



ORCHESTRAL MUSIC



A Handbook

FOURTH EDITION

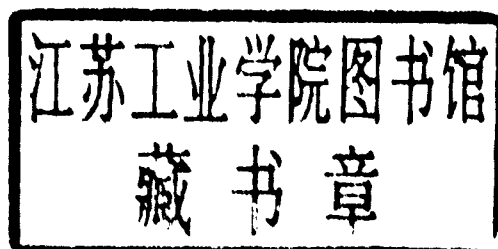
DAVID DANIELS



Orchestral Music

A Handbook, Fourth Edition

David Daniels



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PREFACE

This fourth edition of *Orchestral Music* represents the conflation of my database with that of the Orchestra Library Information Service (OLIS). OLIS was created in the early 1980s, about the time of my second edition, by the American Symphony Orchestra League. Marshall Burlingame, now principal librarian of the Boston Symphony Orchestra, did the research work, devoting much of his winter season activity for three years to this important task. At first it was in an index card format, but it soon became computerized.

Alas, in the late 1990s, OLIS began to suffer from lack of maintenance and updating. At this point, Kazue McGregor, librarian of the Los Angeles Philharmonic, had the happy idea of combining OLIS and "Daniels" into one *über*-database that would capitalize on the best features of each. She lobbied most persuasively with me, with the American Symphony Orchestra League, and with Tom Gaitens of Fine Arts Management, which had been offering OLIS as part of its Orchestra Professional Administrative Systems (OPAS)—an extraordinary software program of great power.

It took far longer than we all had foreseen to bring this combination to pass. However, before the end of 2005, it will be available in three products:

1. This book that you hold in your hand
2. A searchable web application (OrchestralMusic.com) from Scarecrow Press with periodic updating
3. An option within OPAS, available from Fine Arts Software (an off-shoot of Fine Arts Management)¹

Users of the previous editions of *Orchestral Music* will recognize new features inspired by OLIS. For the most part, these consist of enhanced detail regarding woodwind doublings, percussion equipment, and composers' dates and places of birth and death.

Of course, the most important musical compositions already existed in both databases—though sometimes with surprising discrepancies, each of which I had to research anew. Such new research should make the resulting database more accurate than either of its predecessors. On the other hand, the vast amount of new information greatly multiplies the possibility of error. I will be very grateful to learn of any needed corrections from users of this book, of OrchestralMusic.com, or of OPAS.

Quite aside from accuracy, I have tried to make each entry readily comprehensible to any informed user, without the need to refer to an elaborate table of abbreviations. The table is there, of course, on pp.xii-xiii, in case my choices are less obvious than I had hoped.

Instrumentation formula. The formulaic arrangement of wind instruments, familiar to all in the field, is used here: flute, oboe, clarinet, bassoon — horn, trumpet, trombone, tuba. Amplifications, if any, are spelled out in brackets. A dot (.) separates one player from another; a slash (/) indicates doubling. Thus...

3[1.2.3/pic] 2[1.Eh] 3[1.2.3/Ebcl/bcl] 3[1.2/cbn.cbn]

...should be understood as:

3 flutists,	the 3rd player doubling on piccolo
2 oboists,	the 2nd playing English horn throughout
3 clarinetists,	the 3rd doubling also on E-flat clarinet and bass clarinet
3 bassoonists,	the 2nd doubling on contrabassoon, and the 3rd playing contra throughout

¹ A detailed chronology of Daniels, OLIS and OPAS from their beginnings—including a relatively brief interlude involving Symphony Orchestra Library Information (SOLI), the creation of John Callahan of the San Francisco Symphony—may be found at www.orchestralibrary.com, as a PDF file under *Special Interest*.

Unfortunately, in the previous editions of *Orchestral Music*, some 4500 works were listed using a cruder scheme involving the symbols * , + , and = . These showed that certain auxiliary woodwinds were present, but not how many of them, nor in which part. With many of these, OLIS provided the missing specifics; others I managed to track down. However, there is a certain residue for which I could not be certain of the details. For these I have had to resort to such devices as: 3[incl pic], meaning that one or more of the three flutists must play, or double on, piccolo.

In the notes to individual works, for “2fl” read “2 flutes.” For “fl2,” read “flute 2” (i.e. 2nd flute).

Composers. For composers' names and dates, my main source has been *Grove Music Online*,² supplemented as needed. Because Russia did not adopt until 1918 the Gregorian calendar, standard in the West, Grove gives birth and/or death dates in both the Julian and Gregorian calendars for many late 19th- and early 20th-century Russian composers. In such cases it is the Julian date (about 10 days earlier than the Gregorian) that comes first.

You will find “see references” from divergent spellings of a composer's surname.

Titles. For *generic titles* (Symphony, Concerto, etc.) I have adopted the uniform title system of American libraries. Recognizing that this book is being used all over the world, I have generally rendered *distinctive titles* (i.e., nongeneric) in their original form, if it is in one of the languages with which most musicians have a passing acquaintance (English, Italian, German, French, Spanish, Latin). Titles in other languages are generally given first in English, with the original following in parentheses, transliterated if necessary; however, this principle is not followed strictly, if common sense dictates otherwise (e.g., Stravinsky's *Les noces*).

If you have trouble finding a title you think should be here, try the title index in the back of the book. All distinctive titles, title translations, and nicknames should be listed there, with directions to the composer and whatever form of the title I have chosen. International users who may not be sure of the common English version of, for example, *Vesna svyashchennaya* or *Sacre du printemps*, may look for either one in the title index, which will refer them to Stravinsky's *Rite of Spring*. The title index is also useful should you momentarily forget who composed, say, *La bayadère*.

