

SUSATO: MOORISH DANCE

Music editions are printed by music publishing companies, similar to the publishers that produce books and newspapers. Nowadays, most of the work is done on computers. This was not always the case, though. Hundreds of years ago, when Tylman Susato founded one of the first music publishing companies, printing and typesetting were all done by hand. You should visit a museum to see an old printing press sometime.



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The name Susato indicates that Tylman (or Tielman) Susato (c. 1515–1570), or his family, come from the city of Soest, located in the modern German state of Westphalia. His biggest contribution to history was his great effort to publish music. Susato made considerable advancements in printing technology, building on the knowledge that was passed on to him from the great printer Ottaviano Petrucci, who in turn had continued the work of Johannes Gutenberg, inventor of the printing press. Susato founded the first music publishing house in the Netherlands, printing music by many famous composers of the Renaissance. Susato also composed music. The majority of his works are sacred, polyphonic works. Today, he is mostly remembered for his simpler instrumental works. They are usually written in four parts, and mostly for wind instruments. A collection of these pieces, called *Het derde musick boexken ... alderhande dansereye*, was published in 1551. The piece below, originally called *La Morisque*, stems from this collection.

Moorish Dance from *Alderhande dansereye*

TYLMAN SUSATO
arr. JAN DE HAAN

Allegro

Flute/Oboe
Clarinet
Alto Saxophone
Tenor Saxophone
Trumpet
Horn
Low Woodwind and Brass
Percussion 1
Percussion 2
Mallet Percussion

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VIVALDI: SPRING

Do you have a favourite time of the year? Everyone has a favourite season, be it the hot summer, or the snowy winter. Apparently the Italian composer Vivaldi could not decide between them, so he simply wrote four violin concertos, one for each season. The first of these is dedicated to the arrival of spring, when the days become warmer and longer, birds sing, and plants start to grow again.

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Antonio Vivaldi (1678–1741) is one of the most famous Italian composers of the late baroque. He was born in Venice, Italy, and also spent most of his life there. His nickname was 'il prete rosso' as he was an ordained priest, with red hair. He was famous throughout Europe and was sought after as not only a composer, but also as a violinist and teacher. He primarily composed instrumental works and is credited with consolidating the solo concerto and concerto grosso. Even the likes of J. S. Bach intensively studied Vivaldi's works in great detail. His violin concertos form the greatest part of his oeuvre. Four of them form the cycle entitled *The Four Seasons*, each of them being based on a sonnet. These sonnets are expressed by musical means – one of the earliest prominent examples of programme music. The work starts with the concerto named *Spring*, celebrating the joyous return of spring.

Spring from *The Four Seasons* – 1st movement: Allegro

ANTONIO VIVALDI
arr. JAN DE HAAN

Allegro

Flute/Oboe

Clarinet

Alto Saxophone
mf

Tenor Saxophone
mf

Trumpet
mf

Horn
mf

Low Woodwind and Brass
mf

Percussion 1
Timpani or two Tom-toms
mf

Percussion 2
Tri.
mf

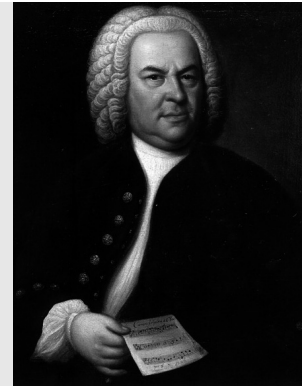
Mallet Percussion

1 2 3 4 5

BACH: MUSETTE

Johann Sebastian Bach is one of the greatest and most famous composers of all time. Among many other activities, Bach was the conductor of a famous boys' choir, for which he wrote a lot of music. The boys who sang in this choir were about the same age as you are right now. He also wrote and compiled a notebook of music for his wife, Anna Magdalena. This notebook contains many pieces that she played and that Bach used to teach his keyboard students.

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Johann Sebastian Bach (1685–1750) was born in Eisenach, in central Germany. Music history remembers him as one of the most inventive and prolific composers who ever lived, a reputation which will probably endure. Especially during his time as the cantor of the Thomasschule and music director of several churches in Leipzig, he produced unequalled works of sacred music. His compositional style identifies him as an exponent of the late baroque period, for example by writing counterpoint in all its forms and variations. At the same time, a new movement (including so-called Galant Style) was sweeping through the music world, which opened the doors to the classical period. Bach was not only a true master at the keyboard, but a fine teacher as well. It was the teacher in him that produced the *Notebook for Anna Magdalena Bach* (his second wife), which contains the *Musette* below. A musette is a particular baroque dance; its name derives from a Renaissance instrument resembling the bagpipes.

Musette from *Notebook for Anna Magdalena Bach*

JOHANN SEBASTIAN BACH
arr. JAN DE HAAN

Moderato

without Oboe

Tutti

Flute/Oboe

Clarinet

Alto Saxophone

Tenor Saxophone

Trumpet

Horn

Low Woodwind and Brass

Percussion 1

Percussion 2

Mallet Percussion

p *mf* *p* *mf* *p*

S.D.

B.D.

Tamb.

1 2 3 4 5

SCHUMANN: THE HAPPY FARMER

If any of you have ever taken piano lessons, there is a good chance you played a piece from Robert Schumann's *Album for the Young*. The collection consists of 43 short pieces, each with a descriptive title, and telling a short story. The piece you are about to play is about a farmer who, after working in his field all day, is happy to finally be on his way home.

