

SYMPHONY NO. 7 “LENINGRAD” BY DIMITRI SHISTAKOVICH: A WIND BAND
TRANSCRIPTION OF THE FINAL MOVEMENT WITH HISTORICAL CONTEXT
AND A DESCRIPTION OF THE TRANSCRIPTION PROCESS

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ABSTRACT

Symphony No. 7 “Leningrad” by Dimitri Shostakovich: A transcription of the final movement with historical context and a description of the transcription process

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This document includes a wind band transcription of the final movement of Dimitri Shostakovich’s “Symphony No. 7” known as the Leningrad Symphony. It contains an overview of the composer's life leading up to the creation of this work as well as a description of the historical context during which this work was composed. This document also contains a detailed description of the transcription and editing process that led to the completed work contained at the end of this document. The transcription process included examining other wind band transcriptions of Shostakovich’s music as well as other wind transcriptions of orchestral works.

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CHAPTER ONE

INTRODUCTION

To find the earliest known example of the wind band one must go all the way back to the jongleurs and minstrels of the Medieval Era.¹ These traveling musicians would have a variety of skills, some of them not musical, to make themselves more marketable.

I can play the lute, vielle, pipe, bagpipe, panpipes, harp, fiddle, guittern, symphony, psaltery, organistrum, organ, tabor and the rote. I can sing a song well, and make tales to please young ladies, and can play the gallant for them if necessary. I can throw knives into the air and catch them without cutting my fingers. I can jump rope most extraordinary and amusing. I can balance chairs, and make tables dance. I can somersault, and walk doing a handstand.

-Anonymous 12th Century Minstrel²

Many of these traveling musicians would attend “minstrel schools” to hone their skills and learn new songs by playing in small groups with each other. It is unknown exactly what this early ensemble would have sounded like, but the enormous color possibilities of such an ensemble must have been intriguing.

As with the history of most early music, the Roman Catholic Church played a significant role in its development and this was no different with wind music. The Church was slow to accept wind instruments for use in worship for several reasons. The first being that worship music was traditionally sung a capella and this was a tradition the Church was not willing to

¹ A History of the Wind Band: The Medieval Wind Band
https://windbandhistory.neocities.org/rhodeswindband_01_medieval

² A History of the Wind Band: The Medieval Wind Band

part from. Second, during the early years of the Roman Catholic Church, those who were found associating with this new religion often faced persecution, thus the use of loud wind instruments could potentially give away their secret location of worship. Finally, wind instruments were still heavily associated with the traveling minstrels of the time who were often seen as being associated with the more amoral elements of society. It would be several hundred more years until the Council of Trent in the mid 1500s when the Catholic Church would start to lift some of the restrictions on the acceptable types of music and instruments used in worship.

The Baroque Era is the first time in history that we see an example of a wind band in a form we would recognize today. George Freidrich Handel's Music for the Royal Fireworks was composed in 1749 for King George II of Great Britain to celebrate the end of the War of Austrian Succession and the signing of the Treaty of Aix-la-Chapelle. It is scored for 24 oboes, 12 bassoons, contrabassoon, 9 trumpets, 9 horns, three set of kettledrums, and an ad libitum side drum.³ This scoring is a far cry from the modern wind band orchestration, and the omission of strings was actually against the will of Handel. King George II requested that only "martial" (winds and percussion) instruments be used in the performance due to the performance being outside and due to it being a celebration of a military victory. Later versions of the composition added strings, but it is still sometimes performed today with the original winds only instrumentation.

Shortly thereafter, Wolfgang Amadeus Mozart, would write three wind serenades for small chamber ensembles consisting of five to thirteen players.⁴ This instrumentation size would become common during the Classical era and remain a relevant form to the present day. Not

³ Encyclopedia Britannica, Music for the Royal Fireworks
<https://www.britannica.com/topic/Music-for-the-Royal-Fireworks>

⁴ Three Times Mozart Made Wind Instruments Sing
<https://www.chambermusicsociety.org/news/three-times-mozart-made-wind-instruments-sing/>

long after the wind serenades of Mozart, Ludwig Van Beethoven would compose several marches for military band that are scored similarly to the works of the latter 20th century. These compositions used similar instrumentation as the symphony orchestra of the time, but without a string section.

The tradition of military bands cannot be understated when discussing the history of wind band music as this was essentially the birthplace of the modern band as we know it. Musical instruments have been used as a means of signaling infantry, leading men into battle, and providing entertainment for soldiers returning from the front lines. In the American Revolutionary and Civil War, a fife and drum would play as men marched into battle. Bugles would be used to direct infantry because their sound could carry long distances. It would not be until the middle of the 19th century that the American wind band would begin to take its current shape.

John Philip Sousa can only be described as one of the great American bandmasters of the late 19th and early 20th Centuries. Born on November 6th, 1854, Sousa served as leader of the United States Marine Band, also known as The President's Own, from 1880 to 1892.

John Philip Sousa, Director (1880-1892), brought world fame to "The President's Own." While the organization was already considered a national institution, Sousa's dynamic leadership transformed the Marine Band's repertoire, emphasized symphonic music, changed the instrumentation, and made rehearsals exceptionally strict. He conducted the band's first sound recordings, initiated its first national concert tour, and began to write the marches that earned him international acclaim and the title "The March King."

-The White House Historical Association⁵

⁵ The United States Marine Band: John Philip Sousa, www.whitehousehistory.org

During his lifetime Sousa composed a total of 136 marches, many of which are still performed today including the National March of the United States of America, The Stars and Stripes Forever. Aside from his compositions, Sousa's more significant contribution to the development of the modern wind band was his focus on performing transcriptions of symphonic music. Many of these transcriptions were of popular symphonic music of the time or of the recent past.

The practice of the United States Marine Band performing transcriptions began a new era of wind band music. Bands were no longer constrained to performing marches for military parades, but were able to perform in a concert setting a variety of compositions that were previously only available to the symphonic orchestra. The demand for band transcriptions would continue to increase through the beginning and middle of the 20th century especially with the growth of music in public schools and the development of many civic and community bands post World War II. By the 1950s, music publishers were flooded with transcriptions and arrangements of much of the symphonic orchestra repertoire.

Despite an endless buffet of symphonic transcriptions, many of these transcriptions were not of the highest quality. This is most likely caused by a high demand for new transcriptions from the music market that had to be hastily assembled. The lack of quality arrangements, aside from not representing the intentions of the composer accurately, leads to many playability problems. Not surprisingly, wind and string instruments are different from each other. Sometimes winds can play string parts verbatim and many times they can't. This requires diligence on the part of the transcriber to identify and understand where modifications must be made to make a string part playable for wind players. Not understanding this leads to transcriptions being more difficult to perform as well as losing much of the character and color of the original work.

When researching an orchestral work to transcribe, the author first considered two things: first, symphonic music which has not been transcribed for wind band and second, will the transcribed piece add value to the existing repertoire of wind band music? This process was challenging because many symphonic works have already been transcribed for wind band. After much careful consideration the decision was made to transcribe a work by Dimitri Shostakovich.

There are several transcriptions of Shostakovich's music including the final movement of the "Symphony No. 5 in D minor" and several movements of his "Jazz Suite No. 1." Dedicated to the city of Leningrad, now St. Petersburg, Russia, it was written during the siege of the city by the German Army. This wind band transcription of the final movement aims to faithfully recreate this incredible and moving music for wind orchestra. This transcription of the Seventh Symphony also desires to make this music available to the musicians of the wind orchestra that may not normally have the opportunity to perform it.

This document will describe the life of Dimitri Shostakovich leading up to and during the composition of this symphony as well as the history surrounding the circumstances during which this work was composed. It will also describe the transcription process and how the knowledge of both symphony orchestra and band repertoire were used to create a transcription intended to accurately reproduce the composer's intentions. The success of this transcription will be determined by several factors including the frequency of performances and publication. It is the transcriber's desire not only that this arrangement be a valuable contribution to the wind repertoire, but that other transcribers can use this document as a guide for creating their own transcriptions.

CHAPTER TWO

THE LIFE OF DIMITRI SHOSTAKOVICH

The life of Dimitri Shostakovich is one of many personal and professional triumphs as well as periods of great sadness and depression. He lived through one of the most tumultuous times in Russian history beginning with the 1917 Revolution and the subsequent abdication of Tsar Nicolas II, the October Revolution when Vladimir Lenin and the Bolsheviks seized control of the government through a coup, The Great Terror perpetrated by Joseph Stalin, World War Two (known as the Great Patriotic War in Russia), and the gradual opening of the Soviet Union towards Western values in the late 1960s and 1970s.

Shostakovich became one of the Soviet Union's most internationally recognized figures and his music was performed throughout the world from the communist east to the capitalist west. His compositions transcended the political tensions of the 20th Century and spoke to audience members regardless of ideology. This chapter will summarize Shostakovich's life through the completion of the Seventh Symphony with the intent of giving a clear perspective on the events that influenced the writing of this masterwork.

Dimitri Dimitriyevich Shostakovich was born on the 25th of September, 1906 in the city of Saint Petersburg, Russia.⁶ He was raised in an upper-middle class house with his father working as an engineer for the Bureau of Weights and Measures in Saint Petersburg (his father worked under the direction of Dimitri Mendeleev, the creator of the periodic table of elements). The Shostakovich family was well off enough to have a piano in their home and at an early age the young Shostakovich began to take an interest in playing it. His mother was his first piano

⁶ Symphony for the City of the Dead, Anderson M.T., p.11-30

teacher and his talent was evident from the start. He would often memorize music from the week before and compose short melodies which he would play for his mother.

At age thirteen, Dimitri was admitted into the Petrograd⁷ Conservatory which was directed by Alexander Glazunov. At the conservatory he studied composition, piano, and conducting. He preferred playing piano and composing over conducting and throughout his career would do very minimal conducting. During his teens he began performing in Moscow where he played the works of his friends as well as some of his own compositions. Unfortunately they were not well received by the audience. Shostakovich's breakthrough as a composer came when he premiered his First Symphony, which was written as his conservatory graduation project. The symphony was premiered by the Leningrad Philharmonic and was received enthusiastically by the audience who even demanded an encore for the second movement.

After graduating from the conservatory, he began a career as both a concert pianist and composer. Although a talented pianist, his performances were often cited as dry and anti-sentimental. In 1927 he entered the International Chopin Piano Competition (the first one ever held) and made it all the way to the final round despite battling appendicitis, but ultimately did not win. This caused Shostakovich to reevaluate his plans to be a professional pianist and is quoted in Sofia Moshevich's book *Dimitri Shostakovich, Pianist* reflecting on his decision not to pursue a career as a pianist:

“When I was well, I practiced the piano every day. I wanted to carry on like that until autumn and then decide. If I saw that I had not improved, I would quit the whole business. To be a pianist who is worse than Szpinalski, Etkin, Ginzburg, and Bryushkov (it is commonly thought that I am worse than them) is not worth it.”