Alphabetization. Initial articles in all languages are ignored for purposes of alphabetization. This leads to a few seeming oddities, such as Mozart's *Eine kleine Nachtmusik* alphabetized under “K” rather than “E.”

Durations. Durations will, of course, vary from one performance to the next, even under the same conductor. The durations in this book should be considered reasonable approximations only. Quite aside from tempo variances, some conductors consider repeats to be optional, which will cause further divergence. The website allmusic.com, described in Appendix I, “Resources,” may be useful in sampling the duration spread.

Publishers. Sources of scores and parts appear in short form across the bottom of each entry in italics. Consult the directory of publishers and sources in the back of the book for further contact information. I give websites for publishers where possible; some of these are excellent sources of information. Others, alas, are impenetrable but will doubtless improve as we all become more Web-savvy.

Historical practices. In using this book, it helps to have some knowledge of certain orchestral practices of earlier periods.

FLUTES AND RECORDERS. When a baroque composer used the term *flauto* unmodified, or perhaps *flauto dolce*, he meant recorder. If he wanted a transverse flute, he took pains to call it *traversa* or *flauto traverso* or some such term.

² *Grove Music Online*, ed. L. Macy, <http://www.grovemusic.com>, Oxford University Press.

WOODWIND DOUBLING. As late as the time of Mozart, players were likely to alternate on several instruments. This explains why an eighteenth-century work otherwise for 2 oboes, 2 horns, and strings suddenly uses 2 flutes and strings for a middle movement. The oboists simply switched to flute. Nowadays, of course, that is largely impractical.

BASSOONS. In eighteenth-century practice, a bassoon played the bass line of an orchestral work, whether specified in the score or not. The bassoon may have been optional in works for string orchestra, but if other winds were used, the bassoon was *de rigueur*. In such cases, some editions list the bassoon and some do not. I have merely followed the edition in hand, but conductors may wish to employ the bassoon, perhaps playing from a cello or bass part, whether or not it is called for.

Nineteenth-century French orchestras normally had 4 bassoons doubling two real parts. Occasionally they might split into four parts for a few bars. I have attempted to distinguish between the number of bassoons called for and the number of real parts involved, if different.

SARRUSOPHONE, SERPENT, & OPHICLEIDE. These three instruments were prominent in the nineteenth-century quest for a suitable bass instrument for woodwind and brass choirs. The sarrusophone was a keyed brass instrument in various sizes played with a double reed. Its contrabass form competed with, and was eventually superseded by, the contrabassoon. Serpent and ophicleide were cup-mouthpiece keyed instruments ultimately replaced by the tuba. Curious combinations are encountered, such as Mendelssohn's indication (Symphony No.5, last movement) *Contrafagotto e Serpente* on the same part. That would seem to suggest a contrabassoon and tuba, as a modern equivalent, playing in unison—though in practical modern terms, the part is usually covered by contrabassoon alone.

TROMBONES. In eighteenth-century choral music, it was customary for trombones to double the altos, tenors, and basses of the chorus, and sometimes for a *cornetto* (also known as *zink*, a relative of the serpent) to double the sopranos. These instruments were often not mentioned in the score at all. You may add them when they are not indicated or omit them when they are—since in any case, a modern chorus with large-bore trombones is not going to sound much like an eighteenth-century chorus (using boy sopranos and male altos) with the sackbut-like trombones of the period.

BASS DRUM & CYMBALS. In nineteenth-century bass drum parts, especially Italian opera, cymbals were expected to be played with the bass drum, even though they were not specifically notated in the part. Probably the cymbals weren't added indiscriminately to every single note, but were applied with a certain amount of taste and discretion—a vague and not terribly helpful recipe.

A related question is whether two players are required in these cases, or whether mounting one cymbal on the bass drum and clashing it with the other is acceptable. Some say that attaching one cymbal spoils its tone; others that having a single musician play both instruments has compensating virtues. I have switched from the former to the latter position, after hearing Jeffrey Fischer, a Boston percussionist, play with exquisite delicacy the two instruments at once.

For the purposes of the percussion count in this book, I have indicated two players in all these situations—even in cases where I was pretty sure the composer had in mind one player and I as a conductor would prefer only one.

TENOR DRUM & FIELD DRUM. In American practice, it seems clear that of these two deeper drums, the field drum has snares and the tenor drum does not. Other nations have other traditions, and especially with such terms as *tamburo rullante*, *caisse roulante*, or *Rührtrommel*, it is not always entirely clear in a particular composition which instrument is intended. Sometimes the composer helps by specifying: *caisse roulante avec cordes*, for example.

Acknowledgments. Many friends, colleagues, and perfect strangers from around the globe have helped with this work. I can only name a few, but I thank them all.

Clinton F. Nieweg, former principal librarian of the Philadelphia Orchestra is as renowned for his dogged pursuit of accuracy as for his generous mentorship of young orchestra librarians. He has over the years been in touch with me, loaning scores, sending corrections, suggesting additions, and giving encouragement.

Now he has outdone himself. He volunteered to go over this entire book and has spent months doing exactly that—right up until the last hours before I had to send it to the publisher. His vast store of knowledge and experience, expressed in thousands of e-mail exchanges, has put his stamp upon this book. Without him it would not be the same.

