

les played by Chamber Orchestra, prepared by Vaclav Nelhybel, narrated by William Geib

MUSIC LP

FOLKWAYS RECORDS FT

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SIDE I
Band 1: INTRODUCTION
Band 2: FREE ARRANGEMENT OF A FOLKSONG

SIDE II
Band 1: FREE ARRANGEMENT OF A FOLKSONG (Cont'd)
Band 2: STRICT ARRANGEMENT OF A PIANO COMPOSITION

SIDE III
Bands 1-5: STRICT ARRANGEMENT OF A PIANO COMPOSITION (Cont'd)

SIDE IV
Band 1: BACKGROUND SCORING
Band 2: ORGAN-LIKE ORCHESTRATION OF A CHORALE

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DESCRIPTIVE NOTES ARE INSIDE POCKET

MUSIC ARRANGEMENT

FOLKWAYS RECORDS FT 3607/8

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MUSIC ARRANGEMENT

prepared by Vaclav Nelhybel

Musical Examples Played By Chamber Orchestra

Narrator: WILLIAM GEIB

RECORD ONE	RECORD TWO
<u>SIDE I</u>	<u>SIDE I</u>
Band 1: Introduction	Band 1: Strict Arrangement Of A Piano
Band 2: Free Arrangement Of A Folksong Music 1-21	Composition (Cont'd) Music 40-41
	Band 2: Ditto Music 42-44
	Band 3: Ditto Music 45-51
	Band 4: Ditto Music 52-59
	Band 5: Ditto Music 60-64
<u>SIDE II</u>	<u>SIDE II</u>
Band 1: Free Arrangement Of A Folksong	
(Cont'd) Music 22-27	
Band 2: Strict Arrangement Of A Piano	
Composition. Music 28-39	
	Band 1: Background Scoring. Music 65-80
	Band 2: Organ-like Orchestration Of A
	Chorale. Music 81

INTRODUCTORY NOTE

Although arrangements may be instrumental, vocal or a mixture of both, we here will be concerned with instrumental arrangement only.

The arranger's craft requires a knowledge of harmony, counterpoint, musical forms and the possibilities of each instrument - in other words, he must have the same technical equipment as a composer.

In these records we demonstrate the arranger's approach to three different types of instrumental arranging. In his search for the definitive arrangement he uses a trial and error method: random ideas are considered, rejected or combined with each other. Normally, the arranger cannot try out his ideas with an orchestra. He must judge the different instrumental combinations only in his mind. But in this recording all his ideas will be demonstrated in sound.

RECORD ONE - SIDE I - Band 1:

The function of an arranger can be described by enumerating several quite contrasting activities in which he is involved. Basically there are three different types of arranging:

1. The arranger gets a folksong or a popular melody and has to develop it into a whole musical piece. First he has to decide what character this composition should have. Then he must establish the harmonic background and create, if necessary, a counter-melody. In short, he is "composing" a musical piece based on a theme given to him.

When speaking about arranging, we have in mind for the most part the transcribing of an already existing composition for a group of instruments different from that for which it was originally composed.

However, in our case the actual orchestration is only the final stage in the arranger's effort to transform a melody of a bare eight measures into a composition.

2. In the second case the arranger is asked to make the transcription of an orchestral musical piece for piano solo, for example; or conversely a composition written for piano solo has to be transcribed for orchestra.

Here the arranger's freedom is very limited. He has to find ways of making typically pianistic phrases sound typically orchestral. He has to exploit all the resources of the orchestra to create a score which sounds as though it had been originally conceived for orchestra. In this case the arranger's function is merely to transcribe truthfully without adding anything of his own.

3. The demands made upon the arranger when he is working on a score for motion picture background, or incidental music for a theatrical play, create a third category of arranging. In many cases the actual composer delivers to the arranger only the characteristic motifs (leitmotifs) of the important characters in the screenplay. Except for a few neutral background passages, the whole score is very often developed from a few given themes. A leitmotif associated with the leading character, for instance, has to be transformed into a love song, a fragmentary suspense recitative, a breath-taking pursuit background and into many short transitions and bridges. The basic motif has to be shaped and rephrased so that various moods corresponding to the dramatic situation are created. The purely musical reshaping of a theme is just as important as the varying of orchestration devices. The arranger is both a co-composer with a stop-watch and an orchestrator.

The demonstration of arranging on this record is divided into three sections corresponding to the categories described above.

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MUSIC LP

FREE ARRANGEMENT OF A FOLKSONG

Here is our theme, eight measures long: Music 1



When hearing such a melody for the first time, an imaginative arranger might have several ideas on how to arrange it. He has to exploit many approaches in order to be able to decide which arranging device would be most suitable for the theme. Of course he does not have the possibility of experimenting with various instrumental combinations, but must be able to judge the different solutions without hearing the actual sound. This whole selective process, which takes place in the arranger's mind, shall be demonstrated on this record in actual sound.

It is understandable that at first the arranger will have several ideas at random. By comparing and combining the various approaches he will finally find the path which he will follow.

