



Molenaar Edition

Chanson De Matin

Composer

Elgar, E.

Arranger

Meij, J.De

Order number

011967060

Duration

3'43"

Diff

D

Mini - Score

Edward Elgar Chanson de Matin Opus 15 no.2 *Arr. Johan de Meij For symphonic band*

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Programmatoelichting "CHANSON DE MATIN" (Opus 15 nr. 2) - Edward Elgar/Johan de Meij

Sir Edward Elgar (1857 - 1934) behoort samen met Ralph Vaughan Williams, Gustav Holst en Benjamin Britten tot de belangrijkste engelse componisten van deze eeuw. Zijn omvangrijke oeuvre omvat o.a. twee symphonieën, oratoria, een vioolconcert, een celloconcert, kamermuziek, vocale werken en diverse orkestwerken, waarvan de 'Enigma Variations' en de 'Pomp and Circumstance' marsen de meeste bekendheid genieten. Verder zijn noemenswaard de ouverture 'Cockaigne', 'Falstaff' (Symphonic study), de 'Severn Suite' en 'The Dream of Gerontius' (Oratorium).

Uit zijn beginperiode als componist stammen enkele korte werken voor orkest, waaronder 'Chanson de Matin', dat samen met 'Chanson de Nuit' wordt aangeduid met het opusnummer 15.

'Chanson de Matin' is een melodieus, bijna nostalgisch werkje, in een warme, klankrijke orkestratie, die ook kenmerkend is voor Elgars latere werken. Deze warme, nobele orkestklank is het uitgangspunt geweest voor de bewerking voor harmonie-orkest, zodat het werk zijn oorspronkelijke karakter kan blijven behouden.

Johan de Meij.

Arrangeur Johan de Meij (Voorburg, 1953) studeerde trombone en directie aan het Koninklijke Conservatorium te Den Haag. Naast vele bewerkingen van amusementsmuziek en film- en musicalselecties heeft hij veel affiniteit met transcripties van symphonische werken. Van zijn hand verschenen o.a. de 'American Suite' (Antonin Dvorák), 5 delen uit het ballet 'Romeo en Julia' (Serge Prokofieff) en 'Berceuse' uit 'Mazeppa' van Tchaikowsky.

Moeilijkheidsgraad: **** (D)

Commentaire "CHANSON DE MATIN" (Opus 15 nr. 2) - Edward Elgar/Johan de Meij

Sir Edward Elgar (1857 - 1934) est l'un des plus importants compositeurs anglais de ce siècle avec Ralph Vaughan Williams, Gustav Holst et Benjamin Britten.

Son catalogue impressionnant mentionne e.a. deux symphonies, des oratorios, un concerto pour violon, un concerto pour violoncelle, de la musique de chambre, des oeuvres vocales et de nombreuses oeuvres pour orchestre dont les 'Enigma Variations' et les marches 'Pomp and Circumstance' sont les plus connues. Il faut mentionner également l'ouverture 'Cockaigne', l'étude symphonique 'Falstaff', la 'Severn Suite' et l'oratorio 'The Dream of Gerontius'.

De ses débuts comme compositeur, datent quelques oeuvres brèves pour orchestre, dont 'Chanson de Matin' qui constitue son opus 15 avec la 'Chanson de Nuit'.

'Chanson de Matin' est un morceau mélodieux et même plutôt nostalgique. L'orchestration chaude et sonore, qui caractérisera les oeuvres suivantes, est d'inspiration noble et nous incite à faire cet arrangement d'harmonie, sachant que l'oeuvre garderait son caractère d'origine.

L'arrangeur Johan de Meij (Voorburg 1953) étudia le trombone au Conservatoire Royal de La Haye. En plus des arrangements de variétés et de film et de sélections de music-halls, il a fait de nombreuses transcriptions d'oeuvres symphoniques. Il a arrangé notamment l'American Suite de Dvorák, 5 parties du ballet 'Roméo en Juliette' de Prokofieff et 'Berceuse' de Tchaikowsky.