David Rahbee, a freelance conductor now working out of Vienna, has for years been sending me information for this book: movement durations, lists of contents, backgrounds on various pieces, and welcome suggestions for additions of lesser-known works.

Tom Gaitens, head of Fine Arts Software and OPAS guru, has been marvelously helpful and encouraging throughout. He has been totally flexible in making sure that OPAS will be able to accommodate my database.

Russ Girsberger, performance librarian for the New England Conservatory in Boston, is author of the percussion book I always turn to first: *A Practical Guide to Percussion Terminology*. I have consulted him frequently on arcane matters of percussion terminology, equipment, and practice.

Helen Rowin, music librarian (retired), Detroit Public Library, for the third time prepared the list of Jewish composers in Appendix H, a daunting task that she tackled with a sense of relish and adventure.

Edward Kurdyla, vice president and publisher of Scarecrow Press, has been a model of patience, as I missed one deadline after another.

Kile Smith, curator of the Fleisher Collection in Philadelphia is always ready to search his stacks and files to solve a particularly irksome question. Also **Leah Kirchner**, **Linda Black**, and the staff of the Rochester Hills Public Library have been resourceful in securing numerous inter-library loans of scores so that I could check some tiny detail.

Finally, thanks to my wife, **Jimmie Sue Daniels**, who had threatened divorce every previous time I started a new edition of this book. This time she gracefully acquiesced, right from the outset. It was she, along with my daughter **Abigail Daniels**, who proofread all the previous editions.

David Daniels
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ABBREVIATIONS

ABBREVIATIONS

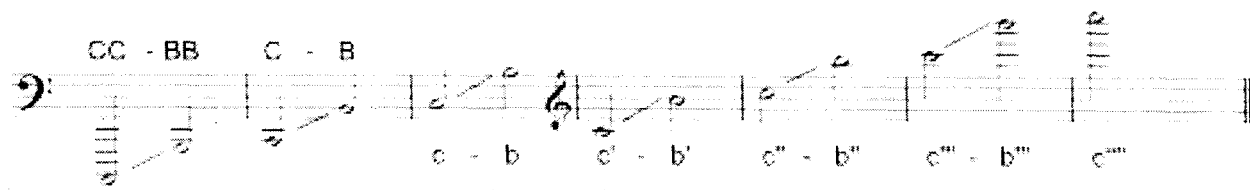
4t quartet	cowbell cowbell <i>animal bell without internal clapper (cencerro, bloc de métal)</i>	lg large <i>gross, grande</i>
5t quintet	crot crotales <i>antique cymbals</i>	mand mandolin
A alto voice	crt cornet	marac maracas
acl alto clarinet	cym cymbals (pair)	marim marimba
afl alto flute <i>flute in G; British usage: bass flute</i>	d'am d'amore	max maximum <i>massimo</i>
almglock Almglocken <i>herdbells</i>	db double bass <i>contrabass</i>	mic microphone
alt alternative, alternating <i>abwechselnd</i>	dbl doubling, doubles, doubled <i>doppio, doppelt</i>	min minimum <i>minimo, mindestmass</i>
alto tbn alto trombone	dr drum	mvt movement <i>Satz; mouvement</i>
ampd amplified	dur duration	Mz mezzo-soprano voice
arr arranged, arrangement <i>bearbeitet</i>	Ebcl E-flat clarinet <i>used generically to indicate the Sopranino clarinet, whether in E-flat or D</i>	ob oboe <i>hautbois</i>
asx alto saxophone	ed edited, edition, editor <i>herausgegeben, Ausgabe, Herausgeber</i>	ob d'am oboe d'amore
atp tromba contralta <i>A contralto trumpet pitched in F and used in late 19th-century and early 20th century Russian scores. Parts are playable on a B-flat trumpet.</i>	Eh English horn <i>cor anglais</i>	ob da cacc oboe da caccia
B bass voice	elec electric <i>as in electric bass, electric guitar, etc.</i>	ondes ondes martenot
b sxhn bass saxhorn	euph euphonium	oph ophicleide
Bar baritone voice	field dr field drum <i>deep drum with snares (military drum, parade drum, Rührtrommel, tamburo rullante con corde, caisse roulante avec cordes)</i>	opt optional
bar hn baritone horn <i>A baritone saxhorn in B-flat, narrower in bore than a euphonium</i>	fl flute <i>NB: in baroque usage, "flauto" indicates recorder (Blockflöte, flûte à bec)</i>	orch orchestra; orchestration
basset hn basset horn	flag flageolet	org organ
bcl bass clarinet	flug flugelhorn, fluegelhorn	orig original
bd bass drum	glock glockenspiel <i>orchestra bells, campanelli, carillon</i>	pcs pieces <i>as in "2 pieces of metal"</i>
bd/cym bass drum with attached cymbal	gtr guitar	perc percussion
bfl bass flute in C <i>Not to be confused with alto flute in G</i>	harm harmonium	pf piano <i>Klavier</i>
bgtr bass guitar	heckl heckelphone	pf-cond piano-conductor score
bn bassoon	herdbells herdbells <i>Almglocken, sheepbells, etc. (i.e., bells with internal clapper)</i>	pic piccolo <i>ottavino; kleine Flöte</i>
brake dr brake drum	hi-hat high-hat cymbal	pic tp piccolo trumpet <i>usually in Bb or A</i>
bsx baritone saxophone	hn horn	posthn posthorn
btbn bass trombone	hpsd harpsichord	pr pair <i>paire, Paar, paio</i>
btp bass trumpet	incl including	pub published, publisher
cast castanets	indef indefinite <i>as in "indefinite pitch," or unpitched</i>	ratch ratchet
cb sxhn contrabass saxhorn	inst instrument(s); instrumentation	rec recorder <i>Blockflöte, flûte à bec</i>
cb tbn contrabass trombone	kybd keyboard	red reduced; reduction
cbcl contrabass clarinet	kybd glock keyboard glockenspiel	rev revised, revision
cbn contrabassoon		S soprano voice
cel celesta		sandblks sandpaper blocks
chimes chimes <i>tubular bells, cloches, Röhrenglocken, campane</i>		sarr sarrusophone
Chinescym Chinese cymbal		sd snare drum <i>caisse claire, tambour, kleine Trommel</i>
chor chorus		serp serpent
cimb cimbalom		set drum set, trap set, kit
cimbasso cimbasso		sirenwhstl siren whistle <i>cyclone whistle</i>
cl clarinet		slgh-bells sleighbells <i>pellet bells, grelots, Schellen, sonagli</i>
cnt continuo		sm small