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Robert Schumann (1810–1856) is, along with Felix Mendelssohn Bartholdy, the most important composer of the early German romantic period. He originally wanted to become a pianist, but caused irreversible damage to his hand whilst experimenting with ways to strengthen his fingers. Though the damage to his hand put an end to his piano career, Schumann ended up marrying the leading virtuoso pianist of his day, Clara Wieck. Schumann did write some larger symphonic works, but it is in his smaller works that his compositional skills become especially apparent, in particular his ability to craft beautiful, lyric characters. For this reason, Schumann's songs and longer, cyclical piano collections are still popular and often performed around the world. An excellent example is the *Album for the Young*. Schumann wrote this collection in 1848 for didactic purposes and it contains 43 short character pieces. One of these pieces is *Fröhlicher Landmann, von der Arbeit zurückkehrend* ('The happy farmer, returning from work'), distinctive in the original with the melody beginning in the left hand.

The Happy Farmer from *Album for the Young*

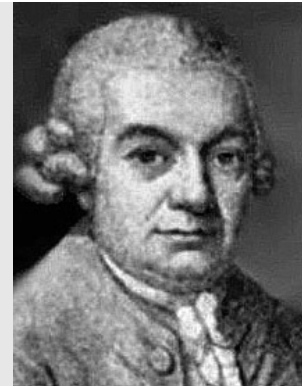
ROBERT SCHUMANN
arr. JAN DE HAAN

Allegro

The musical score is arranged for a full orchestra. It features ten staves: Flute/Oboe, Clarinet, Alto Saxophone, Tenor Saxophone, Trumpet, Horn, Low Woodwind and Brass, Percussion 1, Percussion 2, and Mallet Percussion. The key signature is one flat (B-flat) and the time signature is 4/4. The tempo is marked 'Allegro'. The dynamic marking 'mf' (mezzo-forte) is used throughout. The score shows the first five measures of the piece. The Flute/Oboe, Clarinet, Alto Saxophone, Tenor Saxophone, Trumpet, and Horn parts all play a melodic line starting with a half note. The Low Woodwind and Brass part plays a rhythmic accompaniment of quarter notes. Percussion 1 plays a snare drum (S.D.) and a bass drum (B.D.) pattern. Percussion 2 plays a tambourine (Tamb.) with a rhythmic pattern. Mallet Percussion plays a melodic line similar to the woodwinds.

GASTOLDI: L'INNAMORATO

Question: what is one of the most common themes in pop-music that we listen to on the radio or our MP3-players every day? Boy meets girl, or girl meets boy, of course! Even though our style of pop-music has not been around for very long, love has always played an important role in music. It makes no difference what country or century you live in, as this Italian song from hundreds of years ago will prove.



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Giovanni Giacomo Gastoldi (c.1550–1609?) lived during what we consider the transitional period from the Renaissance to the Baroque. He was appointed music director at the Hofkirche ('court church') in Mantua, Italy. He wrote a lot of vocal music for the church, carrying on the polyphonic traditions of Palestrina and Lasso. However his secular music, such as madrigals and balletti, reflects new trends in composition and music: homophony, which eventually led to figured bass. His *Balletti a cinque voci* (1591) is a set of vocal music written in a dance-like idiom. The most famous piece in the collection is *L'Innamorato*, which means 'the one in love'. This work was already extremely popular during Gastoldi's life and was translated into many languages. In Germany a sacred text was even set to this secular melody, to create a new piece, known as a 'contrafact'.

L'Innamorato from *Balletti a cinque voci*

GIOVANNI GIACOMO GASTOLDI
arr. JAN DE HAAN

Allegro

Flute/Oboe
Clarinet
Alto Saxophone
Tenor Saxophone
Trumpet
Horn
Low Woodwind and Brass
Percussion 1
Percussion 2
Mallet Percussion

mf
mf
mf
mf
mf
mf
mf
S.D. (Snares off)
mf
mf
mf

2 3 4 5

HAYDN: EMPEROR QUARTET

'Einigkeit und Recht und Freiheit' ('Unity and Rights and Liberty'): these are the opening words of the German national anthem. This was not always the case, though. Did you know that the German anthem actually used to be the Austrian anthem? And that Joseph Haydn was the one who composed it? He liked the melody so much, that he used it again in a string quartet for two violins, one viola, and one cello.

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Joseph Haydn (1732–1809) is often viewed as the first prominent composer of the Viennese classical school. He was extremely influential on countless composers who came after him, including the likes of Mozart and Beethoven. As was often the case in those days, Haydn spent most of his life as Kapellmeister (music director) for the Esterházy Estate in Hungary, where he had not only to conduct the orchestra, but also to compose music. It was here that he earned his nickname 'Papa Haydn' because he was seen as a father-like figure for the musicians who worked for him at the court. He is also considered the 'father' of the string quartet, as well as multi-movement symphonic works the way we are familiar with them today. One of his most famous string quartets, the *Emperor Quartet*, op. 76, no. 3, is so named because it makes use of the Austrian anthem, *Gott erhalte Franz, den Kaiser* ('God save Franz, the Emperor'). Haydn, who wrote the anthem, used the melody as a basis for the theme and variations movement in his *Emperor Quartet*. You can still hear the melody today, as it is now used as the German National anthem.