- from *Dimitri Shostakovich, Pianist*

⁷Saint Petersburg was known by several names during Shostakovich's lifetime. It was named Saint Petersburg until 1914, Petrograd from 1914-1924, Leningrad from 1924-1991, and Saint Petersburg from 1991 to the present day. These names will be used interchangeably throughout this document.

For the remaining years of the 1920s and into the early 1930s, Shostakovich would focus solely on composing and would complete such works as *The Second Symphony*, the satirical opera *The Nose*, and *Lady Macbeth of Mtsensk*. It was, however, the opera *Lady Macbeth* that would put Shostakovich in hot water and take him out of favor with the leader of the Soviet Union, Joseph Stalin.

Artists and musicians always had to be cautious of what they created during the existence of the Soviet Union, but no more so than during the reign of Stalin. Art and music that was deemed anti-people by the Soviet government was immediately banned and the composer or artist responsible was often brought in for “questioning” never to be seen again. The music of Shostakovich often balanced right on the line of what the State would tolerate being somewhere between music that expressed his personal feelings and music that glorified the Communist Party.

Contrary to what many people believe today, *Lady Macbeth* was a tremendously popular opera when it premiered in 1934. It wasn't until Stalin attended a performance in 1936 that the opera quickly fell out of favor with the public. Shostakovich was in attendance for this special performance of *Lady Macbeth* where he was invited to meet Stalin in his private box after the performance. The conductor of the orchestra, Alexander Melik-Pashayev, knew that Stalin would be in attendance and in an effort to impress the Great Leader added extra brass players to the orchestra. This may have normally not been an issue, but as it happened, Stalin's box was right above the orchestra pit. Every time the brass and percussion played a new tune they exploded with so much sound that Stalin and his ministers could be seen jolting back in their seats. One of Shostakovich's friends recalled the events of that performance:

Melik furiously lifts his baton and the overture begins. In anticipation of a medal, and feeling the eyes of the leaders on him, Melik is in a frenzy, leaping about like an imp, chopping the air with his baton, soundlessly singing along with the orchestra. Sweat pours off him. “No problem, I’ll change shirts in the intermission,” he thinks in ecstasy. After the overture, he sends a sidelong glance at the box, expecting applause - nothing. After the first act - the same thing, no impression at all.

-Mikhail Bulgakov, Symphony for the City of the Dead

Then the unthinkable happens, Stalin and his ministers get up and leave in the middle of the performance. On his way out, a reporter asked him what he thought of Shostakovich’s music and he supposedly responded, “That’s a mess, not music.”⁸

Following the disastrous performance, two days later when Shostakovich was on his way to another concert he stopped to buy a newspaper. The headline of Pravda, the state-run newspaper, was: “A Muddle Instead of Music”. The article read:

From the first minute, the listener is shocked by deliberate dissonance, by a confused stream of sound.... The singing on the stage is replaced by shrieks....
.... [the composer] scribbles down his music, confusing all the sounds in such a way that his music would reach only the effete “formalists” who has lost all their wholesome taste. He ignored the demand of Soviet culture that all coarseness and savagery be abolished from every corner of Soviet life.

-Pravda, 28 January 1936

The article was unsigned. At the time, unsigned articles in Pravda were considered Communist Party doctrine. It is unknown who authored the article, but a rumor started that it was Stalin himself who wrote it, though there is no evidence to suggest this.

Things would only continue to get worse for Dimitri Shostakovich as 1936 also saw the completion of his Fourth Symphony. This composition drew influence from the music of Western composers while at the same time Shostakovich was trying to redefine his musical style.

⁸ Symphony for the City of The Dead, Anderson, M.T., p90

Only halfway through rehearsals from the Fourth Symphony Shostakovich decided to cancel the premiere of the work saying later in an article that it doesn't correspond to his current creative beliefs and instead represents a long outdated creative phase. Shostakovich undoubtedly did not believe this, but made this statement in order to save face and prevent himself from falling further and further out of favor with the Communist Party and Comrade Stalin. The Fourth Symphony was not premiered until 1961.

It was at this time, during Shostakovich's professional fiascos, that The Great Terror was sweeping across the Soviet Union. No one was safe from Stalin's secret police, the NKVD (People's Commissariat of Internal Affairs). Led by head of NKVD Lavrenti Beria, it is estimated that over 750,000 were murdered during Stalin's Purges (1936-1938) and they could be anyone.⁹ Collective farmers who did not meet quotas were purged, military officials who were suspected of having subversive views of the Communist Party, and artists who the government thought did not fit the mold of Soviet culture. Anyone could be arrested at any moment and sent to the gulag without a fair trial for no other reason than the NKVD had the power to do so.

Shostakovich was even brought in for questioning about his relationship to other artists who the state had already determined to have subversive views, specifically over his friendship with Marshal Mikhail Tukhachevsky. The interrogator asked numerous questions about their relationship and concluded that further questioning was needed and asked Shostakovich to come back the next day. At this point he has resigned himself to the fact that this was the end and was saying goodbye to his family and friends. When he went back to the interrogator the following day he discovered that the man who had been questioning Shostakovich had himself been arrested and sent to a gulag. Shostakovich was free to go. It is unknown if this change of events

⁹ *Great terror: 1937, Stalin & Russia*. History.com. <https://www.history.com/topics/european-history/great-purge>

saved his life, but it is unlikely that Stalin would have purged the Soviet Union's most famous and internationally recognized citizen.

In 1937 Shostakovich premiered his Fifth Symphony with the Leningrad Philharmonic and it was a phenomenal success with audiences and with the State. Although it was musically more conservative than his previous works, it still contained disguised messaging to the audience who were still reeling from the effect of The Great Terror. It contained within it music that reflected the tremendous sadness that the nation felt and flamboyant sections that mocked the Soviet government under Stalin's leadership. All this, of course, was hidden within the music, but the audience knew. The premiere of the Fifth Symphony received a half hour long standing ovation.¹⁰

Shostakovich was now back in favor with the Soviet Government and was no longer in danger of being purged. In 1938 the purges slowly came to an end, the Soviet Union had a new problem to address: Nazi Germany. During The Great Terror, Stalin had purged much of the Red Army including approximately 90% of the leadership. In 1939 Germany and the Soviet Union signed the Molotov-Ribbentrop Pact, a non-aggression treaty commonly referred to as the Hitler-Stalin Pact. This agreement, however, would not last. On June 22, 1941 Hitler launched Operation Barbarossa, the invasion of the Soviet Union.¹¹

This surprise attack caught the Red Army completely off guard and Soviet soldiers were confused as to why the Germans were shooting at them. The Soviet Union, largely because of the Purge, was not at all prepared to defend itself and was subsequently overrun by German soldiers. The Germans were moving so fast that their supply lines could barely keep up and soon after the

¹⁰ Anderson, M.T. p130-148

¹¹ "German-Soviet Nonaggression Pact." Encyclopedia Britannica, www.britannica.com/event/German-Soviet-Nonaggression-Pact.

invasion had begun the city of Leningrad, Shostakovich's home, was surrounded by Germans. The goal of Operation Barbarossa was to create "lebensraum" or living space for the German people with the ultimate objective of enslaving and exterminating all Slavic people who the Nazis believed were "untermensch", sub-humans.

This City of Leningrad was under siege by the Nazis for 872 days during which nearly 2 million civilians and soldiers died.¹² Shostakovich lived in Leningrad for part of this siege until he and his family were ultimately evacuated to the east of the country. The Seventh Symphony, dedicated to the City of Leningrad, was composed primarily while he was living in Leningrad. It received its first performance in December of 1941 and became an instant success. Seven months later it received its United States premiere with the NBC Symphony Orchestra under the direction of Arturo Toscanini.



Figure 2.1, Dimitri Shostakovich on the cover of Time Magazine, July 1942

¹² Anderson, M.T. p 358

After the end of World War Two Shostakovich would again be denounced by the Soviet government in 1948 for writing inappropriate and formalist music. This resulted in him losing his position at the Leningrad Conservatory and once again having to formally apologize for writing music that the government deemed anti-people. The following year, restrictions on his music and living arrangements were eased due to the need to send representatives to The Cultural and Scientific Congress for World Peace in New York City. It wasn't until the death of Joseph Stalin in 1953 that things began to change for Shostakovich.

By 1960 Shostakovich had officially joined the Communist Party in order to serve as chairman of the Russian Soviet Federative Socialist Republic Union of Composers. It is widely believed that he was coerced into joining the Communist Party as a result of political pressure from Premier Nikita Khrushchev. The leadership of the Soviet Union wanted to create a better image of itself with Soviets artists and what better way of accomplishing that than having its most famous artist join the Party.

In the late 1960s and into the early 1970s Shostakovich's health began to decline. Despite urges from doctors, he refused to give up cigarettes and vodka, as a result he suffered from chronic health issues. He suffered from three separate heart attacks as well as falls which left both his legs broken. He also suffered from ALS or some other related neurological disorder as well as lung cancer due to heavy smoking throughout his life. Dimitri Shostakovich died on September 9th, 1975 in a Moscow hospital.

The legacy of Shostakovich and his music are evident today as his works are regularly performed across the world. He lived through one of the most tumultuous times in Russian and world history yet he was still able to create meaningful and lasting art in spite of this. His music speaks to audiences today as the voice of a musician who would not be silenced by an oppressive

regime. Shostakovich's music was able to speak for the people of the Soviet Union who were unable to do so themselves and it serves as a reminder to us all that art will always triumph.

CHAPTER THREE
SYMPHONY NO. 7 “LENINGRAD”

While the 1930s would see many of the great minds, artists, political and military leaders purged in Soviet Russia, in Germany the rise to power of Adolf Hitler would prove to be the biggest threats to global peace in the 20th Century. On January 30th, 1933 Hitler would be elected chancellor of Germany and a year and a half later on August 2nd, 1934 he would declare himself Fuhrer of Nazi Germany where he would rule as Dictator until his suicide in 1945.¹³

The stark difference in ideology between communist east and fascist west would inevitably cause conflict between the two since one could not exist while the other survived. On August 23rd, 1939 however, both sides would stun the world by signing a non-aggression treaty known as the Molotov-Ribbentrop pact (also known as the Hitler-Stalin Pact or the Nazi-Soviet Pact).¹⁴ This agreement guaranteed peace between both countries and was a commitment that neither side would ally themselves with the other's enemy. A week later on September 1st, 1939, Germany would invade Poland and The Great Patriotic War would begin.

