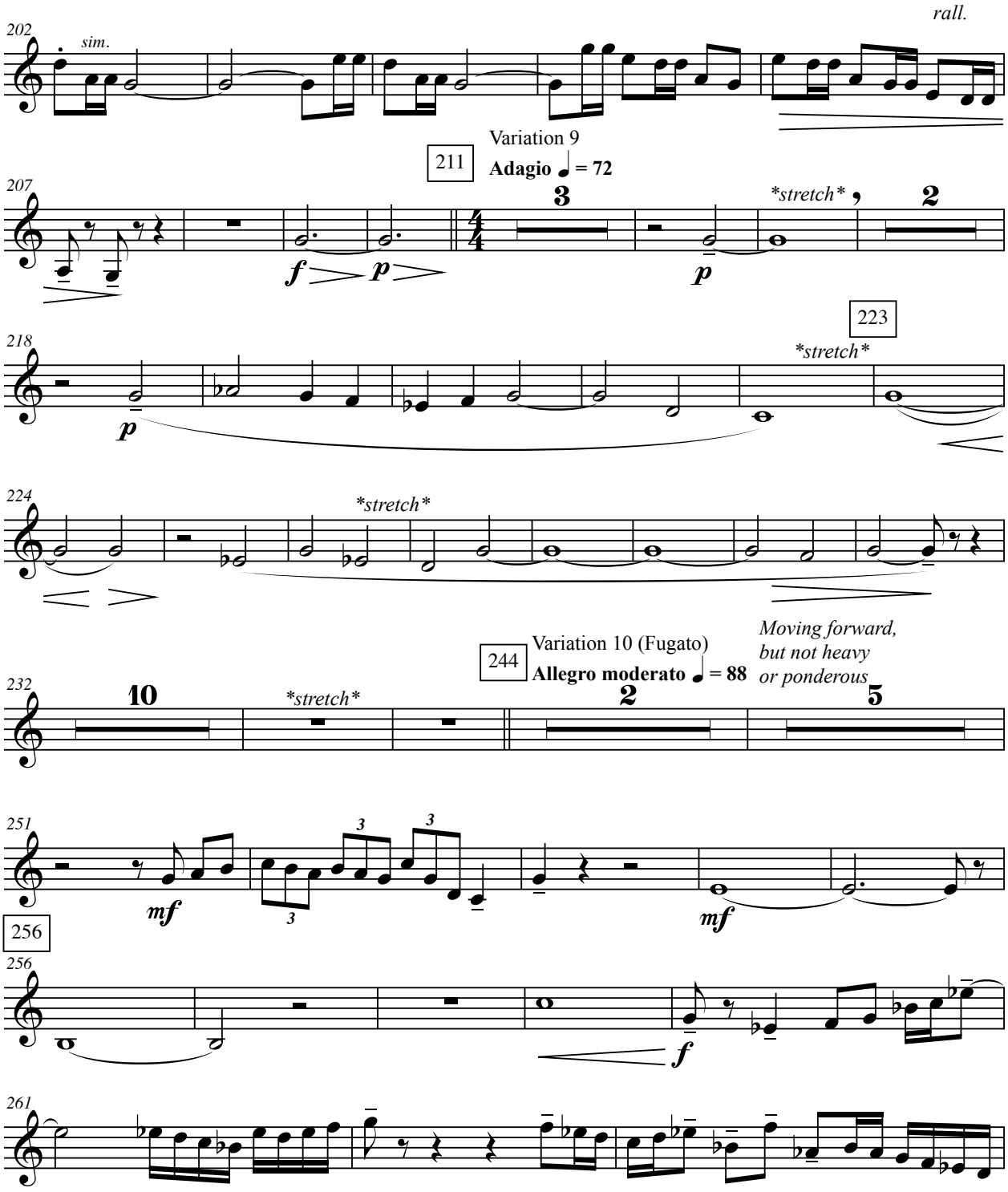
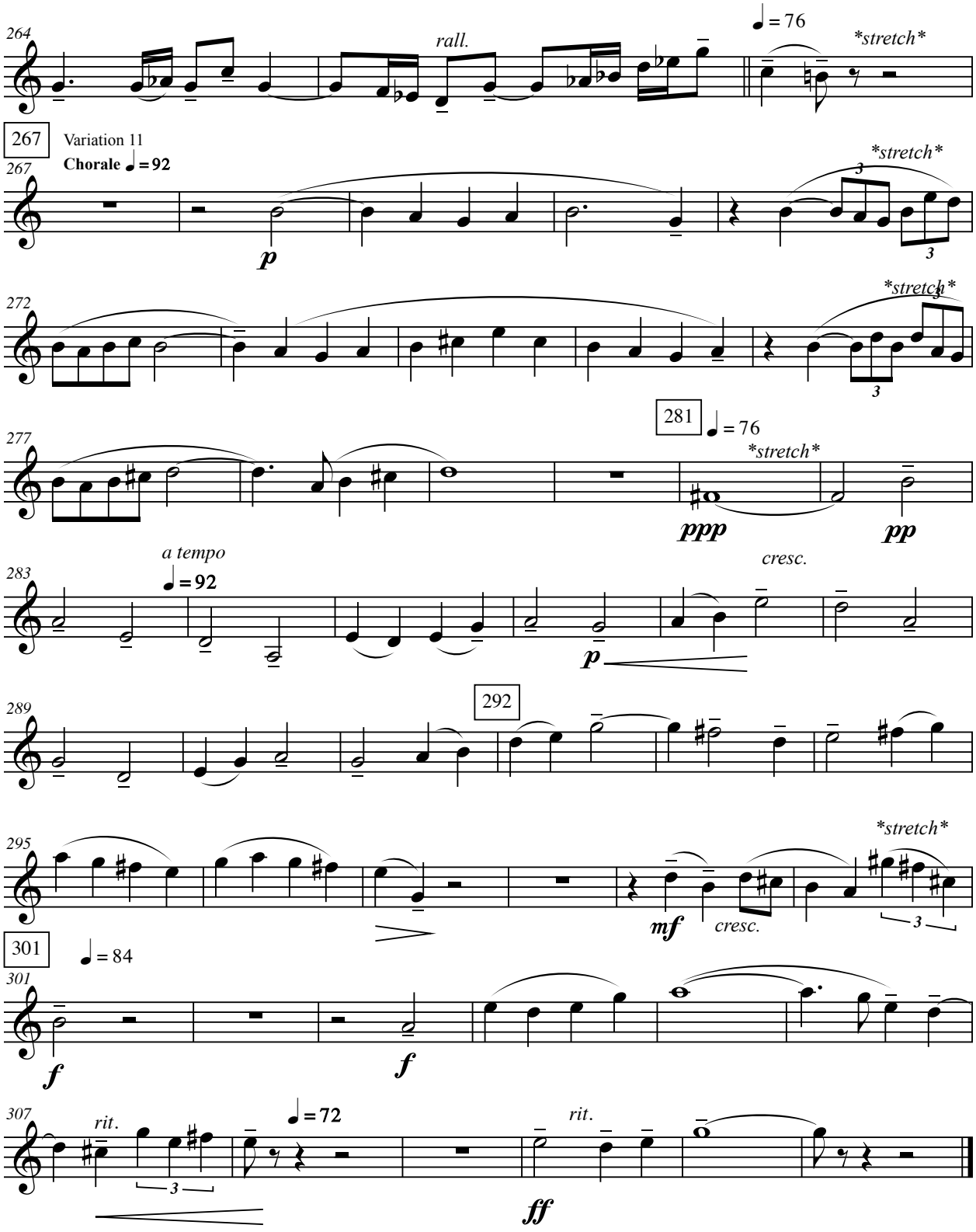
158

ff *sim.*

163

166

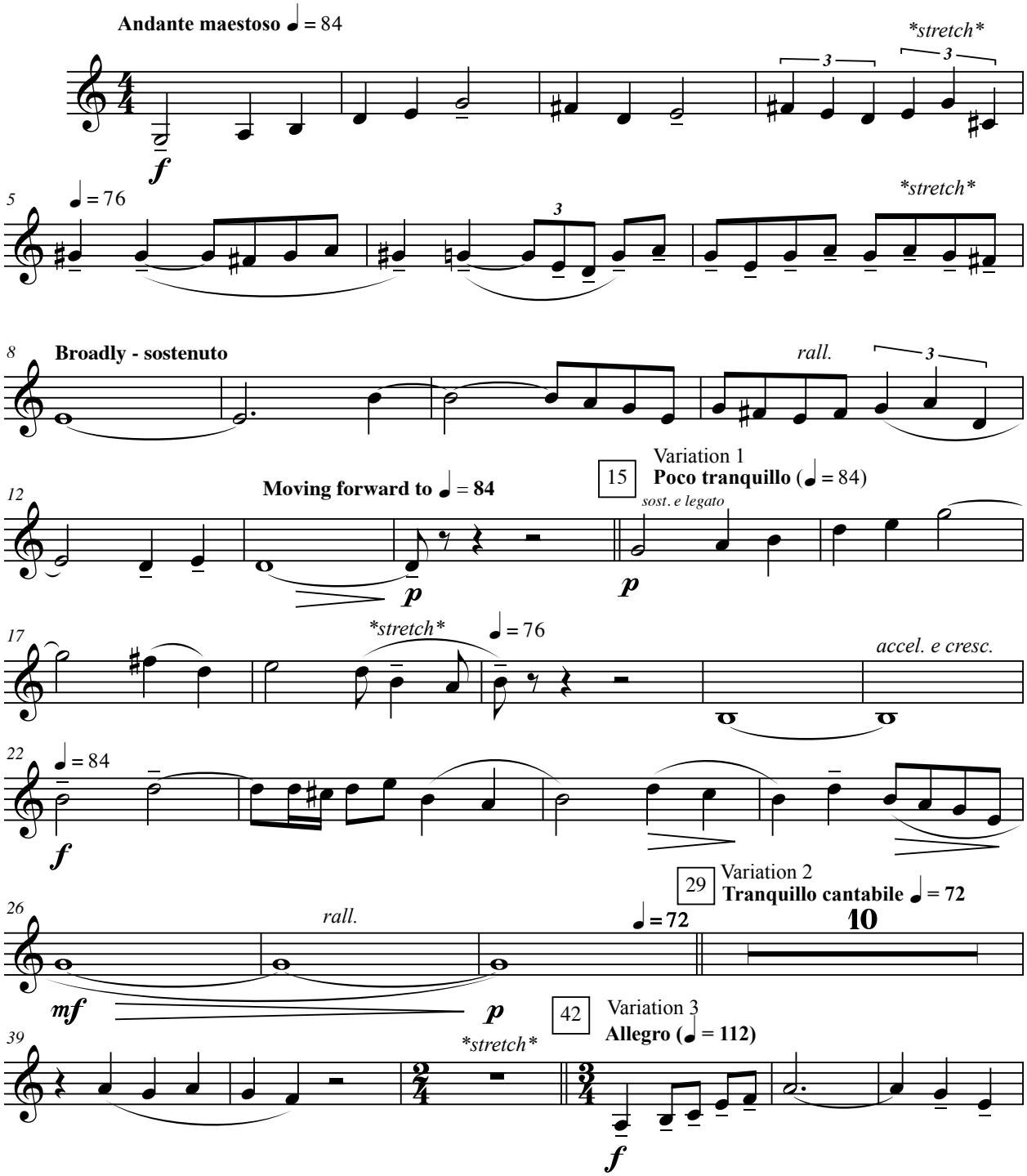
ff

171
leggiero
172
sub. p
174
178
cresc. molto
f
3
sim.
181
ffz
183
187
3
3
192
194
All running 16ths - stagger breathing at will
197
cresc.
199
(///)

Variations for Wind Band
1st Horn in F

264
rall.
♩ = 76
stretch
267
Variation 11
Chorale ♩ = 92
267
stretch
p
272
stretch
277
281
♩ = 76
stretch
ppp
pp
283
a tempo
♩ = 92
cresc.
p
289
292
295
stretch
mf
cresc.
301
♩ = 84
301
f
f
307
rit.
♩ = 72
rit.
ff

Variations for Wind Band

Scored for large wind ensemble by Donald Hunsberger

2nd Horn in F

Ralph Vaughan Williams
trans. Hunsberger / ed. Gary Brattin

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Variations for Wind Band

2nd Horn in F

(all triplets full value w/separation)

45 *sim.*

2

cresc.

52 Variation 4

Allegro (canon) ♩ = 126

Broadly

ff

54

ff

59

63

63

68

grad. dim.

dim.

Variation 5 - [A] Brass or [B] Woodwind

Molto sostenuto ♩ = 108

Version A or B through measure 86.

Tutti ensemble at measure 87.

75

75

12

p

87 All play as written

rall. **stretch** *(///)*

94

90 *a tempo*

poco cresc.

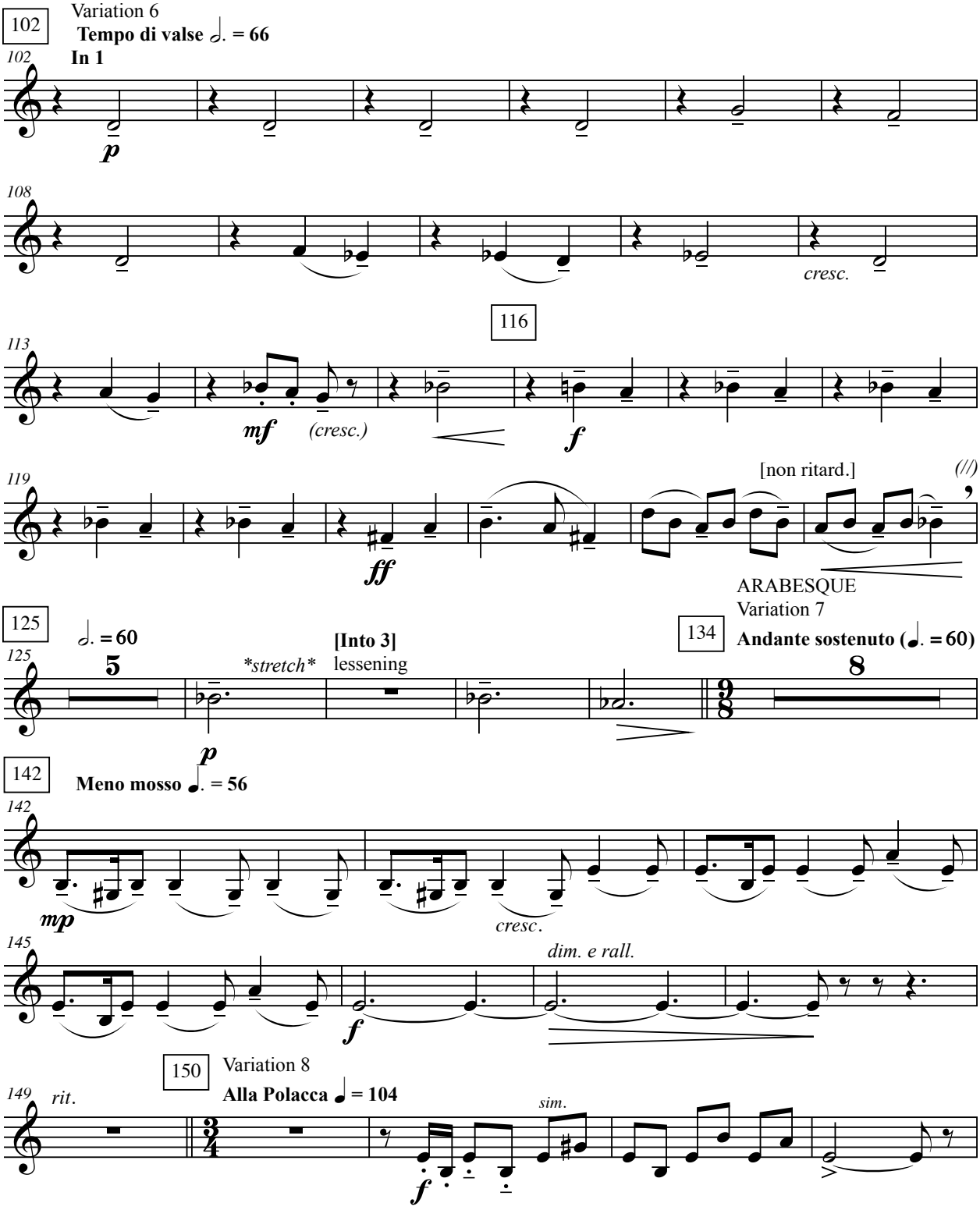
p

mp *cresc.*

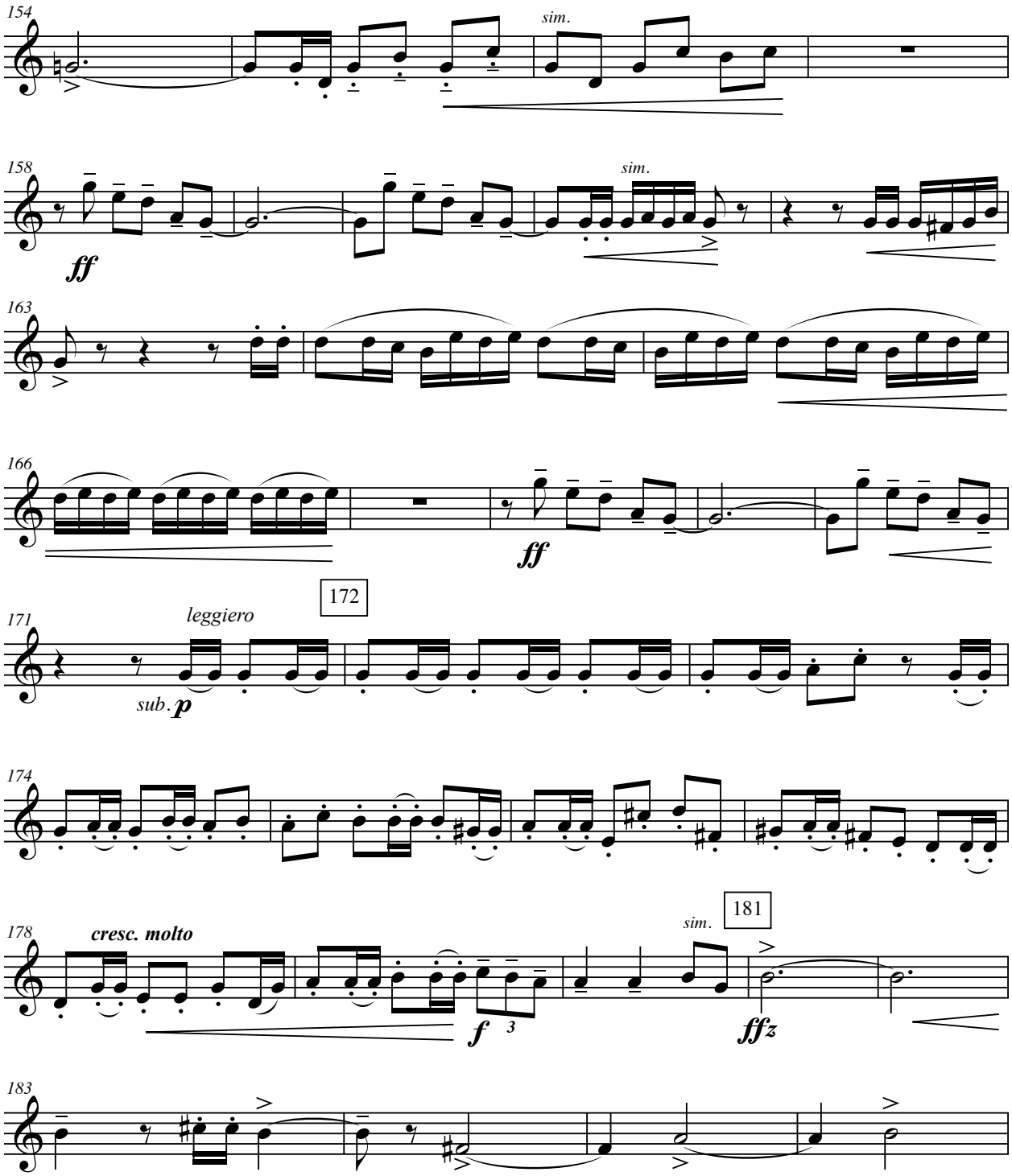
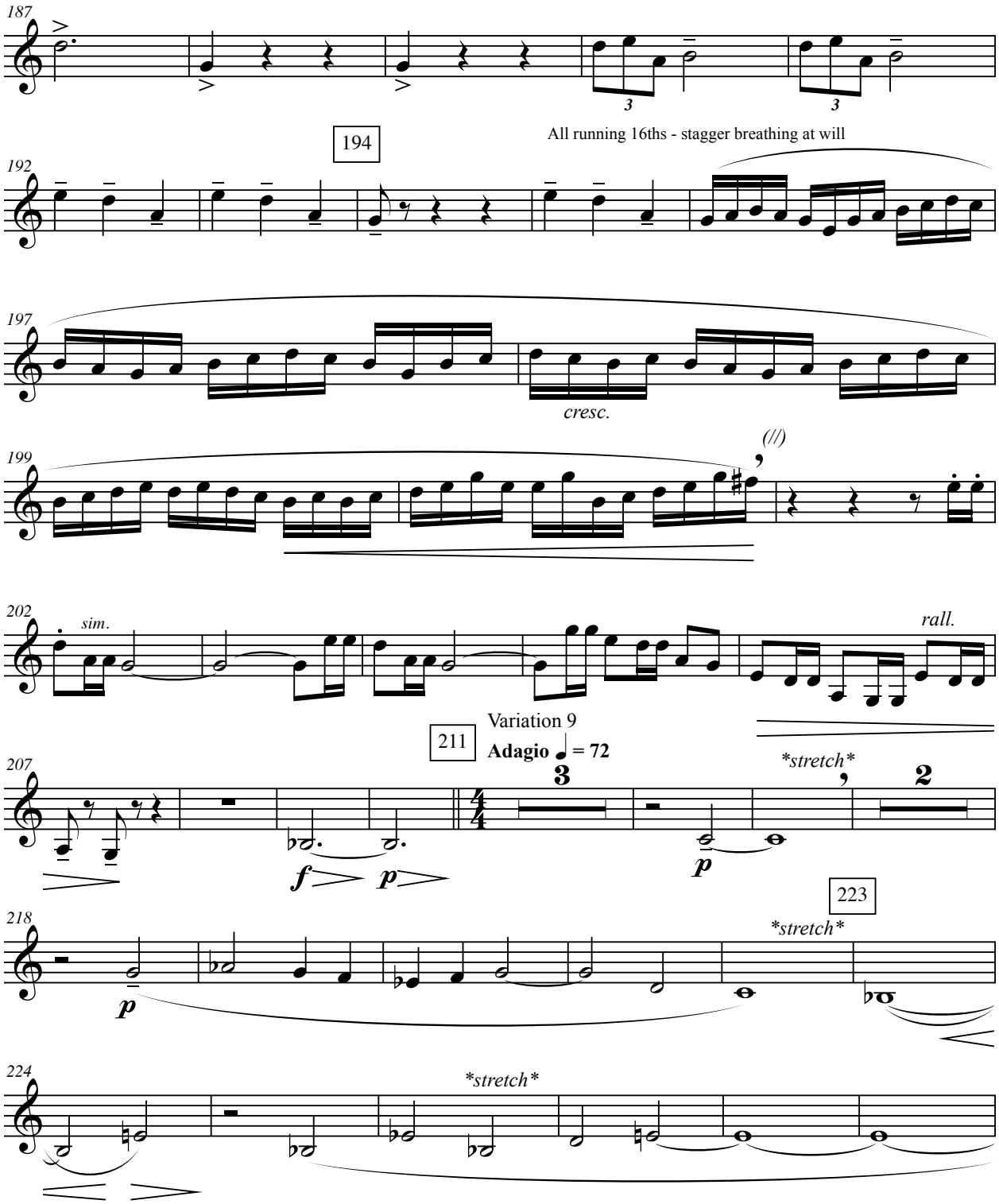
96

rall.

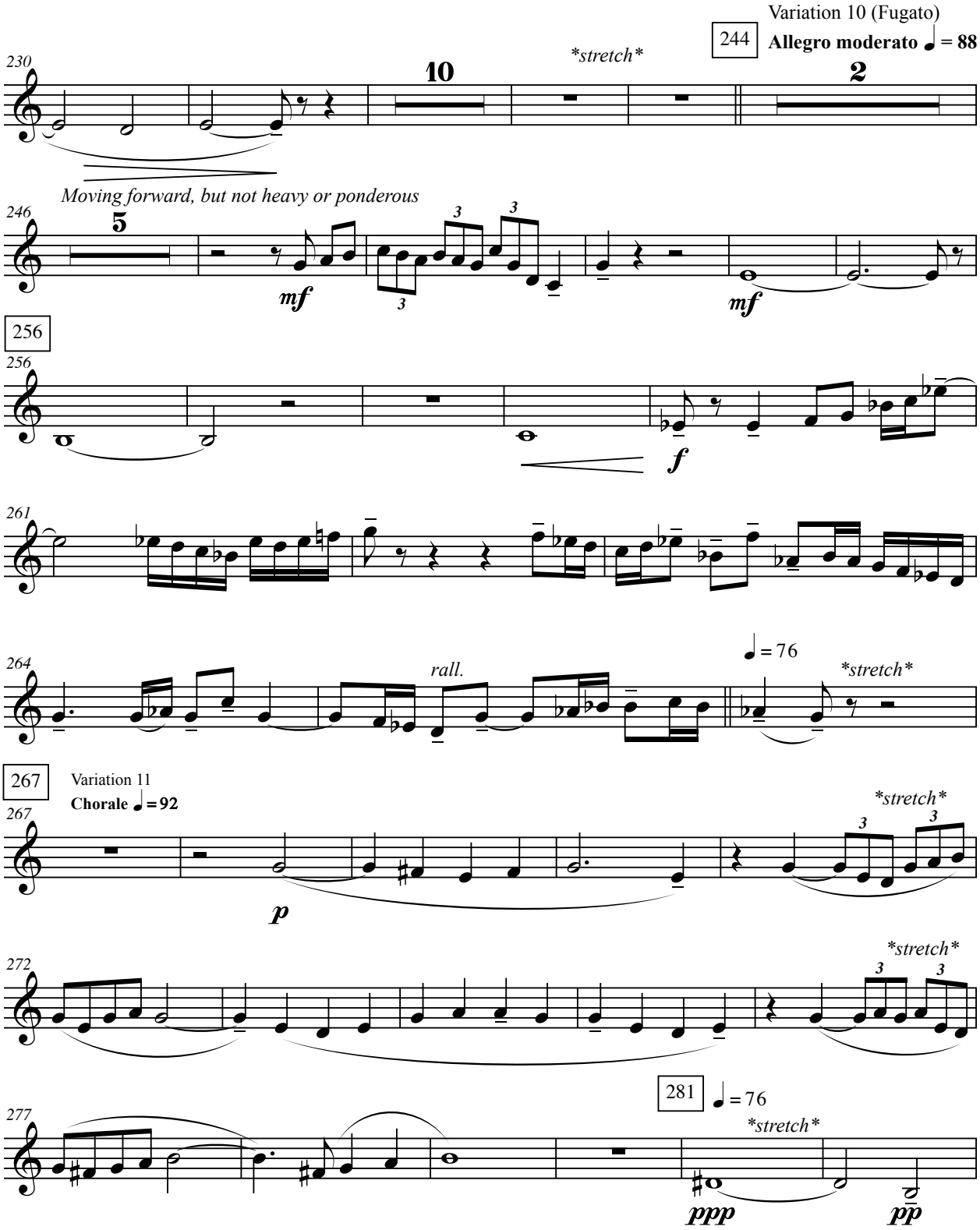
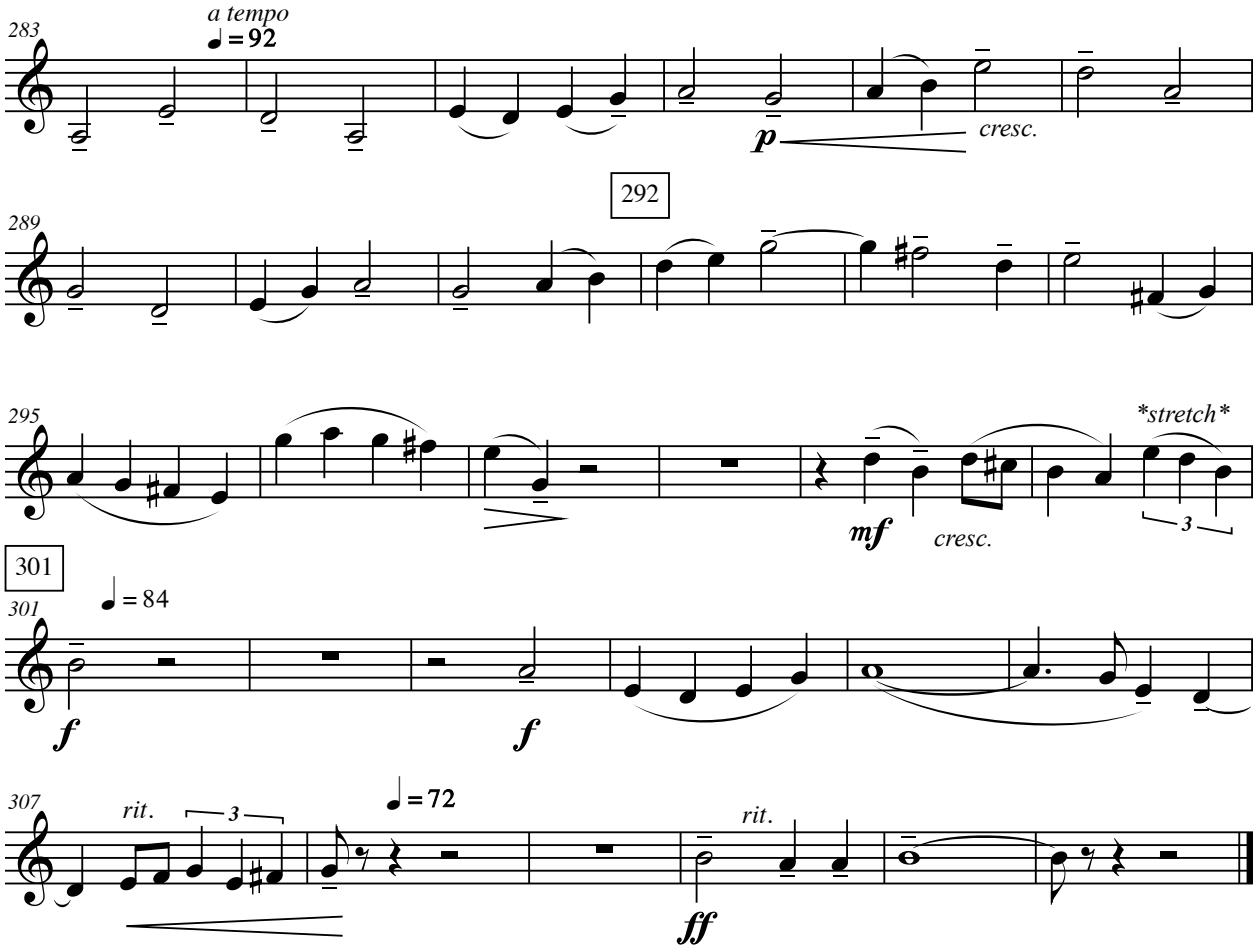
2

f

102
Variation 6
Tempo di valse ♩. = 66
In 1
102
p
108
cresc.
116
113
mf
(cresc.)
f
119
[non ritard.]
(///)
ff
ARABESQUE
Variation 7
125
♩. = 60
5
125
stretch
[Into 3]
lessening
134
Andante sostenuto (♩. = 60)
8
9/8
p
142
Meno mosso ♩. = 56
142
mp
cresc.
145
dim. e rall.
f
150
Variation 8
Alla Polacca ♩ = 104
149
rit.
3/4
sim.
f

Variations for Wind Band

2nd Horn in F


187
194
All running 16ths - stagger breathing at will
192
197
cresc.
199
(///)
202
sim.
rall.
Variation 9
211
Adagio ♩ = 72
207
stretch
223
218
stretch
224
stretch

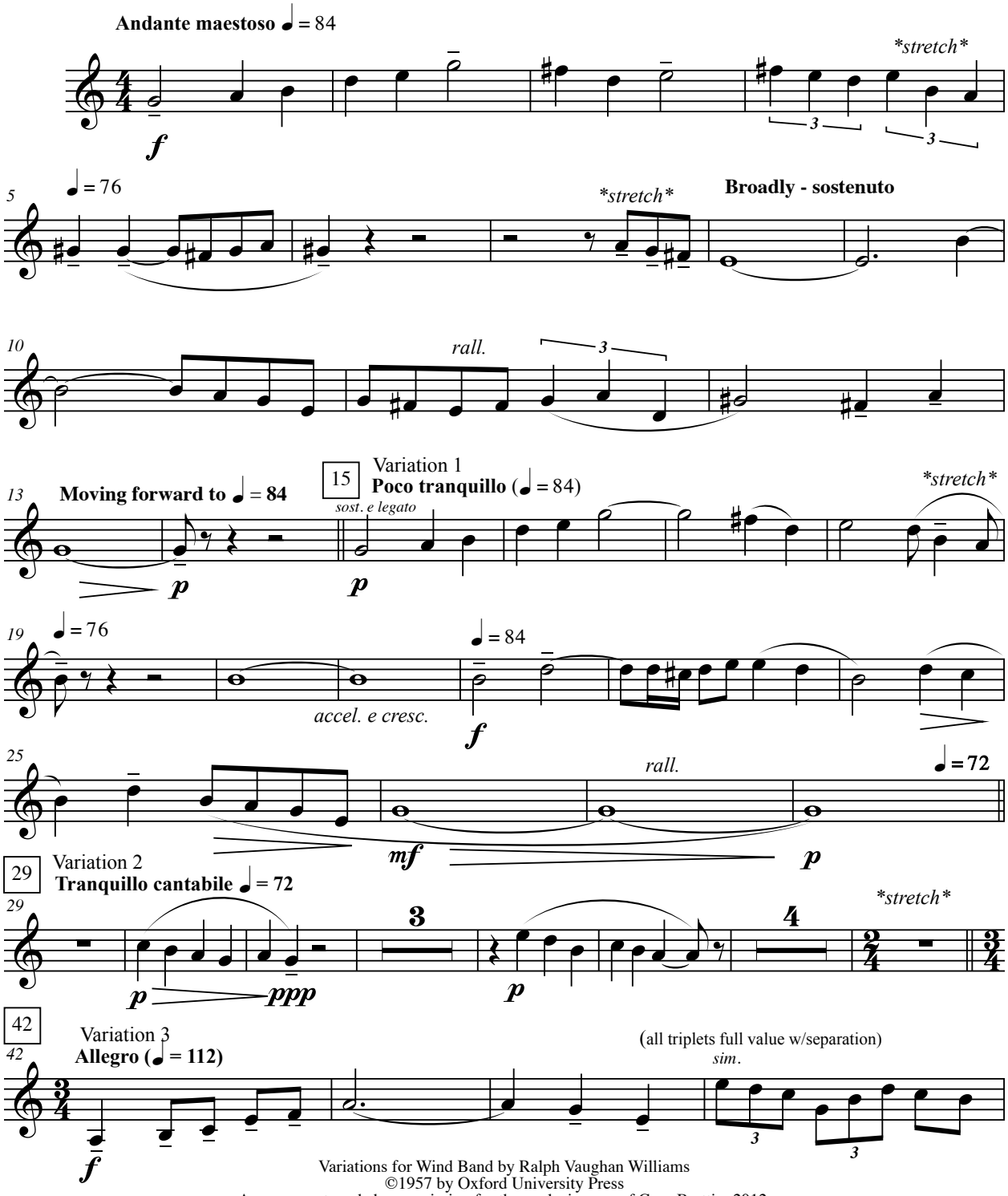
Variations for Wind Band

2nd Horn in F

283
a tempo
♩ = 92
p
cresc.
289
292
295
stretch
mf
cresc.
3
301
301
♩ = 84
f
f
307
rit.
3
♩ = 72
rit.
ff

Variations for Wind Band

Scored for large wind ensemble by Donald Hunsberger

3rd Horn in F

Ralph Vaughan Williams
trans. Hunsberger / ed. Gary Brattin

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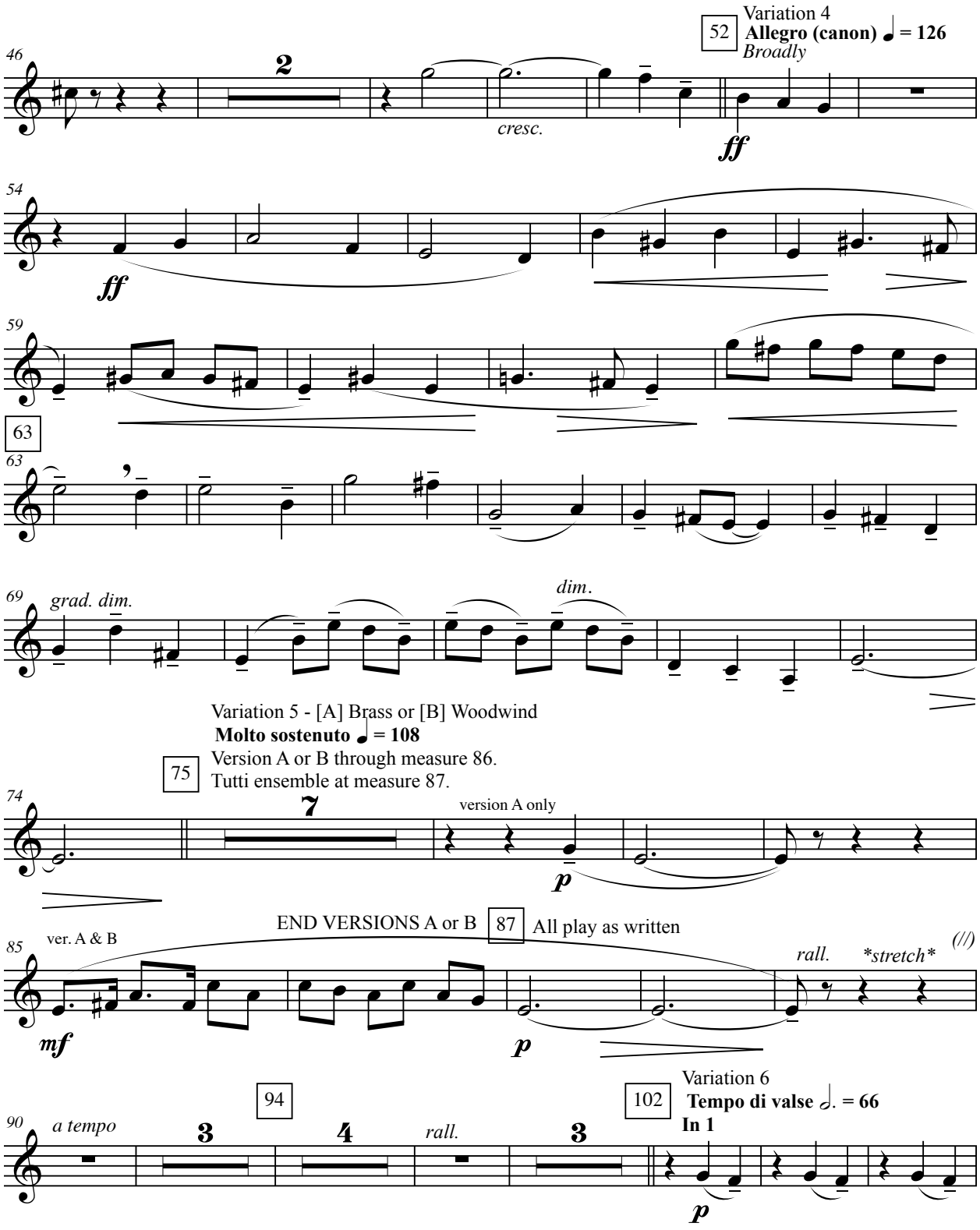
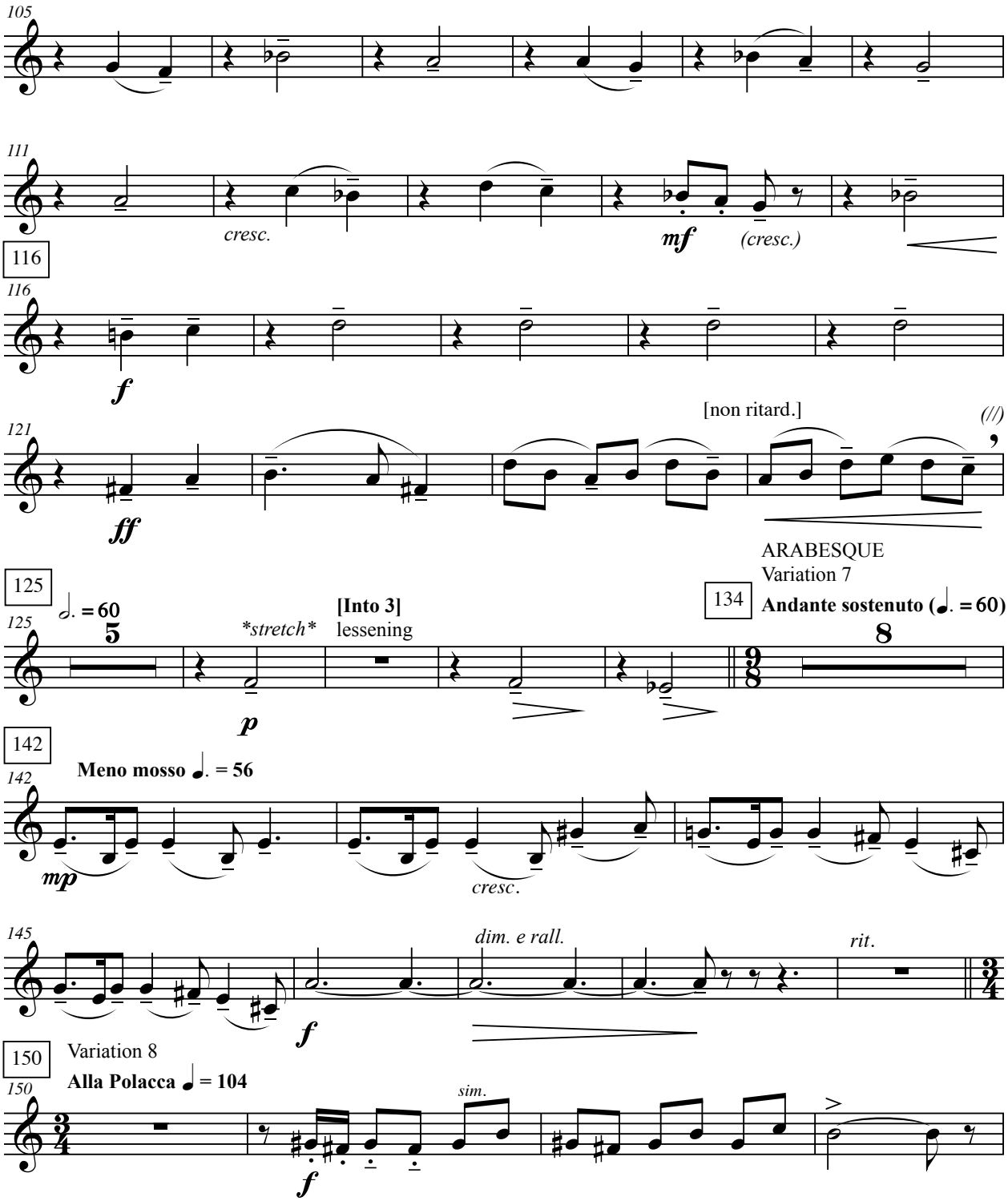
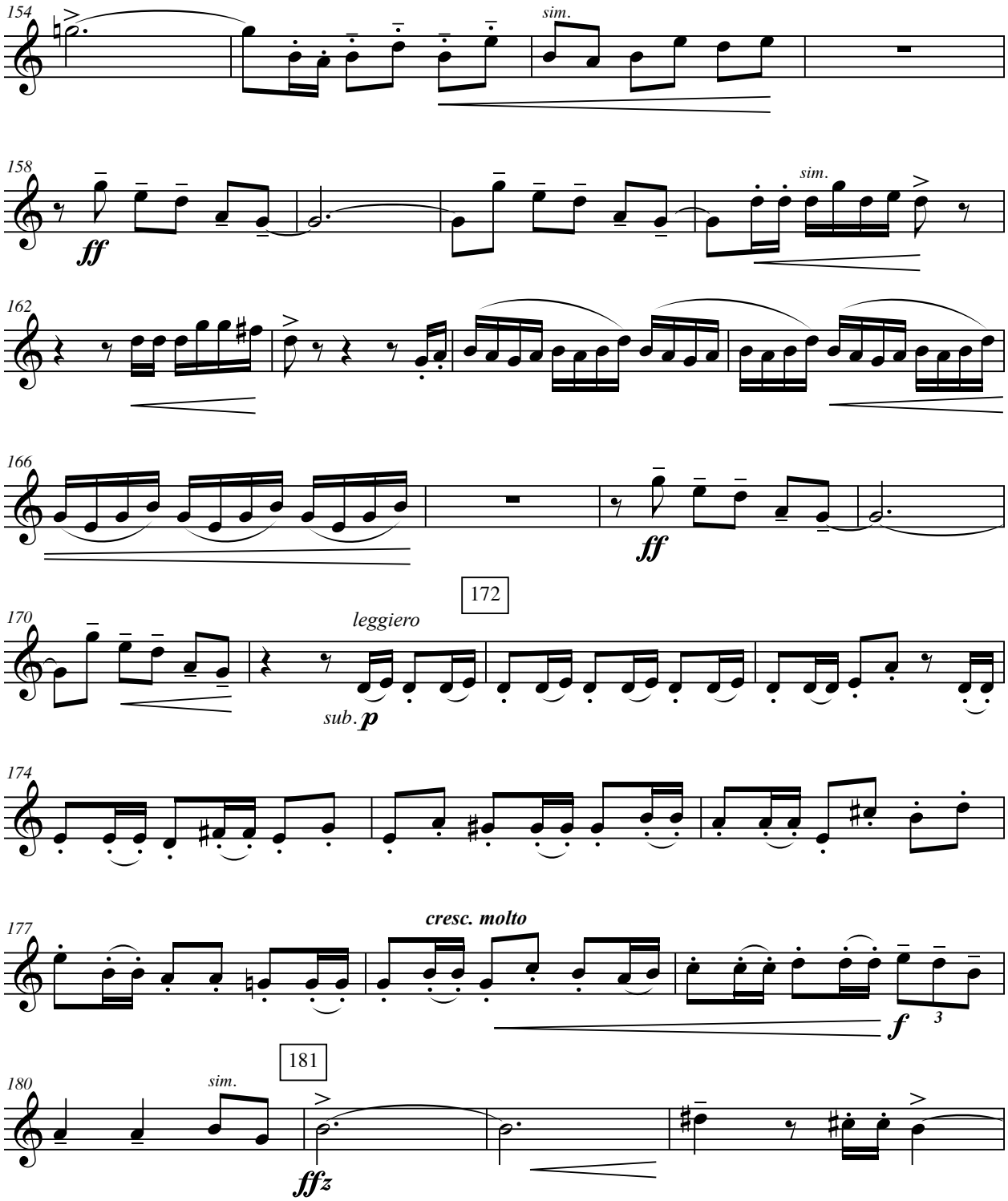
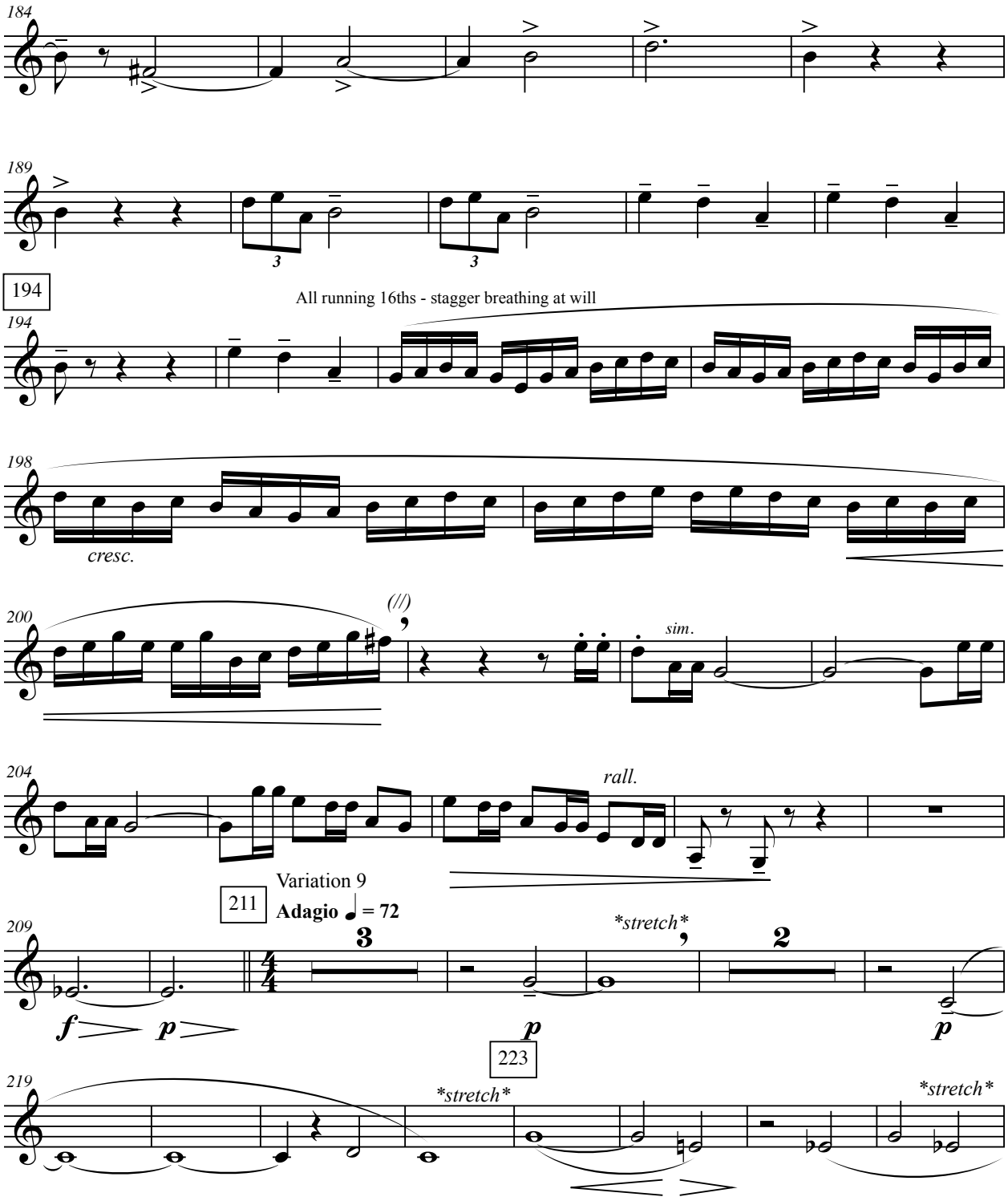
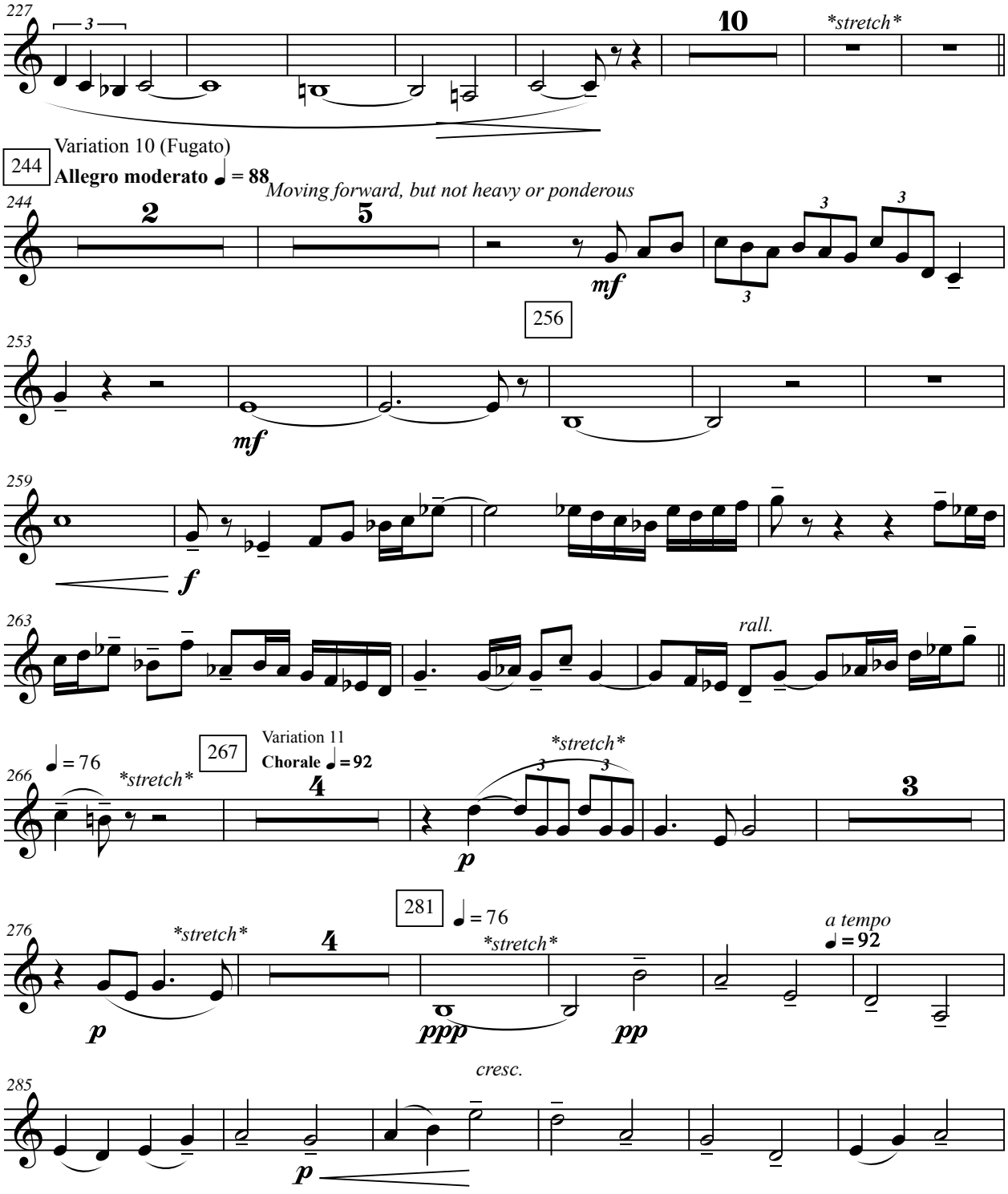
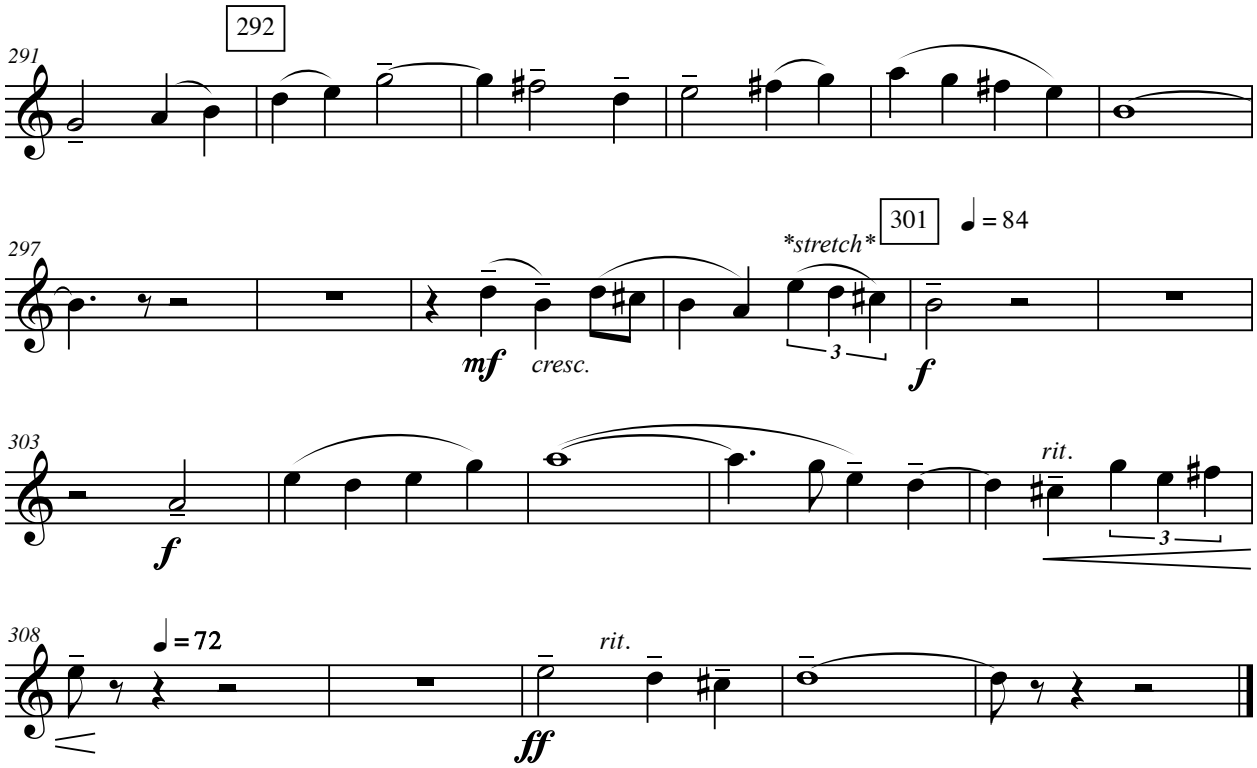
Variations for Wind Band

