

50100006

Symphonic Band Series

Grade 4

Auf Stillem Waldespfad

(In Silent Forests)

Op. 9, No. 1

for Symphonic Band

by

Richard Strauss

arranged by

Albert O. Davis

Instrumentation

3 Flute 1	2 B \flat Bass Clarinet	1 F Horn 4
3 Flute 2	2 E \flat Alto Saxophone 1	2 Trombone 1
1 Oboe 1	2 E \flat Alto Saxophone 2	2 Trombone 2
1 Oboe 2	2 B \flat Tenor Saxophone	2 Trombone 3
1 Bassoon 1	1 E \flat Baritone Saxophone	2 Euphonium B.C.
1 Bassoon 2	3 B \flat Cornet 1	2 Euphonium T.C.
4 B \flat Clarinet 1	3 B \flat Cornet 2	4 Tuba
4 B \flat Clarinet 2	3 B \flat Cornet 3	2 Snare Drum, Bass Drum
4 B \flat Clarinet 3	1 F Horn 1	2 Triangle, Crash Cymbals
1 E \flat Alto Clarinet	1 F Horn 2	1 Chimes
	1 F Horn 3	

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About the Arranger

Albert Oliver Davis was born in Cleveland, Ohio. He held degrees from Arizona State University and did additional studies at the Cleveland Institute of Music and Case Western Reserve University. A former music educator, he arranged for the Arizona State Marching Band, the Air Force North American Air Defense Command (NORAD) Band, and the Ohio State University Marching Band. Davis wrote numerous musical comedies, band arrangements, and original band compositions during his career. He was one of the developers of the First Division Band Method, used widely in public schools since 1963. There are over 400 works in print under his own name and the pseudonym Eric Hanson.

Program Notes

Auf Stillem Waldespfad translates as "In Silent Forests." It is one of a collection of piano pieces entitled *Moods and Fancies*, written between 1882–1884. The work is evocative of the peaceful Bavarian countryside and is almost Impressionistic in nature.

Performance Suggestions

The close and intricate harmonic structure of this beautiful work must be cautiously and carefully balanced. Let no voice intrude upon the fabric of sound; rather, blend them seamlessly into a sonorous cloth of sensitivity. Rhythmic figures (such as in the horns) should gently move the work forward but should be felt more than heard. The conductor will need to shape phrases with gentleness, coaxing reluctant releases and subtle attacks from the ensemble. A judicious use of *rubato* is not only appropriate but also essential to realizing the nature of the piece. Absolute control of the air stream is required for the delicate ending, with an attentive eye upon the conductor.

Auf Stillem Waldespfad

(In Silent Forests)

Richard Strauss, Op. 9, No. 1
arranged by Albert O. Davis

3

Andante $\text{♩} = 68$

5

Flute 1 2

Oboe 1 2

Bassoon 1 2

B♭ Clarinet 1 2 3

E♭ Alto Clarinet

B♭ Bass Clarinet

E♭ Alto Saxophone 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Tuba cue

1 2 3 4 5 6 7

B♭ Cornet 1 2 3

F Horn 1 2 3 4

Trombone 1 2 3

Euphonium

Tuba

Snare Drum

Bass Drum

Triangle

Crash Cymbals

Chimes

Detailed description: This page contains the first seven systems of the orchestral score. It includes parts for Flute, Oboe, Bassoon, B♭ Clarinet (3 parts), E♭ Alto Clarinet, B♭ Bass Clarinet, E♭ Alto Saxophone (2 parts), B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Cornet (3 parts), F Horn (4 parts), Trombone (3 parts), Euphonium, Tuba, Snare Drum, Bass Drum, Triangle, Crash Cymbals, and Chimes. The music is in 4/4 time with a tempo of Andante (♩ = 68). A rehearsal mark '5' is placed at the beginning of the first system. Dynamics include p, mf, and a2.

5010006

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4

8 13

Fl. 1 2

Ob. 1 2

Bsn. 1 2

B♭ Cl. 1 2 3

Alt. Cl.

B. Cl.

A. Sax. 1 2

T. Sax.

Bac. Sax.

8 9 10 11 12 13

Crt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

S. D.

B. D.

Tri.

Cr. Cym.

Ch.

Detailed description: This page contains the eighth system of the orchestral score, starting at measure 8. It includes parts for Flute (2 parts), Oboe (2 parts), Bassoon (2 parts), B♭ Clarinet (3 parts), Alto Clarinet, Bass Clarinet, Alto Saxophone (2 parts), Tenor Saxophone, Baritone Saxophone, Cornet (3 parts), Horn (4 parts), Trombone (3 parts), Euphonium, Tuba, Snare Drum, Bass Drum, Triangle, Crash Cymbals, and Chimes. A rehearsal mark '13' is placed at the beginning of the eighth system. Dynamics include p, mf, a2, and muted.

5010006

14

FL. 1
2

Ob. 1
2

Bsn. 1
2

B♭ Cl. 1
2
3

Alt. Cl.

B. Cl.

A. Sax. 1
2

T. Sax.

Bar. Sax.

14 15 16 17 18 19

Crt. 1
2
3

Hn. 1
2
3
4

Tbn. 1
2
3

Euph.

Tba.

S. D.
B. D.

Tri.
Cr. Cym.

Ch.

mp, *a2*, *mf*

20

21

FL. 1
2

Ob. 1
2

Bsn. 1
2

B♭ Cl. 1
2
3

Alt. Cl.