Degré de difficulté: **** (D)

Programmerläuterung "CHANSON DE MATIN" (Opus 15 nr. 2) - Edward Elgar/Johan de Meij

Sir Edward Elgar (1857 - 1934) gehört zusammen mit Ralph Vaughan Williams, Gustav Holst und Benjamin Britten zu den bedeutendsten englischen Komponisten unseres Jahrhunderts. Sein umfangreiches Oeuvre enthält u.a. zwei Symphonien, Oratorien, ein Violinkonzert, ein Cellokonzert, Kammermusik, vokale Werke und verschiedene Orchesterwerke, von denen die Märsche 'Enigma Variations' und 'Pomp and Circumstance' am bekanntesten sind.

Erwähnenswert sind ferner die Ouvertüre 'Cockaigne', 'Falstaff' (Symphonische Studie), die 'Severn Suite' und 'The Dream of Gerontius' (Oratorium).

Aus seiner Beginnperiode als Komponist stammen einige kleine Werke für Orchester, darunter das 'Chanson de Matin', das zusammen mit dem 'Chanson de Nuit' mit der Opusnummer 15 gekennzeichnet ist. 'Chanson de Matin' ist ein melodisches, fast nostalgisches Werk in einer warmen, klangvollen Orchestrierung, die auch für Elgars spätere Werke kennzeichnend ist. Dieser warme, lebenswürdige Orchesterklang war der Ausgangspunkt für die Bearbeitung für Harmonieorchester, bei der sein ursprünglicher Charakter voll erhalten bleibt.

Johan de Meij.

Arrangeur Johan de Meij (Voorburg, 1953), studierte Posaune und Direktion am Königlichen Konservatorium in Den Haag. Neben vielen Bearbeitungen von Unterhaltungsmusik und Film- und Musical-Auslesen hat er eine starke Affinität zur Transkription von symphonischen Werken. Von ihm erschienen Bearbeitungen der 'American Suite' (Antonin Dvorák), fünf Teile aus dem Ballett 'Romeo und Julia' (Sergei Prokofiew) en 'Berceuse' uit 'Mazeppa' van Tchaikowsky.

Schwierigkeitsgrad: **** (D)

Programme notes "CHANSON DE MATIN" (Opus 15 nr. 2) - Edward Elgar/Johan de Meij

Sir Edward Elgar (1857 - 1934) belongs together with Ralph Vaughan Williams, Gustav Holst and Benjamin Britten to the foremost English composers of this century.

His voluminous oeuvre comprises among other things two symphonies, oratoria, a violin concerto a cello concerto, chambermusic, vocal works and various orchestral works of which the 'Enigma Variations' and the 'Pomp and Circumstance' marches are the best-known works. A few other notable compositions are the ouverture 'Cockaigne', 'Falstaff' (Symphonic study), the 'Severn Suite' and 'The Dream of Gerontius' (Oratorium).

There are a few short works for orchestra that date back from his early years as composer and among these are 'Chanson de Matin', which is indicated by the opus number 15, and 'Chanson de Nuit' - under opus nr. 15.

'Chanson de Matin' is a melodious almost nostalgic work, scored in a warm orchestral idiom, which is also characteristic for Elgar's later works.

This warm, noble orchestral sonority has been the basic assumption for the arrangement for symphonic windband, so as to preserve the original character of the work.

Arranger Johan de Meij (Voorburg, 1953) studied the trombone at the Royal Conservatory at the Hague (Holland). In addition to arrangements of entertainment music (musicals and film music), he has made many transcriptions for the art of transcribing symphonic works for windband. From his hand that have been published are the American Suite of Dvorák, five movements from the ballet 'Romeo and Juliet' of Prokofiev and 'Berceuse' from Tchaikowsky's 'Mazeppa'.

