PERIOD PIECES
For Orchestra

Arranged by

Philip Gordon

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Published for

ADVANCED VIOLIN	OBOE	1st B♭ TRUMPET
1st VIOLIN	1st B♭ CLARINET	2nd B♭ TRUMPET
2nd VIOLIN	2nd B♭ CLARINET	1st TROMBONE
VIOLA	E♭ ALTO SAXOPHONE	2nd TROMBONE
CELLO	B♭ TENOR SAXOPHONE	TUBA
BASS	BASSOON	DRUMS
FLUTE	1st F & 2nd F HORNS	TIMPANI

PRICE 75c each

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PERIOD PIECES

For
Orchestra

Arranged by
Philip Gordon

Preface

The compositions contained in "Period Pieces" represent master works by master composers. In each instance Philip Gordon has selected music that is not easily accessible and has transcribed these works so that they find their rightful place on programs of any type of orchestra. Nevertheless the technical requirements are at a level so that Junior High School ensembles will find these pieces very stimulating to play.

All the string parts are playable in the first position, except the advanced violin, and are carefully bowed and fingered.

It will be noted that the Baroque, Classical and Romantic Periods are equally represented. The compilation has been so planned that one can present an entire program by the use of this volume alone.

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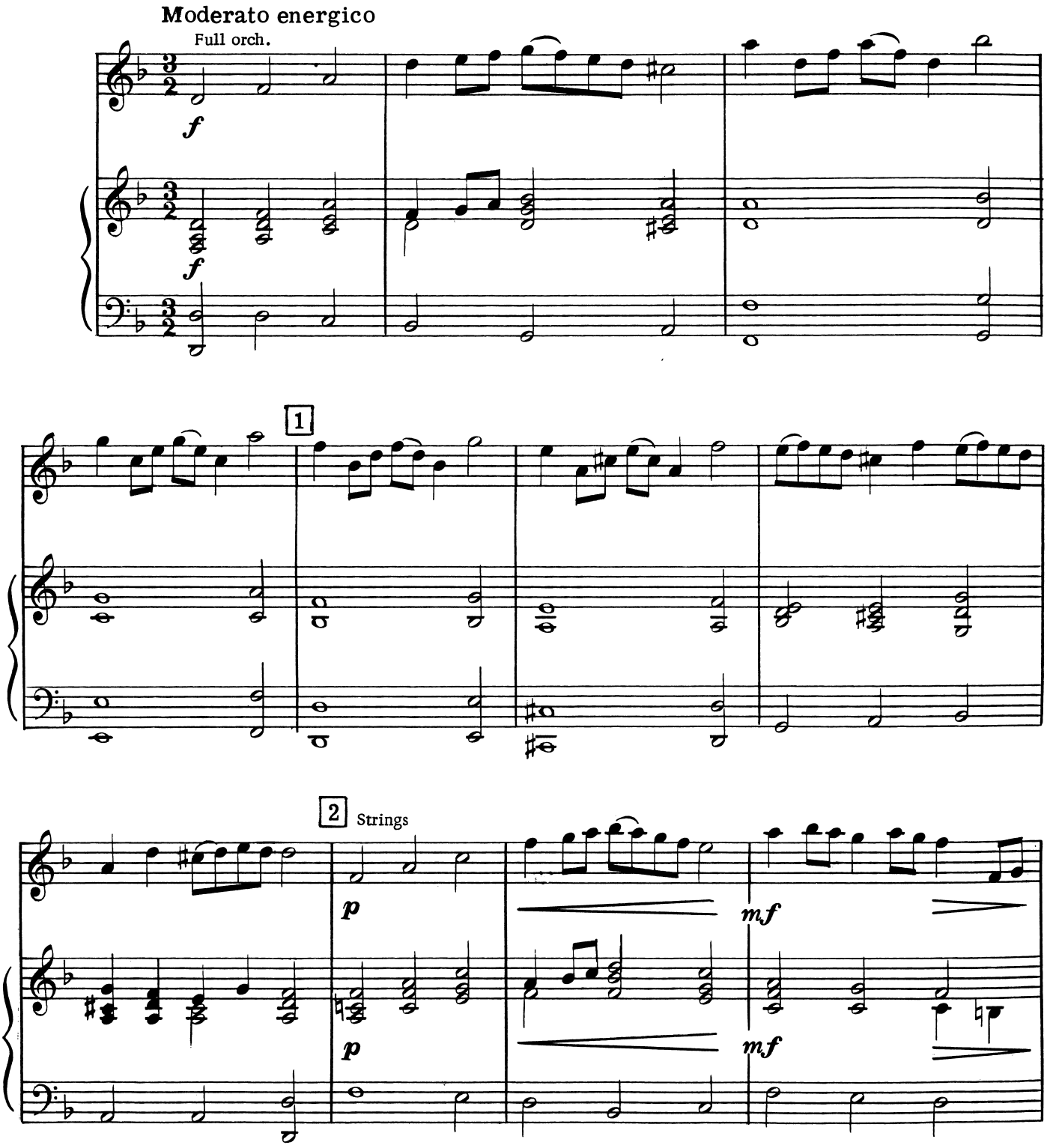
RONDO

From "ABDELAZAR"

HENRY PURCELL

Piano-Conductor



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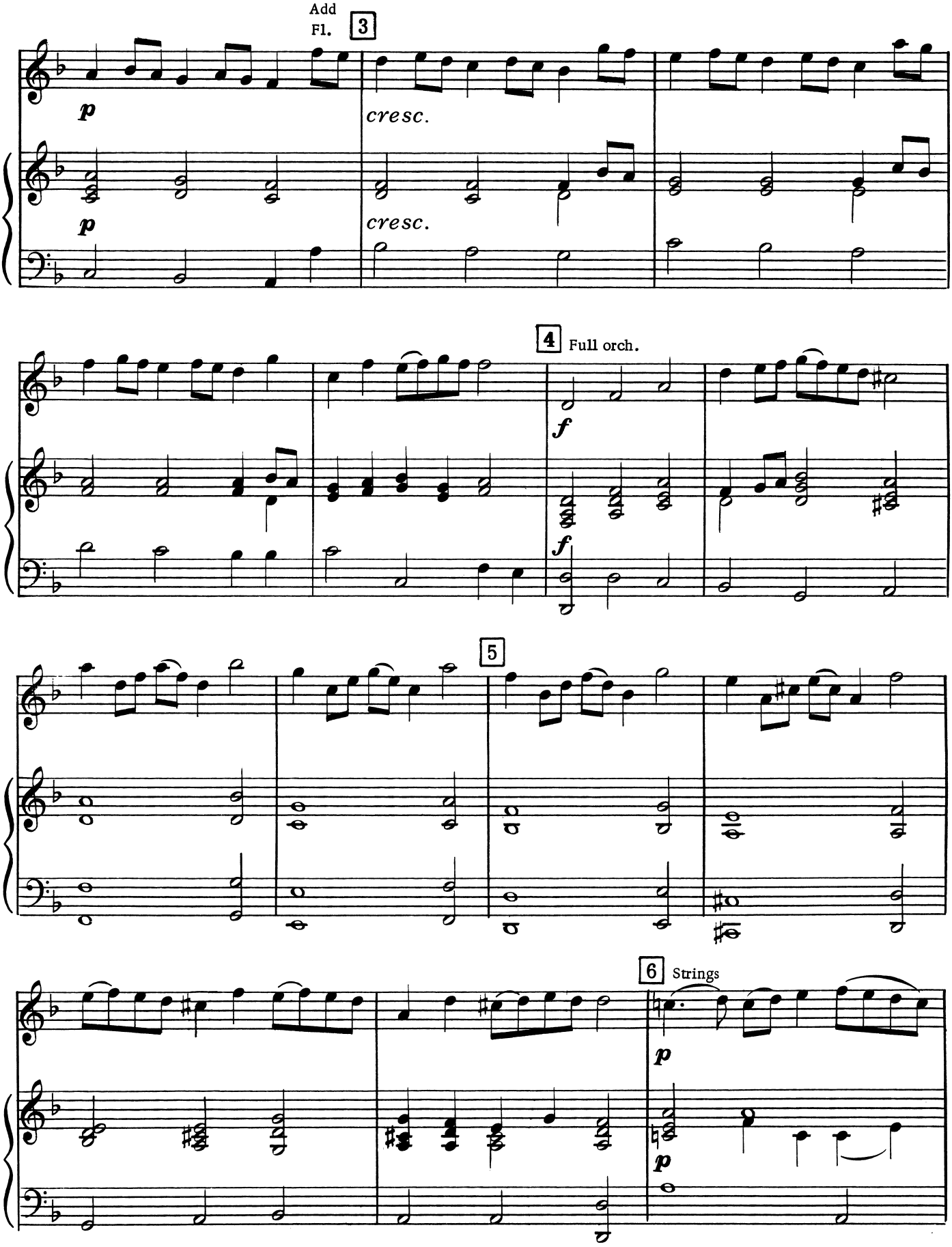
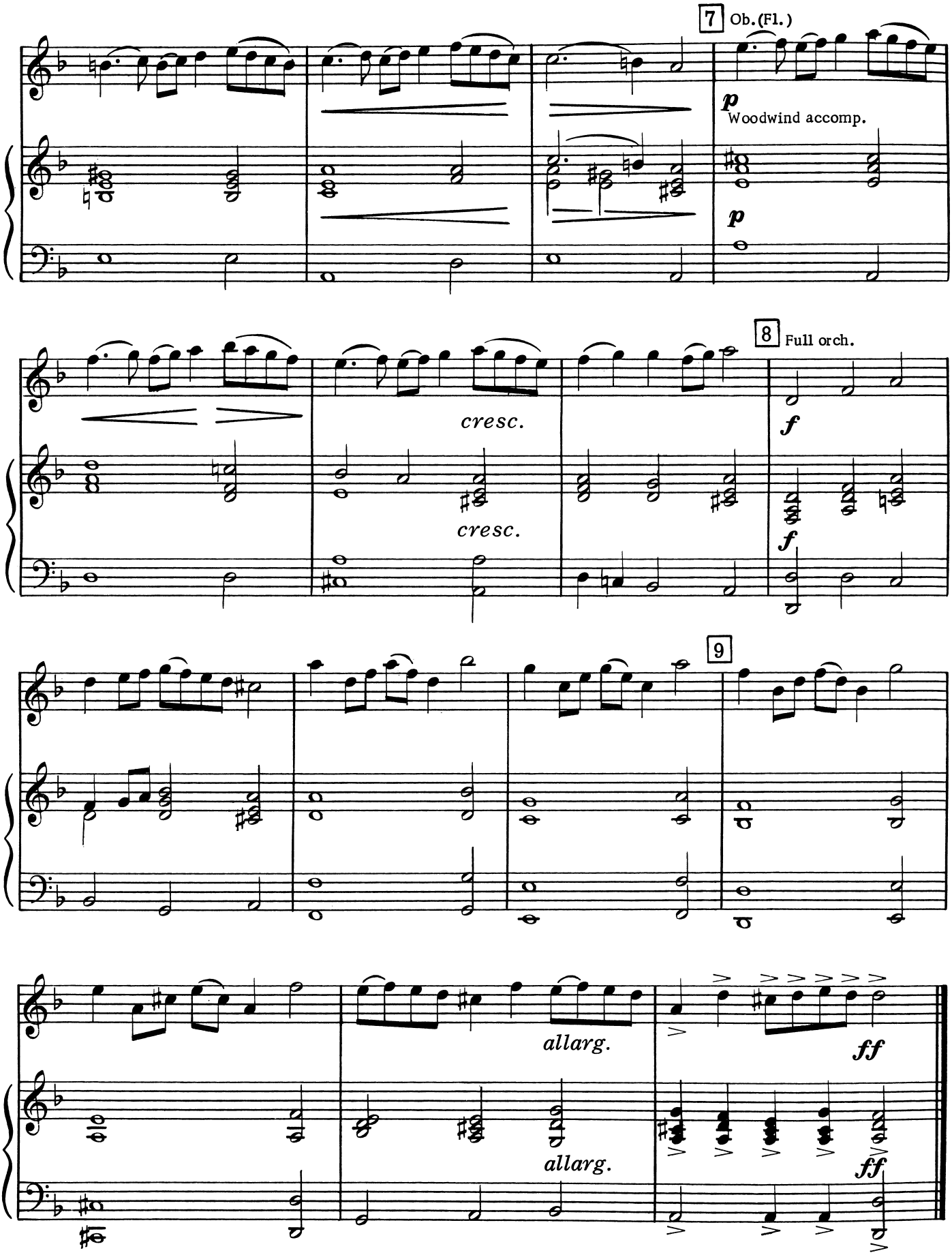
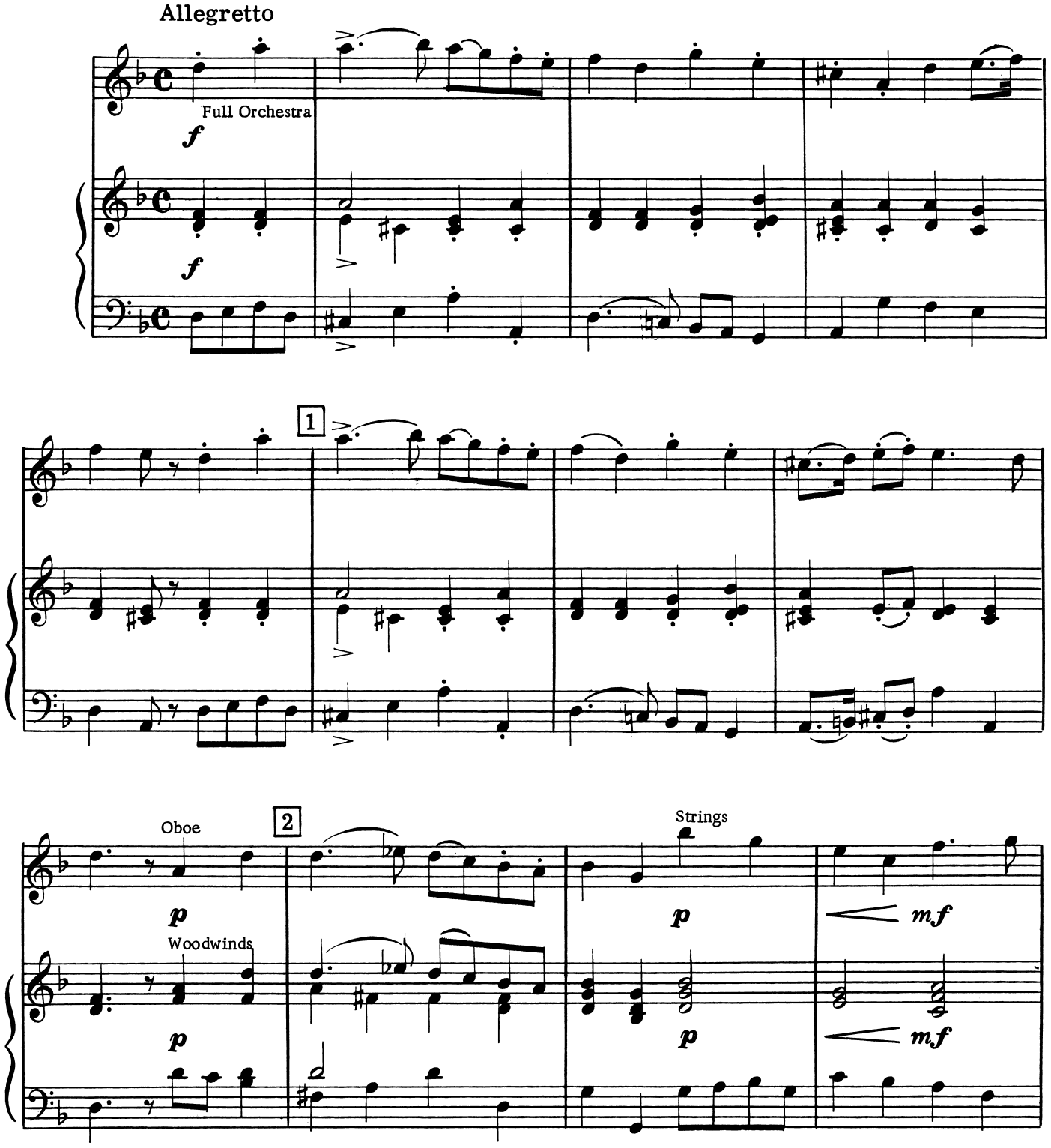

