Johannes Brahms, Vierzehn Deutsche Volkslieder, WoO 34, Nos. 1-14, An Arrangement, Transcription and Pedagogical Rationale for Wind Band

Robert Logan Biles

University of Nevada, Las Vegas, bilesr@unlv.nevada.edu

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Robert Logan Biles

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Thomas Leslie, Committee Chair
Anthony LaBounty, Committee Member
Timothy Jones, Committee Member
Nate Bynum, Graduate College Representative
Ronald Smith, Ph. D., Vice President for Research and Graduate Studies and Dean of the Graduate College

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Using the *Vierzehn Deutsche Volkslieder, WoO 34, Nos. 1-14* by Johannes Brahms, this document illustrates how specific educational objectives can be met in the wind band rehearsal through the selection and transcription of appropriate literature. This document defines the pedagogical appropriateness of these works and their transcriptions by outlining the educational goals that they accomplish.

The resulting wind band transcriptions and arrangements, for use at the secondary and post-secondary levels, are presented in two formats. The first is a convertible transcription where each instrumental part contains transpositions of all of the original vocal parts making it adaptable for various combinations of instruments. The second format is a wind band adaptation of each piece arranged for choirs of like instruments, soloists, and percussion.

The pedagogical objectives used to select the *Vierzehn Deutsche Volkslieder* for transcription include: (1) increasing sight-reading accuracy on simple melodic and rhythmic material, (2) developing proper tuning and balance using triadic harmony, (3) increasing control of dynamics,
(4) addressing the placement and length of breaths, (5) developing an awareness of phrasing as it relates to melodic direction and underlying harmonic content, (6) improving specific articulations including slurs, staccatos, and accents, and (7) refining the tapered breath release. The accompanying wind band transcriptions and arrangements provide a resource to help accomplish these educational objectives.

The Vierzehn Deutsche Volkslieder, WoO 34, Nos. 1–14 were originally conceived for pedagogical purposes and consist primarily of homophonic four and five part textures. The technical simplicity of the works makes them perfect for developing basic sight-reading skills with mostly diatonic harmonies and rhythms typically limited to whole, half, quarter, and eighth-notes. Additionally, the key signatures, F-major, G-minor, and Ab-major, are readily accepted as the earliest and most common key signatures used in the wind band repertoire.

The use of triadic harmony facilitates the discussion of proper tuning and balance for major and minor chords. Also, uniform phrase lengths allow breath placement to occur at regular intervals. This allows young musicians to focus on other aspects of proper breathing such as release points, length of breaths, and attacks. Finally, Brahms’s
inclusion of articulations and dynamics in each work makes rehearsal of these concepts more accessible in the wind band setting.

The Vierzehn Deutsche Volkslieder, WoO 34, Nos. 1–14 were selected for transcription and arrangement because they fulfill the aforementioned pedagogical objectives. In short, these works develop literacy and fundamentals in the large ensemble setting, and provide a measurable curricular resource as well as an aesthetic addition to the repertoire.
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CHAPTER ONE
INTRODUCTION

The repertoire of the wind band is comprised of two types of compositions, those conceived and written specifically for winds and percussion and those transcribed from works written for other media. Original compositions for wind band, owing in part to their brief history, have just begun to form a core repertoire with the works of Paul Hindemith, Vincent Persichetti, Warren Benson, and other visionary composers proving invaluable to the establishment of a legitimate wind band catalog.

The decreased existence of professional wind bands and the increase of wind bands in the academic setting indicate the pedagogical nature of the repertoire. Many pieces are designed for student musicians at various stages of development. The limited ranges, technical demands, and performance lengths make these works performable by young musicians.

In the area of transcriptions for wind band, the compositional goal is often quite different. Transcriptions allow musicians to perform music they might not otherwise have the opportunity to play. They provide access to repertoire originally written for other musical ensembles.
and assimilate it into that of the wind band. While the criteria for selecting works for transcription are numerous and specific to each piece, they usually include the importance of the composition, the composer, or both. Because of this, many transcriptions are culled from the standard, regularly performed, orchestral repertoire, providing musicians in the wind band access to historically important music.

There have been many works arranged for young musicians that fail to indicate exactly why they are important pedagogically and what fundamental concepts they explicitly address. Though these arrangements simplify ranges, technical demands, and performance lengths, they leave many other important pedagogical concepts for the instructor to discern. If, as Robert Reynolds wrote, "the repertoire is the curriculum"\(^1\) then the accompanying transcriptions of the *Vierzehn Deutsche Volkslieder*, WoO 34, Nos. 1-14 provides an addition to the wind band repertoire with clearly defined curricular usefulness.

The primary pedagogical objectives used to select the *Vierzehn Deutsche Volkslieder* for transcription and arrangement include, among others: (1) increased sight-

reading accuracy on simple melodic and rhythmic material, (2) placement and length of breaths, and (3) increased control of the air stream with specific attention to dynamics. Additionally, these works prove valuable for other fundamental concepts such as developing proper tuning, balance, phrasing, articulations, and refining the tapered breath release. The accompanying wind band transcriptions and arrangements of the *Vierzehn Deutsche Volkslieder*, WoO 34, Nos. 1–14 are a resource to help accomplish these specific educational objectives.

Though there are numerous practical applications for these works at the secondary level, most incorporate a similar method of use. After first selecting a transcription, the conductor should have the ensemble sight-read each part in unison. To build independence, these lines should next be combined at the conductor’s discretion. Finally, the ensemble should be instructed to perform on the recommended parts (see appendix 3).

The previous method may be applied in the same manner to breath alignment and length as well as dynamics. Next, to build independence throughout the ensemble and as a culminating experience, students should rehearse and perform the arrangement of the same work.
CHAPTER TWO

HISTORY OF THE VIERZEHN DEUTSCHE VOLKSLIEDER

The Vierzehn Deutsche Volkslieder (Fourteen German Folksongs) was composed by Johannes Brahms (1833–1897) from 1863–64 and consists of secular and sacred texts. The work was published by J. Rieter-Biedermann in c.1864 in two volumes, each containing seven strophic settings of well-known and obscure German poetry. Though not widely performed, the collection illustrates Brahms's affinity to folk song. If indeed "Brahms found the apotheosis of his love of melody"² through folk songs, then this collection and others like it provide significant insight into Brahms's compositional foundation.

Brahms used folk songs throughout his career, but these works differ from many of his other folk song settings. They are simple, unaccompanied, and the counterpoint never ventures into the compositional complexity of fugues or canons. Instead, Brahms produces straight-forward, homophonic textures that are only occasionally interrupted by imitative counterpoint (see fig. 1). Additionally, other "elements of Brahms's style -

² A. Craig Bell, Brahms-The Vocal Music (Cranbury, NJ: Associated University Presses, 1996), 35.
such as two-against three rhythms,"³ are mostly absent in the Vierzehn Deutsche Volkslieder.

The reason for the Vierzehn Deutsche Volkslieder's relative simplicity lies in Brahms's original intention for the work. Composed relatively early in Brahms's career, at age thirty-one, Brahms dedicated the piece to the Weiner

Singakademie. The Weiner Singakademie, "founded in 1858 as Vienna's first mixed choir," was designed as "an institution to facilitate the training of singing." Brahms, though always a composer at heart, agreed to serve as the conductor of the Weiner Singakademie in 1863. Although his tenure there lasted only a year, Brahms's time at the Weiner Singakademie introduced him to Vienna, his new musical epicenter, and provided the musical setting for this work.

The individual folksongs contained in the Vierzehn Deutsche Volkslieder were premiered sporadically throughout 1863-64. In stiller Nacht, Abschiedslied, and Schnitter Tod premiered on 15 November 1863 with Brahms conducting. Mit Lust tät ich ausreiten and Bei nächtlicher Weil received their debut at a subsequent concert on 6 January 1864.

Brahms, prematurely hailed as the savior of the struggling Singakademie, proved ultimately to be ineffective in his efforts. His second concert, on 6

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7 Ibid
January 1864, was a musical catastrophe: "The Gabrieli\textsuperscript{9} broke down and had to be started over. A critic called the singing 'almost without nuance' and described the effect of the Schütz\textsuperscript{10} as 'an oasis passed by all too quickly in the middle of a hyper aesthetic desert.'\textsuperscript{11} In fact, the only portions of the concert that were well received were Brahms's folk songs \textit{Mit Lust tät ich ausreiten} and \textit{Bei nächtlicher Weil}. In a letter to Clara Schumann, the composer stated, "My folk songs arranged for choir have pleased the people here extraordinarily."\textsuperscript{12}

Despite the average performances Brahms gave with the choir, he maintained the confidence of his colleagues and was elected to three more years as the conductor of the Singakademie. After initially accepting, he resigned from the choir in the summer of 1864. His formal reason for resignation remains unknown.\textsuperscript{13}

Other selections from the \textit{Vierzehn Deutsche Volkslieder} were premiered by the Weiner Singakademie after Brahms’s departure in 1864. \textit{Der englische Jäger} debuted in 1867 with Rudolf Weinwurm conducting. 1879 saw the premier

\textsuperscript{9} Domine, exaudi orationem meam (Ps. 102)
\textsuperscript{10} Das ist je gewißlich wahr
\textsuperscript{12} Ibid., 279.
of *Von edler Art* with conductor Richard Heuberger. Another selection from the *Vierzehn Deutsche Volkslieder* was not unveiled for 20 years. In 1899, Carl Führich directed *Vom heiligen Märtyrer Emmerano, Bischoffen zu Regenspurg* for the first time, and a year later Joseph Wöss conducted *Sankt Raphael*. The work most performed by the Weiner Singakademie, *In stiller Nacht*, has been programmed thirteen times over the span of 130 years.\(^\text{14}\)

CHAPTER THREE
TRANSCRIPTION CONSIDERATIONS

The *Vierzehn Deutsche Volkslieder* transfers well into the wind band because the range of each vocal part corresponds to specific instruments in the ensemble. The soprano parts are in the range of flute, first clarinet, first alto saxophone, first trumpet, glockenspiel, and xylophone. The alto parts transfer well into second flute, oboe, second clarinet, second alto saxophone, first horn, second trumpet, and xylophone. The tenor parts are best suited for first bassoon, third clarinet, tenor saxophone, third trumpet, first trombone, second trombone, and euphonium. The bass parts are set for second bassoon, bass clarinet, baritone saxophone, third trombone, tuba, and string bass (See Appendix 3).