Here such a first idea: The flute plays the melody above the soft and smooth chordal background of low muted strings. Music 2



To stress the ancient character of the melody the same instruments play arpeggio - pizzicato chords thus producing a lute-like background to the flute. Music 3



The three-part accompaniment from number two played without mutes, joined by wave-like passages in the viola, is the background for the melody played in octaves by the first and second violins. Music 4



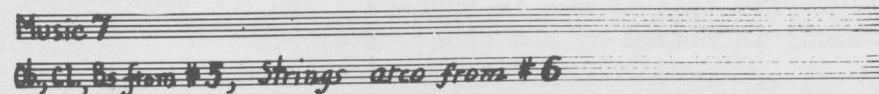
As if frightened by the intense sweeping sound of the strings, the arranger has a completely contrasting idea: a woodwind trio, which presents the melody in a soft three-part organ-like version. Music 5



Now we take number five and add to it a delicate rhythmical pulsation in pizzicato strings. Music 6



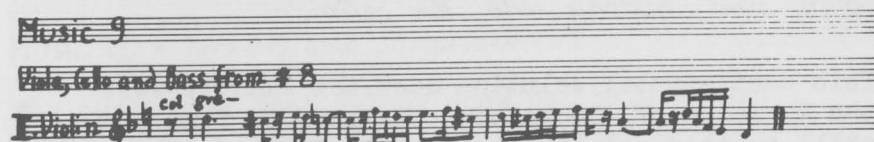
In the next example the same combination of instruments is used. The strings, however, play arco. Music 7



The next five examples employ contrapuntal devices. In the first combination the melody is played by the viola. The cello and bass create a contrasting contrapuntal second part. Music 8



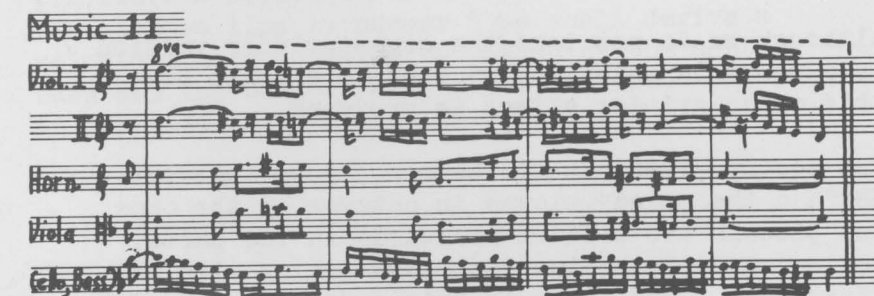
The next combination has three parts. To music number 8 we add a second contrapuntal line which is placed above the melody in the viola and is played by the second violin (in octaves). Music 9



We try the same three contrapuntal lines in a wind trio. The horn plays the theme, the clarinet the top and the bassoon the bottom line. Music 10



The horn was too powerful a partner for the clarinet and bassoon. Let us try the combination of strings and horn. Actually we play the string trio as in number 9 and double the melody in the viola by the horn. Music 11



The last of the five contrapuntal versions adds four woodwinds to the preceding example. The melody is played in unison by the viola and horn, the bottom line in two octaves by the bassoon, cello and the double bass; the top line is led in three octaves distributed between the flute, oboe and clarinet and the first and second violins. Music 12

Music 12

All instruments from #11 plus Flute with the first violin, Oboe with the second violin, clarinet one octave lower with the second violin and bassoon with the cello.

This contrapuntal solution does not exactly suit the lyricism of the melody. We have to find still another solution.

A grotesque idea: the organ-grinder. Music 13

Music 13

Flute and Oboe
Clar.
Bs.
Hr.

Although we do not take the organ-grinder version as a possible solution, we want to explain how this organ-grinder effect is produced.

The accompaniment in the bassoon, horn and clarinet and the melody played in octaves by the oboe and piccolo are written backwards in the parts, beginning with the last note and ending with the first note. And it is in this order that the musicians play the music for the recording. The engineer reverses the tape, putting the end of the tape at the beginning. What you have just heard was the result.

This arrangement is the dead end in the series of various approaches which we have been trying at random. We have to start again from scratch.

This time the melody in the flute is accompanied by a pizzicato played by a solo violin. Music 14

Music 14

See Flute and Violin in # 15

Next we shall try to combine this duet with the soft organ-like woodwind background of number 5. Music 15

Music 15

Flute
Violin
Clar.
Bs.

The pizzicato sound in the last example induces us once more to try a pizzicato accompaniment of one woodwind instrument. The accompaniment is more elaborate than it was in numbers 3 and 6. The melody is played by the oboe. Music 16

Music 16

Oboe
Flute
Violin
Clar.
Bs.