3rd Horn in F

105
111
cresc.
mf
(cresc.)
116
116
f
121
ff
[non ritard.]
(///)
ARABESQUE
Variation 7
125
134
Andante sostenuto (♩. = 60)
♩. = 60
5
8
125
stretch
[Into 3]
lessening
p
142
Meno mosso ♩. = 56
142
mp
cresc.
145
dim. e rall.
rit.
f
150
Variation 8
Alla Polacca ♩ = 104
150
sim.
f

Variations for Wind Band

3rd Horn in F

184
189
194
All running 16ths - stagger breathing at will
194
198
cresc.
200
(///)
sim.
204
rall.
Variation 9
211
Adagio ♩ = 72
209
stretch
223
219
stretch
stretch

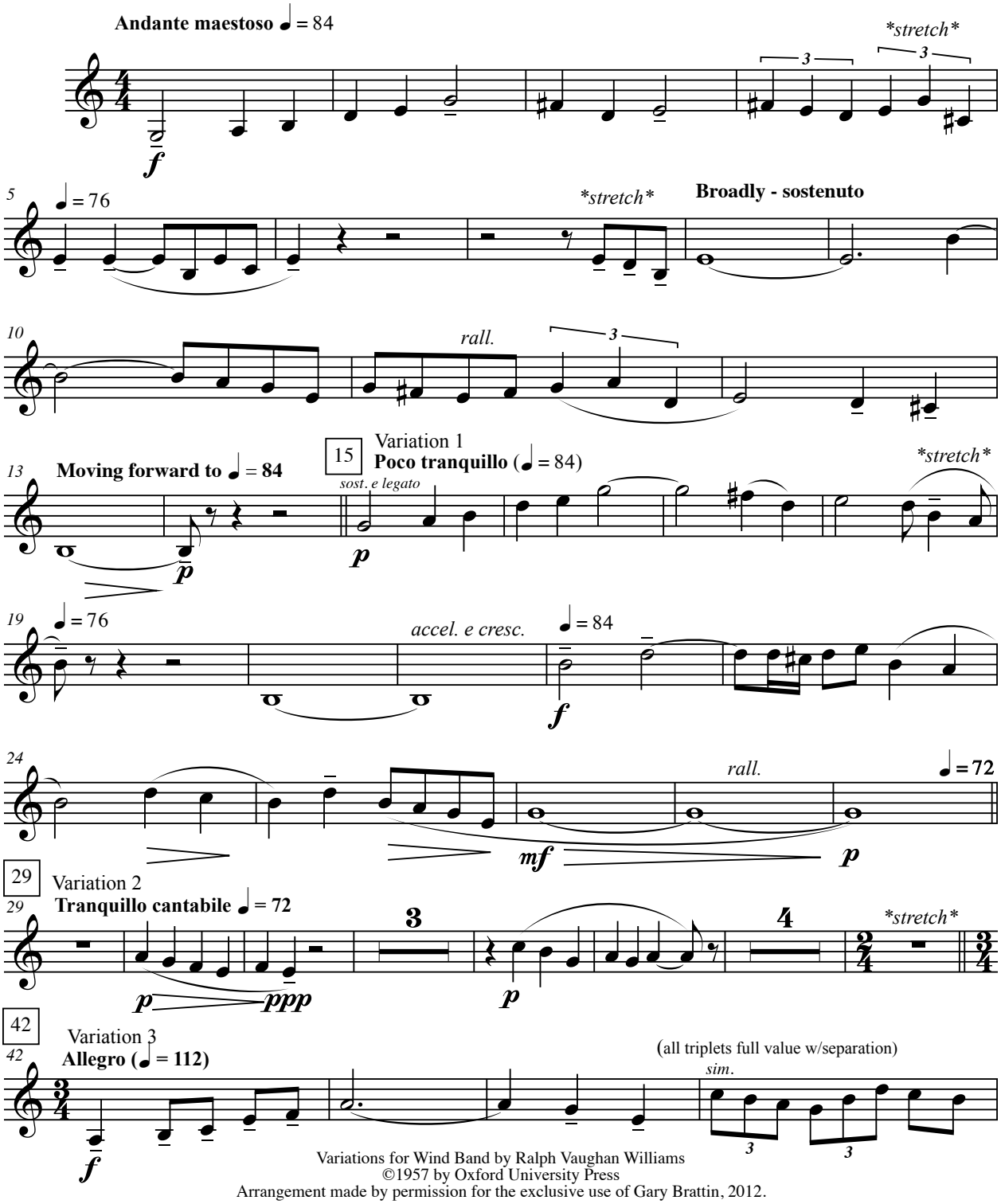
Variations for Wind Band

3rd Horn in F

292
291
297
301
♩= 84
stretch
mf
cresc.
3
f
303
f
rit.
3
308
♩= 72
rit.
ff

Variations for Wind Band

Scored for large wind ensemble by Donald Hunsberger

4th Horn in F

Ralph Vaughan Williams
trans. Hunsberger / ed. Gary Brattin

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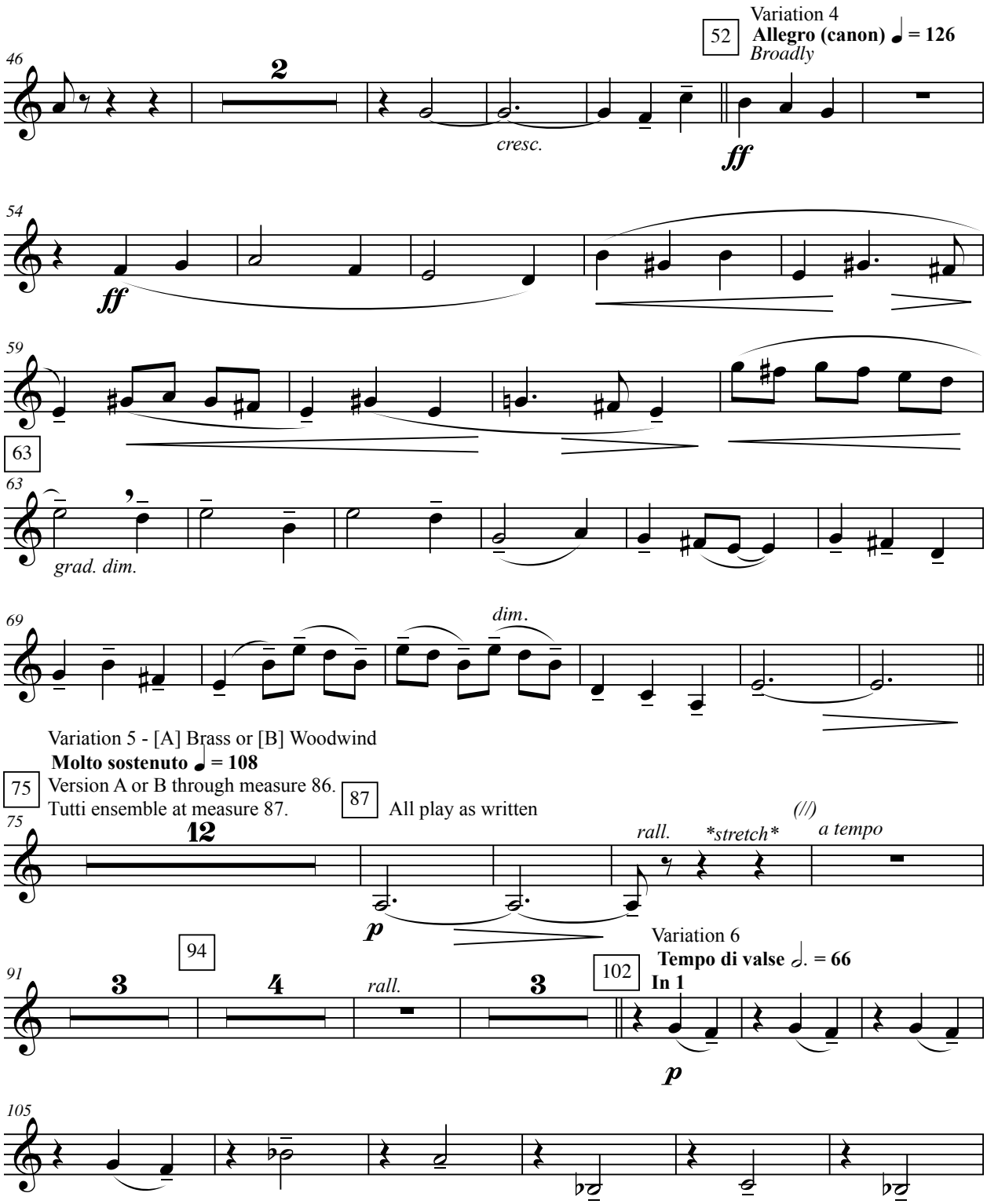
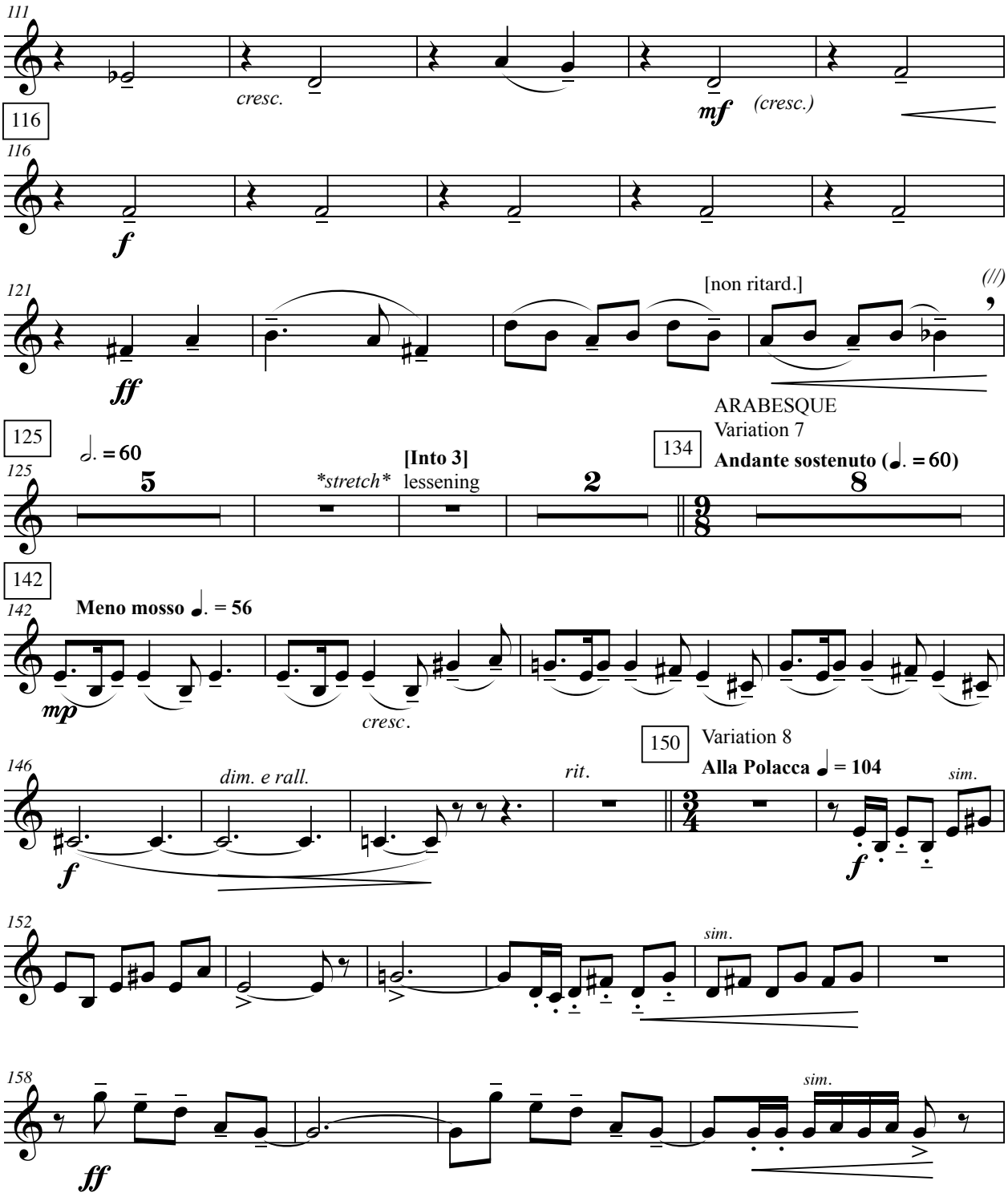
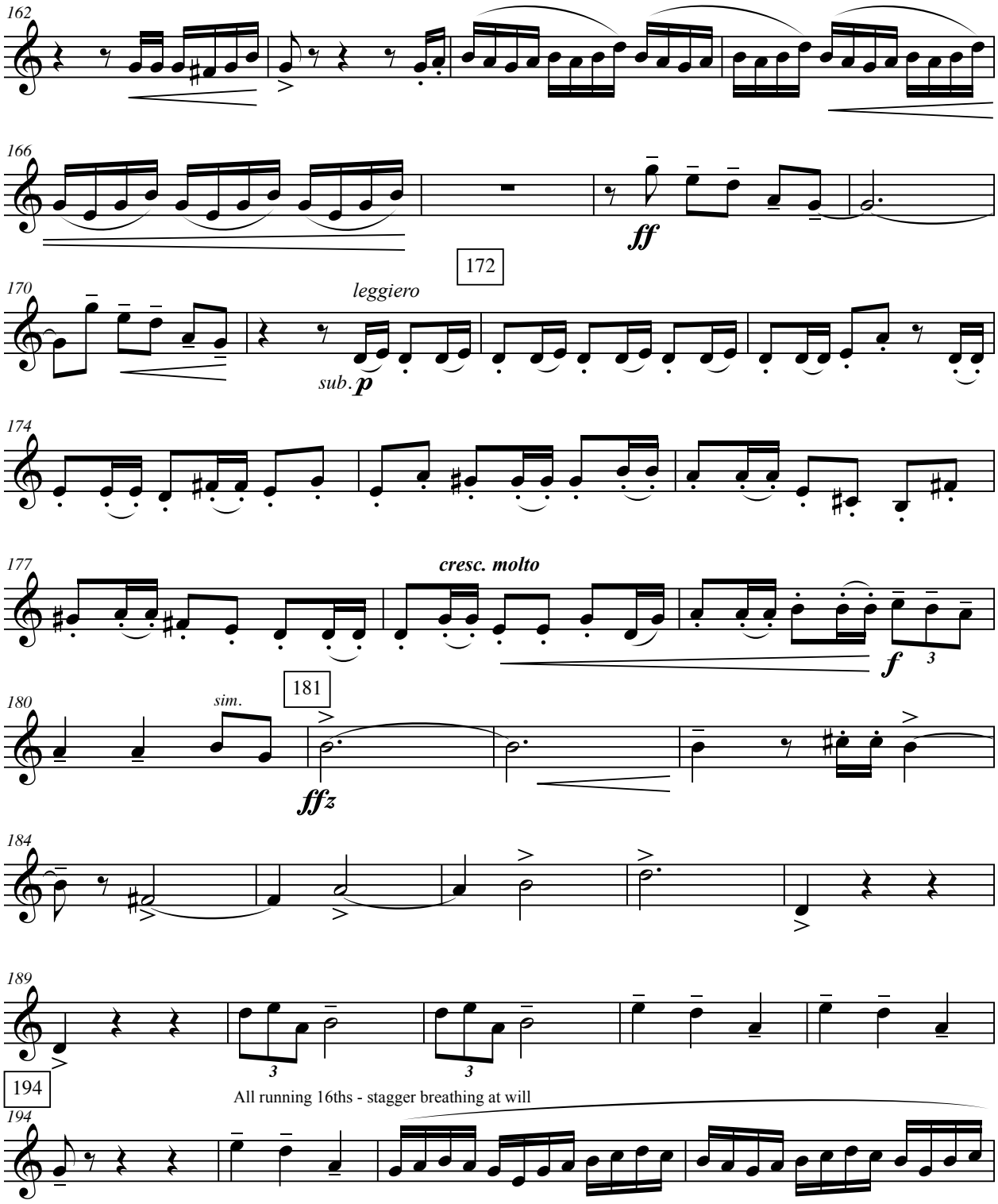
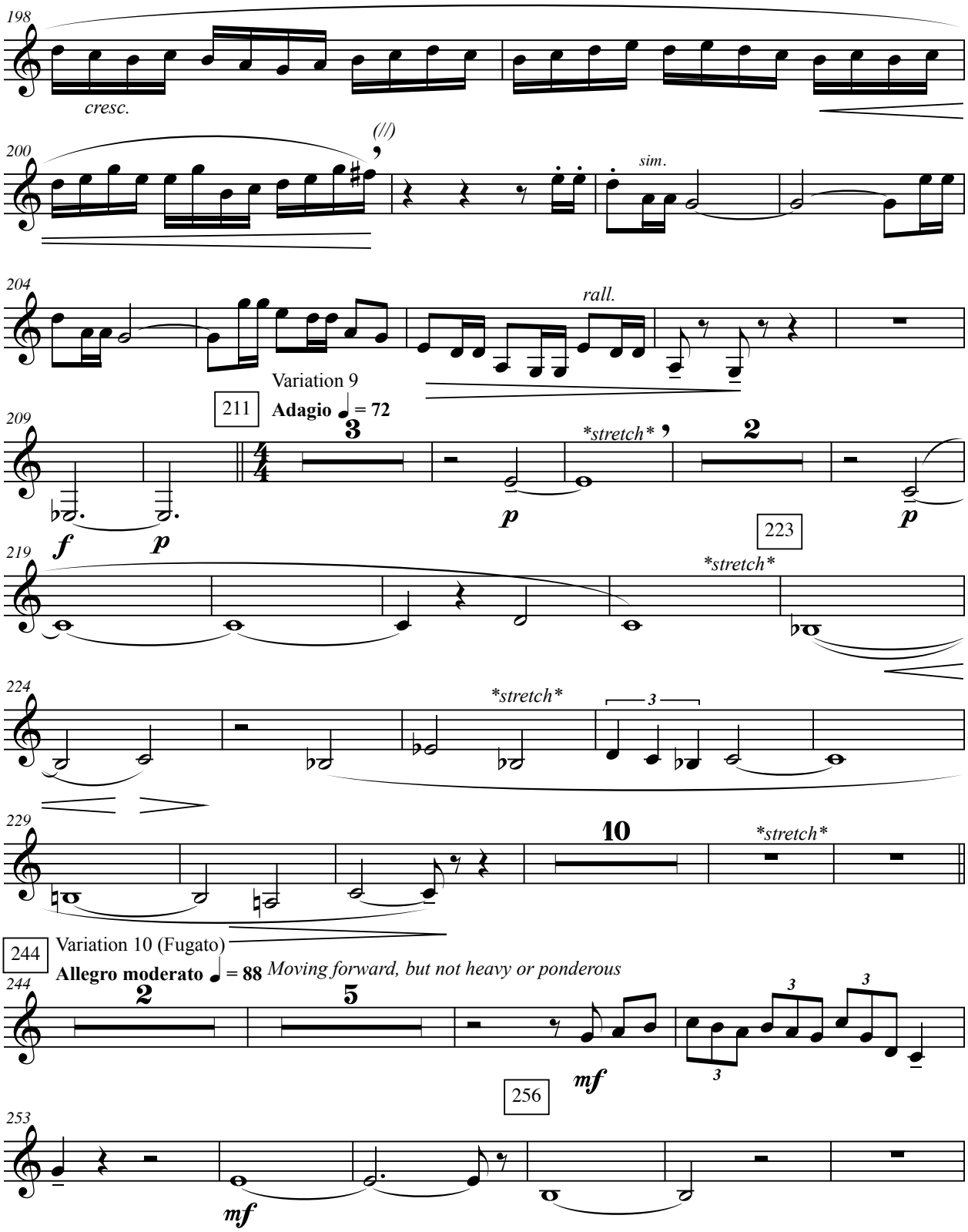
Variations for Wind Band

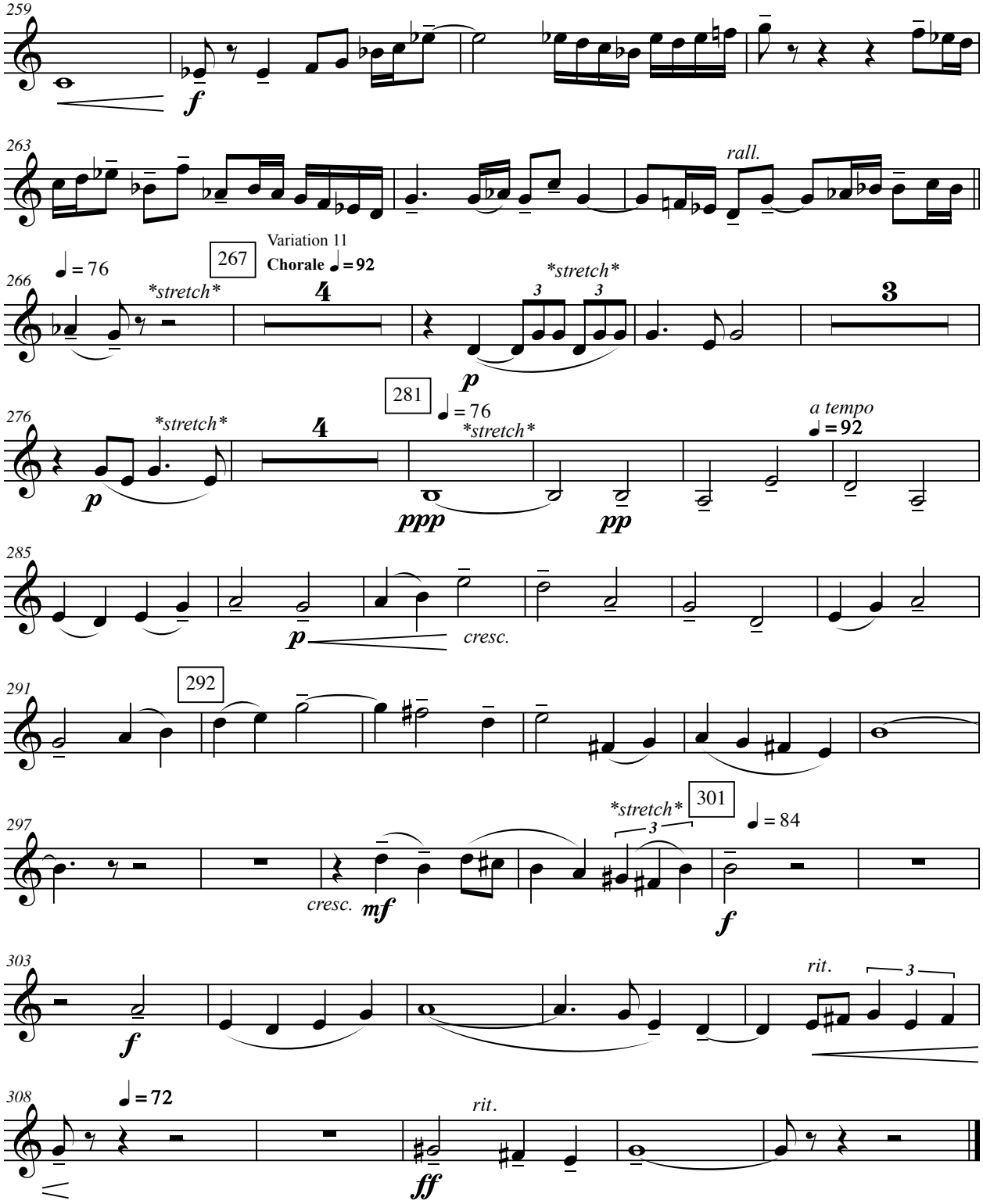
4th Horn in F

111
cresc.
mf
(cresc.)
116
116
f
121
ff
[non ritard.]
(///)
ARABESQUE
Variation 7
125
134
Andante sostenuto (♩. = 60)
♩. = 60
125
5
stretch
[Into 3]
lessening
2
8
142
Meno mosso ♩. = 56
142
mp
cresc.
150
Variation 8
Alla Polacca ♩ = 104
146
dim. e rall.
rit.
sim.
f
f
152
sim.
158
ff
sim.

Variations for Wind Band

4th Horn in F

198
cresc.
200
(///)
sim.
204
rall.
Variation 9
211
Adagio ♩ = 72
209
3
stretch
2
f
p
p
p
223
219
stretch
224
stretch
3
229
10
stretch
244
Variation 10 (Fugato)
Allegro moderato ♩ = 88 Moving forward, but not heavy or ponderous
244
2
5
3
3
3
mf
256
253
mf

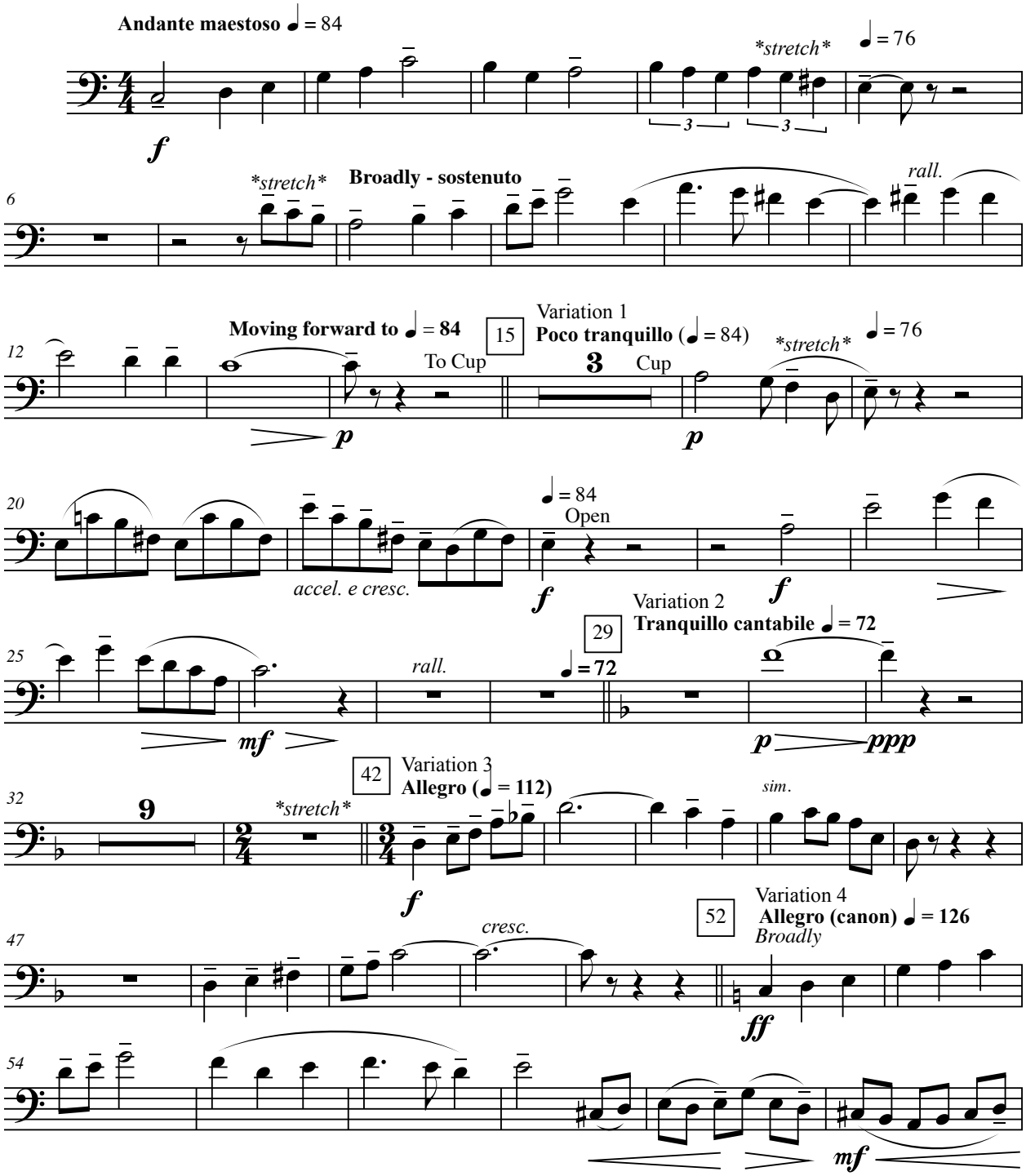
6

Variations for Wind Band

4th Horn in F

Variations for Wind Band

Scored for large wind ensemble by Donald Hunsberger

1st Trombone

Ralph Vaughan Williams
trans. Hunsberger / ed. Gary Brattin

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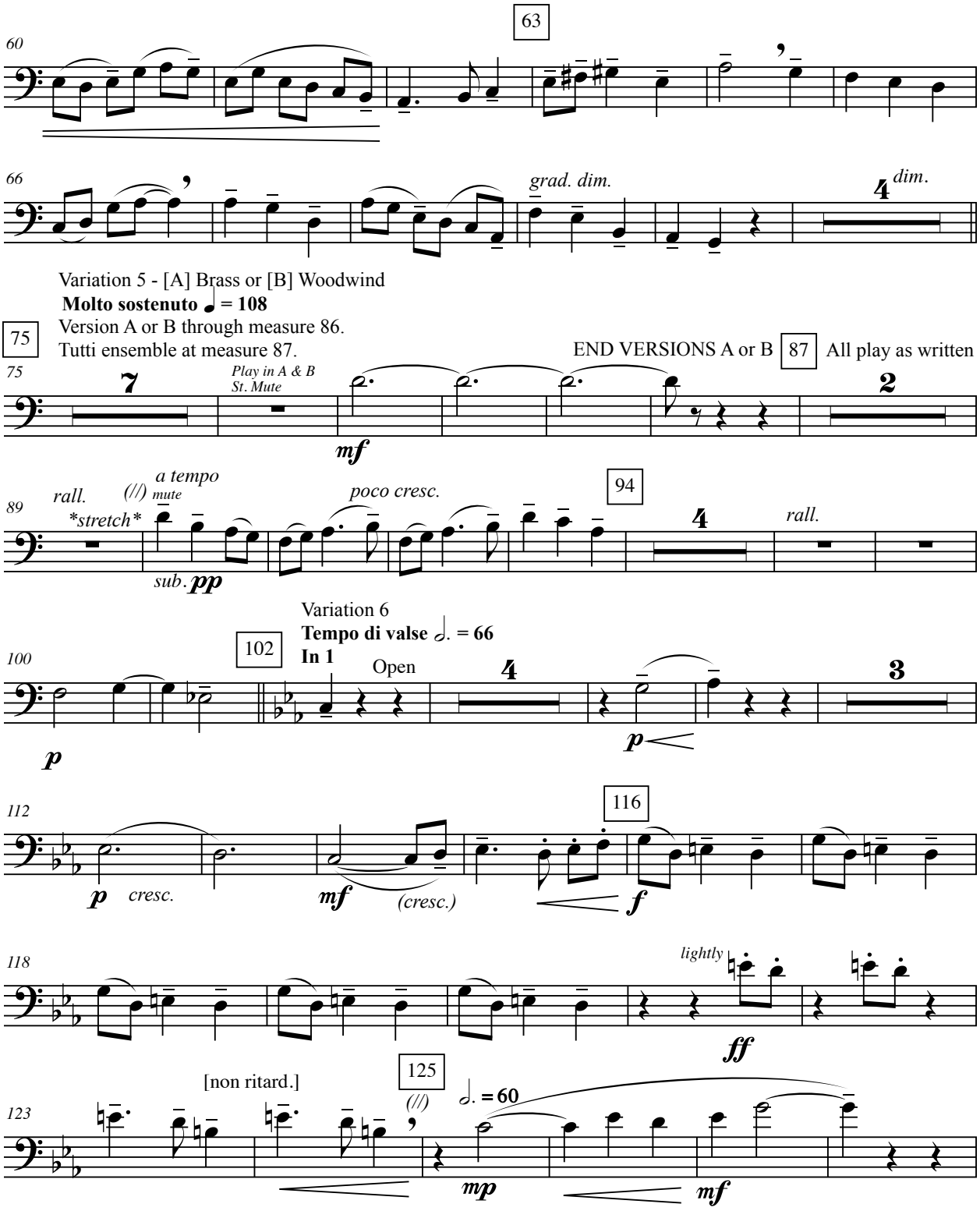
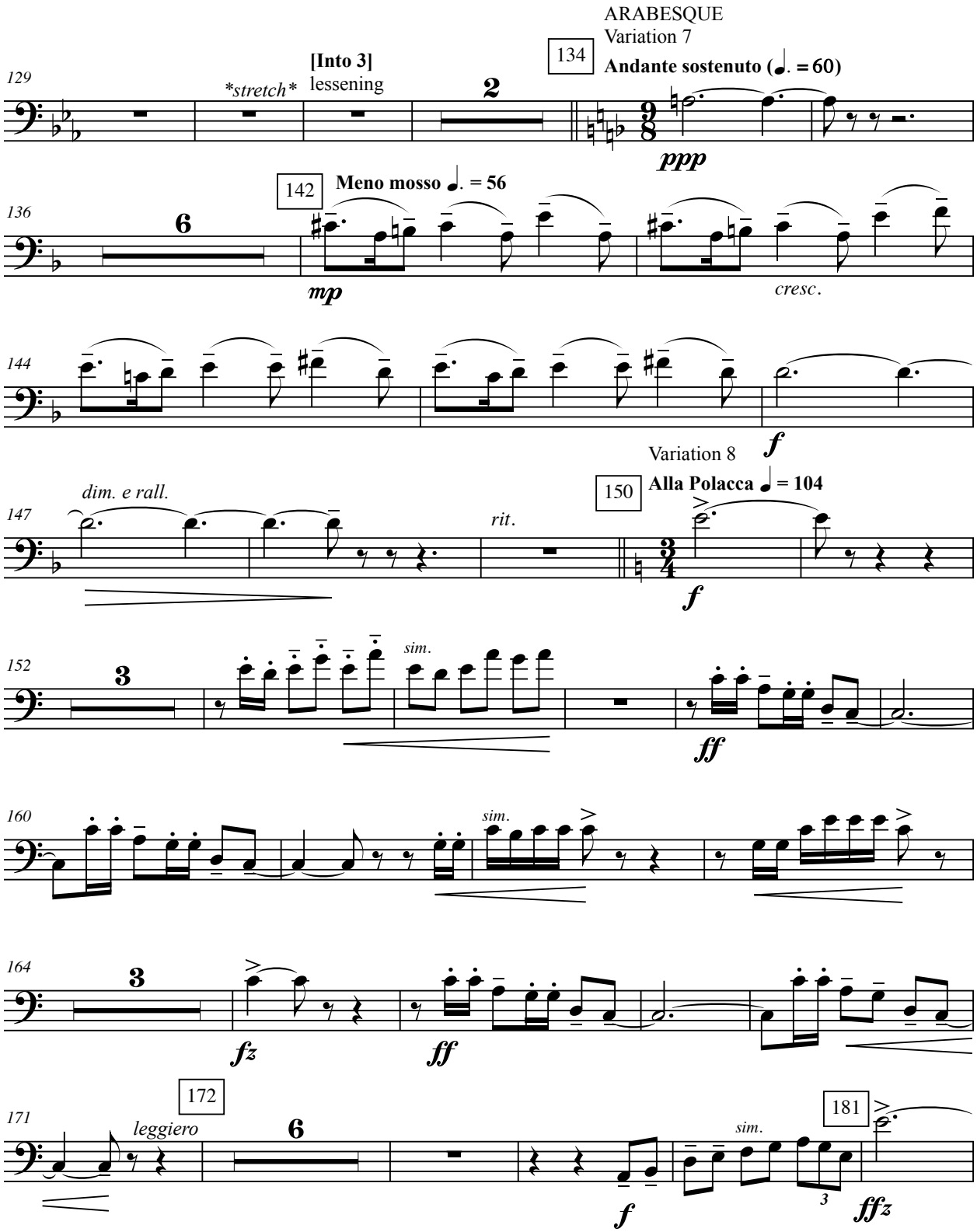
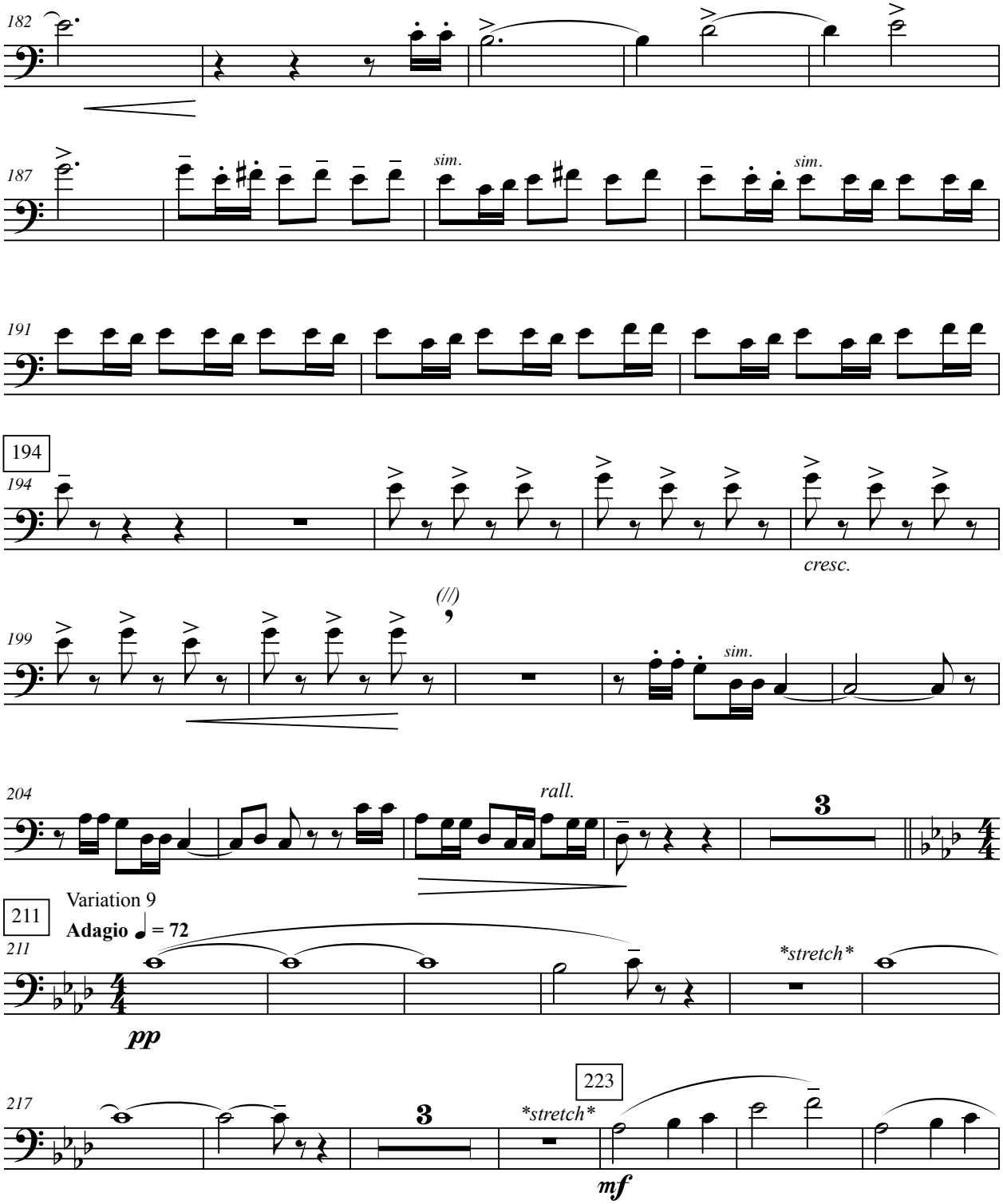
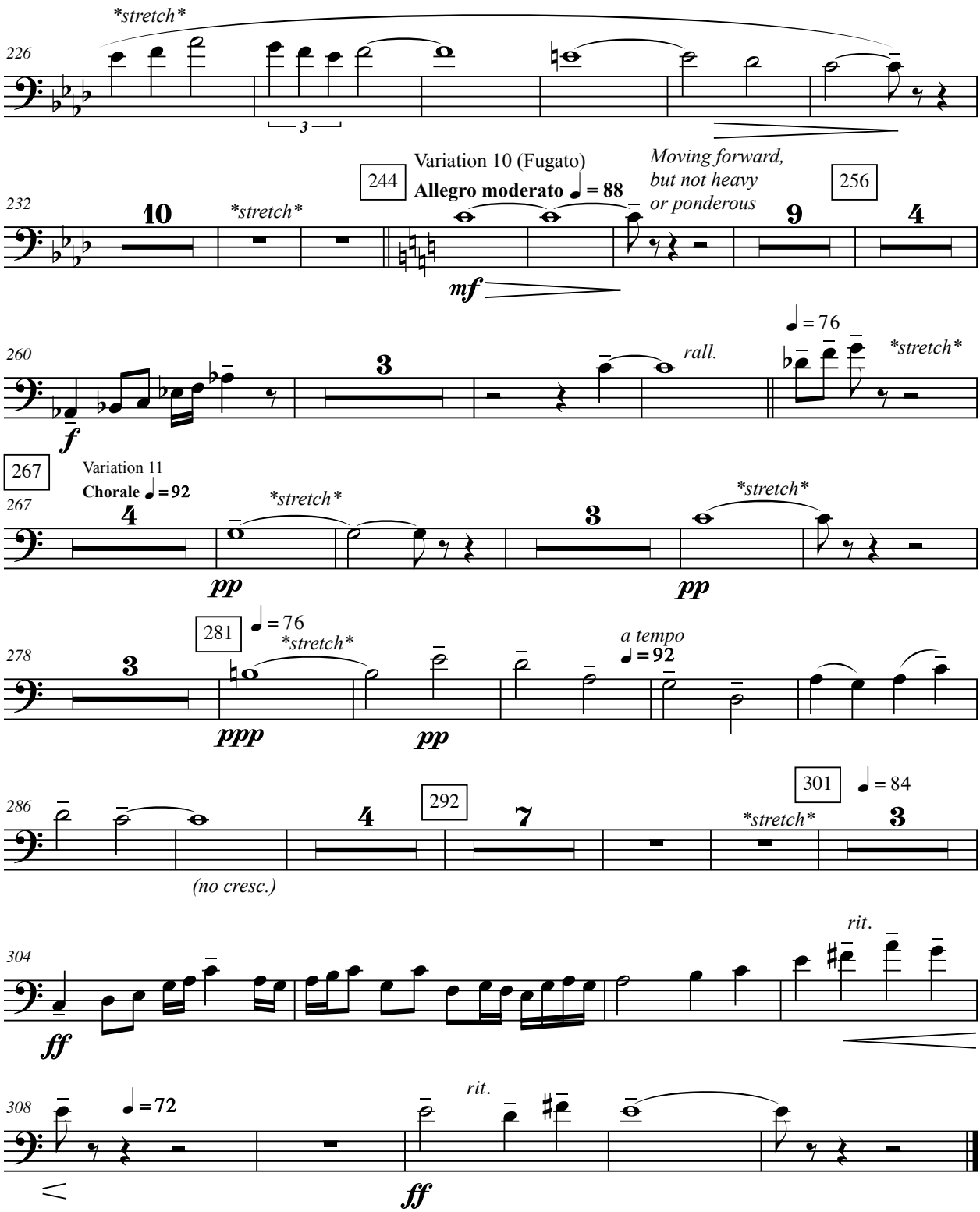
Variations for Wind Band

1st Trombone

ARABESQUE
Variation 7
134
Andante sostenuto (♩. = 60)
129
stretch
[Into 3]
lessening
2
ppp
142
Meno mosso ♩. = 56
136
6
mp
cresc.
144
f
Variation 8
150
Alla Polacca ♩ = 104
147
dim. e rall.
rit.
f
152
3
sim.
ff
160
sim.
164
3
fz
ff
171
172
leggiero
6
f
181
sim.
3
fffz