¹³ *Adolf Hitler*. Encyclopædia Britannica. <https://www.britannica.com/biography/Adolf-Hitler>

¹⁴ “German-Soviet Nonaggression Pact.” Encyclopedia Britannica

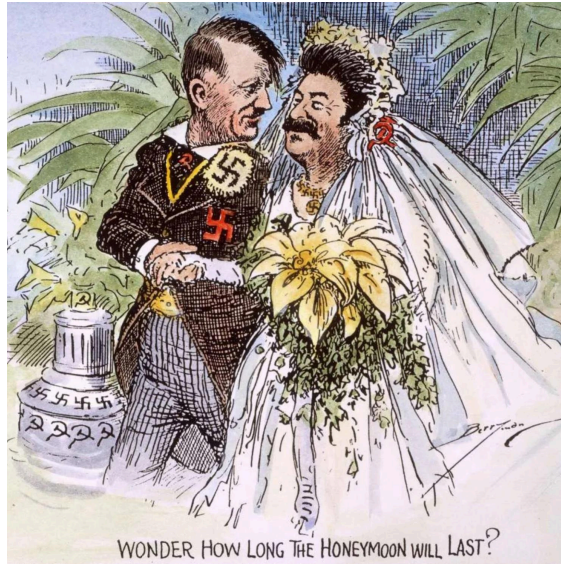


Figure 3.1, Cartoon drawing of Hitler and Stalin from 1939 by Clifford Berryman

In the coming months after the invasion of Poland, German forces would sweep across much of continental Europe conquering Poland, Belgium, Holland, and France through the tactic of Blitzkrieg, or lightning war. Nazi Germany would also indiscriminately bomb England with nightly air raids in what would later be known as The Battle of Britain. For the moment the Soviet Union was safe, but Stalin watched on nervously as Hitler's Germany grew more and more powerful.

Stalin had plenty of reasons to be nervous. During the Great Purge, he had completely decimated the leadership of the Red Army and would be completely unprepared if Hitler broke the non-aggression treaty. Unsurprisingly, on June 22nd, 1941 Hitler did just that and launched Operation Barbarossa, the invasion of the Soviet Union.¹⁵ For the first months of the invasion the

¹⁵ *Operation barbarossa*. Encyclopædia Britannica. <https://www.britannica.com/event/Operation-Barbarossa>

German Army advanced uncontested and would gain upwards of 50 miles a day. The Red Army soldiers were unprepared and often lacked appropriate training.

As Operation Barbarossa dragged on, convicts were conscripted into the army, many of which were political prisoners or suspected enemies of Stalin. These convicts were used as cannon fodder and would be forced to attack the Germans, sometimes not even armed with a rifle. On several occasions Red Army regulars were placed behind the advancing convicts and if any of them decided to retreat they would be shot by their own countrymen.

The city of Leningrad was one of the first major Soviet cities to come under attack from the Germans as it was the largest, Western most city in Soviet Russia. The Germans would throw everything they had at the city as it was Hitler's ambition to completely destroy the city that was most associated with Russian culture and heritage. Leningrad would remain under siege for much of the duration of the war, but it would never fall into German hands.

While all of this chaos was going on, Dimitri Shostakovich and his family were trapped in the besieged city. Upon hearing of the invasion of Russia, Shostakovich immediately went to sign up to serve in the army, but was denied due to health reasons. Most likely, the real reason was that the Soviets did not want their most prominent citizen to be killed in the war. Despite this, Shostakovich helped with the war effort any way he could from digging trenches along the perimeter of the city to serving as a fire lookout atop the Leningrad Conservatory.

As the siege dragged on into the winter of 1941 food became scarce and many people became malnourished and sick. Despite being the city's most famous resident, Shostakovich and his family did not receive any special treatment with regard to rations and had to survive on just 250 grams of bread per day.¹⁶ It was during this time that he would begin composition of his

¹⁶ Anderson, M.T. p. 219

Seventh Symphony which would eventually be dedicated to the city of Leningrad and serve as an inspiration to all who were trapped in the city.

Symphony No. 7, “Leningrad”, was completed in December of 1941 and premiered in the city of Leningrad on March, 5th 1942. The surviving members of the Leningrad Radio Orchestra directed by Karl Eliasberg struggled to get through the music because they were so malnourished. Musicians often collapsed during rehearsals and three died. Nevertheless the symphony premiered on the very day that Hitler had stated that he would be having a lavish banquet in Leningrad to celebrate the fall of the city. Maestro Eliasberg recorded the following message to listeners that was broadcast before the performance:

Comrades – a great occurrence in the cultural history of our city is about to take place. In a few minutes, you will hear for the first time the Seventh Symphony of Dmitri Shostakovich, our outstanding fellow citizen. He wrote this great composition in the city during the days when the enemy was, insanely, trying to enter Leningrad. When the fascist swine were bombing and shelling all Europe, and Europe believed the days of Leningrad were over. But this performance is witness to our spirit, courage and readiness to fight. Listen, Comrades!

-Recorded message from Karl Eliasberg on the day of the premiere¹⁷

The performance was recorded and broadcast across enemy lines as a form of psychological warfare and a sign of the resilience of the people of Leningrad.

The Seventh Symphony is a massive composition consisting of four movements and almost an hour and a half of music. It requires over 100 musicians including two harps, piano, and an additional brass section. The instrumentation of the Seventh Symphony is as follows:

¹⁷ Anderson, M.T. p.211-223

Piccolo
2 Flutes
2 Oboes
English Horn
Piccolo Clarinet
2 Clarinets (Bb and A)
Bass Clarinet
2 Bassoons
Contrabassoon

4 Horns
3 Trumpets
3 Trombones
Tuba

Percussion:

Timpani
Triangle
Tambourine
Cymbals
Snare Drum (2-3 recommended)
Bass Drum
Tam-Tam
Xylophone

2 Harps
Piano

Banda:

3 Trumpets
4 Horns
3 Trombones

Strings (64-82 players)

Each movement of the symphony is meant to represent a certain aspect of the city of Leningrad and the current events taking place. The first movement, which is the longest of all four at approximately thirty minutes, begins with the first theme in the strings that will reappear in different forms later in the first movement and also in the final movement. The opening of the symphony is meant to represent a bright and sunny day in Leningrad before the start of the war.

This movement is in a modified sonata form where the development is replaced with the “invasion theme” sometimes referred to as Stalin’s march.

This section is reminiscent of Ravel’s bolero and lasts for almost half of the first movement. The “theme” that this section is based on is taken from the opera *The Merry Widow* and the aria titled *Da geh’ ich zu Maxim* (I’ll go and see Maxim). *The Merry Widow* was Hitler’s favorite opera. This invasion theme did not originally represent Hitler as it was composed before the invasion, it was meant to represent Stalin’s brutal reign of terror. This fact was confirmed much later by a friend of Shostakovich’s after the start of the glasnost (openness) period in the 1980s.

The second movement is the shortest of all four and is both a scherzo and lyric intermezzo. This movement was originally going to be titled “Reminiscences” and was meant to recall happier times before the war. The second movement begins with a hushed playful theme in the strings which eventually devolves into a grotesque waltz-like section that features the piccolo clarinet, an instrument that is rarely used in orchestral or wind band literature. The second movement concludes in the same hushed manner that it started, but there is an ominous feeling that things have been altered and will never be the same again.

The third movement is structured similarly to the second in that it begins slowly, has a fast middle section, and then ends slowly once again. This movement is, according to Shostakovich, meant to represent the beauty of Leningrad at night. Appropriately enough, the middle section which is loud and chaotic also represents Leningrad at night, but during the air raids that took place during the siege. The slow outer sections of the third movement are like a requiem to the victims of the war, but also the victims of Stalin’s purges. It ends as quietly as it begins and proceeds directly into the fourth movement.

The final movement of the Seventh Symphony represents the struggle of the people in Leningrad to defeat the enemy. This movement was originally subtitled victory, however when it was completed victory was far from a certainty. The first half of the fourth movement is quite fast and frantic as if to represent the people standing up to push back the Germans who have surrounded their city for more than a year. It eventually comes to a grinding halt halfway through and slowly builds to a climactic conclusion of victory. The second half of this movement represents the people of Leningrad realizing they are finally free from both Hitler and Stalin and can celebrate the return of life to their city. It would unfortunately not be until January 27th, 1944 that the city of Leningrad would be liberated by the Red Army and not until March 5th, 1953 that Joseph Stalin would die of a stroke.¹⁸

By the time of the premiere of the Seventh Symphony Dimitri Shostakovich and his family would be some of the lucky few to be evacuated from Leningrad. The Soviet Union wanted to protect its most famous resident and moved Shostakovich and his family to the eastern city of Kuybyshev (now Samara). The Seventh Symphony also received a performance in Kuybyshev by the Bolshoi Theater Orchestra whose musicians had also been evacuated from the west. The score was eventually put on microfilm and transported out of the Soviet Union through Tehran, Iran to North Africa to Great Britain and finally to New York City in the United States. It received its first American premiere on July 19th, 1942 by the NBC Symphony Orchestra under the direction of Arturo Toscanini. The symphony was immensely popular in the United States and received more than 60 performances in 1942 and 1943.¹⁹ The popularity of the Seventh Symphony also energized Americans to support the Soviet Union and their fight against Nazi Germany.

¹⁸ *Joseph Stalin*. Encyclopædia Britannica. <https://www.britannica.com/biography/Joseph-Stalin>

¹⁹ Anderson, M.T. p.324-334

Since World War Two the popularity of the Seventh Symphony has declined mainly due to its length and difficulty. It is however still performed frequently in Russia especially during celebrations of the liberation of Leningrad (now St. Petersburg). There has also been an overall decline in the performance of Russian/Soviet music due to Vladimir Putin's invasion of Ukraine.

The legacy of the Seventh Symphony will always be that it gave a city hope for a future when none could be seen. It was used as a message to the invaders that they could not break the spirit of the people of Leningrad. Perhaps this message can still be relevant to those fighting for freedom of speech in Russia and the end of the war in Ukraine.

CHAPTER FOUR

THE TRANSCRIPTION PROCESS

The difficulty in creating a band transcription of an orchestral work is trying to recreate the sound of the string section with only wind instruments (and occasionally percussion as will be shown in this wind transcription). Many young composers and transcribers will give string parts to the saxophones because it is often assumed that it sounds similar to a string section or, what is more likely, they don't know what else to do with the saxophones. When this transcription process began, the same mistake was made. Eventually it was determined that a more effective use of the saxophones is when they are used sparingly for color changes in the music. In this wind transcription, the clarinet section is required to do the heavy lifting of the string section. While this method is not perfect, this transcriber has determined it to be more effective and faithful to the original work than scoring all the string material in the saxophone section.

This author's transcription process is different from other wind band transcribers because the string parts are not placed in the score and reassigned to instruments that are believed to effectively play the music. The process is this; the transcriber hears the original music in their head being performed by a wind orchestra and transcribes it how they hear it. This is not a perfect method for transcribing, but it has worked for the author in past wind band transcriptions.