sn snares
as in "snares off," or "sd w/o sn"
ssx soprano saxophone
str strings
str 4t string quartet
2 violins, viola, cello
str 5t string quintet
2 violins, viola, cello, double bass
sus cym suspended cymbal
sx saxophone
synth synthesizer
szl cym sizzle cymbal
T tenor voice
tambn tambourine
tambour de basque, tamburino
tambn prov tambourin provençal
tabor; long narrow 2-headed drum without snares; not to be confused with the tambourine
tbn trombone
Posaune

td tenor drum
deep drum without snares (Rührtrommel ohne Saiten; Wirbeltrommel, Rolltrommel, tamburo rullante, caisse roulante or tambour roulant sans timbre)
templeblks temple blocks
ten tenor
as applied to an instrument: e.g., tenor banjo
thunder thundersheet
tmp timpani
NB: the number of drums is not specified in these listings; 2tmp means 2 players, not 2 drums
tp trumpet
Treb treble voice
boy soprano
tri triangle
tsx tenor saxophone
tuba tuba

va viola
var variable
vc violoncello
cello
vib vibraphone
vibrslp vibraslap
jawbone
vn violin
vn pic violino piccolo
w/ with
con, avec, mit
w/o without
senza, sans, ohne
Wag tb Wagner tuba
whip whip
slapstick, frusta, Peitsche, fouet
wnd mach wind machine
woodblk woodblock
xyl xylophone

Octave Designations for Percussion



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A

Abel, Karl Friedrich

1723-1787

(b Cöthen, 22 Dec 1723; d London, 20 June 1787). German

Symphony, op.1, no.5, F major

10'

0 2 0 0 — 2 0 0 0 — opt cnt — str

Oboes and horns may be omitted, or may be replaced by flutes and clarinets respectively.

Ed. Hilmar Hoeckner.

Vieweg

Luck's

Symphony, op.1, no.6, G major

10'

0 2 0 0 — 2 0 0 0 — opt cnt — str

Oboes and horns may be omitted, or may be substituted for by flutes and clarinets respectively.

Ed. Hilmar Hoeckner.

Vieweg

Luck's

Symphony, op.7, no.6, E-flat major

13'

0 0 2 1 — 2 0 0 0 — str

Originally scored for 0 2 0 0 — 2 0 0 0 — str, presumably including bassoon as part of the general bass part. The young Mozart copied it, changing the oboes to clarinets and making the bassoon part distinct. Mozart's copy survived, and was later published by Breitkopf as his *Symphony No.3*; this work is still listed under Mozart by Kalmus (a reprint of the original Breitkopf edition).

mvt durations: 4' 5' 4'

Breitkopf

Kalmus

Kneusslin

Peters

Symphony, op.14, no.2, E-flat major

15'

0 2 0 1 — 2 0 0 0 — cnt — str

2fl may substitute for 2ob. Ed. Gwilym Beechey.

Oxford

Abels, Michael

1962-

(b Phoenix AZ, 8 October 1962). American

American Variations on "Swing Low, Sweet Chariot"

9'

solo trumpet

3[1.2.pic] 3[1.2.Eh] 3[1.2.bcl] 2 — 4 3 3 1 — ampd db — tmp+3 — pf — str

Subito

Dance for Martin's Dream

10'

3[1.2.pic] 2[1.2/Eh] 2[1.2/Ebcl] 2 — 4 3 3 1 — tmp+2 — hp — str

Musicians chant nonsense syllables at end.

Subito

Frederick's Fables

37'

narrator

2[1.2/pic] 2[1.2/Eh] 2[1.2/bcl] 2 — 2 2 2 0 — tmp+2 — hp — cel — str

Contents—Frederick; The Greentail Mouse; Theodore & the Talking Mushroom; Alexander & the Wind-Up Mouse.

mvt durations: 7' 10' 9' 11'

Subito

Global Warming

8'

3[1.2.pic] 2[1.2/opt Eh] 2 2 — 4 3 3 1 — tmp+2 — hp — str
perc: timbales, tri, tambn, tamtam, xyl, marim, guiro, congas, bodhran, tablas; optional additional percussionists playing ethnic instruments.

Subito

Accolay, Jean Batiste

1845-1910

(b.1845; d.1910)

Concerto, Violin, No.1, A minor

10'

str

Rev. & ed. George Perlman.