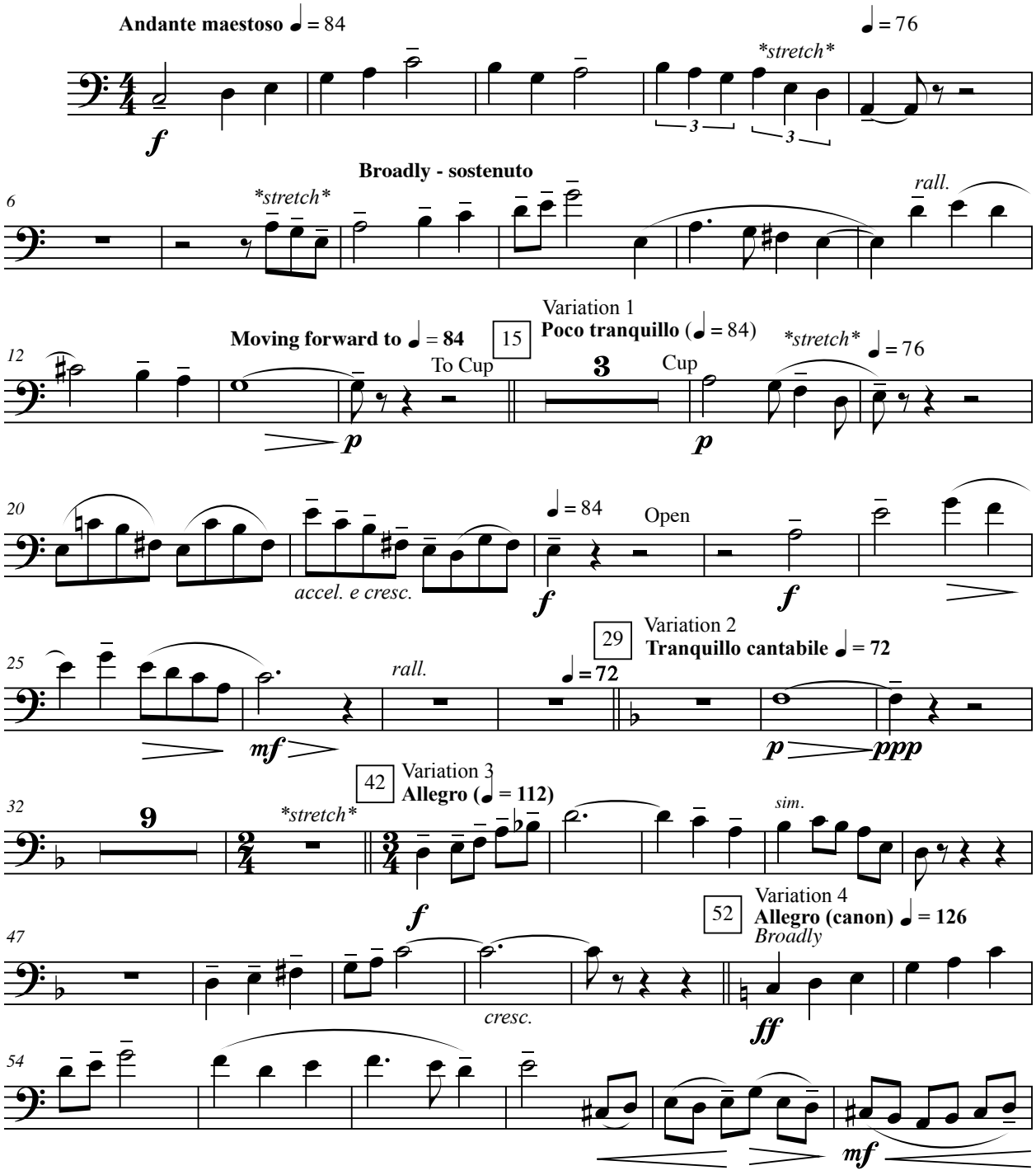
Variations for Wind Band

1st Trombone

stretch
226
3
Variation 10 (Fugato)
244
Allegro moderato ♩ = 88
Moving forward, but not heavy or ponderous
256
232
10
stretch
9
4
mf
260
f
3
rall.
♩ = 76
stretch
267
Variation 11
Chorale ♩ = 92
267
4
stretch
pp
3
stretch
pp
281
♩ = 76
278
3
stretch
ppp
pp
a tempo
♩ = 92
301
♩ = 84
286
4
292
7
stretch
3
(no cresc.)
rit.
304
ff
308
♩ = 72
rit.
ff

Variations for Wind Band

Scored for large wind ensemble by Donald Hunsberger

2nd Trombone

Ralph Vaughan Williams
trans. Hunsberger / ed. Gary Brattin

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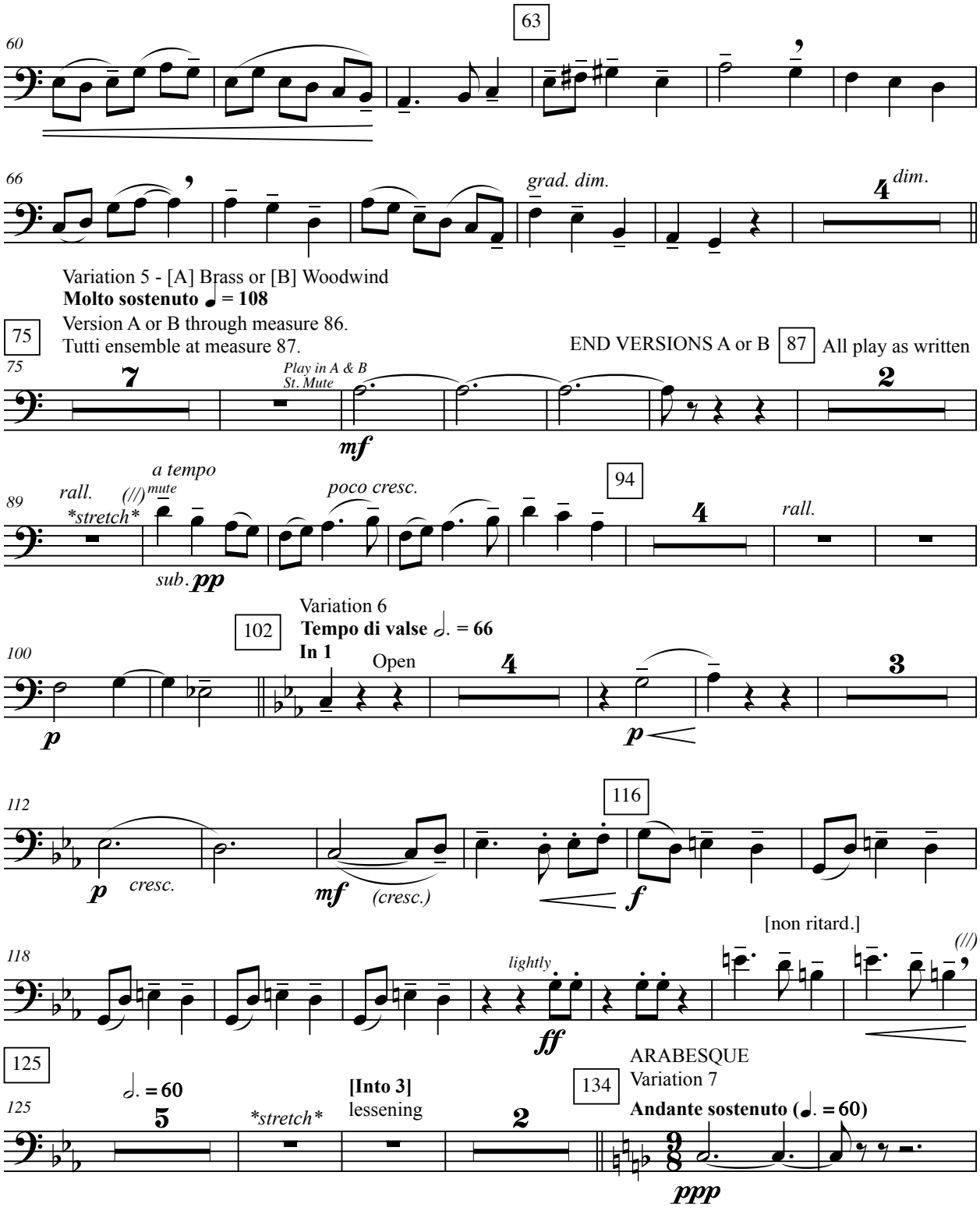
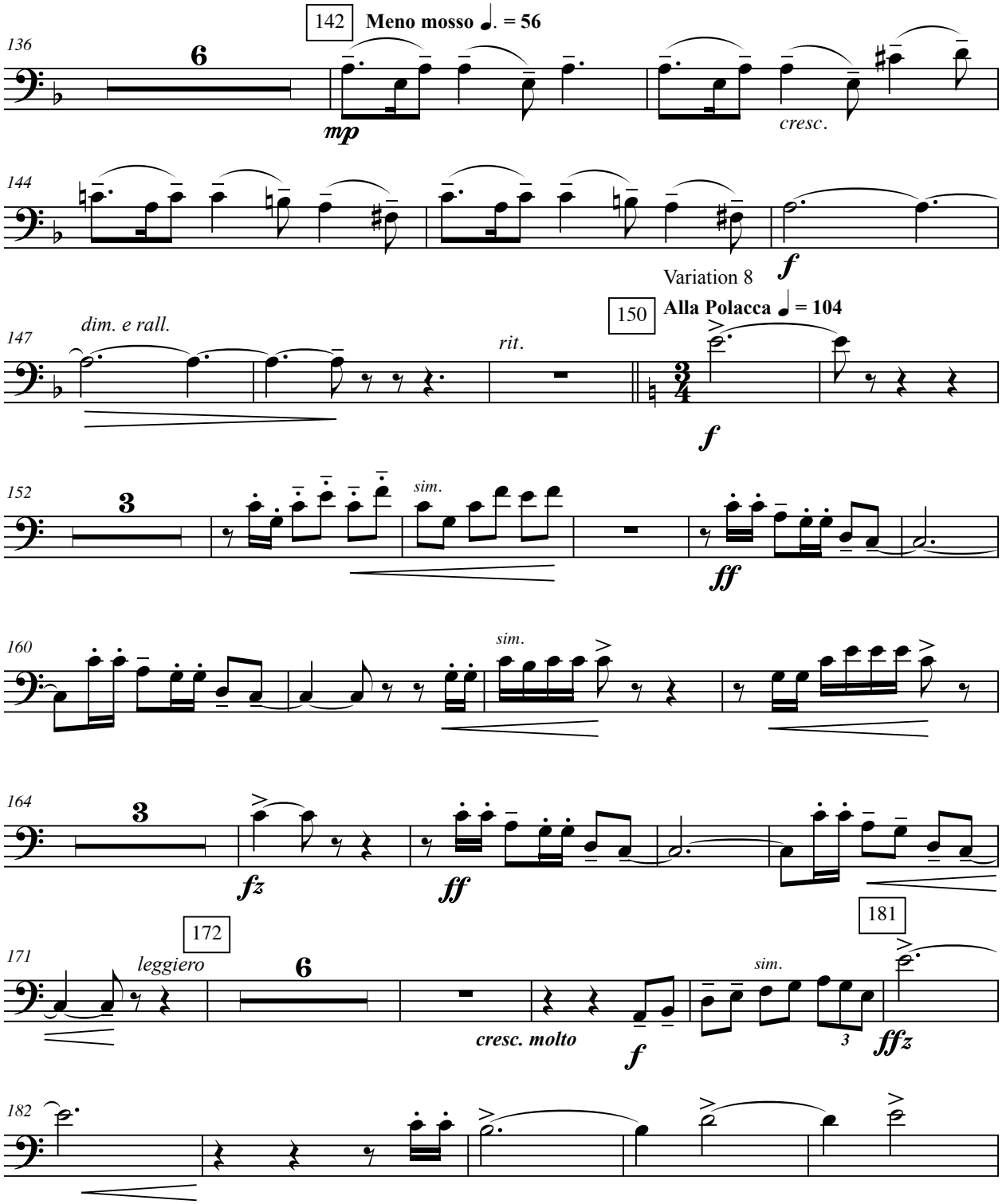
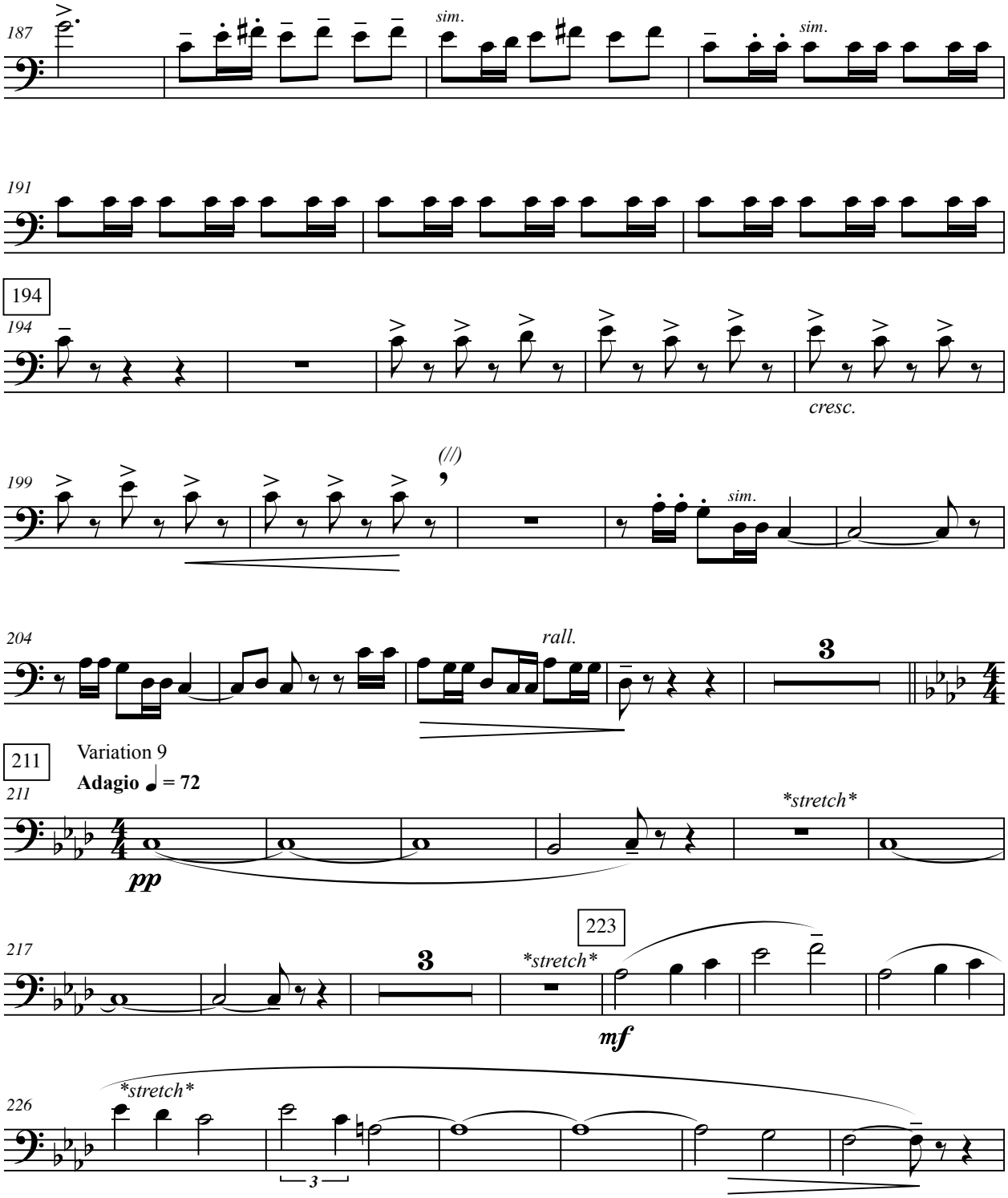
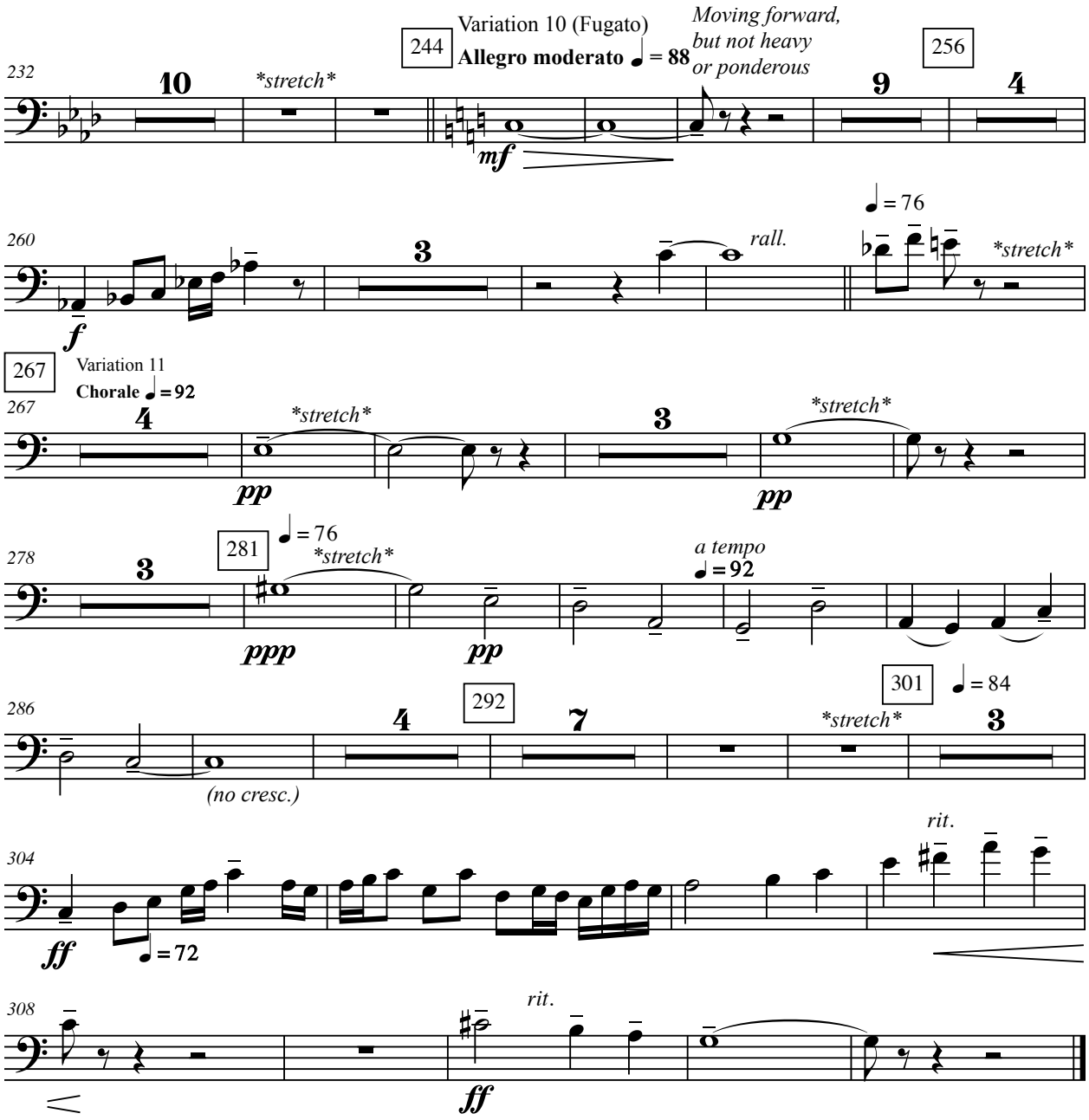
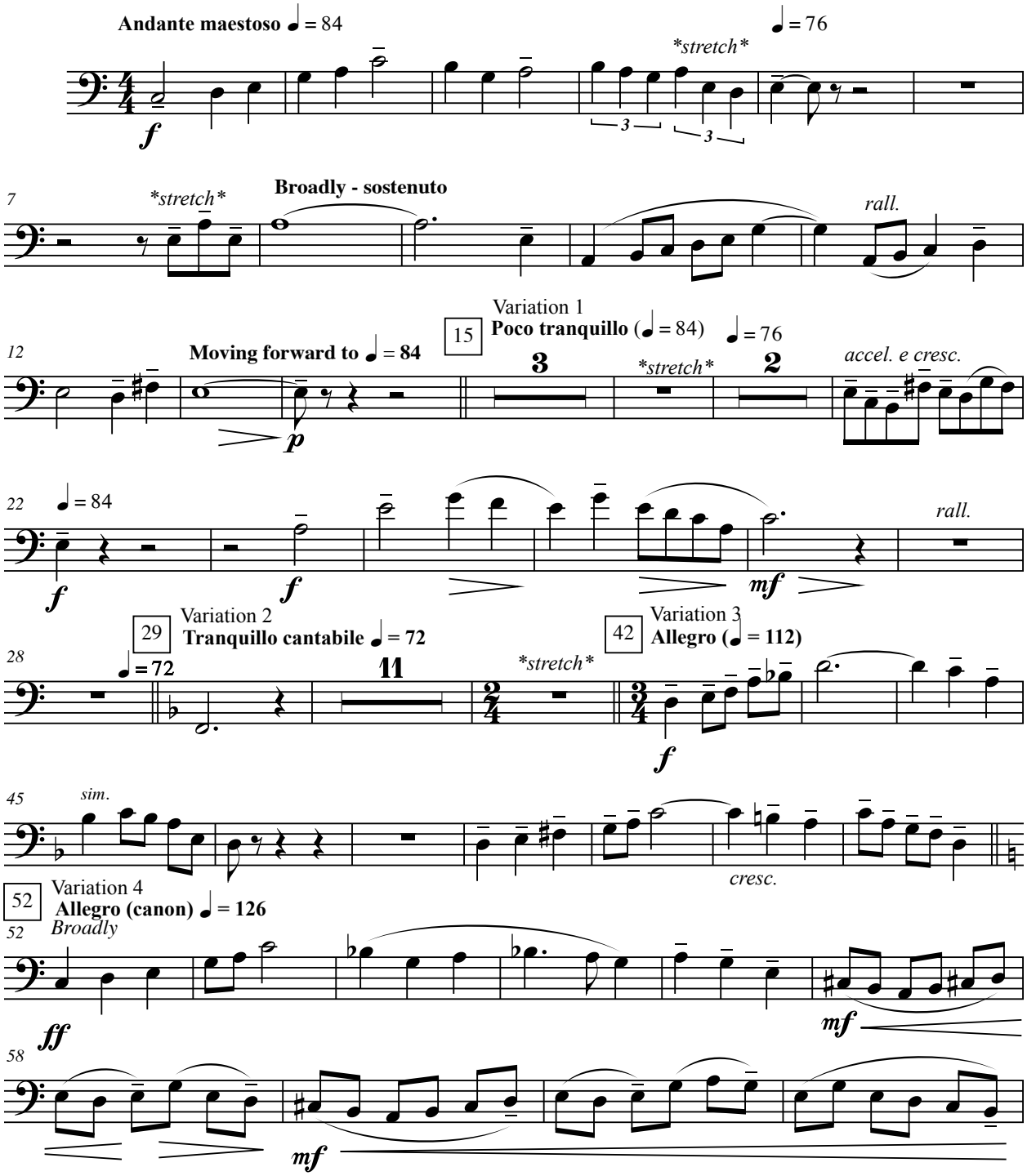
Variations for Wind Band

2nd Trombone

142
Meno mosso ♩. = 56
136
6
mp
cresc.
144
f
Variation 8
150
Alla Polacca ♩ = 104
147
dim. e rall.
rit.
f
152
3
sim.
ff
160
sim.
164
3
fz
ff
172
181
171
leggiero
6
cresc. molto
f
sim.
3
ffz
182

187
sim.
sim.
191
194
194
cresc.
199
(///)
sim.
204
rall.
3
211
Variation 9
Adagio ♩ = 72
211
pp
stretch
217
3
stretch
223
mf
226
stretch
3

232
10
stretch
244
Variation 10 (Fugato)
Allegro moderato ♩ = 88
Moving forward, but not heavy or ponderous
256
9
4
mf
260
3
rall.
♩ = 76
stretch
f
267
Variation 11
Chorale ♩ = 92
267
4
stretch
pp
3
stretch
pp
278
3
281
♩ = 76
stretch
ppp
pp
a tempo
♩ = 92
286
4
292
7
301
♩ = 84
stretch
3
(no cresc.)
304
rit.
ff
♩ = 72
308
rit.
ff

Variations for Wind Band

Scored for large wind ensemble by Donald Hunsberger

3rd Trombone

Ralph Vaughan Williams
trans. Hunsberger / ed. Gary Brattin

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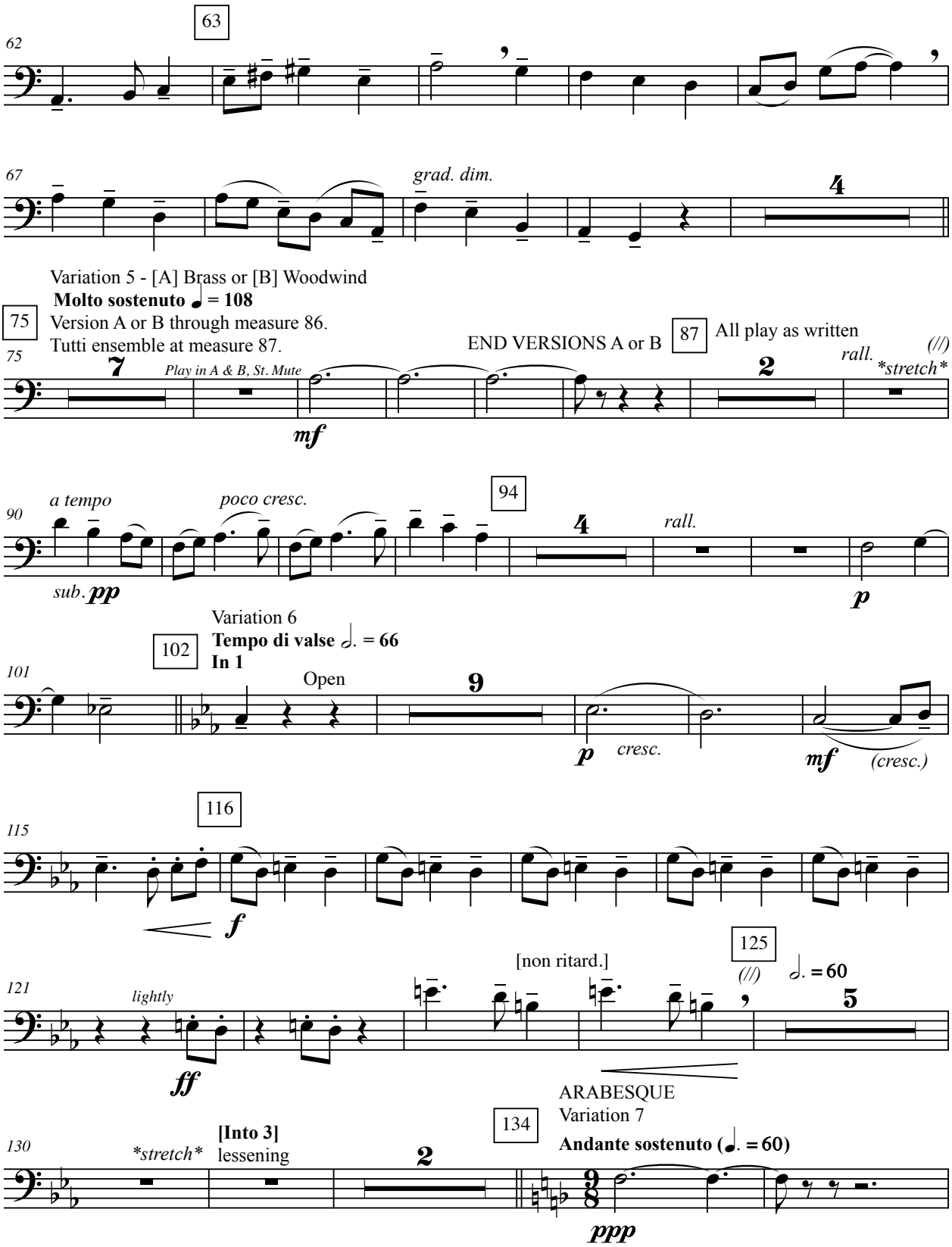
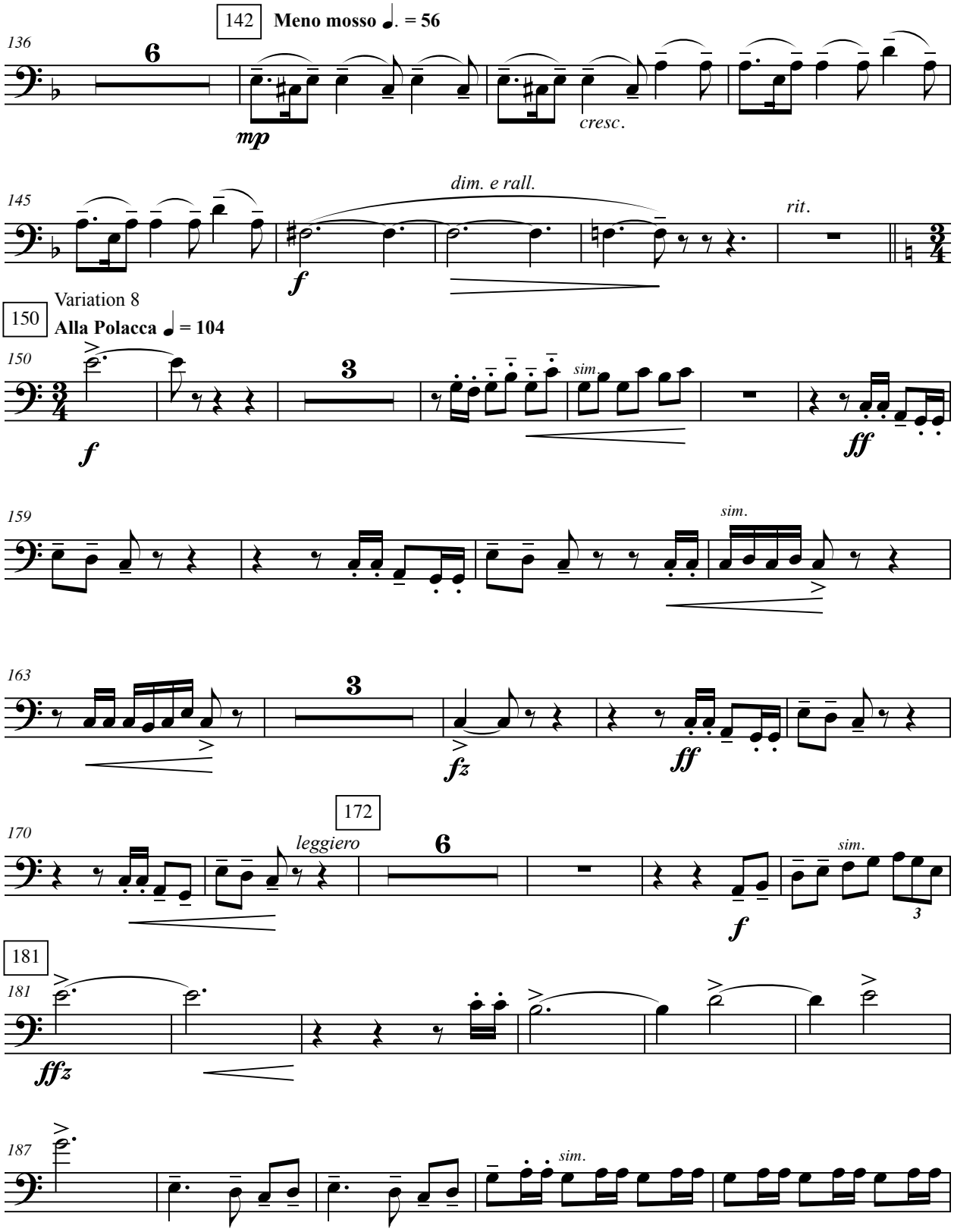
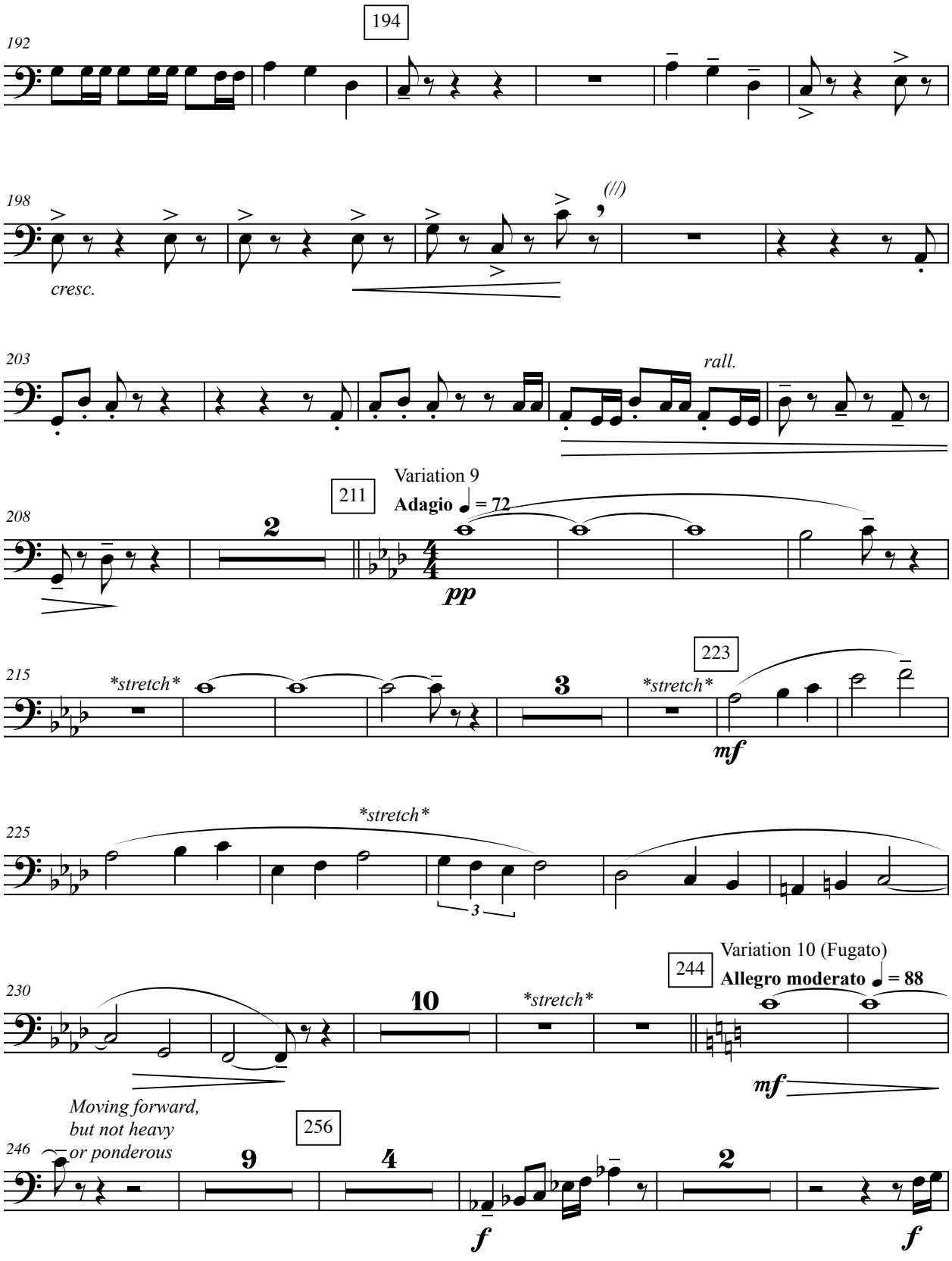
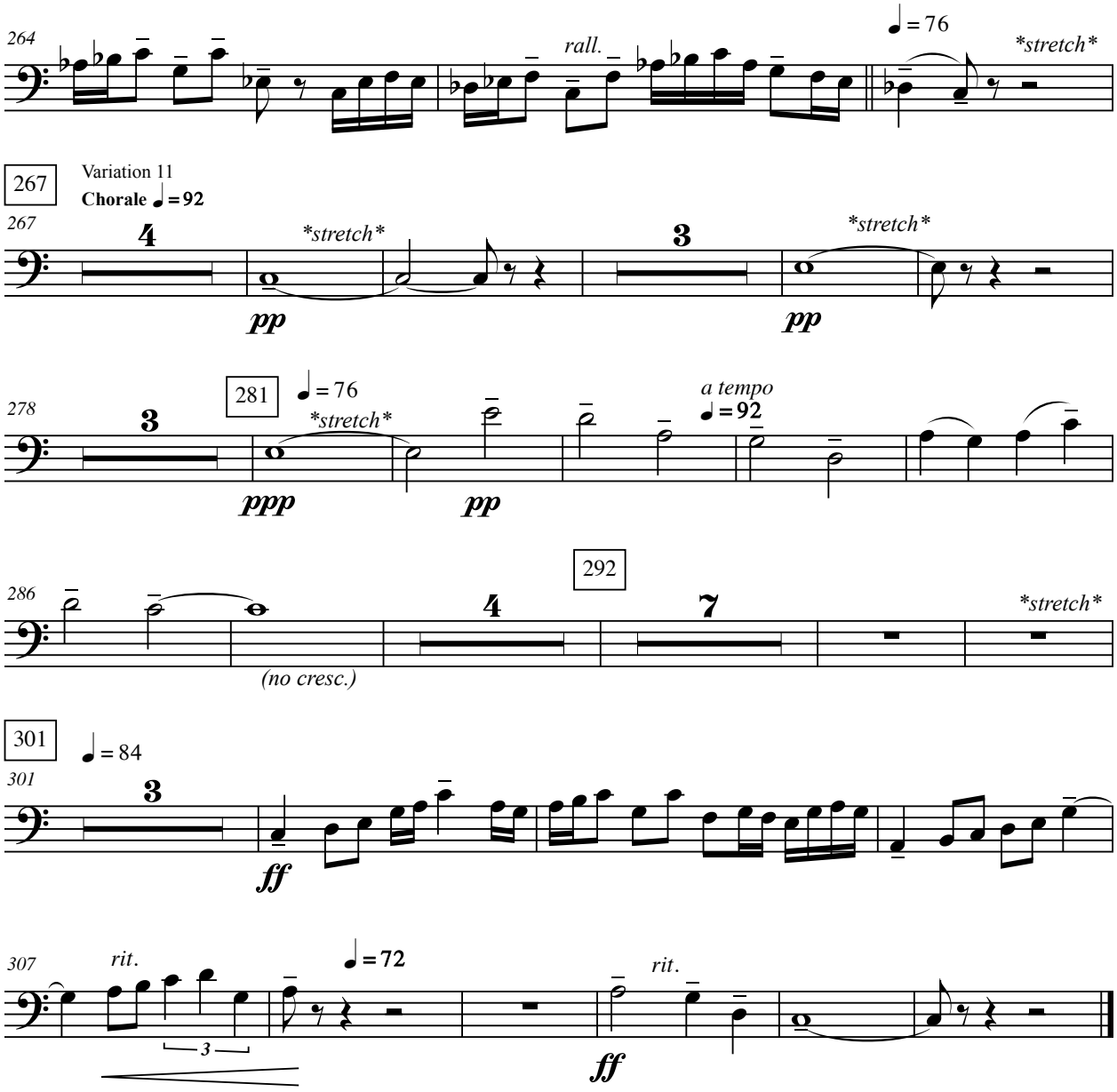
Variations for Wind Band

3rd Trombone

142
Meno mosso ♩. = 56
136
6
mp
cresc.
145
dim. e rall.
f
rit.
Variation 8
150
Alla Polacca ♩ = 104
150
3
sim.
f
ff
159
sim.
163
3
fz
ff
172
170
leggiero
6
sim.
f
3
181
181
ffz
187
sim.

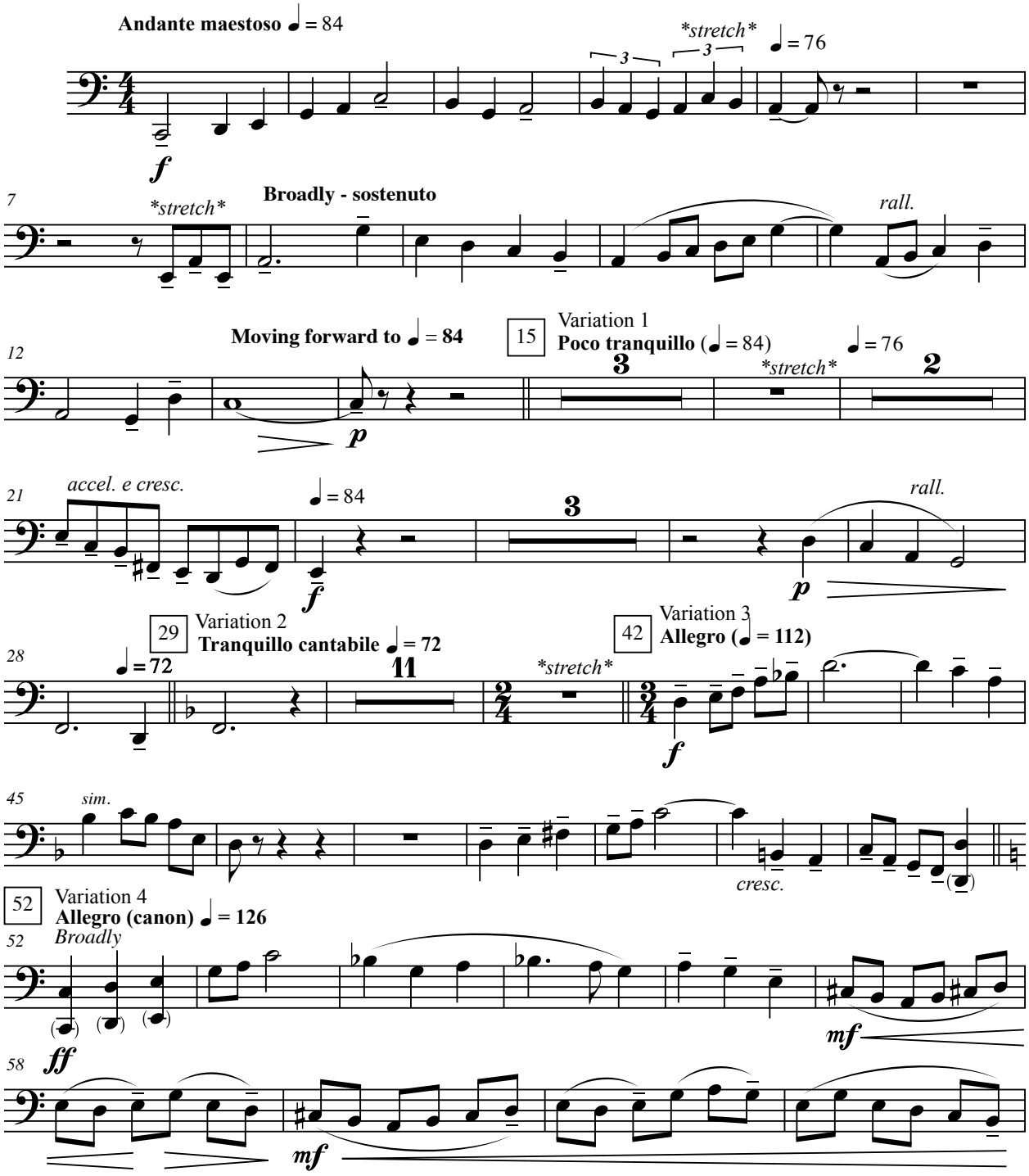
Variations for Wind Band

3rd Trombone

264
rall.
♩ = 76
stretch
267
Variation 11
Chorale ♩ = 92
267
4
stretch
pp
3
stretch
pp
278
3
281
♩ = 76
stretch
ppp
pp
a tempo
♩ = 92
286
292
4
7
stretch
(no cresc.)
301
♩ = 84
301
3
ff
307
rit.
♩ = 72
3
ff
rit.

Variations for Wind Band

Scored for large wind ensemble by Donald Hunsberger

4th Trombone

Ralph Vaughan Williams
trans. Hunsberger / ed. Gary Brattin

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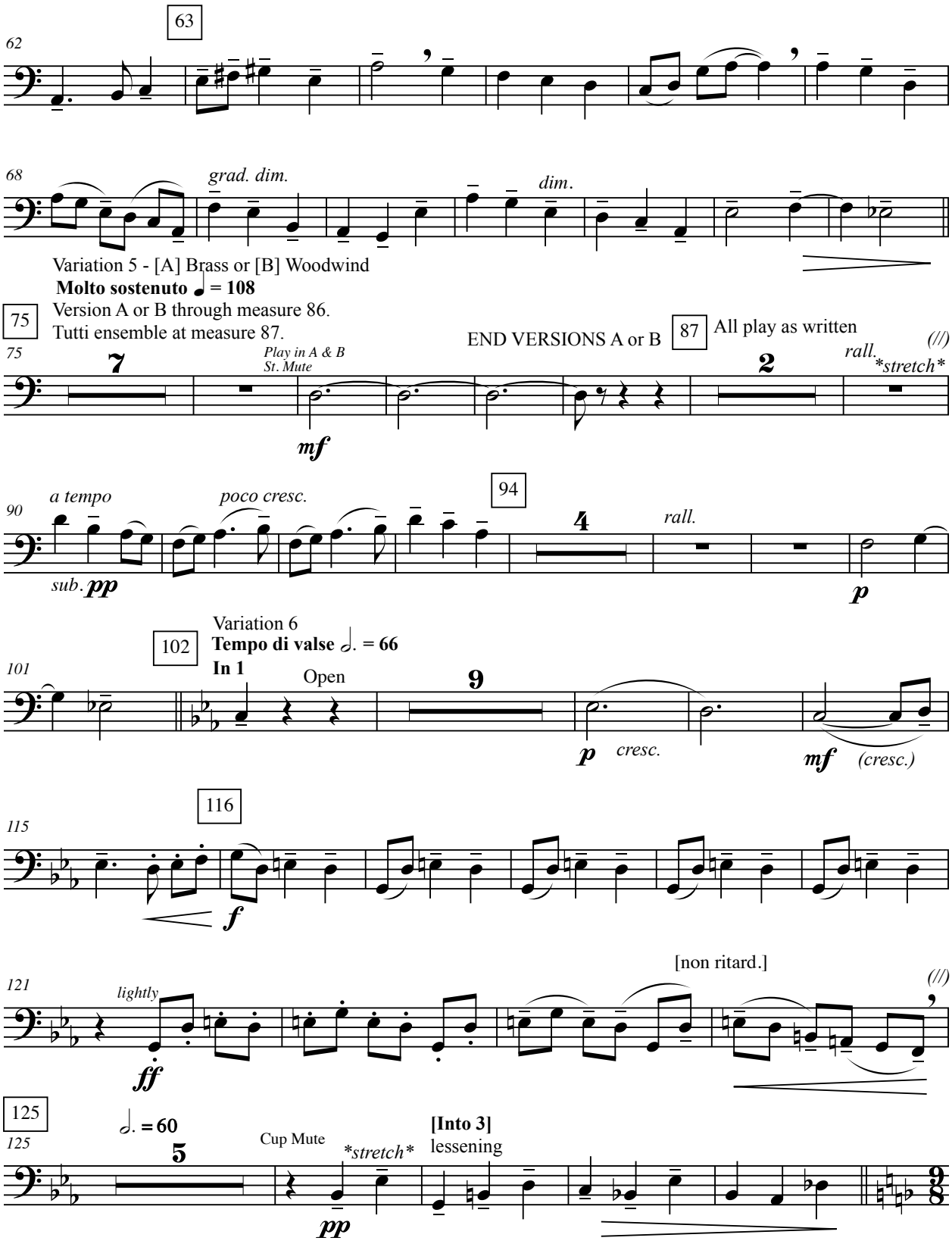
Variations for Wind Band

4th Trombone

ARABESQUE
Variation 7

134

Andante sostenuto (♩. = 60)

134

Open

6

142 **Meno mosso ♩. = 56**

4

ppp

146

dim. e rall.

rit.

f

Variation 8

150

Alla Polacca ♩ = 104

150

3

sim

f

ff

159

sim.

163

3

fz

ff

170

172

leggiero

5

cresc. molto

mf

181

179

sim.

3

f

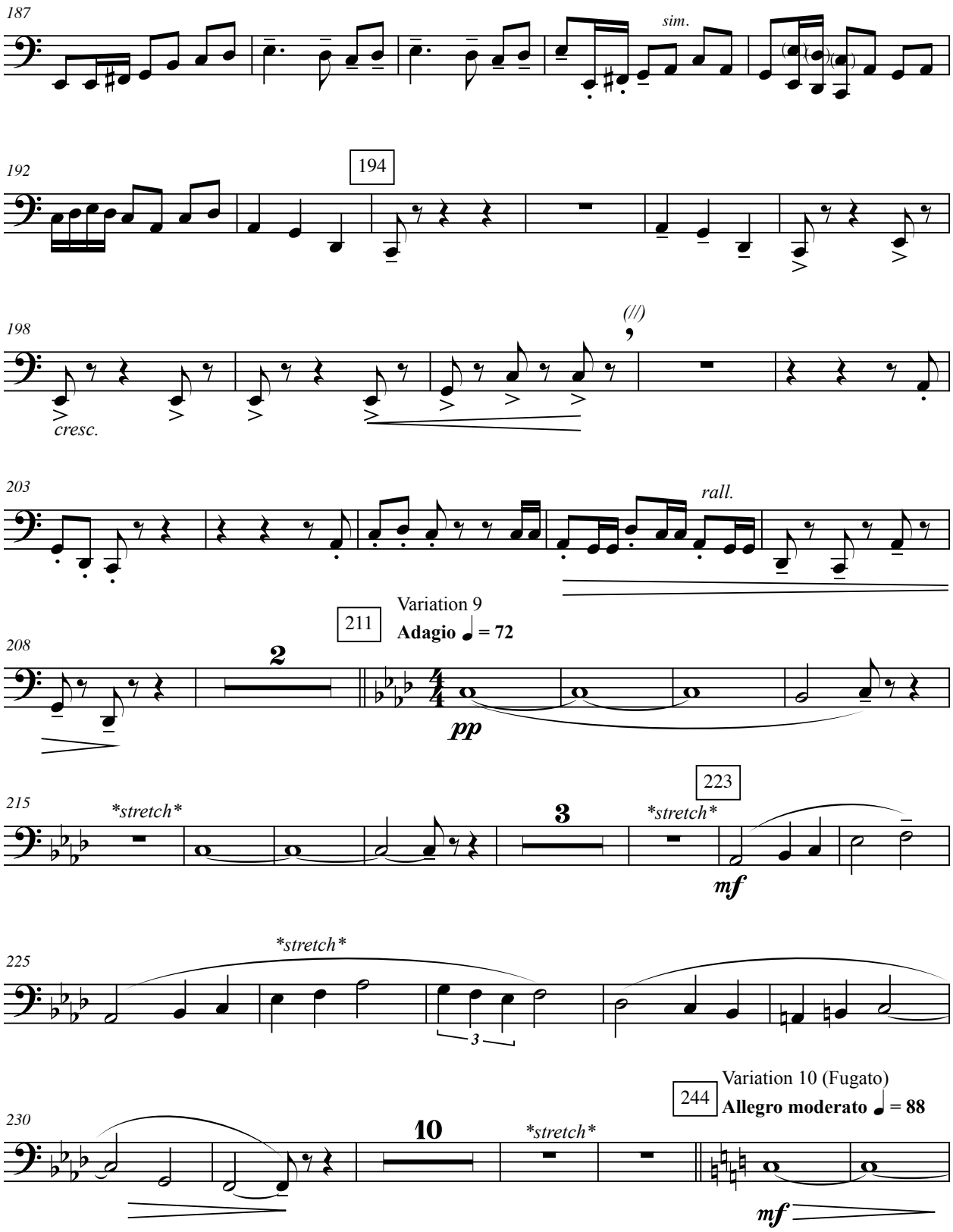
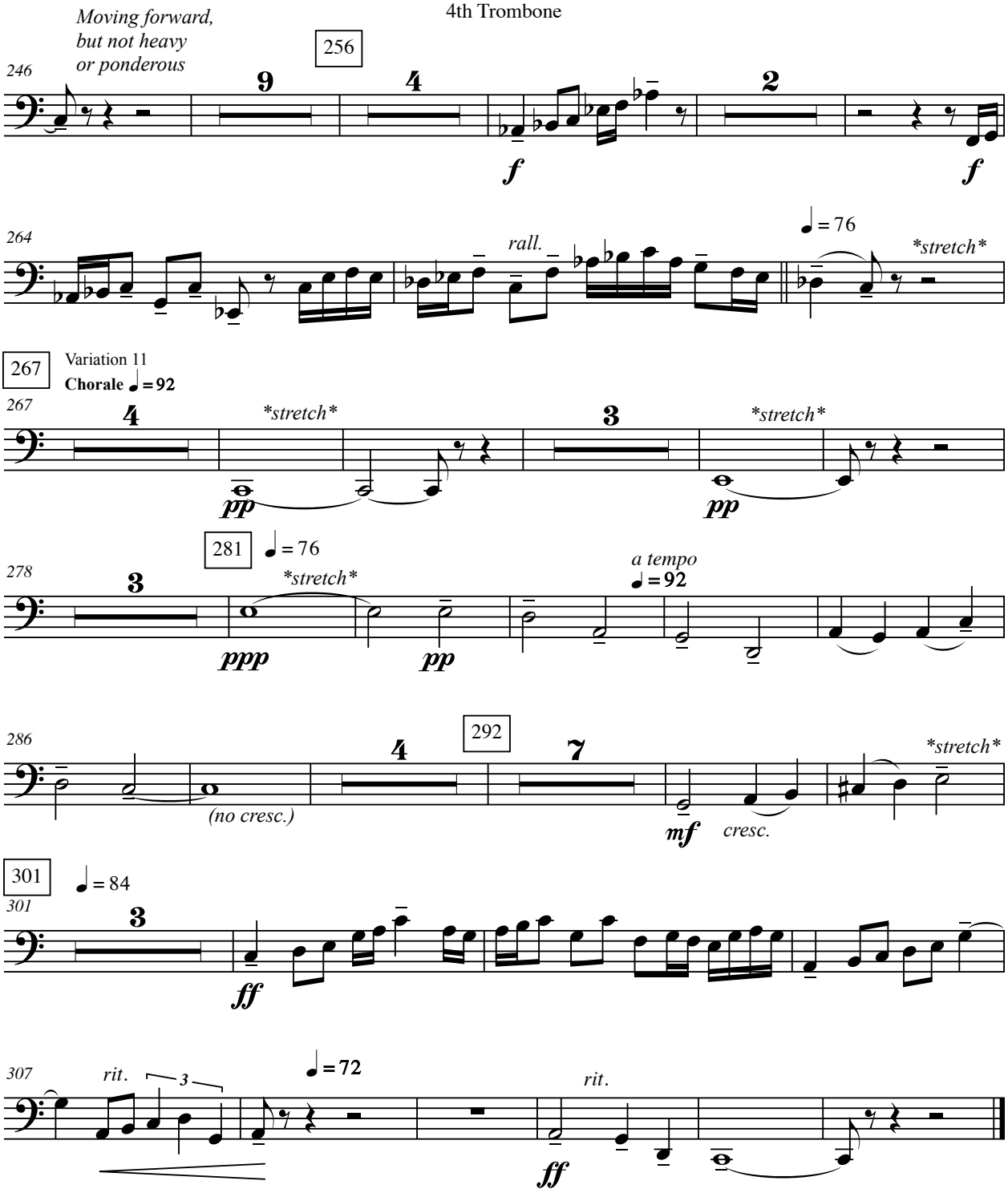
ff

183

sim.

