WOU
MUS 371 ORCHESTRATION
PROJECT 5 - FINAL

NAME:_____

ORCHESTRATION PROJECT

You will orchestrate 1 or 2 excerpts (as specified below) from ***Variationen und Fuge über ein Thema von Händel für das Pianoforte*** by Johannes Brahms (opus 24). You must orchestrate for the following 8 instruments: *Flute (doubling picc – optional), Clarinet in Bb, Bass Clarinet in Bb, Trumpet in Bb, Horn in F, Trombone, and Euphonium (T.C. - Bb).* Choose only one of the following two options:

OPTION A

Listen to the following recording **(http://clmu.alexanderstreet.com/View/80140)** as it pertains to the attached score and orchestrate:

Variation XIX *leggiero e vivace*
(http://clmu.alexanderstreet.com/View/80140)

OPTION B

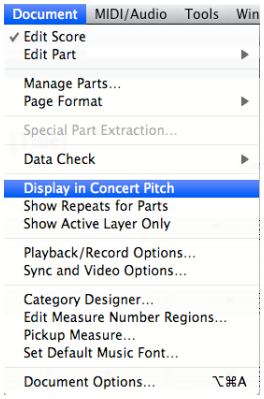
Listen to the following recordings **(http://clmu.alexanderstreet.com/View/80140)** as they pertain to the attached score and orchestrate any two (2) of them:

1] ***Variation V*** *espressivo*
2] ***Variation VI***
3] ***Variation VII*** *con vivacità (you will need to add a Bb at the end of the piece)*
4] ***Variation XVI*** *(make the first note of Var. XVII the last note of Var. XVI)*

LISTEN(!!!) to the audio example(s) and arrange in such a manner so as to capture Brahms' musical expression. Don't simply transcribe the piano part; instead, arrange and orchestrate Brahms' musical intentions! Keep in mind the use of pedal (even if it is not indicated in the score), registration, phrasing, dynamics (coloration) and how all of those aspects need to be handled in the winds and brass (sustain).

NOTATION

Notate using Finale. When setting up your septet in "Setup Wizard" use audio units (Garritan or "Aria" sound samples) - not "SoftSynth" or midi playback. You may want to orchestrate in concert pitch and then, once you're finished, change it to transposed notation by selecting this same option. To accomplish this, select DISPLAY IN CONCERT PITCH in the DOCUMENT menu.



You will print off and hand in a transposed score for and all 8 parts (transposed for transposing instruments) for each excerpt. Make sure that your parts are legible for live musicians to interpret. You must include all notation elements, including dynamics, tempi, slurs, mutes, articulations, etc.

You will also be required to off-load your excerpt(s) as audio files (from Finale) – EXPORT TO AUDIO FILE… from the FILE menu. You will be required to email the audio file(s) along with all Finale files for score(s) and parts to Dr. Walczyk: ***keveli@wou.edu***

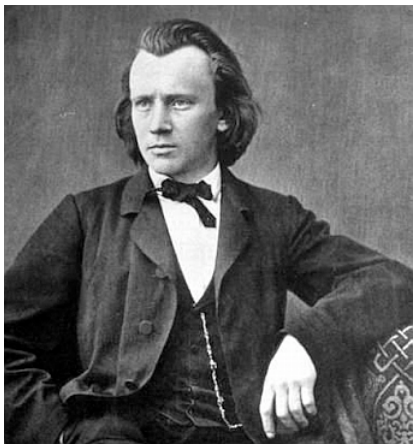
These octets will be performed during Friday of week ten and final exam time. ALL projects are due on Friday, December 6:

Friday, December 6, 2013 (regular class time)
Monday, December 9, 2013 – 10:00 –11:50am (finals week)

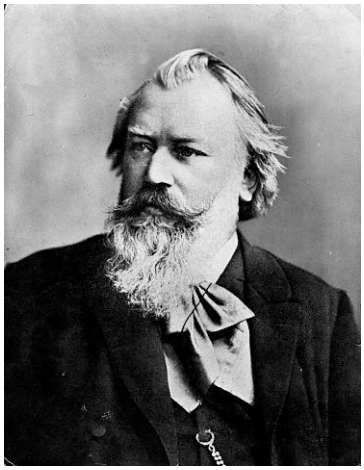
GRADES

You will be graded on effective/affective and appropriate use of orchestration techniques for the assigned instruments; on-time presentation of materials; accurate, legible parts and score production using Finale; and accurate presentation of audio files generated from Finale. Brahms says…