Add
Fl.
3
p
cresc.
p
cresc.
4
Full orch.
f
f
5
6
Strings
p
p

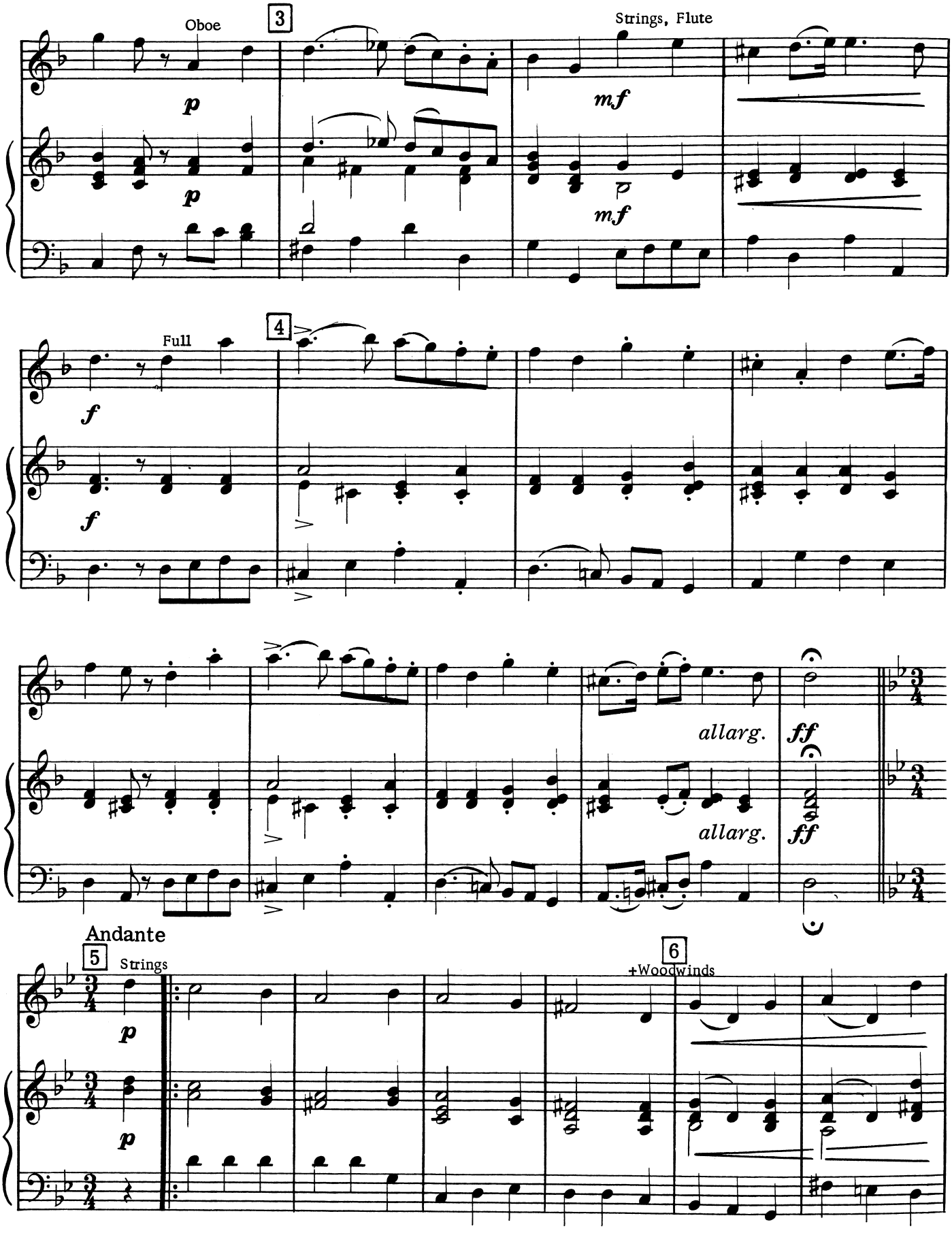

7
Ob.(Fl.)
p
Woodwind accomp.
p
8
Full orch.
cresc.
cresc.
f
f
9
allarg.
allarg.
ff
ff

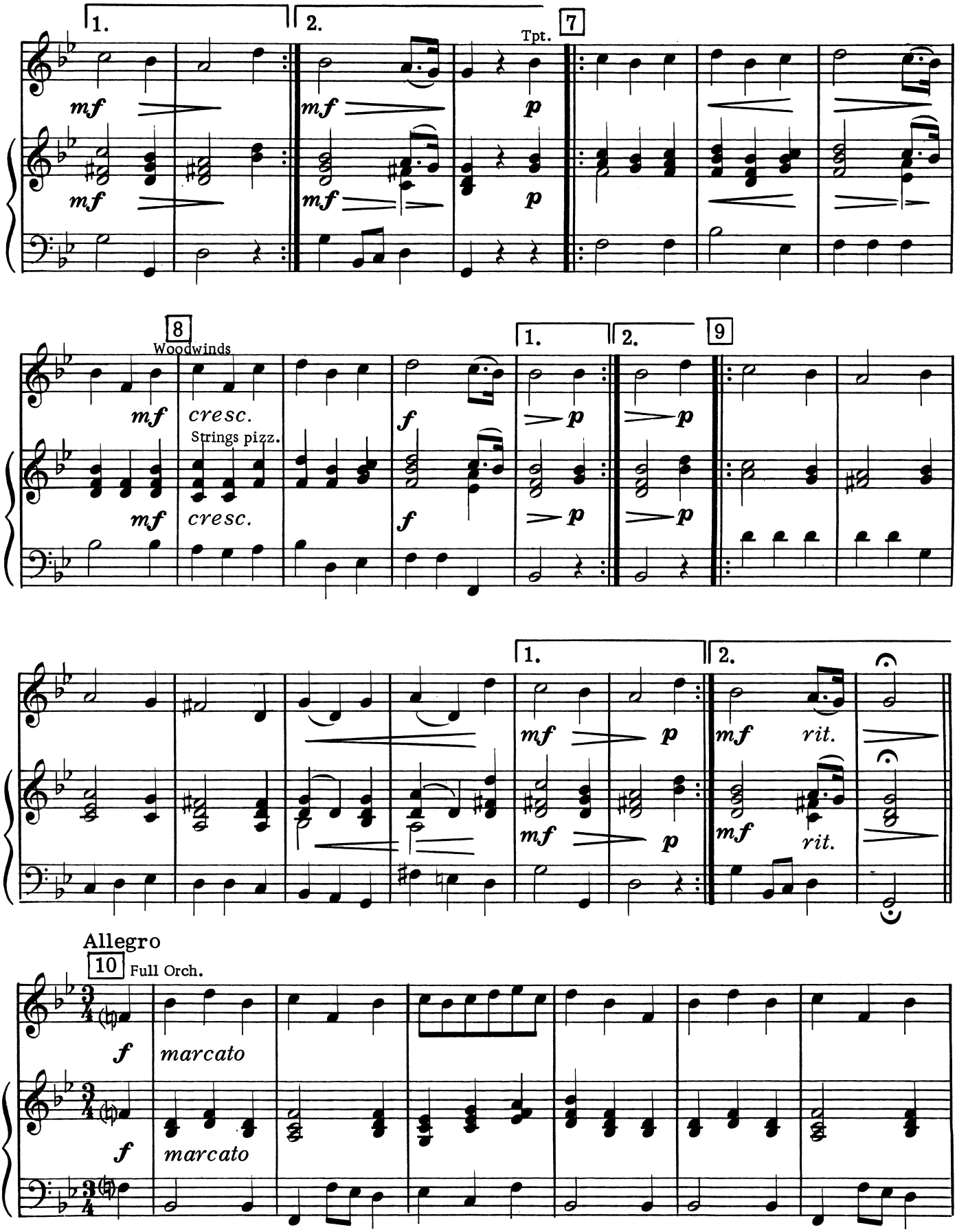
THE KING'S BALLET

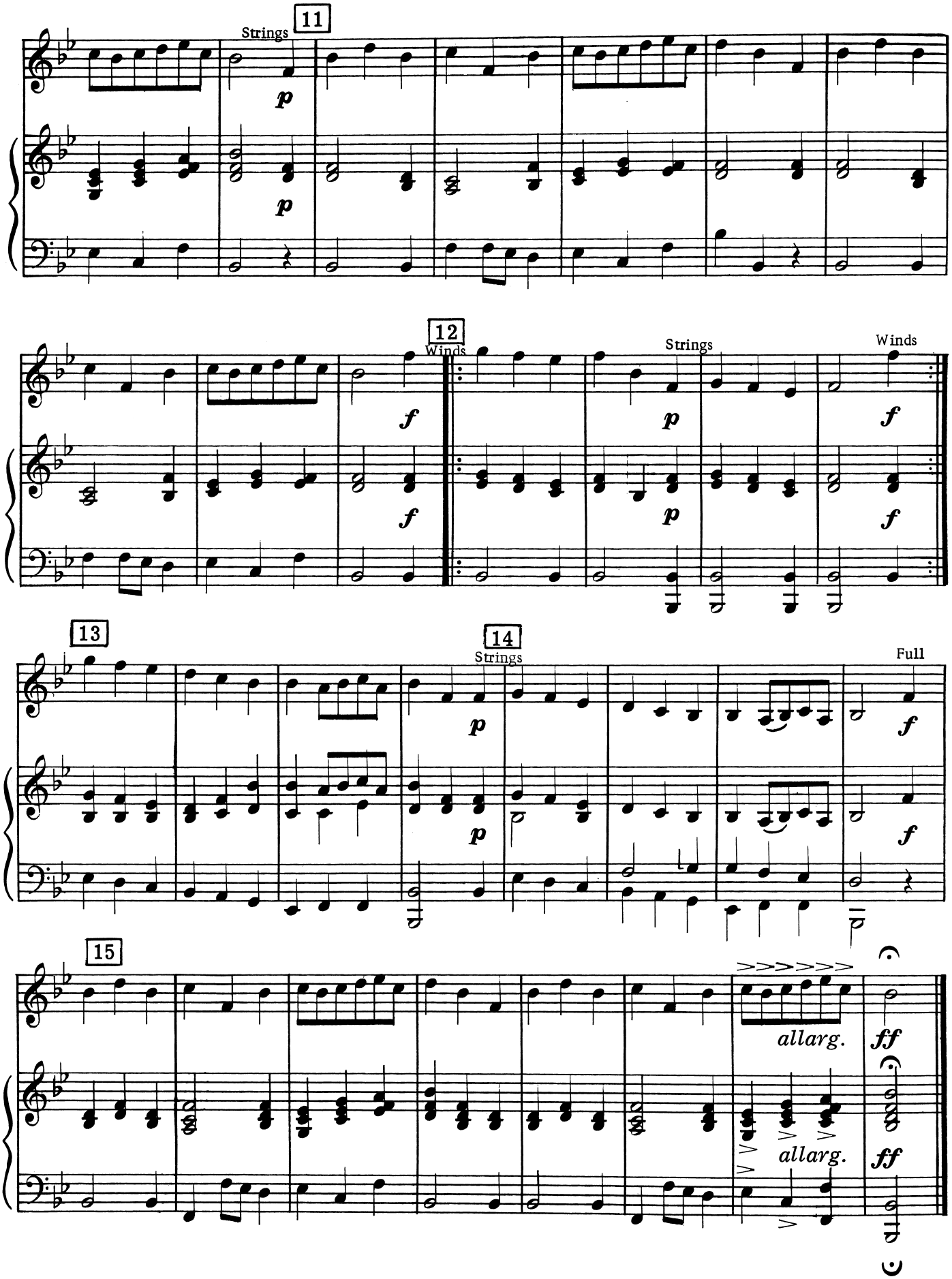
Piano-Conductor

FRANCOIS COUPERIN




Oboe
3
Strings, Flute
p
mf
Full
4
f
allarg.
ff
Andante
5
Strings
6
+Woodwinds


1.
2.
Tpt.
7
mf
p
8
Woodwinds
cresc.
Strings pizz.
f
9
rit.
Allegro
10
Full Orch.
marcato