Grade: **** (D)

INSTRUMENTATION "CHANSON DE MATIN" - 01.1967.06

HARMONIE / CONCERT BAND / SYMPHONIC BAND

- | | | |
|---------------------|---|--------------------------------|
| 1 Full Score | 1 Alto Saxophone II | 4 Basses (Tuba) C |
| 1 Piccolo | 2 Tenor Saxophone | 1 Stringbass |
| 8 Flute | 1 Baritone Saxophone | 1 Percussion I |
| 2 Oboe I + II | 2 Cornet I | 1 Percussion II |
| 2 Bassoon I + II | 2 Cornet II | 1 Timpani |
| 1 English Horn (F) | 2 Trumpet I | 1 Harp (optional) |
| 1 Eb Clarinet | 2 Trumpet II | |
| 5 Solo + Clarinet I | 2 Horn I + III } Eb/F | Additional Parts |
| 5 Clarinet II | 2 Horn II + IV } Eb/F | 2 Trombone I + II |
| 5 Clarinet III | 4 Trombone I + II C }
2 Trombone III C }
2 Barit. Euph. C }
2 Eb Bass }
2 Bb Bass } | 1 Trombone III (Bass Trombone) |
| 1 Alto Clarinet | 2 Barit. Euph. C | 2 Barit. Euph. C |
| 1 Bass Clarinet | 2 Barit. Euph. Bb | 2 Eb Bass |
| 1 Alto Saxophone I | | 2 Bb Bass |

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Duration: ca 3'

CHANSON DE MATIN

(Opus 15 nr. 2)

EDWARD ELGAR
arr. Johan de Meij

Allegretto (♩ = 84)

7 8 9 10 11 12

Picc. (C)
Fl. (C)
Ob. (C)
Engl. Hrn. (F)
Bsns. (C) 1st
Eb Clar.
Clars. Bb I *f dolce*
Clars. Bb II *poco cresc.*
Clars. Bb III
Alto Clar. Eb
Bass Clar. Bb
Alto Sax. I Eb *poco cresc.*
Alto Sax. II Eb *poco cresc.*
Ten. Sax. Bb *poco cresc.*
Bar. Sax. Eb *poco cresc.*
Hrns. (F) I/III
Hrns. (F) II/IV
Cmpts. I (Bb)
Cmpts. II (Bb)
Trps. (B) I
Trps. (B) II
Trbs. (C) I/II
Trb. (C) III (Bass Trb.)
Bar./Euph. (C)
Basses (C) *poco cresc.*
Str. Bass *poco cresc.*
Timp.
Perc.
Harp

13 14 15 16 17 18

Picc. (C)
Fl. (C) 1st Fl. *pp*
Ob. (C) *cresc.*
Engl. Hrn. (F)
Bsns. (C) *a2* *pp* *cresc.*
Eb Clar. 13 *pp*
Clars. Bb I *pp* *cresc.*
Clars. Bb II *pp* *cresc.*
Clars. Bb III *pp* *cresc.*
Alto Clar. Eb *pp* *cresc.*
Bass Clar. Bb 13 *pp* *cresc.*
Alto Sax. I Eb 13 *pp* *cresc.*
Alto Sax. II Eb 13 *pp* *cresc.*
Ten. Sax. Bb *pp* (T. Sax.) *cresc.*
Bar. Sax. Eb 13 *pp* *cresc.*
Hrns. (F) I/III *pp* *cresc.*
Hrns. (F) II/IV *pp* *cresc.*
Cmpts. I (Bb)
Cmpts. II (Bb)
Trps. (B) I
Trps. (B) II
Trbs. (C) 13
Trb. (C) III (Bass Trb.)
Bar./Euph. (C) (Bsn/B. Sax.) *pp* *cresc.*
Basses (C) *pp* *cresc.*
Str. Bass 13 *pp*
Timp. 13
Perc.
Harp