These instrument assignments preserve the original vocal parts as closely as possible and minimize the need for transposition. However, because the convertible format places every vocal part in every instrument, many instances of octave transposition are necessary. For example, the convertible flute parts contain the soprano and alto voices in the original octave, but the tenor and bass voices in octave transposition.
In addition to range adjustments, re-notating the score for instrumental performance requires the adjustment of beaming and the relocation of expression marks. Choral music is beamed syllabically with beaming dictated by the underlying text. Notes that take place within a single beat on a single syllable are beamed together (see fig. 2). But if the syllables change within the beat, then the notes are beamed separately. Conversely, instrumental music typically beams all notes occurring within a beat together (see fig. 3).

Figure 2. Typical choral beaming
Source: Johannes Brahms. *Mit Lust thät ich ausreiten*, m. 1:1.15


\[\text{Mit Lust thät ich ausreiten.}\]

\[\text{Allegro non troppo.}\]

\[\text{Sopran.}\]

\[\text{Alt.}\]

\[\text{Tenor.}\]

\[\text{Bass.}\]

Another difference between choral and instrumental notation is the placement of dynamic and expression markings. In choral music these occur above the staff. This allows for a clear presentation of the text below the staff. Instrumental notation places dynamics and expression markings below the music. These notational adjustments are used in the wind band transcriptions of the Vierzehn Deutsche Volkslieder, Nos. 1–14.

PERCUSSION CONSIDERATIONS

Each work in the Vierzehn Deutsche Volkslieder is set for percussion in several formats. To accommodate the full

assortment of keyboard instruments, the convertible parts are presented in three layouts: treble clef, bass clef, and four-mallets. The treble clef book transposes all four parts of the original vocal score to the treble clef. The bass clef book follows the same technique using the bass clef. The four mallet book has been re-notated using the grand staff with the soprano and alto voices in the right hand and the tenor and bass voices in the left (see fig. 4).

Figure 4. Four-mallet marimba part
Source: Adapted from Johannes Brahms, Vom heiligen Märtyrer Emmerano, Bischoffen zu Regenspurg. Marimba mm. 1–3.17

In addition to these transcribed formats, the arrangement of the Vierzehn Deutsche Volkslieder integrates timpani and non-pitched percussion in the form of triangle, tambourine, and suspended cymbal. Because these parts are freely composed, they are considered optional. Specific usage of these instruments is outlined in Chapters IV-XVII.

The inclusion of transcribed keyboard parts allows the percussion section to address important pedagogical concepts in unison with the winds, while the non-pitched percussion parts included in the arrangements contribute to a more aesthetic performance experience.
CHAPTER FOUR

SIGHT-READING APPLICATIONS

The primary pedagogical objective of the Vierzehn Deutsche Volkslieder for wind band is the improvement of sight-reading at the secondary level. Sight-reading is the "performance of music from notation that the singer or instrumentalist has not previously seen."\(^\text{18}\) This brief definition does little to impart the immense importance of this skill. The ability to translate the written page into meaningful sound is at the very foundation of instrumental performance.

Though it is a simple concept, sight-reading is surprisingly difficult to address in the large ensemble rehearsal. In the wind band this difficulty stems from the various transpositions required for each instrument. It is impossible to distribute a unison melody to the ensemble for sight-reading without first transposing it into several key signatures and for both treble-clef and bass-clef.

Because of this, many teachers resort to distributing method books or entire compositions for sight-reading.

While many method books contain unison melodies, very few provide the ability to perform these melodies in a more independent compositional framework. Conversely, using a wind band composition to practice sight-reading may build instrumental independence while removing the ability to practice particular sight-reading objectives using unison notes and rhythms.

For example, if a wind band is working on reading half-notes and quarter-notes, but the woodwind parts continually integrate eighth-notes, the concept of reading rhythm becomes obscured by the need to play independently. If, however, the entire ensemble is provided the same notes and rhythms, then the musicians' focus can be directed more easily to specific concepts.

In an effort to improve the reading of notes and rhythms in the large ensemble setting, many instructors use chorales. The homophonic texture of these works makes it easier for young musicians to evaluate their performance in relation to the ensemble. The accompanying wind band transcription of the Vierzehn Deutsche Volkslieder provides a similar resource but with one important difference: each instrumental part contains transpositions of every vocal part, thus making it possible for the entire ensemble or groups of different instruments to read each part in unison.
After sight-reading in unison, parts can then be combined with other voices and performed in a more independent context.

BREATHING, PHRASING, AND DYNAMIC APPLICATIONS

In the wind band, the proper alignment and length of breaths are vital concepts. In complex literature, members of different sections breathe at different times, often unmarked by the composer. In other instances, breaths may occur simultaneously throughout the entire ensemble. Because of the profound effect that proper breathing has on

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tone, intonation, dynamics, and articulations, the constant reinforcement of this concept is paramount.

The technical simplicity of the Vierzehn Deutsche Volkslieder allows young musicians to focus more fully on appropriate breathing. Breath marks are notated in each instrumental part and are placed based on the first verse of each folk song. As is common in choir, breaths typically occur wherever commas or periods occur in the text.

In addition to working on breath alignment, the Vierzehn Deutsche Volkslieder is useful for working on the length of breaths. Using the recommendations found in Chapters IV-XVII the instructor can discuss the difference between breaths lasting an entire count and those that last less than a count. For the remainder of the document, breaths that occur on the up-beat will be referred to as up-breaths while those that occur on the beat will be called down-breaths. In the wind band setting this concept can be introduced and reinforced by first using a single voice part in unison and then expanding to two or more parts simultaneously.

Dynamics can be similarly addressed in the large ensemble setting. The original manuscript of the Vierzehn

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Deutsche Volkslieder includes specific information regarding dynamics and phrasing. In fact, Brahms's notation is so explicit that nearly every measure of the work has a dynamic marking in the composer's hand (see fig. 6). As with sight-reading and breathing, these transcriptions make the concept of dynamics and phrasing more accessible in the wind band setting.

Figure 6. Composer's original dynamic markings
Source: Johannes Brahms. Sankt Raphael, Manuscript, mm. 15-20.21

CHAPTER FIVE

VON EDLER ART

The first work in the Vierzehn Deutsche Volkslieder, Von edler Art (Of Noble Kind), is in the key of F-major, 4/4 time. This piece contains several instances of rhythmic variation between parts which helps to build rhythmic independence throughout the ensemble. Mastery of this concept can be aided by first sight-reading each part in unison and then experimenting with juxtaposing different parts.

Part independence in Von edler Art is made more achievable by the work's overall rhythmic and melodic simplicity. Note durations are limited to half-notes, quarter-notes, and eighth-notes with the only sixteenth-notes occurring in the final two measures (see fig. 7). Pitches are diatonic in the key of F-major except in the soprano voice, m. 15; alto voice, mm. 3-4; and tenor voice, m. 5.

Owing to the independence of its parts, Von edler Art contains several instances of misaligned breaths. In addition to breaths that occur on the beat during rests in mm. 4-8, up-breaths occur in the soprano voice in m. 9; in the alto, tenor, and bass voices in mm. 9 and 13; and in
the tenor and bass voices in m. 15. Conductors should be aware of the up-breaths in the ensemble and choose an appropriate tempo for this concept. Measure 10, beat four contains an aligned down breath for the ensemble that serves as a point of realignment during sight-reading.

Like the other works in the *Vierzehn Deutsche Volkslieder*, *Von edler Art* contains a variety of dynamic markings in the composer’s hand. In m. 5, the soprano, alto, and tenor voices contain a three count crescendo and decrescendo, while mm. 6-9 contain a single crescendo for the entire ensemble. After the breath in m. 10, the dynamic

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returns to piano. A gradual crescendo in mm. 13-15 precedes the climax in mm. 16, \textit{f espressivo}.

The arrangement of \textit{Von edler Art} contains three repetitions of the folk song. Measures 1-18 are scored for brass choir, mm. 19-36 for woodwind choir, and mm. 37-54 for tutti ensemble.

In the first presentation of the melody, the soprano voice is scored for first trumpet, first horn, and first trombone; the alto voice for the second trumpet and second trombone; the tenor voice for the second horn and euphonium; and the bass voice for the third trombone, tuba, and string bass. The inclusion of timpani (mm. 17-18) provides finality to the phrase ending in m. 18.