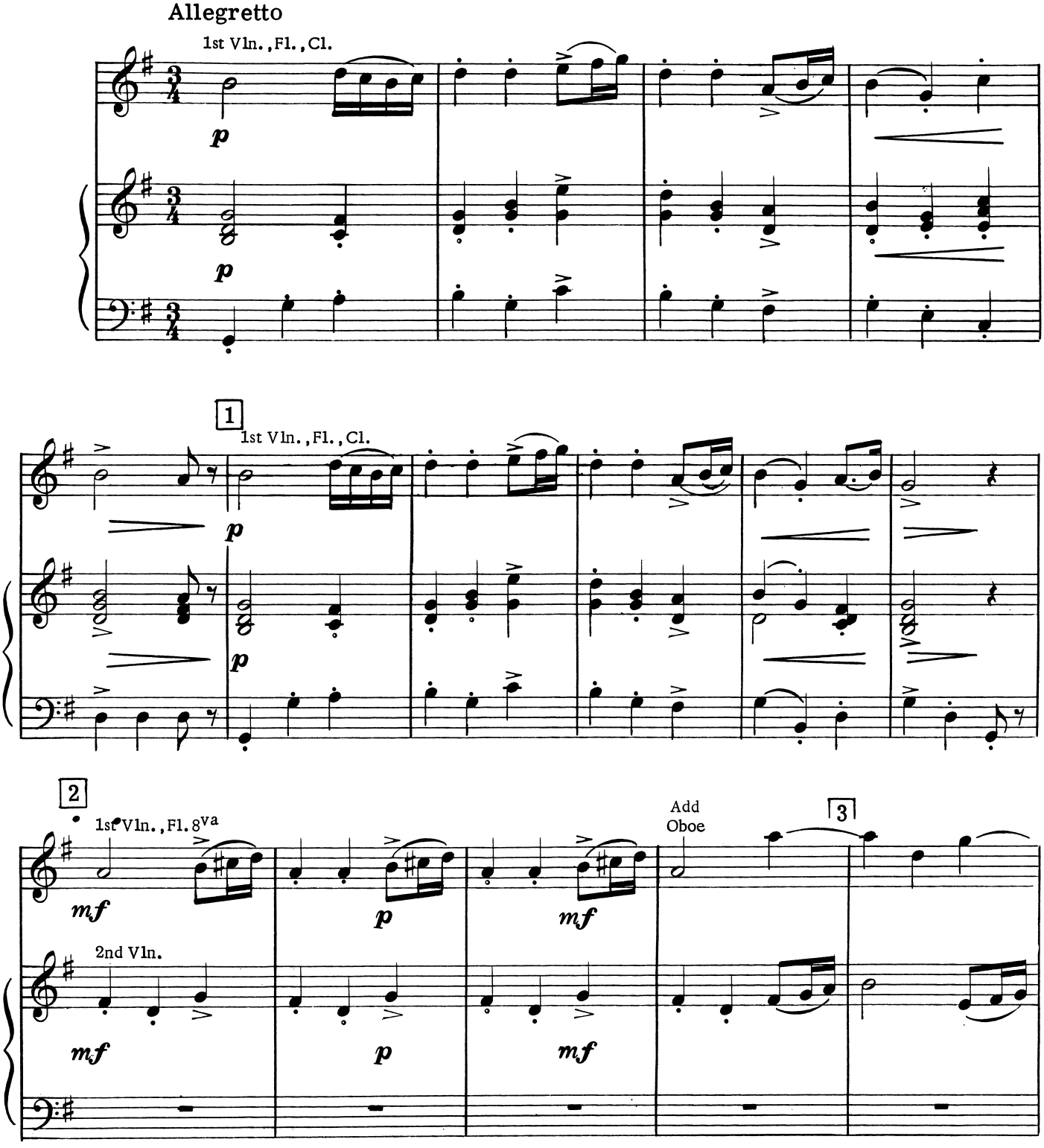

11
Strings
p
p
12
Winds
f
f
Strings
p
p
Winds
f
f
13
14
Strings
p
p
Full
f
f
15
allarg.
ff
allarg.
ff

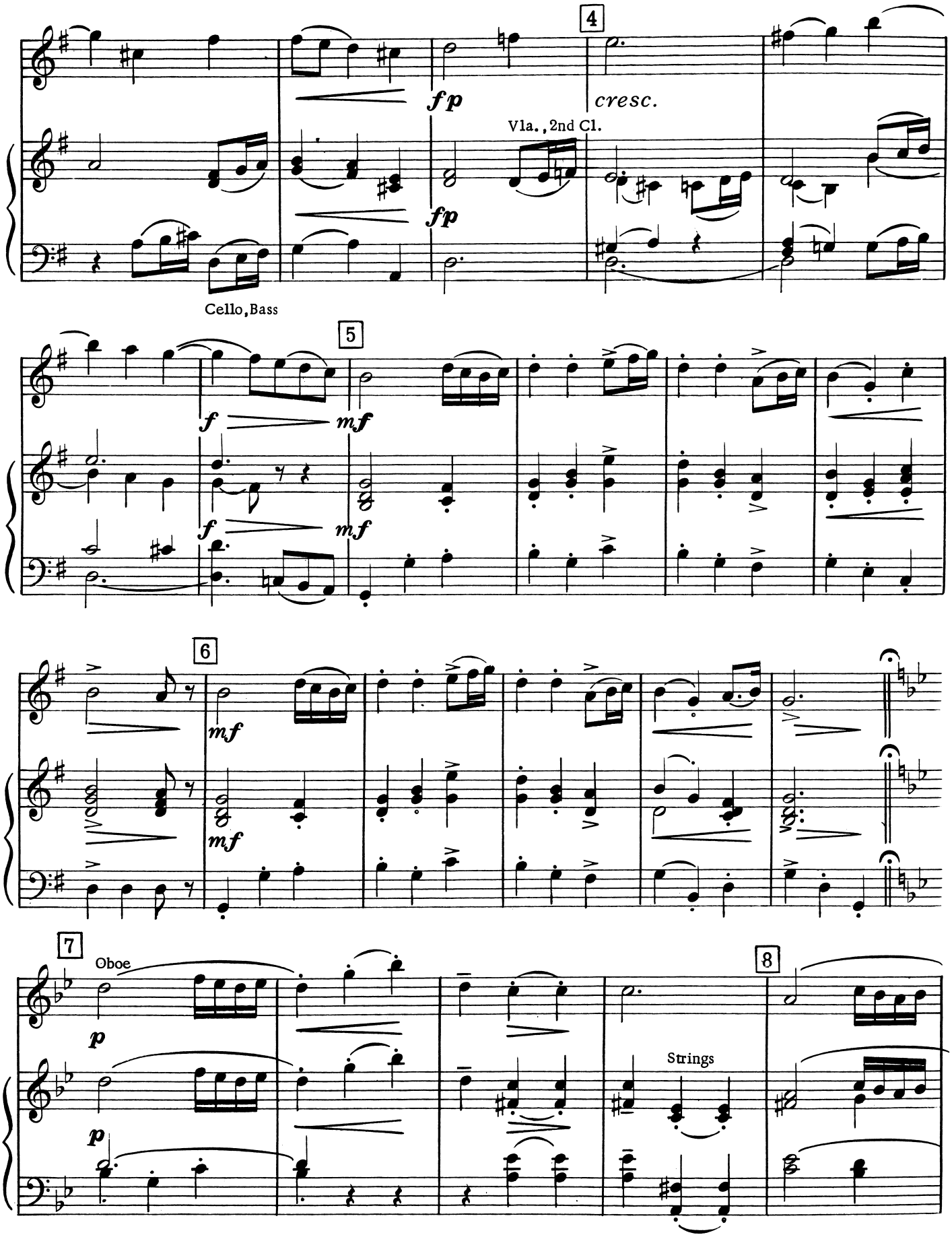
ALLEGRETTO

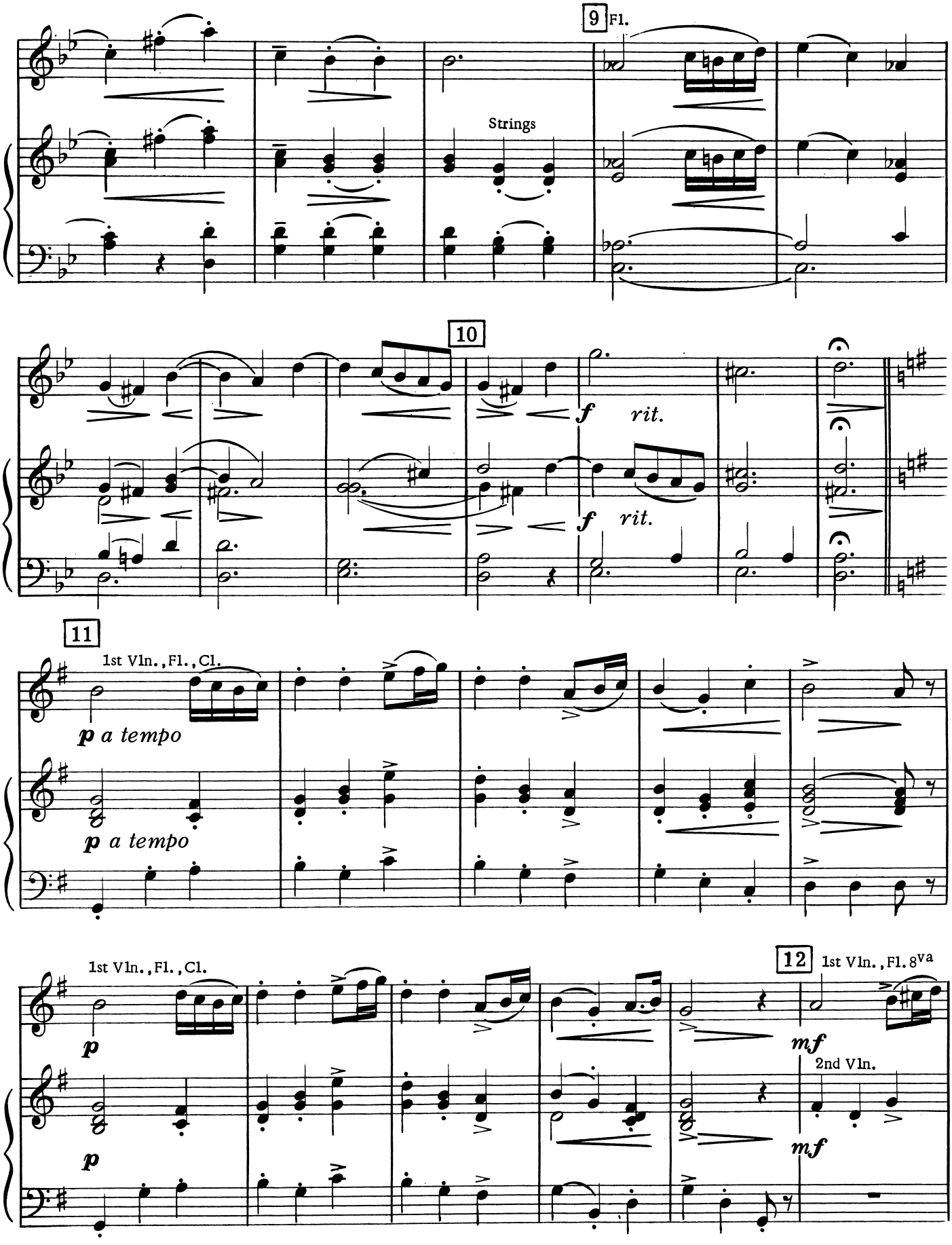
From the Opera "L'ISOLA DISABITATA"

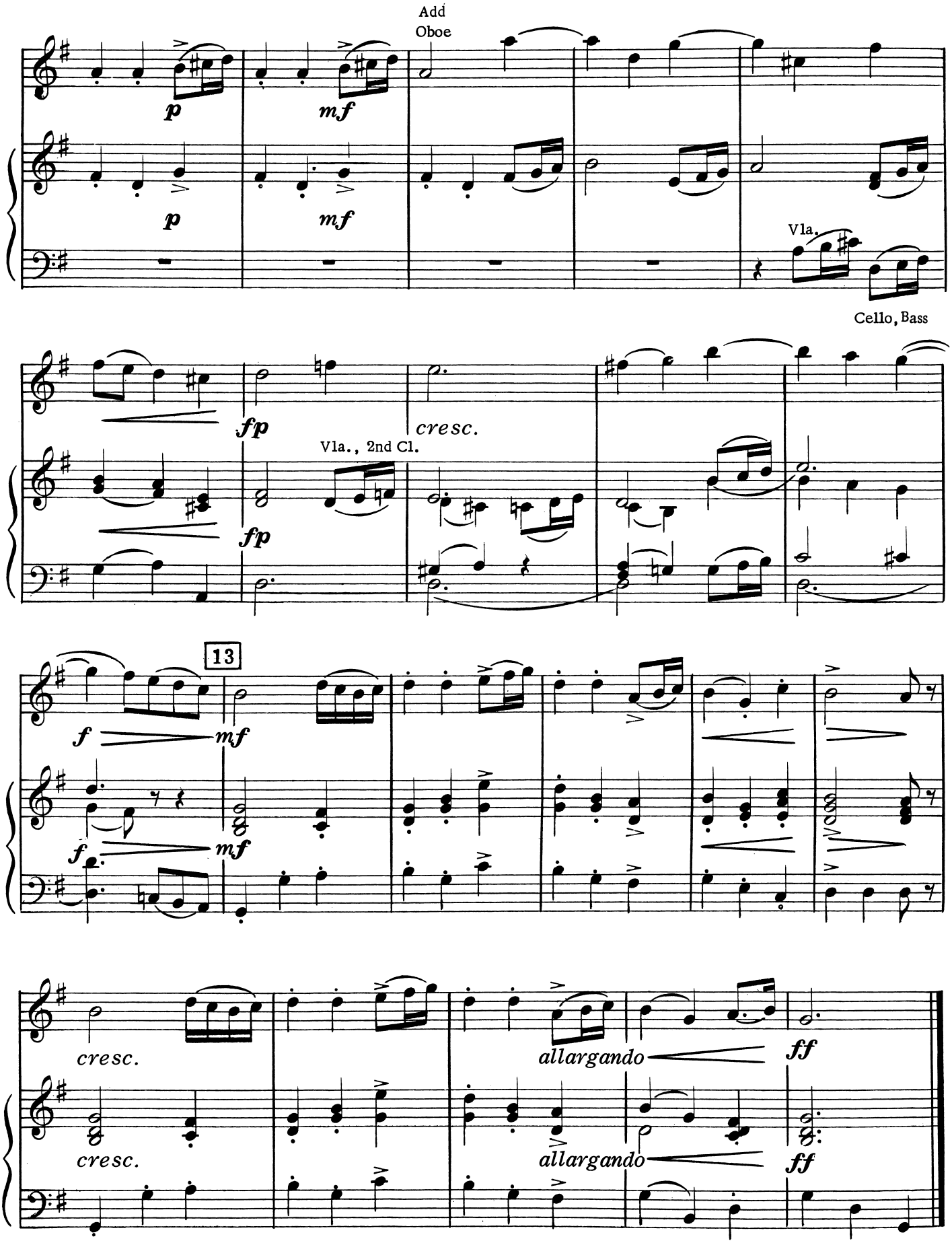
JOSEPH HAYDN

Piano-Conductor




4
fp
cresc.
Vla., 2nd Cl.
fp
Cello, Bass
5
f
mf
f
mf
6
mf
mf
7
Oboe
p
p
8
Strings


9
Fl.
Strings
10
f
rit.
f
rit.
11
1st Vln., Fl., Cl.
p a tempo
p a tempo
1st Vln., Fl., Cl.
p
p
12
1st Vln., Fl. 8va
mf
2nd Vln.
mf

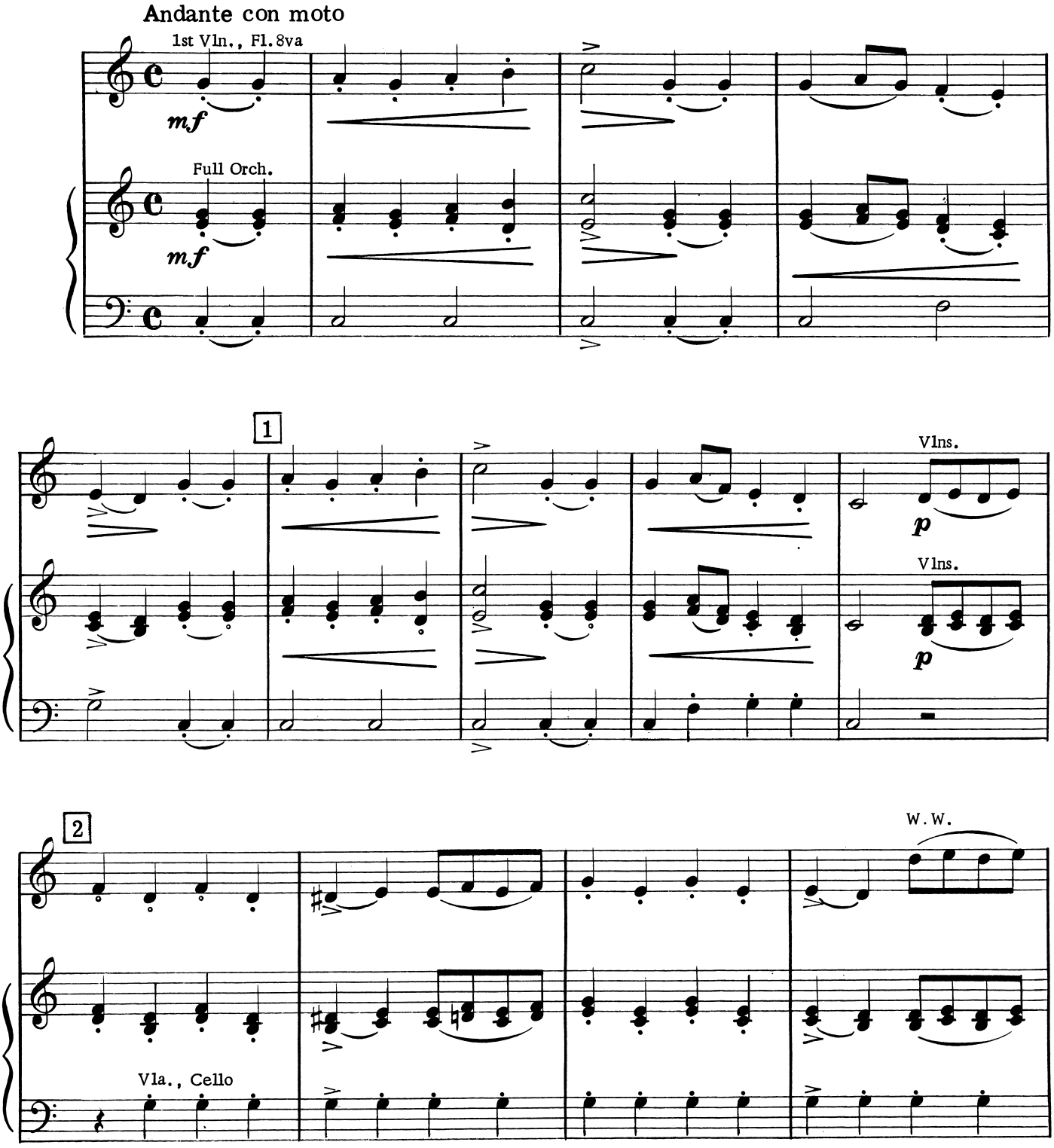

Add
Oboe
p
mf
p
mf
Vla.
Cello, Bass
fp
cresc.
Vla., 2nd Cl.
fp
13
f
mf
f
mf
cresc.
allargando
ff
cresc.
allargando
ff