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Musical score for page 4, measures 19-24. The score includes parts for Picc.(C), Fl. (C), Ob. (C), Engl. Hrn. (F), Bsns.(C), EbClar., Clars. Bb I, Clars. Bb II, Clars. Bb III, Alto Clar. Eb, Bass Clar. Bb, Alto Sax. I Eb, Alto Sax. II Eb, Ten. Sax. Bb, Bar. Sax. Eb, Hms.(F) I/III, Hms.(F) II/IV, Crnts.(Bb) I, Cm ts.(Bb) II, Trps.I(Bb), Trps.(Bb) II, Trbs.(C) I/II, Trb.(C) III (Bass Trb.), Bar./Euph.(C), Basses(C), Str. Bass, Timp., Perc., and Harp. Performance markings include *poco rit.*, *accel.*, *al-*, *p*, *a2*, *(dolce) cresc.*, *(dolcissimo)*, *cresc.*, *cresc. - -*, *1st*, *arco*, and *mp*. Measure numbers 19, 20, 21, 22, 23, and 24 are indicated at the top.

Musical score for page 5, measures 25-30. The score includes parts for Picc.(C), Fl. (C), Ob. (C), Engl. Hrn. (F), Bsns.(C), EbClar., Clars. Bb I, Clars. Bb II, Clars. Bb III, Alto Clar. Eb, Bass Clar. B, Alto Sax. I Eb, Alto Sax. II Eb, Ten. Sax. Bb, Bar. Sax. Eb, Hms.(F) I/III, Hms.(F) II/IV, Crnts.(Bb) I, Crnts.(Bb) II, Trps.I(Bb), Trps.(Bb) II, Trbs.(C) I/II, Trb.(C) III (Bass Trb.), Bar./Euph.(C), Basses(C), Str. Bass, Timp., Perc., and Harp. Performance markings include *tempo I*, *f*, *p*, *a2*, *mp*, *mf*, *pp*, *(Sotto voce)*, *1st Cr.*, *Solo*, *(arco)*, and *mp*. Measure numbers 25, 26, 27, 28, 29, and 30 are indicated at the top.

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43 44 45 46 47 48 49

Picc.(C)
Fl. (C)
Ob. (C)
Engl. Hrn. (F)
Bsns.(C)
Eb Clar.
Clars. I Bb
Clars. Bb II
Clars. Bb III
Alto Clar. Eb
Bass Clar. Bb
Alto Sax. I Eb
Alto Sax. II Eb
Ten. Sax. Bb
Bar. Sax. Eb
Hrns. (F) I/III
Hrns. (F) II/IV
Crnts. I (Bb)
Crnts. II (Bb)
Trps. I (Bb)
Trps. II (Bb)
Trb. (C) I/II
Trb. (C) III (Bass Trb)
Bar./Euph.(C)
Basses(C)
Str. Bass
Timp.
Perc.
Piano/Harp

45 (Hrn. I/II)
45 (Hrn. II/IV, Bssn.)
45 (Trb. II)
45 (Trb. I) Crit. I

Allargando-----Tempo I

50 51 52 53 54 55

Picc. (C)
Fl. (C)
Ob. (C)
Engl. Hrn. (F)
Bsns.(C)
Eb Cl ar.
Clars. I Bb
Clars. Bb II
Clars. Bb III
Alto Clar. Eb
Bass Clar. Bb
Alto Sax. I Eb
Alto Sax. II Eb
Ten. Sax. Bb
Bar. Sax. Eb
Hrns. (F) I/III
Hrns. (F) II+IV
Crnts. I (Bb)
Crnts. II (Bb)
Trps. I (Bb)
Trps. II (Bb)
Trb. (C) I /II
Trb. (C) III (Bass Trb)
Bar./Euph.(C)
Basses(C)
Str. Bass
Timp.
Perc.
Piano/Harp

53 (arco)
(Soft sticks)
Susp. Cymbal

dim. ---

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68 69 poco rit. 70 71 72 73 74

accel. al. tempo I

Picc.(C) p (dolce) f (Soli)

