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John Philip Sousa and the Wagner Overture: A New Transcription of the Overture to Der fliegende Holländer for Wind Orchestra

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JOHN PHILIP SOUSA AND THE WAGNER OVERTURE: A NEW TRANSCRIPTION OF
THE OVERTURE TO *DER FLIEGENDE HOLLÄNDER* FOR WIND ORCHESTRA

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ABSTRACT

This research examines John Philip Sousa's 1893 wind band transcription of Richard Wagner's overture to *Der fliegende Holländer*, and focuses specifically on how Sousa reconceived orchestral sonorities and solved particular problems posed by Wagner's complex orchestrational textures. Findings include that, while appropriate for the era and instrumentation of Sousa's band, his transcription contains certain limitations for the twenty-first-century wind orchestra. Due to the fact that Sousa's compositions, arrangements, and transcriptions were written to accommodate frequent outdoor performances, Sousa's transcription uses more doubled voicings than would be necessary in an indoor concert hall setting. Further, while Sousa's instrumentation approximates that of the modern wind orchestra, there are notable differences that must be resolved.

For these reasons, an update to Sousa's transcription is needed. As a culminating product of this research, I am including my transcription for wind orchestra of Wagner's overture to *Der fliegende Holländer*. In this transcription, I have taken great care to maintain the spirit of Sousa's while bringing more relevance to the concert hall wind orchestra approach popular in the twenty-first century. I have restored the overture to its original key; maintained the original wind, brass, and timpani parts of Wagner's orchestral score; and, as often as possible, eliminated doubling of voices unnecessary in the concert hall. I have also updated the instrumentation to today's needs and added a cello, double bass, and a full complement of harmony clarinets to accentuate a sonic landscape that uses the various colors and timbre possibilities of the modern wind orchestra.

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CHAPTER 1: Introduction

Background

In September 1837, having completed two operas and a sketch of a third, twenty-four-year-old Richard Wagner took a post as musical director in Riga. Due to a conflict with management, by March 1839 Wagner had lost the post and accrued a considerable amount of debt forcing him, his wife, and dog to flee to Paris.¹ Describing the hazardous sea voyage in his account dated 29 July 1839, Wagner, in a moment of clarity and relief, writes:

A feeling of indescribable well-being came over me as the granite walls of the cliff echoed the chantings of the crew as they cast anchor and furled the sails. The sharp rhythm of their call stuck with me as an omen of good fortune and soon resolved itself into the theme of the Sailor's Chorus in my *Fliegender Holländer*, the idea for which I had already carried within me at the time and which now, under the impressions I had just gained, took on its characteristic musical-poetic coloring.²

In 1891, John Philip Sousa was eleven years into his post as conductor of the United States Marine Band. In the spring of that year, Sousa led the band in a five-week American concert tour. The tour was a great success but took its toll on Sousa. The Marine Corps surgeon diagnosed Sousa with a nervous breakdown and ordered him to take an extended vacation to recuperate. This vacation brought Sousa and his wife to Europe. The voyage, much like that of Wagner's fifty-four years earlier, was less than relaxing as the ship, crew, and passengers encountered a violent storm and a fire onboard before safely docking in England. Sousa then

¹ Barry Millington, *Wagner*, rev. ed. (Princeton: Princeton University Press, 1998), 20–21.

² Richard Wagner, *My Life*, trans. Andrew Gray (Cambridge: Cambridge University Press, 1983), 162.

traveled to Germany where he attended the Bayreuth Festival premiere of Richard Wagner's *Tannhäuser*. We know little else of his European recuperation except that before his return to the United States, he visited the grave of the composer he most admired, the composer he referred to as the "Shakespeare of Music," Richard Wagner.³

When Sousa took over the Marine Band in 1880, he lamented that the band's repertory was, "limited, antiquated, and a good deal of it poorly arranged and badly copied."⁴ He went on to say that it contained "not a sheet of Wagner, Berlioz, Grieg, Tchaikovsky, or any other of the modern composers who were attracting attention throughout the musical world."⁵ Sousa addressed this issue early in his tenure, as can be seen in the band's 1885 catalog, by supplementing the band's repertory with arrangements of works by Haydn, Mozart, Mendelssohn, Brahms, and six by Wagner.⁶ In Paul E. Bierley's 1973 catalog of John Philip Sousa's works, he lists sixty-nine arrangements and transcriptions penned by Sousa (ten of which were Wagner works) and indicates that there were probably even more.⁷ This list does not take into account arrangements and transcriptions that were either not autographed by Sousa, or whose authorship is in question.

³ Paul E. Bierley, *John Philip Sousa: American Phenomenon* (New York: Appleton-Century-Crofts Educational Division, Meredith Corporation, 1973), 54, 120.

⁴ John Philip Sousa, *Marching Along: Recollections of Men, Women and Music* (1928; repr. Chicago: GIA Publications, 2015), 68.

⁵ Ibid.

⁶ George W. Martin, *Opera at the Bandstand: Then and Now* (Lanham, MD: The Scarecrow Press, Inc., 2014), 61.

⁷ Paul E. Bierley, *John Philip Sousa: A Descriptive Catalog of His Works* (Urbana: University of Illinois Press, 1973), 131–136.

Not long after his European respite, a second, larger seven-week tour was planned and carried out in 1892. Near the end of the tour, Sousa received word that his father had passed away and that the funeral was postponed until he could return. Just three days prior to his father's passing, Sousa was asked by his tour manager, David Blakely, to resign his military post to organize a civilian band. Sousa took a few days to consider the proposition and upon his return to Washington, he requested to be released from his Marine Band duties. On 27 May 1892, Sousa signed a contract with Blakely to direct this new ensemble which became known as "Sousa's Band."⁸

Purpose and Delimitations

At the close of the nineteenth century, the United States had only five or six major symphony orchestras. In contrast, the most conservative estimate places the number of bands at 10,000.⁹ In a time before the rise of television and radio, the band concert was the primary source of popular entertainment.¹⁰ Even after many American bands had succumbed to the advent of movies, radio, and recordings, Sousa's band was still performing sold out concerts well into the 1920s. Bierley attributes this to Sousa's "shrewd" programming which combined symphonic classics and contemporary works with popular music and jazz.¹¹ Although bands in the

⁸ Bierley, *Sousa: American Phenomenon*, 55.

⁹ This number includes both amateur and traveling professional bands.

¹⁰ Martin, *Opera at the Bandstand*, xii.

¹¹ Bierley, *Sousa: American Phenomenon*, 136–43.

nineteenth century are often remembered for military marches, they contributed greatly to the spread and popularization of art music, especially the operatic overture.¹²

Except for his own compositions, Sousa programmed and performed arrangements and transcriptions of Wagner's music with his new ensemble more often than any other composer. In fact, Sousa's repertory included seventy-seven Wagner transcriptions, the majority existing only in manuscript.¹³ These manuscripts are housed in the Library of Congress, the Marine Band Library, and the Sousa Archive at the University of Illinois. They are rarely performed due to their lack of accessibility, availability, and condition.

My research initially sought, in part, to analyze Sousa's arrangements of Richard Wagner's overtures prior to *Lohengrin*.¹⁴ This focused the scope of my research to overtures that were written in sonata form, providing for a comparison of like items. These works included the overtures to *Die Feen* (1834), *Rienzi* (1840, revised 1843–44, 1847), *Der fliegende Holländer* (1841, revised 1846, 1852, 1860), and *Tannhäuser* (1845, revised 1845, 1847, 1851, 1860–61, 1865, 1875).¹⁵ From this list of four, I narrowed it to three by eliminating the overture to *Rienzi*,

¹² Martin, *Opera at the Bandstand*, xii–xiii.

¹³ Paul E. Bierley, *The Incredible Band of John Philip Sousa* (Urbana: University of Illinois Press, 2006), 420–21.

¹⁴ After 1848 Wagner ceased writing overtures to his operas and music dramas in favor of composing preludes (*vorspiels*) to each act.

¹⁵ Composition and revision dates are of Wagner's original works, not Sousa's transcriptions, and were compiled from Wagner's List of works as it appears in Millington, 300.

as the only extant Sousa Band performance copies were an edition published by the Boosey Military Journal in 1888.¹⁶

According to records at the Sousa Archive at the University of Illinois, the manuscript parts and condensed score to the Sousa Band's performance copies of the overture to *Die Feen* are not in Sousa's hand, but rather, in Giuseppe Boccavecchia's, an alto clarinetist, arranger, and copyist in the Sousa Band from 1893–1901.¹⁷ Coupled with the fact that the *Die Feen* condensed score was not autographed or dated by Sousa, I was therefore able to narrow the list even further.

This left only two works, both autographed and dated by Sousa in exactly the way his biographer, Paul Bierley, describes.¹⁸ However, upon closer examination of these autographed scores, it became clear that they were not both in the same hand. The question then became, which was Sousa's? That was a rather easy question to answer. By consulting the Library of Congress website which contains many digital images of Sousa manuscripts in his hand, I examined the final page of Sousa's march, *The Belle of Chicago* (1892), as it is the example of how Sousa signed and dated his manuscripts cited in the Bierley biography.¹⁹

This codicological examination led me to determine the following: (1) it was the overture to *Der fliegende Holländer* that was in Sousa's hand, not *Tannhäuser* and; (2) the autograph on

¹⁶ James C. Moss, "British Military Band Journals from 1845 through 1900: An Investigation of Instrumentation and Content with an Emphasis on *Boosey's Military Journal*," (D.M.A. diss., University of Cincinnati, 2001).

¹⁷ This information is confirmed in Appendix II of Paul Bierley's *The Incredible Band of John Philip Sousa*, page 200.

¹⁸ Bierley, *Sousa: American Phenomenon*, 126.

¹⁹ John Philip Sousa, *The Belle of Chicago March*, Notated Music, Retrieved from the Library of Congress, <https://www.loc.gov/item/sousa.200031187/>, Accessed January 28, 2017; Bierley, *Sousa: American Phenomenon*, 126.

the last page of both overtures and the march were all signed by Sousa. Why then would Sousa autograph the *Tannhäuser* score if he had not penned it himself? This is the same question posed by Jonathan Korzun in his 1994 dissertation, “The Orchestral Transcriptions for Band of John Philip Sousa: A Description and Analysis.” He concludes that Sousa “oversaw” the transcription process for this work and goes on to say that because it “exhibits virtually none of the traits [of Sousa’s transcription style] so far discussed [it is] clear it was not actually penned by Sousa.”²⁰

By Korzun’s own admission, “a few directions/dynamic markings and some individual parts were actually written in the score by Sousa.”²¹ The fact that Sousa’s hand appears at all is problematic. Additionally, the manuscript score is inscribed with a note on the first page of the score written by Albert Austin Harding, the first Director of Bands at the University of Illinois and, as indicated by Korzun, a good friend of Sousa, which states, “Mr. Sousa spoke of this arrangement as a ‘labor of love’.”²² This is problematic to Korzun’s theory of authorship as well. Now we have two “why” questions: (1) Why would Sousa autograph and date the *Tannhäuser* score if he had merely “oversaw” the process and; (2) Why would Albert Austin Harding, a known colleague and friend of Sousa, write that note on the first page of the score? Surely, if Sousa described the *Tannhäuser* transcription as a “labor of love,” a good deal of *his* labor must have gone into its creation. Even if we accept Korzun’s position, the fact remains that Sousa’s Band performed the *Tannhäuser* overture in concerts for twenty-nine years after it was

²⁰ Jonathan Korzun, “The Orchestral Transcriptions for Band of John Philip Sousa: A Description and Analysis” (Ed.D.diss., University of Illinois at Urbana-Champaign, 1994), 342, accessed December 13, 2015, ProQuest Dissertations & Theses.

²¹ Ibid., 180.

²² Ibid.

transcribed in 1897.²³ Had Sousa been dissatisfied with the work of the copyists, likely under his careful supervision, one could question why he would not have completed a new transcription himself, in his own hand. It would not have been the first time Sousa decided to use a different version of *Tannhäuser*: Bierley's exhaustive 105-page listing of the Sousa Band's repertory titled, "What the Band Played," not only includes the band's library holdings, but also the years in which the band performed each piece. The overture to *Tannhäuser* is listed as being performed in 1893, 1894, 1895, and 1896, four years before the version in question was penned.²⁴ I was able to examine another version of the *Tannhäuser* overture housed at the Sousa Archive arranged by J.A. Kappey and published in the Boosey Military Journal sometime prior to 1893.²⁵ As this is the only other version in the band's performance copy holdings, this is likely the arrangement that Sousa used in those years prior to 1897.

A final note of controversy that Korzun did not mention in his dissertation was the location following Sousa's autograph and date on the last page of the score which Sousa listed as Keene, New Hampshire. However, according to Sousa's tour records as catalogued by Bierley, Sousa's Band was not in Keene, New Hampshire on 12 March 1897. They were in Duluth, Minnesota. Interestingly, on the exact date one year later, the band *was* in Keene, New Hampshire. It is possible that the date was added later and Sousa's memory had faded.

²³ Bierley. *The Incredible Band of J.P.S.*, 421.

²⁴ Ibid.

²⁵ Although not listed on any of the performance copies I examined, archive records indicate J.A. Kappey as the arranger. No date of publication is listed. I can only conclude that it was published sometime prior to 1893, the first year Bierley lists the Sousa band as performing the overture to *Tannhäuser*.

Nevertheless, the controversy surrounding the transcription of the overture to *Tannhäuser* as performed by the Sousa Band is unavoidable. Although there are compelling reasons to include it in an examination of Sousa's style, the fact that it cannot authoritatively be attributed to Sousa remains and it has therefore been eliminated from this study, leaving the sole Wagnerian overture transcription unequivocally attributed to Sousa: *Der fliegende Holländer*.

Der fliegende Holländer

The examination of Sousa's *Der fliegende Holländer* focuses specifically on how Sousa reconceived orchestral sonorities and solved particular problems posed by Wagner's complex orchestrational textures. To properly analyze Sousa's transcription style, the score was first entered into music notation software and carefully compared to Adolf Fürstner's ca. 1887 orchestral score, the same edition Sousa used to complete his transcription.²⁶ This process created a decipherable edition of Sousa's transcription in modern notation which allowed for the examination.

My findings regarding Sousa's transcription style, described in greater detail in Chapter 3, reveal that Sousa's transcription to *Der fliegende Holländer* while appropriate for the era and the instrumentation of Sousa's band, contains certain limitations for the twenty-first-century wind orchestra. Sousa's version is scored a whole step lower than Wagner's original.²⁷ As

²⁶ This edition was widely available in the late nineteenth century and was located in Sousa's personal papers, along with his *Holländer* transcription, at the Sousa Archive.

²⁷ Due to the fact that Sousa's band used E-flat horns and likely E-flat tubas, one could speculate that this may have contributed to the lowering of the key, placing more difficult passages on easier valve combinations.

Michael Votta points out in a 1992 article in the *Journal of Band Research*, transposing works to a different key “significantly alters the original work, since every key has its own unique mood and atmosphere.”²⁸ He goes on to say that “great composers choose keys very carefully, and we must recognize that the key of a work defines its musical feeling as much as any other aspect of its composition.”²⁹

Due to the fact that Sousa’s compositions, arrangements, and transcriptions were written to accommodate frequent outdoor performances, Sousa’s transcription uses more doubled voicings than would be necessary in an indoor concert hall setting. In the case of Wagner, I find this less of an issue as his complex, thick textures frequently lend themselves to doubling of voices. However, for concert hall performances, there are several instances in Sousa’s transcription where doubling voices could be excessive, especially in soft passages.

Lastly, we must recognize that the instrumentation of Sousa’s band, while it approximates that of the modern wind orchestra, and is in some ways similar, is notably different. Since Sousa’s time, many instruments have fallen out of favor in modern performance such as the cornet, alto clarinet and in certain cases, the E-flat clarinet. One surprising omission from Sousa’s transcription is the piccolo. He often chooses, instead, to assign Wagner’s original piccolo part to flute 1 in an unusually high register, often leaving the flute 1 part uncovered.³⁰ Throughout the score, almost without exception, Sousa scores Wagner’s original B-flat clarinet parts with two E-flat clarinets, an instrument if today’s wind orchestra even chooses to employ,

²⁸ Michael Votta, “Nineteenth-Century Transcriptions and Editions: Wagner Revisited,” *Journal of Band Research* 28, no. 1 (1992), 33.

²⁹ Ibid.

³⁰ I was unable to ascertain a reason why Sousa scored in this fashion.

would rarely use two. Other instrumentation considerations include the substitution of the English horn solo in the Andante section with alto saxophone and the substitution for the harp in the coda with clarinet choir. The English horn substitution could be attributed to the acoustics of outdoor performance, even though according to Bierley Sousa did have English Horn players in the band for all forty years of its existence. Sousa's instrumentation included a harp only from 1905–1931.³¹ It is possible that the harp may have been added for performances after 1905 and the part was subsequently lost.

Need for an Update to Sousa's *Holländer* Transcription

Because today's wind orchestra is predominantly an indoor, concert hall ensemble, an update to Sousa's transcription of *Der fliegende Holländer* is needed. Although twentieth-century transcribers Mark Hindsley and Kenneth Singleton have transcribed this overture for band and both transcriptions are available for commercial purchase, neither used Sousa's as a model and both are more suited for a large symphonic band.³² While an argument could be made that a large force is necessary to capture the unique sonorities of Wagner's music, thoughtful orchestration coupled with judicious doubling of voices make Wagner's overture to *Der fliegende Holländer* perfectly suited for a wind orchestra, a smaller version of the symphonic band with added cello, double bass, and a full complement of harmony clarinets.

³¹ Bierley, *The Incredible Band of J.P.S.*, 251–52.

³² These transcriptions are outside of the scope of this research and will not be mentioned further.

Therefore, as a culminating product of this research, I am including my transcription for wind orchestra of Wagner's overture to *Der fliegende Holländer*. In this transcription, I have taken great care to maintain the spirit of Sousa's while bringing more relevance to the concert hall wind orchestra approach popular in the twenty-first century. I have restored the overture to its original key; maintained the original wind, brass, and timpani parts of Wagner's orchestral score; and, as often as possible, eliminated doubling of voices unnecessary in the concert hall. I have also updated the instrumentation to today's needs and added a cello³³ and double bass to accentuate a sonic landscape that uses the various colors and timbre possibilities of the modern wind orchestra.