That was the first half of the melody. In the second half we shall double the oboe in the flute, one octave higher. The accompaniment remains in the pizzicato strings. Music 17

Music 17

We will try a more elaborate doubling of the melody in octaves. The first two measures are played in the next example by the clarinet alone. In the third measure, the oboe enters one octave higher. In the fifth measure the bassoon joins the clarinet in the lower octave. The last two measures are reinforced by the piccolo one octave above the oboe. This time we play the whole melody. The accompaniment is the same as in numbers 16 and 17. Music 18

Music 18

Strings from # 16 and 17 plus Wood-winds:

We shall add to number 18 a counter-melody played by the horn. Here is the counter-melody alone. Music 19

Music 19

An ideal counter-melody should be an autonomous melodic line which could become almost a second theme in a composition. We shall test the horn melody by playing it with the pizzicato string accompaniment from number 18. Music 20

Music 20 = Horn #19 and Strings # 16 + 17

The outline of that melody does not have enough profile to be considered as a potential autonomous theme. For our purpose, however, it is important that the horn melody represents an integral part of the whole music set-up for which it was conceived. We shall repeat number 18 and add the counter-melody in the horn. Music 21

Music 21 = # 20 + 18

RECORD ONE - Side II

Band 1:

When we listen to the recording, we find the counter-melody quite suitable. On the other hand, we feel that the pizzicato chords in the strings are too primitive a solution for the accompaniment. From the bassoon line in number 5 we shall derive a melodic line which will be played by the double bass and the bassoon as the bottom line. The rest is identical with number 21. Music 22

Music 22 = #21 [New part for Bassoon and Double Bass]

Let's try some more changes. We let the first violin play the melody one octave higher with the oboe, thus leaving the second violin, viola and cello as the only strings playing pizzicato. The pizzicato will be re-arranged into fuller chords in order to obtain enough percussive strength with fewer instruments. Music 23

Music 23

Music 23 is a musical score for five instruments: Oboe, Horn, Clarinet, Bassoon, and Double Bass. The score is written in 4/4 time and consists of two systems. The first system has two measures, and the second system has two measures. The Oboe part is marked with a circled 1 in the first measure and a circled 2 in the second measure. The Horn part is marked with a circled 1 in the first measure and a circled 2 in the second measure. The Clarinet part is marked with a circled 1 in the first measure and a circled 2 in the second measure. The Bassoon part is marked with a circled 1 in the first measure and a circled 2 in the second measure. The Double Bass part is marked with a circled 1 in the first measure and a circled 2 in the second measure.

In the last example there are three melodic lines: the top, the actual melody in the first violin and three woodwinds, the middle line (the counter-melody) in the horn, and the bass line played by the bassoon and double bass. We shall add a fourth melodic line in order to obtain a full four-part harmony in the melodic non-percussive part of the arrangement. First we make a simple sketch played by the oboe, horn, clarinet and bassoon. Music 24

Music 24

Music 24 is a musical score for five instruments: Oboe, Horn, Clarinet, Bassoon, and Double Bass. The score is written in 4/4 time and consists of two systems. The first system has two measures, and the second system has two measures. The Oboe part is marked with a circled 1 in the first measure and a circled 2 in the second measure. The Horn part is marked with a circled 1 in the first measure and a circled 2 in the second measure. The Clarinet part is marked with a circled 1 in the first measure and a circled 2 in the second measure. The Bassoon part is marked with a circled 1 in the first measure and a circled 2 in the second measure. The Double Bass part is marked with a circled 1 in the first measure and a circled 2 in the second measure.

The balance of this four-part set is satisfactory; therefore we shall try it out by using more instruments.

The first, the top part, will be played by the oboe doubled one octave higher by the first violin. The second part, played by the horn, will be doubled one octave higher by the clarinet. The third part, placed between the oboe and the first violin, will be played by the second violin, and the bottom part by the bassoon doubled one octave lower by the double bass. Music 25

MUSIC 25 * 26 without Viola and Cello

This of course is not a complete, well-balanced arrangement. Again we shall try the pizzicato chords as filling element. This time we have only the violas and cellos at our disposal. The special arrangement of the pizzicato chords for the viola and cello has to create the rhythmical pulsation necessary for the flow of the melody. Music 26

MUSIC 26

Music 26 is a musical score for five instruments: Oboe, Horn, Clarinet, Bassoon, and Double Bass. The score is written in 4/4 time and consists of two systems. The first system has two measures, and the second system has two measures. The Oboe part is marked with a circled 1 in the first measure and a circled 2 in the second measure. The Horn part is marked with a circled 1 in the first measure and a circled 2 in the second measure. The Clarinet part is marked with a circled 1 in the first measure and a circled 2 in the second measure. The Bassoon part is marked with a circled 1 in the first measure and a circled 2 in the second measure. The Double Bass part is marked with a circled 1 in the first measure and a circled 2 in the second measure.