The previous chapter listed the instrumentation for the orchestral version of the Seventh Symphony which included the use of additional on stage brass. The wind orchestra transcription condenses those additional brass parts into the standard wind band instrumentation. This is done to more easily facilitate a performance of this arrangement as it would not require the additional forces of 10-12 brass musicians. A second version of this transcription that includes these brass

parts would be useful to performing ensembles so they have the option to perform this piece with or without the additional brass. The instrumentation of this transcription for wind orchestra is as follows:

Piccolo
2 Flutes
2 Oboes
English Horn
2 Bassoons
Contrabassoon
Eb Clarinet
Bb Clarinet (3 parts)
Bass Clarinet (2 parts)
Contrabass Clarinet

Soprano Saxophone
2 Alto Saxophones
Tenor Saxophone
Baritone Saxophone

3 Trumpets
4 Horns
3 Trombones
Euphonium
Tuba (divisi)

Piano
Harp
Double Bass

Percussion:
Timpani
Marimba
Xylophone
Snare Drum
Triangle
Cymbals
Bass Drum

This chapter will describe in detail how the author transcribed the final movement of Dimitri Shostakovich's Seventh Symphony and explain the rationale for those decisions. While

there is no correct way to transcribe a piece of orchestral music for a wind band, this transcription is an attempt to recreate the fourth movement as accurately as possible without the use of strings.

BEGINNING TO C

The opening of the fourth movement begins with long, hushed sustains in the string section with the flutes being the first wind instruments to play in the original orchestration at measure 50 (rehearsal B). The lack of wind instruments in the opening section was the first challenge that had to be addressed because from the beginning there was a need to imitate strings. It was decided to put the majority of the opening material in the clarinet choir because this was the largest section of instruments in the band and it would be easier for them to sound like a sustained string section than other instruments in the band. Tubas, bassoons, and double basses were also included to aid with the sustained concert G that is held throughout the opening of the fourth movement.

The image shows a musical score for three instruments: Bass Clarinet 1, 2 in Bb, Bassoon 1, 2, and Tuba. The score is written in 2/2 time and features a key signature of two flats (Bb and Eb). The music consists of long, hushed sustains (pp) across nine measures. The Bass Clarinet part starts with a first ending (1.) in measure 5 and a second ending (2.) in measure 9. The Bassoon part also has first and second endings. The Tuba part is marked with "stagger breath" and "pp".

Figure 4.1, m.1-9

It should be noted that the double bass part is identical to the original throughout this transcription. The low G is dovetailed in the bassoons and bass clarinets because most ensembles will only have one player on each part whereas the tubas are instructed to stagger breathe because they will generally have three to four players and can more easily accomplish stagger breathing.

In addition to the sustained G in the bass, the range of the 1st violins presents a challenge because many wind instruments are not capable of playing quietly above the staff except for flutes, which are not used because of the material they play at measure 50 (rehearsal B). This transcription is scored with Eb Clarinet instead of Piccolo Clarinet because some ensembles may not have access to one which may hinder the usefulness of this band transcription. The use of the oboe, horn, and harp are taken exactly from the orchestral version and the only instrumentation that has changed in this section is the substitution of clarinets in the place of strings. In the original orchestration, this is the only section of this movement that has music for the harp. Additional music was added for the harp which accomplished two things first, to give the harpist more material to play and second, to imitate passages where the string section is pizzicato.

REHEARSAL C TO H

At letter C (measure 90), the texture of the music begins to thicken with the addition of more woodwind and brass instruments; however the strings still play a major role in the character of this section. This is also the first entrance of the piano, which plays for thirteen measures in the entire fourth movement of the original composition. This transcription also expanded the piano part significantly because it adds a color to the music that was not previously there and will also be used later in the piece to imitate impacts from the string section.

Letter C is also where this transcription begins to use the saxophone section to play some of the string material. This band transcription had previously been scored with much more material for the saxophones, but have since condensed it down to only sections where the color of the saxophones can be used to bring out important passages played by the strings. Aside from the clarinet section, many of the woodwind, brass, and percussion parts remain unchanged from the original orchestral score. This was done throughout the transcription in order to retain continuity between the orchestral score and this wind band transcription.

In addition to an expanded piano part, the marimba is used to imitate the sound of pizzicato. For example this is done at rehearsal D and later on at E where the “woodyness” of the marimba helps create a sharper more pointed attack to each of the tutti impacts in the brass. At rehearsal G, the marimba player switches to the xylophone and plays the original part from the orchestral version.

REHEARSAL H TO O

Letter H (measure 247) is the first entrance of the additional onstage brass, which as mentioned earlier, was reduced to the standard instrumentation of the wind band. This did not pose a problem because the wind band typically has a larger brass section than an orchestra so there was not a noticeable change in sound and balance as observed in readings of this transcription.

The woodwind parts become significantly more involved in the section because they are imitating the string section which is playing in unison. To accommodate the limitations of the woodwinds, slurs were added on many of the faster passages. In consulting with several clarinet players they informed me that it was possible to tongue all of the notes individually, but that it

would be very difficult for the section to play them clean and together. It was determined that the cleanliness of the passage was more important than trying to imitate the articulation of the strings.

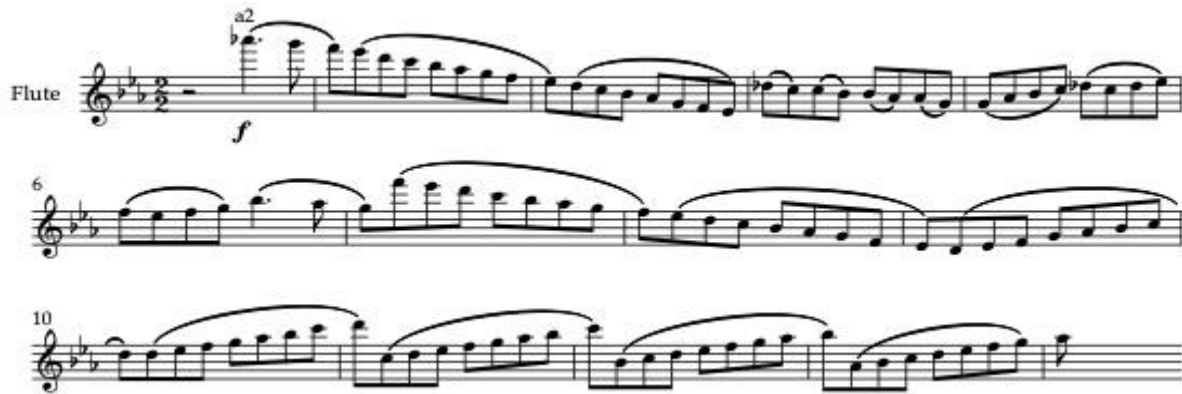


Figure 4.2, m.285-298

This section does not dovetail the eighth note passage at rehearsal J (measure 283) but instead uses slurs. The large number of players in the woodwind section allow them to take a “catch breath” rather than have half of them not play for a measure or so. This will create a bigger sound that is similar to a string section.

At rehearsal L (measure 321) the clarinets are divided into two groups: one is playing the accompanying rhythmic eighth note ostinato and the other half is playing the original clarinet parts from the score (the Eb clarinet is playing the piccolo clarinet part). This was done on the suggestion of Dr. Zane Douglass who has, in past transcriptions, composed separate solo clarinet parts containing the original music from the orchestral score and section parts that contain

accompanying harmony.²⁰ In this instance, it was determined not to include separate parts for the entire piece, but just for this one section. This decision was made (as were others) to better facilitate a performance of this transcription.

The image displays a musical score for a wind orchestra, specifically focusing on the Clarinet parts. The score is organized into four systems. The first system includes parts for Clarinet 1 in Bb and Clarinet 2, 3 in Bb. Each of these parts has two staves: a 'solo' staff and a 'section' staff. The 'solo' parts feature a melodic line with various note values and rests, while the 'section' parts provide a rhythmic accompaniment. The second system continues with Clarinet 1 and Clarinet 2, 3. The third system also features Clarinet 1 and Clarinet 2, 3. The fourth system shows Clarinet 1 and Clarinet 2, 3. The music is in 2/2 time and B-flat major. Dynamics include 'ff' (fortissimo). The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some longer note values and rests in the solo parts.

Figure 4.3, Rehearsal L to M (m.324-338)

²⁰ Douglass, Zane Stephen. "Cinq Études-Tableaux by Serge Rachmannioff Orchestrated by Ottorino Respighi: A Transcription for Wind Orchestra with Accompanying Historical Context and Transcription Techniques." University of Nevada Las Vegas, Proquest Information and Learning Company, 2005.

Rehearsal N (measure 348) is the first time that the saxophone section is exclusively featured by playing the first violin part. The marimba and piano are also used to emphasize the impacts that occur in this section. In the original, the strings are playing Bartok pizzicato (snapping the string against the fingerboard). Since there is no way to recreate this exact sound with wind instruments, the marimba is used because of the woody characteristics of the sound and the piano because the hammers striking the strings can sound similar to Bartok pizzicato. The two solo clarinet parts remain the same as the original.

Saxophone Section

a2

ff

5

9

Figure 4.4 , Rehearsal N (m.348-358)

REHEARSAL O TO Y

Rehearsal O (measure 368) marks the first significant tempo change in the fourth movement. Regarding tempo markings, the transcriber decided to keep tempi the same as what is in the original score despite many orchestral conductors deviating (sometimes significantly) from these tempo markings. This whole section up until rehearsal V (measure 522) is primarily scored

for strings with one to four wind players, generally solos. Originally, the clarinet choir was joined by saxophones playing the string parts, but have eliminated the saxophones in favor of the clarinet choir alone. The wind solos in this section have remained unchanged to preserve as much authenticity to the original orchestration as possible.

The first notable scoring change occurs at rehearsal R (measure 431) where the melody is played by solo tuba and bass clarinet in unison. The orchestral version is scored for the cello section with bass clarinet. The solo for tuba is not muted, however, if the performer has access to a mute it could be attempted if a more subdued sound is desired.

The image displays a musical score for Rehearsal R, covering measures 432 to 440. It consists of two systems of staves. The first system features two staves: the top staff is for Bass Clarinet in Bb (treble clef) and the bottom staff is for Tuba (bass clef). Both parts play a melodic line in unison, starting with a dynamic marking of *p espr.* (piano, spirited). The second system, starting at measure 435, features two staves: the top staff is for Bass Clarinet (B. Cl.) and the bottom staff is for Tuba. Both parts continue the melodic line. The score includes various musical notations such as notes, rests, and slurs, and changes in time signature from 3/4 to 4/4 and back to 3/4.

Figure 4.5, Rehearsal R (m. 432-440)

The second notable change occurs immediately after the tuba and bass clarinet duet and is the soprano saxophone solo which was originally written for the 1st violins. This solo is also cued into the Eb clarinet if the director would rather use that sound, but the color of the soprano saxophone does well to take the place of the violins. The range is a bit extreme going from a written Db (concert B natural) at the bottom of the staff to an F# (concert E) above the staff. The solo could have been split between two instruments but it was decided not to break up the solo because it would detract from the character of this passage.

Soprano Saxophone

vibrato

pp

456

462

Figure 4.6, Rehearsal S (m. 449-467)

The third change occurs at letter T (measure 474) where the melody originally played by the viola section is now scored for solo euphonium. This line fits perfectly into the tessitura of the instrument and sounds similar to the original orchestration. The remaining music up until rehearsal Y is much more wind dependent and the instrumentation remained mostly unchanged

from the orchestral version. The only noticeable addition is that of the contrabass clarinet which doubles the contrabassoon part. Most ensembles performing this transcription should have access to both instruments, but it is possible to play it without a contrabass clarinet.