³³ The addition of the cello adds a color and timbre that is unachievable through mixing wind and brass instruments together. It can be used in addition to other instruments such as the euphonium and tenor saxophones; it can also be used as a solo voice in the ensemble.

CHAPTER 2: Richard Wagner's *Der fliegende Holländer* (The Flying Dutchman)

Historical Background

The nineteenth century can be thought of as a “Golden Age” of European opera. The intersection of music and literature, which became such a hallmark of Romanticism, flourished more so in Germany than anywhere else. German Romantic operas often feature plots drawn from Medieval tradition, legends, and fairy tales set against a backdrop of the mysterious wilderness. One of the most defining features of the genre is the idea of the natural world coming into contact with the supernatural and the inevitable catastrophe that follows.³⁴ As Burkholder, Palisca and Grout explain, “Mortal characters act not merely as individuals, but as agents or representatives of superhuman forces, whether good or evil. The triumph of good is a form of salvation or redemption, a vaguely religious concept of deliverance from sin and error through suffering, conversion, or revelation.”³⁵ Musically speaking, German Romantic opera is strikingly different than Italian bel canto and French grand opera of the nineteenth century as it “displays increasingly chromatic harmony, the use of orchestrational color for dramatic expression, and an emphasis on the inner voices, in contrast to the Italian stress on melody.”³⁶

³⁴ J. Peter Burkholder, Donald Jay Grout, and Claude V. Palisca, *A History of Western Music*, 7th ed. (New York: W. W. Norton & Company, 2006), 673.

³⁵ Ibid.

³⁶ Ibid.

In the analyses of the *Der fliegende Holländer* overture that follows, it will become evident that Wagner not only embraced these archetypal characteristics of the genre but also came to redefine the narrative implications of sonata form itself.³⁷

Brief Synopsis of the “Narrative” of the *Der fliegende Holländer* Overture

To understand the narrative function of Wagner’s overture, it is first necessary to understand the narrative. In 1852, Wagner prepared a programmatic commentary for a series of productions of *Der fliegende Holländer* in Zurich.³⁸ This commentary applies only to the overture. It is important to note that the narrative presented in Wagner’s commentary differs from the actual plot of the opera in several ways for reasons that will be explained in further detail in Chapter 3. Note the synopsis that follows is based on Wagner’s programmatic commentary, not on the opera’s stage action.

The overture begins as the cursed Flying Dutchman’s ship reaches shore. It is the Dutchman’s hope that he may find redemption from his curse, the stipulations of which state that he can only step foot on land every seven years to find the only thing that will redeem him; the love of a woman, a wife. While the Dutchman’s crew battens down the ship, he hears the melody

³⁷ James A. Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late Eighteenth-Century Sonata* (Oxford: Oxford University Press, 2006), 147.

³⁸ Richard Wagner, “Explanatory Programmes: Overture to the “*Fliegende Holländer*,”” in *Richard Wagner’s Prose Works*, vol. 3, *The Theatre*, trans. William Ashton Ellis (1894; rear. London: Kegan Paul, Trench, Trübner & Co., Ltd., 1907), 228–229.

of a sympathy-filled theme and recalls how many times before he had sought healing and redemption, only to be met with disappointment.

A ship passes by and the Dutchman hears a crew singing happily. Their happiness reminds him of his sadness and he immediately becomes angry taking to his ship again to scare the approaching crew away. He cries out in desperation asking where he can find the woman who would redeem him. It is then that a bright light divides night's darkness. It momentarily flickers but then brightens again. He steers his ship in the direction of the light and wonders what it could be. As he draws near, he realizes it is the woman who was promised to redeem him. He revels that he will finally be able to find peace and an end to both his sorrow and life. At the sight of the woman, his ship is engulfed into the ocean as he rises restored led by the woman's hand to sublime love.

Normative Sonata Form

To understand Wagner's departure from normative sonata form, it is necessary to first understand its general aspects. Standard sonata form can be thought of as a bipartite structure where principal musical themes, usually two or three, are introduced in the exposition, and departed from and returned to in the development and recapitulation respectively.³⁹ The typical way in which themes appear and are treated in sonata form from a structural and tonal standpoint

³⁹ Douglass M. Green, *Form in Tonal Music* (New York: Holt, Rinehart and Winston, Inc., 1965), 177–179.

can be seen in Figure 1 based on Douglass Green's explanation of the general aspects of sonata form in *Form in Tonal Music*.⁴⁰

Figure 1. Sonata Form.

T1 = Theme 1
t = Transition
T2 = Theme 2
CT = Closing Theme
~ = Modulation

	Part One				Part Two				
	<i>Exposition</i>				<i>Development</i>	<i>Recapitulation</i>			
	T1	t	T2	CT		T1	t	T2	CT
Major Tonic	I	~~	V-I	V-I	~~~~~V ₇	I	~~	I	I
Minor Tonic	i	~~	III or V	III or V	~~~~~V ₇	i	~~	i	i

Gendering of Expositional Themes

One of Adolf Bernhard Marx's most influential contributions to musicology, the gendering of musical forms, is something that has become somewhat controversial today.

Regarding sonata expositional themes, Marx states (translation by Hepokoski):

In this pair of themes...the first theme is the one determined at the outset, that is, with a primary freshness and energy – consequently that which is energetically, emphatically, absolutely shaped...the dominating and determining feature. On the other hand, the second theme...is the [idea] created afterward, serving as a contrast, dependent on and determined by the former – consequently, and according to its nature necessarily, the milder [idea], one more supple than emphatically shaped, as if it were the feminine to that

⁴⁰ Ibid.

preceding masculine. In just this sense each of the two themes is different, and only with one another [do they constitute something] higher, more perfect.⁴¹

In his article, “Masculine. Feminine. Are Current Readings of Sonata Form in Terms of a ‘Masculine’ and ‘Feminine’ Dichotomy Exaggerated?,” James Hepokoski lays out a set of problems associated with the universal application of Marx’s theory and offers some advice on how we might today “steer clear of the temptation to seize onto Marx’s masculine-feminine metaphor as an ideological grid for crudely politicised, reductive analyses.”⁴² For instance, Hepokoski cites Berlioz’s *Symphonie fantastique* and Wagner’s *Siegfried-Idyll* as representative examples of the need for a “nuanced understanding of [Marx’s] concept.”⁴³ In these two works, Hepokoski states that Berlioz himself thought of the first expositional theme (of *Symphonie fantastique*) as a feminine construct and claims the same is true for Wagner’s *Siegfried-Idyll*. Here we see Hepokoski not trying to discredit Marx’s theory, but warning against its universal application.⁴⁴ Later in the article, Hepokoski adds to this cautionary list Beethoven’s overtures to *Coriolan* and *Egmont* and his ‘Pathétique,’ ‘Tempest,’ and ‘Appassionata’ sonatas, casting doubt on the idea that the most likely candidates for the application of Marx’s theory seem to be “minor-mode ‘heriic’ overtures.”⁴⁵ Wagner, on the other hand, lends credence to Marx’s theory.

⁴¹ Adolf Bernhard Marx, *Die Lehre von der musikalischen Komposition, praktisch-theoretisch* [Theory and Practice of Musical Composition,] 2nd ed., vol. 3 (Leipzig, 1845), 221, quoted in James Hepokoski, “Masculine, Feminine. Are Current Readings of Sonata Form in Terms of a ‘Masculine’ and ‘Feminine’ Dichotomy Exaggerated?,” *The Musical Times* 135, no. 1818 (Aug., 1994), 497, accessed February 23, 2017, <http://www.jstor.org/stable/1003328>.

⁴² Hepokoski, “Masculine-Femine,” 495.

⁴³ Ibid.

⁴⁴ Ibid.

⁴⁵ Ibid., 496.

In writing about Beethoven's overture to *Coriolan*, he makes a very bold assertion that, "...all [of] the master's [Beethoven's] symphonic works [can be seen] as representing scenes between man and woman."⁴⁶ This masculine-feminine dichotomy became very important in nearly all of Wagner's stage works beginning with and following *Der fliegende Holländer*, especially the recurring theme of a somehow flawed male character who is redeemed through the intercession of a female agent.

While most of Hepokoski's article is skeptical and cautionary regarding the gendering of expositional themes, of Wagner's *Holländer* overture he makes it clear that, "there can be no dispute about the gendering of this most stereotypical of mid-19th-century expositions: the first theme represents the tormented Dutchman, the second, the long-desired Senta, both together...as ideological constructions of 'man' (the restless striver, the creator, the negotiator in public space) and 'woman' (the inspirational, the sacrificial, the domestic, private-space, 'eternal feminine.'"⁴⁷ (See the Dutchman and Senta themes in Figures 2, 3, and 4). In fact, he calls it "one of the most archetypal, most powerful musical constructions of gender within 19th-century sonata-practice," and asserts that it served as a model adapted by other composers for decades to follow.⁴⁸

⁴⁶ Richard Wagner, "Explanatory Programmes: Beethoven's Overture to *Coriolanus*," in *Richard Wagner's Prose Works*, vol. 3, *The Theatre*, trans. William Ashton Ellis (1894; repr. London: Kegan Paul, Trench, Trübner & Co., Ltd., 1907), 225.

⁴⁷ Hepokoski, "Masculine-Femine," 498.

⁴⁸ *Ibid.*, 497.

Figure 2. The Dutchman's Horn Call Theme.

Strings, Woodwinds, Trumpet
 Strings Tremolo
 Winds Sustain

Horns, Bassoons
 (Strings and Winds continue as before) etc.

Figure 3. The Dutchman's Main Theme.

Figure 4. Senta's Theme.

English Horn

Hepokoski summarizes what he calls the “Dutchman-model” in six general principles:

- (1) The sonata is a minor-mode work seeking resolution into the major, a resolution that is usually granted – emphatically – in the recapitulation;
- (2) The exposition subdivides cleanly into two separate, maximally contrasting blocks, and the transition between the two blocks is minimised or made very brief;
- (3) The first theme, in the minor mode, is generally an aggressive, forte image of the tormented male in extreme crisis – restless, agitated, disturbed, or threatened;
- (4) The second theme, sometimes slower and always piano when introduced (often through a treble-register solo instrument, frequently a woodwind), is the static, major-

mode image of the consoling or potentially redemptive female – self assured, lyrical, ‘beautiful’, often circular, smooth, or rounded in melodic contour, and so on;
(5) The exposition introduces us to the two dramatic characters, while the development sets the plight of the masculine hero into frenetic motion;
(6) The resolution into the tonic of the feminine second theme in the recapitulatory space signifies a resolution of the hero’s plight, and, to underscore this, the second theme normally appears here in a grand, *fortissimo* apotheosis, as the climax and *telos* of the piece or movement.⁴⁹

Formal Analysis: Three Perspectives

Burkholder, Palisca and Grout recognize Carl Maria von Weber’s *Der Freischütz* as the single work that established the German Romantic opera tradition.⁵⁰ This work was well-known to Wagner nearly his whole life. In his “Autobiographic Sketch,” Wagner recalls:

In my ninth year I went to the Dresden *Kreuzschule*: I wished to study, and music was not thought of. Two of my sisters learnt to play the piano passably; I listened to them, but had no piano lessons myself. Nothing pleased me so much as *Der Freischütz*; I often saw *Weber* pass before our house, as he came from rehearsals; I always watched him with a reverent awe.”⁵¹

⁴⁹ Ibid., 498.

⁵⁰ Burkholder, Palisca, and Grout, *History of Western Music*, 673.

⁵¹ Richard Wagner, “Autobiographic Sketch,” in *Richard Wagner’s Prose Works*, vol.1, *The Art-work of the Future &c.*, trans. William Ashton Ellis (London: Kegan Paul, Trench, Trübner & Co., Ltd., 1892), 3.

Scholars agree that Weber's *Freischütz* overture served as a model for Wagner's construction of the *Holländer* overture.⁵² Hepokoski notes it can be thought of as "somewhat of a recomposition of the sonata portion of the *Freischütz* overture."⁵³ This *Freischütz* influence can be seen especially, according to Thomas Grey, in Wagner's emulation of Weber's practice of "deploying central thematic ideas from the opera as symbolic musical agents within the sonata-based musical "narrative" of the overture."⁵⁴ This "sonata-based musical narrative" was evidently on Wagner's mind during the composition of the *Holländer* overture. In an 1841 essay entitled, "On the Overture," he explains what, in his view, an overture should be. Note the similarity between Wagner's own words and Grey's description of Weber's style. Wagner writes, "the highest task [of the overture composer is] to reproduce the characteristic idea of the drama by the intrinsic means of independent music, and to bring it to a conclusion in anticipatory agreement with the solution of the problem in the scenic play." He goes on to add, "For this purpose the composer will do well to weave into the characteristic motives of his overture certain melismic or rhythmic features which acquire importance in the dramatic action itself..."⁵⁵

⁵² Thomas Grey, "Text, Action, and Music," in *Richard Wagner, Der fliegende Holländer*, ed. Thomas Grey, Cambridge Opera Handbooks (Cambridge: Cambridge University Press, 2000), 36.; James Hepokoski, "Masculine, Feminine. Are Current Readings of Sonata Form in Terms of a 'Masculine' and 'Feminine' Dichotomy Exaggerated?," *The Musical Times* 135, no. 1818 (Aug., 1994), 497, accessed February 23, 2017, <http://www.jstor.org/stable/1003328>.; Steven Vande Moortele, "Form, Narrative and Intertextuality in Wagner's Overture to *Der Fliegende Holländer*," *Music Analysis* 32, no. 1 (2013), 46, accessed February 24, 2017, <http://dx.doi.org/10.1111/musa.12007>.

⁵³ Hepokoski, "Masculine. Feminine.," 497.

⁵⁴ Grey, "Text, Action, and Music," 37.

⁵⁵ Richard Wagner, "On the Overture," in *Richard Wagner's Prose Works*, vol. 7, *In Paris and Dresden*, trans. William Ashton Ellis (1898; repr. New York: Broude Brothers, 1966), 163.

While scholars agree that Wagner's *Holländer* overture is in sonata form, there is little consensus on the analysis of its internal structure. One of the main areas of disagreement is the exposition. Tovey argues that the entire opening statement (mm. 1–96) is an introduction and that the exposition begins at m. 97 at the recurrence of the original tempo.⁵⁶ This interpretation, argues Moortele, has its advantages, namely that the tonal structure of these ninety-six measures begins in the tonic and ends on the dominant, characteristic of an introduction. The problem with this interpretation, he goes on to say, is that this section which Tovey labels an introduction is in two different tempi. This is not totally unheard of; Moortele cites Beethoven's *Fidelio* overture (1814) and several Berlioz overtures of the 1830s and 1840s as representative examples. However, as evidenced by the Beethoven and Berlioz examples cited, it is typical for an introduction to be comprised of a short, fast opening section followed by a longer, slower section. Moortele argues that Wagner's opening Allegro is much too long and substantial to be considered just an introduction.⁵⁷

Both Grey and Hepokoski label these same ninety-six measures not as an introduction, but as the exposition itself. Hepokoski, as his research is interested more in the gendering of sonata form expositional themes, has no further comments regarding the development or recapitulation. Grey, on the other hand, labels mm. 97–202 as the development, mm. 285–321 as the recapitulation and mm. 322–90 as the coda.⁵⁸ Moortele concedes, “no listener who hears bars

⁵⁶ Donald Francis Tovey, “Overture to ‘*Der Fliegende Holländer*’,” *Essays in Musical Analysis*, vol. 4, *Illustrative Music* (1937; repr., London: Oxford University Press, 1965), 115–117.

⁵⁷ Moortele, “Form, Narrative and Intertextuality,” 59.

⁵⁸ Thomas Grey, “Wagner, the Overture, and the Aesthetics of Musical Form,” *19th-Century Music* 12, no. 1 (Summer, 1988), 14.

97ff. can get away from the feeling that this is where things really get going.”⁵⁹ However, he argues that the emphasis on the return to the tonic at m. 97 coupled with the tonal structure of mm. 97–216, constitutes a typical presentation of a sonata exposition. He therefore concludes that there are not one, but two expositions, labeling mm. 1–96 as the “functional exposition” and mm. 97–216 as the “structural exposition.”⁶⁰

In terms of the demarcation between development and recapitulation, Grey and Moortele disagree further with Grey placing the recapitulation at m. 285 and Moortele combining both the recapitulation and coda beginning in m. 330. There are problems with both these interpretations. Measure 285 starts a twenty-eight-measure presentation of the secondary expositional theme underscored by a tonal ascent from F Major – G Major – A Major. This modulatory treatment of an expositional theme is characteristic not of a recapitulation, but of a development. This also complicates the narrative function of Wagner’s sonata form as will be demonstrated in Chapter 3.

There is another way to think about the recapitulation that neither Grey, Tovey, Hepokoski, or Moortele mention. While I agree with Moortele’s placement of the recapitulation at m. 330, an argument can be made that following the three presentations of the secondary expositional theme (B) in the development, the return to the primary expositional theme in the tonic major begins the recapitulation. The final modulatory presentation of theme B in A major can be thought of as a dominant function that leads to the tonic major. This is slightly complicated, however, because the B theme, following its presentation in A Major, deceptively modulates first to F-sharp, then rises to G Minor before the Dutchman’s D Major transformation

⁵⁹ Moortele, “Form, Narrative and Intertextuality,” 58.

⁶⁰ Ibid.

appears. While this analysis is more congruent to normative sonata form conventions, it lacks a perfect authentic cadence, and in fact lacks a clear dominant to tonic cadence whatsoever as seen in Figure 5. Wagner arrives in D major by beginning with a G minor triad in second inversion. The bass note ascends a half step to E-flat, returns to D, descends a whole step to C and again returns to D. This entire progression clearly revolves around D and Wagner thoughtfully leads our ears to the tonic major through a brief tonicization of G Minor. Despite its modulation to the tonic major, this section is heard as a transition between sections, not quite belonging to the development or the recapitulation. For these reasons, the comparative analysis that follows in Chapter 3 will combine Moortele's double exposition with my labeling of mm. 313–320 as a transition to the recapitulation as a general framework for further analysis as demonstrated in Figure 6.⁶¹

Figure 5. Progression to Tonic Major, mm. 311–313

PT

4-3 SUS

d: iv⁴
g: [i⁴

V³
ii³

I
V

vii
iv

I

tonicizing g minor (iv) in D (modal mixture)

⁶¹ The formal design presented in Figure 6 combines the analysis of the author and Moortele with a lecture handout from a Wagner Seminar course (MUS 770) offered at the University of Nevada, Las Vegas in Spring 2016.