We have started this arrangement as a melody accompanied by pizzicato chords played by all

strings. Now we have only two of the five string instruments still playing pizzicato. We are about to find the best way to establish the complementary rhythm necessary for the flow of the melody, and at the same time we have to choose the instrumental means which will support the expressiveness of the over-all sound. We eliminate the pizzicato entirely. The violas will play in grand detache a fifth melodic line based on the latent chordal progression of the four melodic lines established in number 24. This is the final arrangement in which we achieve unity of expression, instrumental balance, and the smooth flow of all five melodic lines which do not need any chordal accompaniment in order to identify the harmony. The distribution of the five melodic lines among the instruments is as follows:

The top line (melody):	Oboe and first violin.
The second line:	Horn and clarinet.
The third line:	Flute, second violin and bassoon.
The fourth (bottom) line:	Cello and double bass.
The fifth (complementary) line:	Viola.

At the very end of the piece, the strings play double-stops to achieve a fuller sound. Music 27.

MUSIC 27 - #26 with following changes

BAND TWO

STRICT ARRANGEMENT OF A PIANO COMPOSITION

We take a well known composition, the Minuet from the Sonata in G major for Solo Piano, Opus 49 No. 2, by Beethoven. This composition is written idiomatically for piano. If we call the way in which it is written for the piano and pianistic musical language, then we are trying to make a translation, so to speak, of the minuet into the idiomatic orchestral language.

When the arrangement is finished, it is supposed to sound as if it has been originally written for this instrumental group. Nevertheless, we are not allowed to insert any free-filling voices, nor to change the harmony. It is up to the arranger to make it sound orchestral without transforming the basic character of the original piano composition.

Here is the minuet as written by Beethoven for piano. Music 28

MUSIC 28 Sonata in G-major Op. 49 Number 2. L. v. Beethoven

Tempo di Minuetto

The whole minuet has twenty measures. The form is a simple song form in three parts. The first part, a period consisting of eight measures, introduces the theme in two four-measure phrases.

The second contrasting middle part of the song form (measures 9 to 12) is followed by the repeat of the original eight-measure period. This is the raw analysis of the melodic construction of the piece. Since this composition consists of a clear-cut melodic construction of the piece. Since this composition consists of a clear-cut melodic line sustained by its accompaniment, the melody is the carrying force. For this reason we begin with the distribution of the melody in the individual instruments. Let's start with the first four measures with the clarinet playing the melody. The accompaniment will probably be in some lower strings. The second phrase (measures 5 to 8) will have the melody in a violin solo. In this section there might be some woodwinds in the accompaniment. The contrasting middle part (measures 9 to 12) has a melody which suits an oboe very well. In measures 13 - 16 the melody written one octave higher will be played by the first and second violins in octaves. In the last four measures we add the flute and clarinet to the violin octaves. Since we have a horn at our disposal, and since we did not find, so far, any use for it in the melodic line, we will try to insert it toward the end in order to produce an orchestral build-up at the end of the composition.

Now let's listen to the melodic line in the various instruments. Music 29

Music 29 is a musical score for a piano. It features a single melodic line in the right hand, which is played by the clarinet in the first four measures, the violin in measures 5-8, and the oboe in measures 9-12. The accompaniment is provided by the left hand, which is played by the lower strings. The score is written in a single system with a key signature of one sharp (F#) and a common time signature (C). The instruments listed on the left are Flute, Clarinet, Horn, Violin, Viola, and Cello. The score is divided into four measures, each with a different melodic line.

A definite judgment cannot be made without hearing the melody together with the accompaniment.

Now we shall start concentrating on the accompaniment. Here is the typically pianistic accompaniment to the melody in the first four measures. Music 30

Music 30 is a musical score for a piano. It features a single melodic line in the right hand, which is played by the clarinet in the first four measures. The accompaniment is provided by the left hand, which is played by the lower strings. The score is written in a single system with a key signature of one sharp (F#) and a common time signature (C). The instruments listed on the left are Piano and Clarinet. The score is divided into four measures, each with a different melodic line.

Since the melody is played in the first four measures by a woodwind instrument, the clarinet, accompaniment should be in some strings. The following seven music examples demonstrate seven different solutions, some in strings or woodwinds only, some combining strings and woodwinds.

The first solution employs two strings only: viola and cello. Music 31

MUSIC 31 - * 32 without the second violin

This is the simplest solution using two instruments of the same type in the same playing technique (arco).

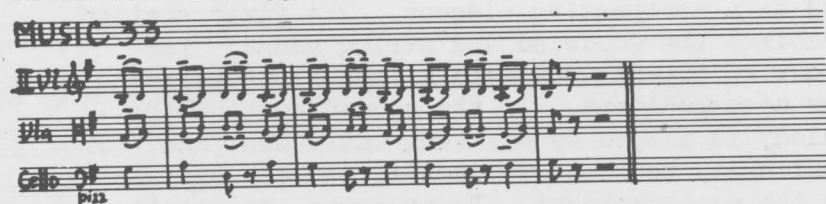
We add the second violin to the example you have just heard. The second violin we have added creates more complete chord structures and therefore more sound density. Music 32

Music 32 is a musical score for a piano. It features a single melodic line in the right hand, which is played by the clarinet in the first four measures. The accompaniment is provided by the left hand, which is played by the lower strings. The score is written in a single system with a key signature of one sharp (F#) and a common time signature (C). The instruments listed on the left are Violin, Viola, and Cello. The score is divided into four measures, each with a different melodic line.