Emperor Quartet – 2nd movement: Theme (Cantabile)

JOSEPH HAYDN
arr. JAN DE HAAN

Andante

Flute/Oboe
Clarinet
Alto Saxophone
Tenor Saxophone
Trumpet
Horn
Low Woodwind and Brass
Percussion 1
Percussion 2
Mallet Percussion

mf

1 2 3 4

SCHUBERT: TROUT QUINTET

How does one go about catching a trout that is too smart to fall for the bait the fisherman has cast? No problem! All you have to do is cloud the water so much that the unsuspecting trout cannot tell the difference between a real meal and the bait. Wait just a few minutes and you should have a bite. This is the story Franz Schubert tells in his piece, *The Trout*. Now it is your turn to perform this charming and delightful melody.



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Franz Schubert's life (1797–1828) and influence revolved around Vienna for the most part. Back then, as now, Vienna was one of the greatest musical centres in Europe. Schubert lived in a time of great musical change. He composed during the transition from the Viennese Classical period to the Romantic period. Careful study of his works will reveal many influences from older composers, such as Haydn or Beethoven. At the same time, his works also incorporate idioms associated with the Romantic period and other forward-looking composers of his day, like Weber. Schubert was a rather shy character, and suffered serious ailments toward the end of his short life; he only reached the age of 31. He wrote many instrumental works and, due to his ability to craft enchanting melodies, left behind unparalleled Lieder for the piano. One of the most popular of these is *The Trout*. Schubert later used that melody again, this time as a theme and variations for the *Trout Quintet* (for piano and four stringed instruments).

Trout Quintet – 4th movement: Theme (Andantino)

FRANZ SCHUBERT
arr. JAN DE HAAN

Andante

The musical score is arranged in a grand staff format with ten staves. The instruments are: Flute/Oboe, Clarinet, Alto Saxophone, Tenor Saxophone, Trumpet, Horn, Low Woodwind and Brass (without Tuba), Percussion 1 (S.D. Snare off), Percussion 2, and Mallet Percussion. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked 'Andante'. The score begins with a piano (*p*) dynamic. The first four measures are shown, with measure numbers 1, 2, 3, and 4 indicated at the bottom. The percussion parts are mostly silent, with Percussion 1 playing a snare drum (S.D.) with snare off in measure 3.

ROSSINI: WILLIAM TELL OVERTURE

Opera is very similar to musical theatre in many ways: music is written to go along with a script, vocalists, who sing the dialogue, are on stage instead of actors, and everything is accompanied by a live band, the orchestra. Before the curtain rises, the orchestra plays a piece by itself, often containing themes from the opera, to open the show. These pieces are called overtures, from the French word 'ouvert', meaning 'to open'.

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Gioachino Rossini (1792–1868) was, along with Bellini, the most important Italian operatic composer of the early 19th century. Some would even say he is the most important and influential predecessor of Verdi. His many, usually comic operas were written during his time as music director at various opera houses. In 1830 he turned his focus from being a music director to composing other genres, like sacred music (and focused on his love of food). Rossini is considered one of the last great composers of the Belcanto style, and his operatic scores are very demanding of the singers. While few of his operas have become staple works in the modern repertoire, his overtures have enjoyed great success in their own right in the concert hall. In spite of their strong thematic individuality, their characteristic musical dramatic structure usually makes them readily identifiable as by Rossini. *William Tell*, originally in French, is the last of Rossini's many operas. One of Schiller's dramas served as the inspiration for this opera, which tells the story of the Swiss freedom fighter.

William Tell Overture

GIOACCHINO ROSSINI
arr. JAN DE HAAN

Allegro

Flute/Oboe

Clarinet

Alto Saxophone

Tenor Saxophone

Trumpet

Horn

Low Woodwind and Brass

Percussion 1

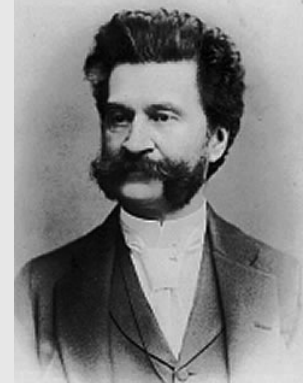
Percussion 2

Mallet Percussion

2 3 4 5 6

STRAUSS: BLUE DANUBE WALTZ

Have you ever been able to visit the Danube? This mighty river has its humble beginnings in the Black Forest of Germany. It travels through Europe and flows into the Black Sea. One of the many cities on its banks is Austria’s capital, Vienna. To this river Johann Strauss dedicated an entire waltz, which is still popular today. You should ask your parents to show you how to waltz sometime!



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Johann Strauss II (1825–1899) was born into a prominent Viennese musical family. He was also called Strauss the Younger to differentiate between him and his father, whose name he shared. One of his distinguished appointments was as the conductor and composer for the Viennese Hofball-Orchester. His fame as a composer spread as he led the way into the ‘golden era of the operetta’. It is for his waltzes – he is referred to as the ‘the Waltz King’ – that he is most often remembered; he composed about fifty waltzes, as well as several polkas, both of which had a strong impact on social life in late-19th-century Vienna. Strauss’s waltzes are written for symphony orchestra and are still popular with audiences world wide. They are an essential part of the annual Vienna New Year’s Concert. The *Blue Danube Waltz* was originally scored for a men’s choir with orchestral accompaniment. It is only through later revisions that it took on the purely instrumental form that it is now famous for. It is known by so many, that it has, in a way, become ‘Austria’s secret anthem’.