Euphonium

vibrato solo

pp

6

Figure 4.7, Rehearsal T (m. 474-484)

REHEARSAL Y TO END

From rehearsal Y (measure 580) to the end not much has changed other than the addition of harp and piano. This was done to fill out the sound and add a percussive quality to the ensemble that is not easily replicated by wind instruments. It is also the climactic ending of a movement that is almost 20 minutes in length (90 minutes for all four movements) so it is ideal to have all the musicians playing.

There is one spot where an additional ossia line was added for the trumpets because this transcription is not scored for additional brass like the original. At six after rehearsal Z (measure 604) the trumpets split in half with one half playing the ossia and one half playing the trumpet one, two, and three parts.

The image shows a musical score for brass instruments, specifically trumpets and trombones, covering measures 605 to 610. The score is organized into two systems. The first system contains parts for Trumpet 1 in Bb and Trumpets 2, 3 in Bb. The second system contains parts for Trombone 1 (labeled Tpt.) and Trombone 2 (labeled Tpt.). The music is written in 4/4 time and features a melodic line in the upper staves and a harmonic accompaniment in the lower staves. Dynamics include fortissimo (ff) and ritardando (rit.).

Figure 4.8, m. 605-610

If the performing ensemble has six or more trumpets this split should not cause any difficulty. In addition, the cymbal and snare drum parts should be doubled for maximum effect. This is not notated in the original score, but is a performance practice by some ensembles.

The ending of the fourth movement consists of many repeated patterns in the woodwinds that exist in the original score, but are also doubled by the strings. It was suggested that these could be dovetailed, but it was left as one continuous line of music. The woodwind players will need to drop notes to breathe, but because of their numbers it should not be noticeable.

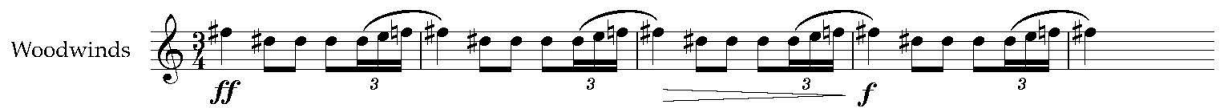


Figure 4.9, Rehearsal Y (m. 581-585)

The idea of this final section is that the people of Leningrad have, after almost 900 days, finally freed their city from the Germans. They are tired and exhausted and that's how the musicians should feel at the end of this music. This music represents not only the city of Leningrad, but the determination of the people to never give up in the face of evil. Despite the great pain and suffering that occurred during the siege of Leningrad, this beautiful and moving work of art was created. By transcribing this music for wind band it is the hope that more musicians around the world will be able to experience the moving power of Dimitri Shostakovich's Seventh Symphony.

APPENDIX 1
TRANSCRIPTION

Symphony No. 7 "Leningrad"
Movement 4

Dmitri Shostakovich
Arranged by Scott McGowan

The score is for the fourth movement of Shostakovich's Symphony No. 7, "Leningrad". It is marked "Allegro non troppo" and consists of 128 measures. The instrumentation includes:

- Woodwinds: Picoles, Flute 1 & 2, Oboe 1 & 2, English Horn, Bassoon 1 & 2, Contrabassoon, Clarinet in Bb 1 & 2, Clarinet in Bb 2 & 3, Bass Clarinet in Bb, Contrabass Clarinet in Bb, Soprano Saxophone in Bb, Alto Saxophone in Eb, Tenor Saxophone in Bb, Baritone Saxophone in Eb.
- Brass: Trumpet 1 in Bb, Trumpet 2 & 3 in Bb, Horn 1 & 2 in F, Horn 3 & 4 in F, Trombone 1 & 2, Bass Trombone, Euphonium, Tuba.
- Strings: Piano, Harp, Double Bass.
- Percussion: Timpani, Marimba, Snare Drum, Triangle, Cymbals, Bass Drum.

Key features of the score include:

- Tempo: *Allegro non troppo*.
- Time Signature: 2/2.
- Key Signature: Two flats (Bb, Eb).
- Dynamic markings: *pp* (pianissimo) are used frequently, particularly in the woodwind and string parts.
- Rehearsal mark A: Located at the beginning of measures 118, 125, and 132.
- Performance instructions: "stagger breath" is noted for the Tuba part.

Fl. ⁵² *To Picc.*

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Bsn. 1, 2 ⁵² *pp*

Cl. *p*

Cl. 1 in Bb *tutti* *pp*

Cl. 2, 3 in Bb *pp*

Bc. Cl. 1, 2 in Bb ⁵² *pp*

Bc. Cl. in Bb *pp*

Sop. Sax. in Bb

A. Sax. 1, 2 in Eb

Ten. Sax. in Bb *pp*

Bar. Sax. in Eb

Tpt. 1 in Bb

Tpt. 2, 3 in Bb

Hrn. 1, 2 in F

Hrn. 3, 4 in F

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

Pno.

Hrp.

Db. *pp*

Timp.

Mar.

S. D.

Tr.

Cym.

B. D.

96

Fl. 1

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Bsn. 1, 2

Cb. Sn.

Cl. 1

Cl. 1 in Bb

Cl. 2, 3

Cl. 2, 3 in Bb

Bs. Cl. 1, 2

Bs. Cl. 1, 2 in Bb

Cb. Cl. in Bb

Sop. Sax. in Bb

A. Sax. 1, 2 in Eb

Ten. Sax. in Bb

Bar. Sax. in Eb

Tpt. 1 in Bb

Tpt. 2, 3 in Bb

Hrn. 1, 2 in F

Hrn. 3, 4 in F

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

Pno.

Hp.

Db.

Timp.

Mar.

S. D.

Tri.

Cym.

B. D.

40

132

Picc. *mf*

Fl. 1, 2 *mf* *a2*

Ob. 1, 2 *mf* *a2*

Eng. Hrn. *mf*

Bsn. 1, 2 *mf* *cresc.*

Clbn. *mf* *cresc.*

Bs. Cl. *mf*

Cl. 1 in Bb *mf*

Cl. 2, 3 in Bb *mf*

Bs. Cl. 1, 2 in Bb *mf* *cresc.*

Ch. Cl. in Bb *mf* *cresc.*

Sop. Sax. in Bb *mf*

A. Sax. 1, 2 in Eb *mf*

Ten. Sax. in Bb *mf*

Bar. Sax. in Eb *mf* *cresc.*

Tpt. 1 in Bb *mf* *cresc.*

Tpt. 2, 3 in Bb *mf* *cresc.*

Hrn. 1, 2 in F *mf*

Hrn. 3, 4 in F *mf*

Tbn. 1, 2 *mf*

B. Tbn. *mf*

Euph. *mf*

Tba. *mf*

Pno. *mf*

Hp. *mf*

Db. *mf* *cresc.*

Timp. *mf*

Mar. *mf*

S. D. *mf*

Tr. *mf*

Cym. *mf*

B. D. *mf*

147

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hrn.

Bsn. 1, 2

Clon.

Es. Cl.

Cl. 1 in Bb

Cl. 2, 3 in Bb

Bs. Cl. 1, 2 in Bb

Ch. Cl.

Sop. Sax. in Bb

A. Sax. 1, 2 in Eb

Ten. Sax. in Bb

Bar. Sax. in Eb

Tpt. 1 in Bb

Tpt. 2, 3 in Bb

Hrn. 1, 2 in F

Hrn. 3, 4 in F

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

Pno.

Hp.

Db.

Timp.

Mar.

S. D.

Tr.

Cym.

B. D.

103

[E]

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hrn.

Bsn. 1, 2

Chn.

Es. Cl.

Cl. 1 in B

Cl. 2, 3 in B

Bs. Cl. 1, 2 in B

Ch. Cl. in B

Sop. Sax. in B

A. Sax. 1, 2 in E

Ten. Sax. in B

Bar. Sax. in E

[E]

Tpt. 1 in B

Tpt. 2, 3 in B

Hrn. 1, 2 in F

Hrn. 3, 4 in F

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

Pno.

Hp.

Db.

[E]

Timp.

Mar.

S. D.

Tr.

Cym.

B. D.

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

- Picc.
- Fl. 1, 2
- Ob. 1, 2
- Eng. Hrn.
- Bsn. 1, 2
- Chsn.
- E♭ Cl.
- Cl. 1 in B♭
- Cl. 2, 3 in B♭
- B♭ Cl. 1, 2 in B♭
- Ch. Cl. in B♭
- Sop. Sax. in B♭
- A. Sax. 1, 2 in B♭
- Ten. Sax. in B♭
- Bar. Sax. in E♭
- Tpt. 1 in B♭
- Tpt. 2, 3 in B♭
- Hrn. 1, 2 in F
- Hrn. 3, 4 in F
- Tbn. 1, 2
- B. Tbn.
- Euph.
- Tba.
- Pno.
- Hp.
- Db.
- Timp.
- Mar.
- S. D.
- Tr.
- Cym.
- B. D.

The score includes dynamic markings such as *p cresc.*, *f cresc.*, and *ff*. A rehearsal mark 'F' is present at the top right of the page.

203

Flc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Bsn. 1, 2

Clm.

Cl. 1

Cl. 2, 3

Bs. Cl. 1, 2

Ch. Cl.

Sop. Sax.

A. Sax. 1, 2

Ten. Sax.

Bar. Sax.

Trpt. 1

Trpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

Pno.

Hrp.

Db.

Timp.

Mar.

S. D.

Tri.

Cym.

B. D.

228

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Bsn. 1, 2

Clbn.

Bs. Cl.

Cl. 1 in Bb

Cl. 2, 3 in Bb

Bs. Cl. 1, 2 in Bb

Cl. 3 in Bb

Sop. Sax. in Bb

A. Sax. 1, 2 in Eb

Ten. Sax. in Bb

Bar. Sax. in Eb

Trpt. 1 in Bb

Trpt. 2, 3 in Bb

Hrn. 1, 2 in F

Hrn. 3, 4 in F

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

Pno.

Hrp.

Db.

Timp.

Mar.

S. D.

Tri.

Cym.

B. D.

Xylophone

To Mar.

This page of a musical score, numbered 13, contains staves for various instruments. The woodwind section includes Flute 1 & 2, Oboe 1 & 2, English Horn, Bassoon 1 & 2, Bass Clarinet 1, 2, & 3, Contrabass Clarinet, Soprano Saxophone, Alto Saxophone 1 & 2, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpet 1, Trumpets 2 & 3, Horns 1, 2, 3, & 4, Trombone 1 & 2, Euphonium, and Tuba. The percussion section includes Piano, Harp, and Drums (Snare, Tom-tom, Cymbal, Bass Drum). The score is marked with a forte (*ff*) dynamic and includes a rehearsal mark 'H' at the beginning of the page. The notation is complex, with many notes, rests, and articulation marks.