Figure 6. Overture to Der fliegende Holländer Formal Analysis (1860 Paris Revision)

h = Horn Call
t = Transition

“Functional” Exposition mm. 1–96						“Structural” Exposition mm. 97–216			
h	A <i>Main theme (Dutchman)</i>	h	b <i>refrain from Senta’s ballade</i>	t <i>transition from end of scene 1 (arrival of Dutchman’s ship)</i>	h	A	h	t	C <i>Sailor’s Chorus theme</i>
Tonality: i (dm)	i	V	III		V	i	I		III
<i>Allegro con brio</i>			<i>Andante</i>			<i>Tempo I</i>			

Development mm. 217–312						
A + C	h	A	C	B (3 times) <i>Senta’s ballade</i>		
~ V	A ^b ~B ^b ~C~D	G~b ^b ~c	D ^b ~D~E ^b	F	G	A~f [#] ~g

Transition mm. 313–329			Recapitulation/Coda mm. 320–398	
A	h	t	B	h
I	vi	~ V	I	I

CHAPTER 3: Reconceiving *Der fliegende Holländer* for the Modern Wind Orchestra: A Comparative Analysis

Introduction

Operatic overtures in the second quarter of the nineteenth century can be interpreted in two ways: as “very much part of the symphonic tradition,” and “in relation to the larger work of which it is a part and whose title it shares.”⁶² Moortele argues that the best way to interpret such works, especially Wagner’s overture to *Der fliegende Holländer*, is to combine both methods, a process which he calls the “double ‘symphonic-operatic’ perspective.”⁶³ Grey points to Wagner’s own programmatic commentary discussed in Chapter 2 as a “kind of instrumental encapsulation of the drama.”⁶⁴ Before accepting such a simplification of the function of the overture, consider Moortele’s stance:

While the narrative of [Wagner’s] programme easily maps onto the form of the overture, it differs from the stage action in the opera in crucial respects. This suggests that the relationship between the overture and opera is not that of a summary and complete version; rather, the overture operates as a background against which events in the opera are thrown into relief. The overture and opera tell two different versions of the same story, and Wagner can tell the story of the opera the way he does only because he had first told it in a different way in the overture.⁶⁵

In light of Wagner’s 1852 programmatic commentary and the nature of nineteenth-century German Romantic operatic overtures in general, any analysis of the *Holländer* overture divorced from either Wagner’s program or the dramatic action which it precedes, would be at

⁶² Moortele, “Form, Narrative, and Intertextuality,” 47.

⁶³ Ibid.

⁶⁴ Grey, “Text, Action, and Music,” 36.

⁶⁵ Moortele, “Form, Narrative and Intertextuality,” 47.

best, incomplete. Moortele puts it this way: “To the extent that an operatic overture adopts the programmaticism typical of the concert overture, the opera that follows it provides its (partial) interpretation.”⁶⁶ The comparative analysis that follows will use the modified Moortele analysis of the *Holländer* overture’s formal design (see Figure 6) paired with Wagner’s programmatic commentary as a general framework for discussion of musical content. Wherever possible, I will provide both William Ashton Ellis’s translation (1894) in addition to Thomas Grey’s as it appears (in excerpts) in his 1998 article, “Wagner, the Overture, and the Aesthetics of Musical Form.” As in Chapter 2, the differences between the overture’s program and the opera’s stage action will generally not be discussed unless further explanation is required.

John Philip Sousa’s *Der fliegende Holländer* Overture Transcription

There is little doubt that John Philip Sousa’s 1893 transcription of Richard Wagner’s overture to *Der fliegende Holländer* is masterfully scored given the instrumentation, performance practice, and venues of the late nineteenth-century and early twentieth-century wind band. However, the modern wind orchestra’s needs cannot be met by performing transcriptions meant for a different set of instruments pitched in different keys, playing in different tessituras and, most importantly, entirely different acoustical environments. This was surely recognized by twentieth-century transcribers Mark Hindsley and Kenneth Singleton. Both Hindsley and Singleton’s transcriptions of the *Holländer* overture are available for commercial purchase and lend themselves to performances by large symphonic bands popularized by colleges and

⁶⁶ Ibid., 48.

universities in the second half of the twentieth century.⁶⁷ My transcription of the same work seeks not to discredit or replace the use of these prior versions, but rather, to provide the wind orchestra a version which tends to its unique needs and instrumentation. The choice to maintain the spirit of John Philip Sousa's techniques speaks to a conviction that Sousa is the preeminent transcriber of Wagner's works.

⁶⁷ For a listing of the instrumentation of selective wind bands and wind ensembles from 1952–1999, see Frank L. Battisti, *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor* (Galesville, MD: Meredith Music Publications, 2002), 347–357.

Comparative Analysis

Instrumentation

Figure 7. Instrumentation Comparison.

Wagner Original (rev. 1860)	Sousa Transcription (1893)	Goldeck Transcription (2017)
1 piccolo 2 flutes 2 oboes 1 English horn 2 clarinets in B-flat and C 2 bassoons 2 horns in F and G 2 horns in D and F 2 trumpets in D and F 3 trombones ophicleide (or tuba) tympani harp strings	1 st and 2 nd flute 1 st and 2 nd oboe 1 st and 2 nd E-flat clarinet 1 st , 2 nd , and 3 rd B-flat clarinet 1 st and 2 nd bassoon alto clarinet bass clarinet alto saxophone tenor saxophone baritone saxophone 1 st and 2 nd B-flat cornet 1 st and 2 nd B-flat trumpet 1 st , 2 nd , 3 rd , and 4 th horn in E-flat 1 st , 2 nd , and 3 rd trombone 1 st and 2 nd euphonium basses (1 st and 2 nd tuba) tympani	piccolo 1 st and 2 nd flute 1 st and 2 nd oboe 1 st and 2 nd Solo B-flat clarinet 1 st , 2 nd , and 3 rd B-flat clarinet 1 st and 2 nd bassoon bass clarinet E-flat contra alto clarinet B-flat contra bass clarinet 1 st and 2 nd alto saxophone tenor saxophone baritone saxophone 1 st , 2 nd , and 3 rd B-flat trumpet 1 st , 2 nd , 3 rd , and 4 th horn in F 1 st , 2 nd , and 3 rd trombone euphonium (divisi) tuba tympani harp cello double bass

Functional Exposition: A Theme Group [mm. 1–64]

Wagner's Programmatic Commentary (Ellis):

“The ‘Flying Dutchman’s’ dreaded ship is scudding before the tempest; it reaches the coast and puts to land, where its captain has been promised healing and redemption.”⁶⁸

Wagner's Programmatic Commentary (Grey):

“The terrible ship of the ‘Flying Dutchman’ is tossed about by stormwinds; it draws near the coast and comes to rest there, where it is promised that the ship’s captain will someday find salvation.”⁶⁹

Analysis: Wagner's Orchestral Score (1860 Paris Version)

At the start of the overture, the Dutchman's horn call motive is introduced in m. 2 following a three-octave presentation of the interval of a perfect 5th scored for high tremolo strings, trumpet in F, and upper woodwinds. This perfect 5th sustains through the first twelve measures of the work. A seven-measure molto crescendo beginning in m. 6 is underscored by a chromatic scale in repeated eighth notes that spans over three octaves scored for low strings and

⁶⁸ Wagner, “Explanatory Programmes: *Holländer* Overture, 228.

⁶⁹ Grey, “Wagner, Overture, Aesthetics,” 14.

viola. The trombones and tuba intensify the *molto* crescendo by entering in m. 9 with a second statement of the Dutchman's horn call motif in the tonic D minor. This frenetic activity leads to a tonally unstable C diminished seventh chord (*tutti fortissimo*) at m. 13 made even more unstable with the continued undulation of the string's measured tremolos. Wagner then pairs the Dutchman's horn call motive with a related motive, first seen in mm. 15–16 and then again in mm. 19–20: a one-measure ascending chromatic scale with a crescendo followed by its reverse. After a wandering chromatic descent, the expositional main "A Theme" is introduced in a powerful five-octave scoring for strings which is interrupted by fragments of the horn call motive in mm. 28–29 before starting up again in m. 30. The measures that follow start a long descent in both pitch and volume until the horn call motive is presented again, this time in the dominant and at a piano dynamic scored first for horn, then viola, cello, and double bass ending with solo timpani. These opening sixty-four measures introduce the three motives associated with the Dutchman. Of these three related themes, Grey notes:

More than any other musical idea in the score, [the Dutchman's horn call motive, Figure 8a] will recur at various crucial junctures of the opera with unequivocal symbolic intent. The motive clearly embodies the Dutchman himself, as the central dramatic figure....The Dutchman motive is juxtaposed with two other, faster-moving figures in the introduction/exposition of the overture, both of them likely drawn from the source material of the Ballad [Senta's Ballad, Act II, No. 4]. One [Figure 8b] is nothing more than a chromatic surge, obviously intended to convey the vertiginous ocean swells and the listing of the ship; the other [Figure 8c] is similarly surging but more tonally stable, outlining the tonic key of D minor, and could be said to constitute the actual main theme of the overture on account of its structural placement [in the exposition] and later in the movement....If the fourth-plus-fifth horn-call signifies the figure of the Dutchman himself, [Figure 8c] appears to signify his fate: his endless and aimless navigation of the world's oceans, which appear in a state of perpetual agitation wherever he is present.⁷⁰

⁷⁰ Grey, "Text, Action, and Music," 37–38.

The Dutchman's three motives are presented in Figures 8a, 8b, and 8c.

Figure 8. The Dutchman's Three Motives

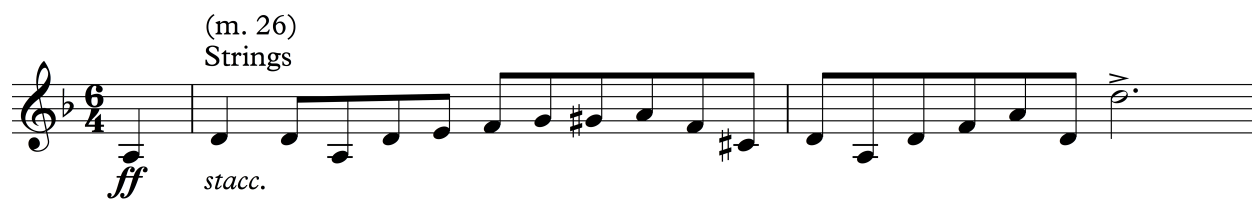
a.



b.



c.



Comparative Analysis: Sousa and Goldeck Transcriptions

Horn Call Motive (Figure 8a)

At the first appearance of the horn call motive at m. 2, Sousa maintains Wagner's original wind scoring (horns and bassoons). When it is repeated in m. 7, Sousa adds euphonium but omits the tuba. At the return of the motive in the dominant at m. 47, Sousa again maintains Wagner's original scoring for four horns. In his treatment of the consequent phrase in mm. 52–59 originally scored for viola, cello, and double bass, Sousa substitutes alto clarinet, bass clarinet, and tuba.

My treatment of the Dutchman's first motive is similar to Sousa's. I also maintained Wagner's original wind scoring. I removed Sousa's euphonium doubling of the trombone part in m. 9 in favor of assigning the euphonium to the Dutchman's second motive (Figure 8b) and reinstated Wagner's original tuba part in these measures. My treatment of the consequent phrase also uses bass clarinet but maintains the original cello and double bass parts, instruments available to the wind orchestra's color palette. As a general note, I have used Wagner's original cello and double bass parts throughout the work and will only make mention of them again if they have been altered.

Ocean Motive (Figure 8b)

The ocean motive is foreshadowed by the chromatic rise beginning in m. 6 and makes its first appearance in mm. 15–16 and again in mm. 19–20. Originally scored for strings, Sousa substitutes the clarinets, alto and bass clarinets, baritone saxophone, euphoniums and tuba. I maintained these substitutions with the addition of contra alto and contra bass clarinets, and the elimination of the alto clarinet and baritone saxophone.

Dutchman Main Expositional Theme (Figure 8c)

The Dutchman's main expositional theme makes its first appearance at m. 26 and is interrupted by fragmentary presentations of the horn call motive. Originally scored for strings, Sousa uses the clarinets, alto and bass clarinets, alto and tenor saxophones, euphoniums and tuba. My version eliminates Sousa's brass scoring of this motive in order to provide timbral contrast to the instrumentation of the ocean motive. I chose to score this for the saxophone family alone. A seasoned conductor will adjust the dynamic balance of the rest of the orchestration to ensure they are heard properly.

Functional Exposition: B Theme [mm. 65–96]

Wagner's Programmatic Commentary (Ellis):

*"We hear the pitying strains of that foretoken of salvation, which sound like wailings blent with prayer: sullen and bereft of hope, the doomed man listens to them; weary and athirst for Death, he comes ashore; while the crew, faint-hearted and their lives outlived (lebensübernünftig), in silence bring the ship to rest."*⁷¹

Wagner's Programmatic Commentary (Grey):

*"We perceive the sympathy-filled sounds of this promise, which strike us as both a prayer and a lament. The Dutchman listens, somber and despairing; he steps ashore, tired and wishing only for death. The crew battens down the ship, wearily and without emotion."*⁷²

Analysis: Wagner's Orchestral Score (1860 Paris Version)

If mm. 1–64 can be thought of as the Dutchman's introduction, mm. 65–96 is Senta's. As the female agent of redemption, Senta's motive is starkly different than the Dutchman's. Where the Dutchman's motives were fast-moving and, at times, tonally unstable, Senta's is in an

⁷¹ Wagner, "Explanatory Programmes: *Holländer* Overture, 228.

⁷² Grey, "Wagner, Overture, Aesthetics," 14.

Andante tempo and a stable, tonal environment of F major (the relative major of the Dutchman's D minor). In this section, the "masculine," tumultuous motives of the Dutchman give way to the feminine, redemptive motive of Senta. As Eva Rieger puts it, "But then [m. 65] the mood changes, the tempo decelerates, the full orchestral sound gives way to the sound of wind instruments alone...Minor turns to major, long sustained notes bring a sense of calm where before there was turmoil, and the sound of the cor anglais dominates, with oboe and clarinet repeating its phrase."⁷³ See Figure 9.

Figure 9. Senta's "Redemption" Motive

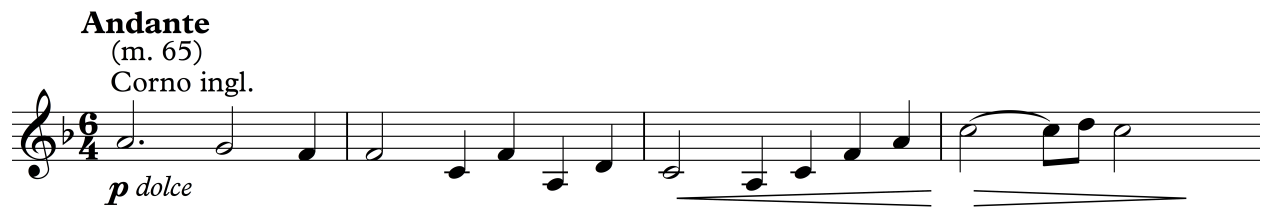


Figure 10. Echo of Senta's Redemption Motive



Senta's motive, as Rieger points out, is constructed in periods and is quite simple, suggesting an almost religious personality. She goes on to clarify that in the nineteenth century, "women were regarded as the bearers of humanity and of religion and Wagner here depicts the capacity of love that was one aspect of woman's lot."⁷⁵ As discussed in Hepokoski's formal design analysis in Chapter 2, Rieger confirms that the "overture's connotations are thus stereotypically gender-specific, and very clearly so."⁷⁶ She adds to her argument that despite Senta's narrative importance, musically it is she who accompanies the man. While this may be true in these measures of the overture, in the development and coda, there is a clear emphasis on Senta's musical material over the Dutchman's for narrative reasons previously discussed. Rieger's argument treads very carefully on what Hepokoski warns against in his.

⁷⁵ Rieger, *Wagner's Women*, 34.

⁷⁶ Ibid.

Comparative Analysis: Sousa and Goldeck Transcriptions

The treatment of Senta's theme is straightforward in both transcriptions. Wagner's original scoring uses only winds and brass in this section so no string substitutions are required. The only noticeable difference is in the handling of the English horn solo. Despite evidence that Sousa's band employed English horn, Sousa decided to substitute it in favor of alto saxophone.⁷⁷ This is most likely due to the nature of outdoor performance and that the alto saxophone would have a better chance of being heard in this thinly scored, delicate section. In the update, I have restored the English horn and have made no alterations to Wagner's original scoring in these measures.

Structural Exposition: A Theme, Horn Call, Transition [mm. 97–202]

Wagner's Programmatic Commentary (Ellis):

*"How often has he steered his ship athwart the breakers to the shores of Man, where once in every seven years 'twas granted him to land; how often has he dreamt the end of all his trials reached, and ah! – how often, direly undeceived, has he set sail again upon his raving voyage! To force his own undoing, he has called on flood and storm to arm themselves against him: into the yawning whirlpool has he plunged his ship, – but the gulf refused to swallow it; against the beetling headland has he urged it, – but the rocks have never wrecked it. All the fearsome perils of the deep, at which he erst had laughed in madcap lust of venture, they now but laugh at him – they harm him not: he's curst to all eternity to hunt the desert seas for spoils that yield him no delight, but ne'er to find the only thing that could redeem him! –"*⁷⁸

⁷⁷ Bierley, *The Incredible Band of J.P.S.*, 251–52.

⁷⁸ Wagner, "Explanatory Programmes: *Holländer* Overture, 228.

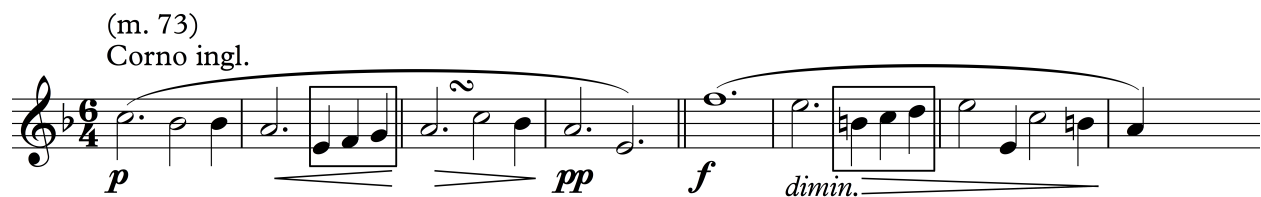
Wagner's Programmatic Commentary (Grey):

“How often has he [the Dutchman] been through all of this before! [‘flashback’: description of the Dutchman’s endless, storm-tossed sea journeys and his curse.]”⁷⁹

Analysis: Wagner’s Orchestral Score (1860 Paris Version)

Measure ninety-seven marks the return of the original tempo, and along with it, the return of the frenetic activity of the Dutchman’s motives, now juxtaposed against each other. The first sixteen measures (mm. 97–112) are divided into four four-measure phrases which alternate in character. The first and third phrases use the Dutchman’s main expositional theme as its source material and is scored in the strings. The second and fourth use longer note values and borrow characteristics from Senta’s redemption motive, such as its dynamic contrast and its three-note ascending figure shown in Figure 11.