Here, again, second violin and viola joined in a different way by a cello in pizzicato. The really new element in this example is the combined arco-pizzicato playing technique. The second violin-violata duet realizes the flow of the chain of eighth notes from the original piano version. The bowing technique employed enhances the succession of accented and unaccented beats. The pizzicato in the cello introduces a new sound color which, by its

percussive quality, reminds one of the original piano sound and, at the same time, helps to emphasize the succession of strong and weak beats within a measure. Music 33

MUSIC 33



Here, the same accompaniment pattern played by the clarinet and bassoon. The syncopation in the first two beats of the clarinet part strengthens the function of the first strong beat in the measure. The phrasing of the bassoon part underlines the gracious minuet character. Music 34

MUSIC 34 = #37 *Clar. and Bassoon only*

Now we add to example 34 a soft, sustained chordal background played by the second violin and the viola. This is the first combination of woodwinds and strings. Music 35

MUSIC 35 = #37 *without Cello and Bass*

In order to stress the original percussive piano sound, we add to the preceding number the pizzicato cello. Music 36

MUSIC 36 = #37 *without Bass*

And finally we double the cello by pizzicato bass, thus obtaining more depth in the whole structure. Music 37



We will play a succession of eight measures using different accompaniment combinations. We start with the woodwind duet (Music 34) and successively add to it the other elements demonstrated above. At the end of the sixth measure seven instruments are used. The sound structure becomes more and more dense corresponding to the number of instruments involved. The use of different types of instruments (woodwinds, horn, strings), different playing techniques (sustained arco notes and pizzicato), and the individualistic phrasing in the various instrumental elements recreate the original eighth-note flow of the piano in an idiomatic orchestral way. The successive accumulation of instruments results in an orchestral build-up starting with a homogeneous transparent duet of two woodwind instruments and ending in a complex sound structure of various types of instruments employing different playing techniques. Music 38

MUSIC 38 = # 39 *without Flute, Oboe and first Violin*

The last example is actually the accompaniment of the first, or last eight measures of the minuet. We will play it now with the melody. Music 39

MUSIC 39



This was the preliminary examination of the possibilities of realizing orchestrally the typical pianistic accompaniment (left hand in the piano part). We proceed now to the actual detailed orchestration beginning with the first section, the first four measures.

RECORD TWO

SIDE I

Band 1:

STRICT ARRANGEMENT OF A PIANO COMPOSITION (Cont'd)

Section One, measures 1 to 4

We decided to let the clarinet play the melody. In order to create a contrast we shall try to place the accompaniment into one of the string combinations. Let's play the melody in the clarinet accompanied by the second violin, viola and cello as demonstrated in No. 32. Music 40

MUSIC 40

Clarinet
Violin
Viola
Cello

Now we try the accompaniment from No. 33. Music 41

MUSIC 41

Clarinet
Violin
Viola
Cello

pizz

We shall keep the last combination because it assembles three different elements: the melody in a woodwind instrument and the accompaniment played by arco and pizzicato strings.

Band 2: Section Two, measures 5 to 8

The melody is played by violin solo. To maintain

the continuity of the accompaniment we shall keep the string accompaniment from the first section. We add the clarinet-bassoon duet (No. 34) as a contrasting element. The first section combines the woodwind and string sound. The woodwind carries the melody, the strings play the accompaniment. In the second section the melody is played by a string instrument and, for continuity reasons, we decided to keep the strings in the accompaniment. To preserve the smooth continuation of the accompaniment we retain the strings, but add the woodwind duet to them. Thus we also achieved more density in the over-all sound structure which underlines the closing of the period in these four measures. Music 42

MUSIC 42

Clarinet
Violin
Viola
Cello

pizz

The flow of the eighth-note accompaniment stops at the end of measure 6. Measures 7 and 8 use comparatively heavy quarter notes in order to lead the period into its conclusion. In these two measures we distribute the instruments into five-part chords and double the bottom line (cello-bassoon) one octave lower in the double bass pizzicato in order to stress the concluding cadence formula. Music 43

Now we play the first and the second sections together. Music 44

Band 3: Section Three, measures 9 to 12

Section three is the middle, contrasting sec-

MUSIC 43

MUSIC 44

tion of the song form in which the minuet is written. The four measures of this section are inserted between two identical eight-measure periods. Instrumentally, the first two sections (the first period) used the combination of woodwind and strings. The melody was played in the first section by the clarinet, in the second section by violin solo. Accordingly, the choice of the double-reed oboe as the melody instrument in the third section offers enough contrast in tone color without being too foreign an element which would endanger the smoothness of the melodic line. The accompaniment will be played by woodwinds only, thus stressing the contrasting function of this section. Music 45

MUSIC 45

These are only the first two measures. The following two measures represent the conclusion of this short contrasting section, but at the same time they prepare the return to the initial eight-measure period. The end of the contrasting section is musically very important. The repetition of the initial period which then follows has to make us feel that it is the only possible and logical development. When orchestrating this section, we have to employ all instrumental devices very carefully in order to make the transition smooth and at the same time powerful enough to avoid the impression that the return to the initial period is forced instead of logical. Here are the two concluding measures of the contrasting middle section. Music 46

MUSIC 46

We let the flute play in unison with the oboe, thus adding more color, texture and density to the melody. Music 47

MUSIC 47 = 46 played by oboe and flute in unison.