This page of a musical score, numbered 14, contains staves for various instruments. The instruments listed on the left are: Picc., Fl. 1. 2, Ob. 1. 2, Eng. Hrn., Bsn. 1. 2, Cbn., Es. Cl., Cl. 1 in Bb, Cl. 2 in Bb, Bb. Cl. 1. 2 in Bb, Cb. Cl. in Bb, Sop. Sax. in Bb, A. Sax. 1. 2 in Eb, Ten. Sax. in Bb, Bar. Sax. in Eb, Trpt. 1 in Bb, Trpt. 2-3 in Bb, Hrn. 1. 2 in F, Hrn. 3. 4 in F, Tbn. 1. 2, B. Tbn., Euph., Tba., Pno., Hp., Db., Timp., Xyl., S. D., Tri., Cym., and B. D. The score includes dynamic markings such as *ff* and *f*, and a first ending bracket labeled '1' spanning several measures. The percussion section includes a Marimba part starting in the latter half of the page. The bottom of the page features a drum set section with staves for Snare Drum (S. D.), Triangle (Tri.), Cymbal (Cym.), and Bass Drum (B. D.).

275

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hrn.

Bsn. 1, 2

Chbn.

Es Cl.

Cl. 1 in Bb

Cl. 2, 3 in Bb

Bc. Cl. 1, 2 in Bb

Cb. Cl. in Bb

Sop. Sax. in Bb

A. Sax. 1, 2 in Eb

Ten. Sax. in Bb

Bar. Sax. in Eb

Tpt. 1 in Bb

Tpt. 2, 3 in Bb

Hrn. 1, 2 in F

Hrn. 3, 4 in F

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

Pno.

Hrp.

Tm.

Mar.

S. D.

Tr.

Cym.

B. D.

ff

two players

ff

289

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Bsn. 1, 2

Cbsn.

B. Cl.

Cl. 1 in Bb

Cl. 2, 3 in Bb

Bc. Cl. 1, 2 in Bb

Ch. Cl.

Sop. Sax. in Bb

A. Sax. 1, 2 in Eb

Ten. Sax. in Bb

Bar. Sax. in Eb

Tpt. 1 in Bb

Tpt. 2, 3 in Bb

Hrn. 1, 2 in F

Hrn. 3, 4 in F

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

Pno.

Hrp.

Db.

Timp.

Mar.

S. D.

Tr.

Cym.

B. D.

This page of a musical score, numbered 17, contains the following instruments and parts:

- Woodwinds:** Piccolo (Picc.), Flute 1 & 2 (Fl. 1, 2), Oboe 1 & 2 (Ob. 1, 2), English Horn (Eng. Hrn.), Bassoon 1 & 2 (Bsn. 1, 2), Contrabassoon (Cb. Cl. in Bb), Soprano Saxophone in Bb (Sup. Sax. in Bb), Alto Saxophone 1 & 2 in Eb (A. Sax. 1, 2 in Eb), Tenor Saxophone in Bb (Ten. Sax. in Bb), Baritone Saxophone in Eb (Bar. Sax. in Eb).
- Brass:** Trumpet 1 in Bb (Tpt. 1 in Bb), Trumpet 2 & 3 in Bb (Tpt. 2, 3 in Bb), Horn 1 & 2 in F (Hrn. 1, 2 in F), Horn 3 & 4 in F (Hrn. 3, 4 in F), Trombone 1 & 2 (Tbn. 1, 2), Euphonium (Euph.), Tuba (Tba.).
- Percussion:** Piano (Pno.), Harp (Hp.), Drums (Dr.), Maracas (Mar.), Snare Drum (S.D.), Triangle (Tri.), Cymbal (Cym.), Bass Drum (B.D.).

The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *ff* (fortissimo) and *p* (piano) are used throughout. A rehearsal mark 'K' is present at the top right of the page. The bottom of the page includes a section for strings and percussion with specific performance instructions like 'timpani mallets'.

This page of a musical score, numbered 18, contains staves for a wide variety of instruments. The woodwind section includes Piccolo (Pic.), Flute 1 & 2 (Fl. 1, 2), Oboe 1 & 2 (Ob. 1, 2), English Horn (Eng. Hrn.), Bassoon 1 & 2 (Bsn. 1, 2), Contrabassoon (Cbssn.), Bass Clarinet 1 & 2 in B-flat (Bs. Cl. 1, 2 in Bb), Clarinet 1 in B-flat (Cl. 1 in Bb), Clarinet 2 & 3 in B-flat (Cl. 2, 3 in Bb), Bass Clarinet 1 & 2 in B-flat (Bs. Cl. 1, 2 in Bb), Contrabass Clarinet (Cb. Cl.), Soprano Saxophone in B-flat (Sup. Sax. in Bb), Alto Saxophone 1 & 2 in E-flat (A. Sax. 1, 2 in Eb), Tenor Saxophone in B-flat (Ten. Sax. in Bb), and Baritone Saxophone in E-flat (Bar. Sax. in Eb). The brass section includes Trumpet 1 in B-flat (Tpt. 1 in Bb), Trumpet 2 & 3 in B-flat (Tpt. 2, 3 in Bb), Horn 1, 2 in F (Hrn. 1, 2 in F), Horn 3 & 4 in F (Hrn. 3, 4 in F), Trombone 1 & 2 (Tbn. 1, 2), Baritone Trombone (B. Tbn.), Euphonium (Euph.), and Tuba (Tba.). The string section consists of Violin 1 & 2 (Vln. 1, 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Db.). The percussion section includes Timpani (Timp.), Maracas (Mar.), Snare Drum (S. D.), Triangle (Tri.), Cymbals (Cym.), and Bass Drum (B. D.). The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *ff* and *pp*. A rehearsal mark 'L' is present at the beginning of the Piccolo staff and the start of the Trombone 1 & 2 staff.

334 [M]

Flc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Bsn. 1, 2

Chn.

Es Cl.

Cl. 1 in Bb

Cl. 2, 3 in Bb

Bc. Cl. 1, 2 in Bb

Ch. Cl. in Bb

Sop. Sax. in Bb

A. Sax. 1, 2 in Eb

Ten. Sax. in Bb

Bar. Sax. in Eb

Tpt. 1 in Bb

Tpt. 2, 3 in Bb

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

Pno.

Hrp.

Db.

Timp.

Mar.

S. D.

Tri.

Cym.

B. D.

346

[N]

Flc.

Fl. 1, 2

Ob. 1, 2

Eng. Hrn.

Bsn. 1, 2

Cbn.

Bs. Cl.

Cl. 1, 1
in Bb

Cl. 2, 3
in Bb

Bs. Cl. 1, 2
in Bb

Ch. Cl.
in Bb

Sop. Sax.
in Bb

A. Sax. 1, 2
in Eb

Ten. Sax.
in Bb

Bar. Sax.
in Eb

[N]

Tpt. 1
in Bb

Tpt. 2, 3
in Bb

Hrn. 1, 2
in F

Hrn. 3, 4
in F

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

Pno.

Hp.

Db.

Timp.

Mar.
Marimba

S. D.

Tri.

Cym.

B. D.

357 rit.

Fl. 1, 2
Ob. 1, 2
Eng. Hn.
Bsn. 1, 2
Cbson.
Bb Cl.
Cl. 1 in Bb
Cl. 2, 3 in Bb
Bb Cl. 1, 2 in Bb
Cb. Cl. in Bb
Sop. Sax. in Bb
A. Sax. 1, 2 in Eb
Ten. Sax. in Bb
Bar. Sax. in Eb
Tpt. 1 in Bb
Tpt. 2, 3 in Bb
Hn. 1, 2 in F
Hn. 3, 4 in F
Tbn. 1, 2
B. Tbn.
Euph.
Tba.
Pno.
Hp.
Db.
Timp.
Mar.
S. D.
Tri.
Cym.
B. D.

308 **Moderato** $\text{♩} = 78$

Fl. 1, 2
Ob. 1, 2
Eng. Hn.
Bsn. 1, 2
Cbn.
Bb Cl.
Cl. 1 in Bb
Cl. 2, 3 in Bb
Bb Cl. 1, 2 in Bb
Cb. Cl. in Bb
Sop. Sax. in Bb
A. Sax. 1, 2 in Eb
Ten. Sax. in Bb
Bar. Sax. in Eb
Tpt. 1 in Bb
Tpt. 2, 3 in Bb
Hrn. 1, 2 in F
Hrn. 3, 4 in F
Tbn. 1, 2
B. Tbn.
Euph.
Tba.
Pho.
Hp.
Db. *arco*
Timp.
Mar.
S. D.
Tr.
Cym.
B. D.

Moderato $\text{♩} = 78$

TACET AL FINE

388 **P**

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Bsn. 1, 2

Chbn.

B♭ Cl.

Cl. 1 in B

Cl. 2, 3 in B

B♭ Cl. in B

Ch. Cl. in B

Sop. Sax. in B

A. Sax. 1, 2 in E

Ten. Sax. in B

Bar. Sax. in E

P

Tpt. 1 in B

Tpt. 2, 3 in B

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

Pno.

Hp.

Db.

P

Timp.

Mar.

S. D.

Tr.

Cym.

B. D.

428 [R]

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Bsn. 1, 2

Cbn.

Bs. Cl.

Cl. 1 in Bb

Cl. 2, 3

Bs. Cl. 1, 2 in Bb

Cb. Cl. in Bb

Sop. Sax. in Bb

A. Sax. 1, 2 in Eb

Ten. Sax. in Bb

Bar. Sax. in Eb

Tpt. 1 in Bb

Tpt. 2, 3 in Bb

Hrn. 1, 2 in F

Hrn. 3, 4 in F

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

Pno.

Hp.

Db.

Timp.

Mar.

S. D.

Tr.

Cym.

B. D.

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1795

1796

1797

1798

1799

1800

1801

1802

1803

1804

1805

449 S

Flc.

Fl. 1. 2.

Ob. 1. 2.

Eng. Hn.

Bsn. 1. 2.

Cbn.

E♭ Cl.

Cl. 1.
in B♭

Cl. 2, 3.
in B♭

Bs. Cl. 1, 2.
in B♭

Cb. Cl.
in B♭

Sop. Sax.
in E♭

A. Sax. 1, 2.
in E♭

Ten. Sax.
in B♭

Bar. Sax.
in E♭

Tpt. 1.
in B♭

Tpt. 2, 3.
in B♭

Hrn. 1, 2.
in F

Hrn. 3, 4.
in F

Tbn. 1, 2.

B. Tbn.

Euph.

Tba.

Pno.

Hp.

Db.

Timp. S

Mar.

S. D.

Tri.

Cym.

B. D.

493

U

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hrn.

Bsn. 1, 2

Cbn.

Bs. Cl.

Cl. 1 in Bb

Cl. 2, 3 in Bb

Bs. Cl. 1, 2 in Bb

Ch. Cl. in Bb

Sop. Sax. in Bb

A. Sax. 1, 2 in Eb

Ten. Sax. in Bb

Bar. Sax. in Eb

U

Tpt. 1 in Bb

Tpt. 2, 3 in Bb

Hrn. 1, 2 in F

Hrn. 3, 4 in F

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

Pno.