The woodwind choir, featured in mm. 19-36, consists of flutes, first oboe, and first clarinet on the soprano part; second oboe, second clarinet, and alto saxophones on the alto part; bassoon, third clarinet, and tenor saxophone on the tenor part; and bass clarinet and baritone saxophone on the bass part. In addition, the triangle is scored in mm. 19-22.

Measures 37-54 are orchestrated for the entire band, using the previous woodwind and brass choirs with the following exceptions: second oboe, second clarinet, and third clarinet contain the soprano part. First trumpet and
euphonium contain the alto part. Alto saxophones, first horn, and first trombone contain the tenor part. The suspended cymbal enters during the final climax in mm. 53-54.

The following changes have been made to Brahms’s setting of Von edler Art: Rehearsal marks have been added at each verse to facilitate classroom rehearsal and discussion (mm. 19, 37). The ritard in m. 17 has been removed, facilitating the transition between the first and second verse. In mm. 36–37, a fermata and a tempo have been added. First flute is written 8va from mm. 37–54, and the final decrescendo in mm. 53–54 has been removed, providing timbral and dynamic contrast. Finally, a fermata has been added to the last note in m. 54.
CHAPTER SIX
MIT LUST THÄT ICH AUSTEITEN

Marked Allegro non troppo, Mit Lust thät ich ausreiten (With Pleasure I Rode Out\textsuperscript{23}) is in the key of G-minor and in 4/4 time. As in Von edler Art, parts are diatonic and alternate freely between homophonic and polyphonic textures. The use of a minor key signature aids in the discussion of the leading tone and the various forms of the minor scale. These ideas, which are often only discussed in music theory and private instrumental study, can be directly illustrated in the large ensemble using this work. The leading tone, F#, first appears in the bass voice, m. 5. The descending form of the melodic minor scale appears in the bass voice, m. 6, and the ascending form of the melodic minor scale is written in the alto voice, m. 7 (see fig 8).

With the exception of the first measure that contains a dotted-eighth, sixteenth-note rhythm, the work is comprised of quarter-notes and eighth-notes. Measures 2 and 4 contain syncopation on counts three and four, and mm. 9-10 contain ties across the bar-line in the tenor and

bass voices. These scenarios, which are often difficult when sight-reading, can be addressed in the large ensemble setting using this work.

In *Mit Lust thät ich ausreiten*, most of the breaths in the ensemble occur during rests. These take place in mm. 3, 6, and 10. The bass voice contains independent breaths in two locations. The first occurrence is a down-breath on count four in m. 5 and the second is an up-breath after count one in m. 10.

*Mit Lust thät ich ausreiten* is also valuable for working on sudden dynamic changes. These alternations...
between *forte* and *piano* occur in mm. 3, 8, and 9 and are accompanied by other, more gradual *crescendi* and *decrescendi* throughout (see fig. 9).

The arrangement of *Mit Lust thät ich ausreiten* contains three repetitions of the folk song. The first verse is scored for small woodwind ensemble, the second for small brass ensemble, and the last for *tutti* woodwinds and brass.

In the first verse, mm. 1-12, the soprano voice is scored in the oboes; the alto voice in first clarinet, the tenor voice in second clarinet, and the bass voice in bassoon. Measures 5-6 contain brief solos in first oboe and first clarinet, and the triangle enters in mm. 4 and 8.

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In the second verse, mm. 13–24, the soprano voice is scored in first trumpet, the alto voice in second trumpet, the tenor voice in first horn, and the bass voice in euphonium. Measures 17–18 contain solos in the first and second trumpet. The timpani part is orchestrated in mm. 12–13, 20, and 23–24, and the triangle is incorporated in mm. 15-16.

The final verse, mm. 25-36, is scored for tutti ensemble and contains a four-measure woodwind interruption in mm. 28-31. The soprano voice is written for flutes, oboes, first clarinet, tenor saxophone, first trumpet, second trombone and euphonium (mm. 25-31). The alto voice is written for second clarinet, first alto saxophone, second trumpet, and euphonium (mm. 32–36). Bassoon, third clarinet, second alto saxophone, and horns contain the tenor part, and the bass voice is scored in bass clarinet, baritone saxophone, third trombone, tuba, and string bass. Timpani and triangle are both incorporated in the final verse, mm. 25-28 and 32-36.

The following changes have been made to Brahms’s setting of Mit Lust thät ich ausreiten: Rehearsal marks have been added at each verse to facilitate classroom rehearsal and discussion (mm. 13, 25). A ritard and fermata have been added in mm. 32-33, respectively.
CHAPTER SEVEN

BEI NÄCHLICHER WEIL

Bei nächlicher Weil (During the Night\textsuperscript{26}) is in the key of Ab-major, 3/8 time. The transcription of this work is useful for practicing sight-reading in compound meter. Though the work is in a time signature less utilized by young musicians, Brahms uses only five different rhythms. These rhythms are comprised of dotted-quarter-notes, eighth-notes, and sixteenth-notes and can be reviewed individually with the ensemble before sight-reading (see fig. 10).

![Figure 10. Rhythms found in Bei nächlicher Weil.](image)

Not only does the homophonic texture of this work make sight-reading rhythm more accessible, but it also provides a clear illustration of breath alignment for the large ensemble. The breaths in Bei nächlicher Weil occur

\textsuperscript{26}Beaumont Glass, \textit{Brahms' Complete Song Texts} (Mt. Morris, New York: Leyerle Publications, 1999), 50.
simultaneously throughout the ensemble on count two (mm. 8, 12, and 16).

Bei nächlicher Weil is also valuable for developing dynamic control at soft levels and for introducing the concept of implied dynamics. The piece begins piano but contains no other printed dynamic. There are, however, crescendi and decrescendi throughout. Using this information, student musicians can develop phrasing in the context of the given, soft, dynamic.

The concept of implied dynamics, or phrasing without written crescendi and decrescendi, can be easily applied to mm. 1-8. Since Brahms indicates no change in dynamics during these measures, the conductor can experiment with different phrasing. In the second and third phrases, mm. 9-12 and 13-16, dynamic changes are clearly marked.

The arrangement of Bei nächlicher Weil contains three repetitions of the original folk song. The first verse is scored for small, alternating woodwind ensembles and triangle. The orchestration of the second verse employs the same technique using brass and timpani. The final presentation of the melody is scored in the saxophones with brass and triangle accompanying.

Measures 1-8 are orchestrated to feature the clarinet choir. The soprano voice is scored in first clarinet; the
alto voice in second clarinet; the tenor voice in third clarinet; and the bass voice in bass clarinet. The orchestration in mm. 9-12 consists of flutes, double reeds, and triangle. The soprano voice is scored in first flute; the alto voice in second flute, the tenor voice in first oboe, and the bass voice in second oboe and bassoon. The clarinet choir, flutes, and double reeds are combined in mm. 13-16, and mm. 17-18 consists of the orchestration used in mm. 1-8.

Measures 19-26 are orchestrated for low brass. The first tenor voice is scored in euphonium; the second tenor voice in first trombone; the baritone voice in second trombone; and the bass voice in tuba. It is important to note that the first tenor part is the same as the soprano part but written one octave lower. Similarly, the second tenor part mirrors the alto part down one octave.

Measures 26-30 consists of high brass and timpani. The soprano and alto voices are written in first and second trumpets. The first and second tenor voices are scored for first and second horns, and the bass voice is scored in third trombone and euphonium. These groups merge in mm. 31-34 before returning to the low brass choir in mm. 35-36.

The final verse is orchestrated in the saxophone choir. Parts are assigned as expected and are augmented by
the inclusion of brass, triangle, and timpani in mm. 45-52. First and second horn, third trombone, and euphonium enter in m. 45 and are joined in mm. 49-52 by the tuba and string bass. The work ends with saxophone choir in mm. 53-54.

The following changes have been made to Brahms’s setting of *Bei nächlicher Weil*: Rehearsal marks have been added at each section to facilitate classroom rehearsal and discussion (mm. 19, 37). Additionally, the first and second endings have been removed. Music from the second ending is used only in mm. 53-54 to end the work.
Vom heiligen Märtyrer Emmerano, Bischoffen zu Regenspurg (From the holy martyrs Emmerano, Bischoffen to Regenspurg) exhibits a higher level of rhythmic sophistication than most of the other works in the Vierzehn Deutsche Volkslieder. The piece alternates between 4/4 and 6/4 and does not maintain a consistent quarter-note pulse. Instead, the half-note in 4/4 equals the dotted-half-note in 6/4 (see fig. 11). When conducted in 2/2, Vom heiligen Märtyrer Emmerano, Bischoffen zu Regenspurg is especially valuable for addressing simple versus compound subdivision.

Figure 11. Changing subdivision
Source: Adapted from Johannes Brahms, Vom heiligen Märtyrer Emmerano, Bischoffen zu Regenspurg, mm. 5–9. 27

In addition to its complex rhythmic structure, *Vom heiligen Märtyrer Emmerano, Bischoffen zu Regenspurg* exhibits increased harmonic sophistication. Written using the G Dorian mode, the work opens with a perfect 5th over a G in the bass. Both half-cadences in mm. 3 and 5 omit the leading tone in the V chord, contributing to the modal sound of the piece (see fig. 12). For the 6/4 section, Brahms shifts the tonality to the subdominant, C-minor. These harmonic choices lead to an increased demand on the performer to sight-read accidentals and tune in remote keys.