Variations for Wind Band

4th Trombone

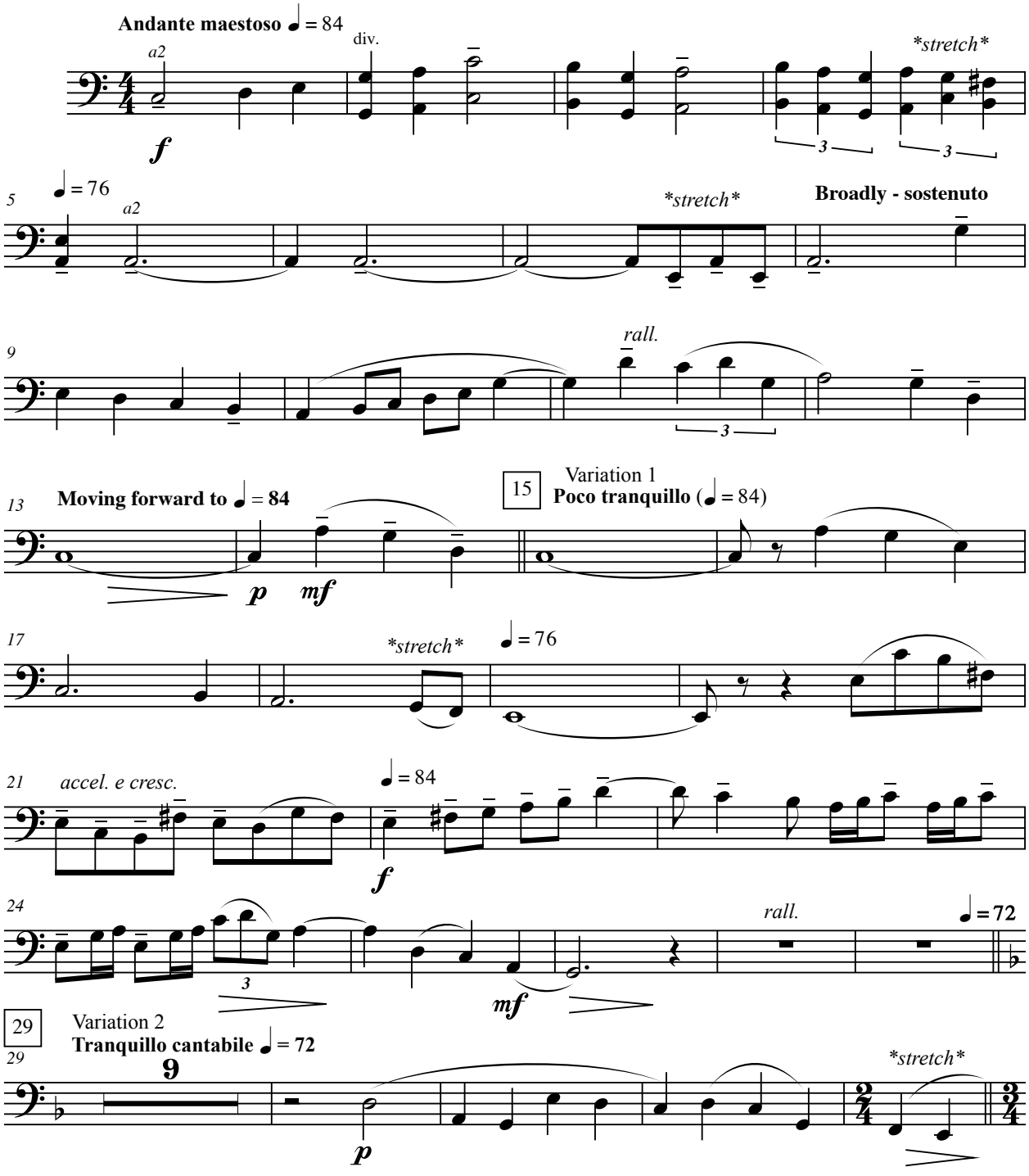


Moving forward,
but not heavy
or ponderous
246
256
9
4
2
f
f
264
rall.
♩ = 76
stretch
267
Variation 11
Chorale ♩ = 92
267
4
stretch
3
stretch
pp
pp
281
♩ = 76
278
3
stretch
a tempo
♩ = 92
ppp
pp
286
292
4
7
stretch
(no cresc.)
mf
cresc.
301
♩ = 84
301
3
ff
307
rit.
3
♩ = 72
rit.
ff

Variations for Wind Band

Scored for large wind ensemble by Donald Hunsberger

Euphonium B.C.

Ralph Vaughan Williams
trans. Hunsberger / ed. Gary Brattin

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Variations for Wind Band

Euphonium B.C.

42

Variation 3

Allegro (♩ = 112)

42

f

sim.

47

div.

cresc.

a2

52

Variation 4

Allegro (canon) ♩ = 126

Broadly

52

ff

57

mf

mf

60

63

65

grad. dim.

70

dim.

Variation 5 - [A] Brass or [B] Woodwind

Molto sostenuto ♩ = 108

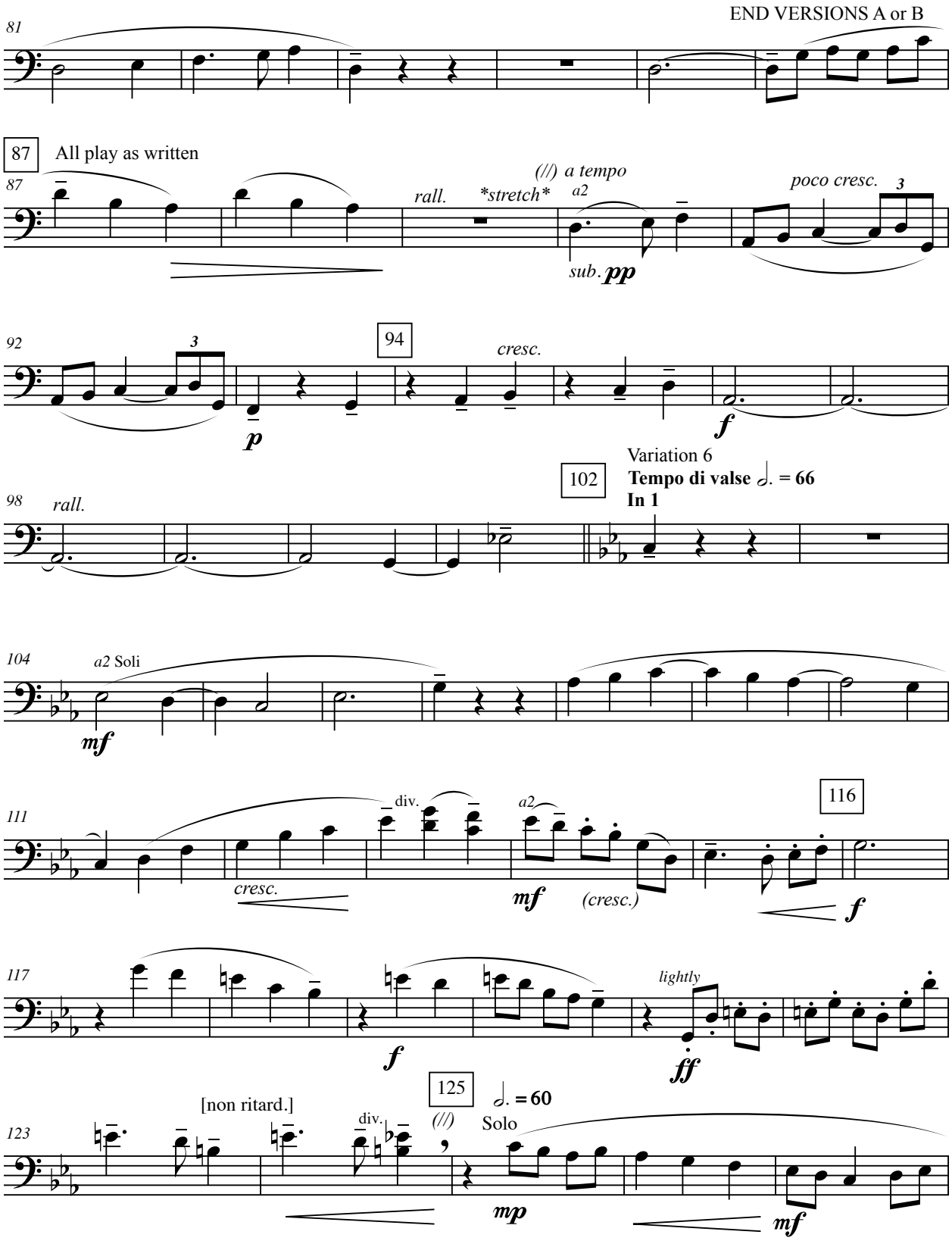
75

Version A or B through measure 86.

Tutti ensemble at measure 87.

75

ver. A / Solo

p

END VERSIONS A or B
81
87
All play as written
87
rall.
stretch
(///) a tempo
a2
poco cresc.
sub. pp
92
94
cresc.
p
f
Variation 6
102
Tempo di valse 𝅗𝅥. = 66
In 1
98
rall.
104
a2 Soli
mf
111
div.
a2
116
cresc.
mf
(cresc.)
f
117
f
lightly
ff
125
(///)
𝅗𝅥. = 60
Solo
[non ritard.]
123
div.
mp
mf

128

[Into 3]
stretch lessening

dim.

pp

ARABESQUE
Variation 7

134 **Andante sostenuto (♩. = 60)**

133

div.

ppp

6

142 **Meno mosso ♩. = 56**

142

div.

p

cresc.

145

a2

dim. e rall.

f

Variation 8

150 **Alla Polacca ♩ = 104**

148

rit.

8

ff

159

div.

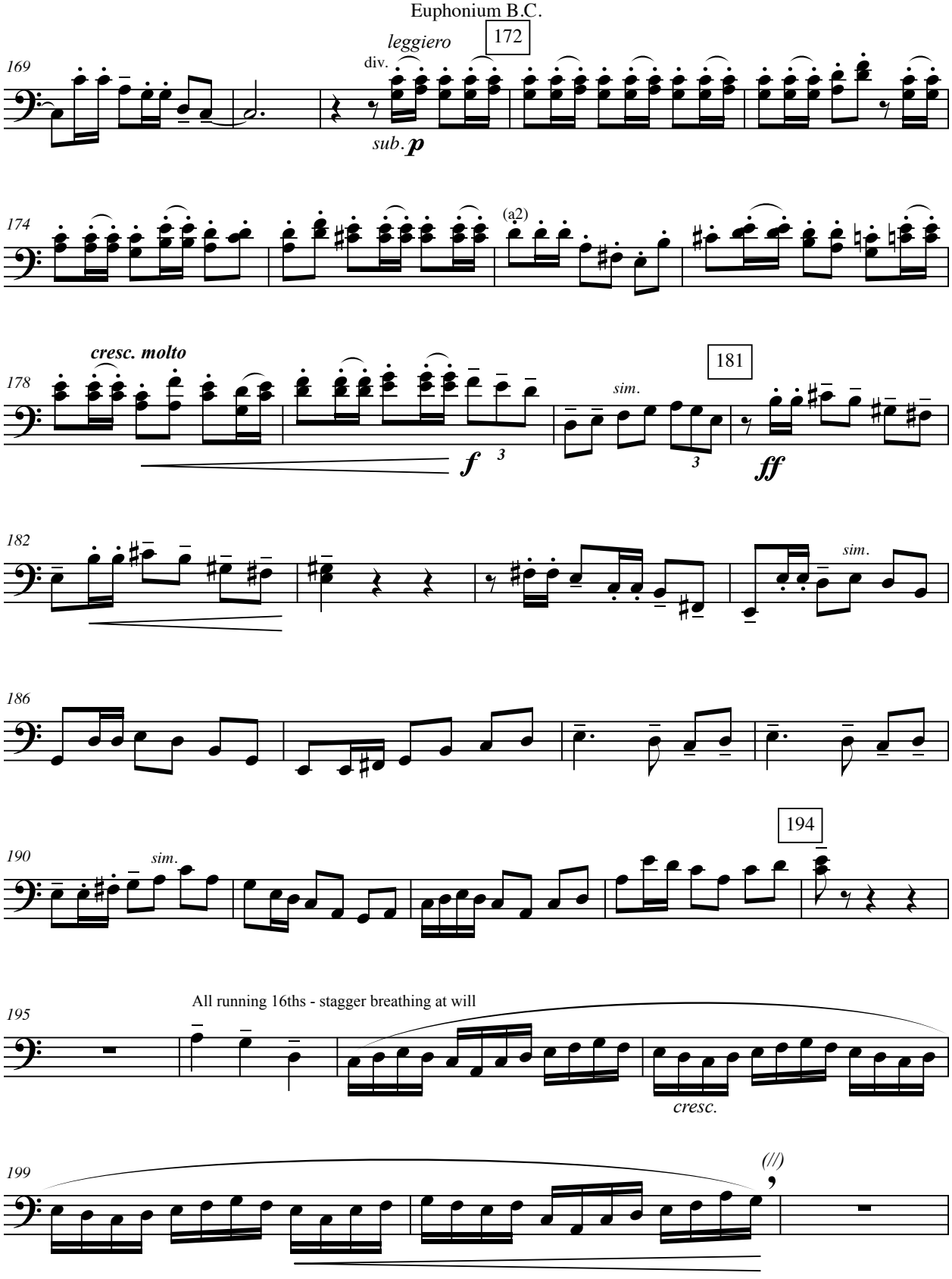
sim.

163

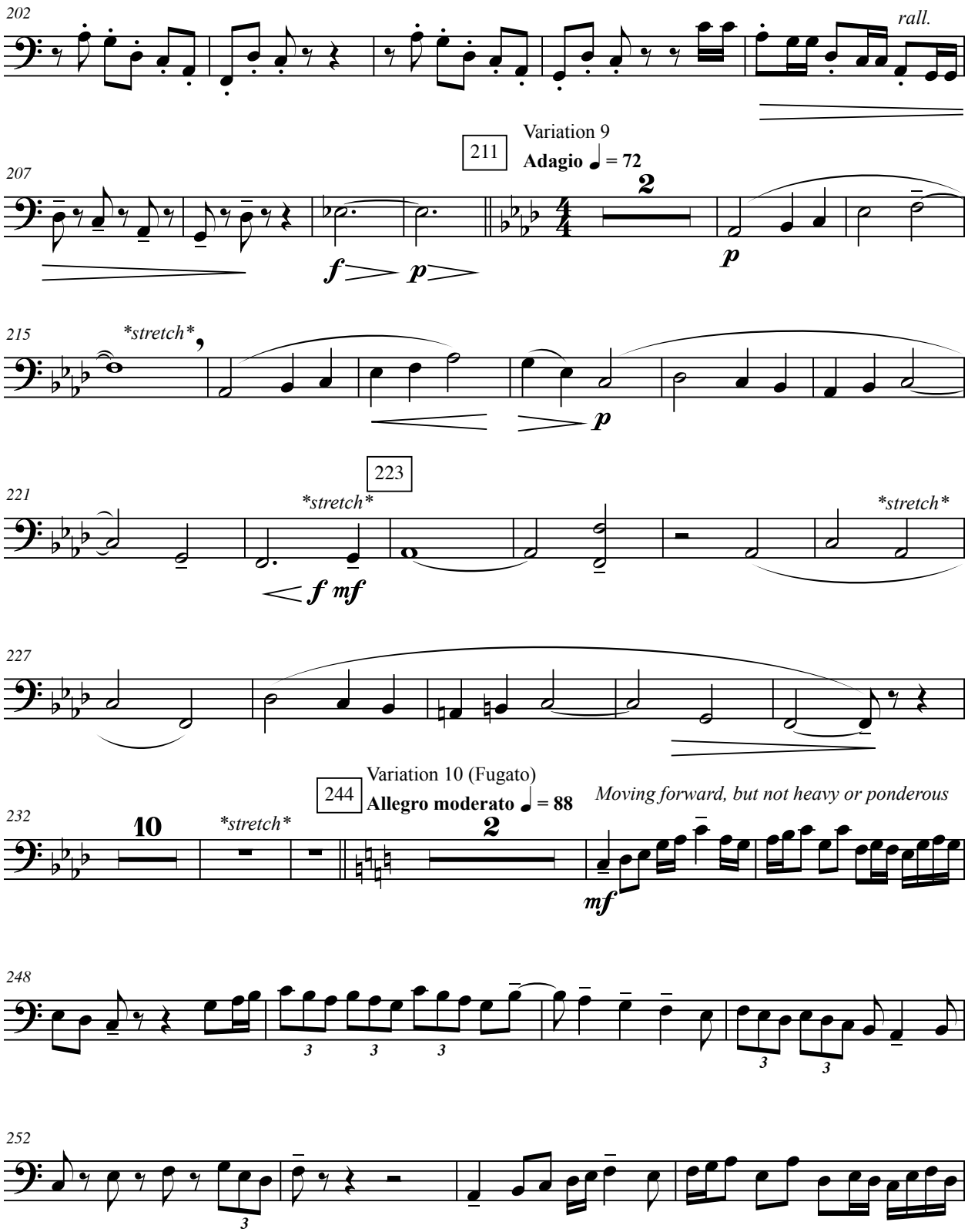
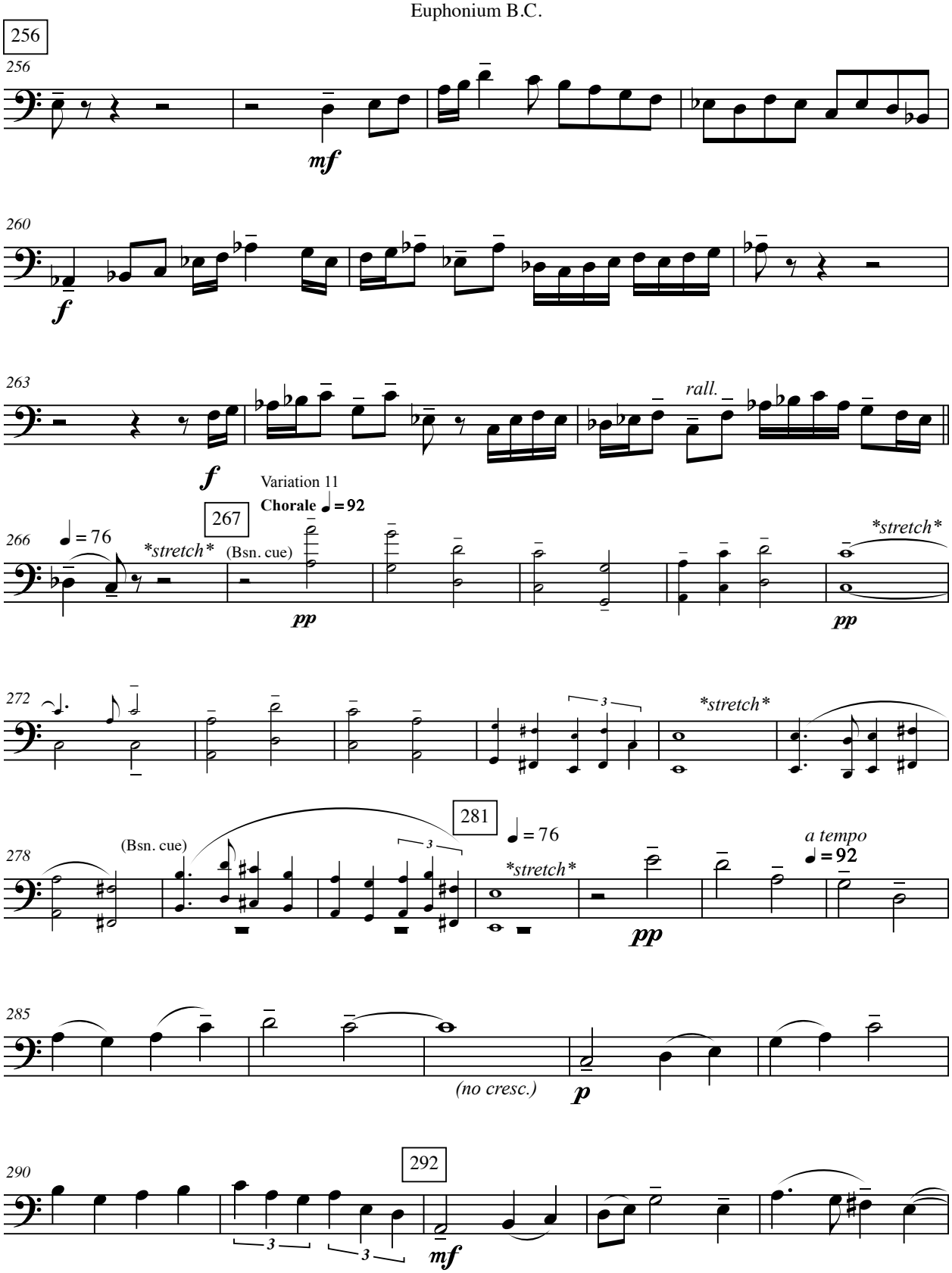
a2

166

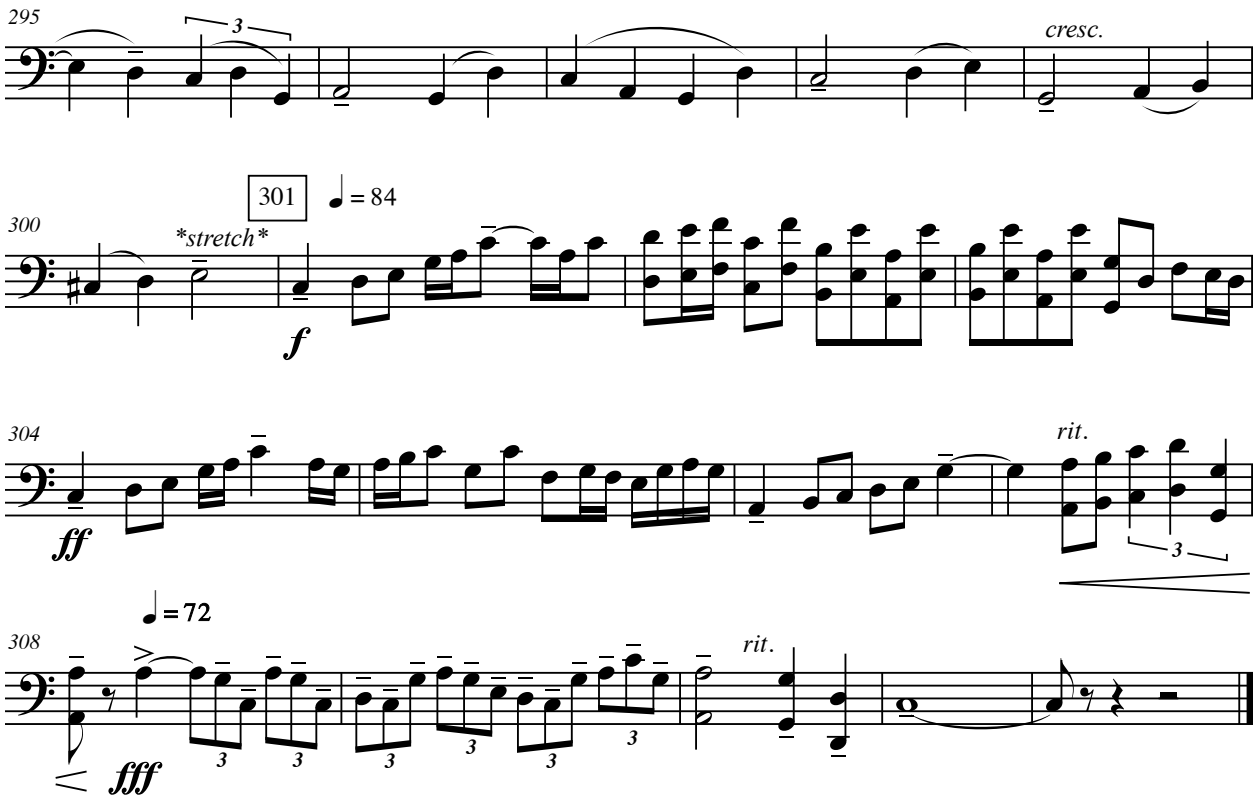
fz

ff

169
leggiero
172
div.
sub. p
174
(a2)
178
cresc. molto
f
3
181
sim.
3
ff
182
sim.
186
190
sim.
194
195
All running 16ths - stagger breathing at will
cresc.
199
(///)

Variations for Wind Band

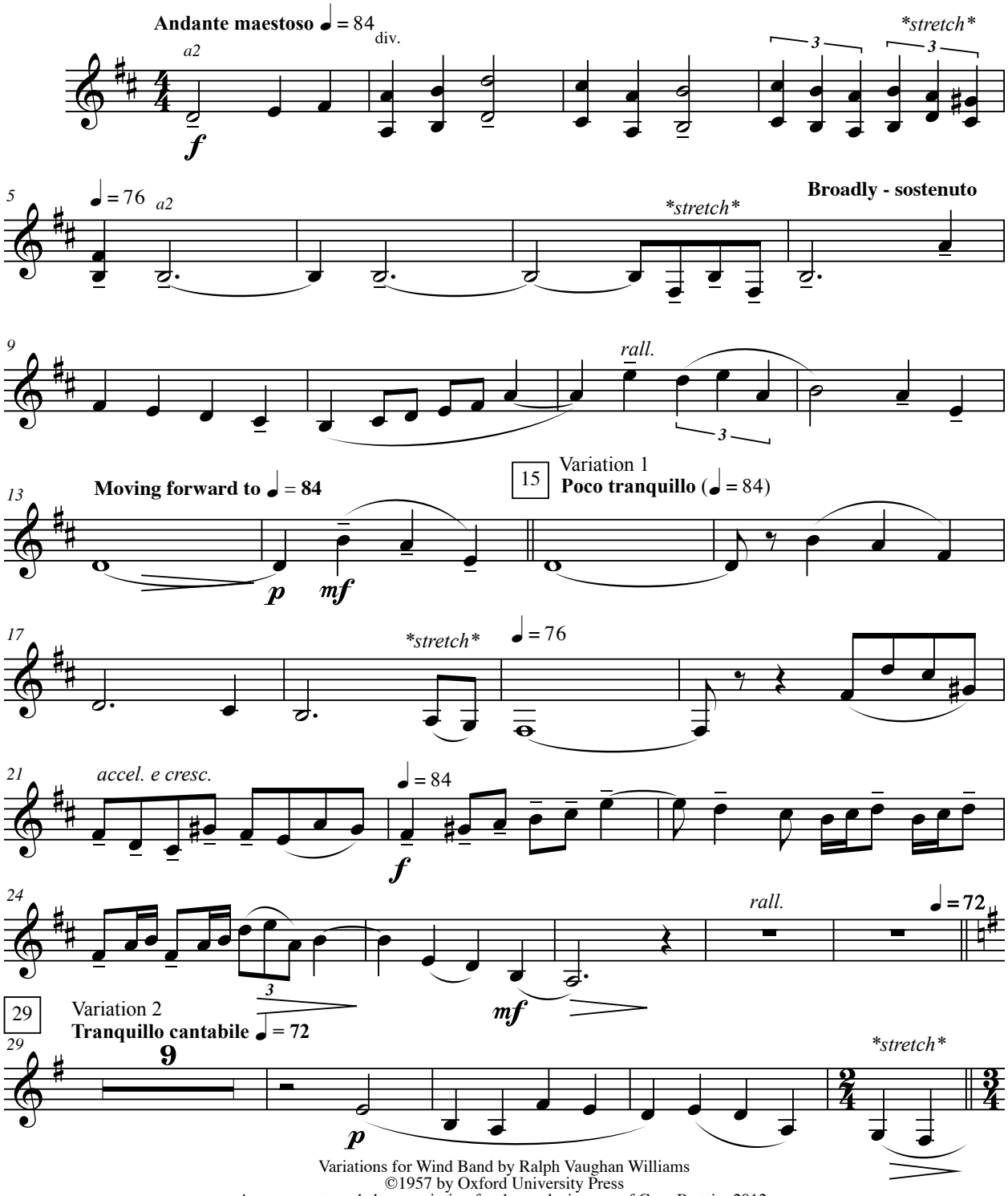
Euphonium B.C.

256
256
mf
260
f
263
f
rall.
Variation 11
Chorale ♩= 92
267
266
♩= 76
stretch
(Bsn. cue)
pp
stretch
pp
272
3
stretch
281
278
(Bsn. cue)
3
♩= 76
stretch
a tempo
♩= 92
pp
285
(no cresc.)
p
290
292
3
3
mf

Variations for Wind Band

Euphonium B.C.

Variations for Wind Band

Scored for large wind ensemble by Donald Hunsberger

Euphonium T.C.

Ralph Vaughan Williams
trans. Hunsberger / ed. Gary Brattin

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Variations for Wind Band

Euphonium T.C.

42

Variation 3

Allegro (♩ = 112)

42

sim.

f

47

div.

cresc.

a2

52

Variation 4

Allegro (canon) ♩ = 126

Broadly

52

ff

57

mf

mf

60

63

65

grad. dim.

70

dim.

Variation 5 - [A] Brass or [B] Woodwind

Molto sostenuto ♩ = 108

Version A or B through measure 86.

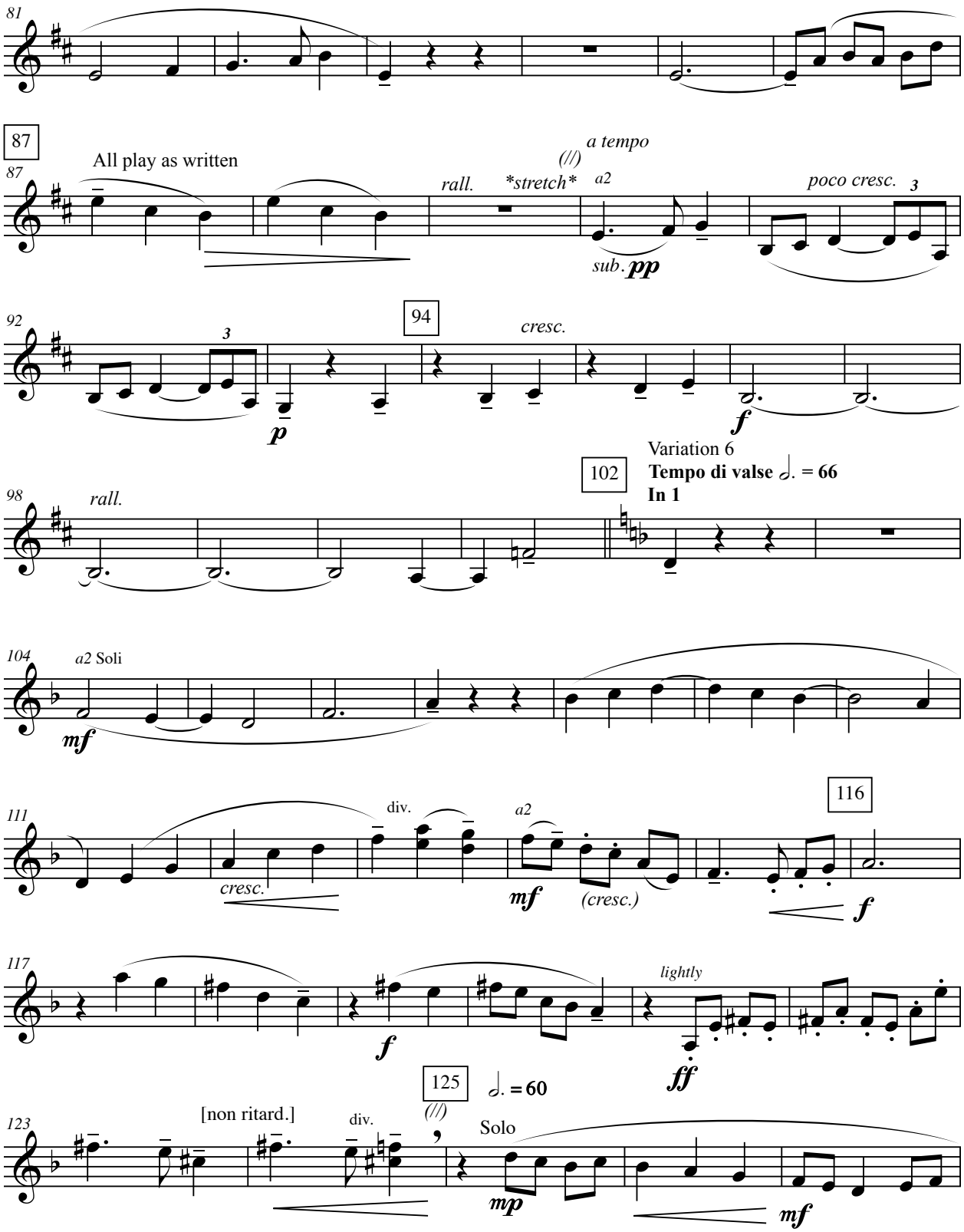
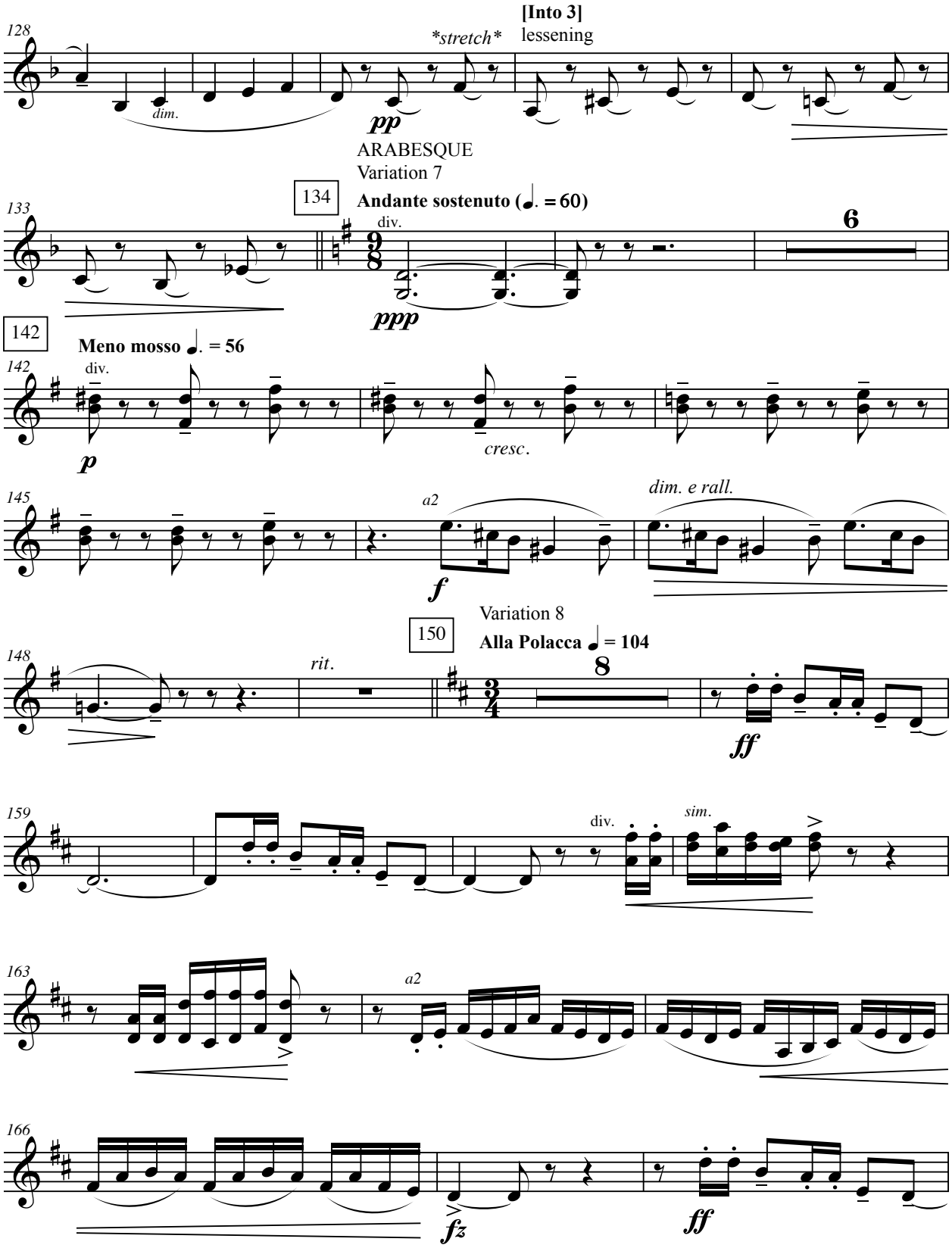
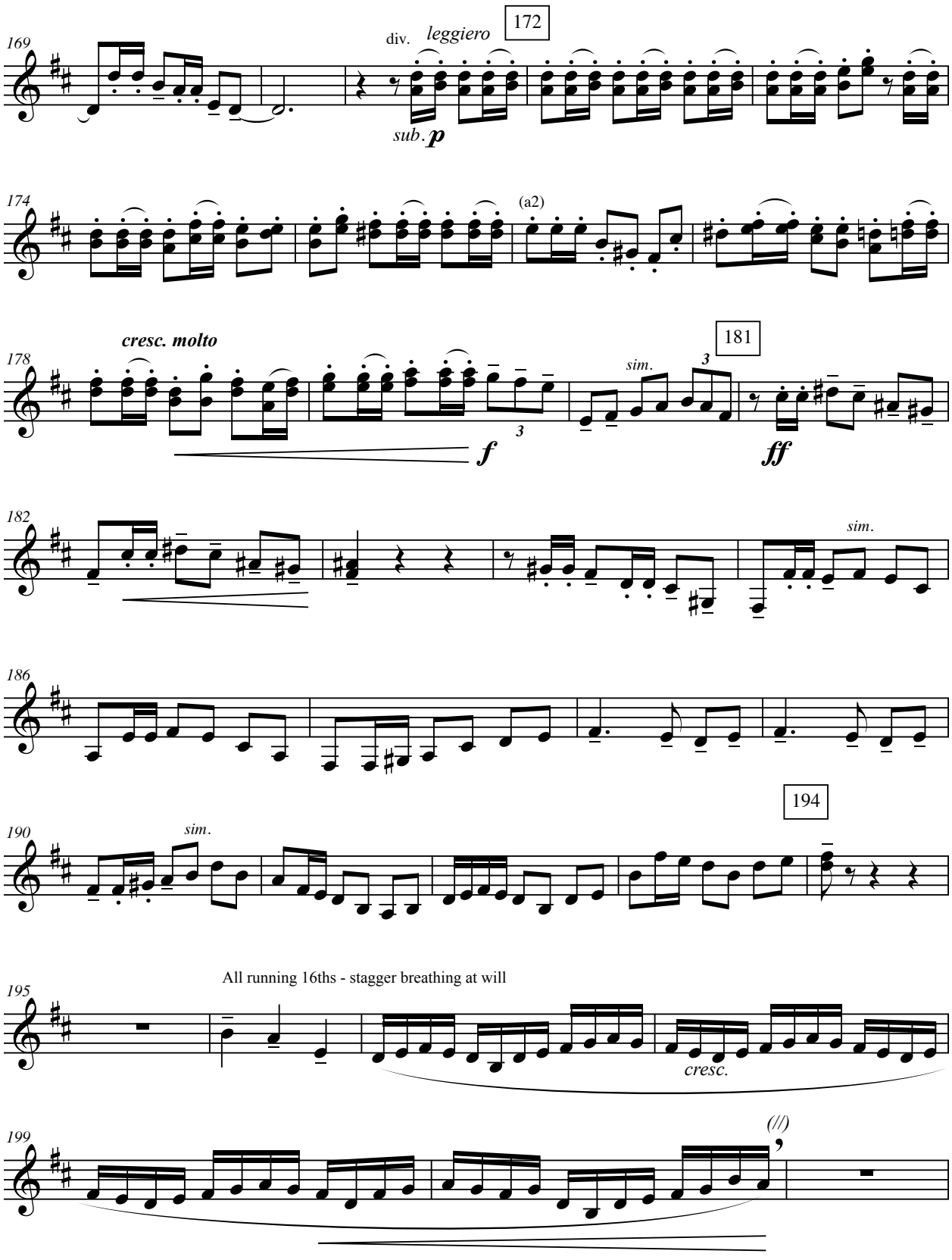
Tutti ensemble at measure 87.

75

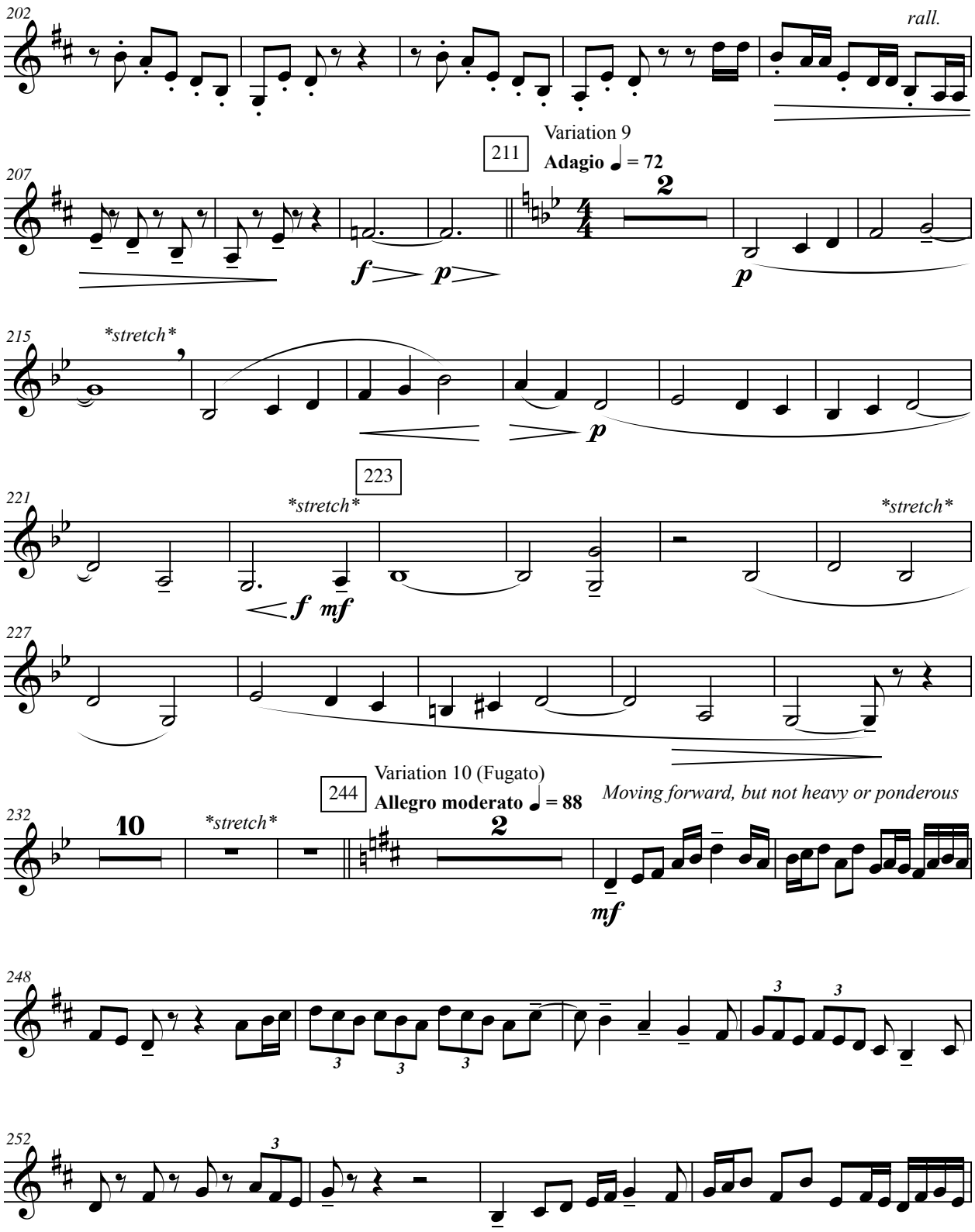
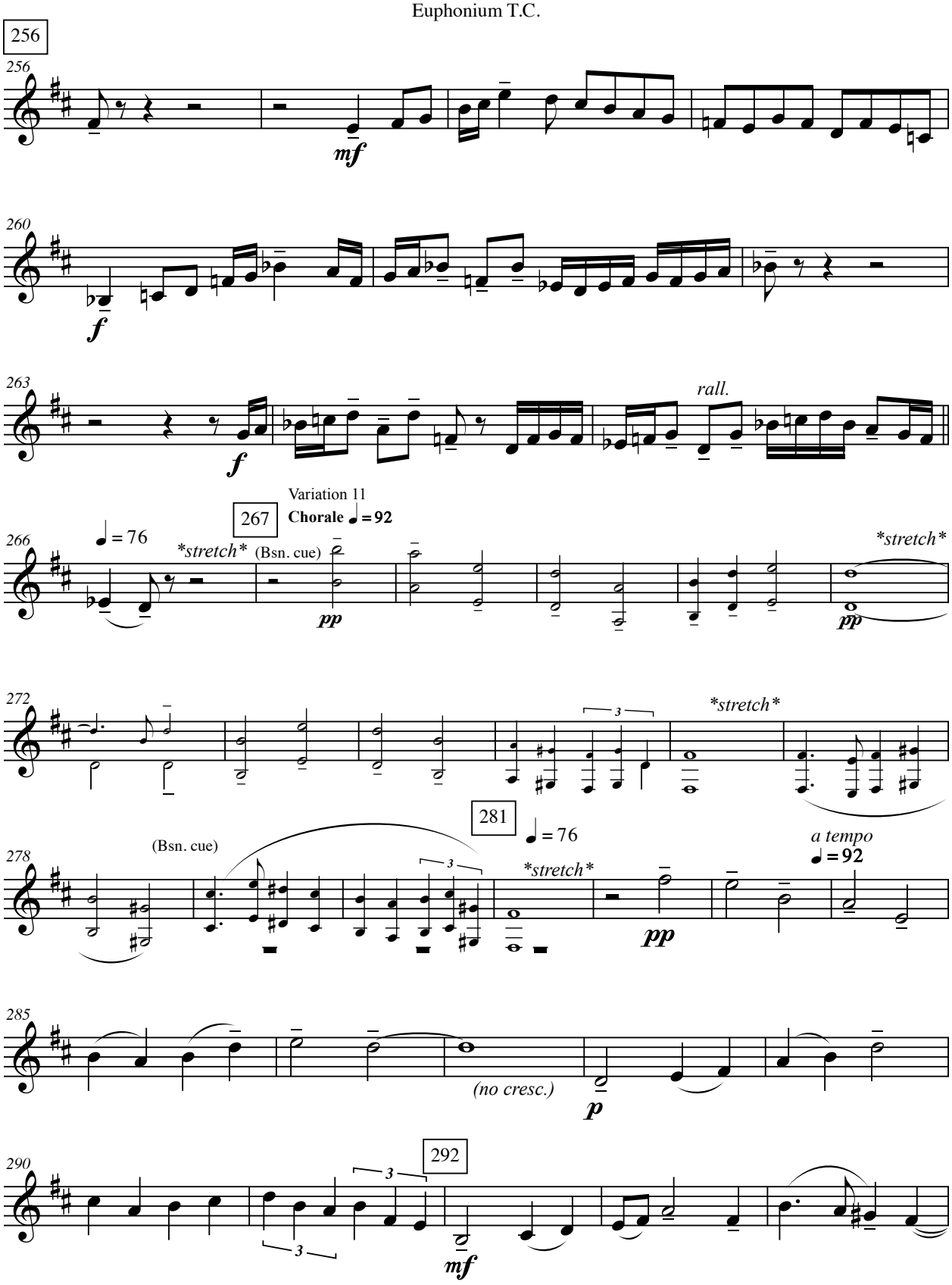
75

ver. A / Solo

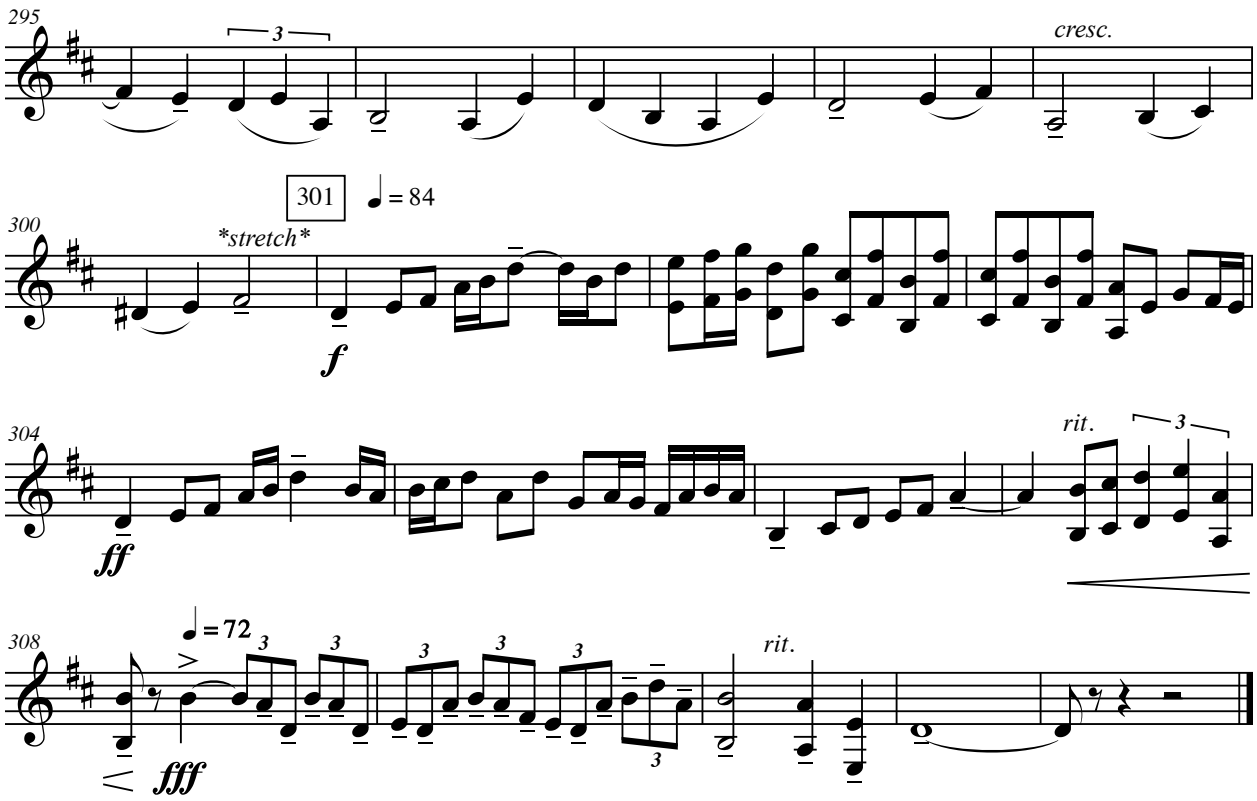
p

END VERSIONS A or B

128
dim.
stretch
pp
[Into 3]
lessening
ARABESQUE
Variation 7
134
Andante sostenuto (♩. = 60)
133
div.
6
ppp
142
Meno mosso ♩. = 56
142
div.
p
cresc.
145
a2
f
dim. e rall.
Variation 8
150
Alla Polacca ♩ = 104
148
rit.
8
ff
159
div.
sim.
163
a2
166
fz
ff

169
172
div.
leggiero
sub. p
174
(a2)
178
cresc. molto
181
sim.
f
ff
182
sim.
186
190
194
sim.
All running 16ths - stagger breathing at will
195
cresc.
199
(///)

Variations for Wind Band

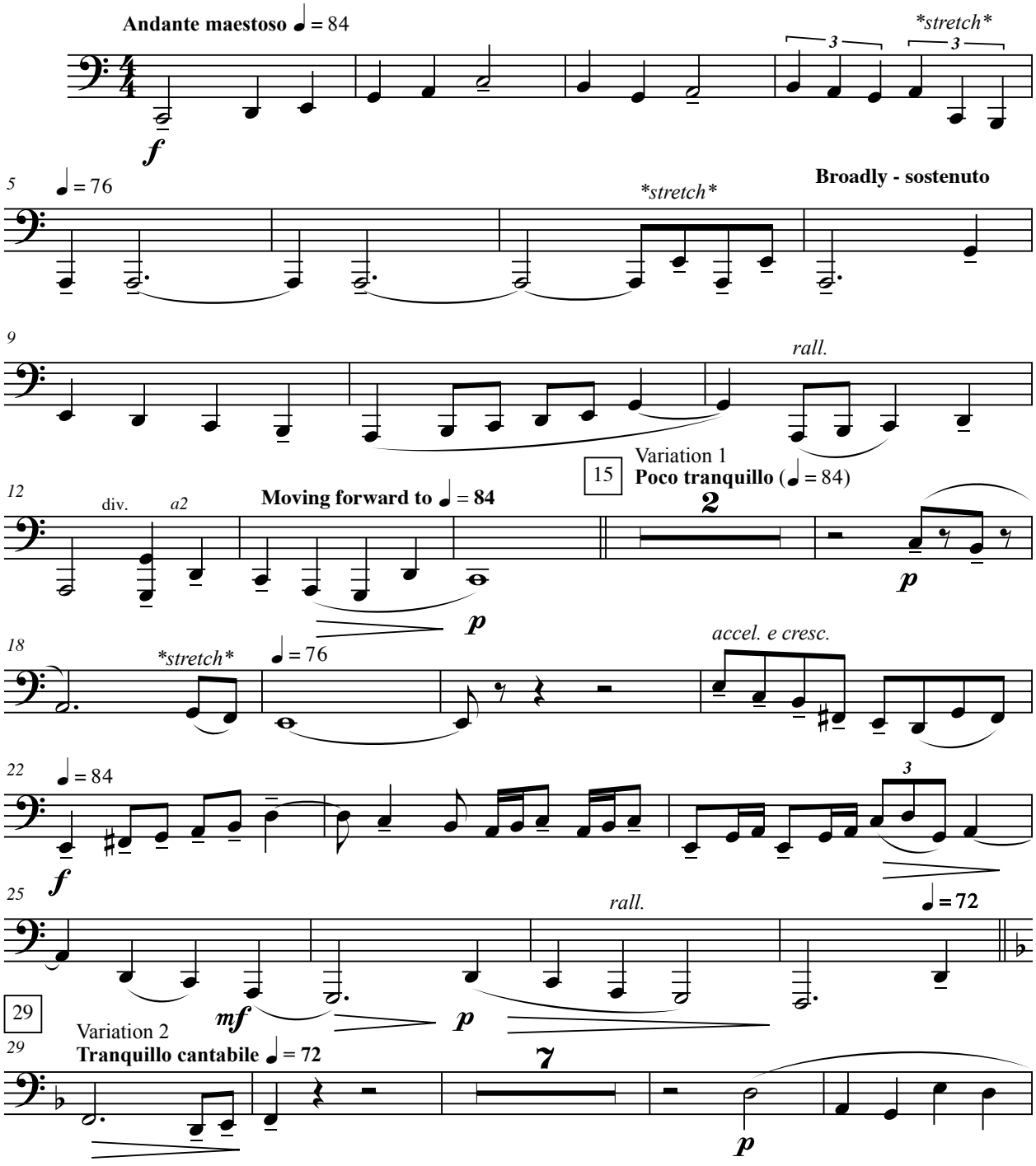
Euphonium T.C.