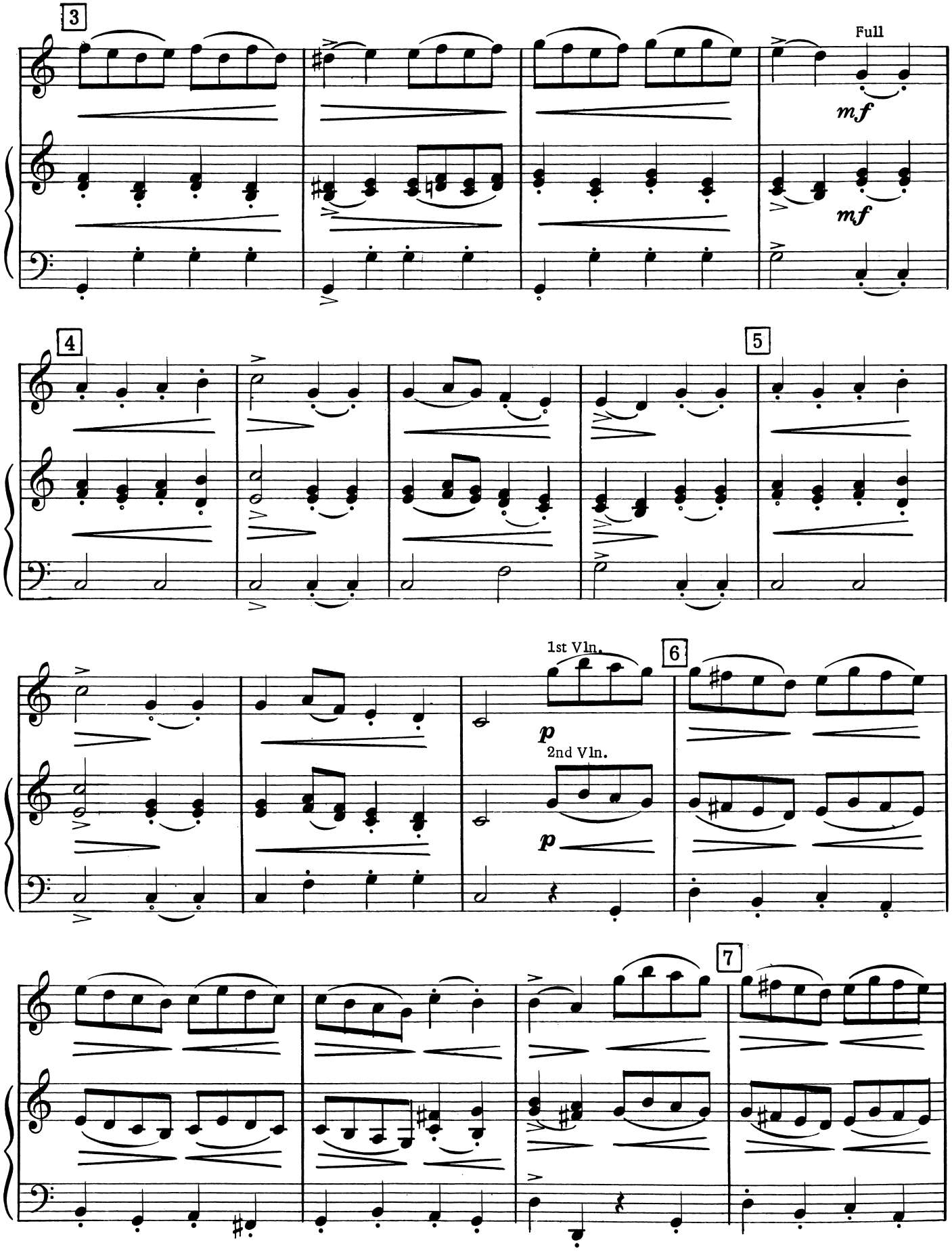
ANDANTE

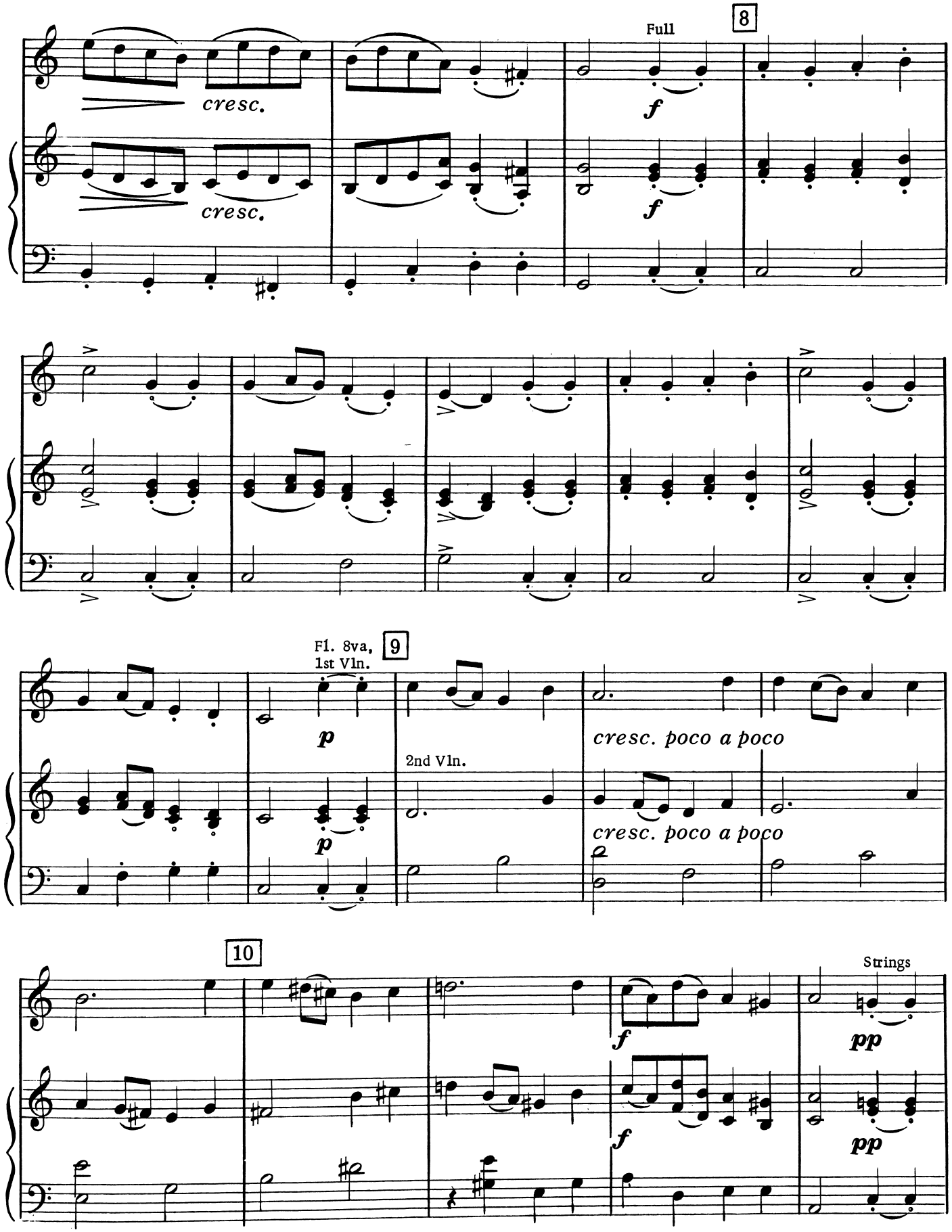
Piano-Conductor

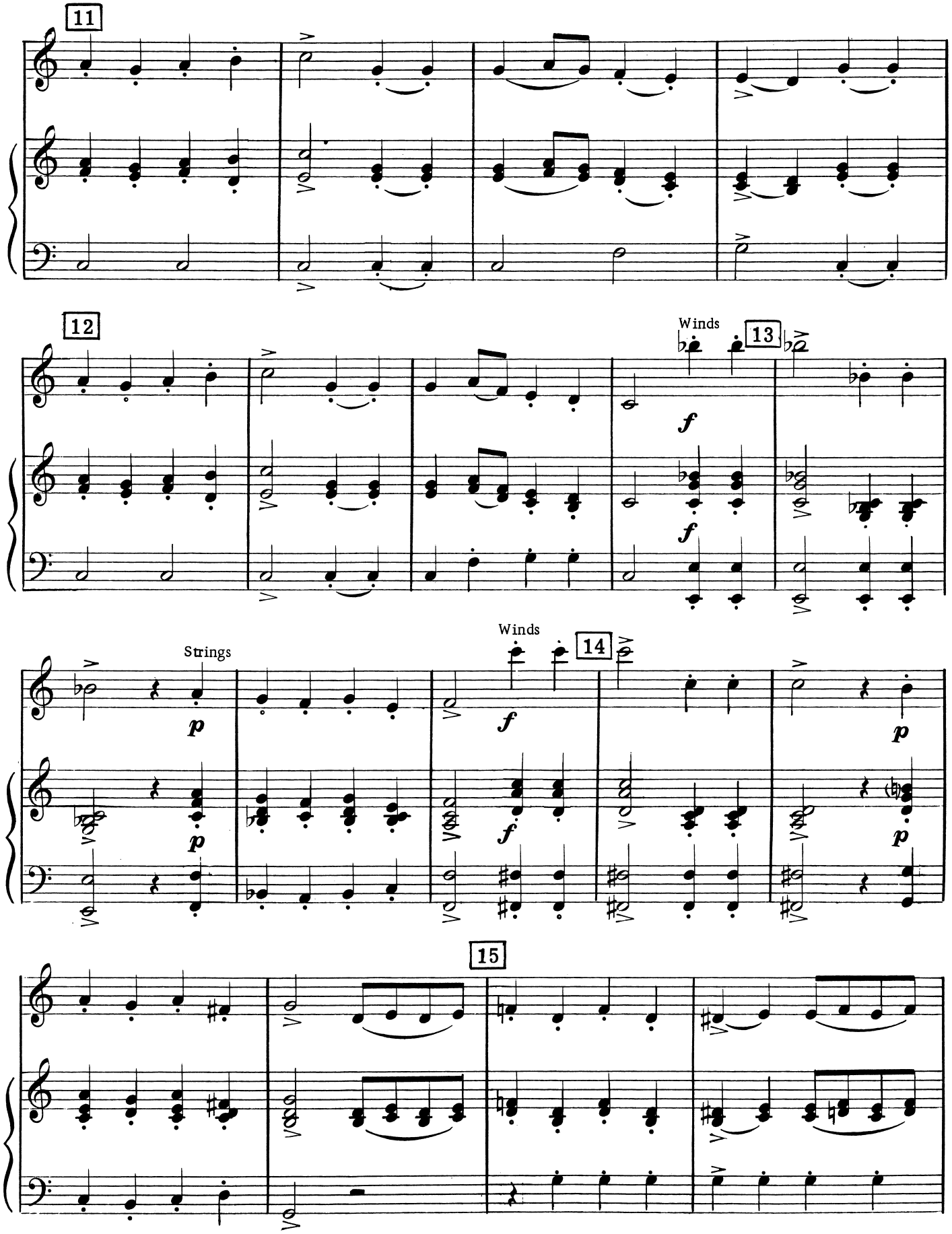
From "SYMPHONY IN F"

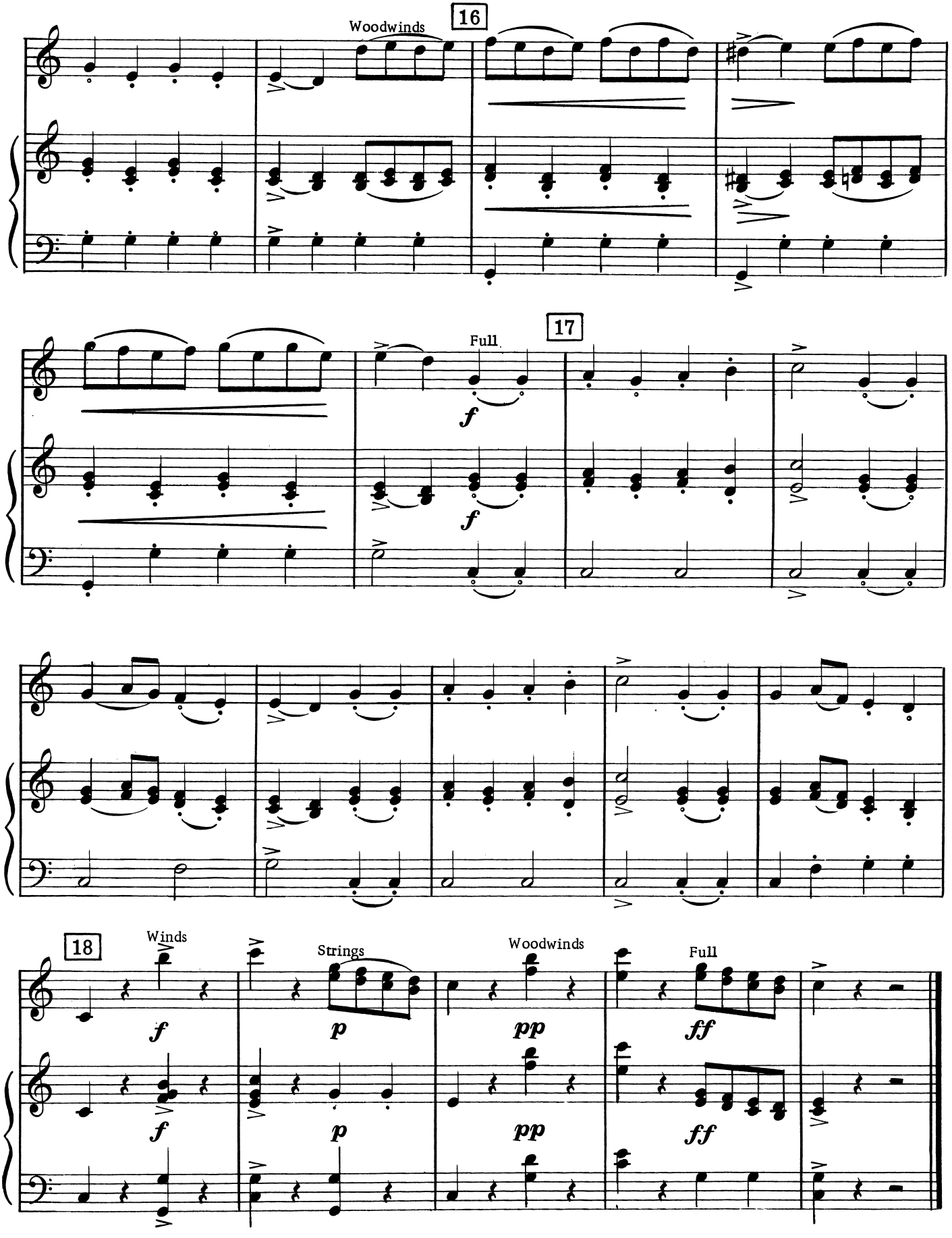
KARL DITTERS VON DITTERSDORF




3
Full
mf
mf
4
5
1st Vln.
6
p
2nd Vln.
p
7


cresc.
cresc.
Full
8
f
f
Fl. 8va,
1st Vln.
9
p
p
2nd Vln.
cresc. poco a poco
cresc. poco a poco
10
f
f
Strings
pp
pp