![Figure 12. V chords with omitted leading tone (mm. 3 and 5)](source: Adapted from Johannes Brahms, *Vom heiligen Märtyrer Emmerano, Bischoffen zu Regenspurg*, mm. 3-5.)

Because of the rhythmic sophistication of the work, breath placement in *Vom heiligen Märtyrer Emmerano*,

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Bischoffen zu Regenspurg is more complex. During the 4/4 sections, breaths occur on the beat and last one count (mm. 3 and 14). However, during the 6/4 sections, the breaths shift to count five. Because of the rapid tempo of these sections, these instances should be treated as up-breaths. This begins with the anacrusis to m. 6 and recurs in mm. 7, 16, and 18.

The dynamic of Vom heiligen Märtyrer Emmerano, Bischoffen zu Regenspurg is forte throughout. When reading, conductors may experiment with their own dynamics and phrasing.

The arrangement of Vom heiligen Märtyrer Emmerano, Bischoffen zu Regenspurg contains four repetitions of the verse. The first two verses are divided into two halves. The first half is orchestrated with woodwinds on the soprano part and brass accompanying beneath. The second half of each verse is orchestrated with the soprano part in the brass and the accompaniment in the woodwinds. The third verse contains unique timbral combinations between the brass and woodwinds, while the fourth is scored for tutti ensemble. Each verse features timpani and triangle throughout.

In mm. 1-5, the soprano voice is orchestrated in the clarinets. First trumpet (alto), second trumpet (tenor),
and horns (bass) accompany beneath. The soprano voice in mm. 6-11 is scored in first trumpet and euphonium. First flute and first oboe (alto), second flute and second oboe (tenor), and bassoon (bass) provide the accompaniment. The soprano voice is orchestrated for flutes in mm. 12-16 above first horn (alto), second horn (tenor), and euphonium (bass). The second verse concludes in mm. 17-22 with the horns (soprano), first clarinet (alto), second clarinet (tenor), and bass clarinet (bass).

Measures 23-33 are orchestrated with the horns and alto saxophones on the soprano part. The accompaniment is comprised of trumpets and first clarinet (alto), bassoon and first trombone (tenor), and baritone saxophone and tuba (bass). The soprano voice is written for flutes in mm. 28-33.

The final verse, mm. 34-44, is scored for tutti ensemble with woodwinds (excluding bass clarinet and baritone saxophone) on the soprano part above the trumpets (alto), horns (tenor), and other voices (bass).

The following changes have been made to Brahms’s setting of Vom heiligen Märtyrer Emmerano, Bischoffen zu Regensburg: Rehearsal marks have been added at each section to facilitate classroom rehearsal and discussion (mm. 12,
23, 34). A *ritard* has been added in m. 43 to further distinguish the final verse.
Täublein Weiss (White Doves) is in the key of Bb-major, 4/4 time with imitative counterpoint used throughout. The first four measures contain staggered entrances in a quasi-canon (see fig. 13). The rhythm is rudimentary throughout the work, limited primarily to half-notes and quarter-notes. Eighth-notes are used briefly in mm. 11, 20, and 22, and the dotted-eighth, sixteenth-note rhythm is used in m. 21. Tonally, Täublein Weiss remains firmly in Bb major and avoids all use of accidentals.

Figure 13. Imitative counterpoint
Source: Adapted from Johannes Brahms, Täublein Weiss, mm. 1-4.\(^{29}\)

\(^{29}\)Johannes Brahms, Vierzehn Deutsche Volkslieder (Leipzig: J. Rieter-Biedermann, [1864?]), 1:12.
As in Vom heiligen Märtyrer Emmerano, Bischoffen zu Regenspur
g, Täublein weiss contains meter changes. Both changes, mm. 22-24 and mm. 46-48, alternate between 4/4 and 3/4. However, as opposed to Vom heiligen Märtyrer Emmerano, Bischoffen zu Regenspur
g, the quarter-note tempo remains constant throughout. Because the underlying pulse persists, sight-reading Täublein weiss is accessible to a developing ensemble, providing an excellent resource for reading simple meter changes.

Though the rhythms used in Täublein weiss remain basic, the independence of each part increases the sight-reading difficulty of the piece. Brahms’s use of imitative counterpoint affects breath placement in much the same way. Though breaths usually occur at rests and last one count, they often fail to align between voices. This provides an additional challenge for students and the opportunity to work on independent breath placement in the large ensemble setting. In addition to naturally occurring breaths (those taking place at rests), breath marks have been added to the alto voice in mm. 5 and 33 after beat three and in m. 13 and 37 on beat two.

Though Täublein weiss contains only the written dynamic piano, there are crescendi and decrescendi in nearly every measure. Often, these dynamic changes last
only two or three beats, while at other times they are more gradual, taking place across multiple measures. As with the previously discussed aspects of Täublein weiss, dynamics occur autonomously in each part and provide an excellent resource for building independence in the ensemble (see fig. 14).

The arrangement of Täublein Weiss contains two repetitions of the verse. Both verses are scored using staggered entrances throughout the wind band. The first statement of the folk song begins by layering woodwinds followed by brass. The second verse reverses this process, beginning with brass followed by woodwinds.

Entrances in the first verse Täublein Weiss are as follows: bass clarinet (bass) begins in m. 1 and is followed by bassoon (tenor) in m. 2, first clarinet (alto) in m. 3, and first flute (soprano) in m. 4 (see fig. 15). In m. 6, tenor saxophone (tenor) enters, followed by second flute and oboes (soprano) in m. 8. Measure 9 contains the final woodwind entrance in second clarinet and alto saxophones (alto). The first brass entrance occurs in m. 12 in horns (alto), followed by first and second trombones and euphonium (tenor) in m. 13. The final brass entrance occurs in m. 15 with third trombone, tuba, and string bass joining the bass part.

The arrangement of the second verse follows a similar process. Euphonium (bass) enters in m. 25, first horn (tenor) in m. 26, second trumpet (alto) in m. 27, and first trumpet (soprano) in m. 28. In m. 30, second horn (tenor)
enters, followed by clarinets and first trombone (soprano) in m. 32. In m. 33, alto saxophones enter (alto) followed by suspended cymbal in m. 35 and low reeds and low brass (bass) in m. 36. The final entrance occurs in the flutes, m. 37 (soprano). Timpani enter in mm. 36-39 and also in mm. 47-48 to conclude the work.

The following changes have been made to Brahms’s setting of *Täublein Weiss*: A rehearsal mark has been added to facilitate classroom rehearsal and discussion (mm. 25). A caesura has been added in m. 24 for ease of reading, and the final note of the piece has been changed from a half-note to a dotted-half-note to accommodate the anacrusis.
CHAPTER TEN

ACH LIEBER HERRE JESU CHRIST

Ach lieber Herre Jesu Christ (Oh Dear Jesus Christ) is in D major, 4/2 time. Though the rhythm is comprised entirely of half-notes, the piece is useful for practicing sight-reading in the key of D-major, a key used less frequently in wind band literature. The simplicity of the technique allows the members of the ensemble to focus more fully on the key signature, tone quality, intonation, and melodic balance when sight-reading.

While the sight-reading implications of Ach lieber Herre Jesu Christ are somewhat limited, it proves tremendously valuable to introduce the concepts of the up-breath and of ensemble phrasing. Each breath in Ach lieber Herre Jesu Christ occurs on the up-beat following count three (see fig. 16). The regularity of these breaths, mm. 4 and 8, permits the ensemble to focus on the details of proper breathing. Chiefly among these are the placement and shape of the release, the speed and volume of the inhalation, and the quality and alignment of the following attack.

Regarding phrasing, Brahms uses tutti crescendi and decrescendi throughout Ach lieber Herre Jesu Christ.
As in other folk song settings, the length of these shapes varies by phrase. *Crescendi* and *decrescendi* lasting two measures are contained in mm. 1-2 and 5-6, while the remainder of the work incorporates dynamic changes lasting four counts or less. Though Brahms uses only the dynamics *p* and *pp*, the intensity of each dynamic change is unspecified.

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Figure 16. Up-breaths between beats three and four
Source: Adapted from Johannes Brahms, *Ach lieber Herre Jesu Christ*, mm. 4-9.\(^{31}\)

and remains at the discretion of the conductor. This allows for the rehearsal of both subtle and grandiose gestures.

The arrangement of *Ach lieber Herre Jesu Christ* contains three repetitions of the verse. The first verse is scored for *tutti* brass, the second for *tutti* woodwinds, and the third for *tutti* ensemble.

Measures 1-12 are orchestrated for the entire brass section. The soprano voice is written for trumpets, with the alto voice scored for horns, the tenor voice scored for first and second trombones and euphonium, and the bass voice scored for third trombone, tuba, and string bass.

The second verse, mm. 13-24, is scored with the soprano voice in the flutes, oboes, and first alto saxophone. The alto voice is scored for clarinets and second alto saxophone. The tenor voice is written in the bassoon and tenor saxophone, and the bass voice is notated for bass clarinet and baritone saxophone. The final verse, mm. 25-37, combines the instrumentation used in the first and second verses without alteration.

The following changes have been made to Brahms’s setting of *Ach lieber Herre Jesu Christ*: Rehearsal marks have been added at each verse to facilitate classroom rehearsal and discussion (mm. 13, 25). The time signature has been changed from 2/2 to 4/2, making it congruent with
Brahms’s use of four half-notes per measure (see fig. 17). The ritards in mm. 11 and 23 have been removed, thus making the ritard in m. 35 sound more conclusive.