256
256
mf
260
f
263
f
rall.
Variation 11
267
Chorale ♩ = 92
266
♩ = 76
stretch
(Bsn. cue)
pp
stretch
272
stretch
281
♩ = 76
278
(Bsn. cue)
stretch
pp
a tempo
♩ = 92
285
(no cresc.)
p
290
292
mf

Variations for Wind Band

Euphonium T.C.

Variations for Wind Band

Scored for large wind ensemble by Donald Hunsberger

Tuba

Ralph Vaughan Williams
trans. Hunsberger / ed. Gary Brattin

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Variations for Wind Band

Tuba

40

stretch

42 Variation 3

Allegro (♩ = 112)

f

46

1.

Tutti - div.

a2

cresc.

f

52 Variation 4

Allegro (canon) ♩ = 126

52

Broadly

ff

mf

58

mf

63

63

grad. dim.

Variation 5 - [A] Brass or [B] Woodwind

Molto sostenuto ♩ = 108

75 Version A or B through measure 86.

Tutti ensemble at measure 87.

71

dim.

12

87 All play as written

87

rall.

(///)

a tempo

stretch

2

2

94

cresc.

rall.

p

f

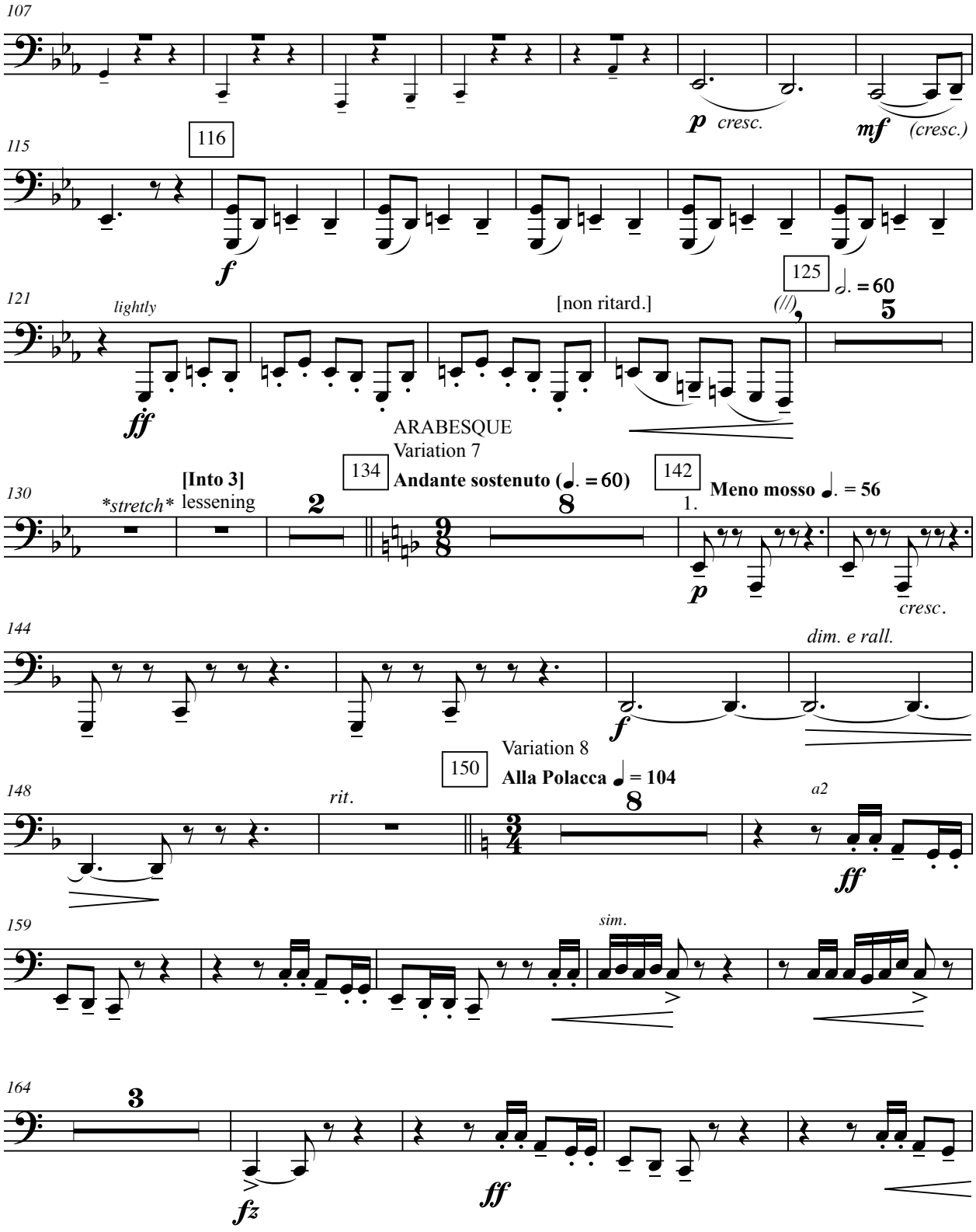
102 Variation 6

Tempo di valse 𝅗𝅥. = 66

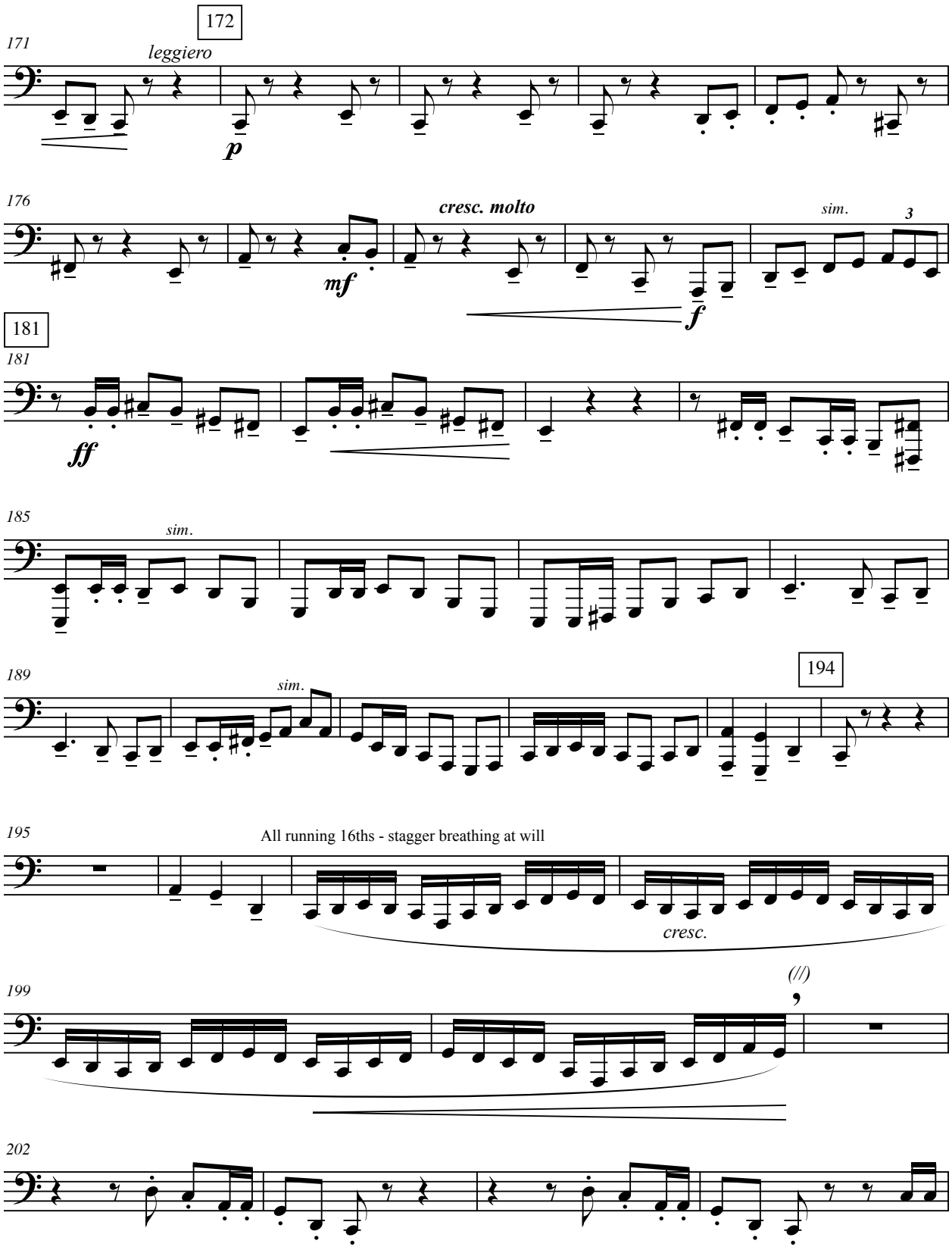
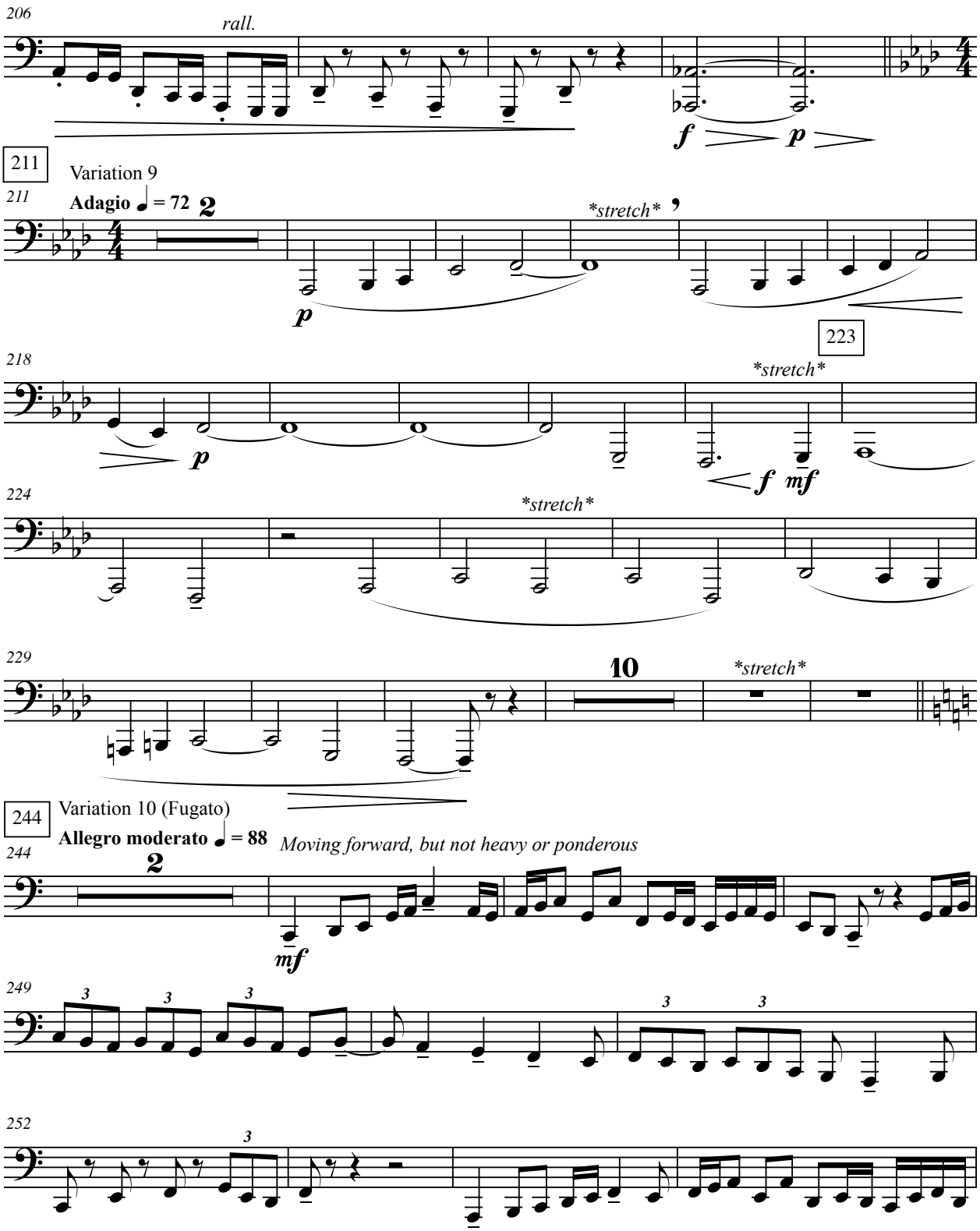
99

In 1

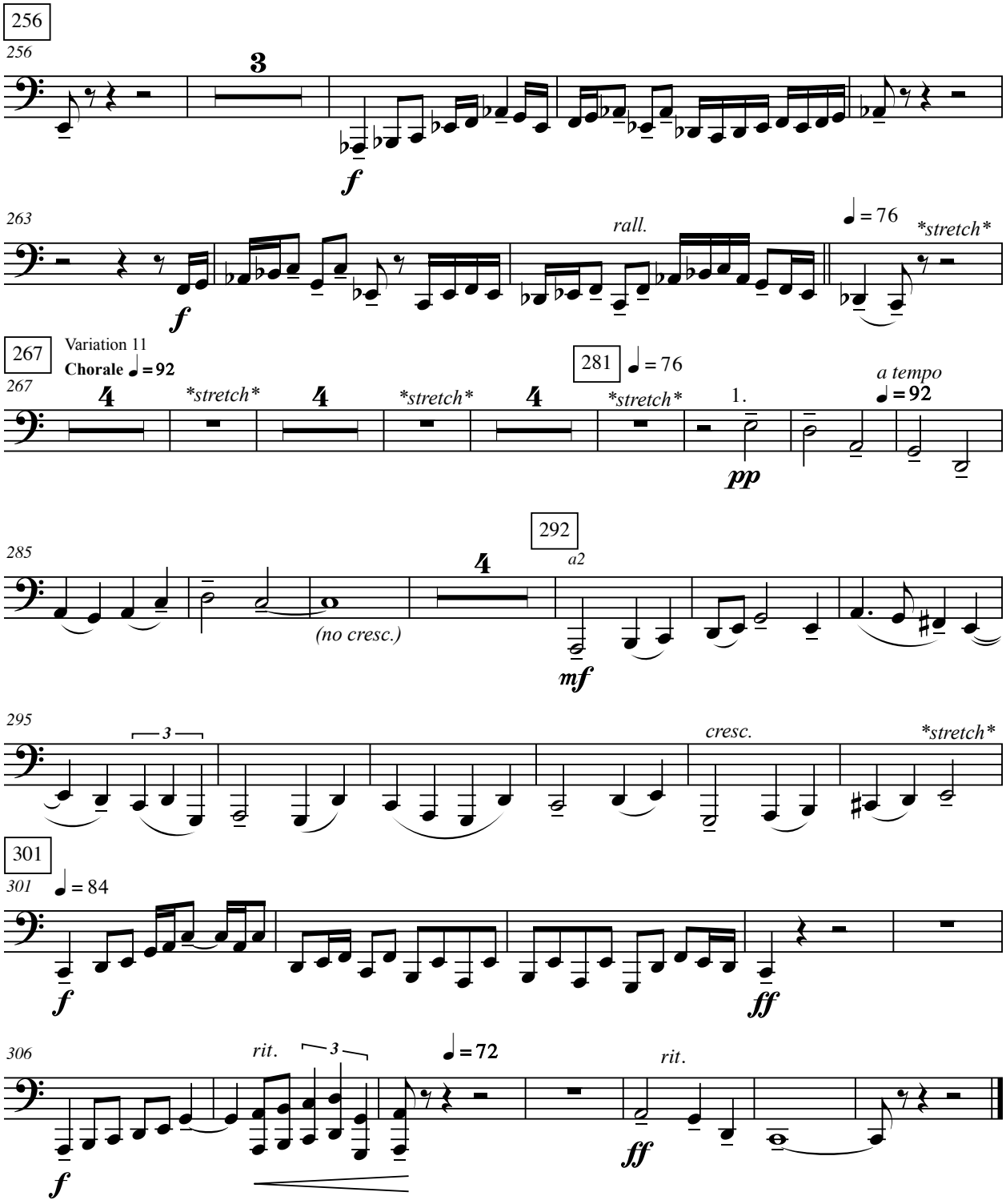
St. Bass cue


107
p cresc.
mf (cresc.)
115
116
f
121
lightly
ff
[non ritard.]
(///)
125
♩. = 60
5
ARABESQUE
Variation 7
130
stretch lessening
[Into 3]
2
134
Andante sostenuto (♩. = 60)
8
142
1.
Meno mosso ♩. = 56
p
cresc.
144
dim. e rall.
f
Variation 8
150
Alla Polacca ♩ = 104
148
rit.
8
a2
ff
159
sim.
164
3
fz
ff

Variations for Wind Band

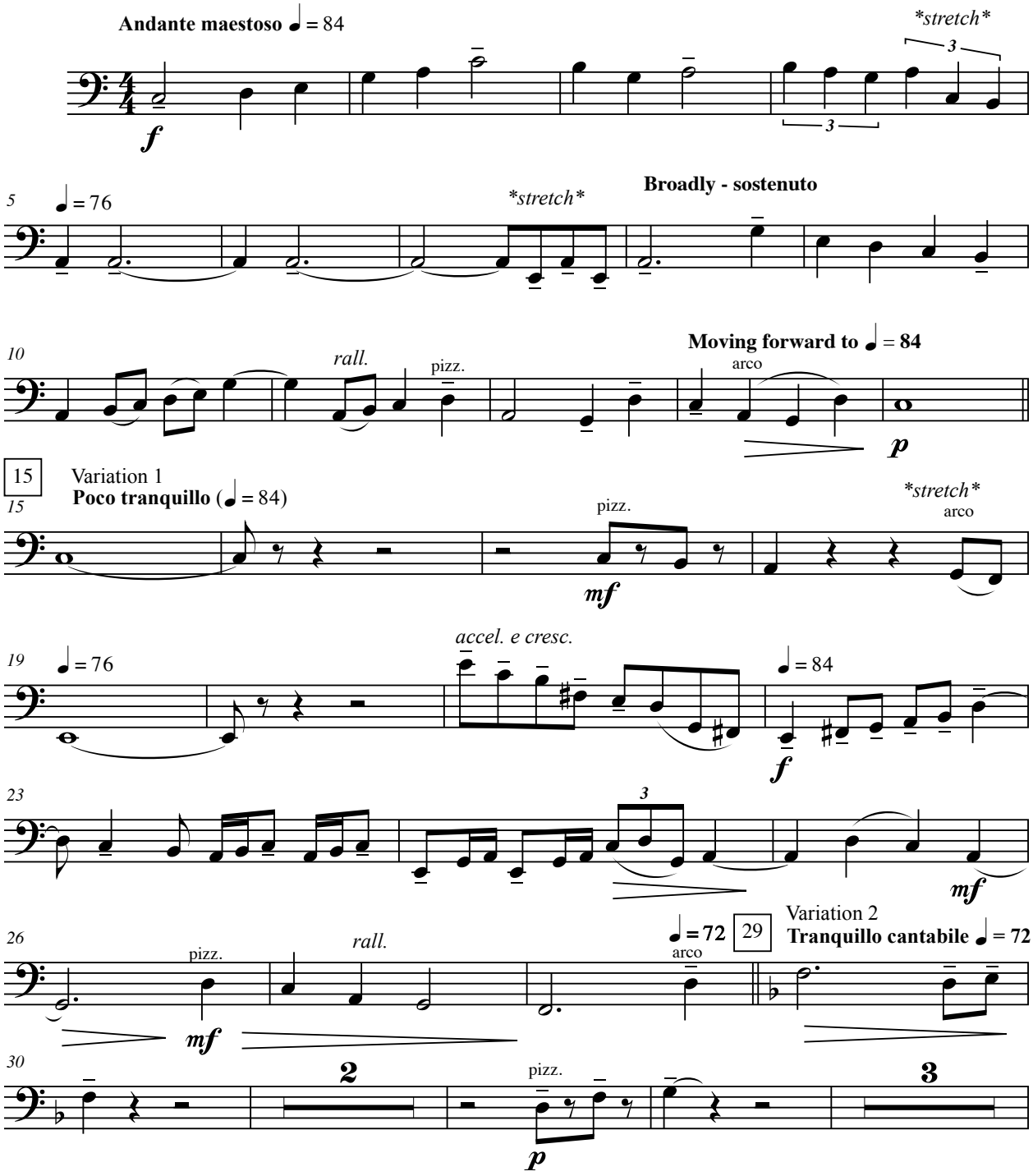
Tuba

206
rall.
f
p
211
Variation 9
211
Adagio ♩ = 72
2
stretch
p
223
218
stretch
p
f
mf
224
stretch
229
10
stretch
244
Variation 10 (Fugato)
Allegro moderato ♩ = 88
Moving forward, but not heavy or ponderous
244
2
mf
249
3
3
3
3
3
252
3

Variations for Wind Band

Tuba

Variations for Wind Band

Scored for large wind ensemble by Donald Hunsberger

String Bass

Ralph Vaughan Williams
trans. Hunsberger / ed. Gary Brattin

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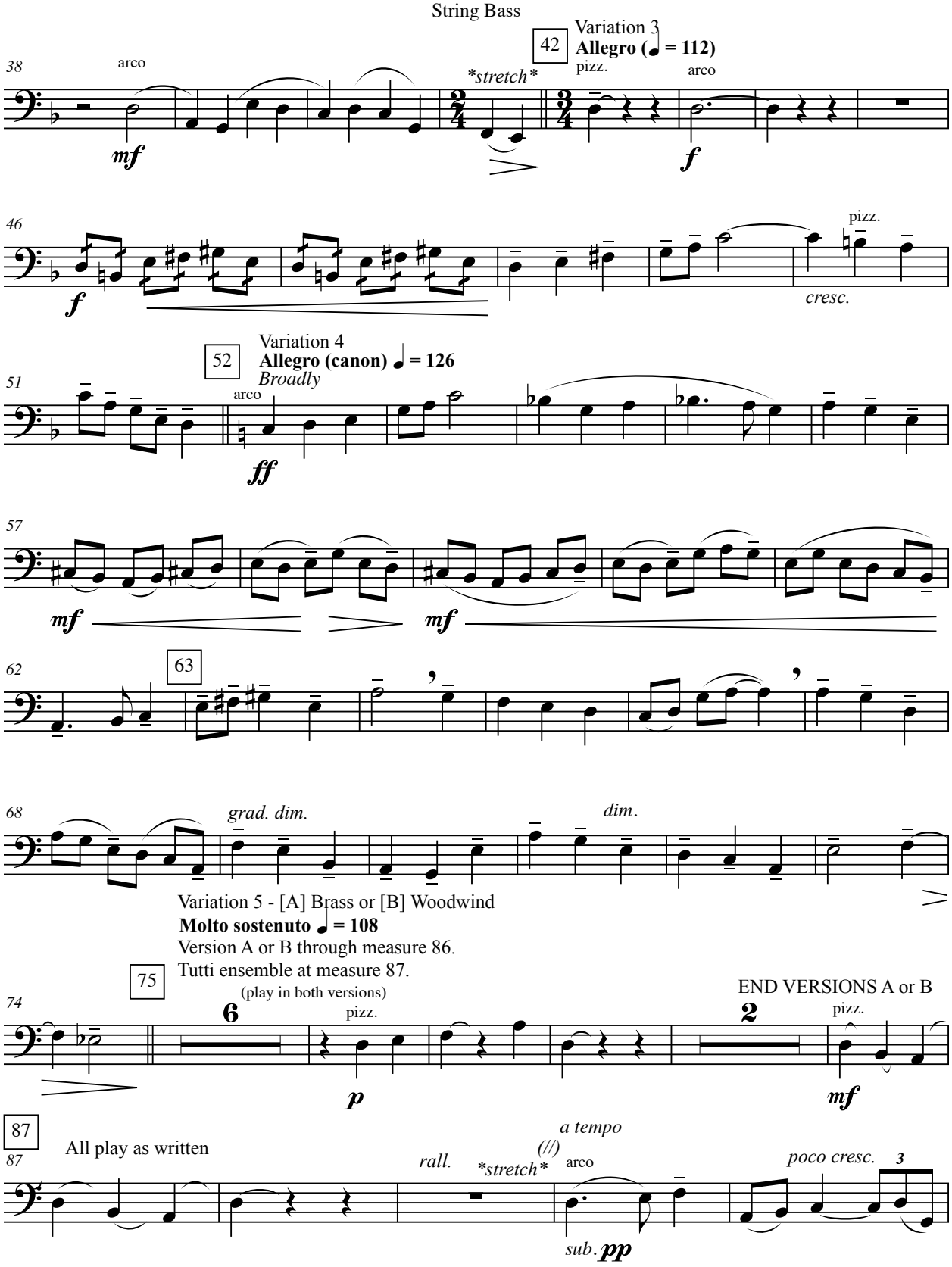
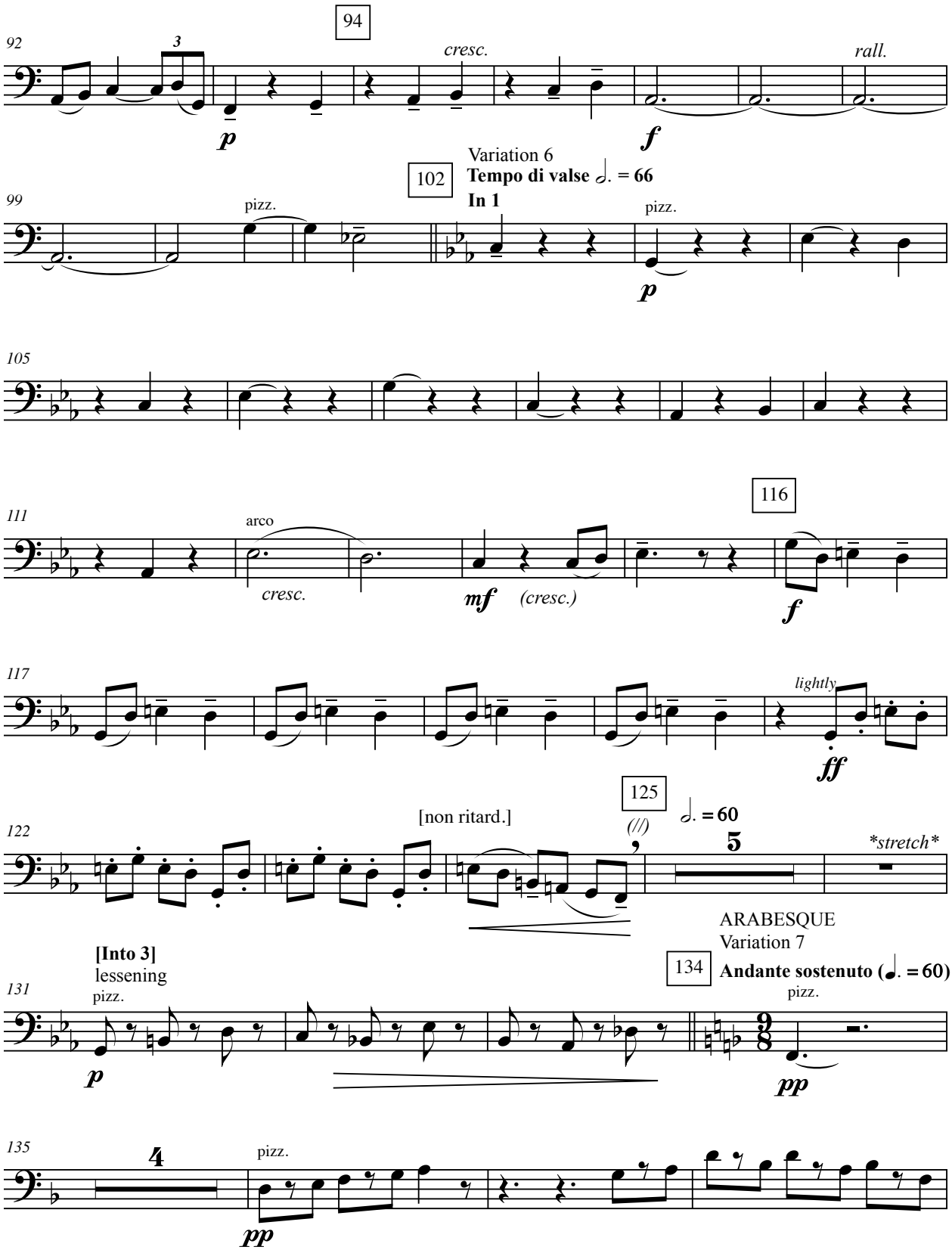
Variations for Wind Band

String Bass

94
92
3
cresc.
rall.
p
f
Variation 6
Tempo di valse ♩. = 66
In 1
102
99
pizz.
pizz.
p
105
116
111
arco
cresc.
mf
(cresc.)
f
117
lightly
ff
125
122
[non ritard.]
(///)
♩. = 60
5
stretch
ARABESQUE
Variation 7
[Into 3]
lessening
134
Andante sostenuto (♩. = 60)
131
pizz.
pizz.
p
9/8
pp
135
4
pizz.
pp

Variations for Wind Band

String Bass

142

Meno mosso ♩. = 56

142

cresc.

Variation 8

150

Alla Polacca ♩ = 104

146

arco

dim. e rall.

rit.

8

f

158

pizz.

arco

ff

162

sim.

165

fz

168

pizz.

leggiero

ff

172

172

p

177

cresc. molto

arco

181

sim.

3

mf

f

ff

182

sim.

186

sim.

194

191

197

cresc.

200

(///)

pizz.

205

rall.

arco

pizz.

f

p

211

Variation 9

Adagio ♩ = 72

211

Tuba cue

stretch

Tuba cue

arco

p

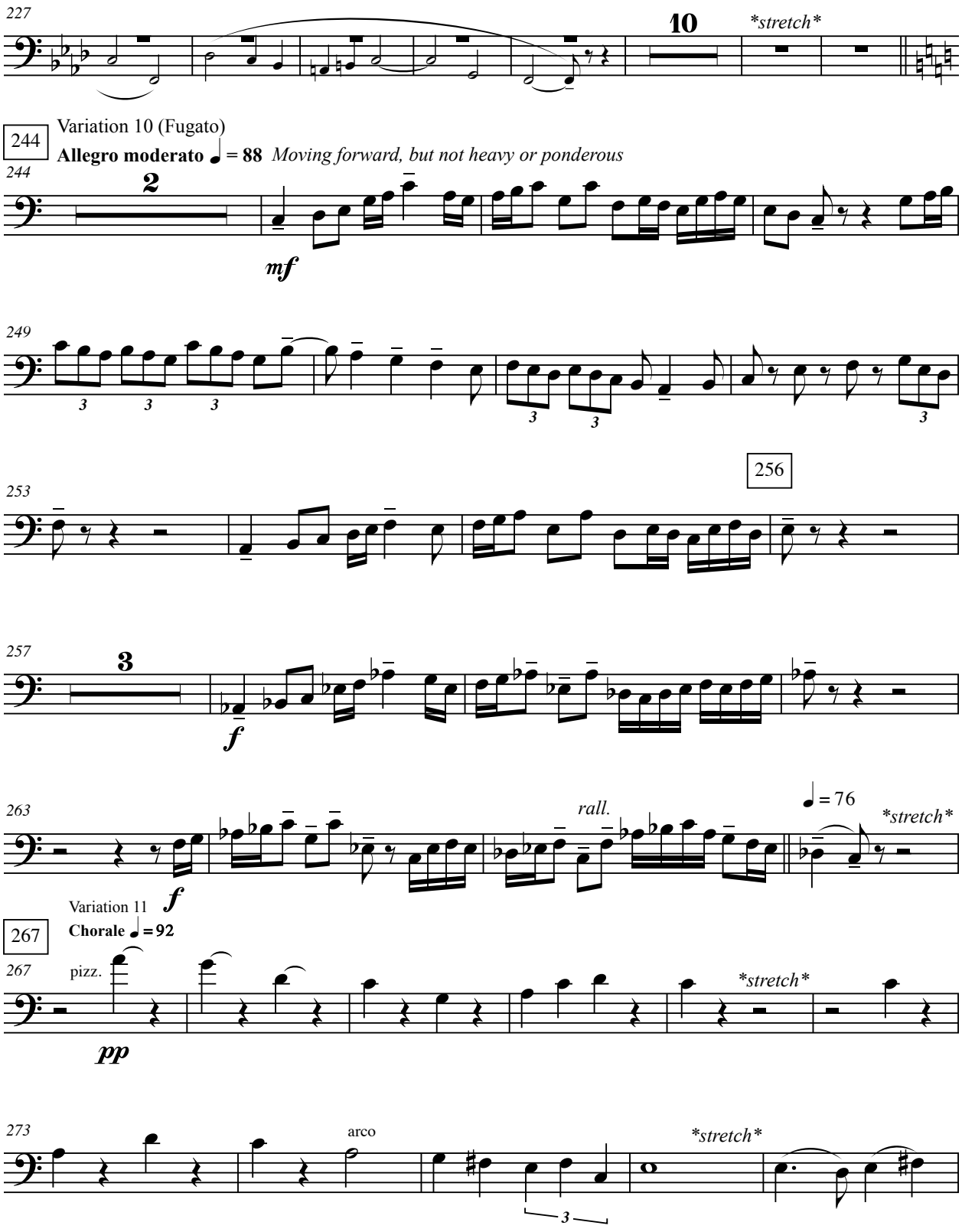
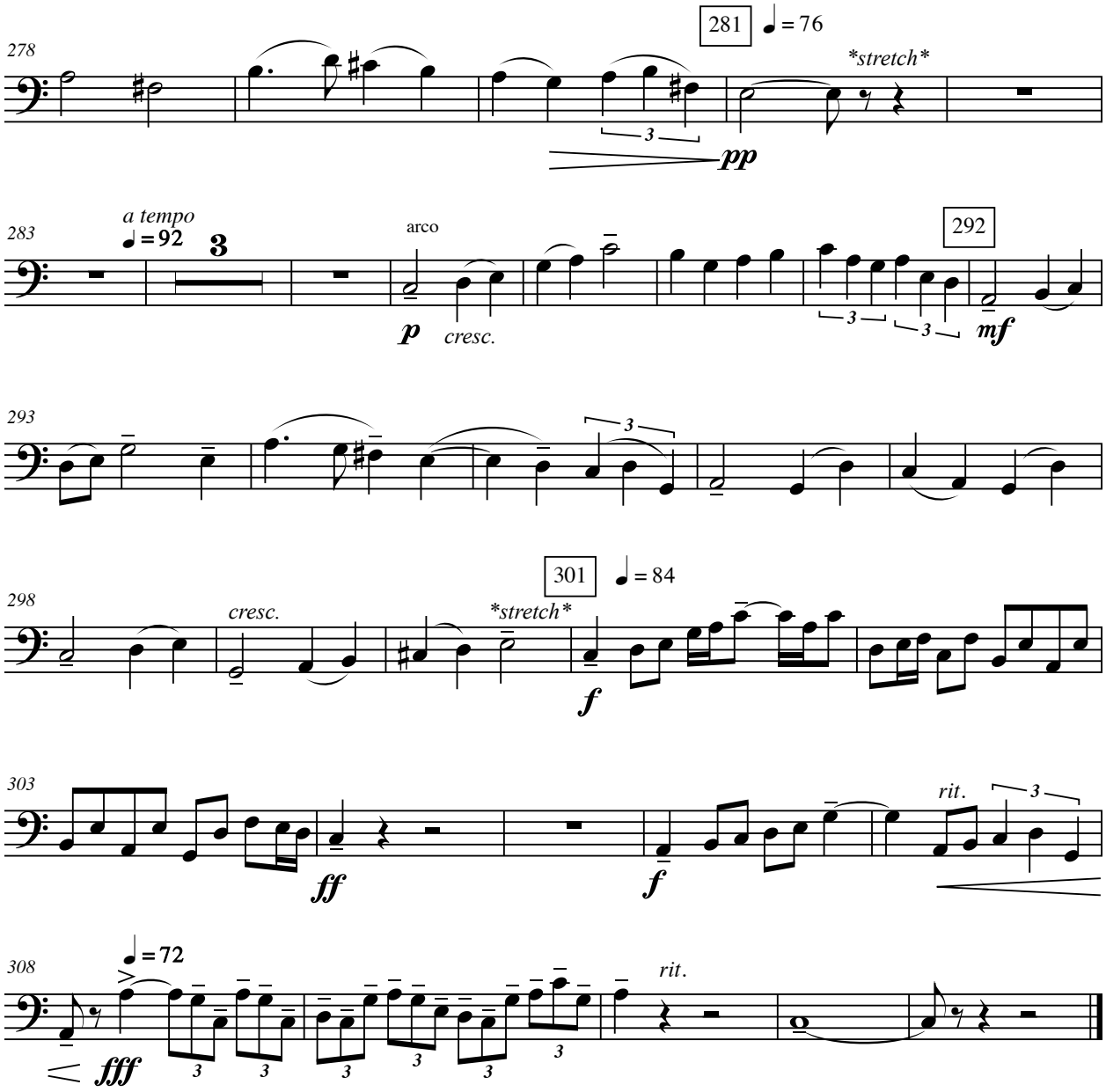
p

223

219

stretch

(Tuba cue)

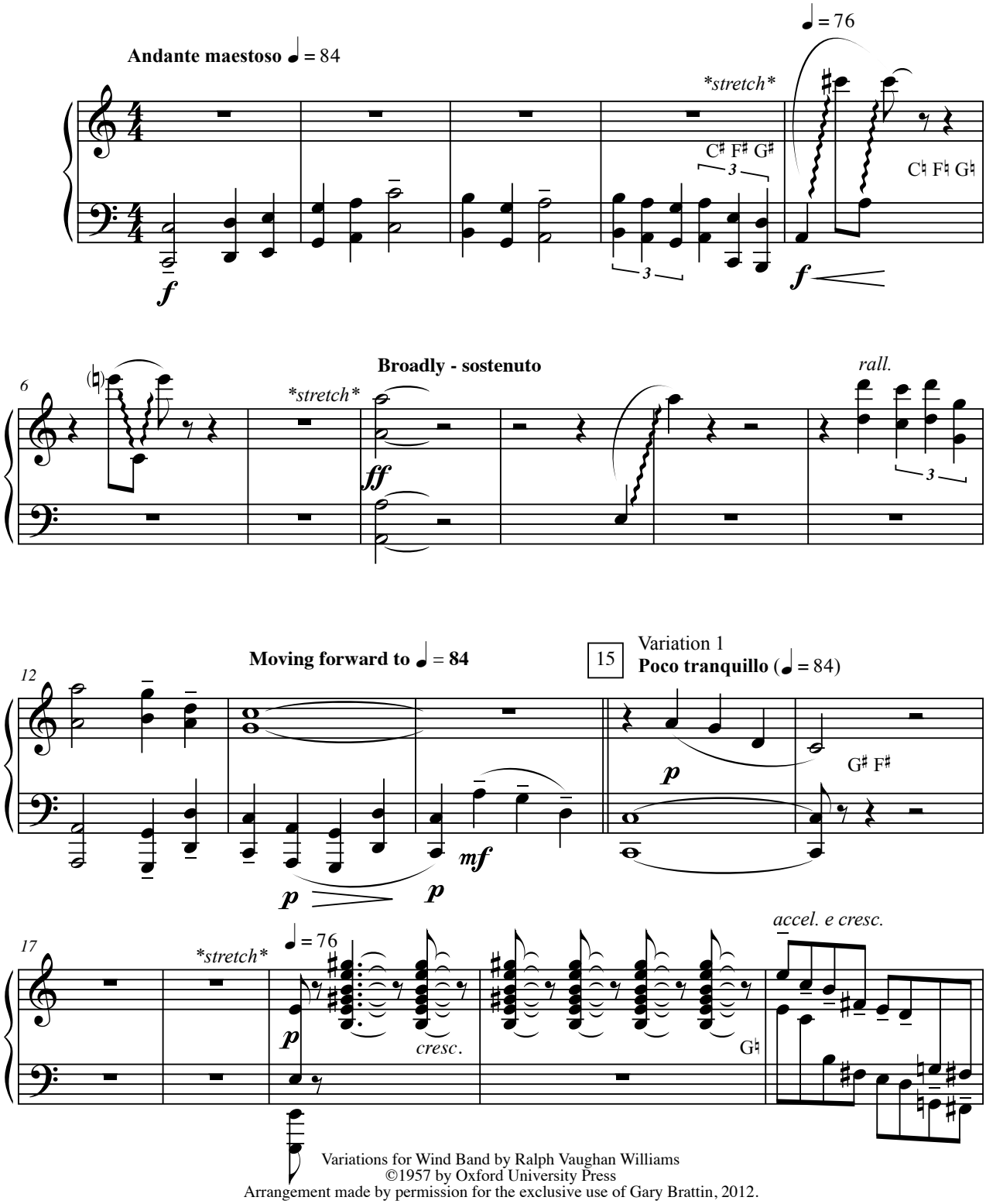
stretch

227
10
stretch
244
Variation 10 (Fugato)
Allegro moderato ♩ = 88 Moving forward, but not heavy or ponderous
244
2
mf
249
3
3
3
3
3
253
256
257
3
f
263
rall.
♩ = 76
stretch
f
267
Variation 11
Chorale ♩ = 92
267
pizz.
pp
stretch
273
arco
stretch
3

278
281
= 76
stretch
pp
283
a tempo
= 92
3
arco
p
cresc.
292
mf
293
298
cresc.
301
= 84
stretch
f
303
ff
f
rit.
308
= 72
fff
rit.