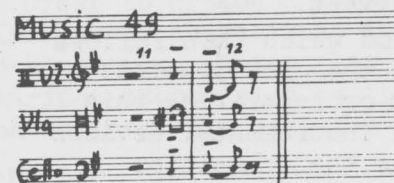
Now the melody accompanied by clarinet and bassoon. Music 48

MUSIC 48

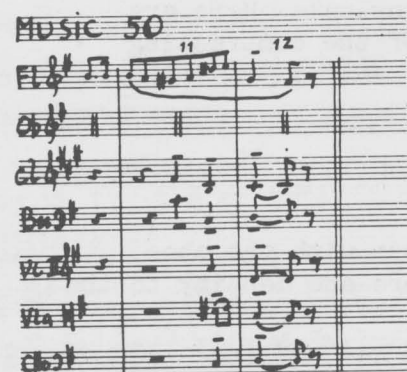
After this instrumental sound, the entrance of the returning theme played in octaves by the first and

second violins would certainly have a surprising effect. We have to prepare and, in some way, anticipate the relatively powerful sound of the strings. We shall do this by adding the second violin, viola and cello to the last three quarter notes of the woodwinds. The mixing of the woodwinds with the strings stresses the cadence ending of the third section and, at the same time, it creates a bridge for the entrance of a section with prevailing string sound.

Here are the three string chords: Music 49



And now the woodwinds with the strings: Music 50



After these last adjustments of the third section we shall play all three sections together. Music 51

MUSIC 51 = # 44 + 45 + 50

To be able to judge the effectiveness of the transition we have to wait until we hear the succession of the third and fourth sections.

Band 4: Section Four, measures 13 to 16

Sections four and five are actually repeats of

sections one and two. In the original piano version the melody is played one octave higher. In the beginning we decided to have the first and second violins play the melody in octaves. We add to the melody in two octaves the bass line played pizzicato by cello and bass (also in octaves), thus obtaining the top and bottom line of this section. Music 52

MUSIC 52 = Both Violins, Cello and Bass from # 59

We let the bassoon play the eighth notes of the original piano version. Music 53

MUSIC 53 = Bassoon Solo from # 59

Let's play numbers 52 and 53 together.

MUSIC 54 = # 52 plus bassoon

To complete the harmonies, we add the oboe. Music 55

MUSIC 55 = # 54 + Oboe

To smooth the bassoon line we insert the viola with an accentuated legato motion of eighth notes. Here is the viola alone. Music 56

MUSIC 56 = Viola (A) from # 59

Now, together with the other instruments. Music 57

MUSIC 57 = # 59 without viola B

Here is another solution for the viola. Music 58

MUSIC 58 = Viola (B) from # 59

Now, together with the other instruments. Music 59

The second solution brings more stability into the accompaniment. The rhythmical jumping of the bassoon and the firm pulsation of the double-stops in the viola create together a firm central support for the over-all structure.

MUSIC 59

In the actual number 59 only Viola (B) is played

MUSIC 60

Band 5:

Section Five, measures 17 to 20

In the fifth and last section, the flute joins the first violin in the melody, and the clarinet joins the second violin to produce a mixed color of woodwinds and strings. We shall use the horn to stress the eighth note motion by accentuating the second and the last eighth note in the measure, thus attracting more attention to the very strongly accentuated first beat of a minuet. Music 60

In the last two measures we have to create a firm conclusion of the whole piece. Since we have at our disposal a string and a wind group of instruments, we shall try to obtain a maximum of sonority from the individual groups and, at the same time, a perfect balance between them. First we shall

play the last two measures arranged for strings alone. Music 61

MUSIC 61 = Strings from # 63

With the exception of the double bass, all instruments use double-stops in order to achieve a maximum of sonority. Now, the same measures arranged for winds only. Music 62

MUSIC 62 = Winds from 63

Both combinations create a well-balanced sound. By combining the two groups together we shall obtain a perfect balance of the whole structure. Music 63

MUSIC 63

Fl
Ob
Cl
Bss
Hr
Vtr
Vtr
Vla
Cll
Bass

arco
pizz

19 20

We have finished the orchestration of the whole composition. Now we shall play the original piano version followed by the orchestral arrangement. Thus we can make the best comparison between them. Music 64

MUSIC 64 = #28 followed by:

Fl
Ob
Cl
Bss
Hr
Vtr
Vtr
Vla
Cll
Bass

arco
pizz

Fl
Ob
Cl
Bss
Hr
Vtr
Vtr
Vla
Cll
Bass

arco
pizz

Fl
Ob
Cl
Bss
Hr
Vtr
Vtr
Vla
Cll
Bass

arco
pizz

SIDE TWO

Band 1:

BACKGROUND SCORING

The arranger's work on scores for films or plays for theatre, television and radio represents the third category of arrangement. Let us assume that an arranger receives from the composer a musical theme which, as a leitmotiv of the leading charac-

ter, has to be used whenever the leading character is involved in the action.