Figure 17. Original time signature
Source: Johannes Brahms. Ach lieber Herre Jesu Christ, mm. 1–2.\textsuperscript{32}

\textsuperscript{32}Johannes Brahms, Vierzehn Deutsche Volkslieder (Leipzig: J. Rieter-Biedermann, [1864?]), 1:16.
The seventh song in the *Vierzehn Deutsche Volkslieder*, *Sankt Raphael* (Saint Raphael), provides a curricular resource for sight-reading in 2/2 at the novice level and for teaching the dotted-quarter, eighth-note rhythm. The piece, in G-minor, contains only half-notes, dotted-quarter-notes, quarter-notes, and eighth-notes. The texture is homophonic throughout with only a few instances of rhythmic independence in the bass voice (mm. 2, 4, 8, and 10). The dotted-quarter, eighth-note rhythm is prominent throughout and is often echoed among different voices (mm. 1-4, 7-10, and 12).

Because *Sankt Raphael* contains no written rests, performers must breathe only at indicated phrase endings. These moments, based on the text and harmonic structure, occur in mm. 4, 6, 10, 12, and 16. While all of the breaths in *Sankt Raphael* occur after the beat, mm. 4 and 10 are significant for their breath placement and speed. These breaths take place after count three and last for only one eighth-note (see fig. 18). Because of the time signature, 2/2, the use of a slight rubato by the conductor will help facilitate these breaths.
In addition to the use of tutti crescendi and decrescendi, Brahms uses several dynamic markings in Sankt Raphael. The first phrase, mm. 1-6, is marked piano while the second phrase, mm. 7-12, is a literal echo of the first and is marked molto piano. The subito mf in m. 13 begins the third phrase. And the final phrase contains a crescendo to forte in mm. 12-13 before ending on piano in the final bar.

The arrangement of Sankt Raphael contains three repetitions of the verse. The first verse is scored for tutti brass, the second for tutti woodwinds, and the third for tutti ensemble and timpani.

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The first verse, mm.1-20, is orchestrated with the soprano voice in trumpets and first trombone; the alto voice in second trombone and euphonium; the tenor voice in the horns; and the bass voice in third trombone, tuba, and string bass.

In the second verse, mm.21-40, the soprano voice is scored in flutes and oboes; the alto voice in bassoon, first clarinet, and alto saxophones; the tenor voice in second clarinet and tenor saxophone; and the bass voice in the bass clarinet, baritone saxophone, and string bass. The final verse, mm. 41-60, merges the previous woodwind and brass choirs verbatim and includes timpani throughout.

The following changes have been made to Brahms’s setting of *Sankt Raphael*: Rehearsal marks have been added at each verse to facilitate classroom rehearsal and discussion (mm. 21, 41). Also, the final crescendo and piano in mm. 59-60 have been removed to provide a more decisive ending to the work.
Written in 3/2 time, *In stiller Nacht* (In the Quiet of Night\(^3\)) makes use of many of the same rhythms found in the previous folk song, *Sankt Raphael*. Because of the rhythmic similarity of these two works and their use of 2/2 and 3/2, they work especially well in tandem. The writing is homophonic throughout and contains some of the most overtly romantic harmonies of the *Vierzehn Deutsche Volkslieder*. In mm. 1-2, Brahms employs the subdominant from the parallel minor; in mm. 5-6, common-tone diminished chords over a dominant pedal (see fig. 19); in mm. 9-10, chromatically adjacent chords, Eb and D7 (see fig. 20); and in mm. 13-14, the ii6/5 and I6/5 chords (see fig. 21).

*In stiller Nacht* makes use of an articulation not found elsewhere in the *Vierzehn Deutsche Volkslieder*. This articulation, derived from the string technique *détaché*, meaning separated, is notated using a slur and staccato (see fig. 19). Notes with this marking should be played with slight separation. This technique occurs three times

in *In stiller Nacht* and is surrounded by passages of regular, connected articulations (mm. 3-4, 7-8, 15-16).

*In stiller Nacht* contains both down-breaths and up-breaths. Down-breaths occur at rests in mm. 12-14 and are of one quarter-note duration. Up-breaths, determined by the text and underlying harmonic progression, take place in mm. 2, 4, and 8 and last one quarter-note in length. The tempo, marked *Etwa langsam* (somewhat slowly), should be selected by the conductor with these breathing demands in mind.

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In *stiller Nacht* contains a more dramatic dynamic palate than many other works in the *Vierzehn Deutsche Volkslieder*. Brahms assigns each phrase a printed dynamic ranging from *pianissimo* to *forte* and also includes a variety of rapid *crescendi* and *decrescendi*. The opening two measures, marked *piano*, are followed by a *pianissimo* phrase employing détaché. This pattern is repeated in mm. 5-8. Measures 9-10 are marked *poco a poco crescendo* and climax at the *forte* in m. 11. The reappearance of *piano* in the

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final four measures is accompanied by détaché articulations in all parts.

The arrangement of *In stiller Nacht* contains two verses. The first verse is orchestrated for woodwinds, and the second verse is written for brass and tutti ensemble.

Measures 1-8 are orchestrated for the clarinet choir (see fig. 22). Parts are assigned as follows: first clarinet (soprano), second clarinet (alto), third clarinet (tenor), and bass clarinet (bass). Solo flute enters in m. 4 (cued in second flute). In mm. 9-12, the soprano and alto voices are written in first and second flutes,

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respectively. The crescendo in mm. 10-12 is accentuated by the addition of first oboe (soprano), second oboe (alto), and bassoon (bass). The orchestration used in mm. 13-16 matches mm. 9-12.

The first entrance of the brass occurs in m. 17 with first horn (soprano), second horn (alto), first trombone (tenor), and euphonium (bass). In mm. 20-24, the soprano voice is orchestrated in first trumpet; the alto voice in second trumpet; the tenor voice in first horn; and the bass voice in second horn and euphonium.

The scoring of the final phrase of *In stiller Nacht*, mm. 25-32, features staggered entrances throughout the ensemble. Measure 25 begins with the soprano voice written in flutes and trumpets; the alto voice in first alto saxophone and first horn; the tenor voice in first horn; and the bass voice in second horn and euphonium. In mm. 27,
the clarinets and oboes are written on the soprano part, while bass clarinet, baritone saxophone, third trombone, tuba and string bass contain the bass part. The final entrance occurs in the first trombone (alto), m. 29.

The following changes have been made to Brahms’s setting of In stiller Nacht: Rehearsal marks have been added at each phrase to facilitate classroom rehearsal and discussion (mm. 9, 17, 25). The decrescendo in m. 27 has been removed, and the crescendo in m. 26 has been extended through m. 27. In m. 29, poco a poco cresc has been added in all parts, and the decrescendo in m. 31 has been replaced by forte.
CHAPTER THIRTEEN

ABSCHIEDSLIED

The ninth piece from the *Vierzehn Deutsche Volkslieder*, *Abschiedslied* (Farewell Song\(^{38}\)), is in G-major, 6/4 time. The writing is homophonic with only three instances of part independence in the tenor voice, mm. 3, 5, and 7 (see fig. 23). Rhythms are limited to dotted-half-notes, half-notes, and quarter-notes, and pitches are diatonic throughout.

\[\text{Figure 23. Independence in tenor part}\]
\[\text{Source: Adapted from Johannes Brahms, *Abschiedslied*, mm. 3–8.}^{39}\]


As in Ach lieber Herre Jesu Christ, which placed the ensemble in D-major, Abschiedslied utilizes another uncommon wind band key, G-major. As a result, the work is useful for addressing the increased difficulty of intonation, blend, and balance indicative of this key signature.

Another benefit of sight-reading Abschiedslied is the use of 6/4 time. As opposed to Vom heiligen Märtyrer Emmerano, Bischoffen zu Regenspurg which alternates between 4/4 and 6/4 and focuses the attention of the ensemble on the changing subdivision, Abschiedslied stays firmly in 6/4 throughout. This allows the ensemble to focus more readily on other, non-rhythmic, pedagogical objectives.

Though marked Andante con espressione, conductors should experiment with reading the piece at various tempi. Slower speeds allow the ensemble to conceive of the piece in six, while quicker tempi shift the work into a two-feel.

Breath placements in Abschiedslied are unique because of their correlation to the tempo of the work. Breath marks are notated in mm. 2, 4, 6, 8, and 10. If conducted slowly in 6/4, all breaths should be treated as down-breaths, but when conducted at a fast tempo (dotted-half-note receives the beat), then all of the breaths become up-breaths.
Because of this, *Abschiedslied* is an excellent resource for teaching breath placement in a triple feel.

*Abschiedslied* begins *piano*. Measures 5–7 contain a gradual crescendo to m. 8. The final four measures, marked *pianissimo*, contain the only rapid crescendo and decrescendo in the work (see fig. 24).

![Figure 24. Rapid crescendi and decrescendi](source: Adapted from Johannes Brahms, *Abschiedslied*, mm. 9–12.)

The arrangement of *Abschiedslied* consists of two repetitions of the verse. The first verse is orchestrated for solo woodwind quartet followed by *tutti* woodwinds. The second verse follows the same pattern but for brass and timpani.