Variations for Wind Band

Scored for large wind ensemble by Donald Hunsberger

Harp

Ralph Vaughan Williams
trans. Hunsberger / ed. Gary Brattin



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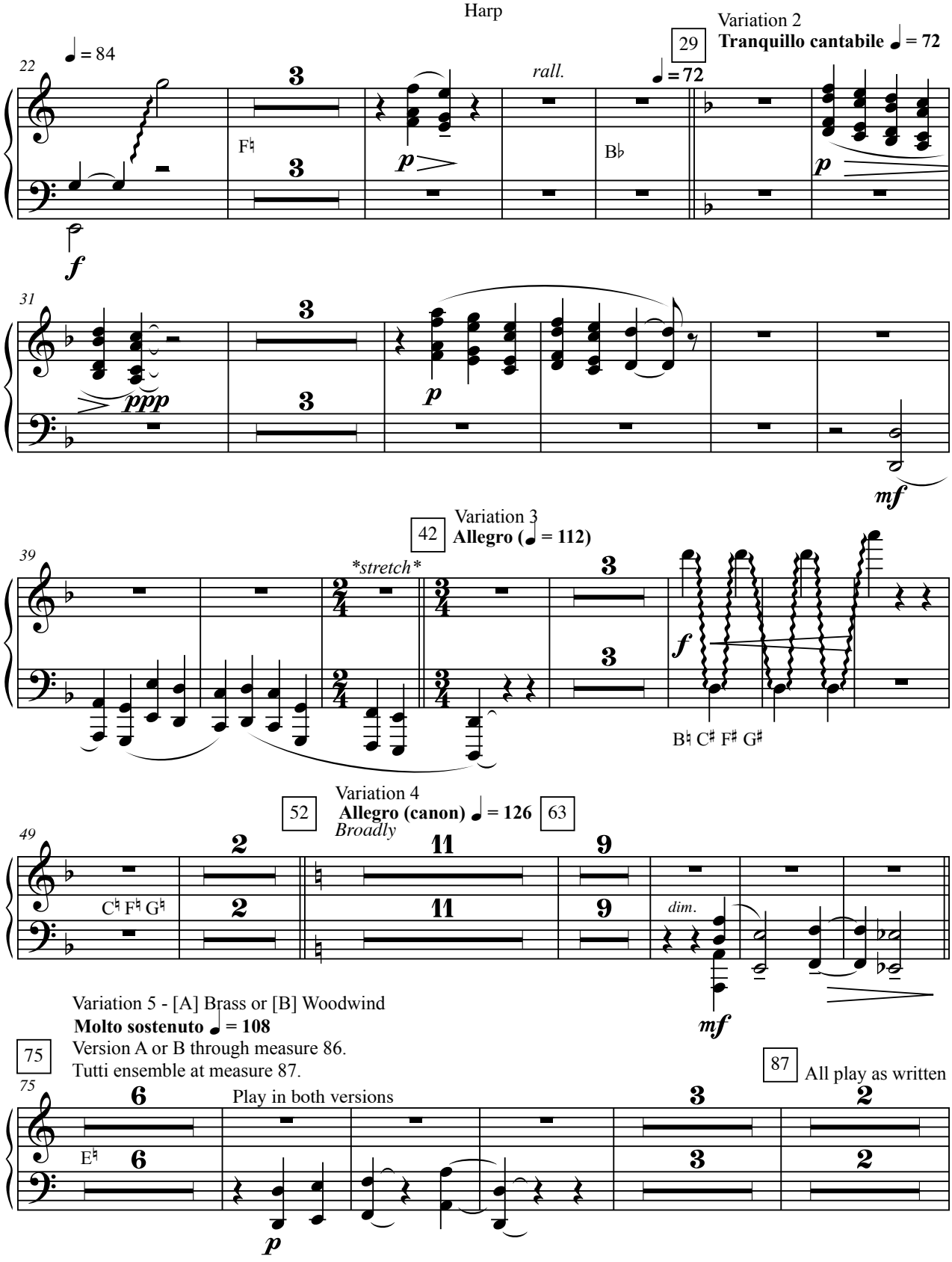
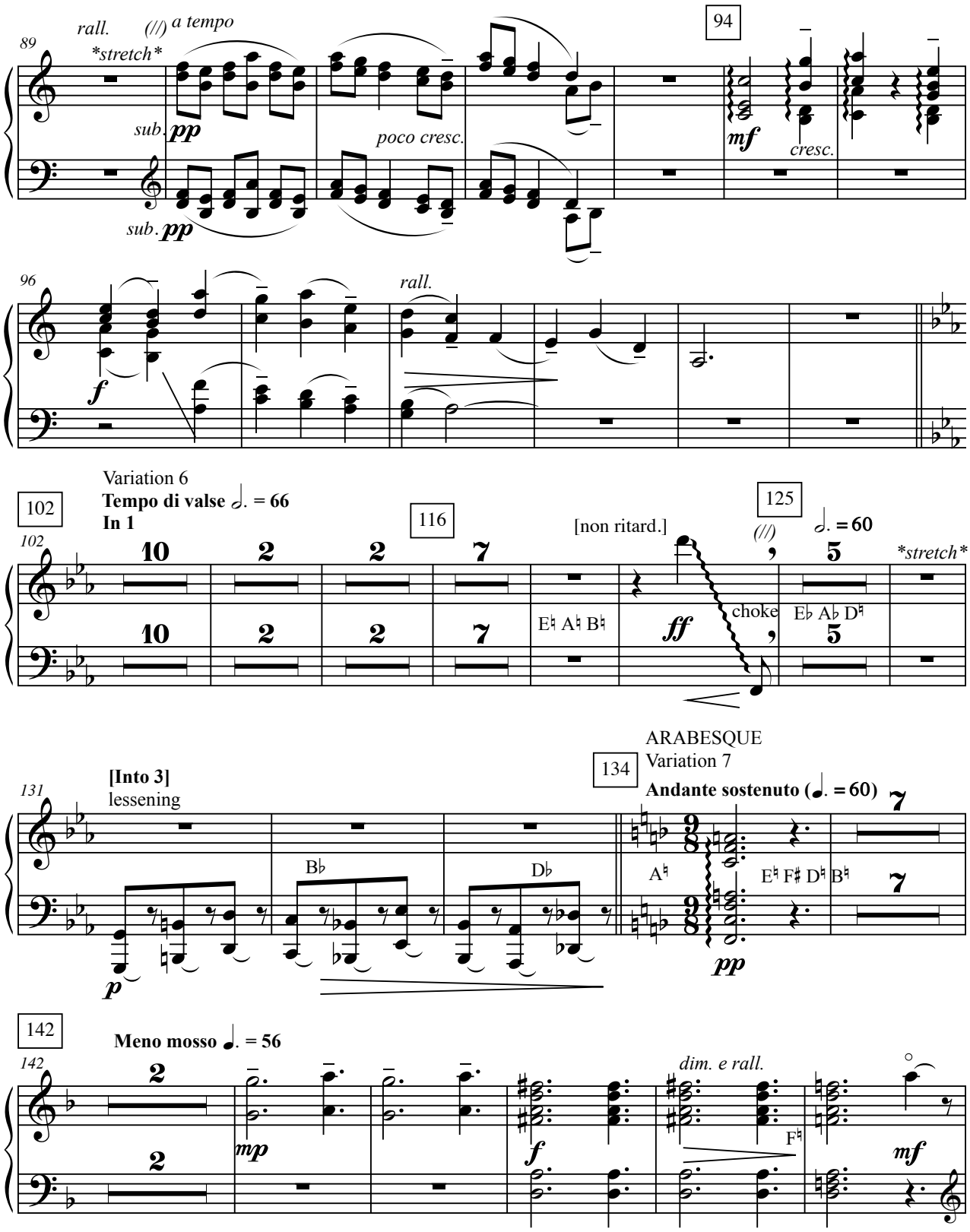
Harp

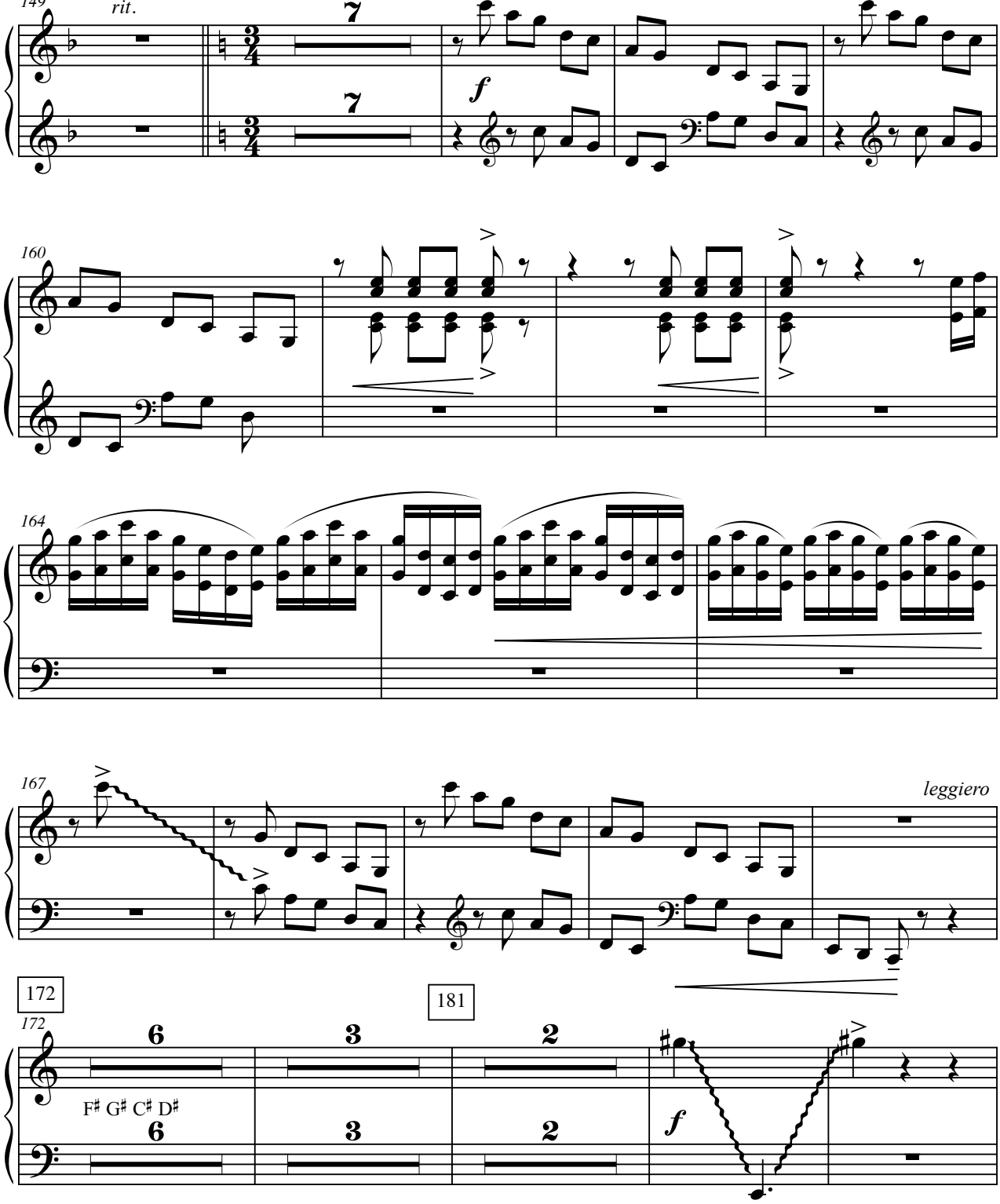
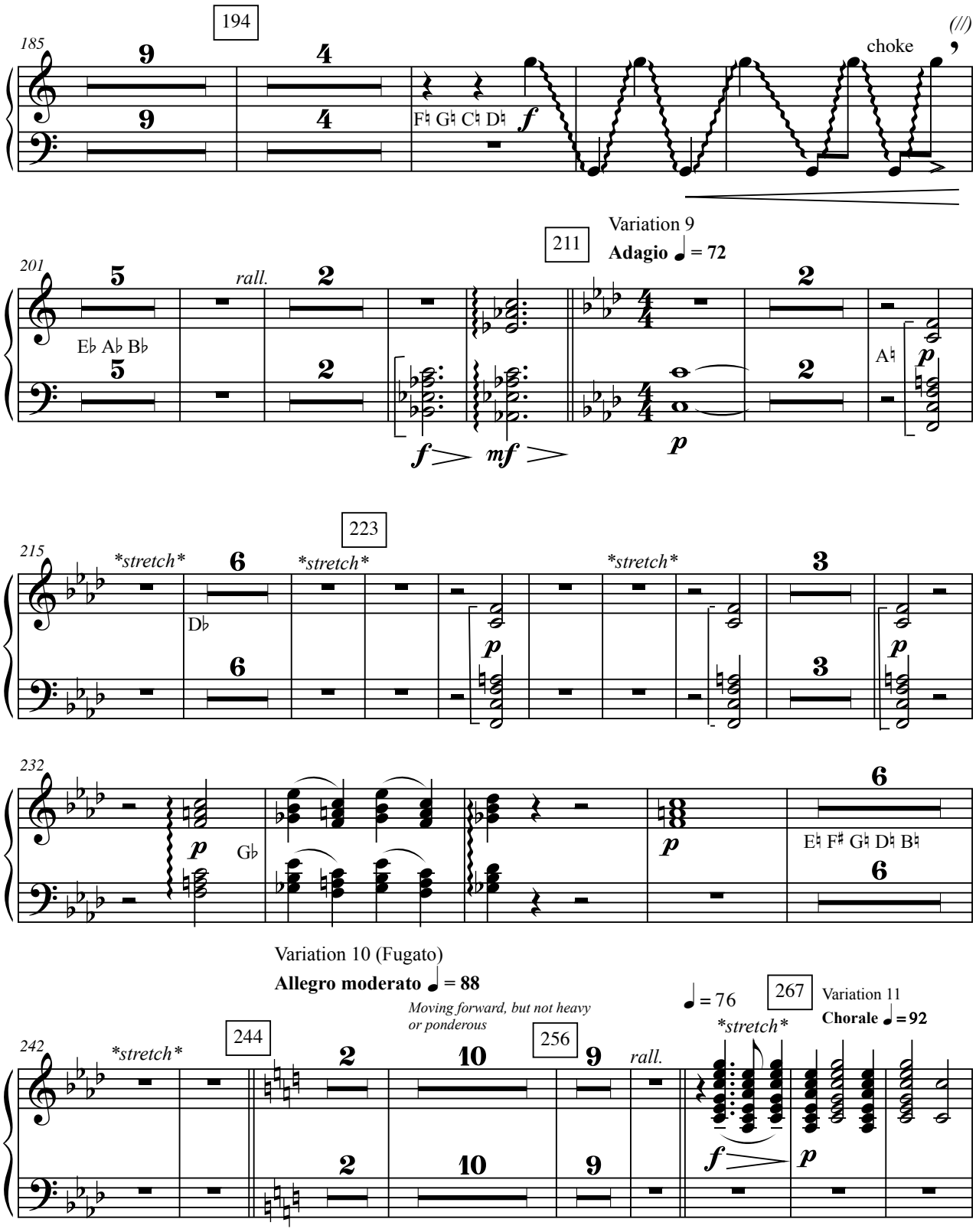
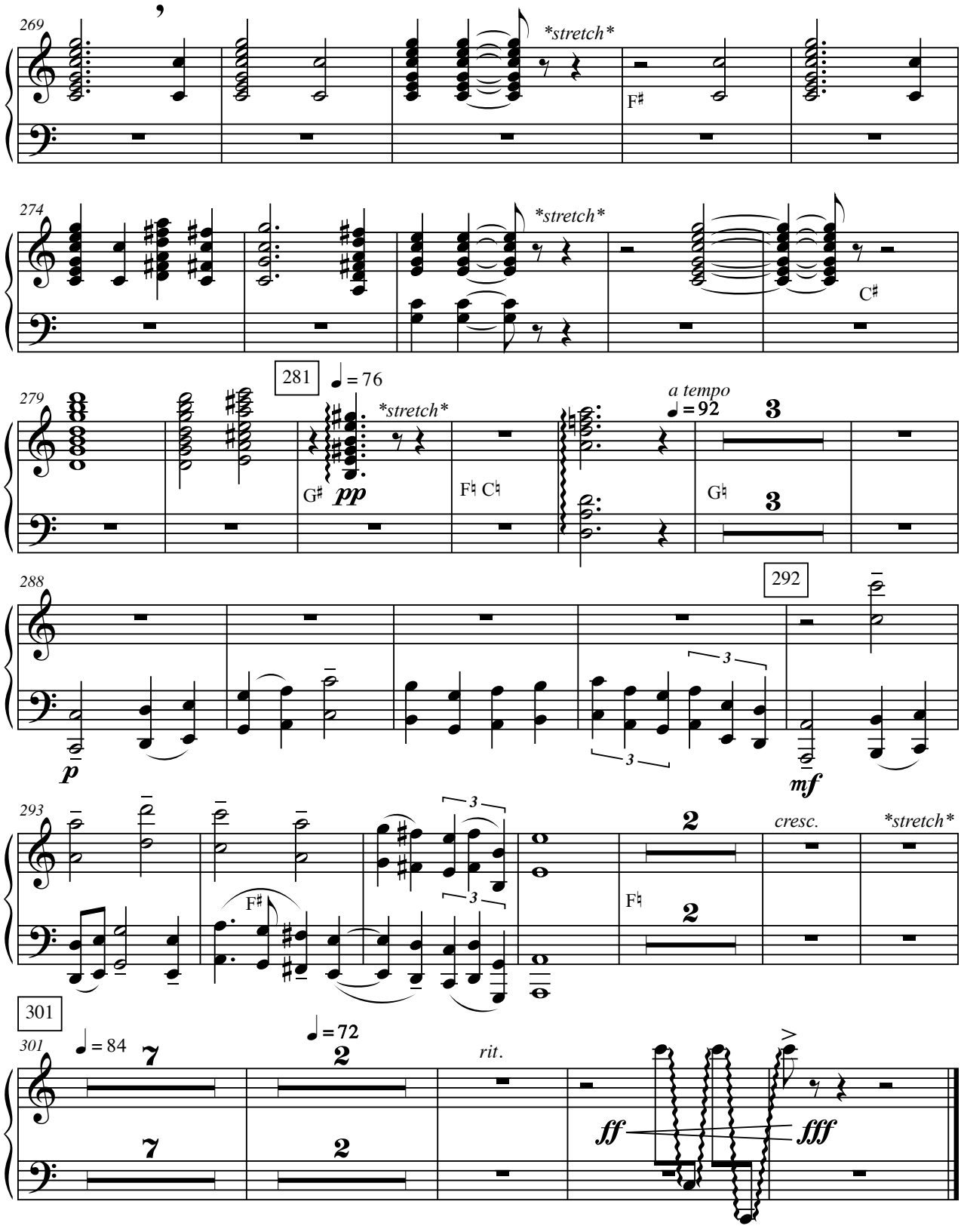

Variation 2
Tranquillo cantabile ♩ = 72
29
♩ = 84
22
rall.
♩ = 72
F♮
B♭
f
p
p
31
ppp
p
mf
Variation 3
42
Allegro (♩ = 112)
39
stretch
f
B♮ C♯ F♯ G♯
Variation 4
52
Allegro (canon) ♩ = 126
63
Broadly
49
C♮ F♮ G♮
dim.
mf
Variation 5 - [A] Brass or [B] Woodwind
Molto sostenuto ♩ = 108
Version A or B through measure 86.
Tutti ensemble at measure 87.
75
87
All play as written
75
Play in both versions
E♮
p

89
rall.
stretch
(///) a tempo
sub. pp
sub. pp
poco cresc.
94
mf
cresc.
96
rall.
f
Variation 6
Tempo di valse ♩. = 66
In 1
102
102
10
2
2
7
116
[non ritard.]
125
(///)
♩. = 60
5
stretch
E♮ A♮ B♮
ff
choke
E♭ A♭ D♮
ARABESQUE
Variation 7
134
Andante sostenuto (♩. = 60)
131
[Into 3]
lessening
B♭
D♭
A♮
E♮ F♯ D♮ B♮
p
pp
142
Meno mosso ♩. = 56
mp
f
dim. e rall.
F♮
mf

Harp

Variation 8

150

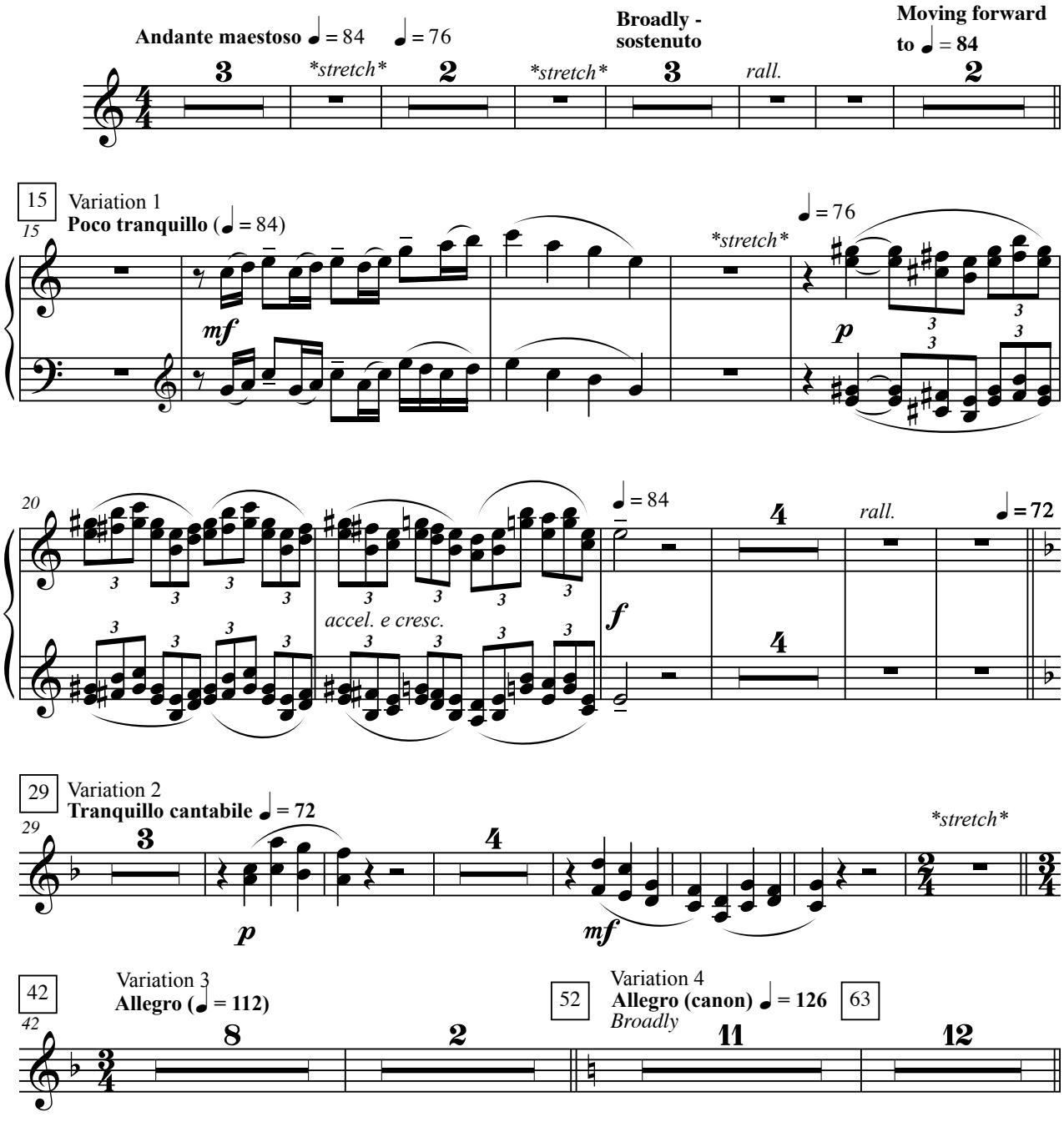
Alla Polacca ♩ **= 104**

149 *rit.*


194
185
choke
(///)
F♮ G♮ C♮ D♮
f
211
Variation 9
Adagio ♩ = 72
201
rall.
E♭ A♭ B♭
A♮
p
f
mf
223
215
stretch
D♭
232
G♭
E♮ F♯ G♮ D♮ B♮
Variation 10 (Fugato)
Allegro moderato ♩ = 88
Moving forward, but not heavy or ponderous
♩ = 76
267
Variation 11
Chorale ♩ = 92
242
244
256
rall.

269
stretch
F♯
274
stretch
C♯
279
281
♩ = 76
stretch
G♯
pp
F♮ C♮
a tempo
♩ = 92
3
G♮
3
288
292
3
3
p
mf
293
3
3
F♯
2
F♮
2
cresc.
stretch
301
301
♩ = 84
7
7
♩ = 72
2
2
rit.
ff
fff

Variations for Wind Band

Scored for large wind ensemble by Donald Hunsberger

Celesta

Ralph Vaughan Williams
trans. Hunsberger / ed. Gary Brattin

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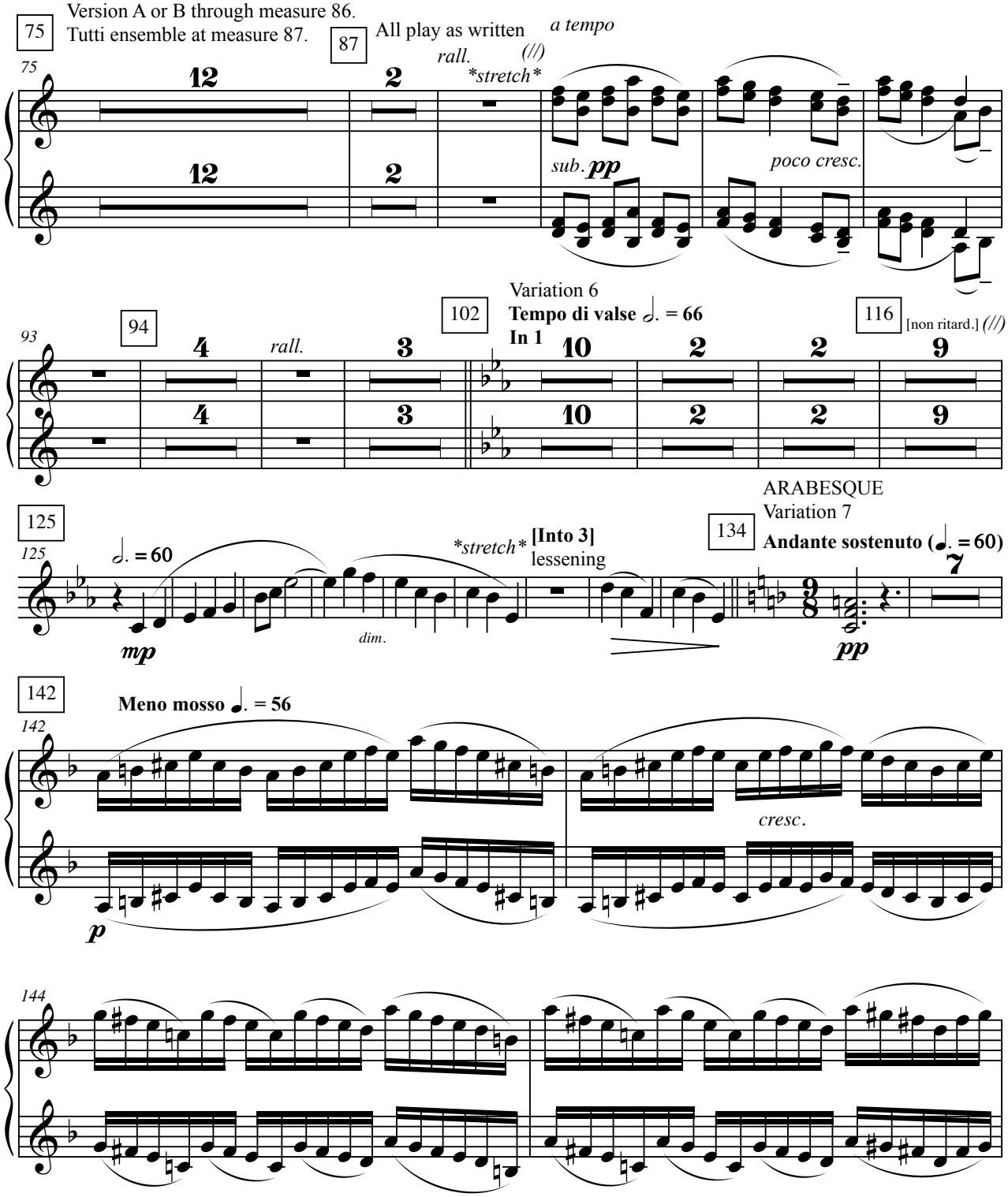
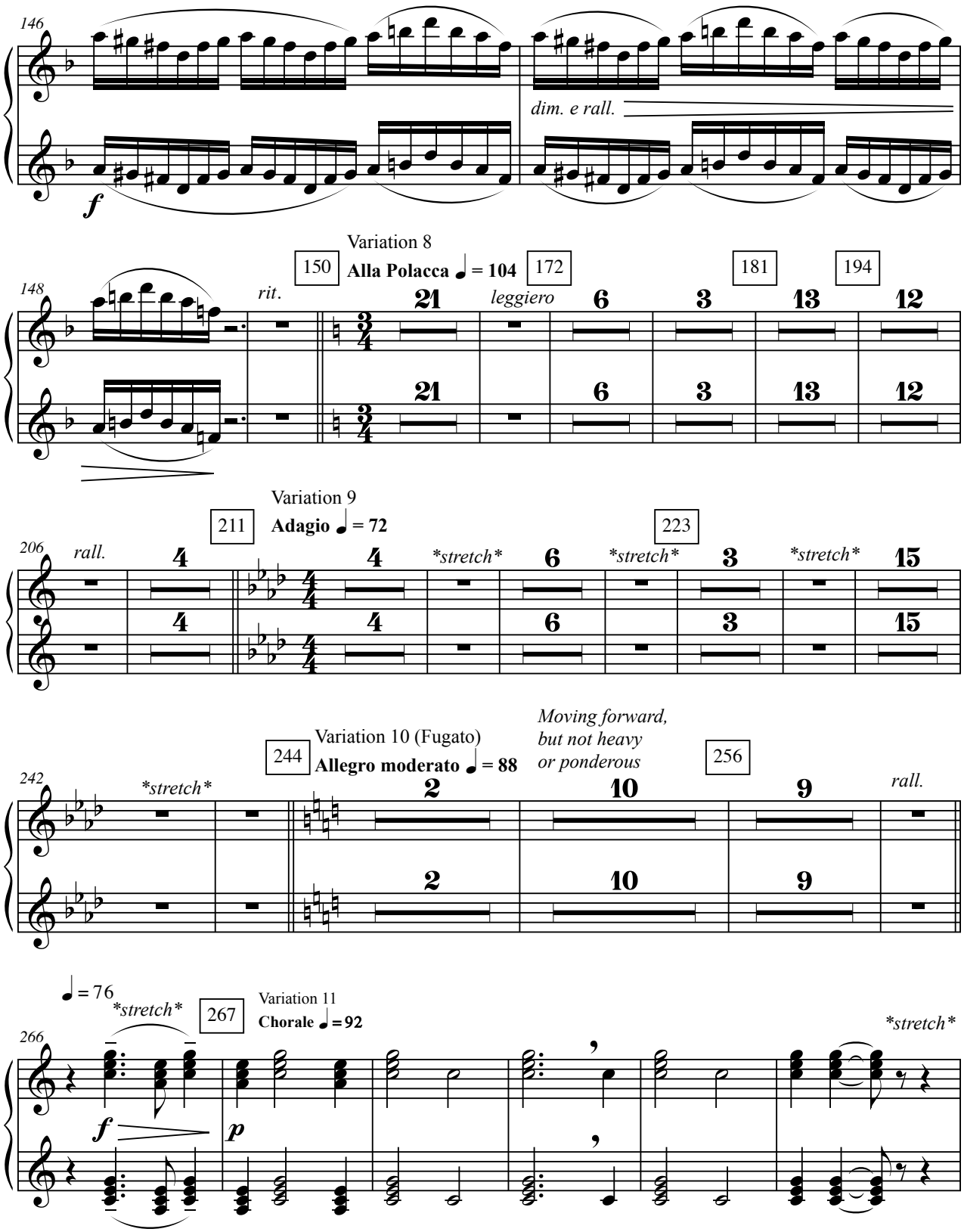
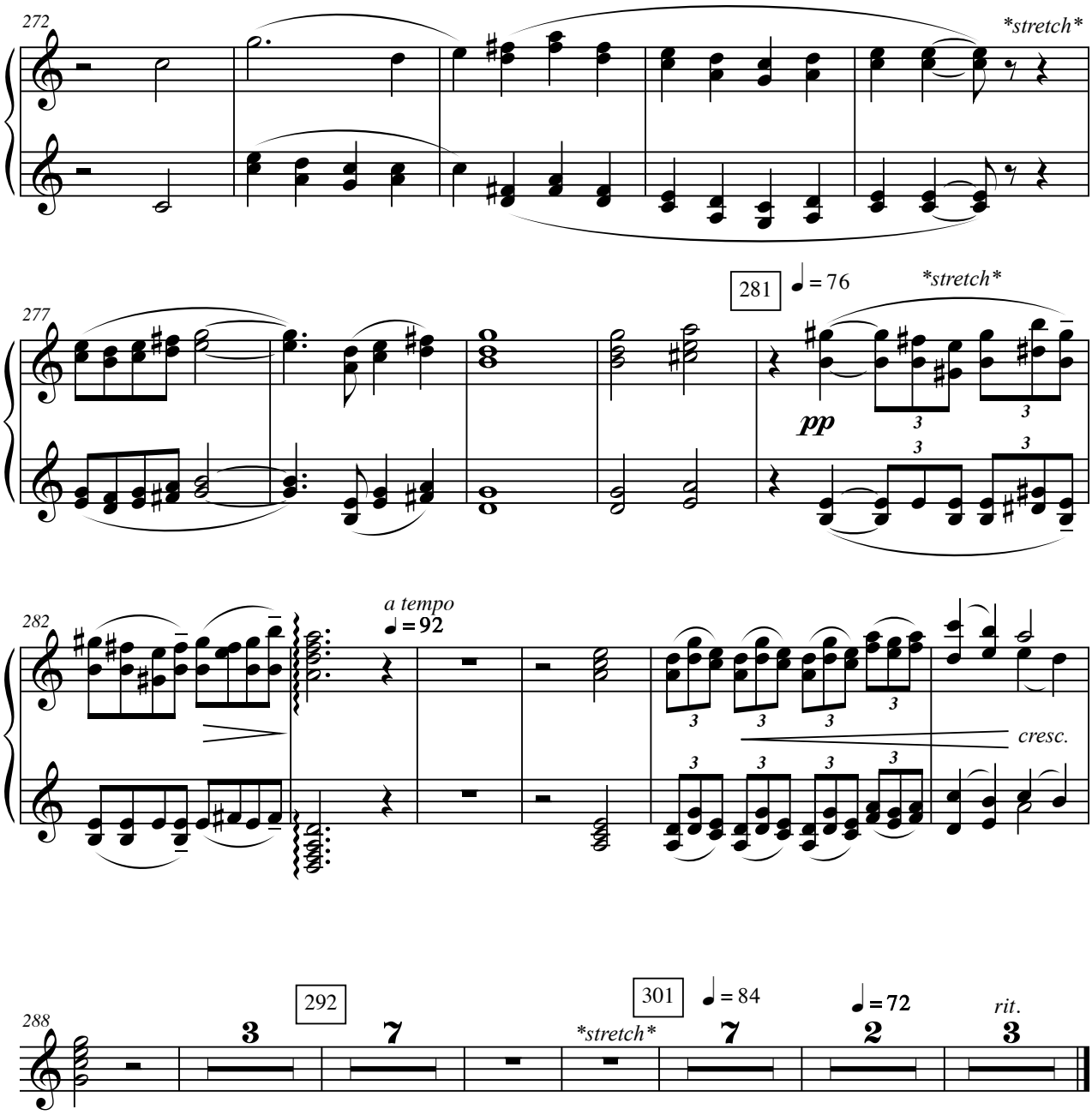
Variation 5 - [A] Brass or [B] Woodwind
Molto sostenuto ♩ = 108
Version A or B through measure 86.
Tutti ensemble at measure 87.

146
dim. e rall.
f
Variation 8
150
Alla Polacca ♩ = 104
172
181
194
148
rit.
leggiero
21
6
3
13
12
Variation 9
211
Adagio ♩ = 72
223
206
rall.
4
stretch
6
3
15
Variation 10 (Fugato)
244
Allegro moderato ♩ = 88
Moving forward, but not heavy or ponderous
256
242
2
10
9
rall.
♩ = 76
stretch
267
Variation 11
Chorale ♩ = 92
266
f
p

272
stretch
277
281
♩ = 76
stretch
pp
282
a tempo
♩ = 92
cresc.
288
292
301
stretch
♩ = 84
♩ = 72
rit.

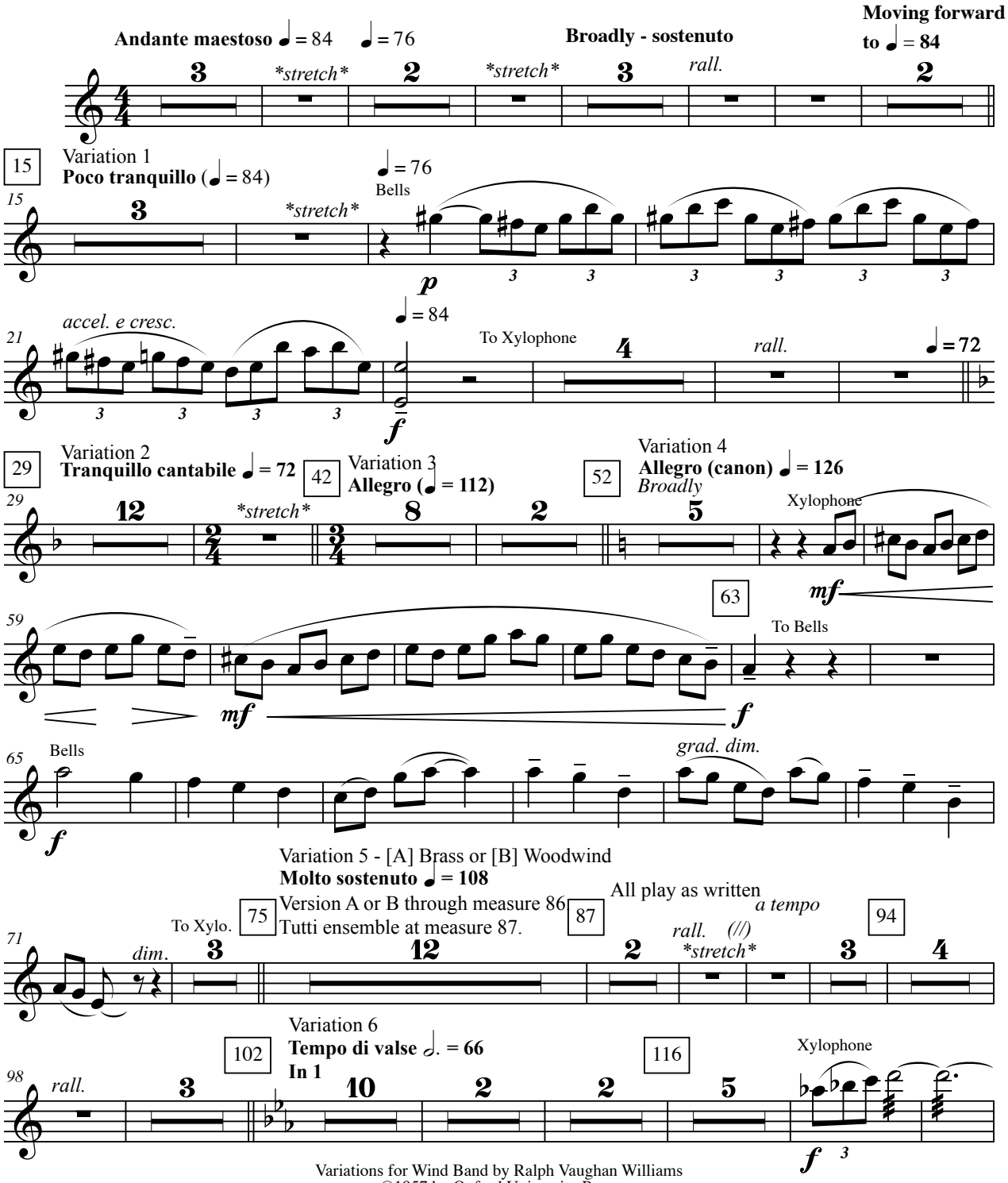
Variations for Wind Band

Scored for large wind ensemble by Donald Hunsberger

Mallets

Bells / Xylophone

Ralph Vaughan Williams
trans. Hunsberger / ed. Gary Brattin



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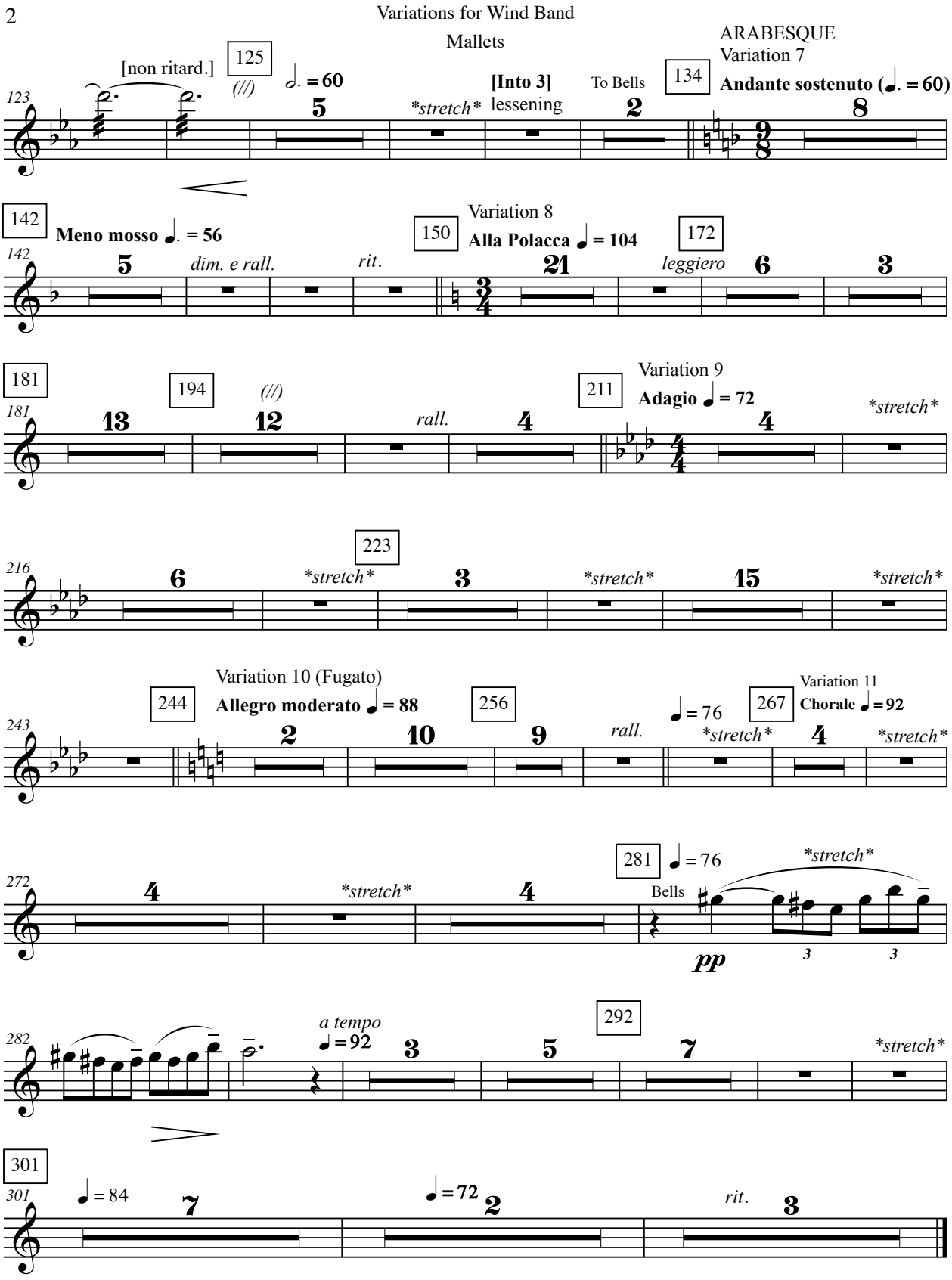
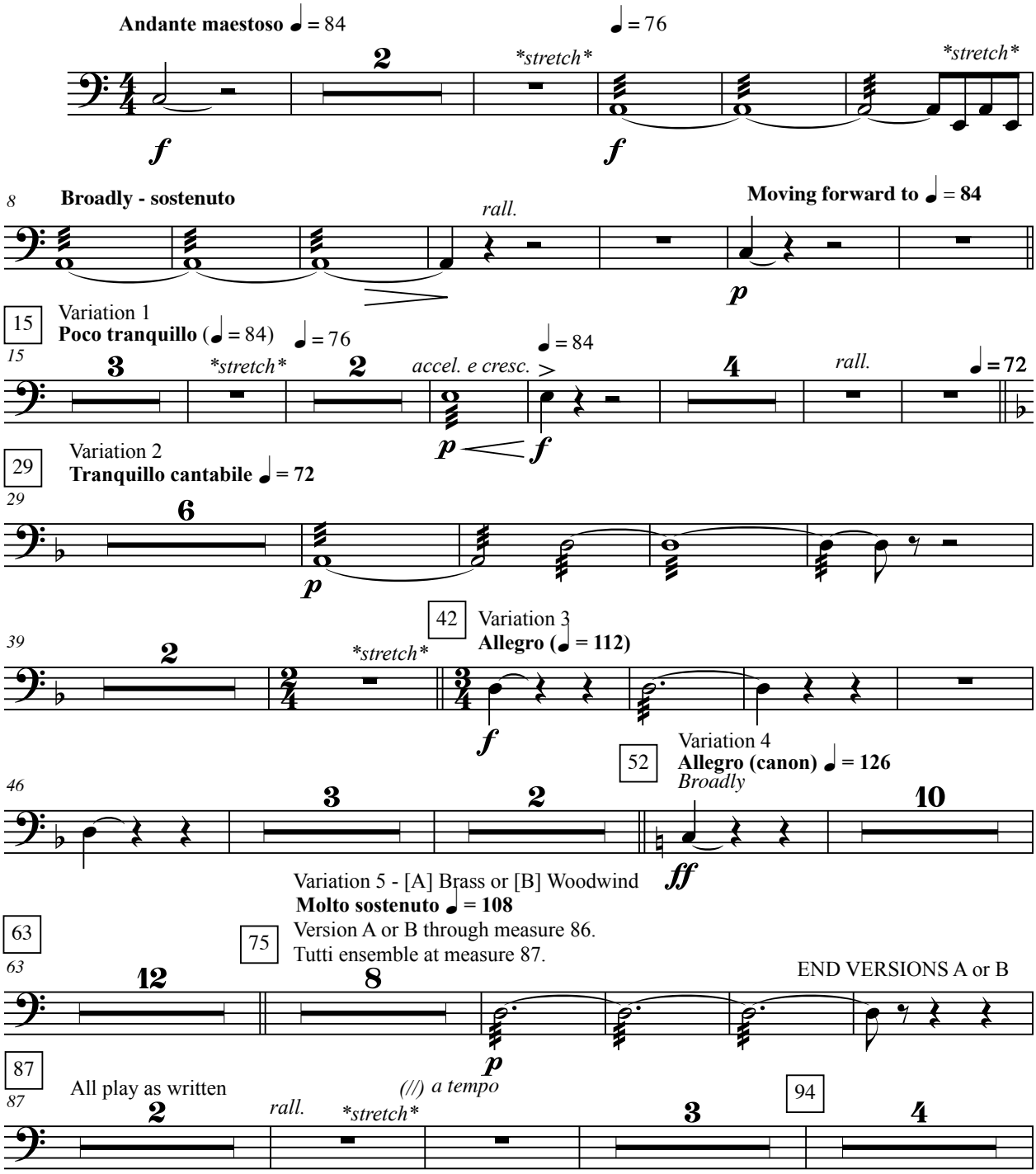

2
Variations for Wind Band
Mallets
ARABESQUE
Variation 7
[non ritard.]
125
(///)
♩. = 60
[Into 3]
lessening
To Bells
134
Andante sostenuto (♩. = 60)
123
stretch
142
Meno mosso ♩. = 56
150
Variation 8
Alla Polacca ♩ = 104
172
dim. e rall.
rit.
leggiero
181
194
211
Variation 9
Adagio ♩ = 72
rall.
223
216
stretch
Variation 10 (Fugato)
244
Allegro moderato ♩ = 88
256
♩ = 76
267
Variation 11
Chorale ♩ = 92
243
272
281
Bells
pp
292
a tempo
282
301
♩ = 84
♩ = 72

Variations for Wind Band

Scored for large wind ensemble by Donald Hunsberger

Timpani

Ralph Vaughan Williams
trans. Hunsberger / ed. Gary Brattin

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Timpani

Variation 6

Tempo di valse ♩. = 66

In 1

102 116

98 *rall.* 3 10 2 2 *f* *(cresc.)*

118 *ff*

125

[non ritard.] *(///)* ♩. = 60 *stretch* **[Into 3]** lessening

123 5 2

ARABESQUE

Variation 7

134

Andante sostenuto (♩. = 60)