Fl.(C) 1st a2 f (dolce) p

Ob.(C) mf f

Engl. Hrn.(F) f

Bsns.(C) p mf f

E♭Clar. p mf f pp

Clars. I B♭ p dolcissimo cresc. f pp

Clars. II B♭ mf f pp

Clars. III B♭ mf f pp

Alto Clar. E♭ p mf f pp

Bass Clar. B♭ p mf f pp

Alto Sax. I E♭ p mf f pp

Alto Sax. II E♭ p mf f pp

Ten. Sax. B♭ p mf f pp

Bar. Sax. E♭ p mf f pp

Hrns.(F) I/III 1st mf f pp

Hrns.(F) II/IV 2nd p mf f pp

Cmts.(B♭) I p mf f pp

Cmts.(B♭) II p mf f pp

Trps.I(B♭) (Oboe) p mf f pp

Trps.II(B♭) p mf f pp

Trbs.(C) I/II 2nd Hrn. p mf f pp

Trb.III(C) (Bass Trb.) p mf f pp

Bar./Euph.(C) p mf f pp

Basses(C) p mf f pp

Str. Bass p mf f pp

Timp. arco mp

Perc. mp

Piano/Harp mf

75 Più Tranquillo 76 77 78 79 80

Picc.(C) p dolce p

Fl.(C) p dolce p

Ob.(C) p p a2

Engl. Hrn.(F) p

Bsns.(C) p cresc.

E♭Clar. p

Clars. B♭ I all Clars: p cresc.

Clars. B♭ II p cresc.

Clars. B♭ III p

Alto Clar. E♭ p

Bass Clar. B♭ p

Alto Sax. I E♭ p cresc.

Alto Sax. II E♭ p cresc.

Ten. Sax. B♭ p cresc.

Bar. Sax. E♭ p

Hrns.(F) I/III p cresc.

Hrns.(F) II/IV p

Cmts.(B♭) I a2 p

Cmts.(B♭) II p cresc.

Trps.I(B♭) p

Trps.(B♭) II p

Trbs.(C) I/II p F Cr. II

Trb.III(C) (Bass Trb.) p (pp)

Bar./Euph.(C) p (2 Btr. only) (pp)

Basses(C) p (pizz.) (pp)

Str. Bass p pizz.

Timp. p

Perc. p

Harp p

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81 82 83 84 85 86

Picc.(C)
Fl.(C)
Ob.(C)
Engl. Hrn.(F)
Bsns.(C)
EbClar.
Clars. Bb I
Clars. Bb II
Clars. Bb III
Alto Clar. Eb
Bass Clar. Bb
Alto Sax. I Eb
Alto Sax. II Eb
Ten. Sax. Bb
Bar. Sax. Eb
Hrns.(F) I/III
Hrns.(F) II/IV
Crnts.(Bb) I
Crnts. II (Bb)
Trps. I (Bb)
Trps. II (Bb)
Trbs.(C) I/II
Trb. (C) III (Bass Trb.)
Bar./Euph.(C)
Basses(C)
Str. Bass
Timp.
Perc.
Harp

cresc. ---
a2
Tutti cresc. ---
arco
(mp)
(Tip. II)

87 88 89 90 91 92

Picc.(C)
Fl.(C)
Ob.(C)
Engl. Hrn.(F)
Bsns.(C)
EbClar.
Clars. Bb I
Clars. Bb II
Clars. Bb III
Alto Clar. Eb
Bass Clar. Bb
Alto Sax. I Eb
Alto Sax. II Eb
Ten. Sax. Bb
Bar. Sax. Eb
Hrns.(F) I/III
Hrns.(F) II/IV
Crnts. I (Bb)
Crnts. II (Bb)
Trps. I (Bb)
Trps. II (Bb)
Trbs.(C) I/II
Trb. (C) III (Bass Trb.)
Bar./Euph.(C)
Basses(C)
Str. Bass
Timp.
Perc.
Bells
Harp

stacc. (leggero)
1st Solo
p
pp
fp
a2
(1st Oboe)
stacc. (leggero)
p stacc. (leggero)
stacc.
(leggero)
fp
fp
fp
fp
fp
(Hrn. II/IV)
Bar.Sax./B. Clar.
one Brt.

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