Kalmus

Luck's

Actor, Lee

1952-

(b Denver, 29 October 1952). American

Prelude to a Tragedy

12'

3[1.2.pic] 3[1.2.Eh] 3[1.2.bcl] 2 — 4 2 3 1 — tmp+2 — hp — str
perc: bd, cym, sus cym, sd, tri, tamtam

Polygames

Redwood Fanfare

3'

2 2 2 2 — 4 3 3 1 — tmp+2 — str
perc: bd, cym

Polygames

Symphony No.1

33'

2 2 2 2 — 4 2 3 1 — tmp+2 — hp — str
perc: bd, cym, sus cym, sd, tamtam

Contents—Prelude; Lament; Finale.

Polygames

Variations & Fugue

9'

2 2 2 2 — 4 2 2 1 — tmp — str

Polygames

Adam, Adolph-Charles**1803-1856**

(b Paris, 24 July 1803; d Paris, 3 May 1856). French

Le brasseur de Preston (The Brewer of Preston):

7'

Overture

2[1.pic] 2 2 2 — 4 2 3 0 — tmp — str

This work is out of print and very rare.

*Richault***Giselle**

126'

2[1.2/pic] 2[1/opt Eh.2/opt Eh] 2 2 — 4 4[2tp, 2crt] 3 1 — tmp+3 — hp — str

Eh parts are cued in clarinets.

Two reductions of this ballet are available:

William McDermott (Kalmus):

2[1.2/pic] 2[1.2/Eh] 2 2 — 3 2 3 0 — tmp+perc — hp — str

Humphrey Searle (Faber):

1/pic 1/Eh 1 1 — 1 1 1 0 tmp+1 — pf — str

Contents—Act I; Act II

mvt durations: 63' 63'

*Kalmus***Si j'étais roi (If I Were King): Overture**

7'

2[1.pic] 2 2 2 — 4 2[2crt] 3 0 — tmp+4 — hp — str

perc: sd, tri, bd, cym, glock

Leduc brass as listed; Kalmus and Luck's brass 2 2 3 1

*Kalmus**Leduc**Luck's***Adams, John****1947-**

(b Worcester, MA, 15 Feb 1947). American

The Chairman Dances; Foxtrot for Orchestra

12'

2[1.pic.2/pic] 2 2[1.2/bcl] 2 — 4 2 2 1 — tmp+3 — hp — pf — str

perc: pedal bd, cym, sus cym, szl cym, hi-hat, sd, tri, tambrn, glock, xyl, vib, crot, belltree, claves, cast, sandblks, 2woodblks

*AMP***Chamber Symphony**

22'

1[incl pic] 1 2[incl Ebcl, bcl] 2[incl cbn] — 1 1 1 0 — 1perc — synth — str 1.0.1.1.1

perc: set [includes pedal bd, 3tomtoms, 2timbales, sd, bongos, 4rototoms, conga, claves, cowbell, woodblock, hi-hat, tambrn]

Contents—Mongrel Airs; Aria with Walking Bass; Roadrunner

*Boosey***Common Tones in Simple Time**

20'

3[1.2.3/pic] 2 3 2 — 2 2 0 0 — 2perc — hp — str

perc: glock, 2marim, metronome

*AMP***Concerto, Violin**

32'

2[1/pic/af.2/pic] 2[1.2/Eh] 2[1.2/bcl] 2 — 2 1 0 0 — 2perc — 2synth — str[min 6.6.5.5.2]

perc: bd, sus cym, toms, timbales, roto-toms, tambrn, marim, vib w/ bow, chimes, cowbell, bongos, guiro, claves, 2 congas, tmp

Synth: Yamaha SY99 & Kurzweil K2000, or 2 Kurzweil K2000.

*Boosey***Eros Piano**

17'

solo piano

2[1/pic.2/pic] 2 2[1.2/bcl] 2 — 2 0 0 0 — 1perc — opt synth — str[min 6.6.4.4.2]

perc: vib (mallets & bow), crot (mallets & bow), marac

*Boosey***Fearful Symmetries**

27'

2[1/pic.2/pic] 2[1.2/Eh] 3[1.2/bcl] 1 — 2 3 3 0 — ssx, 2asx, bsx — tmp — pf, synth, sampler — str[min 6.6.4.4.2]

*Boosey***Grand Pianola Music**

32'

2 solo pianos 3 amplified female voices (mostly non-text)

2[1/pic.2/pic] 2 2[1.2/bcl] 2 — 2 2 2 1 — 3perc — [no str]

perc: glock, crot, marim, sus cym, marac, woodblk, tri, tamtam, xyl, tambrn, bd, cym, 2db bows, 2metallophones, bd w/ ped, 5td (more equipment may be necessary, depending on how much can be shared)

mvt durations: 15' 8' 9'

*AMP***Harmonielehre**

40'

4[1.2/pic.3/pic.4/pic] 3[1.2.3/Eh] 4[1.2.3/bcl2.bcl1] 4[1.2.3.cbn] — 4 4 3 2 — tmp+4 — 2hp — cel, pf — str

perc: chimes, glock, belltree, bd, gong, xyl, crot, tamtam, szl cym, vib, cym, 4sus cym, 2marim, 3tri, 2vc bows

mvt durations: 17' 12' 11'

*AMP***Harmonium**

33'

chorus (minimum of 90)

4[1.2/pic.3/pic.4/pic] 3 3[1.2/bcl] 3[1.2.3/cbn] — 4 4 3 1 — tmp +4 — hp — cel, pf/synth — str

perc: bd, cym, sus cym, szl cym, tri, tambrn, glock, xyl, vib, chimes, crot, anvil, 4cowbells, 2marim, 2tamtams

Contents—Negative Love; Because I Could Not Stop; Wild Nights

mvt durations: 11' 10' 12'

*AMP***Lollapalooza**

6'

3[1.2/pic.pic] 3[1.2/Eh] 4[1.2.Ebcl.bcl] 3[1.2.cbn] — 4 3 3 1 — tmp+4 — pf — str

perc: xyl, sus cym, gong, sd, marac, tambrn, claves, woodblk, bongos, tomtom, vib, bd, 3rototoms, bd/ped

Boosey

Shaker Loops

26'

str orch

Originally for str septet (3vn, va, 2vc, db); orchestra parts reflect this division.