142 **Meno mosso** ♩. = 56

134 8 2 *p* *cresc.*

146 *dim. e rall.* *f*

150 Variation 8

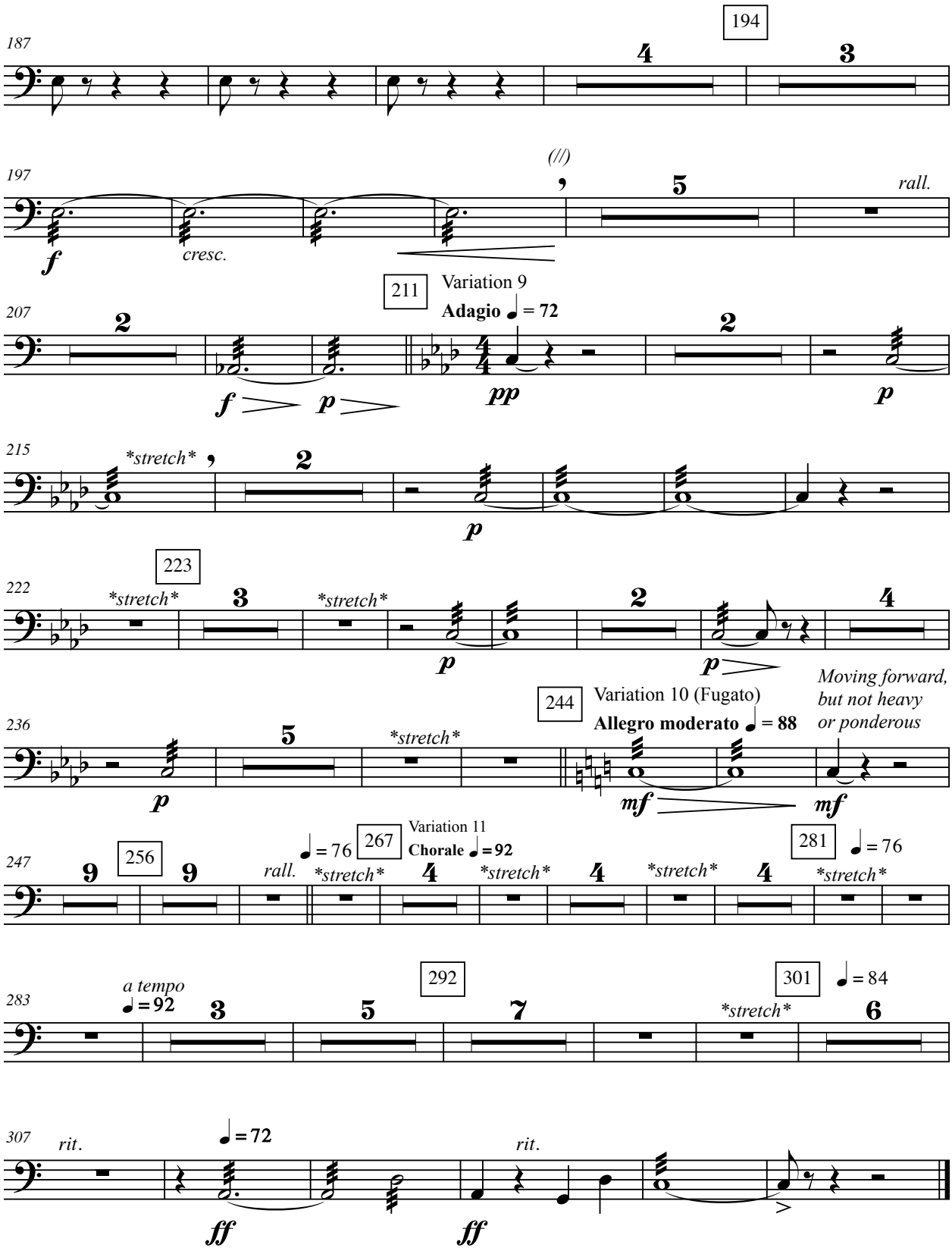
Alla Polacca ♩ = 104

149 *rit.* *f*

154 10 *fz*

172 181

168 3 *leggiero* 6 3 2 *ff*

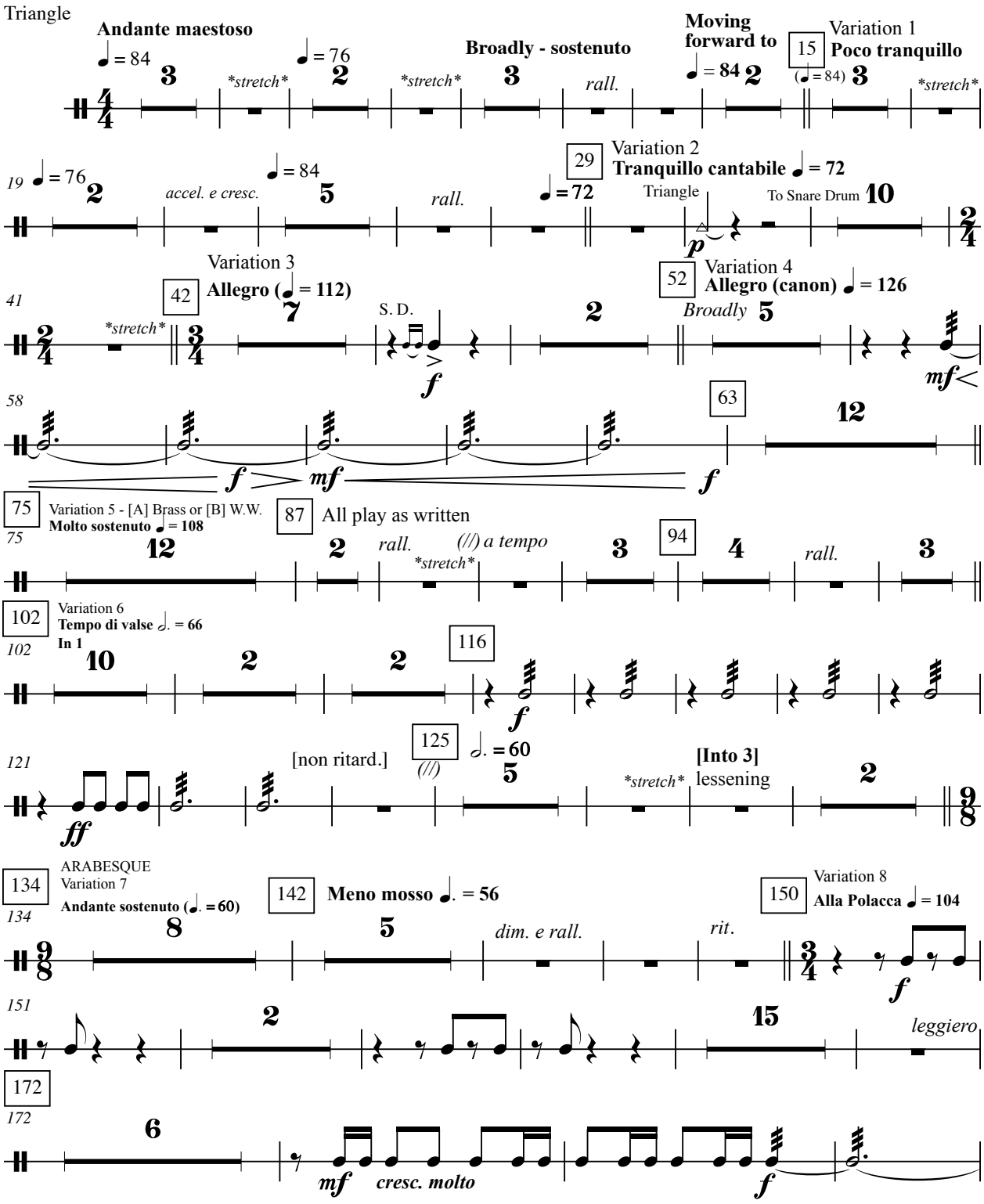
184

194
187
4
3
197
(///)
5
rall.
f
cresc.
211
Variation 9
Adagio ♩ = 72
207
2
f
p
pp
2
p
215
stretch
2
p
223
222
stretch
3
stretch
p
2
p
4
244
Variation 10 (Fugato)
Allegro moderato ♩ = 88
Moving forward, but not heavy or ponderous
236
p
5
stretch
mf
mf
247
256
9
9
rall.
♩ = 76
267
Variation 11
Chorale ♩ = 92
stretch
4
stretch
4
stretch
4
281
♩ = 76
stretch
283
a tempo
♩ = 92
3
292
5
7
301
♩ = 84
stretch
6
307
rit.
♩ = 72
ff
rit.
ff

Variations for Wind Band

Scored for large wind ensemble by Donald Hunsberger

Ralph Vaughan Williams
trans. Hunsberger / ed. Gary Brattin

Snare Drum



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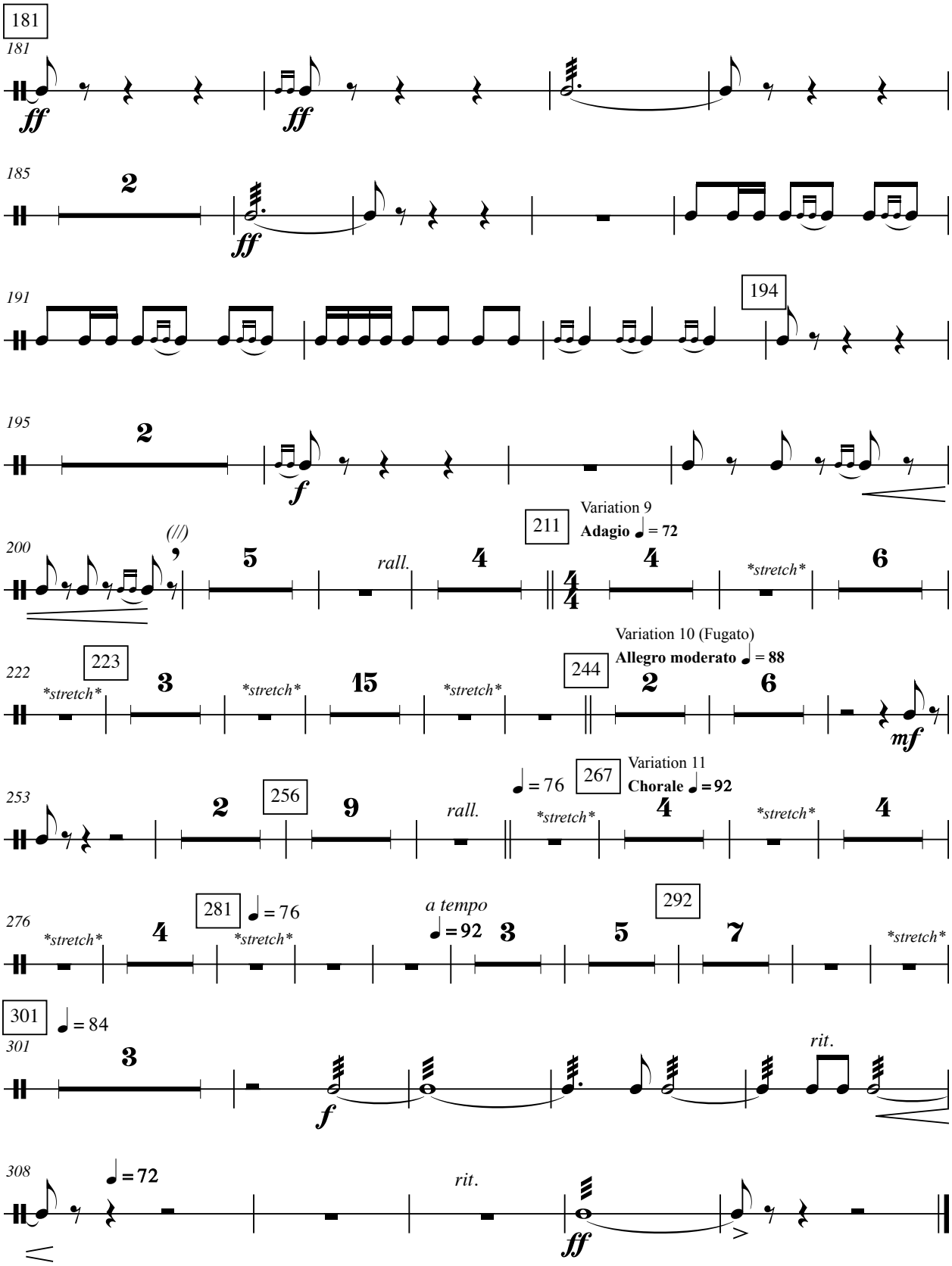
Variations for Wind Band

Snare Drum

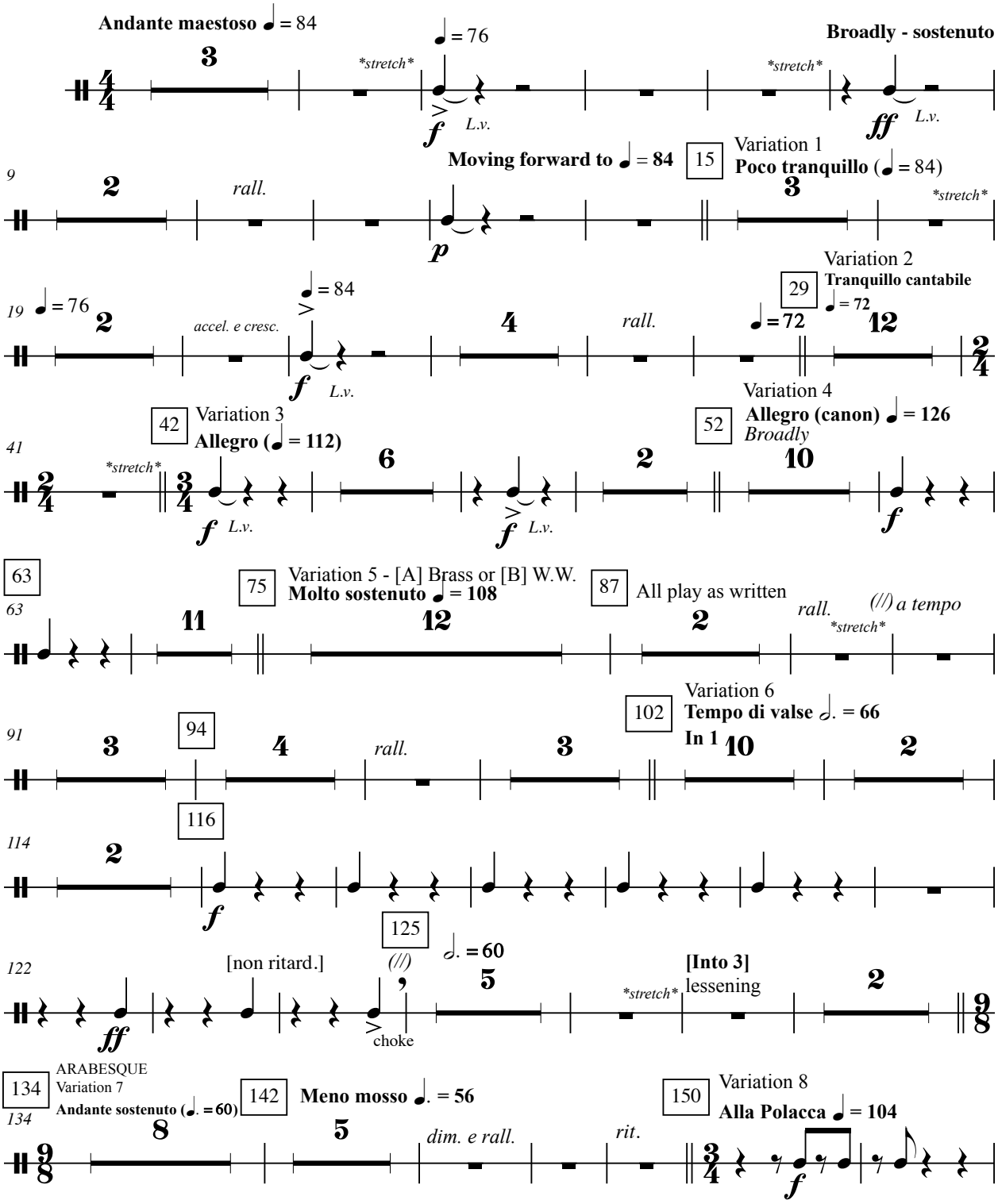


Variations for Wind Band

Scored for large wind ensemble by Donald Hunsberger

Bass Drum

Ralph Vaughan Williams
trans. Hunsberger / ed. Gary Brattin



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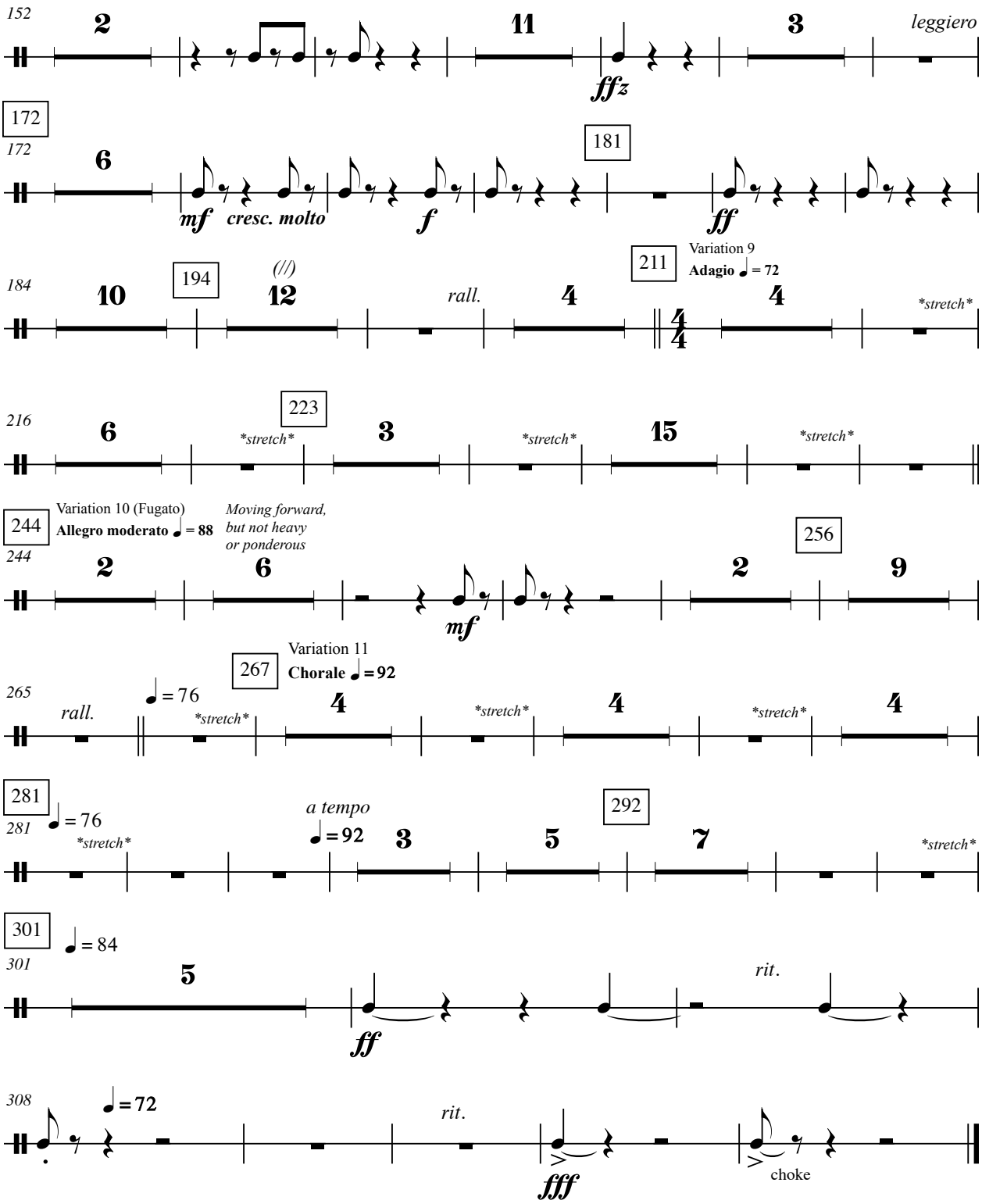
Variations for Wind Band

Bass Drum



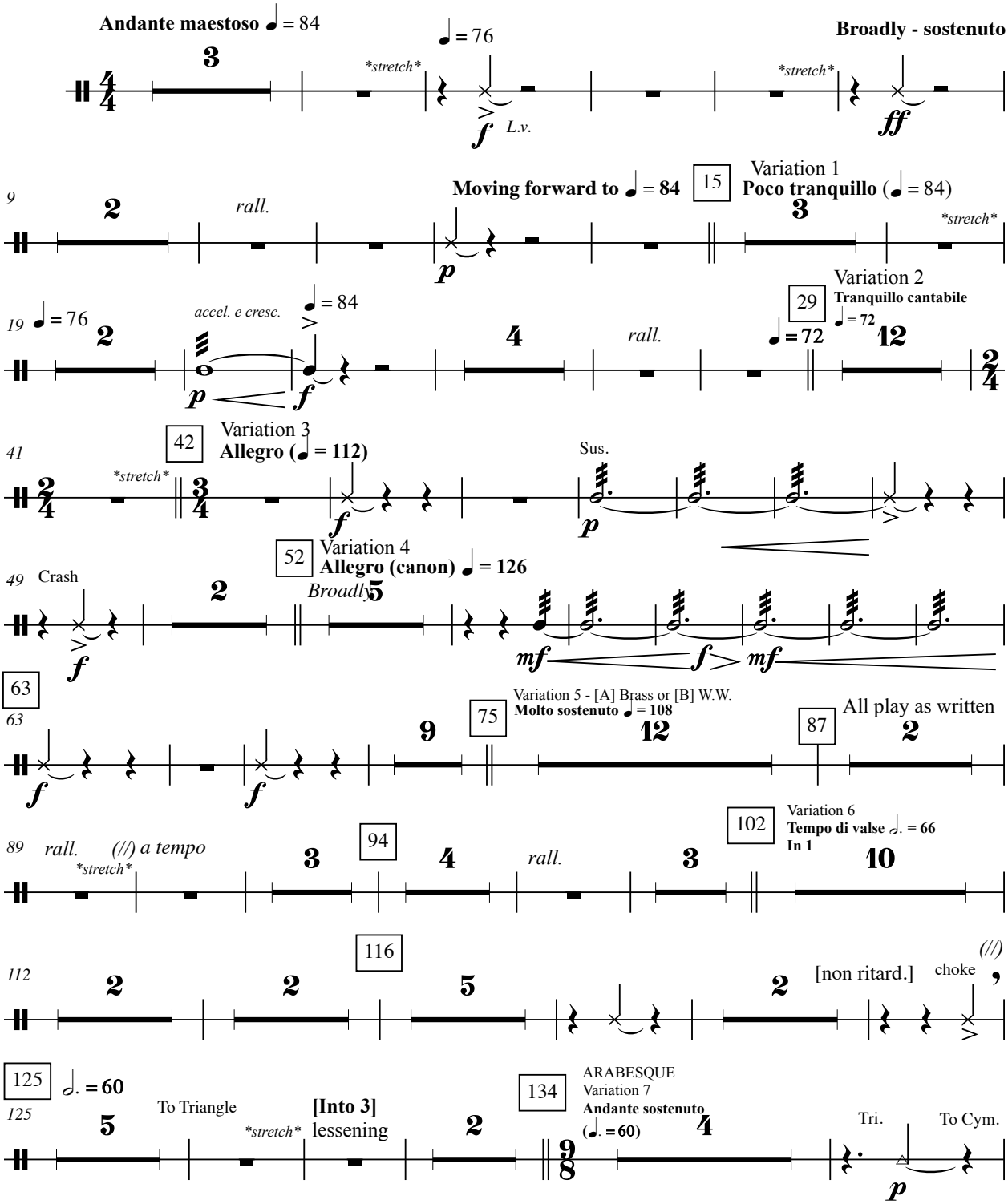
Variations for Wind Band

Scored for large wind ensemble by Donald Hunsberger

Ralph Vaughan Williams
trans. Hunsberger / ed. Gary Brattin

Cymbals

Triangle



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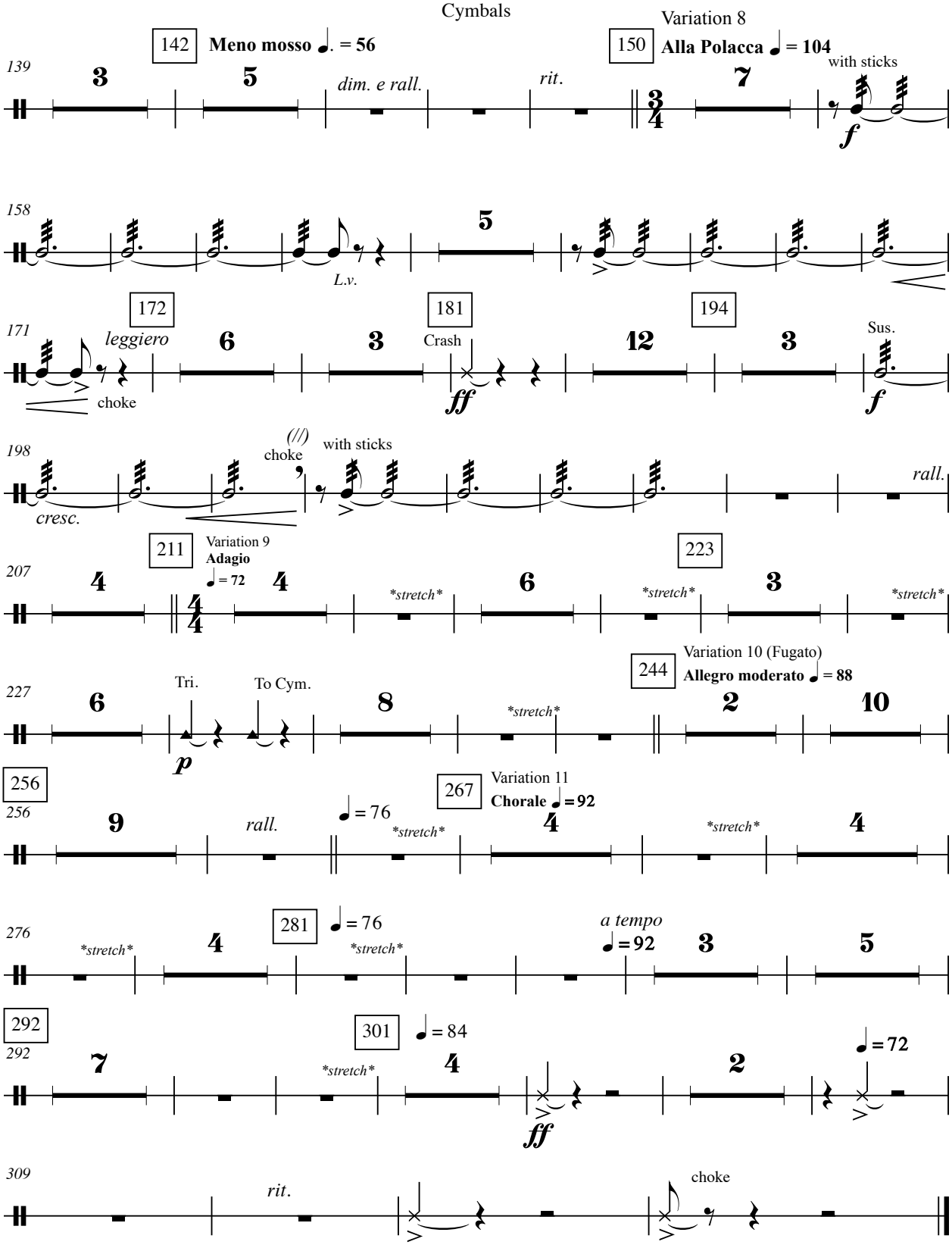
Variations for Wind Band

Cymbals



CHAPTER EIGHT

CORRECTED CONDUCTOR SCORE TO *VARIATIONS FOR WIND BAND*

VARIATIONS FOR WIND BAND

by
RALPH VAUGHAN WILLIAMS

Scored for large wind ensemble by
Donald Hunsberger

Edited by
Gary Brattin

FULL SCORE

Variations for Wind Band by Ralph Vaughan Williams
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Conductor's Score

Variations for Wind Band

Scored for large wind ensemble by Donald Hunsberger

Ralph Vaughan Williams
trans. Hunsberger / ed. Gary Brattin

Andante maestoso (♩ = 84) **stretch** (♩ = 76)

Piccolo/Flute (Picc.)
1st Flute
2nd Flute
3rd/Alto Flute (Flute)
1st/2nd Oboe
English Horn
Clarinet in E♭
1st B♭ Clarinet
2nd B♭ Clarinet
3rd B♭ Clarinet
B♭ Bass Clarinet
BB♭ Contrabass Clarinet
1st/2nd Bassoon
Contrabassoon
B♭ Soprano Saxophone
E♭ Alto Saxophone
B♭ Tenor Saxophone
E♭ Baritone Saxophone

Andante maestoso (♩ = 84) **stretch** (♩ = 76)

1st/2nd B♭ Trumpet
1st/2nd Bb Piccolo Trumpet
1st/2nd B♭ Flugelhorn
1st/2nd Horn in F
3rd/4th Horn in F
1st/2nd Trombone
3rd/4th Trombone
Euphonium B.C. (a2, div.)
Tuba
String Bass
Harp (C♯ F♯ G♯ / C♮ F♮ G♮)
Timpani
Bass Drum (L.v.)
Cymbals (L.v.)

stretch **Broadly - sostenuto**

rall.

Moving forward to (♩ = 84)

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

To Alto

stretch **Broadly - sostenuto**

rall.

Moving forward to (♩ = 84)

B♭ Tpt. 1-2
B♭ Picc Tpt 1-2
Flghn. 1-2
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba

div. *a2*

St. Bass

pizz.

arco

Hp.

ff

Timp.

p

B. Dr.

ff *L.v.*

p

Cym.

ff

p

4

Variation 1

15 **Poco tranquillo** (♩ = 84)

stretch

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

(Alto)

sim.

Variation 1

15 **Poco tranquillo** (♩ = 84)

stretch

B♭ Tpt. 1-2
B♭ Picc Tpt 1-2
Flghn. 1-2
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
St. Bass
Hp.
Cel.

into stand

sost. e legato

To Cup

Cup

pizz.

arco

G♯ F♯

(♩ = 76) *cresc.* *accel. e cresc.* (♩ = 84) 5

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

(♩ = 76) *cresc.* *accel. e cresc.* (♩ = 84)

B♭ Tpt. 1-2
B♭ Picc Tpt 1-2
Flghn. 1-2
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
St. Bass
Hp.
Cel.
Mal.
Timp.
B. Dr.
Cym.

Open
Open
G♮
Bells
To Xylophone
L.v.

6

rall.

(♩ = 72)

Solo

Picc./Fl.

Fl. 1

Fl. 2

A. Fl.

Ob. 1-2

E. Hn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Cb. Cl.

Bsn. 1-2

C. Bn.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

rall.

(♩ = 72)

B♭ Tpt. 1-2

B♭ Picc Tpt 1-2

Flghn. 1-2

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3-4

Euph.

Tuba

St. Bass

Hp.

F♮

B♭

29 Variation 2
Tranquillo cantabile (♩ = 72)

Picc./Fl.
To Flute
Fl. 1
Solo
mf
Fl. 2
Solo
mf
A. Fl.
(Alto)
mf
Ob. 1-2
Solo
mf
E. Hn.
(Solo)
mf
E♭ Cl.
B♭ Cl. 1
p
ppp
B♭ Cl. 2
p
ppp
B♭ Cl. 3
B. Cl.
mf
Cb. Cl.
Bsn. 1-2
Solo
mf
C. Bn.
S. Sx.
A. Sx.
Solo (vib.)
mf
T. Sx.
B. Sx.

29 Variation 2
Tranquillo cantabile (♩ = 72)

B♭ Tpt. 1-2
B♭ Picc Tpt 1-2
Flghn. 1-2
Solo
mf
Hn. 1-2
mf
w/ fl. 2
mf
Hn. 3-4
p
ppp
Tbn. 1-2
p
ppp
Tbn. 3-4
Euph.
Tuba
St. Bass
pizz.
p
Hp.
p
ppp
Cel.
p
S.Dr.
Triangle
To Snare Drum
p

8

35

Picc./Fl.
(Flute)
To Picc.
Fl. 1
Fl. 2
A. Fl.
To Flute
Ob. 1-2
E. Hn.
E♭ Cl.
B♭ Cl. 1
Sop. Sax
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
Bsn. 1-2
C. Bn.
S. Sx.
Soli
A. Sx.
Soli
T. Sx.
Soli
B. Sx.
Soli
B♭ Tpt. 1-2
Cup
Open
B♭ Picc Tpt 1-2
Flghn. 1-2
Hn. 1-2
w/ alto fl.
Hn. 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
St. Bass
arco
Hp.
Cel.
Timp.

Variation 3

stretch 42 **Allegro (♩ = 112)**

(all triplets full value w/separation)

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

(Picc.)
(Flute)
sim.
f

Variation 3

stretch 42 **Allegro (♩ = 112)**

(all triplets full value w/separation)

B♭ Tpt. 1-2
Flghn. 1-2
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
St. Bass
Hp.
Cel.
Timp.
B. Dr.
Cym.

mf
pizz.
arco
L.v.
Sus.
p
B♮ C♯ F♯ G♯

10

46

Picc./Fl.
Fl. 1
Fl. 2
Fl. 3/Alto
Ob. 1-2
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
Bsn. 1-2
C. Bn.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1-2
B♭ Picc Tpt 1-2
Flghn. 1-2
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
St. Bass
Hp.
Timp.
S.Dr.
B. Dr.
Cym.

sim.
cresc.
f
1.
div.
Tutti - div.
pizz.
C♮ F♮ G♮
S. D.
L.v.
Crash

Variation 4
52 **Allegro (canon) (♩ = 126)**
Broadly

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

Variation 4
52 **Allegro (canon) (♩ = 126)**
Broadly

B♭ Tpt. 1-2
B♭ Picc Tpt 1-2
Flghn. 1-2
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
St. Bass
Mal.
Timp.
S.Dr.
Cym.

a2
a2
arco
Xylophone

12

63

Picc./Fl.
Fl. 1
Fl. 2
Fl. 3/Alto
Ob. 1-2
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
Bsn. 1-2
C. Bn.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1-2
B♭ Picc Tpt 1-2
Flghn. 1-2
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
St. Bass
Mal.
S.Dr.
B. Dr.
Cym.

58

mf

To Bells

f

13

grad. dim.

To Flute

dim.

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

grad. dim.

dim.

B♭ Tpt. 1-2
B♭ Picc Tpt 1-2
Flghn. 1-2
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
St. Bass
Mal.
Timp.
S.Dr.
B. Dr.
Cym.

f

Bells

To Xylo.

f

f

14

Variation 5 - [A] Brass or [B] Woodwind / Version A or B through measure 86.
Tutti ensemble at measure 87.

75 **Molto sostenuto (♩ = 108)**

Fl. 1
Fl. 2
Fl. 3/Alto
Ob. 1-2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
Bsn. 1-2
C. Bn.
S. Sx.
A. Sx.
T. Sx.
B. Sx.

ver. B / Solo
pp

B♭ Tpt. 1-2
B♭ Picc Tpt 1-2
Flghn. 1-2
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
St. Bass
Hp.
Cel.
Mal.
Timp.

ver. A / Solo
p
(cup mute or felt hat)
mf
E♮

Variation 5 - [A] Brass or [B] Woodwind / Version A or B through measure 86.
Tutti ensemble at measure 87.

75 **Molto sostenuto (♩ = 108)**

87

15

END VERSIONS A or B

All play as written

Flute

Picc./Fl.

Fl. 1

Fl. 2

Fl. 3/Alto

Ob. 1-2

E. Hn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Cb. Cl.

Bsn. 1-2

C. Bn.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1-2

B♭ Picc Tpt 1-2

Flghn. 1-2

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3-4

Euph.

Tuba

St. Bass

Hp.

Mal.

Timp.

ver. B - Solo

play in both versions
quasi pizz.

vib.

version A only

open

ver. A & B

version A

Play in A & B
St. Mute

pizz.

Play in both versions

16

(//)

rall. **stretch** *a tempo*

poco cresc.

94

cresc.

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

(//)

rall. **stretch** *a tempo*

poco cresc.

94

cresc.

B♭ Tpt. 1-2
B♭ Picc Tpt 1-2
Flghn. 1-2
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
St. Bass
Hp.
Cel.

All

mute

mute

a2

arco

rall.

To Picc.

102 Variation 6 **(In 1)**
Tempo di valse (𝅗𝅥. = 66)

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

rall.

102 Variation 6 **(In 1)**
Tempo di valse (𝅗𝅥. = 66)

B♭ Tpt. 1-2
B♭ Picc Tpt 1-2
Flghn. 1-2
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
St. Bass
Hp.
Cel.
Mal.
Timp.

Soli
Open
Open
a2 Soli
St. Bass cue
pizz.
pizz.

18

105

cresc.

Picc./Fl.

Fl. 1

n.v.

p

vib.

p

Fl. 2

n.v.

p

vib.

p

Fl. 3/Alto

n.v.

p

vib.

p

Ob. 1-2

p

E. Hn.

p

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Cb. Cl.

Bsn. 1-2

p

mf

C. Bn.

p

S. Sx.

A. Sx.

T. Sx.

B. Sx.

cresc.

B♭ Tpt. 1-2

B♭ Picc Tpt 1-2

Flghn. 1-2

Hn. 1-2

Hn. 3-4

Tbn. 1-2

p

p

Tbn. 3-4

p

Euph.

div.

Tuba

p

St. Bass

arco

Hp.

Cel.

(cresc.)

116

(Picc.)

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

(cresc.)

116

B♭ Tpt. 1-2
B♭ Picc Tpt 1-2
Flghn. 1-2
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
St. Bass
Timp.
S.Dr.
B. Dr.
Cym.

20

[non ritard.] (//) 125 (𝅗𝅥. = 60)

Picc./Fl.
Fl. 1
Fl. 2
Fl. 3/Alto
Ob. 1-2
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
Bsn. 1-2
C. Bn.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1-2
B♭ Picc Tpt 1-2
Flghn. 1-2
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
St. Bass
Hp.
Cel.
Mal.
Timp.
S.Dr.
B. Dr.
Cym.

ff *lightly* *mp* Solo - *sweetly* *ppp* *pp* *mf* *mp* *f* div. choke Xylophone To Triangle

21

127

stretch

[Into 3]
lessening

To Flute

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

(Alto)

Solo

[Into 3]
stretch lessening

B♭ Tpt. 1-2
B♭ Picc Tpt 1-2
Flghn. 1-2
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
St. Bass
Hp.
Cel.
Mal.
Timp.

Solo

pizz.

To Bells

B♭

D♭

ARABESQUE
Variation 7

22 134 **Andante sostenuto (♩. = 60)**

(Flute)

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

Solo

Soli

ARABESQUE
Variation 7
134 **Andante sostenuto (♩. = 60)**

B♭ Tpt. 1-2
B♭ Picc Tpt 1-2
Flghn. 1-2
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
St. Bass
Hp.
Cel.
Cym.

pizz.

E♮ F♯ D♮ B♮

Tri.

To Cym.

142 **Meno mosso (♩. = 56)**

Picc./Fl.
Fl. 1
Fl. 2
A. Fl.
Ob. 1-2
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
Bsn. 1-2
C. Bn.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1-2
B♭ Picc Tpt 1-2
Flghn. 1-2
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
St. Bass
Hp.
Cel.
Mal.
Timp.

To Flute
Solo
pizz.
div.
1.
cresc.

24

dim. e rall.

Picc./Fl.
Fl. 1
Fl. 2
(Flute)
Fl. 3/Alto
Ob. 1-2
(Sop. Sax)
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
Bsn. 1-2
C. Bn.
Solo
S. Sx.
A. Sx.
T. Sx.
B. Sx.

dim. e rall.

All
B♭ Tpt. 1-2
B♭ Picc Tpt 1-2
Flghn. 1-2
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3-4
a2
Euph.
Tuba
arco
St. Bass
Hp.
Cel.
Timp.

Variation 8

150

Alla Polacca (♩ = 104)

rit.

To Picc.

(Picc.)

(Flute)

ten.

sim.

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

Variation 8

150

Alla Polacca (♩ = 104)

rit.

B♭ Tpt. 1-2
B♭ Picc Tpt 1-2
Flghn. 1-2
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
St. Bass
Timp.
S.Dr.
B. Dr.
Cym.

26

155

Picc./Fl.
Fl. 1
Fl. 2
Fl. 3/Alto
Ob. 1-2
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
Bsn. 1-2
C. Bn.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1-2
B♭ Picc Tpt 1-2
Flghn. 1-2
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
St. Bass
Hp.
Timp.
S.Dr.
B. Dr.
Cym.

sim.
ff
a2
pizz.
f
with sticks

161

Picc./Fl.
Fl. 1
Fl. 2
Fl. 3/Alto
Ob. 1-2
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
Bsn. 1-2
C. Bn.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1-2
B♭ Picc Tpt 1-2
Flghn. 1-2
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
St. Bass
Hp.
Cym.

sim.

(8vb opt.)

div.

arco

a2

L.v.

28

165

Picc./Fl.
Fl. 1
Fl. 2
Fl. 3/Alto
Ob. 1-2
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
Bsn. 1-2
C. Bn.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1-2
B♭ Picc Tpt 1-2
Flghn. 1-2
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
St. Bass
Hp.
Timp.
B. Dr.
Cym.

ff
fz
ffz
pizz.

leggiero 172

169

Picc./Fl.

Fl. 1 — Solo — *p*

Fl. 2

Fl. 3/Alto

Ob. 1-2 — Solo — *p*

E. Hn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl. — *p*

Cb. Cl. — *p*

Bsn. 1-2 — Solo — *p*

C. Bn.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

leggiero 172

B♭ Tpt. 1-2

B♭ Picc Tpt 1-2

Flghn. 1-2 — *sub. p*

Hn. 1-2 — *sub. p*

Hn. 3-4 — *sub. p*

Tbn. 1-2

Tbn. 3-4

Euph. — div. — *sub. p*

Tuba — *p*

St. Bass — *p*

Hp. — F♯ G♯ C♯ D♯

Cym. — choke

30

cresc. molto

175

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

All

cresc. molto

B♭ Tpt. 1-2
B♭ Picc Tpt 1-2
Flghn. 1-2
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
St. Bass
S.Dr.
B. Dr.

(a2)

arco

sim.

181

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

181

B♭ Tpt. 1-2
B♭ Picc Tpt 1-2
Flghn. 1-2
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
St. Bass
Hp.
Timp.
S.Dr.
B. Dr.
Cym.

Crash

32

185

Picc./Fl.
Fl. 1
Fl. 2
Fl. 3/Alto
Ob. 1-2
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
Bsn. 1-2
C. Bn.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1-2
B♭ Picc Tpt 1-2
Flghn. 1-2
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
St. Bass
Timp.
S.Dr.
B. Dr.
Cym.

sim.

ff

189

Picc./Fl.
Fl. 1
Fl. 2
Fl. 3/Alto
Ob. 1-2
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
Bsn. 1-2
C. Bn.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1-2
B♭ Picc Tpt 1-2
Flghn. 1-2
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
St. Bass
Timp.
S.Dr.
B. Dr.
Cym.

sim.

34

194

All running 16ths - stagger breathing at will

193

Picc./Fl.

Fl. 1

Fl. 2

Fl. 3/Alto

Ob. 1-2

E. Hn.

8vb optional

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Cb. Cl.

Bsn. 1-2

C. Bn.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

194

All running 16ths - stagger breathing at will

B♭ Tpt. 1-2

B♭ Picc Tpt 1-2

Flghn. 1-2

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3-4

Euph.

Tuba

St. Bass

S.Dr.

B. Dr.

Cym.

(//) 35

197

Picc./Fl.
Fl. 1
Fl. 2
Fl. 3/Alto
Ob. 1-2
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
Bsn. 1-2
C. Bn.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1-2
B♭ Picc Tpt 1-2
Flghn. 1-2
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
St. Bass
Hp.
Timp.
S.Dr.
Cym.

cresc.

F♮ G♮ C♮ D♮

f

choke

Sus.

(//)

36

201

Picc./Fl.
Fl. 1
Fl. 2
Fl. 3/Alto
Ob. 1-2
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
Bsn. 1-2
C. Bn.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1-2
B♭ Picc Tpt 1-2
Flghn. 1-2
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
St. Bass
Timp.
S.Dr.
B. Dr.
Cym.

sim.

To Flute

To Alto

rall.

pizz.

with sticks

Variation 9

211

Adagio (♩ = 72)

37

stretch

207

Picc./Fl.

Fl. 1

Fl. 2

Fl. 3/Alto

Ob. 1-2

E. Hn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Cb. Cl.

Bsn. 1-2

C. Bn.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Variation 9

211

Adagio (♩ = 72)

stretch

B♭ Tpt. 1-2

B♭ Picc Tpt 1-2

Flghn. 1-2

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3-4

Euph.

Tuba

St. Bass

Hp.

Timp.

Cym.

arco

pizz.

Tuba cue

To Triangle

38

stretch

216

Picc./Fl.

Fl. 1

Fl. 2

Fl. 3/Alto

Ob. 1-2

E. Hn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Cb. Cl.

Bsn. 1-2

C. Bn.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

stretch

Felt Hat

B♭ Tpt. 1-2

B♭ Picc Tpt 1-2

Flghn. 1-2

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3-4

Euph.

Tuba

Tuba cue

arco

St. Bass

Timp.

S.Dr.

B. Dr.

Cym.

p

f *mf*

223

stretch

Picc./Fl.

Fl. 1

Fl. 2

Fl. 3/Alto

Ob. 1-2

E. Hn.

Solo

mf

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Cb. Cl.

Bsn. 1-2

C. Bn.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

223

Open

stretch

B♭ Tpt. 1-2

B♭ Picc Tpt 1-2

Flghn. 1-2

mf

Hn. 1-2

Hn. 3-4

Tbn. 1-2

mf

Tbn. 3-4

mf

Euph.

Tuba

(Tuba cue)

St. Bass

Hp.

p

p

Timp.

p

p

40

232

Picc./Fl.

Fl. 1

Fl. 2

A. Fl.

Ob. 1-2

E. Hn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Cb. Cl.

Bsn. 1-2

C. Bn.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1-2

B♭ Picc Tpt 1-2

Flghn. 1-2

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3-4

Euph.

Tuba

St. Bass

Hp.

Timp.

Cym.

(Flute)

Solo

espress.

(Alto) Solo

espress.

Solo

vib.

Gb

E♮ F♯ G♮ D♮ B♮

Tri.

To Cym.

p

pp

Variation 10 (Fugato)

Allegro moderato (♩ = 88)

Moving forward, but not heavy or ponderous

stretch

244

241

Picc./Fl.

All

Fl. 1

All

Fl. 2

A. Fl.

To Picc.

To Flute

Ob. 1-2

E. Hn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Cb. Cl.

Bsn. 1-2

C. Bn.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Variation 10 (Fugato)

stretch

244

Allegro moderato (♩ = 88)

Moving forward, but not heavy or ponderous

B♭ Tpt. 1-2

B♭ Picc Tpt 1-2

Flghn. 1-2

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3-4

Euph.

Tuba

St. Bass

Cel.

Mal.

Timp.

42

248

(Picc. to the end)

(Flute)

Picc./Fl.
Fl. 1
Fl. 2
Fl. 3/Alto
Ob. 1-2
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
Bsn. 1-2
C. Bn.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1-2
B♭ Picc Tpt 1-2
Flghn. 1-2
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
St. Bass
Hp.
S.Dr.
B. Dr.

256

43

253

Picc./Fl.

Fl. 1

Fl. 2

Fl. 3/Alto

Ob. 1-2

E. Hn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Cb. Cl.

Bsn. 1-2

C. Bn.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

256

253

B♭ Tpt. 1-2

mf

B♭ Picc Tpt 1-2

Flghn. 1-2

Hn. 1-2

mf

Hn. 3-4

mf

Tbn. 1-2

Tbn. 3-4

Euph.

Tuba

St. Bass

Hp.

S.Dr.

B. Dr.

Cym.

44

257

Picc./Fl.
Fl. 1
Fl. 2
Fl. 3/Alto
Ob. 1-2
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
Bsn. 1-2
C. Bn.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1-2
B♭ Picc Tpt 1-2
Flghn. 1-2
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
St. Bass
Hp.
S.Dr.
B. Dr.
Cym.

261

Picc./Fl.
Fl. 1
Fl. 2
Fl. 3/Alto
Ob. 1-2
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
Bsn. 1-2
C. Bn.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1-2
B♭ Picc Tpt 1-2
Flghn. 1-2
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
St. Bass
Hp.
S.Dr.
B. Dr.
Cym.

f

46

rall.

(♩ = 76)

stretch 267

Variation 11

Chorale (♩ = 92)

stretch

265

Picc./Fl.

Fl. 1

Fl. 2

Fl. 3/Alto

Ob. 1-2

E. Hn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Cb. Cl.

Bsn. 1-2

C. Bn.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1-2

B♭ Picc Tpt 1-2

Flghn. 1-2

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3-4

Euph.

Tuba

St. Bass

Hp.

Cel.

(Bsn. cue)

pizz.

272

stretch

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

stretch

B♭ Tpt. 1-2
B♭ Picc Tpt 1-2
Flghn. 1-2
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba

arco

St. Bass
Hp.
F♯
C♯
Cel.
Timp.
S.Dr.
B. Dr.

48

281

(♩ = 76)

stretch

a tempo

(♩ = 92)

279

Picc./Fl.

Fl. 1

Fl. 2

Fl. 3/Alto

Ob. 1-2

E. Hn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Cb. Cl.

Bsn. 1-2

C. Bn.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

281

(♩ = 76)

stretch

a tempo

(♩ = 92)

B♭ Tpt. 1-2

Flghn. 1-2

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3-4

(Bsn. cue)

Euph.

Tuba

St. Bass

Hp.

G♯

F♮ C♮

G♮

Cel.

Bells

Mal.

Timp.

ppp

pp

1.

49

286

292

cresc.

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

292

cresc.

B♭ Tpt. 1-2
B♭ Picc Tpt 1-2
Flghn. 1-2
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
St. Bass
Hp.
Cel.

(no cresc.)
(no cresc.)
(no cresc.)

arco

a2

50

cresc. **stretch**

294

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

cresc. **stretch**

B♭ Tpt. 1-2 — *p*
B♭ Picc Tpt 1-2 — *p*
Flghn. 1-2
Hn. 1-2 — *mf*
Hn. 3-4 — *mf*
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
St. Bass
Hp. — F♯ — F♮
Cel.
Mal.
Timp.

301 (♩ = 84)

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

301 (♩ = 84)

B♭ Tpt. 1-2
B♭ Picc Tpt 1-2
Flghn. 1-2
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
St. Bass
S.Dr.
B. Dr.
Cym.

52

rit.

(♩=72)

rit.

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

B♭ Tpt. 1-2
B♭ Picc Tpt 1-2
Flghn. 1-2
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3-4
Euph.
Tuba
St. Bass
Hp.
Timp.
S.Dr.
B. Dr.
Cym.

306

fff
ff
f

div.

choke

CHAPTER NINE

EPILOGUE

Ralph Vaughan Williams' *Variations for Brass Band* is a landmark work for the genre that reflects the full maturity of the composer's evolution over six decades, compressed into a twelve-minute theme and variations originally intended for amateur musicians. It may be that, due to the genre and the intended audience, this work has been overlooked by the scholarly community in favor of his nine symphonies and the wealth of other works in the many genres for which he composed. *Variations for Brass Band*, like much of Vaughan Williams' other work, has been adapted for a variety of different genres, in this case, for orchestra and wind band, and commercially produced recordings in all three genres have been issued.

As we have seen through the analysis of the recordings, each type of ensemble performing the work takes its own characteristic approach. In the Hunsberger transcription, the focus of this dissertation, we see great attention to details of articulation, dynamics, phrasing, musically blended transitions between the variations, and in many cases different tempi than in the brass band original.

It is this last issue—tempo—that should be the immediate extension of the present research, particularly in light of the fact that the tempo indications in the published brass band score were not the composer's, but rather were inserted by his editor, Frank Wright. This provides an opportunity to revisit the way tempo is addressed in the corrected edition of the Hunsberger score; this may be an issue Dr. Hunsberger will wish to reevaluate. In his interview (Appendix C), Hunsberger advocates the reasonably free use of tempo as the music itself dictates, and I agree with this approach. At a minimum, the

corrected edition should present all tempo indications in parentheses, and an introductory note in the score should explain that the original manuscript score had no such indications. In the same notes to the conductor, performance practice notes should also be presented that outline the extent of the differences between the brass band version and the interpretational extent of the Hunsberger transcription. This information should also prove to be of use to conductors, to further shape the artistic path for all, whether they are inclined to follow an authentic 'period' performance or the enhanced version.

The analysis of the recordings, all by well-respected conductors, showed the tendency to play slower than the hypothetical default times established by the computer-generated rendition. This does not automatically dictate an arbitrary change in a currently listed tempo, but at some point the question arises: how many bands does it take *not* to play the music at the tempo inserted by an editor before the marked tempo is either changed to reflect common performance practice (if it can be realistically determined), or removed entirely so that bands are free to explore the expression of a given piece of music?

If there is an argument against removing metronome markings entirely, part of the answer to the above (perhaps rhetorical) question is answered in the interview with Paul Hindmarsch (Appendix E). As he says, the lack of a metronome marking for reference would present a serious problem for some British brass band conductors, due to deficiencies in formal artistic training and the inability to form individual interpretations of music based on their own artistic instincts. When asked what might happen if the metronome markings in *Variations for Brass Band* were to be eliminated, Hindmarsch suggested that the brass band conductors would react very differently from the wind band

conductors—that is, unlike the wind bands, which tend to elongate the music, he believed that the opposite would happen, and that the brass bands would perform the music at even faster tempi.

In the search for an answer to the resolution of the question of tempo notation in a critical edition, the article by Sir Adrian Boult makes several relevant points. The fact that Vaughan Williams was hardly insistent with regard to tempo and never owned a metronome until late in life suggests that the composer would have been willing to accept many, if not all, interpretations with respect to tempo. This insight leans toward the argument to remove tempo indications, yet the reality of this music in the hands of an inadequately trained or unimaginative conductor suggests that numeric indications should remain. The artistic trade-off with the use of metronome markings is the implication that in the brass band genre, there is only one way to "properly" perform this music, and the opportunity for freedom of expression is lost. It is the sincere opinion of this author that, no matter in what context this music may have been performed, it was never intended to be played within the constraints of rigid metronome markings, that conductors who come into contact with the music will recognize that it cannot and should not be contained within such parameters, and thus they should be able to let the music breathe naturally as dictated by the score study of the conductor and the ensemble performing it.