Blue Danube Waltz

JOHANN STRAUSS II
arr. JAN DE HAAN

Waltz tempo

Flutes div. ad lib.

mf

mf

mf

mf

mf

mf

mf

S.D.

B.D.

Tamb.

mf

mf

mf

mf

2 3 4 5 6

CLARKE: TRUMPET VOLUNTARY

You have probably all heard an organ play at sometime or another. While listening, you may also have heard all the different sounds it can make: sometimes loud, other times soft, sometimes like an organ, or a completely different instrument. The pipe organ is very good at sounding like a brass instrument, particularly the trumpet. This festive sound is especially popular at weddings, and is perfectly captured in the Trumpet Voluntary.

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Given the piece's popularity (as one of the most famous pieces from the baroque period and a 'top ten' trumpet melody of all time) it is amazing how much confusion there has been regarding its origins. We now know that the original composer was an English church musician, Jeremiah Clarke (1673?–1707). Clarke's *Prince of Denmark's March* appeared posthumously in 1711, in a collection of harpsichord pieces. About 200 years later, English conductor Sir Henry Wood published an arrangement of this work for trumpet, organ, and timpani, under the title *Trumpet Voluntary* (even though the description 'trumpet voluntary' usually meant purely an organ piece for church services, which made heavy use of the organ's trumpet register). The emphasis on the festive-sounding trumpet register has made this a popular piece at weddings. Given the sources available to Wood at the time, he mistakenly attributed the melody to Henry Purcell (1659?–1695), an error that became apparent only decades later. The confusion may have stemmed from Clarke's close association with Purcell, and particularly Purcell's brother, Daniel.

Trumpet Voluntary (original: *Prince of Denmark's March*)

JEREMIAH CLARKE
arr. JAN DE HAAN

Moderato



The musical score is arranged for a large ensemble. It features ten staves: Flute/Oboe, Clarinet, Alto Saxophone, Tenor Saxophone, Trumpet, Horn, Low Woodwind and Brass, Percussion 1, Percussion 2, and Mallet Percussion. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'Moderato'. The score begins with a forte (*f*) dynamic. Percussion 1 has a snare drum (S.D.) part, Percussion 2 has a bass drum (B.D.) and suspended cymbal (Sus. Cym.) part, and Mallet Percussion has a part. The score includes measures 1 through 4, with measure numbers 2, 3, and 4 indicated below the staff. A dynamic change to mezzo-piano (*mp*) is indicated in measure 4.

HANDEL: HALLELUJAH

Composers often write an opera when they want to tell a story with music. A different setting is commonly used when telling a story from the Bible, such as the story of Jesus' birth or persecution. Instead of writing an opera, a composer would write an oratorio. They are performed in church concerts, as is frequently the case with Handel's *Messiah*. Even though there is an orchestra and singers, there are no costumes or sets.

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George Frideric Handel was born in 1685 (the same year as J. S. Bach) and died in 1759. Whereas his contemporary wrote very spiritual and elaborated music, Handel's music reveals itself in its directness of expression and melodic appeal. His ability in crafting melodies and harmonies destined him to become a great composer of operas. His success started in Italy, and eventually took hold in England as well. Handel is most commonly known for his oratorios that are often heard in concert halls around the world, especially during Christmas. Oratorios tell sacred stories, many taken directly from the Bible, in a concert setting, rather than in an opera house or a church. Handel's most famous oratorio is, without doubt the *Messiah*, which tells part of the story of Jesus' life. It was originally written in English, although the text has been translated into other languages. The *Hallelujah* chorus in the *Messiah*, sung in honour of God, is one of the most popular sacred passages ever composed.

Hallelujah from *Messiah*

GEORGE FRIDERIC HANDEL

arr. JAN DE HAAN

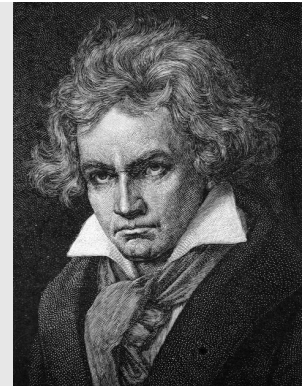
Allegro

The musical score is arranged in a grand staff format with ten staves. The instruments are: Flute/Oboe, Clarinet, Alto Saxophone, Tenor Saxophone, Trumpet, Horn, Low Woodwind and Brass, Percussion 1, Percussion 2, and Mallet Percussion. The key signature is one flat (B-flat) and the time signature is 4/4. The score begins with a forte (*f*) dynamic. Percussion 2 has a 'Tamb.' (Tambourine) part starting in measure 4. The score is numbered 1 through 6 at the bottom of the staves.

BEETHOVEN: FÜR ELISE

Have you heard of Berlin? It is the capital of Germany. This was not always the case, though. The capital used to be the city of Bonn, which is on the river Rhine. Bonn is also the birthplace of Beethoven. During his life, his hearing became worse and worse, until he was completely deaf, but this did not stop him from writing beautiful music. Für Elise is a very popular piano piece by Beethoven that almost everyone has heard.