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The opening phrase, mm. 1-8, is orchestrated using solo flute (soprano), solo oboe (alto), solo clarinet (tenor), and solo bassoon (bass). All solo parts are cued throughout each section, and the bassoon part is cued in bass clarinet and baritone saxophone. Measures 9-12 are scored for clarinet choir and saxophones. The soprano voice is written for first clarinet and first alto saxophone, the alto voice for second clarinet and second alto saxophone, the tenor voice for third clarinets and tenor saxophone, and the bass voice for bass clarinet and baritone saxophone. Flutes, oboes, and bassoons are added to the scoring in mm. 11-12 to conclude the first verse.

The orchestration in the second phrase, mm. 13-24, utilizes solo first trumpet (soprano), solo second trumpet (alto), solo first trombone (tenor), and solo tuba (bass). Solo horn contains the tenor part in mm. 19-20. As in the first verse, all solos are cued throughout each section. In addition, solo first trombone is cued in euphonium.

The final four measures of Abschiedslied are scored for tutti brass and timpani. The soprano voice is scored for trumpets; the alto voice for first horn and second trombone; the tenor voice for the second horn and first trombone; and the bass voice for third trombone, euphonium, tuba, and string bass.
The following changes have been made to Brahms’s setting of Abschiedslied: A rehearsal mark has been added at the beginning of the second verse to facilitate classroom rehearsal and discussion (mm. 13). The crescendi in mm. 5 and 17 have been extended, eliminating the need for the crescendi in the subsequent measures.
CHAPTER FOURTEEN

DER TODTE KNABE

Der todte Knabe (The Dead Boy) is in the key of G-minor, 4/4 time. Rhythms are limited to half-notes, dotted-quarter-notes, quarter-notes, and eighth-notes, and pitches are diatonic throughout. Though homophonic, nearly every measure contains small rhythmic discrepancies between parts. Because these differences are slight, Der todte Knabe is effective as an introduction to building rhythmic independence in an ensemble.

Der todte Knabe also facilitates the development of aligned and misaligned breaths. While the breath in m. 8 occurs on a rest and aligns among the ensemble, the breaths in mm. 4 and 12 are independent in each part. The soprano and alto voices receive a full count breath during the rest on count three, and the tenor and bass voices have an up-breath following count one (see fig. 25).

As in many of the other works in the Vierzehn Deutsche Volkslieder, Brahms uses abundant and detailed dynamic markings in Der todte Knabe. Nearly every measure of the piece contains an expression mark of some type. While the
only printed dynamic is piano (mm. 1, 4, and 8), the piece includes numerous crescendi and decrescendi. Each dynamic swell lasts for either two or four counts and is notated simultaneously in every part.

The arrangement of *Der todte Knabe* includes four repetitions of the verse. The first verse is scored using saxophones on the soprano part above a brass accompaniment. The second verse is orchestrated for woodwinds and horns on the soprano part over a brass accompaniment. The third verse is set for brass on the soprano part with woodwinds beneath. The final verse is arranged for tutti ensemble including timpani.

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The first verse, mm. 1-8, consists of alto saxophones and tenor saxophone (soprano), trumpets (alto), horns (tenor), and trombones (bass).

The second verse, mm. 9-16, is scored with the soprano voice in the flutes, bassoon, and horns; the alto voice in trumpets; the tenor voice in first trombone and euphonium; and the bass voice in second and third trombones.

The third verse, mm. 17-24, is written for trumpets (soprano), oboes (alto), clarinets (tenor), and bass clarinet and baritone saxophone (bass).

The orchestration used on the final verse, mm. 25-32, consists of flutes, first alto saxophone, and trumpets on the soprano part; oboes, second alto saxophone, horns, and second trombone on the alto part; bassoon, clarinets, tenor saxophone, and first trombone on the tenor part; and bass clarinet, baritone saxophone, third trombone, euphonium, tuba, and string bass on the bass part. Timpani are also included in mm. 24-28 on a tonic pedal point and in mm. 31-32 to articulate the final cadence.

The following changes have been made to Brahms’s setting of Der todte Knabe: Rehearsal marks have been added at the beginning of each verse to facilitate classroom rehearsal and discussion (mm. 9, 17, 25). Additionally, a ritard has been added in the penultimate measure along with
a fermata on the last note, adding to the conclusiveness of the final verse.
CHAPTER FIFTEEN

DIE WOLLUST DEN MAYEN

The eleventh work in the Vierzehn Deutsche Volkslieder, Die Wollust den Mayen (Pleasure in Maytime⁴²), is in Ab-major, 2/4 time. Through the use of homophonic writing, this work employs the consistent use of the dotted-eighth, sixteenth-note rhythm and can be valuable in teaching this rhythmic concept.

Though the work is not entirely diatonic, there are very few accidentals. The first, in m. 9, accommodates a temporary tonal shift to Bb-minor, and the accidentals occurring on the anacrusis of m. 10 shift the tonality briefly into Eb-major. Brahms’s simple use of accidentals in Die Wollust den Mayen facilitates discussion of the dominant chord as it appears in the tonic key as well as the use of the major-minor-seventh chord as a secondary dominant. Measure 9 contains both an F-major triad (V/ii) and an Eb-minor triad (iv/ii), and mm. 10-11 use a Bb-major triad (V/V) (see fig. 26).

Breath placement in Die Wollust den Mayen occurs simultaneously throughout with only one exception (m. 12). Measures 4 and 8 contain down-breaths on the rests, and a unison up-breath takes place in m. 14. Measure 12 contains the only misaligned breath in the work. Here, the soprano and alto voices contain a down-breath on the rest, count two, while the tenor and bass voices contain an up-breath after count one. Though marked Allegro grazioso, conductors should consider the breathing demands of Die Wollust den Mayen before selecting a tempo.

The sudden changes in volume in Die Wollust den Mayen are useful for improving dramatic contrast and dynamic extremes. Beginning at piano, the first change in dynamic is in m. 8 and is a sudden change to mezzo forte. This is

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followed by a gradual, two measure crescendo to forte. In m. 12 the dynamic returns swiftly to piano, and the piece ends with a series of three staccato quarter notes marked piano dolce.

The arrangement of Die Wollust den Mayen is comprised of three repetitions of the verse. The orchestration of the first verse alternates between small woodwind ensemble and tutti woodwinds; the second verse between small brass ensemble and tutti brass; and the final verse is scored for the entire wind band. Each verse contains timpani and tambourine throughout.

The opening phrase, mm. 1–8, is scored for woodwind quartet consisting of first flute (soprano), first oboe (alto), first clarinet (tenor), and bassoon (bass). In mm. 9–12, second flute (soprano), second oboe (alto), second clarinet (tenor), and bass clarinet (bass) are added to the orchestration. The writing in mm. 13–16 returns to the opening woodwind quartet.

The second verse, mm. 17–24, is orchestrated for first trumpet (soprano), first horn (alto), first trombone (tenor), and euphonium (bass). In mm. 25–28, the brass quartet is augmented by second horn (soprano), second trumpet (alto), first and second trombone (tenor), and third trombone, euphonium, tuba, and string bass (bass).
Measures 29-32 are scored using the brass quartet from mm. 17-24.

The final verse is written for tutti ensemble. Flutes, oboes, first clarinet, first trumpet, and euphonium are orchestrated on the soprano part; second and third clarinet, alto saxophones, second trumpet, and horns on the alto part; tenor saxophone, first trombone, and second trombone on the tenor part; and bassoon, bass clarinet, baritone saxophone, third trombone, tuba, and string bass on the bass part.

The following changes have been made to Brahms’s setting of *Die Wollust den Mayen*: Rehearsal marks have been added at the beginning of each verse to facilitate classroom rehearsal and discussion (mm. 17, 33). Also, the final note value has been changed from a quarter-note to a half-note with a fermata.
CHAPTER SIXTEEN
MORGENGESANG

Morgengesang (Singing Tomorrow), marked Grazioso, is in Eb-major and alternates between 2/4 and 3/4. Meter changes occur in mm. 12, 15, 22, 35, 38, and 45 with the quarter-note remaining constant throughout. While Morgengesang is useful for sight-reading simple meter changes, it is most effectively used to develop rhythmic independence in the ensemble during sight-reading. The piece is entirely polyphonic, and, similarly to Täublein weiss, exhibits imitative counterpoint throughout (see fig. 27).

Figure 27. Imitative counterpoint
Source: Adapted from Johannes Brahms, Morgengesang, mm. 1-5.44

Though only employing the use of half-notes, quarter-notes, and eighth-notes, the rhythmic difficulty of *Morgengesang* is heightened through the use of syncopation and ties across the bar-line. Syncopation takes place in the soprano, alto, and tenor voices in mm. 12, 15, 35, and 38. Ties between measures are found in the alto voice, mm. 12-13 and 35-36 and in the tenor voice, mm. 14-15, 21-22, 37-38, and 44-45.

Despite the independence of breath placement in *Morgengesang*, most breaths occur naturally at rests and require no explanation. There are, however, several notated rests added to accommodate both the underlying text and the extended phrase lengths found throughout. As opposed to the soprano, alto, and bass voices which contain many rests and re-entrances, the tenor voice is written continuously from the mm. 2-23 and mm. 25-end. Based on the text, up-breaths have been added in mm. 6, 13, 19, 29, 36, and 42. In m. 43, the alto voice contains an additional up-breath (see fig. 25).