Figure 11. Side-by-Side Comparison of Senta’s Redemption Motive with Phrase from mm. 101–104



⁷⁹ Grey, “Wagner, Overture, Aesthetics,” 14.

Note: The second set of bracketed text is not explanatory, they are Grey’s actual words. That which he omits can be seen in Ellis’s translation.

This is followed by another set of four phrases (mm. 113–120), this time in groups of two-measures which combine the Dutchman's horn call motive with the ocean motive.

Following an eight-measure chromatic rise dramatically heightened by a paced crescendo and accelerando, the Dutchman's horn call is presented again, this time in the tonic major followed by a combination of the Dutchman's main expositional motive with descending, chromatic pitches which lead to a series of descending tutti chords in mm. 140–147.

The rather lengthy transition that follows (mm. 148–202) begins with a *subito* dynamic change to piano. In the first sixteen measures of this transition, Wagner juxtaposes a mutation of the main expositional theme set in a diminished tonality for strings against a complementary *molto espressivo* melody scored in the winds which outlines the underlying diminished seventh tonality. He goes on to modulate this idea by half step until a full ensemble unison scoring on the pitches of D#, E, and F appear in mm. 163–174.

The twenty measures that follow set the triple meter of the ocean motive against the duple meter of the wailing echo from Senta's redemption theme and a three-note descending (*subito forte*) motive scored for solo horns. This is punctuated by a solo timpani roll both times it is heard. A four-measure fortissimo fanfare in the major mode follows. An ascending chromatic scale underscored by a diminuendo then appears in the strings and gives way to the sailor's chorus motive that follows.

Comparative Analysis: Sousa and Goldeck Transcriptions

In this section of the structural exposition, Sousa continues to assign the Dutchman's motives as he did in the functional exposition, mainly through a combination of clarinets, alto and bass clarinets, saxophones, and euphoniums. Sousa leaves the baritone saxophone out of the Dutchman's main expositional theme but does use it, along with the tuba, to strengthen the ocean motive. I continue to use the saxophone family to represent the Dutchman's main expositional theme in this section. When the ocean motive appears in m. 113, I scored for the entire clarinet family but saved the presentation of the full chromatic scale in mm. 115–16 to just the soprano B-flat clarinets to dramatize the dynamic change and for timbral variety. Of note is Sousa's treatment of Wagner's measured tremolos in mm. 129–139. Wagner's original notation of dotted half notes with a slash through the note stems would indicate the playing of six eighth notes. Sousa instead scored three quarter notes. I chose to do neither, replacing the measured tremolos with sustained pitches. Its function on a string instrument does not transfer well to wind instruments and its absence does not detract from the musical moment whose main concern is the low brass, not the measured tremolos.

At the start of the transition at m. 148, Sousa's treatment of tremolos (unmeasured this time) again becomes an issue, scoring single-note tremolos for clarinets. The performance of this is nearly impossible, and even when played adequately, it does not serve the same textural purpose on a wind instrument and just adds unnecessary articulation. Therefore, I have eliminated it from my transcription and chose, rather, to score two-note tremolos that outline the prevailing harmony in the clarinet parts.

For the modified main Dutchman theme that follows, I have maintained Sousa's scoring with one change. To heighten the effect of the *poco a poco crescendo*, I used additive orchestration techniques. I also applied this technique in the four-measure crescendo that begins in m. 175, using a smaller instrumentation than Sousa. The decaying chromatic passage that leads into m. 203 is similar in both transcriptions with the addition of cello covering the violin part in my version, the only deviation from Wagner's original cello part I scored in the entire work. As an interpretational edit, I also added a *ritardando* in m. 202.

Structural Exposition: C Theme Group [mm. 203–34]

Wagner's Programmatic Commentary (Ellis): (Note this commentary applies to mm. 203–84.)

*“A stately ship sweeps proudly by; he [the Dutchman] hears the merry, happy songs of men rejoicing at the near approach of home: anger takes him at this sound of gladness; raging he rushes onward through the storm, affrights and silences the singers, and puts the joyous crew to flight.”*⁸⁰

⁸⁰ Wagner, “Explanatory Programmes: *Holländer* Overture, 228–229.

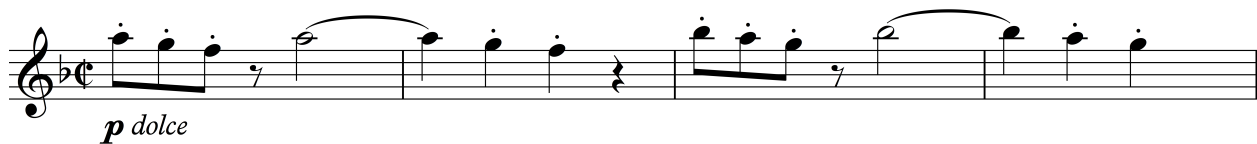
Wagner's Programmatic Commentary (Grey):

*“A spry and hearty ship sails by; he [the Dutchman] harks to the merry song of its crew...his ship suddenly storms past theirs, frightening the crew into silence and flight.”*⁸¹

Analysis: Wagner's Orchestral Score (1860 Paris Version)

Measure 203 marks a change in both character and dynamic. The turmoil of the Dutchman's motives temporarily come to rest in this *dolce*, major mode presentation of the third expository theme. Wagner's source material for this comes from the opening scene in Act III, the sailor's chorus.⁸² See Figure 12.

Figure 12. Sailor's Chorus Theme



This respite is short-lived, however, and the next eighteen measures combine the Dutchman's motives with the sailor's chorus theme marking the start of the development section.

⁸¹ Grey, "Wagner, Overture, Aesthetics," 14.

⁸² Moortele, "Form, Narrative, and Intertextuality," 49.

Comparative Analysis: Sousa and Goldeck Transcriptions

The first eight measures of this section (mm. 203–10) require no change as Wagner's original scoring, much like the initial presentation of Senta's redemption theme in the functional exposition, uses only winds and brass. Sousa added baritone saxophone in these measures doubling the bassoon, a timbral addition I felt obtrusive and unnecessary in my transcription. My handling of the string entrances in the six measures that follow maintain the integrity of Sousa's but is orchestrated slightly differently. Where he scored for alto and bass clarinets, I chose to take more advantage of the crescendo by scoring the first four measures in clarinet and bass clarinet, adding more clarinets to the last two measures, at the peak of the crescendo.

Development: [mm. 217–312]

Wagner's Programmatic Commentary (Ellis): (Note this commentary applies to mm. 203–321.)

“A stately ship sweeps proudly by; he [the Dutchman] hears the merry, happy songs of men rejoicing at the near approach of home: anger takes him at this sound of gladness; raging he rushes onward through the storm, affrights and silences the singers, and puts the joyous crew to flight. Then from the bottom of his misery he cries aloud for ransom: in the aching void of his un-mated being – none but a wife can bring him weal! Where, in what distant land may dwell the rescuer? Where beats a feeling heart for sufferings so great as his? Where is she, she who will not flee in horror from him, like those coward men who shuddering cross themselves at his approach?”⁸³

⁸³ Wagner, “Explanatory Programmes: *Holländer* Overture, 228–229.

Wagner's Programmatic Commentary (Grey):

*“A spry and hearty ship sails by; he [the Dutchman] harks to the merry song of its crew...his ship suddenly storms past theirs, frightening the crew into silence and flight. [The Dutchman] utters a desperate cry for salvation....Only one thing – a woman – will achieve this. Where is she to be found?...”*⁸⁴

Analysis: Wagner's Orchestral Score (1860 Paris Version)

The development begins with a transition at m. 217 that combines the main expositional theme with the sailor's chorus theme. A series of presentations of the horn call motive underscored by a tonal ascent from A-flat – B-flat – C – D begins in m. 235. This tonal ascension is accompanied by fragments of ideas and motives found in the exposition such as the ocean motive, the two-note-per-pitch descending chromatic motive, the Dutchman's main expositional theme, and the melodic outlining of diminished seventh chords.

These motives continue and are juxtaposed against the sailor's chorus theme beginning at m. 267. As with the repeated presentations of the horn call motive, Wagner underscores presentations of the sailor's chorus theme through the vehicle of tonal ascension beginning in D-flat major in m. 267, ascending to D major in m. 271 and again to E-flat major in m. 275. This leads to an eight-measure, tonally ambiguous and chromatically wandering passage followed by

⁸⁴ Grey, “Wagner, Overture, Aesthetics,” 14.

another presentation of expository themes underscored by a tonal ascent beginning in m. 285, this time of Senta's redemption theme.

This tonal ascent is much more dramatic than the previous two. Wagner makes sure that Senta's redemption theme is clearly understood as the prevailing theme in the development. He drastically changes the tempo at each occurrence, marking them *ritenuto*. The first, in m. 285 is in F major. The tempo accelerates immediately in the second measure until the next *ritenuto* presentation of Senta's redemption theme is heard in G major. The process is repeated until the final presentation in A major. Another *ritenuto* presents itself in m. 310, rising to a second inversion G minor triad in m. 311. The harmony that follows in m. 312 as discussed in Chapter 2 can be seen in Figure 5.

Comparative Analysis: Sousa and Goldeck Transcriptions

At the return of the ocean motive in m. 217, Sousa scores for a complement of clarinets, bassoons (not Wagner's original bassoon parts), alto and bass clarinets, and alto and tenor saxophones for the entire passage (mm. 217–24). Wagner's dynamic scheme in these eight measures follows two sets of this pattern: two measures of *forte* underscored by a *crescendo*, a one-measure *forte-piano* also underscored by a *crescendo* which leads to a *forte* measure underscored by a *diminuendo*. See Figure 13.

Figure 13. Dynamic Scheme, mm. 217–220, mm. 221–224

(m. 217)
Strings

The musical score for strings, measures 217-224, is presented in two systems. The first system (measures 217-220) begins with a forte (*f*) dynamic. The second system (measures 221-224) begins with a forte-piano (*fp*) dynamic, followed by a forte (*f*) dynamic in the third measure. The music features a continuous two-note tremolo in the strings.

Like Sousa's, my transcription substitutes clarinets and saxophones in these measures. However, in the third and fourth measures, I omitted saxophones to heighten the drama of the *forte-piano* and brought them back in when the four-measure pattern repeats at m. 221.

The following four-measure phrase recalls the *piano dolce* of the initial presentation of the sailor's chorus theme and uses a similar instrumentation with woodwind prominence. The string two-note tremolos in these measures were handled nearly identically in both transcriptions. Sousa decided to assign the violin scalar passage leading into m. 229 to both flute and trumpet; I added alto saxophone to the assignment. The six measures that follow (mm. 229-34) are nearly identical in both transcriptions with the omission in mine of Sousa's repeated quarter notes and measured tremolos and the addition of harmony clarinets.

The two transcriptions notably diverge in mm. 235–242. Sousa continues scoring the measured tremolo as six repeated quarter notes. In my transcription, however, due to the dramatic tonal ascent of the horn call motive, I felt more forward motion into the sustained *fortissimo* pitches coupled with the return of the main expositional theme in mm. 239 and 243, respectively, was warranted. Compare both treatments of mm. 237–242 in Figures 14 and 15.

Figure 14. Measures 237–242, Sousa Transcription [excerpt]

Figure 14 displays a musical score excerpt for measures 237–242, titled "Sousa Transcription [excerpt]". The score is written for a band ensemble, featuring parts for Clarinet in B♭ I, II, and III; Alto Clarinet in E♭; Bass Clarinet in B♭; Alto Saxophone; Tenor Saxophone; Cornet in B♭ I and II; and Trumpet in B♭ I and II. The key signature is one sharp (F#) and the time signature is 4/4. The score shows a transition from a tremolo pattern to a sustained fortissimo (ff) pattern starting in measure 239. The Bass Clarinet and Alto Saxophone parts have a 'ff' marking in measure 239. The Cornet, Trumpet, and Tenor Saxophone parts also have 'ff' markings in measure 239. The Clarinet parts continue with the tremolo pattern.

Figure 15. Measures 237–242, Goldeck Transcription [excerpt]

The musical score for measures 237–242 of the Goldeck Transcription [excerpt] is presented for five parts: Clarinet in Bb 1, Clarinet in Bb 2, Clarinet in Bb 3, Alto Saxophone 1, and Alto Saxophone 2. The key signature is one sharp (F#) and the time signature is 6/8. The music features a complex, overlapping pattern of eighth and sixteenth notes, creating a 'dovetailing' effect. A forte (ff) dynamic marking is present in the middle of the excerpt.

Take note of the dovetailing technique used in Figure 15 so that no individual player must tongue every eighth note in the passage.

The treatment of the Dutchman's main expositional motive that follows was handled similarly in both transcriptions, substituting a combination of clarinets and saxophones. Sousa chose to double this with the bassoons. In my treatment, I returned the bassoons to their original orchestral parts. Another notable difference occurs in mm. 252–266. This treatment of the ocean motive recalls a dynamic pattern like that in Figure 13 and I used a similar technique in its scoring here. When the motive presents itself in a one-measure forte followed by a one-measure diminuendo, I again scored in alternating choirs of saxophones and clarinets where Sousa omits saxophones altogether and only uses the clarinet family, adding euphoniums to its final presentation in mm. 265–266.

Transition/Recapitulation: [mm. 313–98]

Wagner's Programmatic Commentary (Ellis): (Note this commentary applies to mm. 322–398.)

“A ray divides the gloom of night; like a lightning-flash it pierces through his tortured soul. It fades, and leaps to life once more: the seaman keeps the lodestar firm in eye, and stoutly steers through waves and billows toward it. What draws him with such might – it is a woman's look, which, full of sad sublimity and godlike fellow-feeling, thrusts through to him! A heart has opened its unending depths to the unmeasured sorrows of the damned: for him must it make offering, to end alike his sorrows and its life. At the divinest sight that fated man breaks down at last, as breaks his ship to atoms; the ocean's trough engulfs it: but he, from out the waves he rises whole and hallowed, led by the victress' rescuing hand to the daybreak of sublimest Love.”⁸⁵

Wagner's Programmatic Commentary (Grey): (Note this commentary applies to mm. 322–398.)

“Then a light breaks through the night....It seems to extinguish for a moment, and flares up again; he fastens his gaze on this beacon and steers for it with the utmost determination. [closes with image of transfiguration/redemption from act III, finale].”⁸⁶

Analysis: Wagner's Orchestral Score (1860 Paris Version)

As discussed in Chapter 2, the transition to the recapitulation begins in m. 313 with an arpeggiated motive based on the Dutchman's main expositional theme and is interrupted by a tonally ambiguous diminished seventh chord in m. 320 followed by a measure of silence. The six

⁸⁵ Wagner, “Explanatory Programmes: *Holländer* Overture, 229.

⁸⁶ Grey, “Wagner, Overture, Aesthetics,” 14.

measure transition that follows comes to a close on an ensemble unison pitch of A (the dominant). This dominant brings a close the development and transition and signals the arrival of the recapitulation. The grand fortissimo apotheosis of Senta's redemption theme dominates the recapitulatory space and concedes to the final presentation of the Dutchman's horn call motive in the tonic major at the start of the coda in m. 377. As a final reminder that it is Senta's intercession that has rescued the Dutchman, the final ten measures of the overture return to a *piano dolce* rendering of Senta's redemption theme accompanied by harp before a crescendo culminates in a *forte* punctuation of a D major triad scored for full orchestra.

Comparative Analysis: Sousa and Goldeck Transcriptions

The final section of both transcriptions are handled in very similar ways with one notable exception: the treatment of the harp. As already discussed, Sousa's band did not use harp at the time the transcription was penned. Sousa chose to score the harp part in mm. 347–354 in the clarinet parts. Compare both treatments in Figures 16 and 17.

Figure 16. Original Harp Part, mm. 347–354

Arpa.

The original harp part for measures 347–354 is written in 6/8 time with a key signature of three flats. It begins with a piano (*p*) dynamic. The music consists of a continuous stream of triplets in both the treble and bass staves. In the treble staff, some notes are beamed together, creating a more complex rhythmic texture. A crescendo (*cresc*) marking appears in the middle of the passage, indicating a gradual increase in volume. The piece concludes with a final triplet in the treble staff.

Figure 17. Sousa's Scoring of the Harp, mm. 347–354

Sousa's scoring of the harp part for measures 347–354 is written in 6/8 time with a key signature of three flats. It begins with a piano (*p*) dynamic. The harp part is divided into three parts: Clarinet in Bb 1, Clarinet in Bb 2, and Clarinet in Bb 3. The first part is played by Clarinet in Bb 1, the second by Clarinet in Bb 2, and the third by Clarinet in Bb 3. The score includes a 4-measure rest for Clarinet in Bb 1 at the beginning of the third measure. The music consists of a continuous stream of triplets in all three parts, with some notes beamed together in the first part. A crescendo (*cresc*) marking appears in the middle of the passage, indicating a gradual increase in volume. The piece concludes with a final triplet in the first part.

CHAPTER 4: Conclusion

Though a small number of band works were composed at the end of the eighteenth century, there was very little original music composed for the medium in the century that followed with the notable exception of Berlioz's *Grande Symphonie funebre et triomphale* (1840) and Wagner's *Trauersinfonie* (1844). Bands in the nineteenth century relied heavily on marches, dance pieces, medleys, arrangements and transcriptions.⁸⁷ In Christine Condaris's 1987 dissertation, "The Band Business in the United States between the Civil War and the Great Depression," more than 200 concert programs of the Sousa Band were studied and it was concluded that 46.3% of the works performed were wind band transcriptions of orchestral works, or transcriptions from an operatic scene or overture.⁸⁸

In a 1995 article in the *Journal of Band Research*, Douglas Bish asserts that despite ample research and publications pertaining to the wind band and its music, "One of the least-researched areas...is that which has played a significant part in shaping the concert band and remains a key element in modern band programming—the orchestral transcription."⁸⁹ Since the

⁸⁷ Karl M. Holvik and David Whitwell, "The Emergence of a New Band Literature," *Music Educator's Journal* 62, no. 5 (January 1976), 64.