One other area worth investigating deals with the presence of articulations and phrase markings in the wind band version that are not indicated in the original brass or orchestral versions. It would be useful to study this issue through performance of different versions of the work, one with the articulations present and one without. During such a study, the music might be rehearsed through a normal concert cycle, performed,

recorded, and then data on the types of instructions necessary during the preparation process might be collected and analyzed. Does the conductor without articulations spend more time singing the style than the conductor with everything laid out in full detail on the parts? Or are the styles of the early British wind band masters (Holst, Vaughan Williams, Jacob) approached and consistently performed with such understanding that the music in its original form is sufficient and does not require further clarification through articulations or other musical notation? Neither Hunsberger nor Hindmarsch addressed this issue directly, although Hunsberger did see the lack of performance directions as necessitating more complete indications in his transcription. Although restructuring the brass band percussion parts is a moot point in the authentic and competitive brass band arena (and at the time of composition, in 1957, percussion was not allowed in the competition at all), one wonders what the brass band version would sound like with the wind band version percussion parts. Also, since the orchestral and wind band versions are both in the key of C major, an orchestra might be inclined to try including the wind band Harp part, in addition to the wind band percussion parts. At any rate, after my extensive listening to the three versions, I clearly felt the absence of the percussion in the brass band and orchestral versions, particularly after listening to the wind band version.

Given both Ralph Vaughan Williams' iconic status among British composers and the excellent reputation of Donald Hunsberger's transcriptions, the creation of a corrected edition of *Variations for Wind Band* will greatly benefit wind bands all over the world. By rectifying the hundreds of errata in the published score and parts for *Variations for*

Wind Band, this dissertation hopes to assure this work's existence in the wind band world for generations to come.

APPENDIX A

LISTING OF DIFFERENCES BETWEEN THE *VARIATIONS FOR BRASS BAND* AND *VARIATIONS FOR WIND BAND*

- The brass band score uses Roman numerals for the variation titles, the wind band score uses Arabic numerals. The brass band score also uses rehearsal letters for locations within the individual variations, whereas the wind band score uses only Roman numerals.
- Theme – Both scores are marked *Andante maestoso* in measure 1, however the brass band score also has the additional marking *marcato,* which is lacking in the wind band score.
- As mentioned in the musical analysis section, two impacts of the crash cymbals are inserted in measures 5 and 8; these do not appear in the brass band score.
- In the Theme (mm. 1-14) the only tempo given in the brass band original is at the beginning, ♩=88. The wind band version in the Theme section alone contains six additional notations for tempo considerations: m. 4 stretch; m. 5 ♩=76; m. 7 stretch; m. 8 Broadly-*sostenuto*; m. 11 *rallentando*; m. 13 Moving forward to ♩ =84.
- Variation 1 – slur/phrase markings added.
- Variation 1 – tempo-related additions: m. 19 ♩=76; m. 21 *accel. e cresc.*; m. 22 ♩ =84; m. 27 *rallentando*.
- Variation 1 – percussion parts have been removed from mm. 23-25 in the wind band version.
- Variation 2 – slur/phrase markings added.

- Variation 2 – The wind band version adds a Triangle note in m. 30.
- Variation 3 – The brass band score tempo lists ♩=120, whereas the wind band score lists ♩=112.
- Variation 3 – The brass band score has a *marcato* style indication in m. 42 for the trombones only and no articulation indications for any instruments in the ensemble. The wind band score omits the *marcato* indication, yet applies detailed staccato and tenuto articulations ensemble-wide for this variation. A hairpin crescendo is added in mm. 46-47 lasting five beats in duration, leading into the downbeat of m. 48.
- Variation 4 (Canon) – The brass band score tempo lists ♩=126, whereas the wind band score lists ♩=132.
- Variation 4 – Hunsberger inserts a detailed system of phrase markings and hairpin dynamics (crescendo and diminuendo) in mm. 57-62, where there are only notes on the page, limited phrase indications, and a single dynamic of fortissimo at the beginning of the variation. In addition to the added dynamic contouring, the role of the percussion is expanded in this same phrase with rolls in the snare drum and cymbals for five measures and one beat, where originally there was no cymbal part and the snare drum roll existed only in measure 60. Xylophone has also been added to this phrase, matching the high brass and woodwinds.
- Variation 4 – The wind band version has removed the timpani roll in mm. 72-74.
- Variation 5 tempi – The brass band score tempo lists ♩=116, whereas the wind band score lists ♩=108. The brass band score maintains the same tempo for the

duration of the variation; the wind band score contains a *rallentando*in m. 89, *a tempo* in m. 90, and another *rallentando* in m. 98.

- The Timpani roll in mm. 83-85 has been extended by a measure from the two-measure roll in the brass band original. It now matches the three-measure long tones in the Trombones with the release on beat one of m. 86.
- There is a Timpani roll in the brass band original (mm. 90-91) that has been omitted in the wind band transcription, likely due to the pianissimo dynamic in the ensemble.
- Another Timpani roll (mm. 96-101) as well as a Snare Drum roll (mm. 96-98) and a Bass Drum note in m. 96 have all been omitted from the brass band original for the wind band transcription.
- Variation 6 tempi – The brass band score does not list a metronome marking, simply indicating *Tempo di valse.* The wind band score includes the *Tempo di valse* marking and a metronome marking of [dotted half note] = 66. The brass band score maintains the same tempo throughout the variation, whereas the wind band score has a tempo change to 60 at m. 125, and a three-measure "lessening" of tempo in mm. 131-133.
- The brass band Flugelhorn and Solo Cornet soli (m. 102) is marked *cantabile*, which is omitted in the wind band transcription.
- The Timpani roll from the brass band score (mm. 109-111) has been omitted from the wind band score.
- The trill in mm. 121-124 is greatly expanded in scope in the wind band transcription, from only Flugelhorns and B♭ Repieno Cornet in the brass band, to

all Flutes, E♭ and 1st, 2nd, and 3rd B♭ Clarinets, Soprano and Alto Saxophones, and the Piccolo Trumpets. In the same four measures, the trills are coupled with a significant statement in the low reeds/brass. Hunsberger has inserted the word "*lightly*" to the beginning of the *ff* passage, where there is none in the brass band score.

- Variation 7, *Arabesque* tempi – Both are consistent at the beginning of the variation (dotted quarter note=60), however the wind band score changes at m. 142 to dotted quarter note=56, with *dim. e rall.* in m. 147 instead of m. 148 as in the brass band score. The wind band score also includes another *rit.* sign for the Soprano Saxophone quasi cadenza in m. 149, where the brass band score has none.
- Variation 7, mm. 144-145 – The wind band version has removed the Snare Drum and Bass Drum part from these measures.
- Variation 7, m. 148 – The Timpani roll releases on beat one in the brass band score, and extends to beat two in the wind band score, matching the brass and low woodwinds and double reeds release.
- Variation 7, m. 149 – The rhythm in the brass band score is inaccurate. The last two notes' rhythmic values (quarter – eighth) need to be reversed, and is corrected in the orchestral and wind band score (eighth – quarter). One might note that the interpretation of this measure has taken many forms in the various recordings of the three genres.
- Variation 8, *Alla Polacca* – The brass band score initially has the first four measures in one key (G major), arriving in its eventual key in m. 154 for the

duration of the variation (B♭). The wind band score lists the single key signature for the whole variation (C major – note that the wind band version is pitched a whole step above the brass band version) and uses accidentals accordingly where needed in those first four measures.

- Variation 8 – Throughout the variation, there are no articulations present in the brass band score, perhaps implying an assumption of the knowledge of the playing style. However, the wind band score has detailed articulations throughout.
- Variation 8 – Wind band version added hairpin dynamics (crescendo and diminuendo) include mm. 155-156, 161-163, 165-166, 170-171, 178-179, 182, 199-200, and 206-208. These are all locations where no such indications are given in the brass band score, not even a textual indication.
- Variation 8, m. 171 – Hunsberger adds the word *leggiero* in the wind band score to keep the following phrase from potentially stagnating.
- Variation 8, mm. 181-182 – An adjustment in orchestration in the trombones originally with 16th notes now assigned to other instruments (see Flugelhorns in the wind band score), and are paired with the Trumpets and Horns on dotted half notes.
- Variation 8, mm. 197-200 – Hunsberger adds rolls for Timpani and Suspended Cymbal, and also sweeping glissandi for the Harp.
- Variation 8, m. 206 – The wind band score contains a *rallentando* toward the end of the variation.
- Variation 8, mm. 209-210 – The brass band score contains a two-measure hairpin diminuendo from *ff* to *p* with a release in m. 211. The wind band score at m. 209

starts at *ff and* has a hairpin diminuendo to *p* by beat one of m. 210, then another hairpin diminuendo fading into the end of the measure, with no release on beat one of m. 211.

- Variation 8, mm. 209-210 – The Timpani roll has been changed from C (third of A♭ major chord), to A♭ (root of A♭ major chord). The brass band and orchestral scores are the same relative pitch, with the third of the chord (B♭ and C accordingly). This particular change has some harmonic considerations because the part follows in Variation 9 with several more Timpani rolls on C, the tonic scale degree of the entire work, and could be harmonized as a form of indirect pedal tone, even though the music is not in the home key, and the pitch is used as a chord tone instead of the chord root. That sequence of chords and Timpani rolls begins here in m. 209 as the transition into Variation 9.
- Variation 9 has four locations where Hunsberger has inserted the *rubato* "stretch" of beats. They are mm. 215, 222, 226, and 242. There is also an insertion of an ensemble breath mark at the end of m. 242.
- Variation 10 – Brass band score has the text marking *risoluto* on all entrances of the fugato subject statement, including mm. 246, 248 251, and 252; the wind band score has none, but does include the instruction *Moving forward, but not heavy or ponderous.*
- Variation 10 – A restructuring of orchestration takes place in mm. 257-259, originally a Trombone section soli passage of the fugato subject with no added Euphonium, the trombones are now tacet in this phrase, with their part being

redistributed to the Bass Clarinet, Contrabass Clarinet, Bassoon, and Baritone. This shift adds musical impact for all the low brass at m. 260.

- Variation 10 has some percussion parts from the brass band score, omitted in the wind band score. Namely, the Timpani roll in mm. 256-257, Battery Percussion in mm. 260-262 and 264-266.
- Tempo alterations in Variation 10 only include the final two measures, with a *rallentando* inserted on beat two of m. 265 and a tempo indication of ♩=76 with the rubato "stretch" marking in m. 266.
- The brass band score does not contain a single articulation in Variation 10, however Hunsberger generously applies tenutos to the majority of quarter notes and eighth notes in the transcription.
- Tempo of Variation 11 (Chorale) in the brass band score is ♩=104 (♩.=♩) and maintains this tempo to the end of the work. The wind band score tempo is ♩=92; the list of tempo alterations include: rubato "stretch" indications in mm. 271, 276, 281, and 300; ♩=76 at m. 281; ♩=92 at m. 283; ♩=84 at m. 301, *ritardando* in m. 307; ♩=72 at m. 308; *ritardando* in m. 310.
- Variation 11 – The wind band score contains extensive added slur/phrase markings, articulations, and breath marks. The brass band score only contains ties, articulations on only five of forty-six measures, and no breath marks.
- Variation 11, mm. 288-291 – The brass band score battery percussion parts, including a continuous snare drum roll and three bass drum notes, have been omitted in the wind band score.

- Variation 11 – The wind band Celesta part is often reinforced with four-pitch chords instead of triads, and thirds matched an octave lower that comprise the brass band Celesta part. The brass band Celesta part has been altered to match the Harp and upper woodwinds in mm. 266-271. In addition, the brass band version Glockenspiel part has been removed in the wind band version from mm. 271-277.

APPENDIX B

NOTES ON CREATION OF THE CORRECTED EDITION SCORE AND PARTS, USING FINALE® 2012 MUSIC NOTATION SOFTWARE

There were several steps in the process of identifying the errata in the wind band transcription. We began by entering the notes of the brass band original score into Finale® 2008 music notation software. This step identified errata in the brass band score through uncharacteristic dissonances in the playback. Errata were then marked with colored highlighting marker in the published brass band score. Because errata in the brass band score is not the focus of this dissertation, I do not mention this research unless it is directly relevant to the wind band version. This file was also used in the chapter on performance practice for tempo measurements.

Re-creation of the wind band score and parts were then entered in Finale® 2008 software. Beginning with the String Bass and proceeding upward in score order through the low brass, Horn section, and Trumpets, the master file was upgraded to Finale® 2012 for creation of the woodwind and percussion parts.

Creation of the wind band score evolved in several stages. First, the initial score set-up of instrumentation, number of measures, rehearsal numbers, meter, tempo (for playback), and key changes were laid out. The second step was entry of pitches and rhythms only, by instrument, finishing one instrument completely before beginning the next. Before continuing with the addition of symbols, all parts were printed out using the Brother® Professional Series Multi Function Center, MFC-J6710DW Wireless Network Printer. I then proofread all 46 printed parts (pitches and rhythms only) against the original published parts with highlighted errata.

After that proofreading, the following stages were implemented, each with a full review for accuracy before starting on the next stage:

- Slur/phrase marking expressions
- Ensemble-wide text expressions preset for placement on 1st Flute and 1st B♭ Trumpet staves on the score, and on all parts
- Individual instrumental dynamics with symbols and in hairpin form
- Articulations
- All remaining text expressions specific to individual parts

Beginning with the application of slurs, phrasing, text expressions, dynamics, and articulations, I began the process of evaluating the errata and printing discrepancies, working towards the creation of the critical edition; this is where isolated restructuring of the Hunsberger transcription occurred, in order to resolve inconsistencies of notation in the published score. The chronology of these adjustments is detailed in chapter 6.

With the completion of all notation and symbols into the master score, part extraction was then initiated. The layout of the edited parts conforms to the dissertation guideline 8.5 x 11-inch paper and one-inch margin size instead of the music publishing standard 9 x 12-inch paper. Since duplication of the included parts is prohibited outside of this academic purpose, further preparation of layout of the parts to facilitate page turns was not taken into consideration. For greater ease in the proofreading process, however, the majority of measures per stave is synchronized with the measures occurring on the original published parts. In order to ensure that each part was adequately legible and free of symbols printed on top of one another, it took an average of one hour per part to manually set the layout and the markings clearly after the part extraction from the score.

Music publishers ideally have their set preferences for such guidelines, which streamlines the process greatly if they are a computer-based publisher as opposed to manual engraving.

With part extraction completed, the next step was the necessary adjustments needed to transform the master file into a streamlined conductor score for actual use by conductors. Before I began this stage, I duplicated and then closed the original master file used to create the parts, using the duplicate master score file as the new conductor score, while leaving the original file intact in case the parts needed to be referenced again. At this point, any additional corrections to the score must now be entered in three places. Additional corrections were entered carefully on the original master, the duplicate score file, and the extracted part files to maintain synchronization. Some editors make changes directly onto the extracted parts and discard the original master score file, but that is a contributing factor to misprints between the score and parts, because sometimes engravers or editors do not properly track their changes.

In addition to the usual layout adjustments (e.g., adjusting the placement of various symbols on the page), several advanced-user (engraver) functions must be performed. This includes combining the parts of pairs of instruments (e.g., 1st and 2nd Oboe or 1st and 2nd Trombone) onto a single staff, or removing staves of music with no music on a given page, in order to allow for more vertical space and legibility on the page of the score.

Combining parts onto a single stave requires the engraver to delineate on the conductor score which part has a given entrance in solo/soli situations and create additional text expressions only intended for the conductor. This could not be done until

after the parts had been extracted because otherwise, the indications would appear on the parts, giving confusing information to the players. This step was not taken into consideration by the copyists involved in the original published edition, and it explains many of the errata that appear there. If Hunsberger had had the chance to look over the drafts before publication, these errors could have been eliminated from the parts.

The most difficult part to produce in *Variations for Wind Band* was the 3rd Flute / Alto Flute part. The published part and score are rampant with errata and it is difficult to decipher which instrument is to be used. This is the only part in the set where the two instruments are pitched in different keys, and it is clear that a sophisticated notation software product was not used in the engraving of this part.

Novice users of music notation software might have attempted to create the 3rd Flute/Alto Flute parts by putting all the notes on a single line, selecting the notes to be transposed, calculating the transcription, and then changing the notes. This procedure does not work in this case because the key of a part cannot be changed without changing the key of the entire score. Chances are also that the playback would be affected because of the presence of accidentals, either shown or hidden. For these reasons, the part had to be generated in a completely different manner.

To properly produce this single part on Finale® 2012, two separate staves must be created, one for each instrument. Since the two instruments never play at the same time on the part, it is logical to write only the Flute parts on the Flute staff, and the same for the Alto Flute. Upon completion of the part entry, the two staves are grouped as a single part in the part extraction phase. The result is an extracted part that looks like a two-staved duet. From there, the music must be laid out so that a given stave of music has

music for only one or the other instrument. At this point, the process of hiding unused staves creates the single part for multiple instruments while automatically maintaining all the proper key signatures and the proper transposition for each instrument. The engraver does not need to calculate any transposition. The engraver must then make sure the proper text expressions indicate which instrument is playing. The same process must be applied in order to show only a single stave in the conductor score.

APPENDIX C

AN OPEN DIALOGUE INTERVIEW WITH DONALD HUNSBERGER

The most valuable contextual information about the *Variations* comes from professional musicians who have been engaged in brass and wind band music as performers, conductors, and arrangers. I was fortunate to be able to communicate extensively with Donald Hunsburger in my work on this project. Hunsberger is a performer, conductor, and arranger best known for his long-standing work with the Eastman Wind Ensemble. He began his career in the United States Marine Band, Washington, D.C. (1954-58), as a trombonist, and he also became the Band's first staff arranger, writing some fifty arrangements and solo accompaniments. He served as Music Director of the Eastman Wind Ensemble from 1965 to 2002. He now holds the title Professor Emeritus of Conducting and Ensembles at the Eastman School of Music, where he served for many years as Chair of the Conducting and Ensembles Department.

Throughout his career, Hunsberger promoted the Eastman Wind Ensemble's continued development as an international leader in the creation of new works for wind band. The Ensemble also served as a prime example of contemporary performance techniques, as demonstrated on recordings on Sony Classics, CBS Masterworks, Mercury Records, DGG Records, Philips, and Decca, among others. In 1987 his scores and recording of *Carnaval* with soloist Wynton Marsalis and the Eastman Wind Ensemble were nominated for a Grammy Award in the Best Solo Performance with Orchestra category. Under his direction, the Ensemble toured widely, including performances throughout Japan and Southeast Asia in 1978 for the Kambara Agency and the U.S. State

Department. The Sony Corporation and Eastman Kodak, Japan, sponsored six additional tours of Japan and Taiwan between 1990 and 2000. Since 2002 he has been a Visiting Conducting Fellow at the Kunitachi College of Music, Tokyo, as well as conducting and teaching in U.S. and Canadian university residency appointments.

Hunsberger has also conducted performances of orchestral accompaniments to over eighteen silent films with fifty different orchestras including the National, San Francisco, Houston, Pittsburgh, Vancouver, Utah, Virginia, San Diego, Jacksonville, Honolulu, Winnipeg, Syracuse, and North Carolina Symphony Orchestras, and the Rochester, Buffalo, Kansas City, and Calgary Philharmonic Orchestras, among others.

In addition to his work as a conductor, Hunsberger has been involved in writing projects including the books *The Wind Ensemble and Its Repertoire*, *The Art of Conducting* (with Roy Ernst and Allan Schindler), the *Emory Remington Warmup Studies* (Accura Music), and numerous articles published in educational journals. He is the founder and editor of the Donald Hunsberger Wind Library (Warner Bros./Alfred) and an active contributor to the Library's publications. As an arranger, he is recognized for his innovative scoring techniques, employing varied instrumentations in his arrangements and original compositions for contemporary wind band.

Hunsberger has received numerous awards for research (*Homespun America*, awarded by the National Association for State and Local Historians), pedagogy (the Eastman Alumni Teaching Award, The Herbert Eisenhart Award, and the Wiley Housewright Fellow, Florida State University), and performance (the Crystal Award, from the Asahi Broadcasting Company, Osaka, Japan, and the Ehud Eziel Award, Jerusalem, Israel). He is a Past President of the College Band Directors National

Association and has served as a member of the boards of CBDNA, the World Association of Symphonic Bands and Ensembles, and the Conductor's Guild. He is currently engaged in Rochester, New York, in community arts and educational activities, including serving as Chair of the Board of Directors of the Society for Chamber Music in Rochester, and also as a member of the Institute of Fellows at the Rochester Institute of Technology (RIT).

I began my collaboration with Donald Hunsberger on this research in February 2011. What follows is an excerpted log of the ongoing email communications between February 2011 and July 2012. We covered a variety of topics including the philosophical background of this transcription, orchestrational concepts, interpretation of his notation, and the engraving/editing/publishing process. As is the case with the interview with Paul Hindmarsch in Appendix E, some of the questions do not have direct answers, and the intent of these conversations was not to gather a comprehensive set of information from a single source, but rather to augment and fill in gaps where information was lacking or needed clarification.

Because some of my initial questions during the preliminary phase of my work were to discover how so many errata were released into the published score and parts set, much of our dialogue concerned the proofing, engraving, and publishing process. During this process, Hunsberger sought out the opinions of several important friends and colleagues in the music publishing industry and he told me a great deal about the environment of the music publishing industry in the mid- and late 1980s, although ultimately I did not include all of this information in this dissertation. I offer many thanks

to Dr. Hunberger for his willingness to respond to my questions and for his enthusiastic interest in this project.

February 15, 2011 [the Boosey & Hawkes publication]

DH [in response to GB initial e-mail of Feb. 15, 2011]: Many Thanks for your letter about the VW Variations and your project. The Variations publication by B and H [Boosey & Hawkes] was one of the low points in my writing/publishing life as I actually never had a chance to proofread any of the material before it was published. The first time I saw it following submission was when I received a printed copy!

Therefore, since I am a "reader/proofer nut", this obviously is not what I originally intended to come off the presses! I am enclosing some lists of errata that have been discovered (I always played off our manuscript corrected copy) so you can have some fun reading what others have discovered.

April 30, 2011 [background information on the transcription]

GB: With the choice to use such an expanded instrumentation of woodwinds, brass, concert percussion and keyboard/harp – would you like to offer any perspective on the motivation to do that?

Do you remember any particular approaches you took towards the process or system of assigning your orchestration, that you would like to share?

DH: The choice of the complete woodwind section and expanded brasses was a logical step in years of trying to get wind band writers away from the limited (limiting?) instrumentation that had been passed down for years. The expanded flute section, the full double reeds and the fuller woodwind bass voices enable one to develop a true woodwind section timbre, not just one that is primarily clarinet-oriented with other voices in octaves or unison doubles.

I had been experimenting with the concept of the complete brasses for years with 1) the use of the cylindrical instruments, i.e. 4 trumpets (picc., C, D, whatever) and 4 trombones (with one/two bass trombones) versus 2) the conical brasses (i.e. 2 flugelhorns, 4 Fr. horns, 2 euphoniums, 1/2 tubas). They can be used antiphonally or intermixed.

The basic principle behind all this is that you must be responsible for the use of each voice and don't indiscriminately double voices just because they were available. **An excellent example of this latter thought lies in the use of 3 cornets and 2 trumpets in traditional band scoring. How many times do the trumpets merely double the upper cornets (thus throwing those voice lines out of balance) versus being used for their own unique timbre.(?)

Same question holds in traditional clarinet section scoring: how do you balance 4 1st clar., 4 2nds, 5 3rds and 1 alto clarinet? Answer is: you can't, so the alto clarinet would be cross-cued into the alto sax part (who was already doubling some of the horn lines.)

So, my quest has been for true, honest use of each timbral voice and opportunity and to eliminate needless doublings that actually dilute the original pure quality of each individual instrument.

GB: Was the B&H [Boosey & Hawkes] included set of parts the intended ideal size of ensemble (83) to perform the Variations? If not, what would the ideal instrumentation have been for your original concept?

DH: This has been another of the quests over the past decades: to get conductors, publishers, etc. to consider the balances and timbral conditions when they assign personnel assignments to each voice. B and H [Boosey & Hawkes], along with many publishers, still prints the excess doubling performance parts as though they were back in the '50s or '60s and were issuing concert band and symphonic band scores.

Without the score in front of me here, I will defer on the number of players per part that I deem essential to make the balances work. My usual tendency is to have single players, as in an expanded orchestra wind section, but I will have to look at the score to see if I actually considered the frequent addition of a 2nd player on each of the B-flat clarinet parts. I would not use the B and H set as a guide to balances.

GB: Did Vaughan Williams' use of the flugelhorn in his 9th Symphony have any bearing on your inclusion in the transcription orchestration?

DH: As I mentioned above, I have been using flugelhorns for years before writing this setting. The fact that he used it as a unique timbre -- also in the ballet masque "Job"??? -- would merely reinforce my desire for the conical timbre.

GB: What is your personal preference for instrumentation of Variation 5, A or B?

DH: Again, I'll wait to see exactly what I called for, however my memory leads me toward solo woodwind, double-reed type sounds sometimes because everyone else avoids them! Misconstrued information on their availability or ability?? Who knows.

Look at some of my Bach orchestrations and you will find numerous "concertino" sections scored for double reeds.

August 29, 2011 [the publishing process]

DH: […] I am again reminded of the vagaries of hand manuscript years ago when you couldn't totally trust the copyists. (I'm not referring to you, but rather, to the numerous people who have copied my scores and parts and never put an editor's eye to the task.)

It is similar in a way to ms [manuscript] scores from the baroque and classical periods where a single slur type articulation mark could be placed over several staves of similar line/rhythm and it was expected that the copyist would apply the slurs to all similar parts. This occurs today when the wws [woodwinds], i.e. flutes, oboes, clarinets, etc. play a

unison line and the space between staves does not permit individual line articulations, so there might be one above it all with others squeezed in as space permits. This is where proofreading and editorial review usually straightens everything out.

September 2, 2011 [the errata/proofing process]

DH: From what I read on your list of discrepancies between score and parts, there is a distinct pattern that emerges from the type of errors:

a) my manuscript was not definitive enough and the autographer did not double-check obvious pitch, articulation, interpretation differences. (This still remains the case with many professional computer copyists who merely place black marks on the page and don't look to see if they are even correct; you can make a second wage later by correcting your own errors!)

b) the excessive number of individual parts on the page did not allow for all articulations, slurs, instructions, etc. to be placed where they actually belong and thus they were inserted where there was room; c) my "shorthand" of single articulations (intended to be placed on each similar line) didn't always work with the copyist's style of inputting.

September 13, 2011 [clarification of specific notation problems, engraving/publishing]

GB: I would like to ask you about the interpretation of notes with tenutos following ties, because this is the first time I can remember ever encountering it. There are many instances of this, so I would feel more comfortable knowing for sure what the intent of that is. Could you talk about your idea on that for me? Does the tenuto in this situation mean an articulation, or a breath emphasis on the release of the note? If articulated, then

shouldn't the tie be broken?

DH: […] I have had the opportunity to examine some of the printed parts along with the score and am getting a good idea of the original process and how it evolved.

[. . .] Since I began publishing back @1960, the whole situation has changed so much! From hand engraving through early typewriters to overseas autographers to the development of Score, Finale, Sibelius, etc --- I don't know how we got all the material available without even more errors than are present.

I suggest that you use the printed score as source #1 and the parts as source #2 [as references to identify errata]. As [*name withheld*] wrote me, they were probably done overseas (Korea?) but different engravers and the two were never proofed against each other.

I looked at my original (xerox) score and feel that whatever copy of this that I forwarded to B and H for engraving most probably contained last minute corrections, additions, etc. that also never went into the parts. The secret to successful engraving under any circumstances is careful, frequently multiple, proofreading, and this never occurred.

[…]

Re: the tenuto marks all over the place. Since there is not a "Notes to the Conductor"

preface such as I included in almost every one of the works included in the DHWind Library - now almost 50 works strong - I was not able to explain my usage of articulation marks in the score.

You are fortunate today in having so many educated wind conductors to work with. When I began in the 50s-60s, the number of people even with a Masters degree was small and thus musical performance practices were random at best and more thought was placed on beginning the note than on sustaining and releasing it. So, one of my quests over the years has been to make wind band performance more of a horizontal approach than a vertical one. This led to the use of the staccato and tenuto combination (inferring a light articulation, frequently under a slur) and, especially, the tenuto on the end of slur phrases -- which was intended to indicate completion of the slur without chopping, as was frequently done.

You mentioned two possible definitions of "tenuto": articulation and/or breath emphasis on release. Both the Wikipedia dictionary and "the freedictionary.com" (don't use these usually but I'm out on Cape Cod sans my good books) define "tenuto" as: "so as to be held for the full time value; sustained". This does not actually infer a re-articulation, but merely a musical completion (and release) of the phrase.

March 24, 2012 [corrected score preparation details]

GB: The piccolo part is at the top staff in your manuscript, but the bottom of the flute

section in the Boosey score. Where would you like to see it in the rewrite?

DH: I like it on top. BH probably put it on the lower line because of some house rule, or because it becomes flute 4?

GB: and just for clarification - the flute 3 / alto flute part... when C flute - is in concert pitch, when for alto flute becomes a transposed part, yes?

So I can adjust properly in Finale for playback and error detection, were you writing for alto flute in G or F?

DH: In F. If you check reh # 134 Arabesque, the F alto is in unison with Clarinet 1.

May 19, 2012 [corrected score preparation details]
GB: What would you prefer in the Celesta part? Original part mm 273-274 separates the voices and Original score mm 273-274 uses cross-voicing. Should the part be changed to reflect this cross voicing from a D to a C on beat 4?

DH: I prefer the way it was written in the ms score so that the C has an upward stem to reflect unison with the melodic line elsewhere. Looks awkward perhaps with the left hand having to cross with the D, but feels cleaner this way to me.

July 9, 2012 [clarification on transitions between variations, discussion of timings in the recordings]

GB: Would you mind going back and reconstructing your approach to developing the various transitions from variation to variation, due to the subito nature of each variation's tempo change? - More specifically did your interpretation come from manual score study without exposure to the music first-hand, or did you come to know this music through working with a brass band as a conductor, and arriving at the systematic adjustments through a process of rehearsing the music compelling you to feel it should be worked in a more delicate/expressive manner?

DH: I had a brass band score and later the orchestra score. As described earlier, I am a fan of RVW's music and appreciate his compositional and orchestration abilities. I felt that the variations lent themselves to a wind band writing approach utilizing the full resources of the contemporary wind ensemble and, as before and later in similar writing ventures, I wrote this work for the Eastman Wind Ensemble whose capabilities I knew very well firsthand.

There are orchestral overtones in the scoring and, again, the desire to make some beautiful music more beautiful through the careful use of wind instrument combinations. To use a psychological approach, I feel the modern American band is still a very masculine animal featuring all the powerful (but potentially ugly) aspects of its outdoor origins. What is available, but seldom used, is the more feminine side which can express graciousness and softness through judicious use of wind instruments.

I did not hear the work before beginning on the writing. The scoring was conceived internally.

GB: I have made some discoveries about the tempi used in the brass band score. The metronome markings do not appear in the manuscript score at all, and are therefore are insertions by Frank Wright who prepared the music for publication. It may or may not surprise you to know that the brass band and orchestral versions list identical tempi and the wind band tempi are a slight yet noticeable departure from the original. Data returns on the timings of all ten recordings I have analyzed are all noticeably longer than the default tempi from measuring the Finale files I have created […] The point being, since the manuscript contained no metronome markings, and the unilateral tendency is for slower tempos to predominate, would you consider it feasible to then restructure tempos in a critical edition, to simply reflect what the evolved performance practice has demonstrated?

DH: […] The music -- in this case, each variation -- speaks for itself in the matter of each ensemble's tempi that will produce the most artistic performance, and the effort to lock in exact tempos is yet another example of the rigidity of the average band mind. How long did classical music survive with interpretative terms such as Andante, Allegro non troppo, Vivace, etc? (Plus or minus tempi, not second-splitting speeds.) You perform at the speed (with inherent rubati, etc.) that serves the cause of the actual music, not some predetermined speed set by a control monitor.

APPENDIX D

COMPREHENSIVE LISTING OF COMPOSITIONS, ARRANGEMENTS AND TRANSCRIPTIONS BY DONALD HUNSBERGER

United States Marine Band "The President's Own" (1954-58)
Listing by Composer / Title

#	Composer	Title	Year
1	Adam	Cantique de Noel	1958
2	Arlen/Mercer	That Old Black Magic	1955
3	Bates/Ward	America, the Beautiful	1956
4	Caesar	Pledge of Allegiance to the Flag	1958
5	Crosby/Knapp	Open the Gates of the Temple	1958
6	Dodd/Lara	Granada	1957
7	Dubin/Warren	I Only Have Eyes for You	1956
8	Gershwin/Gershwin	Love Walked In	1957
9	Gershwin/Gershwin	Our Love is Here to Stay	1956
10	Gomes	Salvator Rosa	1957
11	Graham	Dear Old Donegal	1958
12	Hammerstein II/Kern	Old Man River (from *Showboat*)	1958
13	Harline/Washington	When You Wish Upon a Star	1955
14	Hart/Rodgers	With a Song in My Heart (from *Spring is Here*)	1956
15	Herbert/Young	I'm Falling in Love with Someone (from *Naughty Marietta*) (Orchestra)	1998
16	Heyman/Young	When I Fall in Love	1955
17	Hunsberger	Inauguration Music Nineteen Fifty Seven	1957
18	Hunsberger	Opener (Recruiting Show) (Big Band)	1954
19	Hunsberger	Opener for Tour Nineteen Fifty Seven	1957
20	Hunsberger	Running with the Wind (Orchestra)	1958
21	Jacobs/Raye	This Is My Country	1956
22	Kern	Jerome Kern Fantasy	1958
23	Lecuona	Breeze and I, The (from *Andalucia*)	1957
24	Liszt	Hungarian Rhapsody No. 2	1956
25	MacGimsey	Jonah and the Whale	1956
26	MacGimsey	Shadrack!	1957
27	Malotte	Twenty Third Psalm, The	1956
28	Mussorgsky	Song of the Flea	1956
29	Offenbach	Marines' Hymn	1957
30	Offenbach/Unknown	Marines' Hymn (vocal version)	1957
31	Offenbach/Zimmerman	Anchors Aweigh and Marines' Hymn	1957
32	Rodgers/Hammerstein II	Rodgers and Hammerstein Medley	1957
33	Traditional	Iwo (Marines' Hymn)	1957
34	Traditional	John Henry	1956
35	Verdi	Infelice, e tuo crederi (from *Ernani*)	1956

Eastman Wind Ensemble (1965-2002)

Listing by Composer/Title

#	Composer	Title	1st Performance
36	Arban	Fantasia Brilliante	1987-03-13
37	Arban	Variations on *The Carnival of Venice*	1987-03-13
38	Bach, J.S.	Fantasia and Fugue in C Minor BVW537	2000
39	Bach, J. S.	Passacaglia and Fugue in C Minor	1964-04-15
40	Bach, J. S.	Prelude and Fugue in E-flat (St. Anne) BWV552	1965-02-16
41	Bach, J.S.	Toccata and Fugue in D Minor BWV565	1990-05-09
42	Balfe	The Last Rose of Summer	1989-03-09
43	Bellstedt	Napoli	1986-08-30
44	Bernstein	Almighty Father from *Mass*	1975
45	Bernstein	Glitter and Be Gay from *Candide*	1987-02-04
46	Bernstein	Meditation II from *Mass*	1975
47	Bernstein	Symphonic Dances from *West Side Story*	1971-11-10
48	Bizet	Carmen Fantasia	1996
49	Buxtehude	Benedicam Dominum	1961-12-03
50	Clarke	The Debutante	1986-08-30
51	Clarke	The Three Aces	1984-02-19
52	Clarke	Valse Brilliante	1986-08-30
53	Copland	Quiet City	1988
54	Gabrieli	Canzona duodecima toni	1967-12-12
55	Gabrieli	Canzona quarto toni a 15	1964-11-13
56	Gershwin	Catfish Row	2000
57	Gershwin	Rhapsody in Blue (for chamber ensemble)	1996
58	Gounod	Je vieux vivre from *Romeo and Juliet*	1991-02-24
59	Grafulla	Star Spangled Banner	1960
60	Grainger	Duke of Marlborough Fanfare	1999
61	Grøndahl	Concerto for Trombone	1980-10-17
62	Herbert	Ah Sweet Mystery of Life	1984-02-19
63	Herbert	The Italian Street Song from *Naughty Marietta*	1984-02-19
64	Hunsberger	Salute to John Philip Sousa	1992-06-11
65	Hunsberger	Under Gypsy Skies	2002
66	Kabalevsky	Overture to *Colas Breugnon*	1966-03-18
67	Khatchaturian	Three Episodes from the Ballet *Spartacus*	1969-10-22
68	Lehar	Villa from *The Merry Widow*	1991-02-24
69	Levy	Grand Russian Fantasia	1986-08-30
70	Paganini	Moto Perpetuo	1986-08-30
71	Rachmaninoff	Vocalise	1992-06-11
72	Ravel	La Vallee Des Cloches from *Miroirs*	1981-04-19
73	Rimsky-Korsakov	Flight of the Bumble Bee	1990-05-28
74	Schoenberg	Theme and Variations (op. 43c)	1991-10-11
75	Schmidt	Dionysiaques (Wind Ensemble edition)	1994
	Shostakovich	***A Shostakovich Festival***	1971-03-10
76		Galop from *Moscow Cheremushky*	
77		Contradance	
78		Polka	
79		Nocturne	
80		Folk Festival	
81	Shostakovich	Festive Overture	1964-02-14
82	Sousa	Hail to the Spirit of Liberty	1980
83	Sousa	Jack Tar March	1980

84	Sousa	Loyal Legion	1980
85	Strauss	Dance of the Seven Veils from *Salome*	1990-05-28
86	Traditional	Amazing Grace	1992-06-11
87	Traditional	Believe Me, If All Those Endearing Young Charms	1989-03-09
88	Traditional	Sometimes I Feel Like A Motherless Child	1987-03-13
89	Various	Dancin' Into the '20's	1998
90	Various	Echoes of the 1860's	1960
91	**VAUGHAN WILLIAMS**	**VARIATIONS FOR WIND BAND**	**1988-05-21**
92	Weill	Lost in the Stars	2000
93	Williams	Suite from Star Wars Trilogy	1990-05-09

Post-Eastman / Retirement Era (after 2002)
Listing by Composer / Title

#	**Composer**	**Title**
94	Debussy	Hommage a Rameau
95	Downs	Two Railroad Marches
96	Foster	Jeanie with the Light Brown Hair
97	Foster	Stephen Foster Sett
98	Hunsberger	Under Gypsy Skies

APPENDIX E

AN OPEN DIALOGUE INTERVIEW WITH PAUL HINDMARSCH

Perspectives from a British brass band authority can help elucidate the different performance practices and other aspects of the relationships between *Variations for Brass Band* and *Variations for Wind Band*, and my discussions with Paul Hindmarsch provided this important background. Hindmarsch's career in music and the media has focussed on many aspects of British music. He was brought up in the Salvation Army, and since graduating from Birmingham University in the 1970s, he has enjoyed a varied career as a singer, conductor, producer, editor, and academic. His thematic catalogue of the music of Frank Bridge (Faber, 1983) has become the standard reference work on this composer, and he has published widely on British and brass band music. He contributed the chapter on the brass band repertoire of the twentieth century to *The British Brass Band* (Oxford, 2000), and has written short studies of the wind and brass music of John McCabe and Ray Steadman-Allen. He has also adapted a number of theater and radio works by Benjamin Britten for the concert hall, including *Johnson over Jordan* and *King Arthur*. He is currently editing the complete works of the composer Wilfred Heaton, whose biography he is researching.

Between 1985 and 2006, Paul Hindmarsch was a producer for BBC Radio 3 in Manchester, working on a range of programs with an emphasis on British, choral, and band music. He began the BBC Festival of Brass in the early 1990s and is currently Artistic Director of its successor, the Royal Northern College of Music Festival of Brass. Hindmarsch was the Music Director of the famous Besses o' th' Barn Band in the 1990s.

My e-mail discussions with Mr. Hindmarsch took place between April and July of 2012. I began by asking several broad questions about the interpretation of the music and other related musical areas, and his initial responses set the basis for additional questions. Not all of the questions have direct answers, and our discussions covered a wide range of issues inspired by my research process. We talked about instrumentation, notation, phrasing and interpretation, biographical information on individuals little known in the field, philosophies of adherence to Vaughan Williams' original intent, and so on. In some cases, we drew on additional music in order to arrive at an understanding of the *Variations.* The intent of our exchange was not to gather a comprehensive set of information from a single source, but rather to augment and fill in gaps where information was lacking or needed clarification.

May 2, 2012

GB: In his Variations, *the printed score is essentially barren in terms notating articulations, but his other works tend to have a fair amount of articulations included. I am wondering several things:*

Did he (RVW) get lazy after 30 years between his other wind works and Variations? Being in his 80's when he wrote this, in Variations *he will simply write Marcato, Cantabile, or Risuluto, and leave it at that, or,*

Did he (RVW) presume that the British brass bands would have assumed to instinctively know the style, thus no need to write in all that detail?
Do you presume this assumption of style knowledge with the brass bands?

PH: Vaughan Williams had very little understanding of the brass band. In 1936 he confessed that he did not like brass bands (or at least the way they played) on the score of *Henry V Overture*. He certainly would not have become lazy, but he rarely put detailed markings on his more important music. You must also remember that the *Preludes on Three Welsh Hymn Tunes* was not actually scored by RVW for band - this was done by the tuba player (then principal with London Symphony Orchestra) and former Salvation Army composer Philip Catelinet (at least that is my understanding).

GB: Would you say there is such a thing as a definitive British style of music from composers like Holst, Vaughan Williams, Gordon Jacob, Malcolm Arnold, whether wind band or brass band? Is this style really any different from orchestras playing his symphonies in the orchestral/symphonic style? Is this a style that American wind bands need more definition on the page in order to execute properly?

PH: I do not believe that there was a generic brass band style of composing 'art' music at this time. The composers you mention simply wrote for brass band as they might for orchestra etc. The distinctive brass band idiom is of more modern vintage - and resides in what we turn 'light' music. At the more artistic end, what composers have written is determined by their approach. That is not the same for the writers for whom band music

is their sole 'occupation'. In my view brass band music is like a chameleon!

GB: Do you believe it is feasible RVW intentionally left this piece relatively bare due to the fact it was a competition piece, therefore leaving the musicianship of the conductor's interpretation and the maturity of the ensemble to separate the groups in the adjudicators' minds?

PH: Unlikely.

GB: In the Variations, *his tempi are all of a subito nature, with only one or two ritardandos in the whole piece. All of the transitions between variations are kind of cold in that sense. Do you believe that is a characteristic of RVW and an informed performance would reflect this, or is it realistic the composer would have recognized this (abruptness) in this music, and gone along with the attempts to round out some of those transitions?*

PH: You need to look at some of his best music - the middle period symphonies for example or even Symphony 9, with which this piece shares much - where he used similar processes of transition (or lack of). It has always been my guess that this work was sketched very quickly and then the scoring etc. left to someone else. In his later years he always had an 'editor'. It was Roy Douglas, who died quite recently. The only difference in the Variations is the scale.

GB: Are you familiar with the Hunsberger wind band transcription at all?

PH: Got the recording!

GB: Do you think the brass bands would be more inclined to revisit the interpretation of transitions between the variations if they were aware of the Hunsberger interpretation?

PH: How music is revealed is in the hands of the conductor. There is a performing tradition of the brass band original of course. I do not know why bands would have to follow Hunsberger necessarily but find their own way. You might even say that his 'smoother' approach goes against the spirit of the original!

GB: I have read that there are specific rules regarding percussion in the National Championships and they are very limiting. Can you give me an overview of these rules, and have the rules changed since 1957 when this piece was written?

PH: In 1957 there would not have been any percussion. Percussion was permitted at the major UK competition in the mid 1970s, following the music of Gilbert Vinter and Elgar Howarth. There are no longer any restrictions in competitions.

GB: In the brass band version, RVW asks specifically for the cornets and the ensemble to play and sound more like trumpets in the opening statement. How does a brass band interpret that? To play with a more strident tone or ignore that and maintain the conical

bore warmth for the integrity of the ensemble? And will the jury panel know the difference when they hear it, knowing that the composer specifically requests that in the accurate performance of this music?

PH: See above - RVW did not like 'vibby' cornets. In a competition you need to do what he says and play more direct. He didn't really like brass bands, but was persuaded to write when hearing the International Staff Band of the Salvation Army in the early 1950's and offering to write something for them.

GB: I am curious if you know of the frequency this music is performed in the brass band world today. Has it ever reappeared as a contest piece since it was introduced in 1957?

PH: Many times, but not always for elite bands - it is a favourite over here.

GB: About the Prelude on Three Welsh Hymn Tunes*, I have purchased the score from SPS - Salvationist Publishing and Supplies. There are many more detailed dynamics and articulations in this piece than the* Variations, *my same question remains, do you believe this is by RVW's hand, or inserted by the people at SPS?*

Also, about the Welsh Hymn *tunes subtitle – "This music must only be used in Musical Festivals and other musical services." Why would he feel he needed to say this about this music in the subtitle?*

To summarize your response on the Hunsberger interpretation – Are you saying the brass bands would tend more to reject the Hunsberger interpretation as unfaithful to the original intent of the composer? Does the brass band/British music society generally frown upon conductors exercising a degree of artistic license with regard to interpretation?

PH: You bring up some interesting points here. I'll do my best to give you my view.

It would be my guess that the editors at the SA (Salvation Army) would have added dynamic markings etc. If you want to find out more about that I would get in touch with Ray Steadman-Allen who I think saw that piece through the press, or certainly was around when it was done.

The subtitle was added by the SA because the Journal in which it was published was only to be used in musical event rather than for worship – i.e. in a service. All the Festival Series journals add this sentence.

Re. Hunsberger: No I'm not saying they would reject it, but that there is a well established performance history of the piece and (like any well known piece in any genre) a way of approaching a reading that is embedded in the way it has been played in the past. Also, because it is generally used for competitions, conductors are resistant to changing accepted parameters or to go 'outside the box' - there is a thesis in there somewhere I reckon! You also have to remember that Donald's [Hunsberger's] version

will be considered by many in the brass band scene as lacking authenticity because it is an arrangement. Having said that, there seems to be no problem with Gordon Jacob's orchestral version amongst [those] in that world. My personal view is that if Donald's version illuminates the music then anyone performing it should take note. You are correct in your view that brass band conductors never stray far from the written text in competitions.

May 4, 2012

GB: I wanted to ask about Frank Wright, do you know anything about him? Is he still living by chance?

Also, I now have a score to Henry V and see it is edited by Roy Douglas. Is he still living? If so I would be very interested to communicate with either of these people.

PH: Frank Wright is long deceased - 1960s. Arranged (with varied success many classical pieces for brass band).

Roy Douglas died in recent years in his 90s. *Henry V* (the manuscript of which I have studied at the British Library) is orchestrated by RVW. Douglas carried out the editing prior to publishing in the 1980s, after it was unearthed by Howard Snell.

May 10, 2012

GB: I have some questions about Preludes on Three Welsh Hymn Tunes -
The score lists Bass Trombone in G, and the part appears to be written in C.
I have seen online that the G Bass Trombone was a fairly common instrument in the British empire between 1870-1950's, how common are G Bass trombones today in British brass bands, or do they even worry about it if the part is written in C? (a B♭ Bass Trombone would play the part without transposition anyway).

PH: The G Bass Trombone was always written in concert pitch - by convention the Bass Trombone is the only concert pitch instrument in the band! G Bass Trombones went out years ago - 1960s. They only have 6 positions and need a handle for the 6th. All Bass Trombones are now Bflat/F plug [valve] at least. Some have double plug[s] [valves].

May 11, 2012
GB: Do you come in contact with Philip Morris of the National Brass Band Championship of Great Britain at all?

PH: Philip bought the National Championship brand from Boosey and Hawkes Musical Instruments some years ago. I am unsure how much archival material he would have personally. In 1957 I think the contest was owned by the now defunct Daily Herald newspaper. There are several approaches to researching this, and I would suggest you do two things.

1. Contact Philip's business partner Nicola Bland, who is also an experienced

journalist in this field.

2. Contact the publisher of the piece R. Smith (now part of World of Brass). There is a new personal running the R. Smith catalogue, but the chief operating officer at World of Brass, Ken Smith ran R. Smith for many years.

They may have knowledge of where the business papers might be.

June 8, 2012

GB: Frank Wright's name appears in Roy Newsome's book The Modern Brass Band*, listed as a recipient of the Iles Medal 1957 - for Brass Bandmasters and Conductors for outstanding service to the activity for many years.*

I had presumed he was simply a copyist, but that seems not the case at all. Do you know the bands he had been affiliated with at all?

PH: Frank Wright was a very significant figure in brass bands between 1935 and 1975. He was an editor and arranger, Australian by birth who came to the UK as a cornet player. If you can find a copy read *The British Brass Band*, ed. Trevor Herbert (OUP, 2000). I wrote quite a lot about him there. He was a very well known figure at band contests, and scored many works by others and by classical masters (check out the number of times an arrangement by him was used as a competition test piece between 1950 and 1975 - and continue to be used now. [. . .]

He was never really affiliated with bands, but like me worked behind the scenes as editor, teacher, adjudicator... I got my Iles Medal in 2005 for very similar reasons. The medal isn't just for conductors and players, but for those who have made a significant contribution to brass bands in the UK across the range of skills. It goes mainly to conductors however.

Google him and see what you find… you'll be surprised!

July 7, 2012

GB: I have a question about the perceived pecking order of the British symphony orchestras - The two orchestral recordings of RVW Variations are by St. Martin in the Fields / Marriner, and Bournemouth / Hickox.

My opinion based on the recordings is that St. Martin is of a much higher standard than Bournemouth, but do not know if it's just the recording, or an accepted fact.

Would you be able to confirm this?

PH: I don't know these recordings, but on the basis of the conductors, SMIF is a better orchestra than BSO, yet this was Richard's [Hickox] core repertoire.

July 8, 2012

GB: To the best of your knowledge, have conductors Sir Neville Marriner or Richard

Hickox ever spent time within brass band circles? They are the ones with the orchestral recordings of Variations for Orchestra.

PH: To my knowledge Sir N [Neville Marriner] has never been involved with bands. Richard [Hickox] might have through his festival in Cornwall, but he sadly died a couple of years ago so I can't ask him. I knew him quite [well] and worked with him on many occasions during my BBC days.

July 9, 2012

GB: The metronome markings are not [by] RVW, but a Frank Wright insertion.
Brass bands have been strictly adhering to these marked tempi for decades now.

Ensembles of brass band/orchestra/and wind band – Of course there were instances where some timings were very accurate, occasionally faster but mostly slower. I find it very difficult for any of the ensembles to be able to stick to those tempi and maintain any sense of musical order if they adhere strictly to the marked tempi. The timings of the ten recordings I have all attest to the fact the piece needs much more breathing room to make coherent musical sense.

Questions -
What would you speculate the brass bands would have done if there were no metronome markings placed into the score?

Do you think it would maintain its current character, or have evolved into the expressive model defined by Hunsberger's transcription for wind band?

PH: My immediate answer would be, that very few conductors would actually have the musicianship to pick the right tempo and they would all go too fast!

You are right in your thinking here - brass band conductors stick to metronome markings because it is a test piece and therefore they don't all learn how to judge a tempo for themselves.

APPENDIX F

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BOOSEY & HAWKES

May 11, 2012

Gary Brattin
1501 Stone Avenue North
Seattle, WA 98133
USA

RE: Variations for Wind Band by Ralph Vaughan Williams

Dear Mr. Brattin:

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