As with rhythm and breath placement in *Morgengesang*, Brahms’s use of dynamics exhibits similar independence. Beginning *piano dolce*, the work contains continuous *crescendi* and *decrescendi* throughout. Like many of the other works in the *Vierzehn Deutsche Volkslieder*, phrasing
is explicitly marked in every measure and usually consists of independent dynamic changes lasting only a few counts (see fig. 28).

![Figure 28. Independent dynamic changes and up-breaths in the alto and tenor](image)

Source: Adapted from Johannes Brahms, *Morgengesang*, mm. 42-44.

The arrangement of *Morgengesang* contains three repetitions of the verse. The first verse is scored for tutti woodwinds, the second verse is scored for tutti brass, and the final verse is scored for tutti ensemble.

The first verse is orchestrated as follows: flutes and oboes (soprano), first clarinet and alto saxophones (alto), bassoon, second clarinet, and tenor saxophone (tenor), and bass clarinet and baritone saxophone (bass).

The second verse, mm. 24-46, is orchestrated with first trumpet, second trombone, and euphonium on the

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soprano part; second trumpet and first horn on the alto part; second horn and first trombone on the tenor part; and third trombone, tuba, and string bass on the bass part. The third verse, mm. 47-69, merges the scoring used in the first and second verses without alteration. In addition to the aforementioned scoring, each verse ends with timpani on the final cadence (mm. 22-23, 45-46, 68-69).

The following changes have been made to Brahms’s setting of Morgengesang: Rehearsal marks have been added at the beginning of each verse to facilitate classroom rehearsal and discussion (mm. 24, 47). Also, a ritard has been added in m. 68, and the final note has been changed from a half-note to a dotted-half-note with a fermata.
Schnitter Tod (Death the Reaper\textsuperscript{46}), the thirteenth work in the Vierzehn Deutsche Volkslieder, is in G-minor, 3/4 time. The piece is entirely homophonic and includes a meter change to 4/4 in the final three measures. Though composed in G-minor, Brahms uses both the leading tone (see fig. 29) and the subtonic (see fig. 30), giving the piece a distinctly modal sound.

\textbf{Figure 29. Use of leading tone (V), m. 18}

\textit{Source: Adapted from Johannes Brahms, Schnitter Tod, mm. 17-19.\textsuperscript{47}}

\textsuperscript{46}Beaumont Glass, Brahms’ Complete Song Texts (Mt. Morris, New York: Leyerle Publications, 1999), 235.

\textsuperscript{47}Johannes Brahms, Vierzehn Deutsche Volkslieder (Leipzig: J. Rieter-Biedermann, [1864?]), 2:17.
Rhythms in Schnitter Tod are limited to half-notes, dotted-quarter-notes, quarter-notes, and eighth-notes with the dotted-quarter, eighth-note rhythm prominent throughout. As in Abschiedslied, conductors can experiment with a variety of tempi. Faster speeds enable the ensemble to realize the piece in one, while slower tempi place it in three.

Breath placement is directly affected by tempo as well. Though most of the breaths in Schnitter Tod take place at rests, the breath on count two, m. 4 is vastly different when placed in a fast one versus a slower three. At a slower tempo, all of the breaths are down-breaths. If conducted in one, they become up-breaths. This is

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especially valuable for working on the alignment of the up-
breathe in compound meters.

The dynamics in Schnitter Tod are among the simplest in the Vierzehn Deutsche Volkslieder. The work begins forte and crescendos gradually in mm. 3-4. The middle section, mm. 8-16, is loud and accented throughout. The final three measures, marked Poco sostenuto, are suddenly soft the first time through but remain forte on the second.

The arrangement of Schnitter Tod contains three repetitions of the verse. The first verse is scored for woodwind soloists, the second verse for brass soloists and triangle, and the third verse for tutti ensemble and triangle.

In mm. 1-19, the soprano voice is scored for first trombone and euphonium, the alto voice for solo first horn, the tenor voice for solo second horn, and the bass voice for solo tuba. The second verse, mm. 20-38, is orchestrated with the soprano voice in solo first oboe, alto voice in solo alto saxophone, tenor voice in solo bassoon, and the bass part in solo bass clarinet. All solos in the first two verses are cued in additional parts, accommodating ensembles of limited instrumentation.

The final verse, mm. 39-57, is scored for tutti ensemble. The soprano voice is written in first flute,
second oboe, first clarinet, first alto saxophone, first trumpet, first trombone, and second trombone. The alto voice is written in first oboe, second clarinet, tenor saxophone, second trumpet, and first horn. The tenor voice is orchestrated in second flute, second alto saxophone, second horn, and euphonium. The bass voice is notated for the bass clarinet, baritone saxophone, third trombone, tuba, and string bass.

The following changes have been made to Brahms’s setting of *Schnitter Tod*: Rehearsal marks have been added at the beginning of each verse to facilitate classroom rehearsal and discussion (mm. 20, 39). Also, the crescendo and decrescendo in m. 55 and the piano in m. 57 have been removed to provide a more climactic ending.
The final work in the Vierzehn Deutsche Volkslieder, Der englische Jäger (The English Hunter), is in G-major, 4/4 time. Harmonies are diatonic throughout, and rhythms are limited to half-notes, dotted-quarter-notes, quarter-notes, and eighth-notes. These simple rhythms are made more difficult through the use of ties across the bar-lines in mm. 8-9, 9-10, 22-23 and 24-25.

As in Von edler Art, the first work in the Vierzehn Deutsche Volkslieder, Brahms again employs the use of imitative counterpoint in Der englische Jäger (see fig. 31). Not only is this good for developing independence when sight-reading, but it makes breath placement more challenging as well. In fact, only one breath is aligned between all four voices. This occurs at the caesura in m. 14. All of the other breaths in Der englische Jäger are independent, occurring in three or fewer voices.

The dynamics that Brahms used in Der englische Jäger are excellent for working on extreme dynamic ranges and sudden dynamic changes. The piece begins poco forte, with the first printed dynamic change in m. 12, piano. The
dynamic returns suddenly to forte following the caesura two measures later. The piece concludes with another subito piano in m. 26. Though there are many additional crescendi and decrescendi throughout, these shapes should be interpreted in the context of the underlying dynamics.

The arrangement of Der englische Jäger contains four repetitions of the verse. The first verse is scored for tutti brass. The second verse is written for tutti ensemble without trumpets. The third verse is scored for woodwind ensemble and solo trumpet. The final verse is orchestrated for tutti ensemble.

Measures 1–14 are scored with trumpets on the soprano part; first horn and second trombone on the alto part; second horn, first trombone, and euphonium on the tenor part; and third trombone, tuba, and string bass on the bass part. The second verse, mm. 15–28, contains the previous brass orchestration without trumpets. In addition, first flute, oboes, and first clarinet are written on the soprano part; second flute and second clarinet on the alto part; alto saxophones and tenor saxophone on the tenor part; and bassoon, bass clarinet, and baritone saxophone on the bass part.

The orchestration of the third verse, mm. 29–42, features a woodwind ensemble comprised of flutes (soprano), oboes (alto), clarinets (tenor), and bassoon (bass). These instruments are augmented in mm. 36–39 by solo trumpet (soprano). The same orchestration used in mm. 15–28 is applied to the final verse, mm. 43–56, but with trumpets on the soprano part.

The following changes have been made to Brahms’s setting of *Der englische Jäger*: Rehearsal marks have been added at the beginning of each verse to facilitate classroom rehearsal and discussion (mm. 15, 29, 43).
CHAPTER NINETEEN

CONCLUSION

The modern wind band’s impact on music education in America is profound. Band, in all of its incarnations, has become a fixture in American academic institutions at the secondary and post-secondary levels. As a result, there is a continued need for wind band literature that can address pedagogical concepts.

This document and the accompanying transcriptions and arrangements of the *Vierzehn Deutsche Volkslieder*, WoO 34, Nos. 1–14 provide an addition to the wind band repertoire that is designed to address specific pedagogical objectives such as the development of sight-reading, the placement and lengths of breaths, and the control of dynamics. Though each folksong addresses these elements in differing ways, collectively, they provide a unique resource for developing fundamentals in the wind band rehearsal setting and in subsequent performance.

By utilizing the transcriptions of the *Vierzehn Deutsche Volkslieder* in rehearsal, conductors gain access to unison sight-reading and the vast pedagogical implications therein. When aligned rhythmically and melodically, student musicians are able to more readily
grasp other concepts disassociated from rhythmic independence.

To complement the concept of unison sight-reading and rehearsal, each transcription of the Vierzehn Deutsche Volkslieder is also arranged for wind band. These arrangements serve as a culminating experience when used in a concert performance while also providing additional pedagogical resources in the rehearsal setting.

When viewed in tandem, the transcription and arrangements of the Vierzehn Deutsche Volkslieder form a practical and effective pedagogical resource for the wind band. These pieces develop literacy and fundamentals at the secondary level and prepare developing musicians for deeper, more refined levels of performance.
APPENDIX 1

WIND BAND TRANSCRIPTIONS
1. Von edler Art

Johannes Brahms
Trans. RL Biles

Grazioso

Soprano

Alto

Tenor

Bass

poco cresc.
S.

A.

T.

B.