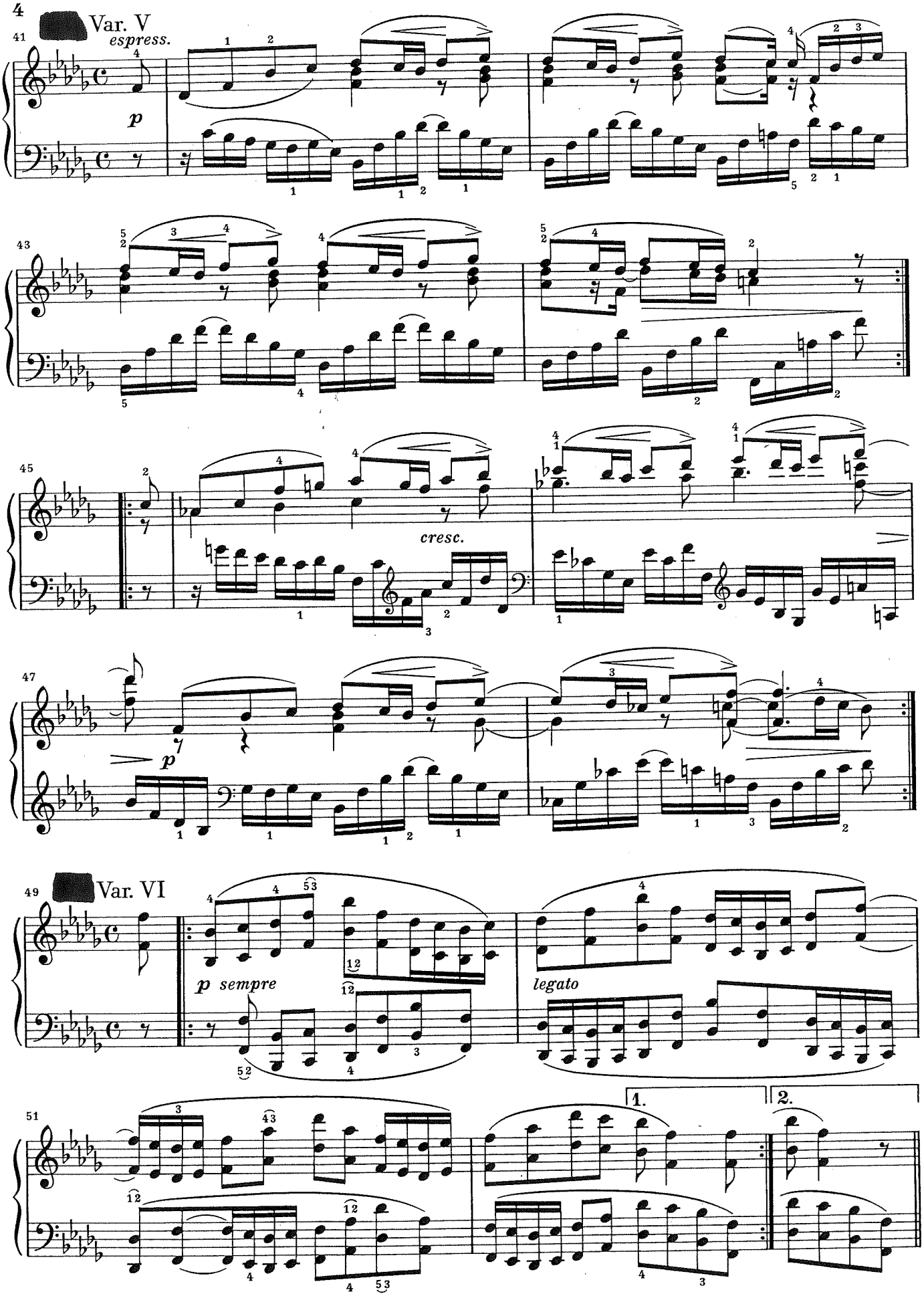
When I wrote this piece I looked like this:

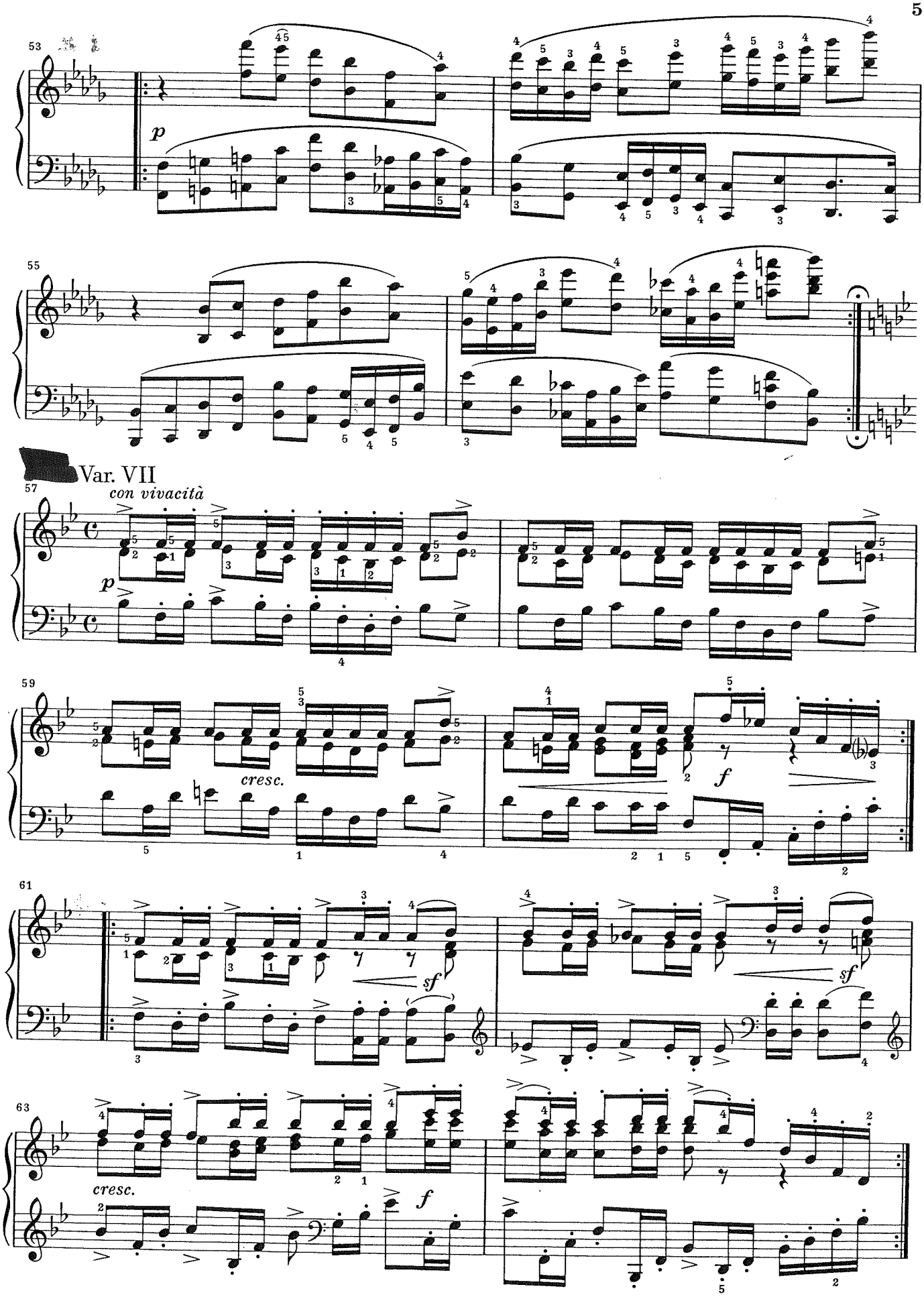


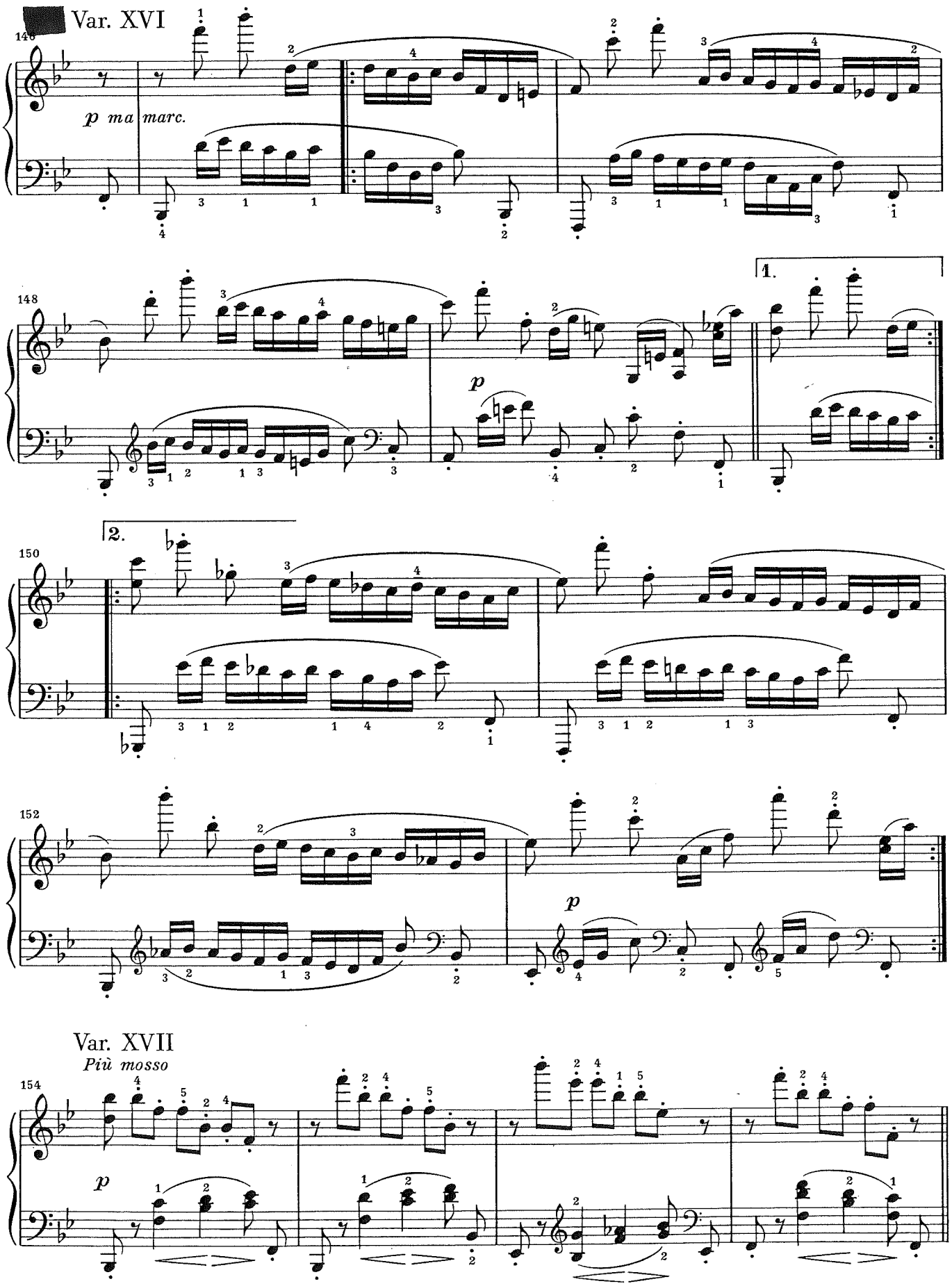
But now, after more than a century of students hacking my pieces in orchestration classes across the globe, I quickly transformed into this:

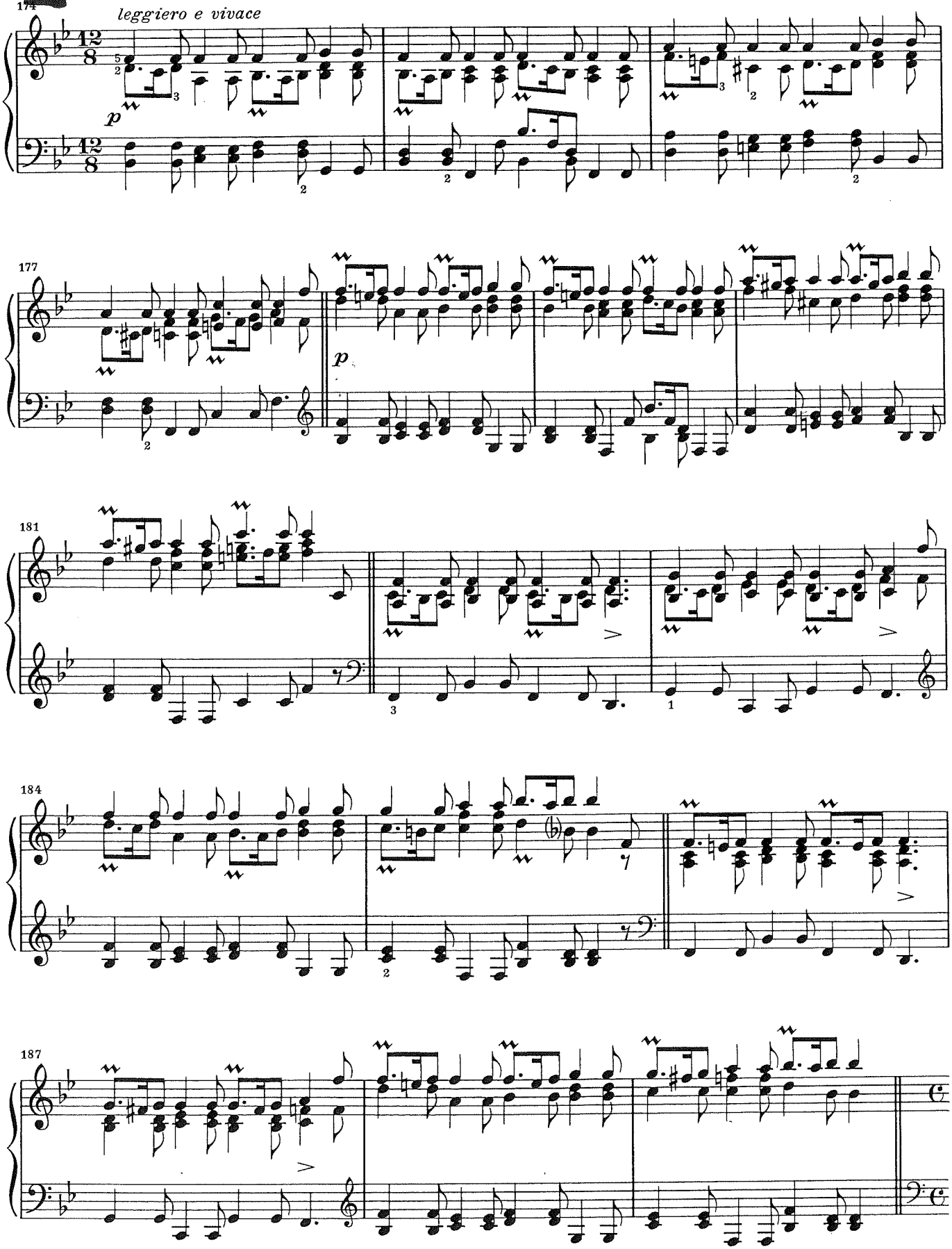


I'm dead now, so I don't care anymore!!! But no hack jobs, please!!!


Var. V
espress.
p
cresc.
p
Var. VI
p sempre
legato
1.
2.


53
p
55
Var. VII
57
con vivacità
p
59
cresc.
f
61
sf
sf
63
cresc.
f


Var. XVI
146
p ma marc.
148
1.
p
2.
150
152
p
Var. XVII
Più mosso
154
p

Var. XIX

leggiero e vivace