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Ludwig van Beethoven (1770–1827) is the most famous person from the German city of Bonn, yet spent most of his life in the musical city of Vienna. Considered the last of the three great Viennese Classical composers, he brought the work of Haydn, who started the movement, and the genius of Mozart, to a monumental climax. One of his strengths was his ability to create very large works and forms from seemingly small and insignificant musical motives. His symphonies, piano sonatas, and string quartets have all become standards in the modern repertoire and have served as inspiration for countless composers after him. The heroic character of many of his works has earned him the nickname 'Titan'. His triumphant pieces contrast with other jovial or more reflective works, such as *Für Elise*. Despite many efforts to discover to whom this work is dedicated, it remains a mystery. The unmistakable opening theme, consisting of a melodic minor second, should be familiar to most music students.

Für Elise

LUDWIG VAN BEETHOVEN
arr. JAN DE HAAN

Andante
without Oboe

Tutti

without Oboe

Tutti

Flute/Oboe

Clarinet

Alto Saxophone

Tenor Saxophone

Trumpet

Horn

Low Woodwind and Brass

Percussion 1

Percussion 2

Mallet Percussion

Triangle

2

3

4

5

6

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

TCHAIKOVSKY: CAPRICCIO ITALIEN

Hopefully everyone has the chance to visit Italy at least once during their lifetime, whether to enjoy the warm beaches during summer, or to visit the high mountains during winter. The Italians are well-known for their generally happy and festive mood. This is probably why the Russian composer Tchaikovsky wrote a 'capriccio' for them. As you are about to find out, it is a rather fun(ny), dance-like piece.



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Pyotr Tchaikovsky (1840–1893) has become Russia's most well-known and well-loved composer. Much like his contemporary, Antonín Dvořák, Tchaikovsky also made heavy use of patriotic elements, combining them with the compositional techniques of Western Europe. This provided much cannon fodder for a group of Russian composers who were interested in serving national and patriotic ideals in Russia by preserving not only elements of, but Russian music as a whole, without non-Russian influences. Despite this criticism at home, Tchaikovsky became renowned throughout Europe during his own lifetime and his works have become entrenched in the modern concert repertoire. His later symphonies, two solo concerti, three ballets, and two operas, as well as numerous small orchestral works, have attained great popularity. One of these is his *Capriccio italien*, in which Tchaikovsky captures how he experienced Rome on a visit there. 'Capriccio' usually describes a piece that has no fixed form and is equally free and jovial in its character.

Capriccio italien

PYOTR TCHAIKOWSKY
arr. JAN DE HAAN

Allegro

The musical score is arranged in a grand staff format with ten staves. The top staff is for Flute/Oboe, followed by Clarinet, Alto Saxophone, Tenor Saxophone, Trumpet, Horn, and Low Woodwind and Brass. The bottom three staves are for Percussion 1, Percussion 2, and Mallet Percussion. The key signature is two flats (B-flat and E-flat) and the time signature is 3/4. The score begins with a rest for the first three measures, followed by a melodic line in the woodwinds and brass. The dynamic marking *mf* is used throughout. Percussion 2 has a Tambourine part with 'x' marks. Percussion 1 has a suspended cymbal part with a dynamic change from *p* to *f* between measures 4 and 5. The score ends with a final *mf* dynamic marking.

DVOŘÁK: NEW WORLD SYMPHONY

Have you ever been to America? These days it is very simple, with planes that can take you anywhere in just a few hours. Things were a little different in Dvořák's time. He had to travel to America by ship, which took a long time. Many people who undertook such a tedious journey, only went one way. They wanted to move to America, which, having only been settled relatively recently, they called the 'new world'.



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Antonín Dvořák (1841–1904) is considered the greatest Bohemian (Czech, from today's perspective) composer, even greater than Bedřich Smetana. Dvořák is known for combining Bohemian nationalistic and patriotic musical idioms with grand, romantic symphonic forms. His works are of no lesser quality than those of Brahms, even though it is important to note that Dvořák's music was also influenced by Wagner. Dvořák spent most of his life in Prague, but took many trips abroad, both in Europe and elsewhere. He also spent three years in New York at the conservatory. His stay in America influenced his compositional style. In particular, elements of American folk music made their way into his music. The *New World Symphony* was influenced by his journey to, and time spent in America. The fourth movement, which you are about to play, features a heroic minor theme that embodies the spirit of departure in undertaking such an adventurous and uncertain journey.

Symphony No. 9 *New World Symphony* – 4th movement: *Allegro con fuoco*

ANTONÍN DVOŘÁK
arr. JAN DE HAAN

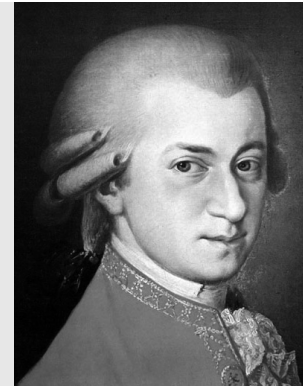
Allegro

The musical score is for the 4th movement, *Allegro con fuoco*, of Dvořák's Symphony No. 9. It is arranged for a full orchestra. The score is in 4/4 time and begins with a dynamic marking of *f* (forte). The woodwind section (Flute/Oboe, Clarinet, Alto Saxophone, Tenor Saxophone) plays a rhythmic pattern of quarter notes. The brass section (Trumpet, Horn, Low Woodwind and Brass) plays a melodic line. The percussion section includes Snare Drum (S.D.), Bass Drum (B.D.), and Mallet Percussion.