Here is such a motif. Music 65

MUSIC 65



Played by the oboe, the theme evokes in its simplicity the mood of an open-air scene: a beautiful morning in the fields. This theme has something of the loveliness and naivete of the leitmotiv associated with the love of a young couple. The next musical example based on the same motif describes a quite different mood: we could call it "the first doubts, anxiety, or yearning". Music 66

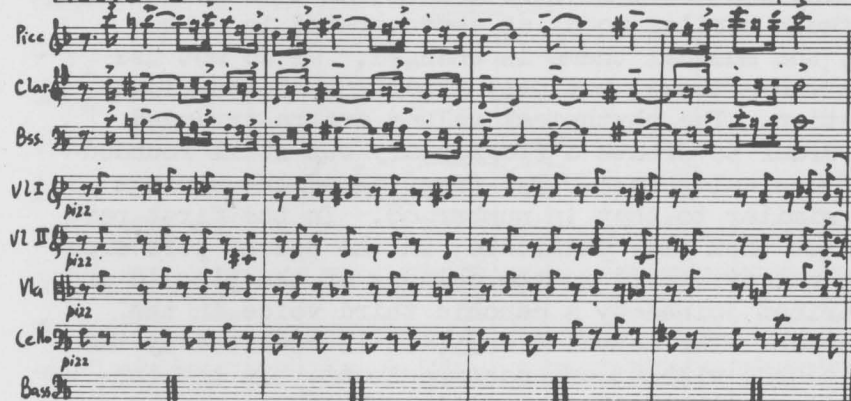


This "anxiety" mood is produced by a sophisticated chromatic accompaniment in the muted strings. The melody itself is identical with the unaccompanied solo version from the preceding example. Another situation, another mood: a picnic episode full of motion and carefree gaiety. Music 67

The melody is unchanged, but the complete change in the orchestration produces a new mood. There is a difference in tempo between the two last examples.

In the next example we demonstrate a transition. The music starts with the playful gaiety of number

MUSIC 67



67 and turns into the nostalgic yearning mood of number 66. The melody again remains unchanged. There are two elements which are responsible for the changing of the mood in the middle of a musical phrase.

First: the change of the tempo; the second two measures are played more slowly than the initial two measures.

Second: the change of the orchestration which is actually very slight. The first two measures are musically an exact repeat of the first two measures from number 67, the second two measures retain in the violins and viola the same pitch and the same metrical function, but are played arco instead of the original pizzicato. Music 68

MUSIC 68



In the next example, which is again a transition between similar moods as demonstrated in number 68, the musical theme is changed. We do not use the whole theme, but only a portion of its first section. The rhythmical values are re-arranged in order to create a fragmentary but still rounded-off musical phrase. The function of the strings is similar to that in number 68. In the first part we let them play pizzicato, in the second part arco. The melody starts in the octaves of the piccolo and clarinet joined by a canonic third voice in the bassoon. The actual transition is realised by the solo oboe without any accompaniment. In the concluding part of the transition the oboe retains the melody supported by the first violin and accompanied by five-part chords in the remaining strings. Music 69

MUSIC 69 = # 70 without the Horn; Strings not tremolo!

The next example is actually a repetition of the preceding example. However, we make two changes in the orchestration of the last measure. The strings will play sforzato-piano treolo and we add the horn to the melody in the oboe and the first violin. This creates a transition from a mocking comedy mood into an ominous, mysterious mood. Music 70

MUSIC 70

And again, a different type of transition. The mysterious dark mood of the first part is resolved in the second part into a brighter daylight atmosphere. Music 71

MUSIC 71

The theme is used in its entirety without any changes. The nostalgic tone quality of the oboe in the first part is substituted for the brighter flute and clarinet in the second half. The actual shifting of the mood is again caused by the change in the accompaniment. So far we have demonstrated different moods or changes from one mood into another caused by a different interpretation of the unchanged or, at the most, shortened theme. The next example creates a new mood by substantial changes in the melody and in the accompaniment as well. We take the basic motif of the theme and develop it into a Viennese Waltz. The accompaniment follows the usual patterns of the waltz. Music 72

MUSIC 72

Sostenuto...