11
12
Winds
13
f
Strings
p
Winds
14
15

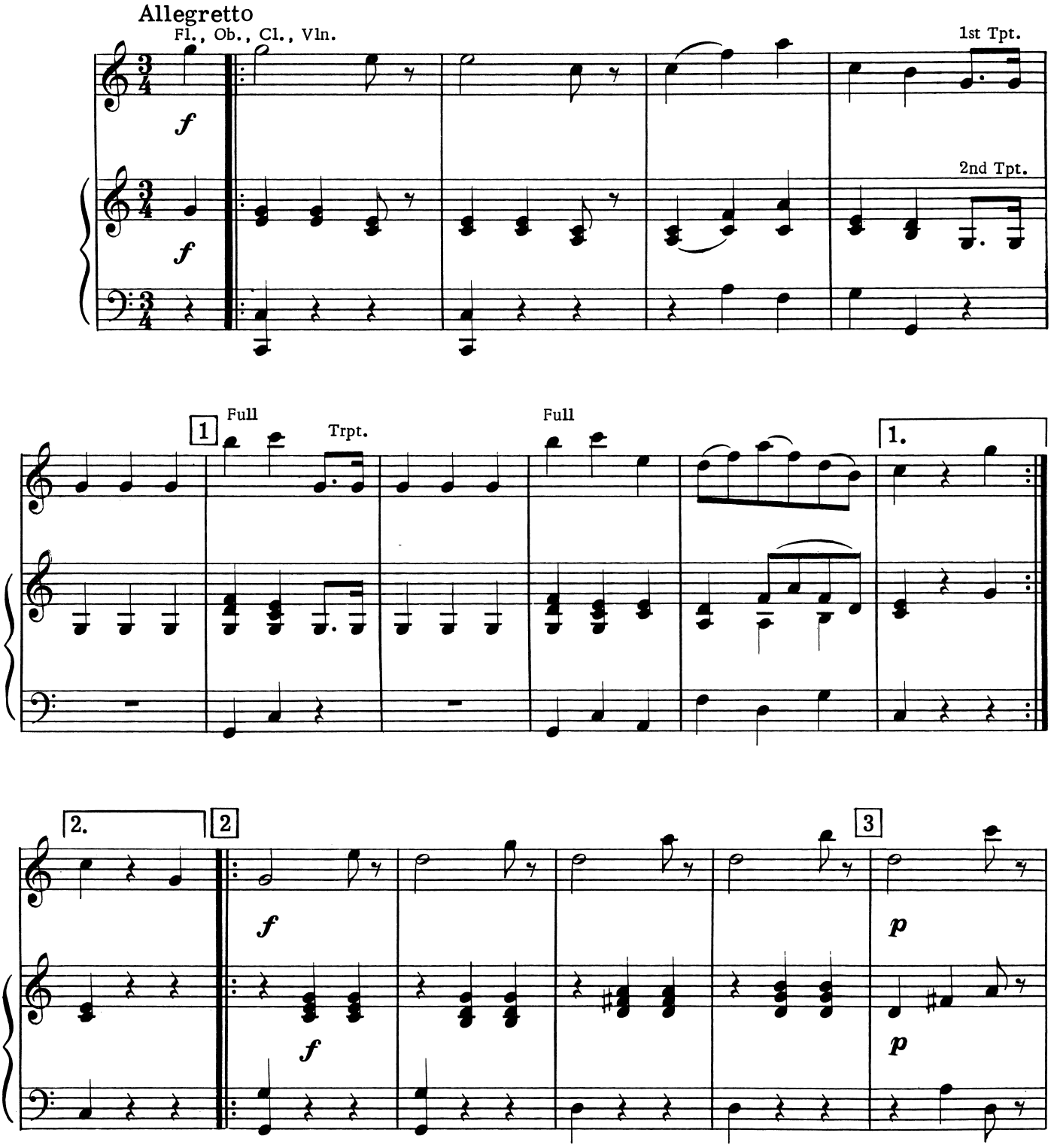

16
Woodwinds
17
Full
f
f
18
Winds
f
f
Strings
p
p
Woodwinds
pp
pp
Full
ff
ff

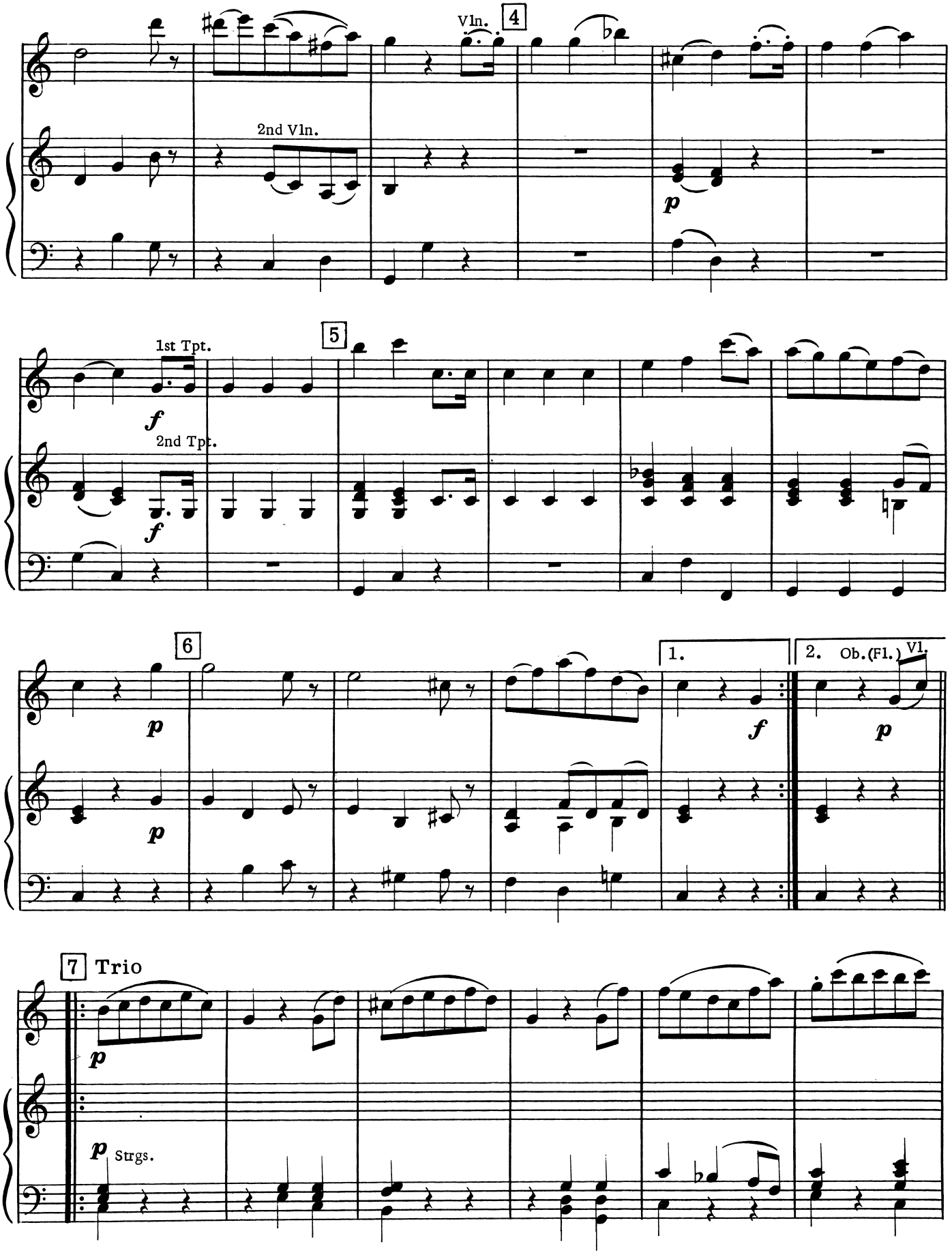
MINUET

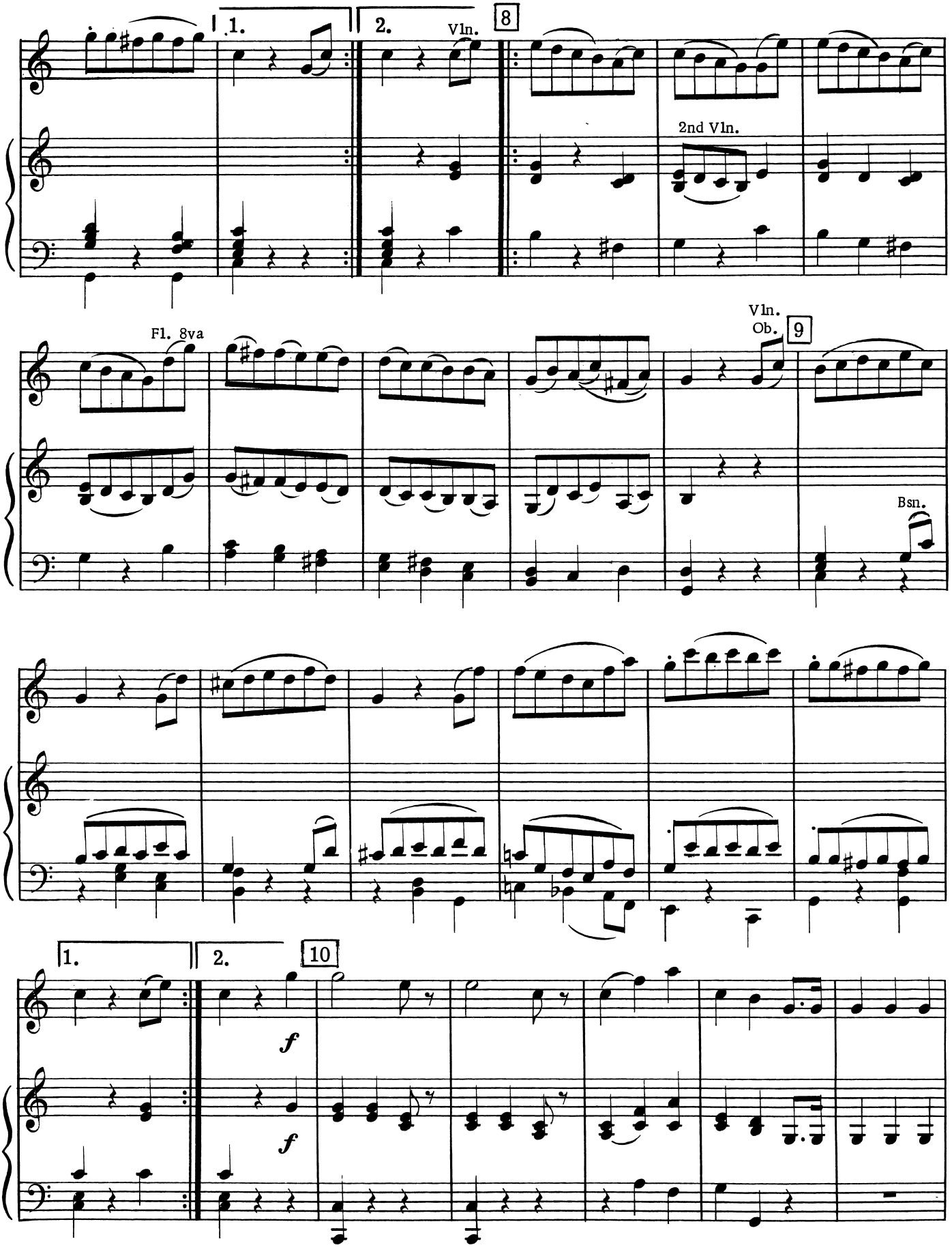
From "LINZ SYMPHONY"