Contents—I. Shaking and Trembling; II. Hymning Slews; III. Loops and Verses; IV. A Final Shaking

AMP

Short Ride in a Fast Machine

4'

4[1.2.pic1.pic2] 3[1.2.Eh] 4[1.2.(3&4 opt)] 4[1.2.3.cbn] — 4 4 3
1 — tmp+3 — opt synth — str
perc: bd, bd/ped, sus cym, szl cym, sd, tri, tambr, tantam, glock, xyl, crot, 2woodbik

Boosey

Tromba lontana

4'

2 solo trumpets

4[1.2.pic1.pic2] 2 2 0 — 4 0 0 0 — 3perc — hp — pf — str
perc: sus cym, glock, vib, crot

Boosey

The Wound-Dresser

20'

solo baritone voice

2[1.pic.2] 2 2[1.bcl] 2 — 2 1[pic tp] 0 0 — tmp — synth — str
[min 6.6.4.4.2]

Synth: Yamaha Electone HX-1, SY77, SY99, or Korg Wavestation.

Boosey

Adams, Leslie

1932-

(b Cleveland, 20 Dec 1932). American

Ode to Life

12'

2[1.2.pic] 2 2 2 — 4 3 3 1 — tmp+3 — opt cel — str
perc: bd, cym, sd, tri, tantam, glock, xyl, chimes, tambr, sus cym

ACA

Three Dunbar Songs

20'

solo voice (mezzo-soprano or baritone)

1[1.pic] 1 1 1 — 2 0 0 0 — tmp+2 — hp — str

ACA

Addinsell, Richard

1904-1977

(b London, 13 Jan 1904; d Chelsea, London, 14 Nov 1977). English

Warsaw Concerto

9'

solo piano

2 1[1/Eh] 2 2 — 4 3 3 0 — tmp — str

Wamer

Adès, Thomas

1971-

(b London, 1 March 1971). English

Living Toys, op.9

17'

1[1/pic] 1[1/Eh/sopranino rec] 1[1/Ebcl/bcl] 1[1/cbn] — 1[1/whip]
1[1/pic tp] 1 0 — 1perc — pf — str 5t
perc: sd, field dr, tri, templebks, guiro, cast, vibrslp, 3gongs, tmp, 2crot, talking drum, 2sus cym, suspended sheet of paper, 2cowbells, bd/pedal, whip

Contents—I. Angels; II. Aurochs; BALETT; III. Militiamen; IV. H.A. L.'s Death; BATTLE; V. Playing Funerals; TABLET.

Faber

Adler, Samuel

1928-

(b Mannheim, 4 March 1928). American composer of German birth

Concerto for Orchestra

20'

4[1.2.3/pic.4/pic] 3[1.2.Eh] 4[1.2.Ebcl.bcl] 3[1.2.cbn] — 4 3 4 1
— tmp+4 — hp — pf — str
perc: bd, cym, sus cym, sd, toms, tri, tantam, glock, xyl, marim, vib, crot, templebks

Boosey

Elegy for String Orchestra

8'

str

Presser

Lux perpetua

14'

solo organ

3[1.2.pic] 3[1.2.Eh] 3[1.2.bcl] 3[1.2.cbn] — 4 3 3 1 — tmp+3 — str

Presser

Summer Stock; Overture for Orchestra

5'

2 2 2 2 — 2 2 3 0 — tmp+2 — str

AMP

Luck's

Symphony No.5 (We Are the Echoes)

22'

mezzo-soprano solo

3[1.2.pic] 3[1.2.Eh] 3[1.2.bcl] 3[1.2.cbn] — 4 3 3 1 — tmp+3 — pf — str

perc: bd, cym, sus cym, szl cym, sd, td, tri, tantam, glock, xyl, vib, crot, bongos

Boosey

Adolphe, Bruce

1955-

(b New York, 31 May 1955). American

I'm Inclined to New Music

8'

str

A comic parody on *Eine kleine Nachtmusik*.