In the preceding example we developed a waltz melody from the basic motif of the theme. Now we take only the first three notes of the motif and resolve them in a cadenza-like run in the solo clarinet. This produces a very effective transition. Music 73

MUSIC 73 - # 74 without Horn

By adding a horn to the first three notes of the preceding example, we obtain more tension in the beginning of the transition. Music 74

Music 74

The same three initial notes of the theme, played in four octaves by the woodwinds above the ostinato motion of the strings, create quite a different musical pattern. Music 75

Music 75

In the preceding example the tense outcry of the woodwinds was situated in the middle of a suspense ostinato. The next example, using again the same three notes played by the same instruments, creates a resolution of the tension which was built up for eight measures in the strings. Music 76

Music 76

The dramatic situation of the next example is similar: a built-up tension resolved by the exclamation of three notes. The instrumentation is reversed. The build-up is produced by the successive accumulation of wind instruments on one sustained note (D). The dramatic outcry is played in unison by both violins and violas. Music 77

MUSIC 77

Musical score for Music 77. The score is written for a string ensemble (Violins I, Violins II, Violas, Cellos, and Basses) in 2/4 time. It features a five-measure build-up on one tone, which is interrupted by a motif of three notes. The strings start on low C in the cello and bass and progressively higher octaves are added, played in the violas and first and second violins. The build-up of the tension is increased by an ostinato rhythmical pulsation.

Again a similar situation: a five-measure build-up on one tone is interrupted by the motif of three notes. This time, however, the strings start on low C in the cello and bass and progressively higher octaves are added, played in the violas and first and second violins. The build-up of the tension is increased by an ostinato rhythmical pulsation. Music 78

MUSIC 78

Musical score for Music 78. The score is written for a string ensemble (Violins I, Violins II, Violas, Cellos, and Basses) in 2/4 time. It shows the first three notes of the theme becoming the motif. The cello and bass in octaves play this rhythmical pattern in the original form, and the three upper strings in augmentation.

In the next example the rhythmical proportion of the first three notes of the theme become the motif device by which the original theme is represented. The cello and bass in octaves play this rhythmical pattern in the original form, and the three upper strings in augmentation. Music 79

MUSIC 79

Musical score for Music 79. The score is written for a string ensemble (Violins I, Violins II, Violas, Cellos, and Basses) in 2/4 time. It shows the original theme transformed into a four-part fugato. This creates a suitable background for a pursuit scene or galloping horses, for example.

Our last example of background music scoring shows the original theme transformed into a four-part fugato. This creates a suitable background for a pursuit scene or galloping horses, for example. Music 80

MUSIC 80

Musical score for Music 80. The score is written for a string ensemble (Violins I, Violins II, Violas, Cellos, and Basses) in 2/4 time. It shows the original theme transformed into a four-part fugato. This creates a suitable background for a pursuit scene or galloping horses, for example.

Band 2:

ORGAN-LIKE ORCHESTRATION OF A CHORALE

We conclude our demonstration of arranging with two stanzas from a chorale by Bach: "puer natus in Bethlehem". Each of the four phrases of the stanza uses a different combination of instruments.

With the exception of the very last five-measure phrase of the second stanza, we do not use any doubling in octaves. The constantly changing distribution among the instruments of the four parts of the chorale produces the effect of changing stops in the organ technique. Some of the phrases are played, so to speak, on one keyboard, some on two. The first two phrases are played by woodwinds alone, the third phrase by strings alone. In the fourth and concluding phrase of the first stanza "two keyboards" of the organ are used: one woodwind instrument, the oboe, plays the melody accompanied by three-part strings.

The whole second stanza uses mixed sound. Thus, the first phrase of the second stanza reverses the combination of instruments used in the last phrase of the first stanza: the melody is played by a string instrument, the viola, the other three parts are played by wind instruments. The second phrase uses the woodwind instruments as the top and bottom lines (oboe and bassoon), the remaining two middle parts are played by the second violin and viola. The third phrase consists of three string instruments playing the first, third and fourth parts. The second part is played by a woodwind instrument, the clarinet. The fourth phrase of the second stanza uses all instruments. The strings play the full four-part chorale with the double bass doubling the cello one octave lower. The cello is reinforced in unison by the bassoon, and the viola part by the horn. The clarinet doubles the viola one octave higher, the oboe plays the melody in close harmony with the strings, while the first violin plays the melody one octave higher. The flute doubles the second violin one octave higher.

The last phrase represents the full "grand jeu" of a small organ, using eight-and four-foot stops of the keyboard and one sixteen-foot stop in the pedal. Music 81

MUSIC 81 Puer natus in Bethlehem J.S. BACH

Handwritten musical score for "Puer natus in Bethlehem" by J.S. Bach, Music 81. The score is divided into two stanzas. The first stanza consists of four phrases: the first phrase is for woodwinds, the second for strings, the third for woodwinds, and the fourth for strings. The second stanza consists of four phrases: the first for strings, the second for woodwinds, the third for strings, and the fourth for all instruments. The score includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (B.), Horn (Hr.), Violin I (VI.), Violin II (VII.), Viola (Va.), Cello (Cb.), and Double Bass (B.). The notation is in G major and 4/4 time. The first stanza is marked "First stanza" and the second "Second stanza". The phrases are labeled "1st phrase", "2nd phrase", "3rd phrase", "4th phrase" for the first stanza and "1st phrase", "2nd phrase", "3rd phrase", "4th phrase" for the second stanza.