⁸⁸ Christine Condors, "The Band Business in the United States Between the Civil War and the Great Depression" (PhD diss., Wesleyan University, 1987), 59–61, accessed March 19, 2017, ProQuest Dissertations and Theses.

⁸⁹ Douglas E. Bish, "Orchestral Transcriptions for Concert Band: An Overview of Research and Publications," *Journal of Band Research* 31, no. 1 (Fall 1995), 1.

publication of Bish's article over twenty years ago, there seems to have been a resurgence in research.⁹⁰

It is difficult to overstate the importance of John Philip Sousa to the band medium. Described by Frederick Fennell as the "god of the American concert band world,"⁹¹ for many in the late nineteenth and early twentieth centuries, "American music was the music of John Philip Sousa."⁹²

Wagner holds a similar stature in Germany and around the world. "It is often said that more books have been written about Richard Wagner, probably the most adored and detested creative artist in history, than about anyone else bar Jesus Christ and Napoleon," says Jonathan Carr, author of *The Wagner Clan: The Saga of Germany's Most Illustrious and Infamous Family*.⁹³ Carr admits this is not an easy claim to prove but, nevertheless, "the literature by and about the so-called 'Master of Bayreuth' ... is bewilderingly vast."⁹⁴ A common theme in Wagner's prose works is the idea of a unified Germany, something he did not witness in his

⁹⁰ A search of ProQuest's Dissertations and Theses online database returned with 130 results of dissertations with "transcription" in the title and "wind band" and "music" as keywords.

⁹¹ Frederick Fennell, *Time and the Winds* (Kenosha, WI: Leblanc Publications, 1954), 38–39.

⁹² Frank L. Battisti, *The Twentieth Century American Wind Band/Ensemble: History, Development and Literature* (Ft. Lauderdale, FL: Meredith Music Publications, 1995), 2.

⁹³ Jonathan Carr, *The Wagner Clan: The Saga of Germany's Most Illustrious and Infamous Family* (New York: Atlantic Monthly Press, 2007), xi.

⁹⁴ Ibid.

lifetime.⁹⁵ Consider Wagner's idea of *Gesamtkunstwerk*, the total work of art. Andrew Wackerfuss, professor of German history at Georgetown University says this: "nationalism is a heritage of common experiences. Opera can be that experience...It [*Gesamtkunstwerk*] means the theater becomes a medium that unifies all art: lyric- and music-writing, singing, acting, fashion (costuming), painting (set design), makeup...everything. And then it carries a political side as well: All these professions working together to become a metaphor for the nation."⁹⁶

George Martin concludes his discussion of the link between opera and the band medium with a plea to consider the "common man" in modern programming practice. He writes:

No one can fault those who, pursuing the music they love, have developed the wind ensembles which chiefly proliferate in an academic setting. And no one can fault those amateur bands scattered about the country which, lacking national leaders to show the way, stick to a traditional and now dated repertory. But the common man might ask of all band and wind ensembles: "What of me? Are there not musicians in the United States who want to play what appeals to me?" If asked to state what he liked, he would reply: "Melody, rhythm, color, humor—music that stirs feelings." In the past such music often came from opera—action, passion, portrayal of character—and today can be heard in contemporary operas. Why ignore it? Moreover, even if instructed in the intricacies of much modern music, the common man might add—and he would be right—"Life isn't structural or logical; it's emotional."⁹⁷

Noted wind band authority, Frank Battisti, states that contemporary music is not often associated with Sousa. However, Richard Franko Goldman says,

"On the subject of contemporary music...we must give honor where it is due, and remember that both Gilmore and Sousa played Wagner transcriptions at a time when Wagner's music was considered daring, if not outrageous; and before we pat ourselves on the back for our courage in playing Schuman's *Chester Overture* or even the

⁹⁵ Andrew Wackerfuss, "Richard Wagner and the Music of Nationalism," *BLHS 109: The Nineteenth Century* (blog), October 26, 2015, <https://blogs.common.georgetown.edu/blhs-109-fall2015/2015/10/16/week-8-richard-wagner-and-the-music-of-nationalism/>.

⁹⁶ Ibid.

⁹⁷ Martin, *Opera at the Bandstand*, 172.

Hindemith *Symphony for Band*, let us remember that these works are not really “as modern” as was Wagner in the days of Gilmore.”⁹⁸

As a complementary argument, consider what William Bennet writes concerning orchestral transcriptions: “Just as an orchestra can scarcely exist on a steady 20th century diet, neither can a band if it is to serve a worthwhile purpose to player and listener. Since original works for band written in the past are extremely scarce, arrangements can serve a useful purpose to fill in the gaps in the repertoire.”⁹⁹

The value of performing transcriptions, up until this point, has been tacitly implied. One of the main problems today, claims Bish, is that conductors are often unable to “determine which arrangers are good and inventive in their solutions to scoring problems, which produce predictable but inoffensive transcriptions, and which are poor.”¹⁰⁰ Additionally he says, “It should be noted that some of the most-played works by famous American transcribers are among the poorest examples of transcription technique and provide a less-than-optimum educational experience for the player.”¹⁰¹

While, in many ways, the update to Sousa’s *Der fliegende Holländer* overture transcription is a continuation of a time-honored tradition of the band medium, it also represents a departure. The wind band cannot continue to perform transcriptions that were written for an ensemble that no longer exists. More work is needed not only to complete new transcriptions of

⁹⁸ Richard Franko Goldman, “50 Years of Band Programs and Audiences,” *The Instrumentalist* 22 (June 1968), 52.

⁹⁹ William Bennett, “Idea Exchange: Arranging Orchestral Works for Band,” *The Instrumentalist* 19 (March, 1965), 25.

¹⁰⁰ Bish, “Orchestral Transcriptions,” 22.

¹⁰¹ Ibid.

works yet to be transcribed but also to adapt and update older, respected transcriptions that no longer meet current needs. There also needs to be more research into effective transcription techniques for the modern wind band. My research is not intended to discredit the work of pioneers in the field. Rather, it is an acknowledgment that their work was so important, that their techniques so fundamental, that special care should be taken today as often as possible to maintain their artistic visions while attempting to remedy certain limitations the performance of such works brings to light.

**APPENDIX A: Overture to *Der fliegende Holländer*,
Transcribed Goldeck**

Der fliegende Holländer Overture

Richard Wagner
Transcribed Stephen H. Goldeck - Completed 02/26/2017

Allegro con brio $\text{♩} = 72$

The score is divided into two systems. The first system includes Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, Bassoon 1, Bassoon 2, Solo Clarinet 1 in Bb, Solo Clarinet 2 in Bb, Clarinet in Bb 1, Clarinet in Bb 2, Clarinet in Bb 3, Bass Clarinet in Bb, Contra Alto Clarinet in Eb, Contrabass Clarinet in Bb, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone 1, Baritone Saxophone, and Harp. The second system includes Trumpet in Bb 1, Trumpet in Bb 2, Trumpet in Bb 3, Horn in F 1, Horn in F 2, Horn in F 3, Horn in F 4, Trombone 1, Trombone 2, Trombone 3, Euphonium, Tuba, Violoncello, Double Bass, and Timpani. The score features various dynamics such as *f*, *p*, *molto marcato*, *molto cresc.*, and *sempre più f*. The tempo is marked **Allegro con brio** with a metronome marking of $\text{♩} = 72$. The key signature is one sharp (F#). The score is transcribed by Stephen H. Goldeck and completed on 02/26/2017.

2 3 4 5 6 7 8 9 10 11 12

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Bsn. 1
 Bsn. 2
 Solo Cl. 1
 Solo Cl. 2
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 C. A. Cl.
 Cb. Cl.
 A. Sax. 1
 A. Sax. 2
 T. Sax. 1
 Bari. Sax.
 Hp.
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Euph.
 Tba.
 Vc.
 Db.
 Tmp.

13 14 15 16 17 18 19 20 21 22 23 24 25 26

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Bsn. 1
 Bsn. 2
 Solo Cl. 1
 Solo Cl. 2
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 C. A. Cl.
 Cor. Cl.
 A. Sax. 1
 A. Sax. 2
 T. Sax. 1
 Bari. Sax.
 Hp.
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Euph.
 Tba.
 Vc.
 Db.
 Timp.

27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42

A

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Solo Cl. 1.

Solo Cl. 2.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

C. A. Cl.

Ch. Cl.

A. Sax. 1

A. Sax. 2

T. Sax. 1

Bari. Sax.

Hp.

A

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Vc.

Db.

Timp.

To Eng. Hn.

Solo

pizz.

p

piu p

pp

sempre piu p

41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64

Andante rit. a tempo rit. a tempo animando un poco

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Solo Cl. 1

Solo Cl. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

C. A. Cl.

Ch. Cl.

A. Sax. 1

A. Sax. 2

T. Sax. 1

Bari. Sax.

Hr.

Andante rit. a tempo rit. a tempo animando un poco

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Vc.

Db.

Timp.

65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82

62

B accel. **Tempo I**

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2 *To Ob.
To Ob.*

Bsn. 1 *dimin.* *piu p* *Solo* *p* *f*

Bsn. 2 *p* *f*

Solo Cl. 1 *p* *f*

Solo Cl. 2 *p* *f*

Cl. 1

Cl. 2

Cl. 3

B. Cl.

C. A. Cl.

Ch. Cl.

A. Sax. 1 *f* *p* *f*

A. Sax. 2 *f* *p* *f*

T. Sax. 1 *f* *p* *f*

Bari. Sax. *f* *p* *f*

Hr.

B accel. **Tempo I**

Tpt. 1

Tpt. 2

Tpt. 3

Hr. 1 *dimin.* *piu p* *p* *f*

Hr. 2 *dimin.* *piu p* *p* *f*

Hr. 3 *dimin.* *piu p* *p* *f*

Hr. 4 *dimin.* *piu p* *p* *f* *Solo* *p* *f*

Tbn. 1 *dimin.* *piu p* *pp* *f*

Tbn. 2 *dimin.* *piu p* *pp* *f*

Tbn. 3 *dimin.* *piu p* *pp* *f*

Euph.

Tba. *Solo* *pp* *f*

Vc. *(arco)* *f* *p* *f*

Db. *(arco)* *f* *p* *f*

Temp. *pp* *p molto cresc.* *ff*

83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Bsn. 1
 Bsn. 2
 Solo Cl. 1
 Solo Cl. 2
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 C. A. Cl.
 Ch. Cl.
 A. Sax. 1
 A. Sax. 2
 T. Sax. 1
 Bari. Sax.
 Hp.
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Euph.
 Tba.
 Vc.
 Db.
 Tmp.

Musical score for a large orchestra, featuring woodwinds, brass, strings, and percussion. The score includes dynamic markings such as *f*, *p*, *cresc.*, *dimin.*, and *p*.

Accel.

Picc. *p* *ff* *p* *ff* *p cresc.*

Fl. 1 *p* *ff* *p* *ff* *p cresc.*

Fl. 2 *p* *ff* *p* *ff* *p cresc.*

Ob. 1 *p* *ff* *p* *ff* *p cresc.*

Ob. 2 *p* *ff* *p* *ff* *p cresc.*

Bsn. 1 *p* *ff* *p* *ff* *p cresc.*

Bsn. 2 *p* *ff* *p* *ff* *p cresc.*

Solo Cl. 1 *p* *ff* *p* *ff* *p cresc.*

Solo Cl. 2 *p* *ff* *p* *ff* *p cresc.*

Cl. 1 *p cresc.* *f* *ff* *p cresc.* *f* *ff* *p cresc.*

Cl. 2 *p cresc.* *f* *ff* *p cresc.* *f* *ff* *p cresc.*

Cl. 3 *p cresc.* *f* *ff* *p cresc.* *f* *ff* *p cresc.*

B. Cl. *p cresc.* *f* *ff* *p cresc.* *f* *ff* *p cresc.*

C. A. Cl. *p cresc.* *f* *ff* *p cresc.* *f* *ff* *p cresc.*

Ch. Cl. *p cresc.* *f* *ff* *p cresc.* *f* *ff* *p cresc.*

A. Sax. 1 *p cresc.* *f* *ff* *p cresc.* *f* *ff* *p cresc.*

A. Sax. 2 *p cresc.* *f* *ff* *p cresc.* *f* *ff* *p cresc.*

T. Sax. 1 *p cresc.* *f* *ff* *p cresc.* *f* *ff* *p cresc.*

Bari. Sax. *p cresc.* *f* *ff* *p cresc.* *f* *ff* *p cresc.*

Hr. *p* *ff* *p* *ff* *p cresc.*

Tpt. 1 *p* *ff* *p* *ff* *p cresc.*

Tpt. 2 *p* *ff* *p* *ff* *p cresc.*

Tpt. 3 *p* *ff* *p* *ff* *p cresc.*

Hr. 1 *p* *ff* *p* *ff* *p cresc.*

Hr. 2 *p* *ff* *p* *ff* *p cresc.*

Hr. 3 *p* *ff* *p* *ff* *p cresc.*

Hr. 4 *p* *ff* *p* *ff* *p cresc.*

Tbn. 1 *p* *ff* *p* *ff* *p cresc.*

Tbn. 2 *p* *ff* *p* *ff* *p cresc.*

Tbn. 3 *p* *ff* *p* *ff* *p cresc.*

Euph. *p* *ff* *p* *ff* *p cresc.*

Tba. *p* *ff* *p* *ff* *p cresc.*

Vc. *p cresc.* *f* *ff* *p cresc.* *f* *ff* *p cresc.*

Db. *p cresc.* *f* *ff* *p cresc.* *f* *ff* *p cresc.*

Timp. *p* *ff* *p* *ff* *p cresc.*

113 114 115 116 117 118 119 120 121 122 123 124 125

Molto animato
C

Picc. *ff* *f* *ff*

Fl. 1 *ff* *f* *ff*

Fl. 2 *ff* *f* *ff*

Ob. 1 *ff* *f* *ff*

Ob. 2 *ff* *f* *ff*

Bsn. 1 *ff* *f* *ff*

Bsn. 2 *ff* *f* *ff*

Solo Cl. 1 *ff* *f* *ff*

Solo Cl. 2 *ff* *f* *ff*

Cl. 1 *ff* *f* *ff*

Cl. 2 *ff* *f* *ff*

Cl. 3 *ff* *f* *ff*

B. Cl. *ff* *f* *ff*

C. A. Cl. *ff* *f* *ff*

Ch. Cl. *ff* *f* *ff*

A. Sax. 1 *ff* *f* *ff*

A. Sax. 2 *ff* *f* *ff*

T. Sax. 1 *ff* *f* *ff*

Bari. Sax. *ff* *f* *ff*

Hrp. *ff* *f* *ff*

Molto animato
C

Tpt. 1 *ff* *f* *ff*

Tpt. 2 *ff* *f* *ff*

Tpt. 3 *ff* *f* *ff*

Hrn. 1 *ff* *f* *ff*

Hrn. 2 *ff* *f* *ff*

Hrn. 3 *ff* *f* *ff*

Hrn. 4 *ff* *f* *ff*

Tbn. 1 *ff marcato* *f* *ff*

Tbn. 2 *ff marcato* *f* *ff*

Tbn. 3 *ff marcato* *f* *ff*

Euph. *ff marcato* *f* *ff*

Tba. *ff marcato* *f* *ff*

Vc. *ff* *f* *ff*

Db. *ff* *f* *ff*

Timp. *ff* *f* *ff*

126 127 128 129 130 131 132 133 134 135 136 137

[illegible]

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob.
 Bsn. 1
 Bsn. 2
 Solo Cl. 1
 Solo Cl. 2
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 C. A. Cl.
 Ch. Cl.
 A. Sax. 1
 A. Sax. 2
 T. Sax. 1
 Bari. Sax.
 Hp.
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Euph.
 Tba.
 Vc.
 Db.
 Timp.

161 162 163 164 165 166 167 168 169 170 171 172 173

E

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Bsn. 1 Bsn. 2 Solo Cl. 1 Solo Cl. 2 Cl. 1 Cl. 2 Cl. 3 B. Cl. C. A. Cl. Ch. Cl. A. Sax. 1 A. Sax. 2 T. Sax. 1 Bari. Sax. Hp.

E

Tpt. 1 Tpt. 2 Tpt. 3 Hn. 1 Hn. 2 Hn. 3 Hn. 4 Tbn. 1 Tbn. 2 Tbn. 3 Euph. Tba. Vc. Db. Timp.

1. 2. *poco cresc.*

174 175 176 177 178 179 180 181 182 183 184 185

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob.
 Ban. 1
 Ban. 2
 Solo Cl. 1
 Solo Cl. 2
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 C. A. Cl.
 Ch. Cl.
 A. Sax. 1
 A. Sax. 2
 T. Sax. 1
 Bari. Sax.
 Hp.
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Euph.
 Tba.
 Vc.
 Db.
 Timp.

186 187 188 189 190 191 192 193 194

195 196 197 198 199 200 201 202 203 204 205 206

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob.
 Bsn. 1
 Bsn. 2
 Solo Cl. 1
 Solo Cl. 2
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 C. A. Cl.
 Cb. Cl.
 A. Sax. 1
 A. Sax. 2
 T. Sax. 1
 Bari. Sax.
 Hp.
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Euph.
 Tba.
 Vc.
 Db.
 Timp.