MMB

Marita and Her Heart's Desire 27'
 narrator (actress with multiple voices)
 1[pic] 1 1 1 — 0 0 1 0 — 1perc — hp — str 5t
 MMB

THREE PIECES for Kids & Chamber Orchestra 3'
 1. **Ta Woop!**
 solo flute & oboe
 str
 Kids (in the audience) sing.
 MMB

2. **Rainbow** 4'
 2 2 2 2 — 2 2 0 0 — str
 Kids (in the audience) sing.
 MMB

3. **T-D-T (Texture-Dynamics-Timbre)** 5'
 1 2 2 2 — 2 0 0 0 — str
 Kids (in the audience) clap, "click," and stamp.
 MMB

Albéniz, Isaac

1860-1909

(b Camprodon, Gerona, 29 May 1860; d Cambo-les-Bains, 18 May 1909). Spanish

Catalonia (Suite populaire, no.1) 7'
 3[1.2.pic] 3[1.2.Eh] 3[1.2.bcl] 3 — 4 4 3 1 — tmp+4 — 2hp — str
 perc: bd, cym, sd, tri, tambn
 Originally for piano; orchestrated by the composer. Part I of an intended (but never-completed) three-part work.
Durand Kalmus Luck's

Concerto, Piano, No.1, op.78, A minor (Concierto fantástico) 24'
 2 2 2 2 — 2 2 3 0 — tmp — str
 UME

Iberia (arr. E. F. Arbós) 28'
 3[1.2.3/pic] 3[1.2.Eh] 4[1.2.3/Ebcl.4/bcl] 3[1.2.cbn] — 4 4 3 1 — tsx — tmp+6 — 2hp — cel — str
 Nos. 1-3 and 6-7 of the suite, originally for piano.
 Contents—Evocation; El puerto; Fête Dieu à Seville; Triana; El Albaicín.
mvt durations: 7' 7' 5' 4' 5'
Eschig

Iberia (arr. Carlos Surinach) 50'
 2[1.2/pic] 2[1.2/Eh] 2 2 — 4 2 3 1 — tmp+2 — hp — str
 Nos. 4-5 and 8-12 of the suite, originally for piano.
 Contents—Rondeña; Almería; El polo; Lavapies; Málaga; Jérez; Eritaña.
mvt durations: 7' 7' 9' 7' 5' 8' 7'
 AMP

Navarra 5'
 3[1.2.3/pic] 3[1.2.3/Eh] 3[1.2.3/bcl] 3 — 4 3 3 1 — tmp+4 — 2hp — str
 An unfinished piano work; completed by D. de Séverac, 1912, and orchestrated by Enrique Fernández Arbós.
Eschig

Rapsodia española, op.70 18'
 solo piano
 3[1.2.pic] 3[1.2.Eh] 2 2 — 4 2 3 1 — tmp+4 — hp — cel — str
 Originally for 2 pianos; orchestrated by Cristóbal Halffrer.
 UME

Albert, Adrienne

1937-

(b Los Angeles, 1 Aug 1937). American

Courage 5'
 2 2 2 2 — 4 3 3 1 — tmp+2 — str
 perc: cym, sus cym, sd, td, tri, glock
Kenter Canyon

Fanfare 4'
 0 0 0 0 — 4 4 4 1 — [no str]
Kenter Canyon

Interiors 7'
 str
Kenter Canyon

Western Suite 12'
 2 2 2 2 — 4 2 3 1 — tmp+2 — hp — pf — str
 An earlier title, *Montana Morning*, has been superceded.
 Contents—Sunrise; Hoedown.
Kenter Canyon

Albert, Stephen

1941-1992

(b New York City, 6 Feb, 1941; d Truro, MA, 1992). American

Flower of the Mountain 16'
 soprano solo
 2[1.2/pic] 2[1.2/Eh] 2 2 — 2 2 0 0 — tmp+2 — hp — str
 perc: tri, glock, xyl, vib
Schirmer

RiverRun 33'
3[incl pic,af] 3[1.2.Eh] 4[incl Ebcl,bcl] 3[1.2.cbn] — 4 3 3 1 —
asx — tmp+3 — 2hp — pf — str

Subsets of these four movements are authorized: *Rain Music* (mvt 1); *Rivers End* (mvt 4); *Rivering Waters* (mvts 1 & 4).

Contents—Rain Music; Leafy Speafing; Beside the Rivering Waters; Rivers End.

mvt durations: 8' 9' 6' 10'

Schirmer

Symphony No.2 25'
3[incl pic] 3[incl Eh] 3[incl bcl] 4[incl cbn] — 4 3 3 1 — tmp+2
— hp — pf — str

Completed in short score by the composer before his death;
orchestration completed by Sebastian Currier, 1994.

Schirmer

Concerto, Violin, op.9, no.10, F major 11'

cnt — str

Ed. Remo Giazotto.

Ricordi

Albrechtsberger, Johann Georg 1736-1809

(b Klosterneuburg, nr Vienna, 3 Feb 1736; d Vienna, 7 March 1809).
Austrian

Concerto, Trombone, B-flat major 15'

str[no va]

Arr. Paul Angerer.

mvt durations: 6' 6' 3'

Reift

Albinoni, Tomaso 1671-1750

(b Venice, 8 June 1671; d Venice, 17 Jan 1750/51). Italian

Adagio, Organ & Strings, G minor 10'

str orch

Adapted by Remo Giazotto.

Ricordi

Concerto, op.5, no.4, G major 5'

cnt — str

Ed. Raffaele Cumar.

Ricordi

Concerto, op.5, no.7, D minor 10'

cnt — str

Ed. Ettore Bonelli.

Zanibon Luck's

Concerto, op.9, no.9, C major 11'

0 2 0 0 — cnt — str

Musica Rara Ricordi

Concerto, Oboe, op.7, no.3, B-flat major 9'

cnt — str

Ed. Bernhard Paumgartner.