Hp.

Db.

U

Timp.

Mar.

S. D.

Tr.

Cym.

B. D.

312

Picc. - - - - -

Fl. 1, 2 - - - - -

Ob. 1, 2 - - - - -

Eng. Hrn. - - - - -

Bsn. 1, 2 - - - - -

Chbn. - - - - -

Es Cl. - - - - -

Cl. 1 in Bb - - - - -

Cl. 2, 3 in Bb - - - - -

Bs. Cl. 1, 2 in Bb - - - - -

Ch. Cl. - - - - -

Sop. Sax. in Bb - - - - -

A. Sax. 1, 2 in Eb - - - - -

Ten. Sax. in Bb - - - - -

Bar. Sax. in Eb - - - - -

Tpt. 1 in Bb - - - - -

Tpt. 2, 3 in Bb - - - - -

Hrn. 1, 2 in F - - - - -

Hrn. 3, 4 in F - - - - -

Tbn. 1, 2 - - - - -

B. Tbn. - - - - -

Euph. - - - - -

Tba. - - - - -

Pno. - - - - -

Hrp. - - - - -

Db. - - - - -

Timp. - - - - -

Mar. - - - - -

S. D. - - - - -

Tri. - - - - -

Cym. - - - - -

B. D. - - - - -

V

V

V

508

Perc.

Fl. 1, 2

Ob. 1, 2

Eng. Hrn.

Bsn. 1, 2

Chbn.

Bs. Cl.

Cl. 1
in Bb

Cl. 2, 3
in Bb

Bs. Cl. 1, 2
in Bb

Ch. Cl.
in Bb

Sop. Sax.
in Bb

A. Sax. 1, 2
in Bb

Ten. Sax.
in Bb

Bar. Sax.
in Eb

Tpt. 1
in Bb

Tpt. 2, 3
in Bb

Hrn. 1, 2
in F

Hrn. 3, 4
in F

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

Pno.

Hp.

Db.

Timp.

Mnc.

S. D.

Tri.

Cym.

B. D.

580

Y Slower $j = 72$

Picc. *ff*

Fl. 1, 2 *ff*

Ob. 1, 2 *ff*

Eng. Hrn. *ff*

Bsn. 1, 2 *ff*

Chbn. *ff*

E. Cl. *ff*

Cl. 1 in Bb *ff*

Cl. 2, 3 *ff*

Bc. Cl. 1, 2 in Bb *ff*

Ch. Cl. in Bb *ff*

Sop. Sax. in Bb *ff*

A. Sax. 1, 2 in Eb *ff*

Ten. Sax. in Bb *ff*

Bar. Sax. in Eb *ff*

Tpt. 1 in Bb *ff*

Tpt. 2, 3 in Bb *ff*

Hrn. 1, 2 in F *ff*

Hrn. 3, 4 in F *ff*

Tbn. 1, 2 *ff*

B. Tbn. *ff*

Euph. *ff*

Tha. *ff*

Pno. *ff*

Hp. *ff*

Db. *ff*

Timp. *ff*

Y Slower $j = 72$

Mtr.

S. D.

Tri.

Cym.

B. D.

rit. $\text{♩} = 72$

594

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hrn.

Bsn. 1, 2

Cbn.

Bs. Cl.

Cl. 1 in Bb

Cl. 2, 3 in Bb

Bs. Cl. 1, 2 in Bb

Cb. Cl. in Bb

Sop. Sax. in Bb

A. Sax. 1, 2 in Eb

Ten. Sax. in Bb

Bar. Sax. in Eb

rit. $\text{♩} = 72$

Tpt. 1 in Bb

Tpt. 2, 3 in Bb

Hrn. 1, 2 in F

Hrn. 3, 4 in F

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

Pno.

Hrp.

Db.

Timp.

Mar.

S. D.

Tri.

Cym.

B. D.

two players

two players

rit.

This page of a musical score, numbered 35, contains the staves for the woodwind and percussion sections of an orchestra. The instruments listed on the left are: Picc., Fl. 1. 2., Ob. 1. 2., Eng. Hrn., Bsn. 1. 2., Cbn., Eb Cl., Cl. 1. in Bb, Cl. 2. 3. in Bb, Bb Cl. 1. 2. in Bb, Cb. Cl. in Bb, Sop. Sax. in Bb, A. Sax. 1. 2. in Eb, Ten. Sax. in Bb, Bar. Sax. in Eb, Trp. 1. in B, Trp. 2. 3. in B, Hrn. 1. 2. in F, Hrn. 3. 4. in F, Tbn. 1. 2., B. Tbn., Euph., Tba., Pno., Hp., Db., Timp., Mar., S. D., Tri., Cym., and B. D. The score is written in a common time signature and features various musical notations including notes, rests, dynamics (e.g., *rit.*, *fff*, *p*, *f*), and articulation marks. A double bar line with the letters 'AA' above it is present in the upper right portion of the page, indicating a section repeat or a specific rehearsal mark.

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

- Picc.
- Fl. 1, 2
- Ob. 1, 2
- Eng. Hrn.
- Bsn. 1, 2
- Cbn.
- Es. Cl.
- Cl. 1 in Bb
- Cl. 2, 3 in Bb
- Bs. Cl. 1, 2 in Bb
- Ch. Cl. in Bb
- Sop. Sax. in Bb
- A. Sax. 1, 2 in Eb
- Ten. Sax. in Bb
- Bar. Sax. in Eb
- Tpt. 1 in Bb
- Tpt. 2, 3 in Bb
- Hrn. 1, 2 in F
- Hrn. 3, 4 in F
- Tbn. 1, 2
- B. Tbn.
- Euph.
- Tba.
- Pno.
- Hp.
- Db.
- Timp.
- Mar.
- S. D.
- Tr.
- Cym.
- B. D.

The score includes various musical notations such as notes, rests, and dynamic markings like 'rit.' and 'ff'. The page is divided into systems, with each instrument or group of instruments represented by a staff. The notation is dense, with many notes and rests, and includes various musical symbols and markings.

APPENDIX 2

TRANSCRIPTION EQUIVALENCY CHART

This chart outlines the wind band reassignments used to recreate the specific timbres of the string section throughout this band transcription.

Measure	Original (Orchestral)	Reassignment (Double)
1-20	Violin 1 Viola Cello String Bass	Clarinet 1, 2 Clarinet 3 Bassoon 1, 2 Bass Clarinet 1, 2 Contrabass Clarinet Tuba
21-49	Violin 1 Viola Cello String Bass	Eb Clarinet Clarinet 1, 2 Clarinet 3 Tenor Saxophone Bassoon 1, 2 Bass Clarinet 1, 2 Contrabass Clarinet Tuba
43-49	Violin 1	Flute 1
50-54	Violin 1 Viola Cello String Bass	Clarinet 1, 2 Clarinet 3 Bassoon 1, 2 Bass Clarinet 1, 2 Contrabass Clarinet Tuba
55-66	Violin 1 Violin 2	Flute 3 (Piccolo) Eb Clarinet Clarinet 1 Clarinet 2 Flute 1, 2

	Viola	Clarinet 3
	Cello	Tenor Saxophone
	String Bass	Bassoon 1, 2
		Bass Clarinet 1, 2
		Contrabass Clarinet
		Tuba
67-89	Violin 1	Clarinet 1, 2
	Violin 2	Clarinet 2, 3
	Cello	Bassoon 1, 2
	String Bass	Bass Clarinet 1, 2
		Contrabass Clarinet
		Tuba
90-124	Violin 1	Clarinet 2, 3
	Cello	Bassoon 1, 2
	String Bass	Bass Clarinet 1, 2
		Contrabass Clarinet
		Tuba
98-124	Horn 1, 2	Soprano Saxophone (Double)
	Violin 1	Alto Saxophones (Double)
	Violin 2	Clarinet 1
	Viola	Soprano Saxophone
	Cello	Clarinet 2, 3
	String Bass	Clarinet 3
	String Pizzicato	Alto Saxophone 2
	Low Brass	Bass Clarinet
	Tuba	Contrabass Clarinet
		Marimba (Double)
		Piano (Double)
		Baritone Saxophone (Double)
125-143	Violin 1	E♭ Clarinet
	Violin 2	Clarinet 1
	Viola	Soprano Saxophone
	Cello	Alto Saxophone 1
	String Bass	Clarinet 2, 3
		Alto Saxophone 2
		Clarinet 3
		Tenor Saxophone
		Bassoon 1, 2
		Bass Clarinet 1, 2
		Contrabass Clarinet
		Baritone Saxophone

144-167	Horns Violin 1 Violin 2 Viola Cello String Bass	Alto Saxophones (Double) Tenor Saxophone (Double) Flutes (Double) Clarinet 1, 2(Double) Soprano Saxophone (Double) Alto Saxophone 1 (Double) Clarinet 3 (Double) Alto Saxophone 2 (Double) Tenor Saxophone (Double) Bass Clarinet (Double) Bassoons (Double) Contrabass Clarinet Baritone Saxophone
168-198	Violin 1 Violin 2 Viola Cello String Bass Low Brass	Eb Clarinet Clarinet 1, 2 Flute 1, 2 (Double) Alto Saxophone 1 Clarinet 2, 3 Alto Saxophone 2 Tenor Saxophone Baritone Saxophone Contrabass Clarinet Piano (Double) Marimba (Double)
186-188	Horns	Alto Saxophones (Double)
199-227	Cello String Bass	Bassoon 1, 2 Bass Clarinet 1, 2 Baritone Saxophone Contrabassoon Contrabass Clarinet Tuba
210-227	Violin 1 Violin 2 Viola Trumpet 1	Oboe 1 Clarinet 1 Alto Saxophone 1, 2 Clarinet 2, 3 Tenor Saxophone Soprano Saxophone
228-246	Violin 1, 2 Viola Cello String Bass Chordal Impacts	Clarinet 1, 2 Clarinet 3 Baritone Saxophone Contrabass Clarinet Piano (Double)

247-264	Violin 1	Harp (Double) Flute 1 Eb Clarinet Clarinet 1 Soprano Saxophone Alto Saxophone 1
	Violin 2	Flute 2 Clarinet 2 Alto Saxophone 2
	Viola	Clarinet 3 Tenor Saxophone
	Cello	Bassoon 1, 2 Bass Clarinet 1, 2
	String Bass	Contrabassoon Baritone Saxophone Contrabass Clarinet
	Trumpet 1-3 (Banda)	Tuba (Double) Trumpet 1-3
	Trombone 1, 2 (Banda)	Trombone 1, 2
270-282	Chordal Texture	Piano (Double)
265-282	Violin 1	Flute 1 Eb Clarinet Clarinet 1 Soprano Saxophone Alto Saxophone 1
	Violin 2	Flute 2 Clarinet 2 Alto Saxophone 2
	Viola	Clarinet 3 Tenor Saxophone
	Cello	Bassoon 1, 2 Bass Clarinet 1, 2
	String Bass	Contrabassoon Baritone Saxophone Contrabass Clarinet
	Trumpet(Banda)	Tuba (Double) Trumpet 1
	Horn (Banda)	Horn 1, 2
	Trombone (Banda)	Trombone 1, 2
283-312	Violin 1	Flute 1 (Double) Eb Clarinet Clarinet 1 (Double) Soprano Saxophone