217 218 219 220 221 222 223 224

Picc. G
 Fl. 1 *p* *f* *piu f* *ff*
 Fl. 2 *p* *f* *piu f* *ff*
 Ob. 1 *p* *f* *piu f* *ff*
 Ob. 2 *p* *f* *piu f* *ff*
 Bsn. 1 *p* *f* *piu f* *ff*
 Bsn. 2 *p* *f* *piu f* *ff*
 Solo Cl. 1 *p* *f* *piu f* *ff*
 Solo Cl. 2 *p* *f* *piu f* *ff*
 Cl. 1 *f* *piu f* *ff*
 Cl. 2 *pp* *f* *piu f* *ff*
 Cl. 3 *pp* *f* *piu f* *ff*
 B. Cl. *pp* *f* *piu f* *ff*
 C. A. Cl. *f* *piu f* *ff*
 Ch. Cl. *f* *piu f* *ff*
 A. Sax. 1 *f* *piu f* *ff*
 A. Sax. 2 *f* *piu f* *ff*
 T. Sax. 1 *f* *piu f* *ff*
 Bari. Sax. *f* *piu f* *ff*
 Hp. *f* *piu f* *ff*
 Tpt. 1 *f* *piu f* *ff*
 Tpt. 2 *f* *piu f* *ff*
 Tpt. 3 *f* *piu f* *ff*
 Hrn. 1 *f* *piu f* *ff*
 Hrn. 2 *f* *piu f* *ff*
 Hrn. 3 *f* *piu f* *ff*
 Hrn. 4 *p* *f* *piu f* *ff*
 Tbn. 1 *f* *piu f* *ff*
 Tbn. 2 *f* *piu f* *ff*
 Tbn. 3 *pp* *f* *piu f* *ff*
 Euph. *f* *piu f* *ff*
 Tba. *pp* *f* *piu f* *ff*
 Vc. *pp* *f* *piu f* *ff*
 Db. *pp* *f* *piu f* *ff*
 Timp. *f* *piu f* *ff*

225 226 227 228 229 230 231 232 233 234 235

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob.
 Ban. 1
 Ban. 2
 Solo Cl. 1
 Solo Cl. 2
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 C. A. Cl.
 Ch. Cl.
 A. Sax. 1
 A. Sax. 2
 T. Sax. 1
 Bari. Sax.
 Hp.
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Euph.
 Tba.
 Vc.
 Db.
 Timp.

236 237 238 239 240 241 242 243 244 245

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob.
 Bsn. 1
 Bsn. 2
 Solo Cl. 1
 Solo Cl. 2
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 C. A. Cl.
 Ch. Cl.
 A. Sax. 1
 A. Sax. 2
 T. Sax. 1
 Bari. Sax.
 Hp.
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Euph.
 Tba.
 Vc.
 Db.
 Timp.

246 247 248 249 250 251 252 253

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob.
 Bsn. 1
 Bsn. 2
 Solo Cl. 1
 Solo Cl. 2
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 C. A. Cl.
 Ch. Cl.
 A. Sax. 1
 A. Sax. 2
 T. Sax. 1
 Bari. Sax.
 Hp.
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Euph.
 Tba.
 Vc.
 Db.
 Timp.

254 255 256 257 258 259 260 261

Picc. *f* *poco f* *p*
 Fl. 1 *f* *poco f* *p*
 Fl. 2 *f* *poco f* *p*
 Ob. 1 *f* *poco f* *p*
 Ob. 2 *f* *poco f* *p*
 Bsn. 1 *f* *poco f* *p*
 Bsn. 2 *f* *poco f* *p*
 Solo Cl. 1 *f* *poco f* *p*
 Solo Cl. 2 *f* *poco f* *p*
 Cl. 1 *f* *poco f* *p*
 Cl. 2 *f* *poco f* *p*
 Cl. 3 *f* *poco f* *p*
 B. Cl. *f* *poco f* *p*
 C. A. Cl. *f* *poco f* *p*
 Ch. Cl. *f* *poco f* *p*
 A. Sax. 1 *f* *poco f* *p*
 A. Sax. 2 *f* *poco f* *p*
 T. Sax. 1 *f* *poco f* *p*
 Bari. Sax. *f* *poco f* *p*
 Hp. *f* *poco f* *p*
 Tpt. 1 *f* *poco f* *p*
 Tpt. 2 *f* *poco f* *p*
 Tpt. 3 *f* *poco f* *p*
 Hn. 1 *f* *poco f* *p*
 Hn. 2 *f* *poco f* *p*
 Hn. 3 *f* *poco f* *p*
 Hn. 4 *f* *poco f* *p*
 Tbn. 1 *f* *poco f* *p*
 Tbn. 2 *f* *poco f* *p*
 Tbn. 3 *f* *poco f* *p*
 Euph. *f* *poco f* *p*
 Tba. *f* *poco f* *p*
 Vc. *f* *poco f* *p*
 Db. *f* *poco f* *p*
 Timp. *f* *poco f* *p*

262 263 264 265 266 267 268 269

Stringendo

Picc. *p* *f* *mf sempre più f cresc.*

Fl. 1 *p* *f* *mf sempre più f cresc.*

Fl. 2 *p* *f* *mf sempre più f cresc.*

Ob. 1 *p* *f* *mf sempre più f cresc.*

Ob. 2 *p* *f* *mf sempre più f cresc.*

Ban. 1 *p* *f* *mf sempre più f cresc.*

Ban. 2 *p* *f* *mf sempre più f cresc.*

Solo Cl. 1 *p* *f* *mf sempre più f cresc.*

Solo Cl. 2 *p* *f* *mf sempre più f cresc.*

Cl. 1 *pp* *f* *mf sempre più f cresc.*

Cl. 2 *pp* *f* *mf sempre più f cresc.*

Cl. 3 *pp* *f* *mf sempre più f cresc.*

B. Cl. *pp* *f* *mf sempre più f cresc.*

C. A. Cl. *pp* *f* *mf sempre più f cresc.*

Ch. Cl. *pp* *f* *mf sempre più f cresc.*

A. Sax. 1 *pp* *f* *mf sempre più f cresc.*

A. Sax. 2 *pp* *f* *mf sempre più f cresc.*

T. Sax. 1 *pp* *f* *mf sempre più f cresc.*

Bari. Sax. *pp* *f* *mf sempre più f cresc.*

Hr. *pp* *f* *mf sempre più f cresc.*

Stringendo

Tpt. 1 *p* *f* *mf sempre più f cresc.*

Tpt. 2 *p* *f* *mf sempre più f cresc.*

Tpt. 3 *p* *f* *mf sempre più f cresc.*

Hn. 1 *p* *f* *mf sempre più f cresc.*

Hn. 2 *p* *f* *mf sempre più f cresc.*

Hn. 3 *p* *f* *mf sempre più f cresc.*

Hn. 4 *p* *f* *mf sempre più f cresc.*

Tbn. 1 *f* *mf*

Tbn. 2 *f* *mf*

Tbn. 3 *f* *mf*

Euph. *f* *mf*

Tba. *p* *f* *mf sempre più f cresc.*

Vc. *pp* *f* *mf sempre più f cresc.*

Db. *pp* *f* *mf sempre più f cresc.*

Timp. *pp* *f* *mf sempre più f cresc.*

270 271 272 273 274 275 276 277 278

J Un poco ritenuto a tempo

279 280 281 282 283 284 285 286 287 288 289

Picc. *f* *Ritenu*
 Fl. 1 *f*
 Fl. 2 *f*
 Ob. 1 *f*
 Ob. 2 *f* *dimin.* *p dolce*
 Bsn. 1 *f* *cresc.* *f* *dimin.* *p dolce*
 Bsn. 2 *f* *cresc.* *f* *dimin.* *p*
 Solo Cl. 1 *f* *dimin.* *p dolce*
 Solo Cl. 2 *f* *dimin.* *p dolce*
 Cl. 1 *f*
 Cl. 2 *f*
 Cl. 3 *f* *mp* *f*
 B. Cl. *f* *mp* *f*
 C. A. Cl. *p* *cresc.*
 Ch. Cl. *p* *cresc.*
 A. Sax. 1 *f*
 A. Sax. 2 *f*
 T. Sax. 1 *f*
 Bari. Sax. *f*
 Hp.
 Tpt. 1 *f* *Ritenu* *dimin.*
 Tpt. 2 *f*
 Tpt. 3 *f*
 Hn. 1 *f* *dimin.* *p dolce*
 Hn. 2 *f* *dimin.* *p*
 Hn. 3 *f* *dimin.* *p*
 Hn. 4 *f* *dimin.* *p*
 Tbn. 1 *f*
 Tbn. 2 *f*
 Tbn. 3 *f*
 Euph. *f*
 Tba. *f* *dimin.*
 Vc. *p* *cresc.*
 Db. *f*
 Timp. *f* *dimin.* *pp* *p*

290 291 292 293 294 295 296 297 298

a tempo *Ritenuato* *a tempo*

Picc. *ff* *dimin.* *p* *cresc.*

Fl. 1 *cresc.* *ff* *dimin.* *p* *cresc.*

Fl. 2 *cresc.* *ff* *dimin.* *p* *cresc.*

Ob. 1 *cresc.* *ff* *dimin.* *p* *cresc.*

Ob. *cresc.* *ff* *dimin.* *p* *cresc.*

Ban. 1 *cresc.* *ff* *dimin.* *p* *cresc.*

Ban. 2 *cresc.* *ff* *dimin.* *p* *cresc.*

Solo Cl. 1 *cresc.* *ff* *dimin.* *p* *cresc.*

Solo Cl. 2 *cresc.* *ff* *dimin.* *p* *cresc.*

Cl. 1 *p cresc.* *ff* *dimin.* *p* *cresc.*

Cl. 2 *p cresc.* *ff* *dimin.* *p* *cresc.*

Cl. 3 *p cresc.* *ff* *dimin.* *p* *cresc.*

B. Cl. *cresc.* *ff* *dimin.* *p* *cresc.*

C. A. Cl. *cresc.* *ff* *dimin.* *p* *cresc.*

Ch. Cl. *cresc.* *ff* *dimin.* *p* *cresc.*

A. Sax. 1 *ff* *dimin.* *p* *cresc.*

A. Sax. 2 *ff* *dimin.* *p* *cresc.*

T. Sax. 1 *ff* *dimin.* *p* *cresc.*

Bari. Sax. *ff* *dimin.* *p* *cresc.*

Hp. *ff* *dimin.* *p* *cresc.*

a tempo *Ritenuato* *a tempo*

Tpt. 1 *ff* *dimin.* *p* *cresc.*

Tpt. 2 *ff* *dimin.* *p* *cresc.*

Tpt. 3 *ff* *dimin.* *p* *cresc.*

Hn. 1 *pp* *ff* *dimin.* *p* *cresc.*

Hn. 2 *pp* *ff* *dimin.* *p* *cresc.*

Hn. 3 *ff* *dimin.* *p* *cresc.*

Hn. 4 *ff* *dimin.* *p* *cresc.*

Tbn. 1 *ff* *dimin.* *p* *cresc.*

Tbn. 2 *ff* *dimin.* *p* *cresc.*

Tbn. 3 *ff* *dimin.* *p* *cresc.*

Euph. *ff* *dimin.* *p* *cresc.*

Tba. *ff* *dimin.* *p* *cresc.*

Vc. *pp* *cresc.* *ff* *dimin.* *p* *cresc.*

Db. *ff* *dimin.* *p* *cresc.*

Timp. *pp* *ff* *dimin.* *p* *cresc.*

299 300 301 302 303 304 305 306 307

Ritenuato **K** **a tempo**

Picc. *ff* *dimin.* *p* *cresc. poco a poco*

Fl. 1 *piu cresc.* *ff* *dimin.* *p* *cresc. poco a poco*

Fl. 2 *piu cresc.* *ff* *dimin.* *p* *cresc. poco a poco*

Ob. 1 *ff* *dimin.* *p* *cresc. poco a poco*

Ob. 2 *ff* *dimin.* *p* *cresc. poco a poco*

Bsn. 1 *ff* *dimin.* *p* *cresc. poco a poco*

Bsn. 2 *ff* *dimin.* *p* *cresc. poco a poco*

Solo Cl. 1 *piu cresc.* *ff* *dimin.* *p* *cresc. poco a poco*

Solo Cl. 2 *piu cresc.* *ff* *dimin.* *p* *cresc. poco a poco*

Cl. 1 *piu cresc.* *ff* *dimin.* *p* *cresc. poco a poco*

Cl. 2 *piu cresc.* *ff* *dimin.* *p* *cresc. poco a poco*

Cl. 3 *piu cresc.* *ff* *dimin.* *p* *cresc. poco a poco*

B. Cl. *piu cresc.* *ff* *dimin.* *p* *cresc. poco a poco*

C. A. Cl. *ff* *dimin.* *p* *cresc.*

Ch. Cl. *piu cresc.* *ff* *dimin.* *p* *cresc.*

A. Sax. 1 *ff* *dimin.* *p* *cresc. poco a poco* *optional divb*

A. Sax. 2 *ff* *dimin.* *p* *cresc. poco a poco* *optional divb*

T. Sax. 1 *ff* *dimin.* *p* *cresc. poco a poco* *optional divb*

Bari. Sax. *ff* *dimin.* *p* *cresc. poco a poco* *optional divb*

Hp.

Ritenuato **K** **a tempo**

Tpt. 1 *ff* *dimin.* *p* *cresc. poco a poco*

Tpt. 2 *piu cresc.* *ff* *dimin.* *p* *cresc. poco a poco*

Tpt. 3 *ff* *dimin.* *p* *cresc. poco a poco*

Hrn. 1 *piu cresc.* *ff* *dimin.* *p* *cresc. poco a poco*

Hrn. 2 *ff* *dimin.* *p* *cresc. poco a poco*

Hrn. 3 *ff* *dimin.* *p* *cresc. poco a poco*

Hrn. 4 *ff* *dimin.* *p* *cresc. poco a poco*

Tbn. 1 *ff* *dimin.* *p* *cresc. poco a poco*

Tbn. 2 *ff* *dimin.* *p* *cresc. poco a poco*

Tbn. 3 *ff* *dimin.* *p* *cresc. poco a poco*

Euph. *ff* *dimin.* *p* *cresc. poco a poco*

Tba. *ff* *dimin.* *p* *cresc. poco a poco*

Vc. *piu cresc.* *ff* *dimin.* *p* *cresc. poco a poco*

Db. *ff* *dimin.* *p* *cresc.*

Timp. *ff* *dimin.* *p* *cresc.*

308 309 310 311 312 313 314 315 316

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble of instruments, including woodwinds, brass, and strings. The instruments listed on the left side of the page are: Picc., Fl. 1, Fl. 2, Ob. 1, Ob., Bsn. 1, Bsn. 2, Solo Cl. 1, Solo Cl. 2, Cl. 1, Cl. 2, Cl. 3, B. Cl., C. A. Cl., Ch. Cl., A. Sax. 1, A. Sax. 2, T. Sax. 1, Bari. Sax., Hp., Tpt. 1, Tpt. 2, Tpt. 3, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tbn. 1, Tbn. 2, Tbn. 3, Euph., Tba., Vc., Db., and Timp. The score is written in a standard musical notation with a key signature of one sharp (F#) and a time signature of 4/4. The music is divided into measures, with some measures containing multiple staves for different instruments. Dynamic markings such as *f* (forte), *cresc.* (crescendo), and *p* (piano) are used throughout the score. The page number 320 is visible at the bottom center.

Picc. **L**
 Fl. 1
 Fl. 2
 Ob. 1
 Ob.
 Ban. 1
 Ban. 2
 Solo Cl. 1
 Solo Cl. 2
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 C. A. Cl.
 Ch. Cl.
 A. Sax. 1
 A. Sax. 2
 T. Sax. 1
 Bari. Sax.
 Hp.
 Tpt. 1 **L**
 Tpt. 2
 Tpt. 3
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Euph.
 Tba.
 Vc.
 Db.
 Timp.

Musical score for a large orchestra, measures 327 to 337. The score includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, Bassoons 1 and 2, Solo Clarinets 1 and 2, Clarinets 1, 2, and 3, Bass Clarinet, Contralto Clarinet, Contrabass Clarinet, Alto Saxophones 1 and 2, Tenor Saxophone 1, Baritone Saxophone, Harp, Trumpets 1, 2, and 3, Horns 1, 2, 3, and 4, Trombones 1, 2, and 3, Euphonium, Tuba, Violoncello, Double Bass, and Timpani. The score features various dynamics (ff, p, cresc., decresc.) and articulations (acc., stacc.).

327 328 329 330 331 332 333 334 335 336 337

Picc. *sempre f*
 Fl. 1 *sempre f*
 Fl. 2 *sempre f*
 Ob. 1 *sempre f*
 Ob. *sempre f*
 Bsn. 1 *sempre f*
 Bsn. 2 *sempre f*
 Solo Cl. 1 *sempre f*
 Solo Cl. 2 *sempre f*
 Cl. 1 *sempre f*
 Cl. 2 *sempre f*
 Cl. 3 *sempre f*
 B. Cl. *sempre f*
 C. A. Cl. *sempre f*
 Ch. Cl. *sempre f*
 A. Sax. 1 *sempre f*
 A. Sax. 2 *sempre f*
 T. Sax. 1 *sempre f*
 Bari. Sax. *sempre f*
 Hp.
 Tpt. 1 *sempre f*
 Tpt. 2 *sempre f*
 Tpt. 3 *sempre f*
 Hn. 1 *sempre f*
 Hn. 2 *sempre f*
 Hn. 3 *sempre f*
 Hn. 4 *sempre f*
 Tbn. 1 *sempre f*
 Tbn. 2 *sempre f*
 Tbn. 3 *sempre f*
 Euph. *sempre f*
 Tba. *sempre f*
 Vc. *sempre f*
 Db. *sempre f*
 Timp. *sempre f*

138 139 140 141 142 143 144 145 146

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob.
 Bsn. 1
 Bsn. 2
 Solo Cl. 1
 Solo Cl. 2
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 C. A. Cl.
 Ch. Cl.
 A. Sax. 1
 A. Sax. 2
 T. Sax. 1
 Bari. Sax.
 Hp.
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Euph.
 Tba.
 Vc.
 Db.
 Timp.