B. Cl.

A. Sax. 1
2

T. Sax.

Bar. Sax.

20 21 22 23 24 25

Crt. 1
2
3

Hn. 1
2
3
4

Tbn. 1
2
3

Euph.

Tba.

S. D.
B. D.

Tri.
Cr. Cym.

Ch.

p, *a2*, *open*

28 Smorzando

7

26 27 28 29 30 31

FL. 1 2
Ob. 1 2
Bsn. 1 2
B^b Cl. 1 2 3
Alt. Cl.
B. Cl.
A. Sax. 1 2
T. Sax.
Bar. Sax.
Crt. 1 2 3
Hn. 1 2 3 4
Tbn. 1 2 3
Euph.
Tba.
S. D.
B. D.
Tri. Cr. Cym.
Cb.

8

36 Un poco moto

32 33 34 35 36 37

FL. 1 2
Ob. 1 2
Bsn. 1 2
B^b Cl. 1 2 3
Alt. Cl.
B. Cl.
A. Sax. 1 2
T. Sax.
Bar. Sax.
Crt. 1 2 3
Hn. 1 2 3 4
Tbn. 1 2 3
Euph.
Tba.
S. D.
B. D.
Tri. Cr. Cym.
Cb.

38 *a2*

FL 1/2

Ob. 1/2

Bsn. 1/2

B^b Cl. 1/3

Alt. Cl. 1/2

B. Cl. 1/2

A. Sax. 1/2

T. Sax. 1/2

Bar. Sax. 1/2

38 39 40 41 42

Crt. 1/2/3

Hn. 1/2/3/4

Tbn. 1/2/3

Euph. 1/2

Tba. 1/2

S. D. B. D.

Tri. Cr. Cym.

Ch.

mf *p*

Ct. Cym. Tri.

43 *a2* **45**

FL 1/2

Ob. 1/2

Bsn. 1/2

B^b Cl. 1/3

Alt. Cl. 1/2

B. Cl. 1/2

A. Sax. 1/2

T. Sax. 1/2

Bar. Sax. 1/2

43 44 **45** 46 47

Crt. 1/2/3

Hn. 1/2/3/4

Tbn. 1/2/3

Euph. 1/2

Tba. 1/2

S. D. B. D.

Tri. Cr. Cym.

Ch.

mf *a2*

48

Fl. 1 2

Ob. 1 2

Bsn. 1 2

B♭ Cl. 1 2 3

Alt. Cl.

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

48 49 50 51 52 53

Crt. 1 2 3

Hr. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

S. D.
B. D.

Tri.
Cr. Cym.

Ch.

54 Un poco moto

Fl. 1 2

Ob. 1 2

Bsn. 1 2

B♭ Cl. 1 2 3

Alt. Cl.

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

54 55 56 57 58

Crt. 1 2 3

Hr. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

S. D.
B. D.

Tri.
Cr. Cym.

Ch.

Con espressivo **63** Tempo I

Fl. 1 2

Ob. 1 2

Bsn. 1 2

B^b Cl. 1 2 3

Alt. Cl. 1 2 3

B. Cl. 1 2 3

A. Sax. 1 2

T. Sax. 1 2

Bar. Sax. 1 2

59 60 61 62 **63** 64

Crt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph. 1 2 3

Tba. 1 2 3

S. D. B. D.

Trl. Cr. Cym.

Ch.

65

Fl. 1 2

Ob. 1 2

Bsn. 1 2

B^b Cl. 1 2 3

Alt. Cl. 1 2 3

B. Cl. 1 2 3

A. Sax. 1 2

T. Sax. 1 2

Bar. Sax. 1 2

65 66 67 68 69 70

Crt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph. 1 2 3

Tba. 1 2 3

S. D. B. D.

Trl. Cr. Cym.

Ch.

71

Fl. 1/2

Ob. 1/2

Bsn. 1/2

B^b Cl. 1/2/3

Alt. Cl.

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

71 72 73 74 75 76

Crt. 1/2

Hn. 1/2/3/4

Tbn. 1/3

Euph.

Tba.

S. D. B. D.

Trl. Cr. Cym.

Ch.

77 78 79

Fl. 1/2

Ob. 1/2

Bsn. 1/2

B^b Cl. 1/2/3

Alt. Cl.

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

77 78 79 80 81

Crt. 1/2/3

Hn. 1/2/3/4

Tbn. 1/2/3

Euph.

Tba.

S. D. B. D.

Trl. Cr. Cym.

Ch.

Tranquillo

82 83 84 85 86 87

Fl. 1 2
Ob. 1 2
Bsn. 1 2
B♭-CL 1 2 3
Alt. CL
B. CL
A. Sax. 1 2
T. Sax.
Bar. Sax.
Crt. 1 2 3
Hn. 1 2 3 4
Tbn. 1 2 3
Euph.
Tba.
S. D.
B. D.
Tri. Cr. Cym.
Ch.

Calando

88 89 90 91 92 93

Fl. 1 2
Ob. 1 2
Bsn. 1 2
B♭-CL 1 2 3
Alt. CL
B. CL
A. Sax. 1 2
T. Sax.
Bar. Sax.
Crt. 1 2 3
Hn. 1 2 3 4
Tbn. 1 2 3
Euph.
Tba.
S. D.
B. D.
Tri. Cr. Cym.
Ch.

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