

FENNELL EDITIONS

THE FIREBIRD, 1919

SUITE FROM THE BALLET

IGOR STRAVINSKY
(1882-1971)

TRANSCRIPTION BY RANDY EARLES
EDITED BY FREDERICK FENNELL

| | |
|---------------------------------------|----|
| Introduction..... | 3 |
| Ronde des Princesses | 20 |
| Danse Infernale du Roi Kastchei | 28 |
| Berceuse | 58 |
| Finale | 63 |

Instrumentation

| | | |
|--------------------------|----------------------|----------------------------|
| 1 Score | 1 Alto Saxophone 1 | 1 Trombone 3 |
| 2 Piccolo 1 & 2/ Flute 3 | 1 Alto Saxophone 2 | 2 Euphonium T.C. |
| 1 Flute 1 | 1 Tenor Saxophone | 2 Euphonium B.C. |
| 1 Flute 2 | 1 Baritone Saxophone | 3 Tuba |
| 1 Oboe 1 | 1 Cornet 1 | 1 String Bass |
| 1 Oboe 2/ English Horn | 1 Cornet 2 | 1 Timpani |
| 1 Eb Clarinet | 1 Cornet 3 | 1 Xylophone, Orchestra |
| 3 Bb Clarinet 1 | 1 Trumpet 1 | Bells |
| 3 Bb Clarinet 2 | 1 Trumpet 2 | 1 Tambourine |
| 3 Bb Clarinet 3 | 1 Horn 1 | 3 Triangle, Crash Cymbals, |
| 1 Alto Clarinet | 1 Horn 2 | Suspended Cymbal, |
| 1 Bass Clarinet | 1 Horn 3 | Bass Drum |
| 1 Contra Alto Clarinet | 1 Horn 4 | 1 Piano |
| 1 Bassoon 1 | 1 Trombone 1 | 1 Harp (or Electric Piano) |
| 1 Bassoon 2 | 1 Trombone 2 | |

Grade 5
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LUDWIG *Masters*
PUBLICATIONS

Dedicated to the Dickinson High School Band, Dickinson, Texas

ABOUT THE TRANSCRIBER

Randy Earles holds B. M. and M. M. degrees from the University of Houston and is a candidate for the D. M. A. at the University of Oklahoma. His compositions have won awards in contests sponsored by the Oklahoma Choral Directors Association and the Presbyterian Ministries Council of Omaha. His choral composition Psalm Praise has been published by Gospel Publishing House.

ABOUT THE EDITOR

Frederick Fennell is best known as the most famous wind ensemble conductor in the world. His numerous recordings, first with the Eastman Wind Ensemble (which he founded), and now with the Tokyo Kosei Wind Orchestra, are the standard against which all other recordings are compared. However, Dr. Fennell is equally at home conducting opera and orchestra.

Some of his conducting assignments in this field have been with The Cleveland Orchestra, The London Symphony, and with the Denver, New Orleans, St. Louis, National, Buffalo, Houston, Calgary, Eastman, Hartford, and San Diego Symphony Orchestras. He was an assistant to Serge Koussevitzky at Tanglewood, assistant music director of the Minneapolis Symphony Orchestra, a conducting fellow at the Mozarteum in Salzburg, Austria, and conductor-in-residence at the University of Miami. His opera conducting has included the Eastman Opera Theater and the Houston Light Opera Company.

He has conducted the Boston "Pops" Orchestra, the Boston Esplanade and Carnegie Hall "Pops" Concerts. During his most distinguished career, in addition to receiving almost every honor the world can bestow for conducting, he has earned the love and admiration of those who have been fortunate enough to play under his direction and those who have come to know him through his appearances all over the world.

FROM THE EDITOR

This transcription by Randy Earles of Igor Stravinsky's timeless score for ballet, *The Firebird*, owes its existence to the incomparable school band program, long the pride of the state of Texas. Here the school band is an educational, musical, and emotional tool for the development of the youth of the state to an extent that is the envy of the rest.

Texas is competition; high among such pursuits is music of all the principal kinds looked-over for the school by a no-nonsense office of the University Interscholastic League. Competitively, a school band director, for instance, seeks repertory that displays the high level of performance of which their organization is capable, working to complete their study with the highest rating. It was to these ends that Mr. Earles was retained to prepare this transcription of Stravinsky's 1919 version for symphony orchestra to the present symphonic band. All the familiar reed and brass instrumental solos are present in this un-cut presentation of Igor Stravinsky's masterpiece.

It never was easy, and, in this complete presentation, the conductor and player will find much to challenge all aspects of education and performance. There are certain to be combinations of the two that will "grow-up" in the demands of this masterpiece. The Tokyo Kosei Wind Orchestra and I have recorded it on KOCD 3565, available from its U. S. A. distributor.

Do not be reluctant to program one or two of the movements; studying and playing the music is what is important. A favorite combination/excerpt to get the players into the charm of this music is the *Berceuse* and *Finale*. The preparation of this edition began with my preparation for the recording. The publisher began its work following our recording, the existence of which flooded the Ludwig company with fervent pleas for its availability.

Fl. 1 2

Picc. 1 2

Ob. E. Hn. 1 2

Bsn. 1 2

E♭ Cl.

B♭ Cl. 1 2 3

Alt. Cl.

B. Cl.

C. A. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

6 7

pp

2. 1. 2. etc.

1. 2. > 1.

1. 2.

ppp

p

sub. pp

sub. pp

div.

ppp

ppp

solo

ppp

8 9

Crt. 1 2 3

Tpt. 1 2

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

St. B.

Hp. Elec. Pno.

Pno.

Timp.

Xyl. Bells

Tamb.

Tri. Sus. Cym. Cr. Cym. B. D.

mp

mp

2. 1. only

ppp

4. 1. only

ppp

solo

2. 1.

1. 2.

solo

10

Fl. 1/2

Picc. 1/2

Ob. 1
E. Hn. 2

Bsn. 1/2

E♭ Cl. 1

B♭ Cl. 2
3

Alt. Cl.

B. Cl. *tutti*

C. A. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

10 11 12

Crt. 1/2
3

Tpt. 1/2

Hn. 1/2
3/4

Tbn. 1/2
3

Euph.

Tba.

St. B. *tutti*

Hp.
Elec. Pno.

Pno.

Timp.

Xyl.
Bells

Tamb.

Tri.
Sus. Cym.
Cr. Cym.
B. D.