347 348 349 350 351 352 353 354

M

Picc. *p* *f* *p* *f* *p* *f*

Fl. 1 *p* *f* *p* *f* *p* *f*

Fl. 2 *p* *f* *p* *f* *p* *f*

Ob. 1 *p* *f* *p* *f* *p* *f*

Ob. 2 *p* *f* *p* *f* *p* *f*

Bsn. 1 *p* *f* *p* *f* *p* *f*

Bsn. 2 *p* *f* *p* *f* *p* *f*

Solo Cl. 1 *p* *f* *p* *f* *p* *f*

Solo Cl. 2 *p* *f* *p* *f* *p* *f*

Cl. 1 *p dolce* *f* *p* *f* *p* *f*

Cl. 2 *p* *f* *p* *f* *p* *f*

Cl. 3 *p* *f* *p* *f* *p* *f*

B. Cl. *p dolce* *f* *p* *f* *p* *f*

C. A. Cl. *p dolce* *f* *p* *f* *p* *f*

Ch. Cl. *p dolce* *f* *p* *f* *p* *f*

A. Sax. 1 *p* *f* *p* *f* *p* *f*

A. Sax. 2 *p* *f* *p* *f* *p* *f*

T. Sax. 1 *p* *f* *p* *f* *p* *f*

Bari. Sax. *p* *f* *p* *f* *p* *f*

Hp. *p* *f* *p* *f* *p* *f*

M

Tpt. 1 *p* *f* *p* *f* *p* *f*

Tpt. 2 *p* *f* *p* *f* *p* *f*

Tpt. 3 *p* *f* *p* *f* *p* *f*

Hn. 1 *p* *f* *p* *f* *p* *f*

Hn. 2 *p* *f* *p* *f* *p* *f*

Hn. 3 *p* *f* *p* *f* *p* *f*

Hn. 4 *p* *f* *p* *f* *p* *f*

Tbn. 1 *p* *f* *p* *f* *p* *f*

Tbn. 2 *p* *f* *p* *f* *p* *f*

Tbn. 3 *p* *f* *p* *f* *p* *f*

Euph. *p dolce* *f* *p* *f* *p* *f*

Tba. *p* *f* *p* *f* *p* *f*

Vc. *p dolce* *f* *p* *f* *p* *f*

Db. *p dolce* *f* *p* *f* *p* *f*

Timp. *p* *f* *p* *f* *p* *f*

355 356 357 358 359 360 361 362

Picc. *p cresc.*
 Fl. 1 *p cresc.*
 Fl. 2 *p cresc.*
 Ob. 1 *p cresc.*
 Ob. *p cresc.*
 Bsn. 1 *p cresc.*
 Bsn. 2 *p cresc.*
 Solo Cl. 1 *p cresc.*
 Solo Cl. 2 *p cresc.*
 Cl. 1 *p cresc.*
 Cl. 2 *p cresc.*
 Cl. 3 *p cresc.*
 B. Cl. *p cresc.*
 C. A. Cl. *p cresc.*
 Ch. Cl. *p cresc.*
 A. Sax. 1 *p cresc.*
 A. Sax. 2 *p cresc.*
 T. Sax. 1 *p cresc.*
 Bari. Sax. *p cresc.*
 Hrp. *p cresc.*
 Tpt. 1 *p cresc.*
 Tpt. 2 *p cresc.*
 Tpt. 3 *p cresc.*
 Hn. 1 *p cresc.*
 Hn. 2 *p cresc.*
 Hn. 3 *p cresc.*
 Hn. 4 *p cresc.*
 Tbn. 1 *p cresc.*
 Tbn. 2 *p cresc.*
 Tbn. 3 *p cresc.*
 Euph. *p cresc.*
 Tba. *p cresc.*
 Vc. *p cresc.*
 Db. *p cresc.*
 Timp. *p cresc.*

363 364 365 366 367 368 369 370 371

91

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob.
 Bsn. 1
 Bsn. 2
 Solo Cl. 1.
 Solo Cl. 2.
 Cl. 1.
 Cl. 2.
 Cl. 3.
 B. Cl.
 C. A. Cl.
 Cb. Cl.
 A. Sax. 1.
 A. Sax. 2.
 T. Sax. 1.
 Bari. Sax.
 Hp.
 Tpt. 1.
 Tpt. 2.
 Tpt. 3.
 Hn. 1.
 Hn. 2.
 Hn. 3.
 Hn. 4.
 Tbn. 1.
 Tbn. 2.
 Tbn. 3.
 Euph.
 Tba.
 Vc.
 Db.
 Timp.

387 382 383 384 385 386 387

Un poco ritenuto rall.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Solo Cl. 1

Solo Cl. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

C. A. Cl.

Ch. Cl.

A. Sax. 1

A. Sax. 2

T. Sax. 1

Bari. Sax.

Hr.

Tpt. 1

Tpt. 2

Tpt. 3

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Vc.

Db.

Timp.

388 389 390 391 392 393 394 395 396 397 398

APPENDIX B: Transcription Equivalency Chart

Measures 1–12

Wagner	Sousa	Goldeck
Flutes 1 & 2	Flutes 1 & 2	Flutes 1 & 2 – added piccolo to strengthen top octave
Oboes 1 & 2	Oboes 1 & 2	Oboes 1 & 2
Clarinets 1 & 2 (in Bb)	Clarinets 1 & 2 (in Eb)	Clarinets 1 & 2 (in Bb)
Horns 1 & 2 (in F)	Horns 1 & 2 (in Eb)	Horns 1 & 2 (in F)
Horns 3 & 4 (in D)	Horns 3 & 4 (in Eb)	Horns 3 & 4 (in F)
Bassoons 1 & 2	Bassoons 1 & 2	Bassoons 1 & 2
Trumpets 1 & 2 (in F)	Trumpets 1 & 2 (in Bb)	Trumpets 1 & 2 (in Bb), Added a Trumpet 3 part to fill in triadic harmony
Trombones 1, 2, & 3	Trombones 1, 2, & 3	Trombones 1, 2, & 3
Tuba	Omitted – assigned Tuba to original Double Bass part	Restored to original
Timpani	Timpani	Timpani
Violins 1 & 2	Clarinets 1, 2, (in Bb) – bottom octave (top octave omitted)	Omitted – covered elsewhere in original winds parts
Viola	Clarinet 3 (top octave), Alto Clarinets (bottom octave)	Alto Saxophone 1 & 2 (mm. 1 – 9), Tenor Saxophone (mm. 10 – 12)
Cello	Bass Clarinet, Alto Saxophone, Tenor Saxophone	Used additive orchestration in mm. 6 – 12 for the chromatic ascending passage. Utilized clarinet and saxophone choirs in addition to maintaining original cello and double bass parts. Eliminated measured tremolo in winds.
Double Bass	Baritone Saxophone, Tuba	

Measures 13–25

Wagner	Sousa	Goldeck
Piccolo; Flutes 1 & 2	Omitted in mm. 13 – 20. Assigns piccolo to Flute 1, Flute 1 to Flute 2 in mm. 21 – 23, returns to Wagner's assignments in mm. 24 – 25.	Piccolo; Flutes 1 & 2
Oboes 1 & 2	Oboes 1 & 2	Oboes 1 & 2
Clarinets 1 & 2 (in Bb)	Clarinets 1 & 2 (in Eb)	Clarinets 1 & 2 (in Bb)
Horns 1 & 2 (in F)	Horns 1 & 2 (in Eb)	Horns 1 & 2 (in F)
Horns 3 & 4 (in D)	Horns 3 & 4 (in Eb)	Horns 3 & 4 (in F)

Bassoons 1 & 2	Bassoons 1 & 2	Bassoons 1 & 2
Trumpets 1 & 2 (in F)	Cornet 2, Trumpet 1, Trumpet 2 (top part). Cornet 1 and Trumpet 2 fill out the harmony on sustained notes and double the other parts on the unison horn call motive	Trumpets 1 & 2 (in Bb); Added a Trumpet 3 part to fill in triadic harmony, doubled at the octave mm. 25 – 26
Trombones 1, 2, & 3	Trombones 1, 2, & 3	Trombones 1, 2, & 3
Tuba	Omitted – assigned Tuba to original Double Bass part	Maintained original tuba part; added chromatic runs to accompany and strengthen clarinet choir, strings and euphonium
Timpani	Timpani	Timpani
Violins 1 & 2 Viola Cello Double Bass	Clarinets 1, 2, & 3, Alto Clarinet, Bass Clarinet, Alto, Tenor and Baritone Saxophones	Clarinet choir, Euphonium, Tuba, Strings for chromatic passages; Saxophones for sustained passages (mm. 13 – 14; 17 – 18, 21 – 25). Omitted large leaps from original string parts when assigning to winds.

Measures 26 – 44

Wagner	Sousa	Goldeck
Piccolo; Flutes 1 & 2	Flutes 1 & 2, piccolo omitted	Piccolo; Flutes 1 & 2
Oboes 1 & 2	Oboes 1 & 2	Oboes 1 & 2
Clarinets 1 & 2 (in Bb)	Clarinets 1 & 2 (in Eb). Switched to Bb Clarinets in m. 40	Clarinets 1 & 2 (in Bb)
Horns 1 & 2 (in F)	Horns 1 & 2 (in Eb)	Horns 1 & 2 (in F)
Horns 3 & 4 (in D)	Horns 3 & 4 (in Eb)	Horns 3 & 4 (in F)
Bassoons 1 & 2	Bassoons 1 & 2	Bassoons 1 & 2
Trumpets 1 & 2 (in F)	Redistributed harmony between trumpets and cornets. Neither pitch from Wagner's score appears.	Restored Trumpets 1 & 2 to Wagner's original assignments; added a Trumpet 3 part to fill in the triadic harmony
Trombones 1, 2, & 3	Trombones 1, 2, & 3 - Redistributed harmony of sustained notes, kept horn call and all of Trombone 3 intact	Restored all three parts to Wagner's original
Tuba	Omitted – assigned Tuba to original Double Bass part	Restored to original tuba part
Timpani	Timpani	Timpani

(mm. 26 – 31) Violins 1 & 2 Viola Cello Double Bass	Assigned main theme (A) to Clarinets 1, 2, & 3, Alto and Bass Clarinet, Alto and Baritone Saxophones, Euphoniums 1 & 2, and Tuba.	Assigned main theme (A) to saxophone choir in unison and octaves scoring the measured tremolos in Clarinets 1, 2, and 3 (sans tremolo).
(mm. 32 – 44)	Same assignments as above	Same assignments as above but re-harmonized adhering to Wagner's original setting more closely. Added harmony clarinets beginning in m. 32 to cover low strings. Removed saxophones from the texture at the beginning of the diminuendo in m. 39.

Measures 44–64

Wagner	Sousa	Goldeck
Oboes 1 & 2	Oboes 1 & 2	Oboes 1 & 2
Clarinets 1 & 2 (in Bb)	Clarinets 1 & 2 (in Bb)	Clarinets 1 & 2 (in Bb)
Horns 1 & 2 (in F)	Horns 1 & 2 (in Eb)	Horns 1 & 2 (in F)
Horns 3 & 4 (in D)	Horns 3 & 4 (in Eb)	Horns 3 & 4 (in F)
Bassoons 1 & 2	Bassoons 1 & 2	Bassoons 1 & 2
Trombones 1, 2, & 3	Trombones 1, 2, & 3	Trombones 1, 2, & 3
Timpani	Timpani	Timpani
Violins 1 & 2 Viola Cello Double Bass	Clarinet 1, 2, & 3, Alto Clarinet, Bass Clarinet, Alto, Tenor and Baritone Saxophones, Euphoniums 1 & 2, Tuba	Clarinet Choir Cello Double Bass

Measures 65–96

Wagner	Sousa	Goldeck
Flutes 1 & 2	Flutes 1 & 2	Flutes 1 & 2
Oboe 1	Oboe 1	Oboe 1
Clarinets 1 & 2 (in Bb)	Clarinets 1 & 2 (in Eb)	Clarinets 1 & 2 (in Bb)
English Horn	Alto Saxophone	Restored to English Horn
Horns 1 & 2 (in F)	Horns 1 & 2 (in Eb)	Horns 1 & 2 (in F)
Horns 3 & 4 (in D)	Horns 3 & 4 (in Eb)	Horns 3 & 4 (in F)
Bassoons 1 & 2	Bassoons 1 & 2	Bassoons 1 & 2
Trombones 1, 2, & 3	Trombones 1, 2, & 3	Trombones 1, 2, & 3
Tuba	Tuba	Tuba

Measures 97–112

Wagner	Sousa	Goldeck
Flute 1	Flute 1	Flute 1
Oboes 1 & 2	Oboes 1 & 2	Oboes 1 & 2
Clarinets 1 & 2 (in Bb)	Clarinets 1 & 2 (in Eb)	Clarinets 1 & 2 in Bb
Horns 1 & 2 (in F)	Horns 1 & 2 (in Eb)	Horns 1 & 2 (in F)
Horns 3 & 4 (in D)	Horns 3 & 4 (in Eb)	Horns 3 & 4 (in F)
Bassoons 1 & 2	Bassoons 1 & 2	Bassoons 1 & 2
Trumpets 1 & 2 (in F)	Trumpets 1 & 2 in Bb	Trumpets 1 & 2 in Bb, added a Trumpet 3 part that doubles Trumpet 2
Trombones 1, 2, & 3	Trombones 1, 2, & 3	Trombones 1, 2, & 3
Tuba	Omitted – Assigned tuba to original Double Bass part	Tuba
Timpani	Timpani	Timpani
Violins 1 & 2	Clarinet 1, 2, & 3, Alto Clarinet, Bass Clarinet, Alto Saxophone, Euphonium Baritone Saxophone for Double Bass	Assigned saxophone choir (rapid moving eighth notes) and clarinet choir (softer, more sustained parts) in alternation. Restored original cello and double bass assignments.
Viola		
Cello		
Double Bass		

Measures 113–128

Wagner	Sousa	Goldeck
Piccolo; Flutes 1 & 2	Flutes 1 & 2. In mm. 126–128, Sousa assigned the Piccolo part to Flute 1, Flute 1 to Flute 2, and omitted the original Flute 2 part	Restored to original Piccolo; Flutes 1 & 2
Oboes 1 & 2	Oboes 1 & 2	Oboes 1 & 2
Clarinets 1 & 2 (in Bb)	Clarinets 1 & 2 (in Eb) mm. 113–120. Sousa departs from the original clarinet parts in mm. 121–122 to double Flute 1 and Flute 2. He returns to the original Clarinet 1 part in mm. 123–128 but scores it in Eb Clarinet 2 and scores the Clarinet 2 part in Eb Clarinet 1 up an octave.	Restored to original Clarinet 1 & 2 in Bb.
Horns 1 & 2 (in F)	Horns 1 & 2 (in Eb)	Horns 1 & 2 (in F)
Horns 3 & 4 (in D)	Horns 3 & 4 (in Eb)	Horns 3 & 4 (in F)

Bassoons 1 & 2	Bassoons 1 & 2	Bassoons 1 & 2
Trumpets 1 & 2 (in F)	Trumpets 1 & 2 (in Bb)	Trumpets 1 & 3 in Bb. Added an additional trumpet part to fill out the triadic harmony. Re-voiced so that the triad would appear in root position from trumpet 3 up.
Trombones 1, 2, & 3	Trombones 1, 2, & 3, Euphoniums 1 & 2	Trombones 1, 2, & 3, Euphonium (divisi)
Tuba	Tuba (without slurs and 8vb to mimic Double Bass part)	Tuba
Timpani	Timpani	Timpani
Violins 1 & 2	Clarinets 1, 2, & 3, Alto Clarinet, Bass Clarinet, Alto and Baritone Saxophones, Tuba	Clarinet Choir and original cello/double bass parts for chromatic swells with saxophones filling in the viola sustained notes in mm. 113–119. Maintained Sousa's orchestration for Clarinets 1, 2, & 3 and saxophones in mm. 121–128 with an additional Alto Saxophone 2 part that doubles the absent viola part in Sousa's transcription. Contra Alto and Contra Bass clarinets double the Bass Clarinet at the octave in these measures.
Viola		
Cello Double Bass		

Measures 129–147

Wagner	Sousa	Goldeck
Piccolo; Flutes 1 & 2	Flutes 1 & 2 – pitches do not match the Flute 1 & 2 original parts. Sousa moves freely in-between the original flute part and the original piccolo part in these measures. M. 139 is completely omitted.	Restored original Piccolo, Flute 1 and Flute 2 parts
Oboes 1 & 2	Oboes 1 & 2	Oboes 1 & 2
Clarinets 1 & 2 (in Bb)	Clarinets 1 & 2 (in Eb) – part assignments are reversed, move freely among one	Restored to original Clarinet 1 & 2 parts in Bb

	another and are often up one octave	
Horns 1 & 2 (in F)	Horns 1 & 2 (in Eb)	Horns 1 & 2 (in F)
Horns 3 & 4 (in D)	Horns 3 & 4 (in Eb)	Horns 3 & 4 (in F)
Bassoons 1 & 2	Bassoons 1 & 2	Bassoons 1 & 2
Trumpets 1 & 2 (in F)	Omitted – Sousa used the trumpets and cornets in this section for the measured string tremolos	Trumpets 1 & 2 (in Bb) – Added a Trumpet 3 8vb Trumpet 2 to add power and volume to this tutti fortissimo passage
Trombones 1, 2, & 3	Trombones 1, 2, & 3	Trombones 1, 2, & 3 Euphonium
Tuba	Tuba (mm. 129-139), omits mm. 140–147 (assigns tuba to original Double Bass part in these measures)	Tuba
Timpani	Timpani	Timpani
Violins 1 & 2	Clarinets 1, 2, & 3, Alto Clarinet, Bass Clarinet, Alto, Tenor and Baritone Saxophones, Cornets and Trumpets, Euphoniums, Tuba	Clarinets 1, 2, & 3, Bass Clarinet, Contra Alto Clarinet, Contra Bass Clarinet, Alto, Tenor, and Baritone Saxophones, original Cello and Double Bass parts. Used octave displacement for the saxophone family due to range considerations.
Viola		
Cello		
Double Bass		

Measures 148–174

Wagner	Sousa	Goldeck
Flutes 1 & 2	Flutes 1 & 2	Flutes 1 & 2
Oboes 1 & 2	Oboes 1 & 2	Oboes 1 & 2
Clarinets 1 & 2 (in Bb)	Clarinets 1 & 2 (in Eb) – Starting in m. 169, Sousa scores the Eb Clarinets one octave higher than Wagner	Restored to original Clarinets 1 & 2 in Bb
Horns 1 & 2 (in F)	Horns 1 & 2 (in Eb)	Horns 1 & 2 (in F)
Horns 3 & 4 (in D)	Horns 3 & 4 (in Eb). Mm. 169–170 omitted	Horns 3 & 4 (in F). Mm. 169–170 restored
Bassoons 1 & 2	Bassoons 1 & 2	Bassoons 1 & 2
Trumpets 1 & 2 (in F)	Cornets 1 & 2, Trumpets 1 & 2 – scored for all four trumpet/cornet parts in mm. 163–164 despite Wagner's	Trumpet 1 (only) mm. 163–164; restored omitted measures. Added a Trumpet 3 part to divisi measures (doubles Trumpet 2)

	indication of one player only. Omitted mm. 169–174	
Trombones 1 & 2	Trombones 1 & 2. Omitted mm. 169–174	Trombones 1 & 2; restored omitted measures
Tuba (only one note on downbeat of m. 148)	Sousa used the Tuba to double the Double Bass part in these measures.	Tuba (just the downbeat of m. 148 as per Wagner’s score)
Timpani	Timpani	Timpani
Violins 1 & 2 Viola Cello Double Bass	Clarinets 1, 2, & 3, Bass Clarinet, Alto Clarinet, Saxophones (beginning in m. 165), Euphoniums in mm. 162–163 for staccato eighth notes	Clarinet choir – Used additive orchestration to build tension during the rising diminished chords in mm. 152–163. Used saxophones (Alto 1, Alto 2 and Tenor) to strengthen unison line and to cover the string parts alternating with the clarinet choir (mm. 162–174)