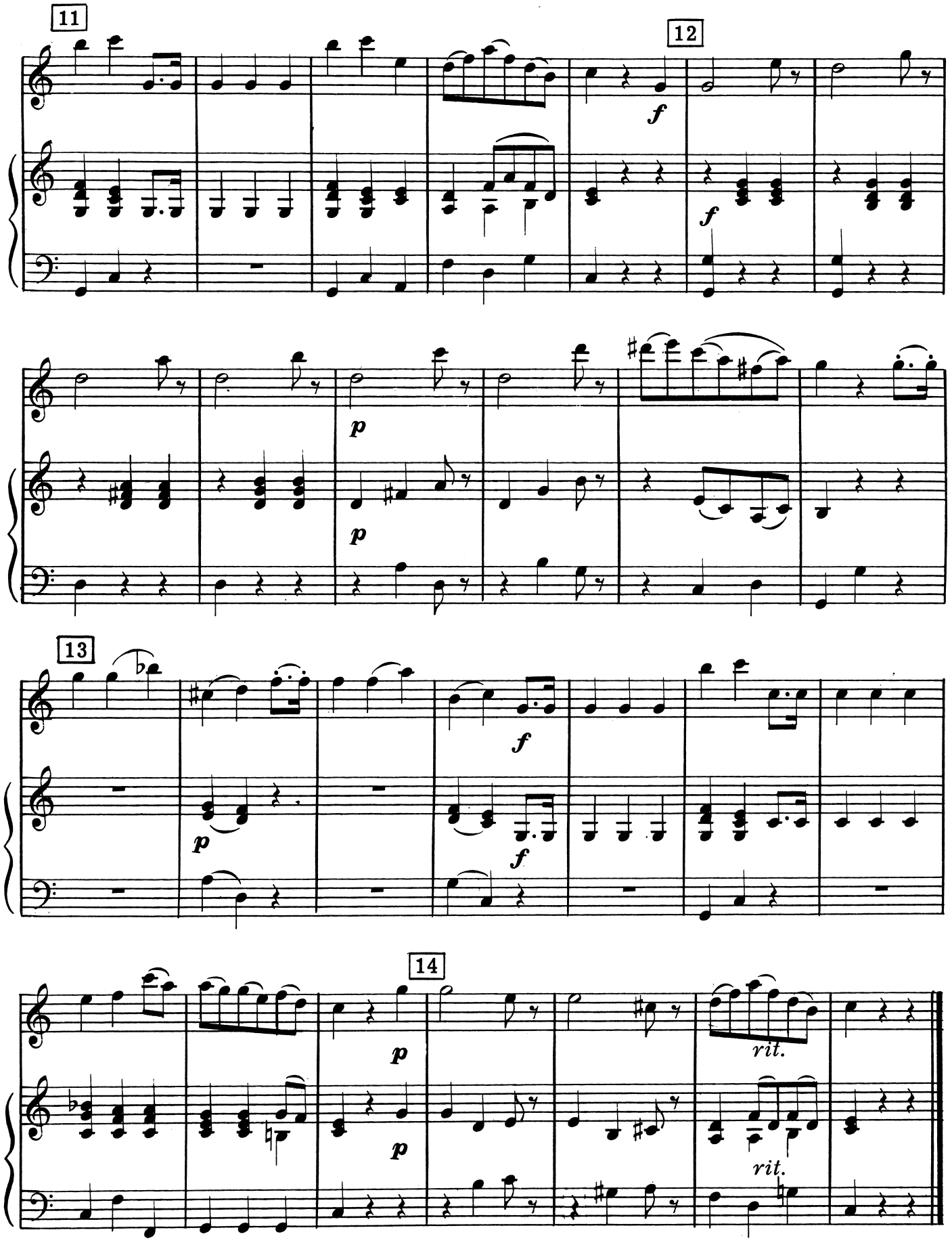
WOLFGANG AMADEUS MOZART

Piano-Conductor



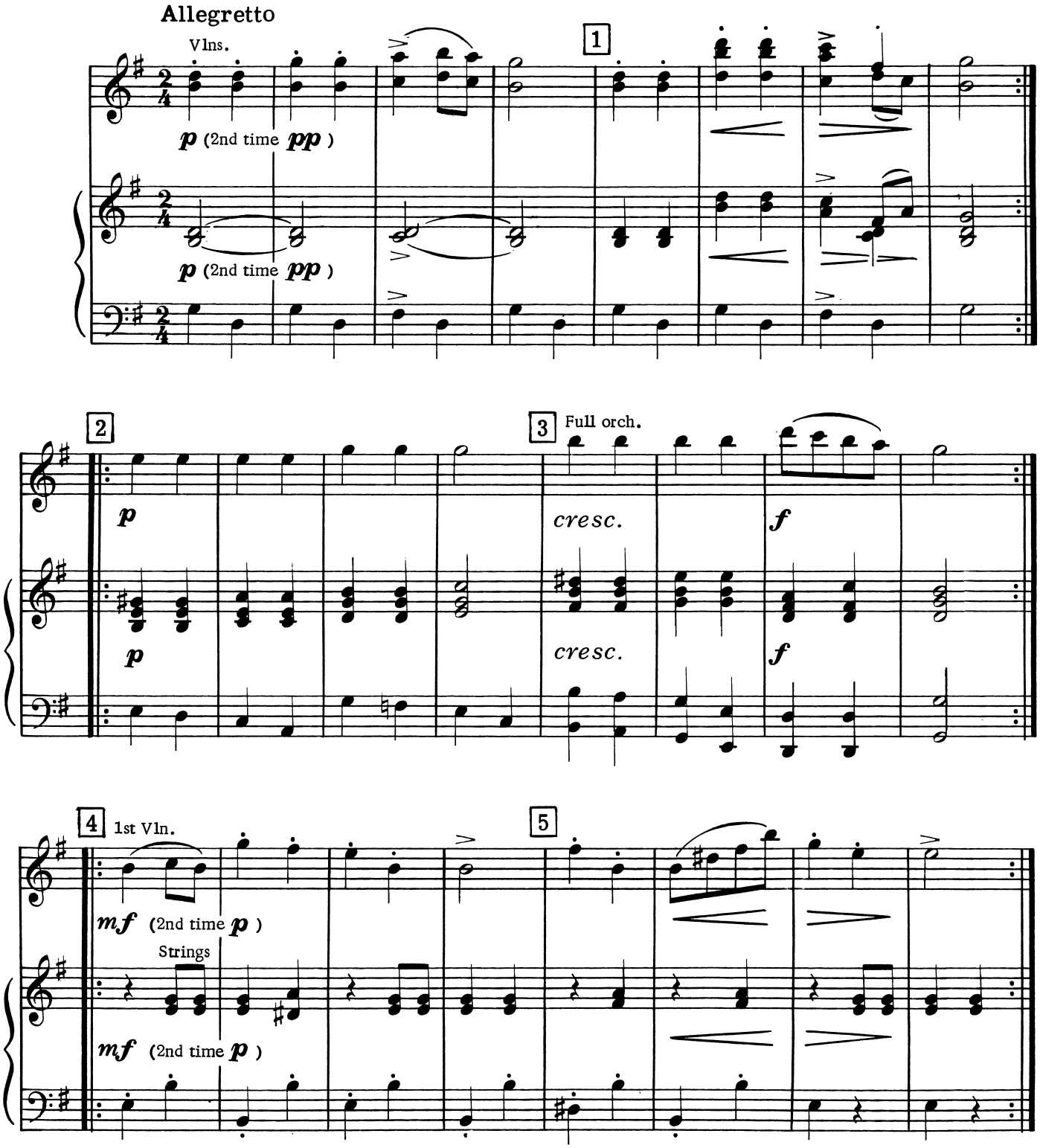

Vln.
4
2nd Vln.
p
1st Tpt.
5
f
2nd Tpt.
f
6
p
p
1.
f
2. Ob.(Fl.) Vl.
p
7 Trio
p
p Strgs.

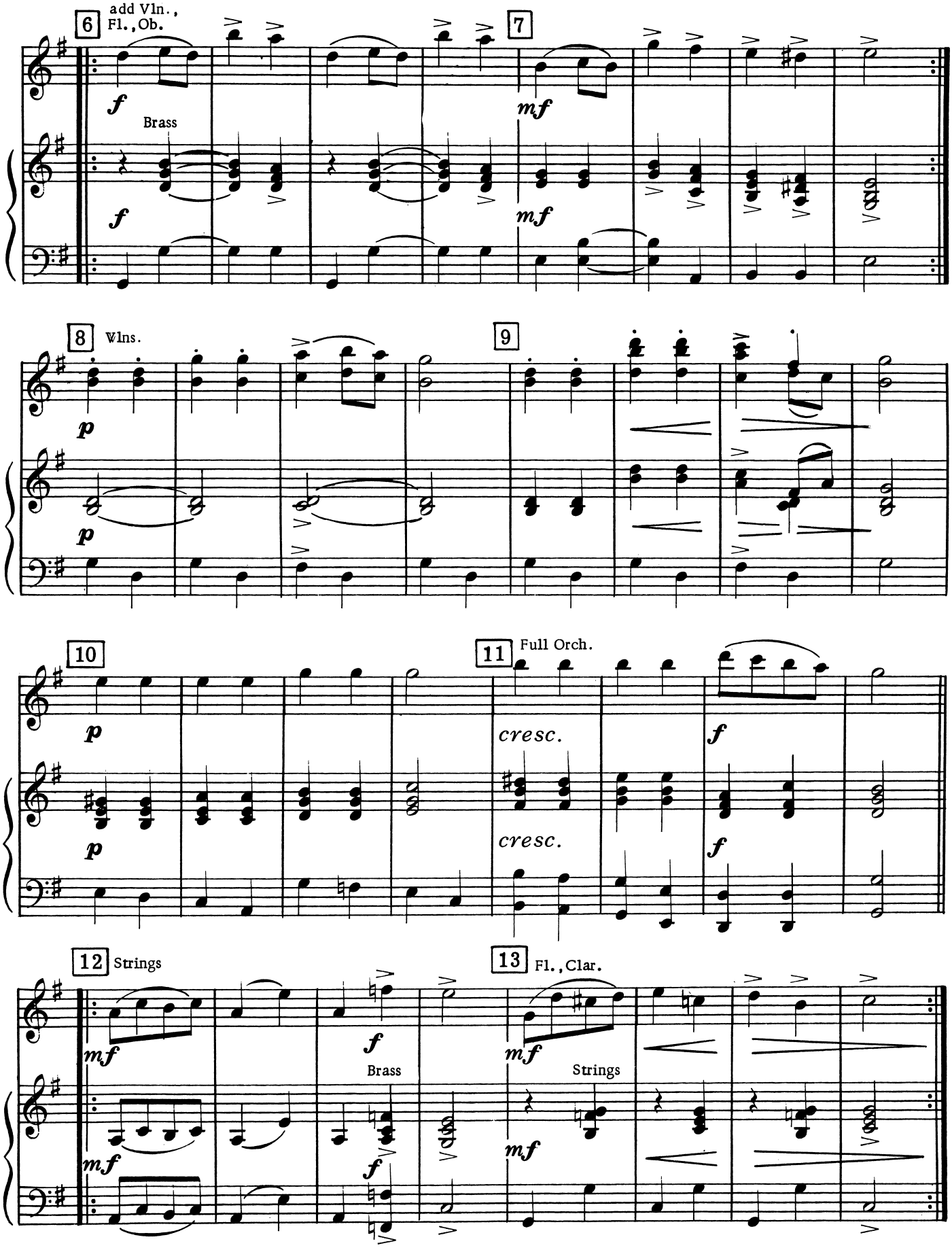

1.
2.
Vln.
8
2nd Vln.
Fl. 8va
Vln.
Ob.
9
Bsn.
1.
2.
10
f
f

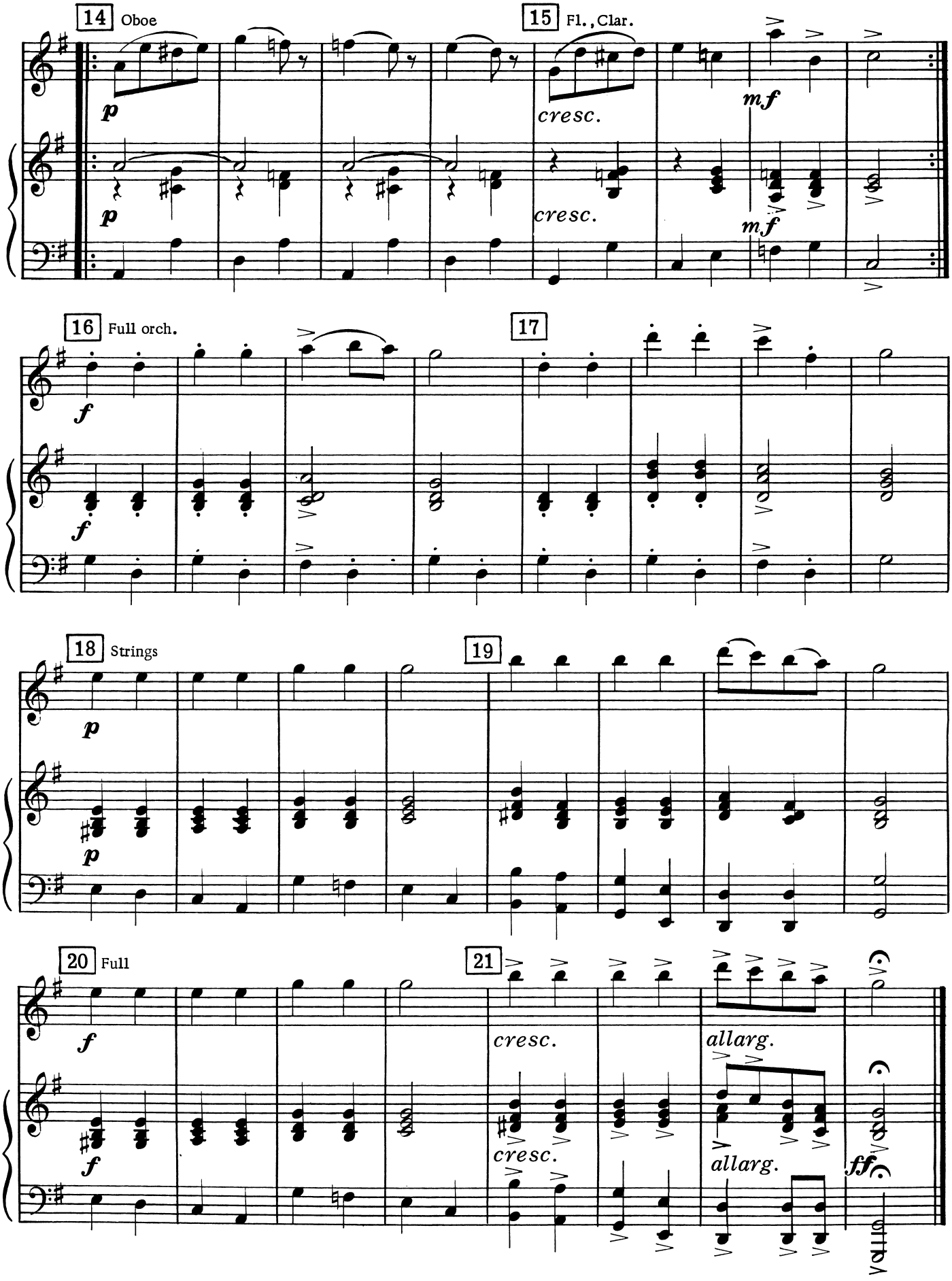

11
12
13
14
f
p
rit.

ECOSSAISES

FRANZ SCHUBERT




6
add Vln.,
Fl.,Ob.
Brass
7
8
Wlns.
9
10
11
Full Orch.
cresc.
cresc.
12
Strings
13
Fl.,Clar.
Brass
Strings