MOZART: EINE KLEINE NACHTMUSIK

Imagine you play the piano so well that all of Europe is clamouring to hear you; and that you have already composed some of your own pieces. Mozart had already done all of these things by the time he was your age! He toured Europe for weeks, even months, at a time in a horse-drawn carriage. You are probably already familiar with his *Eine kleine Nachtmusik*. Try humming it from memory, if you can.

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Wolfgang Amadeus Mozart (1756–1791) was born in Austria. He is, along with Haydn and Beethoven, a key figure in the musical period called the Viennese Classical era. Mozart was, by all standards, a child prodigy. He received his first music lessons from his father, Leopold. He wrote his first compositions as a child and went on lengthy concert tours with his father and sister, Nannerl, throughout Europe. When it came to music, he was nothing less than gifted. He had an unparalleled memory for anything he heard, and could conjure up a seemingly endless supply of fresh melodic material, which came to him as easily as reading this paragraph for most people. Mozart's masterworks also indicated not just talent, but a careful and painstaking study of various compositional techniques. This is apparent in what would appear to be even his easy pieces, such as *Eine kleine Nachtmusik*, K. 525. Mozart scored it in four movements for a string ensemble. The main theme of the first movement is among Mozart's most popular and recognisable melodies.

Eine kleine Nachtmusik – 1st movement: Allegro

WOLFGANG AMADEUS MOZART
arr. JAN DE HAAN

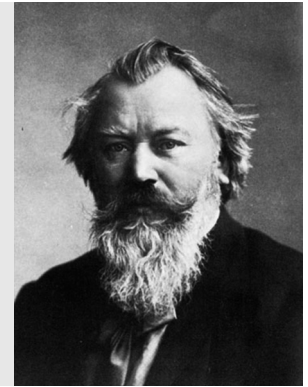
Allegro

The musical score is arranged in a grand staff format with ten staves. The instruments are: Flute/Oboe, Clarinet, Alto Saxophone, Tenor Saxophone, Trumpet, Horn, Low Woodwind and Brass (without Tuba), Percussion 1, Percussion 2, and Mallet Percussion. The key signature is one flat (B-flat) and the time signature is 4/4. The music is marked with a forte (f) dynamic. The score shows the first four measures of the piece, with measure numbers 2, 3, and 4 indicated at the bottom of the staves.

BRAHMS: HUNGARIAN DANCE NO. 5

Have you ever seen or heard street musicians playing as you walked through your city? It is a long-standing tradition, especially popular in southern and eastern Europe. When a violinist or a flutist, maybe accompanied by a guitarist or an accordion player, starts playing and amazes the passers-by (in the hope of earning money, of course), it might sound something like the piece you are about to play. Enjoy!

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Born in Hamburg, Johannes Brahms (1833–1897) is one of the most prominent and important composers who lived in Vienna during the second half of the 19th century. Brahms and his music stood in opposition to the New German School, represented by the likes of Franz Liszt and Richard Wagner. His extensive formal training and study of past compositional techniques entrenched a deep-seated love and respect for tradition within him. Brahms wrote four symphonies, the first of which was favourably compared to those of Beethoven. He also made considerable contributions through his chamber music, which are written for varied instrumentation. The *21 Hungarian Dances* were originally for piano four-hands. They make use of Hungarian melodies and folk music idioms, and were very successful. The orchestral versions of these works are also extremely popular, even though they were, for the most part, not made by Brahms himself. The fifth *Hungarian Dance*, which you are about to play, was written in F-sharp minor and is among the most popular of the set.

Hungarian Dance No. 5

JOHANNES BRAHMS
arr. JAN DE HAAN

Allegro

Flute/Oboe
Clarinet
Alto Saxophone
Tenor Saxophone
Trumpet
Horn
Low Woodwind and Brass
Percussion 1
Percussion 2
Mallet Percussion

mf

S.D.
B.D.

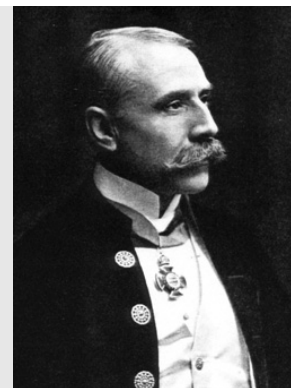
Tamb.

2 3 4

ELGAR: LAND OF HOPE AND GLORY

There are definitely times when you should be proud of your country, such as when your country wins a medal at the Olympics. Often this involves the singing or playing of the national anthem. You will have already heard the German national anthem if you played Haydn's Emperor Quartet which is in this book. England also has a national anthem, but there is a second song, Land of Hope and Glory, which is almost as popular as the official anthem.

Student book, page 18



Edward Elgar (1857–1934) was really the first British composer of international importance since the baroque period. He played an important role in crafting and establishing a musical style that helped promote Britain's identity – a process that took place some decades later than in the Slavonian and Scandinavian countries. During his youth, Elgar intensely studied the works of numerous prominent composers, past and present. His detailed knowledge of composition resulting from these studies is apparent, especially in his *Enigma Variations*. His standing as a nationalist composer came from several patriotically-tinged works, notably a set of five marches entitled *Pomp and Circumstance* (a title inspired by Shakespeare). The most popular of these is the first, which makes an annual appearance at countless graduations. Initially an instrumental work, Elgar eventually added a text whose refrain begins with the words *Land of Hope and Glory*. Over the years, *Land of Hope and Glory* has become an unofficial anthem for England; so much so that it is played every year at The Proms – a series of concerts in London.