Boosey Luck's

Concerto, Oboe, op.9, no.2, D minor 14'

cnt — str

Kalmus Kneusslin Luck's Zerboni

Concerto, Oboe, op.9, no.11, B-flat major 9'

cnt — str

Ed. Franz Giegling.

mvt durations: 4' 2' 3'

Musica Rara

Alfvén, Hugo

1872-1960

(b Stockholm, 1 May 1872; d Falun, 8 May 1960). Swedish

Midsommarvaka, op.19 (Midsummer Vigil; Swedish 12'

Rhapsody No.1)

3[1.2.3/pic] 3[1.2.3/Eh] 3[1.2/Ebcl,bcl] 3 — 4 2 3 1 — tmp+2 —

2hp — str

perc: cym, tri, glock

Hansen Kalmus Luck's

Alkan, Charles-Valentin

1813-1888

(b Paris, 30 Nov 1813; d Paris, 29 March 1888). French

Andante romantique 5'

solo piano

str

Slow movement of a lost piano concerto, reconstructed by Mark Starr from a related piece, no.2 of the *Trois andantes romantiques*, op.13.

Noteworthy

Concerto, Piano 52'

3[1.2/pic2.3/pic1] 3[1.2.Eh] 3[1.2.bcl] 3[1.2.cbn] — 4 3 3 1 —

tmp+3 — str

perc: bd, cym, sus cym, sd, tambn, tamtam, glock, sleighbells, cast, field drum, large bell (C#), tocsin

An orchestration by Mark Starr of Alkan's *Concerto pour piano seul*, op.39, nos.8-10.

2 small ensembles (drawn from the above complement) are deployed off-stage briefly in the 1st mvt (optional).

mvt durations: 30' 12' 10'

Noteworthy

Le Festin d'Esopé (Aesop's Feast) 10'
 3[1.2.pic] 2 3[1.2.bcl] 3[1.2.cbn.cbn] — 4 3 3 1 — tmp+5 — hp
 — pf/cel — str
 perc: bd, cym, sus cym, sd, tri, glock, xyloimba, templeblk, whip, ratch,
 lion roar, wind machine, thundersheet, guiro
 Orchestrated by Mark Starr from a set of variations for solo piano
 (op.39, no.12).

C. Fischer

Ouverture de concert 9'
 3[1.2.pic] 2 2 3[1.2.cbn] — 4 3 3 1 — tmp+2 — str
 perc: bd, cym
 Orchestrated by Mark Starr from a work for solo piano (op.39,
 no.11).

C. Fischer

Symphony, op.39 (Symphonie macabre) 34'
 3[1.2.pic.3/pic] 2 2 4[1.2.3.cbn] — 4 3 3 1 — tmp+2 — hp — str
 perc: bd, cym, sus cym, tri, tambn, chimes
 Orchestrated by Mark Starr from four etudes for solo piano (op.39,
 nos.4-7).

mvt durations: 12' 9' 7' 6'

C. Fischer

Alwyn, William 1905-1985

(b Northampton, 7 Nov 1905; d Southwold, 11 Sept 1985). English

Autumn Legend 12'
 solo English horn
 str
Lengnick

Festival March 8'
 3[incl pic] 3[incl Eh] 3[incl bcl] 3[incl cbn] — 4 3 3 1 — tmp+2
 — hp — str
 Possible with woodwinds: 3[incl pic] 2 2 2
Lengnick

Lyra angelica 30'
 solo harp
 str
 Contents—I. "I looke for angels' songs, and heare Him crie"; II.
 "Ah! who was He such pretious perills found?"; III. "And yet, how
 can I heare Thee singing goe, when men incens'd with hate Thy
 death foreset?"; IV. "How can such joy as this want words to
 speake?"
mvt durations: 8' 7' 9' 6'
Lengnick

Sinfonietta 26'
 str
mvt durations: 8' 7' 11'
Lengnick

Symphony No.1 41'
 3[incl pic] 3[incl Eh] 2 2 — 4 3 3 1 — tmp+3 — hp — cel — str
mvt durations: 11' 9' 10' 11'
Lengnick

Symphony No.2 30'
 3[incl pic] 3[incl Eh] 2 2 — 4 3 3 1 — tmp+3 — 2hp[1part] — str
mvt durations: 13' 17'
Lengnick

Symphony No.5 (Hydriotaphia) 17'
 3[incl pic] 3[incl Eh] 2 2 — 4 3 3 1 — tmp+4 — hp — str
mvt durations: 3' 5' 3' 6'
Lengnick

Amram, David 1930-

(b Philadelphia, 17 Nov 1930). American

Autobiography for Strings 8'
 str
Peters

Shakespearian Concerto 22'
 0 1 0 0 — 2 0 0 0 — str
Peters

Triple Concerto 25'
 3 solo quintets: woodwind (fl, ob, cl, bn, hn), brass (2tp, hn, tbn,
 tuba), and jazz (asx, bsx, pf, db, drums)
 2[incl pic] 2[incl Eh] 2[incl bcl] 2[incl cbn] — 2 2 2 0 — tmp+5
 — cel — str
 The 15 soloists are *in addition* to the accompanying orchestral
 complement.
Peters

Amrhein, Karen Amanda 1970-

(b Detroit, 21 May 1970) American

An Avandalian Suite 14'
 2[1.2.pic] 2 3[1.2.bcl] 3[1.2.cbn] — 4 2 3 1 — tmp+1 — str
 perc: bd, cym, sus cym, crot, cym on tmp head
 Contents—Dawn; Quest; War; Voyage
mvt durations: 3' 4' 3' 4'
Happy Lemon

Event Horizon 15'
 solo clarinet
 1 1 1 1 — 2 0 0 0 — euph — marimba — pf — str
 Contents—Prelude; Night; Event Horizon.
Happy Lemon