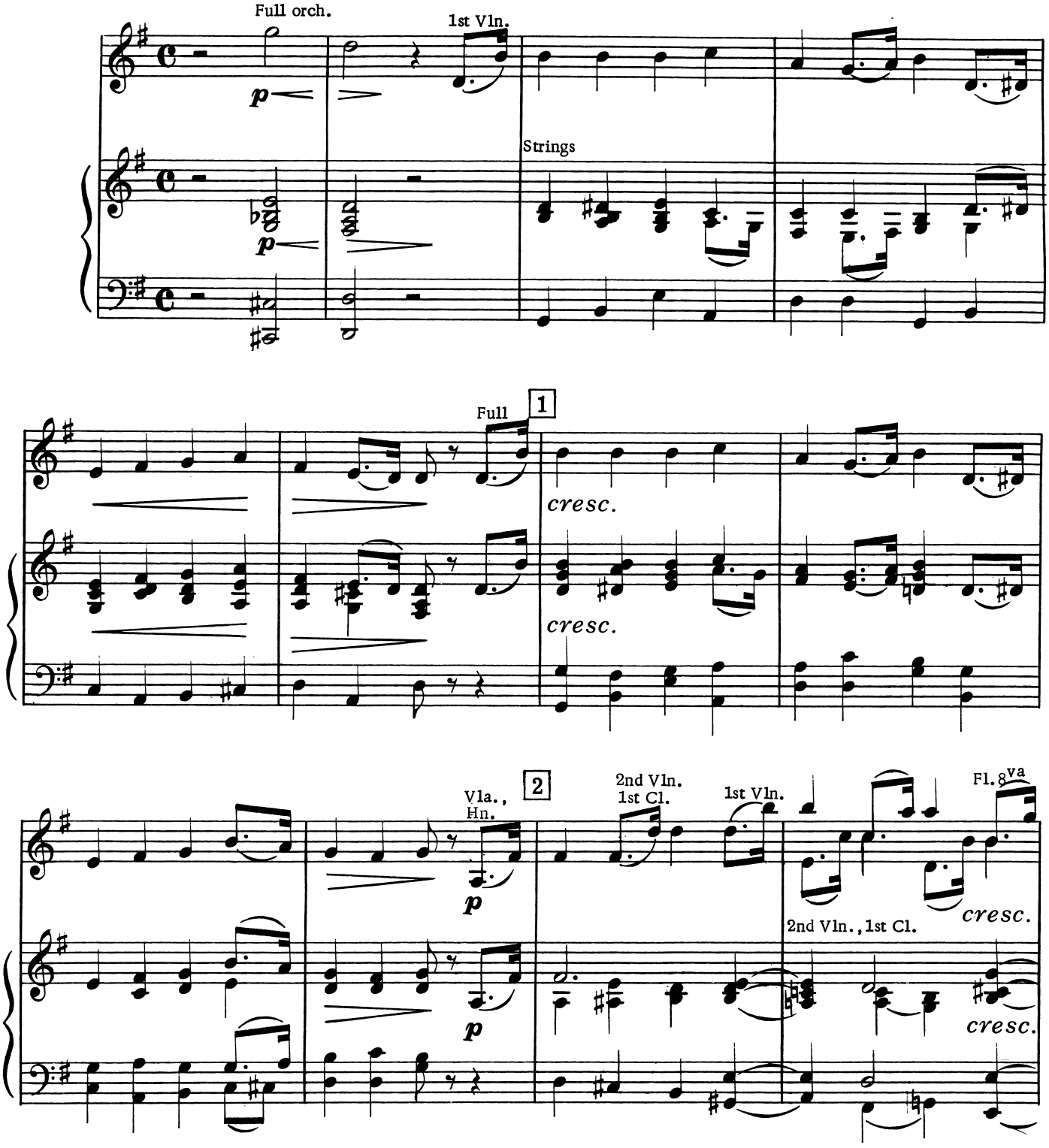

14 Oboe
15 Fl., Clar.
16 Full orch.
17
18 Strings
19
20 Full
21
p
mf
cresc.
f
allarg.
ff

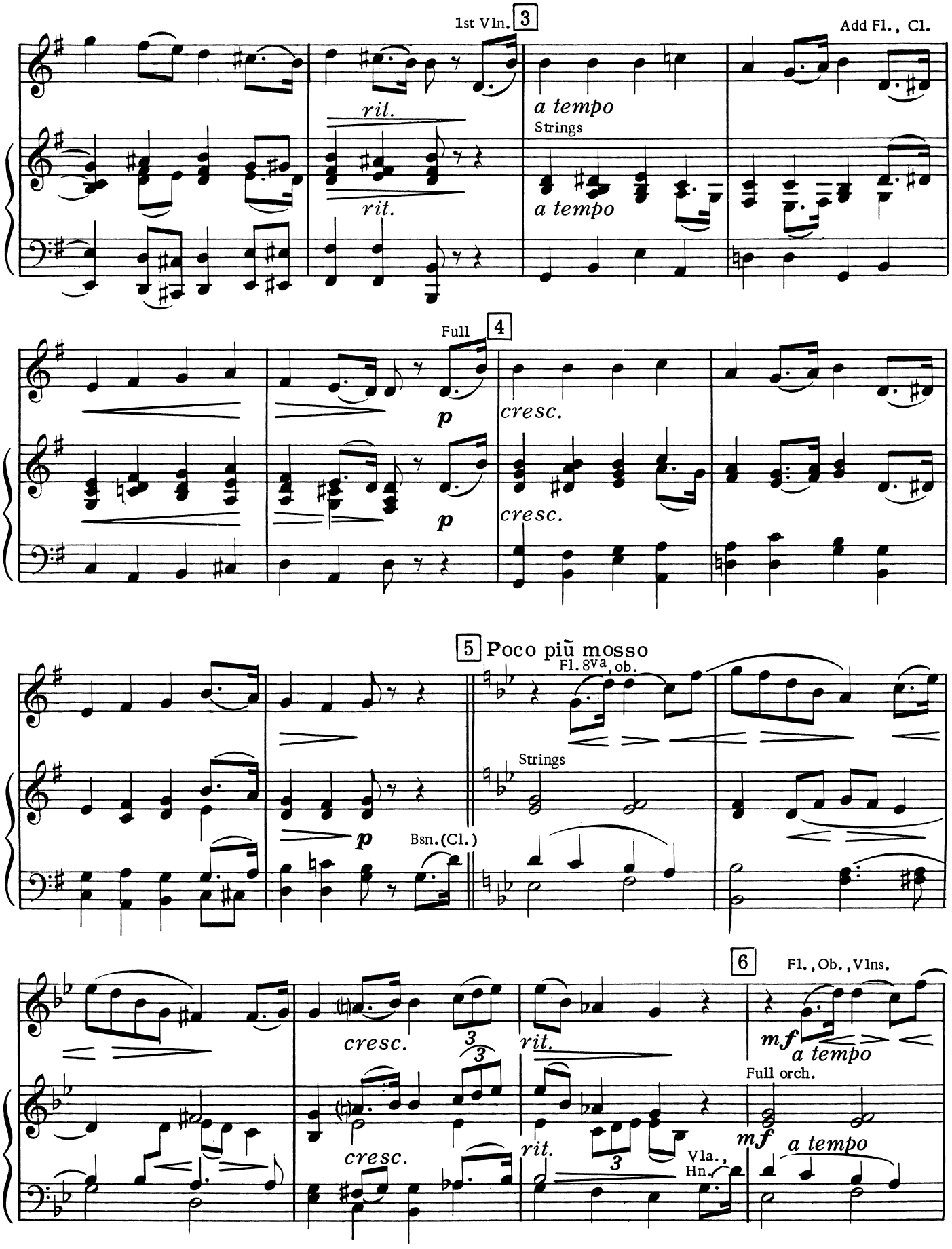
NOCTURNE

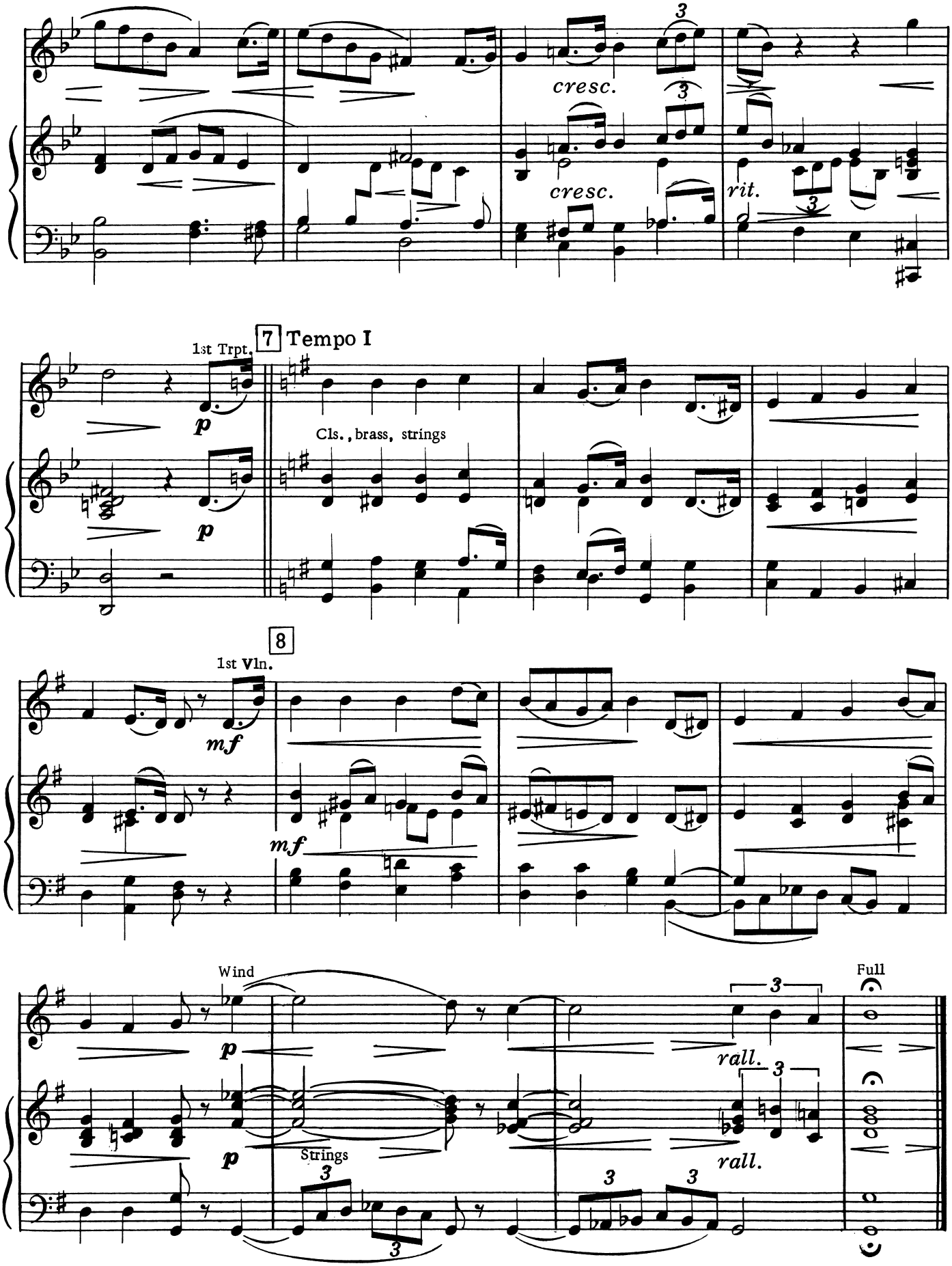
ROBERT SCHUMANN

Piano-Conductor

Moderato




1st Vln.
3
Add Fl., Cl.
rit.
rit.
a tempo
Strings
a tempo
Full
4
p
p
cresc.
cresc.
5 Poco più mosso
Fl. 8va, ob.
Strings
p
Bsn. (Cl.)
6
Fl., Ob., Vlns.
cresc.
rit.
mf
a tempo
Full orch.
cresc.
rit.
Vla., Hn.
mf
a tempo

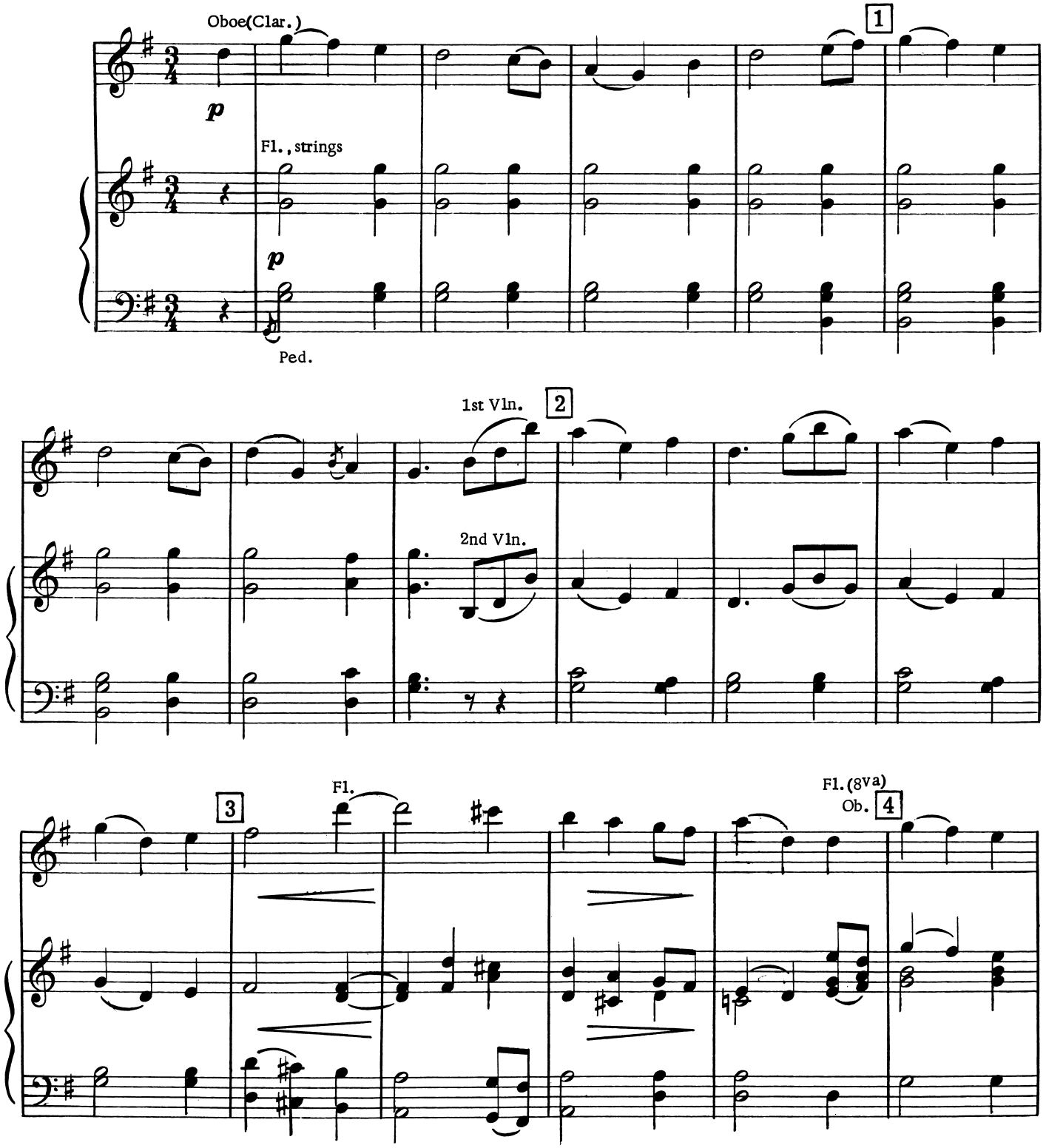

cresc.
cresc.
rit.
7 Tempo I
1st Trpt.
p
p
Cls., brass, strings
8
1st Vln.
mf
mf
Wind
p
p
Strings
rall.
rall.
Full