	Violin 2	Alto Saxophone 1 Flute 2 (Double) Clarinet 2 (Double)
	Viola	Alto Saxophone 2 Clarinet 3 (Double)
	Cello	Tenor Saxophone
	String Bass	Bassoon 1, 2 (double) Bass Clarinet 1, 2 (Double) Contrabassoon (double) Baritone Saxophone Contrabass Clarinet Tuba (Double)
	Trumpet(Banda)	Trumpet 1
	Horn (Banda)	Horn 1, 2
	Trombone (Banda)	Trombone 1, 2
313-320	Violin 1	Flute 1 (Double) Eb Clarinet Clarinet 1 (Double) Soprano Saxophone
	Violin 2	Alto Saxophone 1 Flute 2 (Double) Clarinet 2 (Double)
	Viola	Alto Saxophone 2 Clarinet 3 (Double)
	Cello	Tenor Saxophone
	String Bass	Bassoon 1, 2 (double) Bass Clarinet 1, 2 (Double) Contrabassoon (double) Baritone Saxophone Contrabass Clarinet Tuba (Double)
	Strings	Harp (Double) Piano (Double)
321-336	Violin 1	Clarinet 1 (Section)
	Violin 2	Clarinet 2, 3 (Section)
	Viola	Tenor Saxophone
	Cello	Bass Clarinet 1, 2
	String Bass	Euphonium Tuba
337-346	Violin 1	Alto Saxophone 1
	Violin 2	Alto Saxophone 2
	Viola	Tenor Saxophone
	Cello	Bass Clarinet 1, 2

	String Bass Low Brass	Baritone Saxophone Piano (Double) Tuba (Double) Piano (Double)
347-363	Violin 1 String Pizzicato	Soprano Saxophone Alto Saxophone 1, 2 Tenor Saxophone Bassoon 1, 2 Contrabassoon Bass Clarinet 1, 2 Contrabass Clarinet Trombone 1, 2 Bass Trombone Euphonium Tuba Piano Marimba
364-367	Viola	Bassoon 1, 2 Bass Clarinet 1, 2 Contrabass Clarinet Baritone Saxophone
368-391	Violin 1 Violin 2 Viola Cello String Bass	Clarinet 1 Clarinet 2 Clarinet 3 Bassoon 1, 2 (Double) Bass Clarinet 1, 2 Contrabass Clarinet Contrabassoon
385-387	Piccolo Clarinet	Eb Clarinet Soprano Saxophone
392-417	Violin 1 Violin 2 Viola Cello String Bass	Clarinet 1 Piccolo Clarinet 2 Flute 1, 2 Clarinet 3 Bassoon 1, 2 Bass Clarinet 1, 2 Contrabass Clarinet Contrabassoon
418-421	Violin 1 Violin 2	Clarinet 1 Clarinet 2

	Viola Cello String Bass	Clarinet 3 Bass Clarinet 1, 2 Contrabass Clarinet
422-429	No Changes	
430-447	Violin 1 Violin 2 Viola Cello String Bass	Clarinet 1 Alto Saxophone 1 Clarinet 2 Alto Saxophone 2 Clarinet 3 Tenor Saxophone Bass Clarinet 1 (Double) Tuba Solo Bassoon 1 Contrabass Clarinet
439-443	String Bass	Baritone Saxophone
448-472	Violin 1 Violin 2 Viola Cello	Soprano Saxophone Eb Clarinet (cued) Clarinet 2, 3 Clarinet 1 Bassoon 1, 2 Bass Clarinet 1, 2
468-472	String Bass	Contrabass Clarinet
473-498	Viola Cello String Bass	Euphonium Bass Clarinet 1, 2 Contrabass Clarinet
492-498	Violin 1 Violin 2	Clarinet 1 Clarinet 2, 3
499-521	Violin 1 Viola Cello String Bass	Tenor Saxophone Euphonium Bassoon 1, 2 Bass Clarinet 1, 2 Contrabass Clarinet
509-510	Violin 1	Alto Saxophone 1
522-543	Contrabassoon	Contrabass Clarinet (Double)
544-565	Violin 1	Flute 1

		Clarinet 1 Soprano Saxophone Alto Saxophone 1 Flute 2 Clarinet 2 Alto Saxophone 2 Clarinet 3 Tenor Saxophone Bassoon 1, 2 Bass Clarinet 1, 2 Baritone Saxophone Euphonium Contrabassoon Contrabass Clarinet Tuba
	Violin 2	
	Viola	
	Cello	
	String Bass	
553-555	Horns	Trombone 1, 2 (Double)
566-579	Violin 1	Flute 1 Clarinet 1 Soprano Saxophone Alto Saxophone 1 Flute 2 Clarinet 2 Alto Saxophone 2 Clarinet 3 Tenor Saxophone Bassoon 1, 2 Bass Clarinet 1, 2 Baritone Saxophone Euphonium Contrabassoon Contrabass Clarinet Tuba
	Violin 2	
	Viola	
	Cello	
	String Bass	
	Horns (Banda)	Horn 1-4
569-575	Violin 1 Violin 2	Trumpet 1 (Double) Trumpet 2, 3 (Double)
580-598	Violin 1	Flute 1 Clarinet 1 Soprano Saxophone Alto Saxophone 1 Flute 2 Clarinet 2 Alto Saxophone 2 Clarinet 3
	Violin 2	
	Viola	

	Cello	Tenor Saxophone Bassoon 1, 2 Bass Clarinet 1, 2 Baritone Saxophone
	String Bass	Euphonium Contrabassoon Contrabass Clarinet Tuba
	Horns (Banda) Trombones (Banda)	Horn 1-4 Double) Euphonium
599-610	Violin 1	Flute 1 Clarinet 1 Soprano Saxophone Alto Saxophone 1
	Violin 2	Flute 2 Clarinet 2 Alto Saxophone 2
	Viola	Clarinet 3 Tenor Saxophone
	Cello	Bassoon 1, 2 Bass Clarinet 1, 2 Baritone Saxophone
	String Bass	Euphonium Contrabassoon Contrabass Clarinet Tuba (Double)
	Chordal Texture	Harp Piano
	Timpani	Bass Drum (Double)
602-610	Trumpets (Banda) Trombones (Banda)	Trumpet 1-3 (ossia) Trombone 1, 2 (Double) Bass Trombone (Double) Euphonium
	Horns (Banda)	Horns 1-4 (Double)
611-End	Violin 1	Flute 1 Clarinet 1 Soprano Saxophone Alto Saxophone 1
	Violin 2	Flute 2 Clarinet 2 Alto Saxophone 2
	Viola	Clarinet 3 Tenor Saxophone

Cello	Bassoon 1, 2
	Bass Clarinet 1, 2
	Baritone Saxophone
	Euphonium
String Bass	Contrabassoon
	Contrabass Clarinet
	Tuba (Double)
Chordal Texture	Harp
	Piano
Trunmpets (Banda)	Trumpet 1-3 (Double)
Horns (Banda)	Horns 1-4 (Double)
Trombones (Banda)	Trombone 1, 2 (Double)
	Bass Trombone (Double)
	Euphonium

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CURRICULUM VITAE

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Education

- University of Nevada, Las Vegas
Doctor of Musical Arts, Wind Band Conducting, 2024
- Brandman University
Master of Arts, Secondary Teaching, 2014
- California State University, Stanislaus
Bachelor of Music, Music Composition 2012
- California State University, Sacramento
Professional Development, 12 units, 2016

Teaching Experience

- University of Nevada, Las Vegas, 2021 - 2024
Graduate Assistant, Symphony Orchestra, Wind Band Studies, Theory
- Clark County School District, 2019 - 2021, 2024 - Present
Orchestra Director, Lois and Jerry Tarkanian Middle School
Orchestra Director, Sierra Vista High School
- Lucia Mar Unified School District, 2017 - 2019
Band Director, Arroyo Grande High School
- East Side Union High School District, 2016
Band Director, Silver Creek High School
- Washington Unified School District, 2014 - 2016
Music Teacher, River City High School

Non-Teaching Work Experience

- Wynn Las Vegas, 2021 - Present
Poker Dealer/Supervisor
- Resorts World Las Vegas, 2023 - Present

Poker Dealer, High Limit Salon Supervisor, Tournament Director

- South Point Hotel and Casino, 2021
Poker Dealer

Professional Experience

- Dixie State University Cello Festival, Guest Conductor 2021, 2022
- Cellist and Arranger, Southern Utah Cello Society, 2020 - present
- Assistant Conductor and Cellist, San Luis Obispo Grand Opera, 2017 - 2019
- Guest Conductor, Allan Hancock College Community Band, May 2018
- Cellist, Santa Maria Philharmonic, 2017 - 2019
- Cellist, Lompoc Pops Orchestra, 2017 - 2019

Professional Organization Memberships

- Phi Mu Alpha Sinfonia (2009)
- Handbell Musicians of America (2017)
- Phi Kappa Phi (2023)

List of Published Compositions and Arrangements

(scores and recordings available on publisher website)

Handbell Choir

- Beginnings, Published with The Lorenz (2018)
- Prelude in G Minor, Rachmanninoff, Published with From the Top Music (2019)
- Ride the Chariot, Spiritual, Publication Pending with From the Top Music (2023)

Selected List of Unpublished Compositions and Arrangements

(scores and recordings available upon request)

Orchestra

- Adagio for Orchestra (2021)
- Festive Overture (2022)
- Lincolnshire Posy (2023) Grainger (complete transcription)

Concert Band

- Brother Green (2023), Runner-up at 2023 Midwest Clinic Composition Contest
- The Lost Chord (2022) Sir Arthur Sullivan
- Festive Overture (2018)
- Fight on for Stanislaus (2012), CSU Stanislaus Fight Song

- Symphony No. 7 “Leningrad”, 4th Movement (2024) Shostakovich. Only known band transcription. (DMA Project)

Choral

- Nothing Gold Can Stay (2022)
- Sing to the Lord (2011)
- I Carry Your Heart (2008)

Handbells

- Offertory on Now All the Vault of Heaven Resounds (2017)
- Theme from Star Trek The Next Generation, Alexander Courage (2018)
- O Danny Boy/How Great Thou Art (2017)

Cello Ensemble (arrangements)

- The Stars and Stripes Forever, Sousa (2020)
- Lay a Garland, Pearsall (2020)
- Crucifixus, Lotti (2020)
- O Magnum Mysterium, Lauridsen (2021)
- Over the Rainbow, Kamakawiole (2021)