10

\(\text{cresc. poco a poco}\)

\(\text{p} \quad < \quad >\)

\(\text{cresc. poco a poco}\)

\(\text{p} \quad < \quad >\)

\(\text{cresc. poco a poco}\)

\(\text{p} \quad < \quad >\)

\(\text{cresc. poco a poco}\)

15

\(\text{f espress.}\)

\(\text{rit.}\)

\(\text{f espress.}\)

\(\text{rit.}\)

\(\text{f espress.}\)

\(\text{rit.}\)

\(\text{f espress.}\)

\(\text{rit.}\)
2. Mit Lust thät ich ausreiten

Allegro non troppo

Soprano

Alto

Tenor

Bass

Johannes Brahms
Trans. RL Biles

83
3. Bei nächtlicher Weil

Johannes Brahms
Trans. RL Biles

In sanfter Bewegung, nicht zu langsam.

Soprano

Alto

Tenor

Bass

5

S.

A.

T.

B.

85
5. Taublein weiss

Johannes Brahms
Trans. RL Biles
Full Score

10

S.

A.

T.

B.

15

S.

A.

T.

B.
Full Score

48

B

p
do
c
e

53
6. Ach lieber Herre Jesu Christ

Johannes Brahms
Trans. RL Biles

In anmuthiger Bewegung
8. In Stiller Nacht

Johannes Brahms
Trans. RL Biles

Etwas Langsam

Soprano

Alto 1

Alto 2

Tenor

Bass 1

Bass 2
9. Abschiedslied

Andante con espressione

Johannes Brahms
Trans. RL Biles

Soprano

Alto

Tenor

Bass

S.

A.

T.

B.
10. Der todte Knabe

Johannes Brahms
Trans. RL Biles

Andante

Soprano

Alto

Tenor

Bass

p dolce

p dolce

p dolce

p dolce
11. Die Wollust in den Mayen

Johannes Brahms
Trans. RL Biles

Allegretto grazioso
12. Morgengesang

Grazioso

Johannes Brahms
Trans. RL Biles

Soprano

Alto

Tenor

Bass

7

S.

A.

T.

B.

<=>

<=>

<=>

<=>

<=>

<=>

<=>

<=>

<=>

<=>

<=>

<=>
Full Score

25

S.

A.

p dolce

T.

p dolce

B.

34 24

34 24

34 24

34 24

Full Score

31

S.

A.

T.

B.

™

™

™
13. Schnitter Tod

Johannes Brahms
Trans. RL Biles

Poco Allegro

Soprano

Alto

Tenor

Bass

6

S.

A.

T.

B.
Full Score

14. Der englische Jäger

Johannes Brahms
Trans. RL Biles

Poco Allegro

Soprano

Alto

Tenor

Bass

4

S.

A.

T.

B.
APPENDIX 2

WIND BAND ARRANGEMENTS
1. Von edler Art

Johannes Brahms

Art: R. Biles

Grazioso

Flute 1

Flute 2

Oboe 1

Oboe 1

Bassoon

Clarinet in Bb 1

Clarinet in Bb 2

Clarinet in Bb 3

Bass Clarinet in Bb

Alto Saxophone

Alto Saxophone 1

Tenor Saxophone

Baritone Saxophone

Grazioso

Trumpet in Bb

Trumpet in Bb 1

Horn in F 1

Horn in F 2

Trombone 1

Trombone 2

Trombone 3

Euphonium

Tuba

Double Bass

123
2. Mit Lust thät ich ausreiten

Johannes Brahms
Arr. RL Biles
Full Score

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
Bari. Sax.

Tpt. 1
Tpt. 2
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tba.
Db.
Timp.
Tri.
3. Bei nächtlicher Weil

In sanfter Bewegung, nicht zu langsam.

Johannes Brahms
Arr. RL Biles

134
4. Vom heiligen Märtyrer Emmerano,
Bischoffen zu Regenspurg

Johannes Brahms
Arr. R.L. Biles

Flute 1
Flute 2
Oboe 1
Oboe 2
Bassoon
Clarinet in Bb 1
Clarinet in Bb 2
Bass Clarinet in Bb
Alto Saxophone 1
Alto Saxophone 2
Tenor Saxophone
Baritone Saxophone
Trumpet in Bb 1
Trumpet in Bb 2
Horn in F 1
Horn in F 2
Trombone 1
Trombone 2
Trombone 3
Euphonium
Tuba
Double Bass
Timpani
Triangle

Allegro
5. Taublein weiss

Johannes Brahms  
Arr. RL Biles

Con moto

Flute 1

Flute 2

Oboe 1

Oboe 2

Bassoon

Clarinet in Bb 1

Clarinet in Bb 2

Bass Clarinet in Bb

Alto Saxophone 1

Alto Saxophone 2

Tenor Saxophone

Baritone Saxophone

Con moto

Trumpet in Bb 1

Trumpet in Bb 2

Horn in F 1

Horn in F 2

Trombone 1

Trombone 2

Trombone 3

Euphonium

Tuba

Double Bass

Timpani

Suspended Cymbal

145
6. Ach lieber Herre Jesu Christ

Johannes Brahms
Arr. RL Biles

In anmuthiger Bewegung
Johannes Brahms
Arr. RL Biles

7. Sankt Raphael

Flute 1
Flute 2
Oboe 1
Oboe 2
Bassoon
Clarinet in B
Clarinet in B
Clarinet in B
Bass Clarinet in B
Alto Saxophone 1
Alto Saxophone 2
Tenor Saxophone
Baritone Saxophone

Andante

Trumpet in B
Trumpet in B
Horn in F
Horn in F
Trombone 1
Trombone 2
Trombone 3
Euphonium
Tuba
Double Bass
Timpani

Andante
8. In stiller Nacht
9. Abschiedslied

Andante con espressione

Johannes Brahms
Arr. RL Biles

Flute 1
Flute 2
Oboe 1
Oboe 2
Bassoon
Clarinet in Bb 1
Clarinet in Bb 2
Clarinet in Bb 3
Bass Clarinet in Bb
Alto Saxophone 1
Alto Saxophone 2
Tenor Saxophone
Baritone Saxophone
Trumpet in Bb 1
Trumpet in Bb 2
Horn in F 1
Horn in F 2
Trombone 1
Trombone 2
Trombone 3
Euphonium
Tuba
Double Bass
Timpani
10. Der todte Knabe

Johannes Brahms
Arr. RL Biles
11. Die Wollust in den Mayen

Allegretto grazioso

Flute 1
Flute 2
Oboe 1
Oboe 2
Bassoon
Clarinet in B♭ 1
Clarinet in B♭ 2
Bass Clarinet in B♭
Alto Saxophone 1
Alto Saxophone 2
Tenor Saxophone
Baritone Saxophone
Trumpet in B♭ 1
Trumpet in B♭ 2
Horn in F 1
Horn in F 2
Trombone 1
Trombone 2
Trombone 3
Euphonium
Tuba
Double Bass
Timpani
Tambourine

Johannes Brahms
Arr. RL Biles
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bn.
Cl. 1
Cl. 2
B. Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tba.
Db.
Timp.
Tamb.

Full Score
12. Morgengesang

Johannes Brahms
Arr. RL Biles

Grazioso
13. Schnitter Tod

Johannes Brahms
Arr. RL Biles

Poco Allegro

Flute 1
Flute 2
Oboe 1
Oboe 2
Bassoon
Clarinet in B
Clarinet in Bb
Bass Clarinet in Bb
Alto Saxophone 1
Alto Saxophone 2
Tenor Saxophone
Baritone Saxophone
Trumpet in Bb 1
Trumpet in Bb 2
Horn in F 1
Horn in F 2
Trombone 1
Trombone 2
Trombone 3
Euphonium
Tuba
Double Bass
Triangle
14. Der englische Jäger

Johannes Brahms
Arr. R.L. Biles

Poco Allegro

Flute 1
Flute 2
Oboe 1
Oboe 2
Bassoon
Clarinet in B
Clarinet in B♭
Bass Clarinet in B♭
Alto Saxophone 1
Alto Saxophone 2
Tenor Saxophone
Baritone Saxophone
Trumpet in B
Trumpet in B♭
Horn in F 1
Horn in F 2
Trombone 1
Trombone 2
Trombone 3
Euphonium
Tuba
Double Bass

Poco Allegro

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APPENDIX 3

INSTRUMENT ASSIGNMENTS

Soprano

Flute 1
Clarinet 1
Alto Saxophone 1
Trumpet 1
Glockenspiel

Alto

Flute 2
Oboe
Clarinet 2
Alto Saxophone 2
Trumpet 2
Horn 1
Marimba

Tenor

Bassoon 1
Clarinet 3
Tenor Saxophone
Trumpet 3
Euphonium
Trombone 1 and 2
Marimba

Bass

Bassoon 2
Bass Clarinet
Baritone Saxophone
Trombone 3
Tuba
String Bass


VITA

Graduate College
University of Nevada, Las Vegas

Robert Logan Biles

Degrees:
Bachelor of Music Education, 2002
VanderCook College of Music

Master of Musical Arts, 2004
University of Notre Dame

Dissertation Title: Vierzehn Deutsche Volkslieder, WoO 34, Nos. 1–14 by Johannes Brahms for Wind Band

Dissertation/Thesis Examination Committee:
Chairperson, Thomas Leslie, M.S.
Committee Member, Timothy Jones, D.M.A.
Committee Member, Anthony LaBounty, M.M.Ed.
Committee Member, Cheryl Taranto, Ph.D.
Graduate Faculty Representative, Nate Bynum, M.F.A.