Land of Hope and Glory from *Pomp and Circumstance*, March No. 1

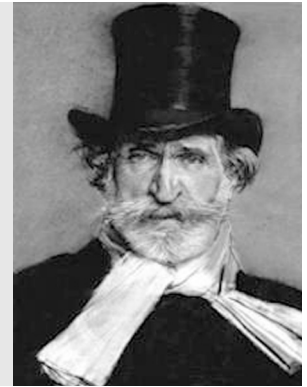
EDWARD ELGAR
arr. JAN DE HAAN

Andante
without Oboe

The musical score is arranged for a full orchestra. It features staves for Flute/Oboe, Clarinet, Alto Saxophone, Tenor Saxophone, Trumpet, Horn, Low Woodwind and Brass, Percussion 1, Percussion 2, and Mallet Percussion. The tempo is marked 'Andante' and the dynamics are 'p' (piano). The score includes a 'without Oboe' instruction and an 'ad lib.' marking for the Trumpet part. The music is in 2/4 time and the key signature has one sharp (F#).

VERDI: LA DONNA È MOBILE

Does this melody sound familiar to you? It may well do, as it is a very popular song and is often used in television commercials. Of course Verdi had no idea *La donna è mobile* would end up on TV when he wrote it over 150 years ago. Many melodies that Verdi wrote for the opera-stage were already so famous during his lifetime that people would hum or sing them as if they were folksongs.



Student book, page 19

Giuseppe Verdi (1813–1901) and his music lie right at the heart of Italian Romantic Opera. Rossini came a little before him, and Verdi subsequently influenced the young Puccini. He wrote about 30 operas for the famous *La Scala* theatre, in Milan, Italy, half of which are still part of the standard repertoire today. His concept of the opera combined catchy, singable melodies with a readily accessible and heartfelt expression. Verdi's music stood in opposition to the works of his contemporary, Wagner, who favoured a much denser, sometimes almost atonal, harmonic language. The melodies Verdi created quickly gained worldwide fame. His arias, especially those from his middle creative period, are especially loved, not just for the enchanting effect they have on a listener, but also for the nimble athleticism required by the vocalist. One of the most famous arias of all time, *La donna è mobile*, comes from his opera, *Rigoletto*. In it, the Duke of Mantua, the protagonist of the opera and a notorious admirer of women, sings about the unpredictable, as well as the charming and graceful, nature of the opposite gender.

La donna è mobile from *Rigoletto*

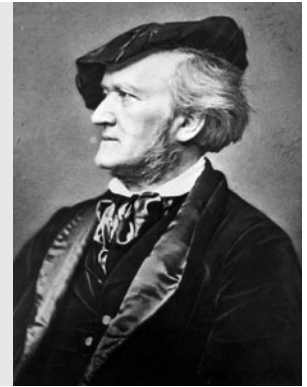
GIUSEPPE VERDI
arr. JAN DE HAAN

Allegro

Flute/Oboe
Clarinet
Alto Saxophone
Tenor Saxophone
Trumpet
Horn
Low Woodwind and Brass
Percussion 1
Percussion 2
Mallet Percussion

WAGNER: WEDDING MARCH

Have you had the chance to attend a wedding yet? The bride often wears a white wedding dress with a veil while the groom typically wears a black suit. Maybe some of you have even been a page boy or bridesmaid. When it is finally time for the bride to walk down the aisle of the beautifully decorated church, she is often accompanied by festive organ music. Wagner's Wedding March is a favourite for this occasion.



Student book, page 20

Richard Wagner (1813–1883) is, without doubt, one of the most important figures in the development of opera, as well as romantic music as a whole, of his time. Traditionally, operas were written in stages: one person wrote the libretto (text) another person the music, and yet another created the staging. Wagner was interested in creating a *Gesamtkunstwerk* – a complete artwork – by being in charge of every part of the process. His 'musical dramas' were often based on antique and mythological stories and featured a chromatic harmonic language, use of 'Leitmotivs', and melodies that never seem to come to an end. These techniques set Wagner apart from other composers, such as Verdi. Wagner was also known for his fiery personality. Most notably, wanted-posters were once issued in his name, for his participation in a riot, and he is still controversial because of his anti-semitic tendencies. The *Wedding March* is taken from Wagner's romantic opera, *Lohengrin*. In its original version it was called *Brautchor* (bride's choir) and featured a chorus of women. The piece celebrates the wedding of the protagonist, Elsa, to the mysterious knight, whose name she must never ask for.

Wedding March from *Lohengrin*

Moderato 5 RICHARD WAGNER
arr. JAN DE HAAN

The musical score is arranged in a grand staff format with ten staves. The instruments are: Flute/Oboe, Clarinet, Alto Saxophone, Tenor Saxophone, Trumpet, Horn, Low Woodwind and Brass, Percussion 1, Percussion 2, and Mallet Percussion. The key signature is B-flat major (two flats) and the time signature is 2/4. The tempo is marked 'Moderato'. The score shows measures 5 through 7. Measure 5 is marked with a box containing the number '5'. Dynamics include 'p' (piano) and 'S.D.' (Sordano).