Measures 175–202

Wagner	Sousa	Goldeck
Piccolo; Flutes 1 & 2	Flutes 1 & 2 – Sousa re-harmonized m. 188 and mm. 195–199. Omitted Piccolo	Restored to original Piccolo; Flutes 1 & 2 parts
Oboes 1 & 2	Oboes 1 & 2	Oboes 1 & 2
Clarinets 1 & 2 (in Bb)	Clarinets 1 & 2 (in Eb) – Sousa scored mm. 198 b2–202 up one octave higher than the original Bb Clarinet parts	Clarinets 1 & 2 (in Bb) – Restored mm. 198–202 to their original octaves.
Horns 1 & 2 (in F)	Horns 1 & 2 (in Eb)	Horns 1 & 2 (in F) Doubled in Cornets/Trumpets and Euphonium 1mm. 198–199
Horns 3 & 4 (in F)	Horns 3 & 4 (in Eb)	Horns 3 & 4 (in F)
Bassoons 1 & 2	Euphoniums 1 & 2 (mm. 175–179);	
Trumpets 1 & 2 (in F)	Omitted mm. 191–194. Mm. 195–199 scored in Trumpets 1 & 2	Trumpets 1 & 2; Added a Trumpet 3 part doubling Trumpet 2 at the octave
Trombones 1, 2, & 3	Trombones 1, 2, & 3	Trombones 1, 2, & 3
Tuba	Tuba – Scored mm. 195–199 down one octave	Tuba – Restored original octave
Timpani	Timpani	Timpani

Violins 1 & 2 Viola Cello Double Bass	Clarinets 1, 2, & 3, Alto and Bass Clarinets, Alto and Tenor Saxophones, Cornets and Trumpets (mm. 181–1940, Bassoons (mm. 175–179)	Clarinet choir, Alto and Tenor Saxophones, Euphonium. Maintained original Cello and Double Bass parts. Extended the cello pizzicato in mm. 200–203 to include the original Violin 1 pizz. part.
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Measures 203–216

Wagner	Sousa	Goldeck
Piccolo; Flutes 1 & 2	Flutes 1 & 2. Omitted Flute 1 part in mm. 215–216 and scored the original Piccolo part in Flute 1	Piccolo; Flutes 1 & 2
Oboes 1 & 2	Oboes 1 & 2	Oboes 1 & 2
Clarinets 1 & 2 (in Bb)	Clarinets 1 & 2 (in Eb)	Clarinets 1 & 2 (in Bb)
Horns 1 & 2 (in F)	Horns 1 & 2 (in Eb)	Horns 1 & 2 (in F)
Horns 3 & 4 (in F)	Horns 3 & 4 (in Eb)	Horns 3 & 4 (in F)
Bassoons 1 & 2	Bassoons 1 & 2	Bassoons 1 & 2
Trumpets 1 & 2 (in F)	Trumpets 1 & 2 (in Bb)	Trumpets 1 & 2
Trombone 3	Trombone 3	Trombone 3
Timpani	Timpani	Timpani
Violins 1 & 2 Viola Cello Double Bass	Clarinets 1 & 2, Alto and Bass Clarinets. Double Bass part omitted in winds (except where it natural occurs in Trombone 3)	Additive orchestration beginning in m. 211 – Clarinet 3/Bass Clarinet, added Clarinet 2 in m. 215 to support the crescendo. Contra Alto Clarinet and Contra Bass Clarinet are assigned the Double Bass part beginning in m. 215

Measures 217–234

Wagner	Sousa	Goldeck
Piccolo; Flutes 1 & 2	Flutes 1 & 2 – In this section the piccolo is doubled at the octave in Wagner’s original and is omitted by Sousa	Piccolo; Flutes 1 & 2
Oboes 1 & 2	Oboes 1 & 2	Oboes 1 & 2
Clarinets 1 & 2 (in Bb)	Clarinets 1 & 2 (in Eb)	Solo Clarinets 1 & 2 (in Bb)
Horns 1 & 2 (in F)	Horns 1 & 2 (in Eb)	Horns 1 & 2 (in F)
Horns 3 & 4 (in F)	Horns 3 & 4 (in Eb)	Horns 3 & 4 (in F)
Bassoons 1 & 2	Bassoons 1 & 2	Bassoons 1 & 2

Trumpets 1 & 2 (in F)	Omits Wagner's original trumpet parts and scores a hybrid combining the sustained notes of the brass with melodic material from the upper woodwinds	Trumpets 1 & 2 (in Bb) with an added Trumpet 3 part filling in harmony during sustained notes.
Trombones 1, 2, & 3	Trombones 1, 2, & 3	Trombones 1, 2, & 3
Timpani	Timpani	Timpani
Violins 1 & 2 Viola Cello Double Bass	Clarinets 1, 2, & 3, Alto and Bass Clarinets, Alto and Tenor Saxophones, Bassoons 1 & 2. Sousa also scored the measured string tremolos as six quarter notes per bar in this section.	Clarinets 1, 2, & 3, Bass Clarinet, Contra Alto and Contra Bass Clarinets (Double Bass), Alto and Tenor Saxophones, Baritone Saxophone (Double Bass). In mm. 219–220 and 223–224, I dropped the saxophones out to heighten the forte-piano effect.

Measures 235–252

Wagner	Sousa	Goldeck
Piccolo; Flutes 1 & 2	Flutes 1 & 2 – In mm. 238–243, Sousa omits the original Flute 1 part in these measures and scores the piccolo part in Flute 1 instead.	Piccolo; Flutes 1 & 2
Oboes 1 & 2	Oboes 1 & 2	Oboes 1 & 2
Clarinets 1 & 2 (in Bb)	Clarinets 1 & 2 (in Eb) – In mm. 235–243, Sousa scored the Eb Clarinets up one octave higher than Wagner's original score. In mm. 249–251, Wagner's original parts are doubled at the octave. Sousa has both playing the top octave in unison.	Solo Clarinets 1 & 2 (in Bb)
Horns 1 & 2 (in F)	Horns 1 & 2 (in Eb)	Horns 1 & 2 (in F)
Horns 3 & 4 (in F)	Horns 3 & 4 (in Eb)	Horns 3 & 4 (in F)
Bassoons 1 & 2	Bassoons 1 & 2 – Sousa omits mm. 245–253 and assigns the Bassoons to the Double Bass part instead.	Bassoons 1 & 2 (restored to Wagner's original assignments)

Trumpets 1 & 2 (in F)	Omits entire passage except mm. 251–252. Sousa assigns the trumpets and cornets to string parts in this section.	Trumpets 1 & 2 (in Bb) (restored to Wagner’s original assignments)
Trombones 1, 2, & 3	Trombones 1, 2, & 3	Trombones 1, 2, & 3
Tuba	Tuba (mm. 235–250). In mm. 251–252, Sousa scores the Double Bass part for Tuba and omits the original Tuba part	Tuba
Timpani	Timpani	Timpani
Violins 1 & 2 Viola Cello Double Bass	<p>Clarinets 1, 2, & 3 with Cornets and Trumpets and Saxophones for measured string tremolos (again, six quarter notes per bar).</p> <p>Baritone Saxophone with Bassoons for low strings in mm. 243–252 alternating with Clarinets 1 & 2 for high string parts</p>	<p>Clarinets 1, 2, & 3 with Alto Saxophones and Piccolo for high string parts. I chose to dovetail eighth notes (except the piccolo) instead of scoring six quarter notes per bar as Sousa did.</p> <p>For the low string/high string alternation, I scored the high strings in Clarinets 1, 2, & 3 coupled with Alto Saxophones 1 & 2 and the low strings in Bass Clarinet coupled with Tenor and Baritone Saxophones while the Euphonium is assigned the viola part</p>

Measures 253–284

Wagner	Sousa	Goldeck
Piccolo; Flutes 1 & 2	Flutes 1 & 2 – Assigns Piccolo part between the two flutes, omitting certain passages for Flute 1 & 2	Piccolo; Flutes 1 & 2
Oboes 1 & 2	Oboes 1 & 2	Oboes 1 & 2
Clarinets 1 & 2 (in Bb)	Clarinets 1 & 2 (in Eb), Alto Clarinet (mm. 254–256, bottom part)	Solo Clarinets 1 & 2 (in Bb)
Horns 1 & 2 (in F)	Horns 1 & 2 (in Eb)	Horns 1 & 2 (in F)
Horns 3 & 4 (in F and D)	Horns 3 & 4 (in Eb)	Horns 3 & 4 (in F)
Bassoons 1 & 2	Bassoons 1 & 2 – In mm. 253–254, Sousa assigns the Cello/Double Bass part to	Bassoons 1 & 2

	Bassoons, resumes bassoon part at m. 255	
Trumpets 1 & 2 (in F)	Trumpets 1 & 2 (Cornet 2 in m. 267) – Sousa scores the rest of the trumpet/cornet section doubling woodwind melodies	Trumpets 1 & 2 (in Bb)
Trombones 1, 2, & 3	Trombones 1, 2, & 3	Trombones 1, 2, & 3
Tuba	Tuba – Sousa’s tuba part in this section maintains Wagner’s original but inserts Cello and Double Bass passages at moments of repose	Tuba (restored to original part)
Timpani	Timpani	Timpani
Violins 1 & 2 Viola Cello Double Bass	Clarinets 1, 2, & 3, Bassoons 1 & 2, Alto and Bass Clarinets, Alto, Tenor, and Baritone Saxophones, Euphoniums 1 & 2, Tuba	Clarinets 1, 2, & 3 with Harmony Clarinets in alteration with Alto, Tenor, and Baritone Saxophones, Euphonium and Tuba to strengthen bass line during crescendi

Measures 285–312

Wagner	Sousa	Goldeck
Piccolo; Flutes 1 & 2	Flutes 1 & 2	Piccolo; Flutes 1 & 2
Oboes 1 & 2	Oboes 1 & 2	Oboes 1 & 2
Clarinets 1 & 2 (in Bb)	Clarinets 1 & 2 (in Eb)	Clarinets 1 & 2 (in Bb)
Horns 1 & 2 (in F)	Horns 1 & 2 (in Eb)	Horns 1 & 2 (in F)
Horns 3 & 4 (in F and D)	Horns 3 & 4 (in Eb)	Horns 3 & 4 (in F)
Bassoons 1 & 2	Bassoons 1 & 2 – Sousa added measured tremolo to existing part in mm. 306–308 to mimic strings. Inserted low string part in Bassoon 2 in mm. 294–295	Bassoons 1 & 2
Trumpets 1 & 2 (in F)	Trumpets 1 & 2 (in Bb) – Cornets assigned pitches to complete harmony	Trumpets 1 & 2 (in Bb)
Trombones 1, 2, & 3	Trombones 1, 2, & 3	Trombones 1, 2, & 3
Tuba	Tuba (with interjections from the Double Bass part during moments of repose)	Tuba (restored to original)
Timpani	Timpani	Timpani

Violins 1 & 2 Viola Cello Double Bass	Clarinets 1, 2, & 3, Alto and Bass Clarinets, Alto, Tenor, and Baritone Saxophones, Cornets and Trumpets, Euphoniums, Tuba	Clarinets 1, 2, & 3, Alto, Tenor, and Baritone Saxophones, Harmony Clarinets, Euphonium – For the most part, maintained Sousa’s scoring for this section
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Measures 313–321

Wagner	Sousa	Goldeck
Piccolo; Flutes 1 & 2	Flutes 1 & 2 mm. 313–316, omits mm. 317–320 and assigns flutes the high violin part	Added original Piccolo part back in, maintained Sousa’s scoring for the Flutes
Oboes 1 & 2	Oboes 1 & 2	Oboes 1 & 2
Clarinets 1 & 2 (in Bb)	Clarinets 1 & 2 (in Eb) – Sousa, as with the flutes, abandons the original Clarinet part in m. 317 to score the high violin part	Used original Clarinet parts. Would have maintained Sousa’s but with my version being restored to Wagner’s original key (up one whole step from Sousa’s), the range for the Bb Clarinet becomes impractical in these measures.
Horns 1 & 2 (in F)	Horns 1 & 2 (in Eb) – Sousa re-assigned pitches from the prevailing harmony. Not the same as Wagner’s horn parts.	Restored to Wagner’s original orchestration
Horns 3 & 4 (in F and D)	Horns 3 & 4 (in Eb)	Horns 3 & 4 (in F)
Bassoons 1 & 2	Bassoons 1 & 2	Bassoons 1 & 2
Trumpets 1 & 2 (in F)	Trumpets 1 & 2 (in Bb)	Trumpets 1 & 2 (in Bb) with an added Trumpet 3 doubling Trumpets 1 & 2 at the octave. Also filled in the diminished harmony at m. 320.
Trombones 1, 2, & 3	Trombones 1, 2, & 3, Euphoniums 1 & 2	Trombones 1, 2, & 3, Euphonium
Tuba	Omits original Tuba part. Scores the Double Bass part for tuba.	Restored to Wagner’s original Tuba part.
Timpani	Timpani	Timpani

Violins 1 & 2 Viola Cello Double Bass	Clarinets 1, 2, & 3, Alto and Bass Clarinets, Alto, Tenor, and Baritone Saxophones, Tuba	Clarinets 1, 2, & 3 with Alto, Tenor, and Baritone Saxophones (utilized dovetailing orchestration due to tempo). Harmony clarinets for Double Bass
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Measures 321–328

Wagner	Sousa	Goldeck
Violins 1 & 2	Eb Clarinets 1 & 2, Clarinets in Bb 1, 2, and 3	Clarinets 1, 2, & 3 with Piccolo and Flutes 1 & 2. Dropped the clarinets down an octave beginning in m. 326 due to range considerations and added the Flutes and Piccolo in the original octave in mm. 326–328

Measures 328–376

Wagner	Sousa	Goldeck
Piccolo; Flutes 1 & 2	Flutes 1 & 2 – In mm. 359–367, Sousa omitted some of the flute parts to score the original violin part in Flutes 1 & 2	Leaving in VLN parts for now in black
Oboes 1 & 2	Oboes 1 & 2 – slight changes to pitches in mm. 372–376	Oboes 1 & 2 (restored to original orchestration)
Clarinets 1 & 2 (in Bb)	Clarinets 1 & 2 (in Eb) – Sousa scored mm. 328–337 up one octave for both parts	Clarinets 1 & 2 (in Bb) – restored to original orchestration
Horns 1 & 2 (in G)	Horns 1 & 2 (in Eb) with minor distribution changes among the four parts	Horns 1 & 2 (in F) – restored to Wagner’s original
Horns 3 & 4 (in D)	Horns 3 & 4 (in Eb) – Sousa redistributed harmonies throughout this section	Horns 3 & 4 (in F) – restored to Wagner’s original
Bassoons 1 & 2	Bassoons 1 & 2	Bassoons 1 & 2
Trumpets 1 & 2 (in D)	Combination of Trumpets and Cornets in an alternating fashion. Most of this section is omitted and re-orchestrated in favor of assigning the trumpets and cornets to	Trumpets 1 & 2 (in Bb) with an added Trumpet 3 part that fills in harmonies or doubles Trumpet 2 at forceful moments

	melodic material and to cover the harp harmony.	
Trombones 1, 2, & 3	Trombones 1, 2, & 3 – with some additions in mm. 360–371 covering low string and harp parts from the original orchestration	Trombones 1, 2, & 3 – restored to Wagner’s original
Tuba	Hybrid part combining Tuba with the Double Bass	Tuba – restored to Wagner’s original and added Double Bass part in mm. 332–336
Timpani	Timpani	Timpani
Harp	Clarinets 1, 2, & 3, Alto and Bass Clarinets	Harp
Violins 1 & 2 Viola Cello Double Bass	Clarinets 1, 2, & 3 (with single note tremolos), Alto and Bass Clarinets, Alto, Tenor, and Baritone Saxophones, Euphoniums 1 and 2, Tuba	Clarinets 1, 2, & 3, Bass, Contra Alto and Contra Bass Clarinets, used saxophones to heighten dramatic changes at tutti fortissimo sections (m. 328, 333), used additive orchestration in saxophones mm. 338–347 to dramatize crescendo

Measures 377–398

Wagner	Sousa	Goldeck
Piccolo; Flutes 1 & 2	Flutes 1 & 2	Piccolo; Flutes 1 & 2
Oboes 1 & 2	Oboes 1 & 2	Oboes 1 & 2
Clarinets 1 & 2 (in Bb)	Clarinets 1 & 2 (in Eb)	Solo Clarinets 1 & 2
Horns 1 & 2 (in G)	Horns 1 & 2 (in Eb)	Horns 1 & 2 (in F)
Horns 3 & 4 (in D)	Horns 3 & 4 (in Eb)	Horns 3 & 4 (in F)
Bassoons 1 & 2	Bassoons 1 & 2	Bassoons 1 & 2
Trumpets 1 & 2 (in D)	Trumpets 1 & 2 (in Bb)	Trumpets 1 & 2 (in Bb); Added Trumpet 3 part
Trombones 1, 2, & 3	Trombones 1, 2, & 3	Trombones 1, 2, & 3
Tuba	Tuba (also combined Double Bass in certain passages)	Tuba
Timpani	Timpani	Timpani
Harp	Clarinets 1, 2, & 3, Alto and Bass Clarinets	Harp

Violins 1 & 2 Viola Cello Double Bass	Clarinets 1, 2, & 3, Alto and Bass Clarinets, Alto, Tenor, and Baritone Saxophones, Euphoniums 1 and 2, Tuba. Continues to score one-note tremolos.	Clarinets 1, 2, & 3, Bass, Contra Alto, and Contra Bass Clarinets, Alto, Tenor, and Baritone Saxophones. Took piccolo up one octave mm. 381–end for balance concerns. Used two-note tremolos in Bass Clarinet, Contra Alto Clarinet, Alto Saxophone and Tenor Saxophone in mm. 392–393
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