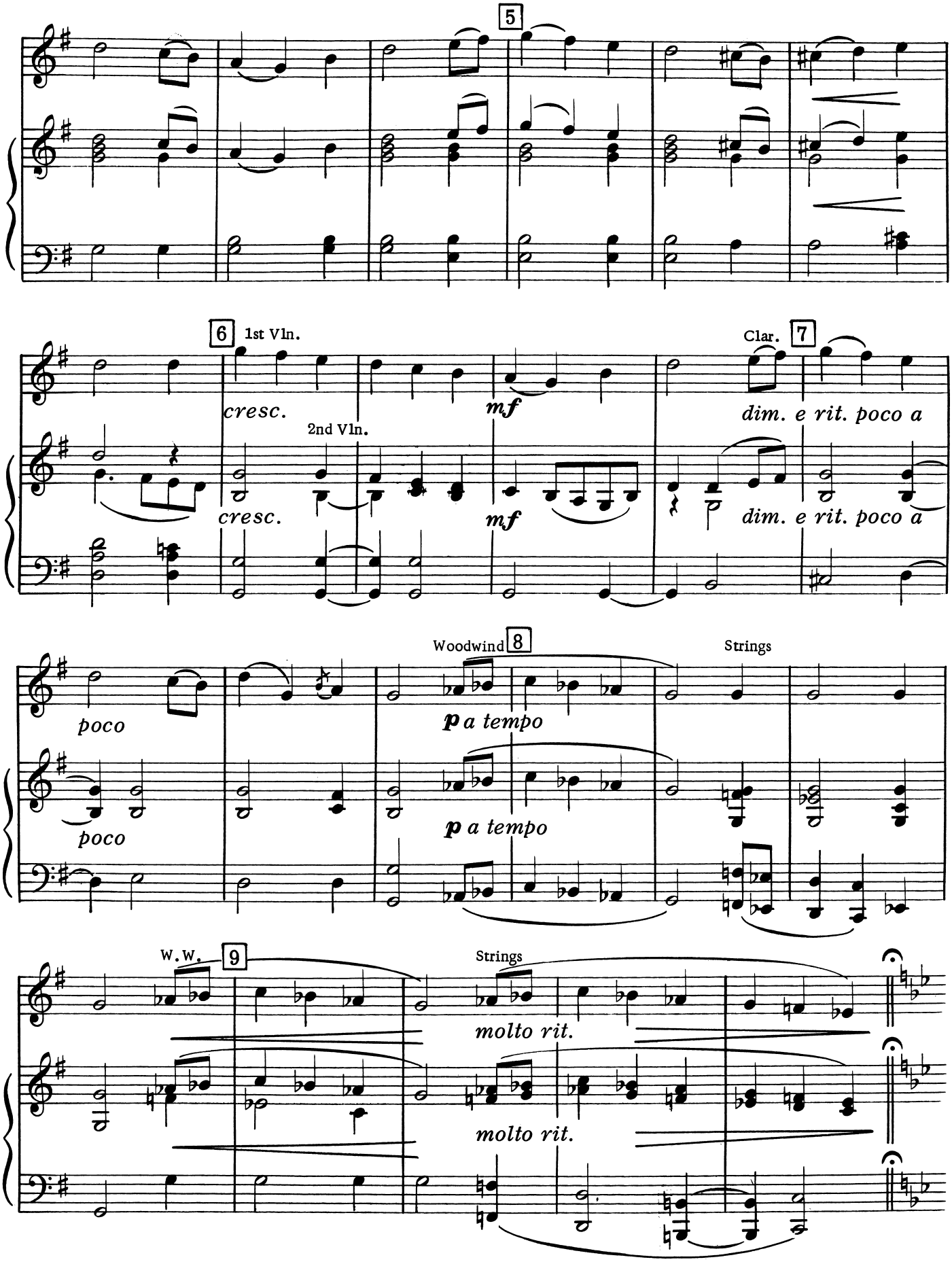
INTERMEZZO

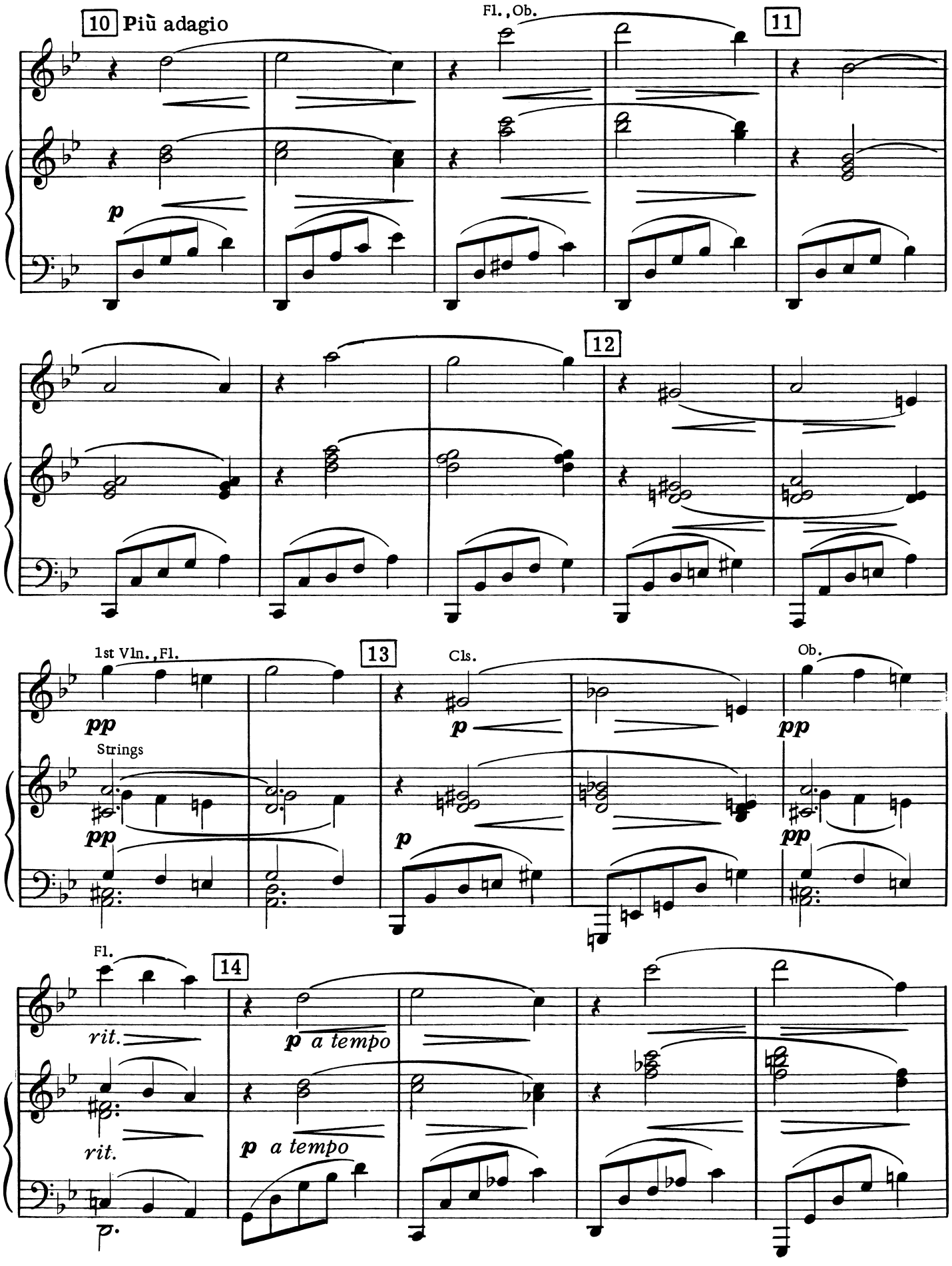
JOHANNES BRAHMS

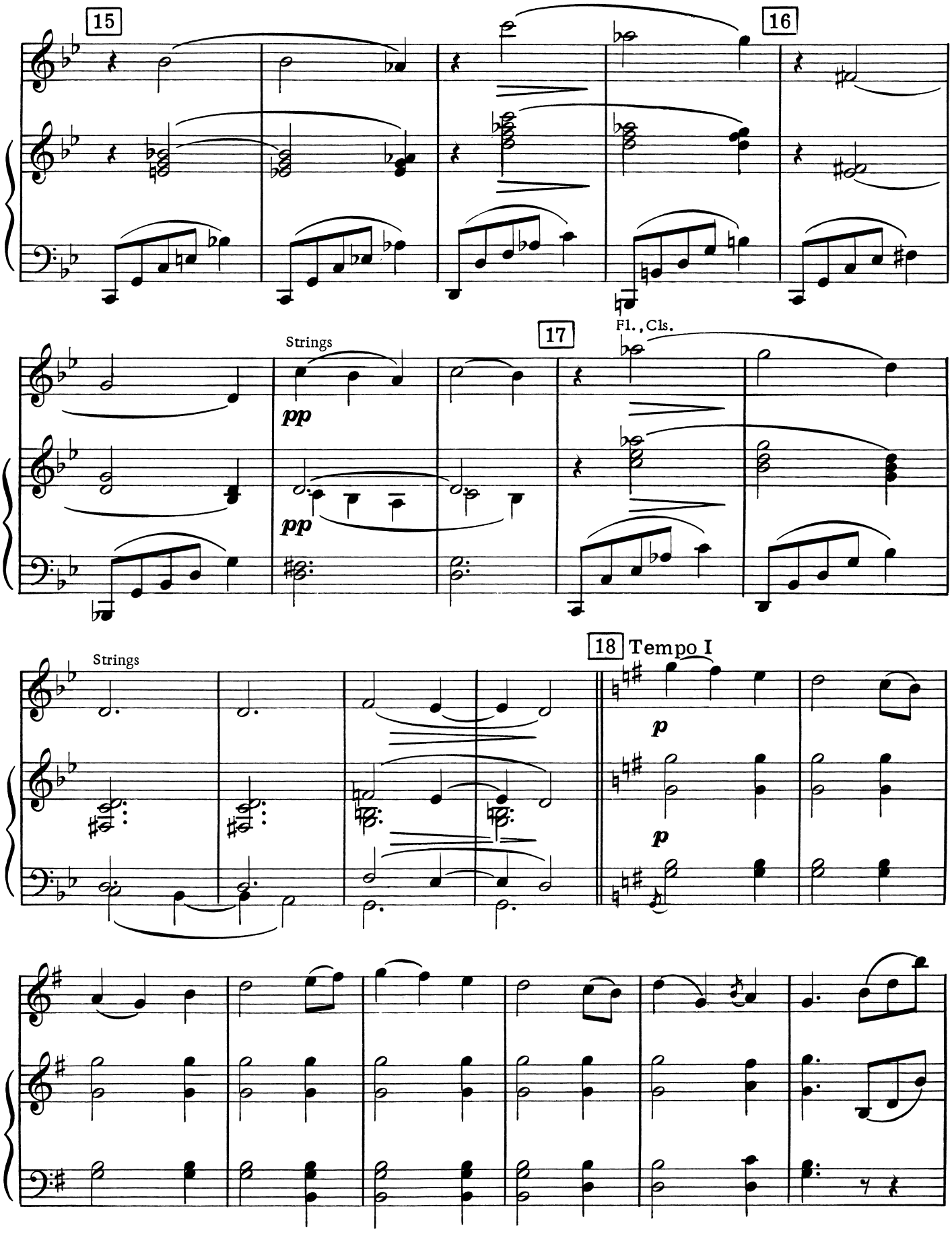
Piano-Conductor

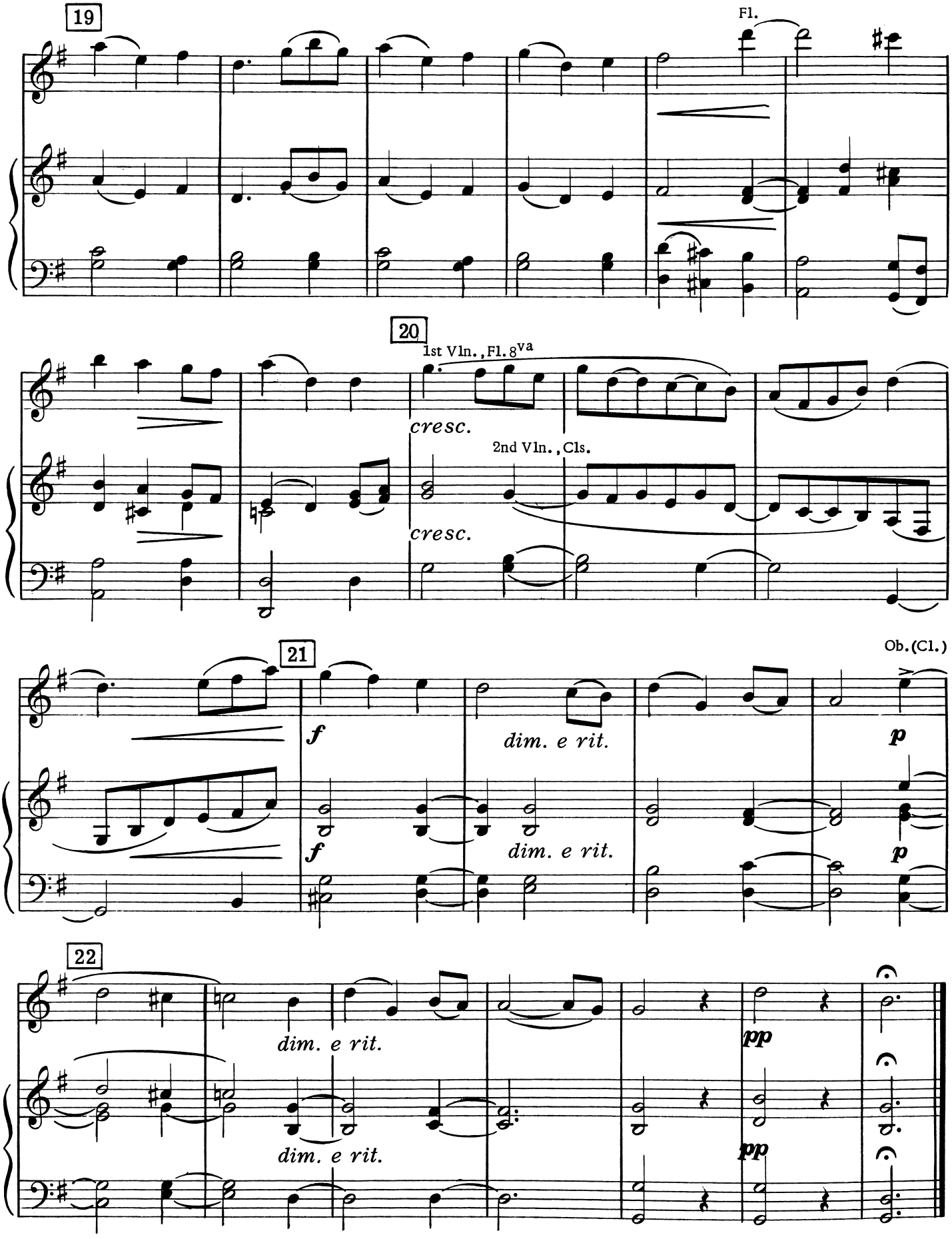
Andante moderato




5
6
1st Vln.
cresc.
2nd Vln.
cresc.
mf
mf
Clar.
7
dim. e rit. poco a
dim. e rit. poco a
poco
poco
Woodwind
8
p a tempo
p a tempo
Strings
W.W.
9
Strings
molto rit.
molto rit.


10 Più adagio
Fl., Ob.
11
p
12
1st Vln., Fl.
13
Cls.
Ob.
pp
Strings
p
Fl.
14
rit.
p a tempo


15
16
Strings
pp
pp
17
Fl., Cls.
Strings
18 Tempo I
p
p


19
Fl.
20
1st Vln., Fl. 8va
cresc.
2nd Vln., Cls.
cresc.
21
Ob. (Cl.)
f
dim. e rit.
p
f
dim. e rit.
p
22
dim. e rit.
pp
dim. e rit.
pp

About the Composers and the Music

Rondo from *Abdelazar*

HENRY PURCELL

Purcell had only a short life (1658-1695) but he earned the name of "Orpheus Britannicus," the "English Orpheus." He was equally great in church music and in theatre music.

An outstanding characteristic of Purcell's music is its tangy freshness; it goes with a lilt. This is strikingly apparent in the Rondo from his incidental music to the play "Abdelazar, or the Moor's Revenge."

The King's Ballet

FRANCOIS COUPERIN

Le Grand was what people called Couperin (1668-1733), partly to distinguish him from other members of his musical family, but no doubt principally because he was the greatest musician at the court of Louis XIV of France.

Piano students in particular are familiar with Couperin's delightful keyboard pieces, with their fanciful descriptive titles and their lacy, exquisitely designed melodies. Because Couperin's music is filled with the spirit of the dance, which was so popular with his royal master, it seems appropriate to combine several of his short pieces under the title, "The King's Ballet."

Allegretto from *L'isola disabitata*

JOSEPH HAYDN

Everyone knows about "Papa" Haydn (1732-1809), often referred to, though not altogether accurately, as the "father" of the symphony and the modern orchestra. Among Haydn's minor interests was the opera; he wrote about twenty, most of them still unpublished. The melodious Allegretto is from the overture to a short, pleasing work entitled, "The Uninhabited Island."

Andante from *Symphony in F*

KARL DITTERS VON DITTERSDORF

Dittersdorf (1739-1799) was as popular in Vienna as Gossec was in Paris. His witty, vivacious style expressed itself in numerous operas and symphonies, but in the shadow of such contemporary geniuses as Haydn and Mozart he, too, has been all but forgotten.

The Andante is melodious and warm-hearted, and deserves to be rescued from neglect.

Minuet from the *"Linz" Symphony*

WOLFGANG AMADEUS MOZART

Mozart was equally supreme in opera and in instrumental music. Though he lived only 35 years (1756-1791) his output was prodigious; 40 symphonies, 20 stage works, 30 string quartets, 28 piano concertos represent far from the total.

The ways of history are unpredictable. Mozart was buried as a pauper; today no composer's works are more widely recorded or performed.

The Minuet is one of the most charming of Mozart's almost countless pieces in that form; indeed, the entire symphony is a delight.

Ecossaises

FRANZ SCHUBERT

It is probably safe to say that everything Schubert wrote has the quality of *song* — the melody pours forth in a full, free stream. In the course of his 31 years (1797-1828) Schubert wrote more than 600 songs, as well as symphonies, quartets, and other works. The "Unfinished" Symphony is universally popular.

The "Ecossaises" are short piano pieces, several of which have been here grouped together. The word "ecossaise" is French for "Scotch plaid," and the musical form is supposed to derive from a dance of Scotland.

Nocturne

ROBERT SCHUMANN

Schumann (1810-1856) was one of the great German romantic composers. He is noteworthy for his warmth of feeling and sensitive poetic moods. His many songs, piano compositions, chamber works, and four symphonies represent a major contribution to the rich development of music in the nineteenth century.

The "Nocturne" exhibits some of Schumann's best characteristics — the intimate, personal melody, the full harmony, the contrasting moods, the interplay of contrapuntal voices.

Intermezzo

JOHANNES BRAHMS

Brahms (1833-1897) combined the glowing warmth of Romanticism with careful Classical skill and restraint. While much of his work is elaborate and complex, especially in his symphonies, Brahms knew the art of innocent, tender expression as few other composers did. His famous "Lullaby" is a good example. So is the Intermezzo, which sounds almost as simple as a folksong.