OFFENBACH: CANCAN

Have you ever taken ballet lessons? If not, it can be hard to imagine how hard it is to learn. As with music, people practice ballet for many years. It is also easy to forget how much work and strength is needed when the dancers are on stage. They just seem to float across the stage. Even if you have never danced, you probably know Offenbach's Cancan, which was originally written for the ballet.

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Jacques Offenbach's (1819–1880) name is very interesting. His last name is based on the city his family comes from, in Hessen, a state in central Germany. He changed his first name to Jacques after he moved to France to study, where he ended up spending most of the rest of his life. Offenbach is one of the most important composers in the field of comical musical theatre in the 19th century. His stage works became extremely popular even during his lifetime. Although he never called them operettas, they served as inspiration for later composers, especially those of the Viennese operetta school, like Johann Strauss or Franz Lehár. *Orpheus in the Underworld* is one of his first major masterworks, and helped consolidate his fame. It is a satire based on the ancient myth of Orpheus. The *Cancan*, described in the original as *Galop infernal*, is a favourite piece from the opera and is often performed as a stand-alone work in concerts. The Cancan showcases a popular dance of the time, with its quick, high-kicking steps, which almost everyone is familiar with.

Cancan from *Orpheus in the Underworld*

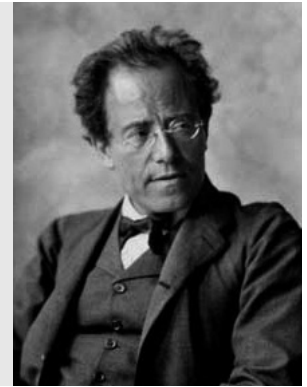
JACQUES OFFENBACH
arr. JAN DE HAAN

Allegro

The musical score is arranged for a full orchestra. It begins with a tempo marking of 'Allegro'. The key signature has one flat (B-flat) and the time signature is 2/4. The score is divided into ten staves, each with a specific instrument or section label on the left. The Flute/Oboe, Clarinet, Alto Saxophone, and Tenor Saxophone parts start with a dynamic marking of 'p' (piano). The Horn and Low Woodwind and Brass parts also start with 'p'. The Percussion 1 part is marked 'S.D.' (Sordano Drum) and the Percussion 2 part is marked 'Tamb.' (Tambourine) and 'p'. The Mallet Percussion part is marked 'p'. The score consists of eight measures, numbered 1 through 8 at the bottom.

MAHLER: SYMPHONY NO. 1

Everyone knows the melody to Frère Jacques (Are you sleeping, Brother John), the famous round known all over the world. But wait! Why does it sound different from usual, so sad and melancholy? Just a few simple changes create this effect: a few notes are lower than in the original, and the tempo is a lot slower. All of a sudden a happy tune sounds more like a funeral march.



Student book, page 22

Gustav Mahler (1860–1911), probably the most famous conductor in Europe during his lifetime, was especially known for his tenure as the music director for the opera at the Viennese court. In contrast to his conducting, his compositional output did not concentrate on opera at all. Instead, he composed several well-known Lieder, and one of the greatest collections of symphonies since Beethoven. He, more than most, was very aware of human needs and wants and was able to translate them into musical thoughts. He created works that were able to express human existence in all its depth and breadth, juxtaposing trivial things with deep emotions, without writing programme music. His earlier symphonies also show a great respect for, and connection with the natural world around him. In the third movement of his first symphony, Mahler uses the well-known canon *Frère Jacques*. He transposes it to a minor key and bases a funeral dirge on it. Later on in the same movement, Mahler introduces contrasting elements like a simple marching band style as well as expressive, passionate motifs.

Symphony No. 1 – 3rd movement: Solemnly

GUSTAV MAHLER
arr. JAN DE HAAN

Largo

Flute/Oboe

Clarinet

Alto Saxophone

Tenor Saxophone

Trumpet

Horn

Low Woodwind and Brass

Percussion 1
Timp. or two Tom-toms

Percussion 2

Mallet Percussion

GERSHWIN: SUMMERTIME

Have your parents ever sung you a lullaby to help you fall asleep? When children are still very young a lullaby is also called a cradle-song. You probably remember some songs from when you were younger. The idea behind a lullaby is to make the children feel calm and at ease so they can fall asleep. *Summertime* creates this very mood.

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George Gershwin (1898–1937) is one of the most important composers who helped shape American music in the 20th century. He spent a lot of time on Broadway in New York, working as a composer, pianist, and conductor. He composed in a wide variety of idioms and was equally at home writing musicals, film scores, or smash hits, as well as working with classical forms, such as the piano concerto. Gershwin was especially fond of and gifted at combining classical forms with jazz idioms. *Rhapsody in Blue* is an excellent example of this. Gershwin's most important 'classical' staged composition is *Porgy and Bess*. It is another prime example of his talent to fuse styles, and tells a tragic story about the social environment of African-Americans. *Summertime* was originally a lullaby in the opera, but has since taken on a life of its own. It has become one of the best-known jazz standards in America today.

Summertime from *Porgy and Bess*

GEORGE GERSHWIN
arr. JAN DE HAAN

Andante

Flute/Oboe

Clarinet

Alto Saxophone

Tenor Saxophone

Trumpet

Horn

Low Woodwind and Brass

Percussion 1

Percussion 2

Mallet Percussion

Sus.Cym. (with Drum Sticks)

without Tuba

mp

p

2 3 4 5 6