

Cecile Chaminade

Cortège

**arranged for concert band
by
Patrick J. Burns**

*Written for the Virginia Grand Military Band
Loras Schissel, Director*

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THE COMPOSITION

Cecile Louise Stephanie Chaminade (1857-1944) was a virtuoso pianist and an extraordinarily prolific composer, producing over 400 works nearly all of which were published during her lifetime. Although she composed pieces in a variety of genres from large orchestral works to more intimate pieces for voice and piano (about 100 of those), she is best remembered today for her solo piano music, perhaps with one notable exception – the *Concertino for Flute and Piano, Op. 107* (1902), which remains her most performed composition.

I ran across *Cortège* while studying a number of the composer's solo piano pieces in the summer of 2013. Chaminade manages to cover a vast degree of musical ground in only about four minutes in this delightful miniature; a fanfare-like motive and three main tunes dominate the piece in a tightly woven formal structure typical of music composed in this time period (around 1912). Chaminade's affinity for imitative counterpoint is expressed through her highly adept fugal treatment of the third main tune of the piece, which first appears at measure 39 and returns in even more intricate form later on in the work. The piece, then, is possessed of two distinct characters – one playful and jaunty, and the other serious and demanding.

My arrangement attempts to preserve, as closely as possible, the linear integrity and voicing used by the composer in the original work for solo piano. I changed as little as possible throughout the piece, and my orchestration technique is meant only to bring forth what I believe to be Chaminade's original musical aim. It's my hope that many bands and audience members will enjoy this little gem and all it has to offer.

Patrick J. Burns

THE ARRANGER

PATRICK J. BURNS (b. 1969) has served as Adjunct Professor of Music at Montclair State University in New Jersey since 1994, where he teaches courses in music theory, orchestration, and composition, and has also taught instrumental music in the Caldwell-West Caldwell Public Schools since 1998. As a clarinetist, Mr. Burns has performed with many professional ensembles in the New York metro area including the Metropolitan Opera Summer Ballet Orchestra, the pit orchestra for the Broadway revival production of *Camelot* starring Robert Goulet, and with the New Jersey Chamber Music Society in broadcasts for National Public Radio and New Jersey Network Television. In September 2011, Mr. Burns began his tenure as Director of the Symphony of Winds and Percussion at New Jersey City University. More recently, he has signed on with Ack Studios as orchestrator/composer/conductor for the company's video game and film projects being produced for the Nintendo and Sony Corporations.

In 1986, at the age of seventeen, Mr. Burns founded the Bloomfield Youth Band, a community wind ensemble of some 55 secondary school and collegiate musicians which he continues to direct today. The Youth Band has been recognized for its outstanding artistic achievements and service to the community by the United States Congress, the New Jersey Legislature and the Mayor and Town Council of Bloomfield. His compositions for symphonic band are performed by bands of every level throughout the country. The United States Army Band, "Pershing's Own", has performed his music in Washington, D.C. and at Carnegie Hall. His music has also been performed by conservatory and military bands in Sweden, Russia, Japan and China. Mr. Burns is former director of the Montclair State University Youth Orchestra and the Imperial Brass. He has been featured as guest conductor and clinician with public school, community, university, region and all-state bands in New Jersey, New York, Pennsylvania, Maryland, Virginia and Ohio and has recorded albums and concertized with world-renowned brass artists Philip Smith, Warren Vaché, Roger Webster and Chris Jaudes.

Patrick Burns' music for symphonic band is published by G. Schirmer, Daehn Publications, Grand Mesa Music Publishers, FJH Music, Wingert-Jones Music, and TRN Music Publisher. His music has appeared on *Bandworld* magazine's Top 100 list of band compositions five times. *The Instrumentalist* and *School Music News* have printed numerous favorable reviews of Mr. Burns' band music and *The Classical New Jersey Society Journal* has praised his chamber music. His music for symphonic band has been performed at The Midwest Clinic in Chicago and has been recorded for the educational series *Distinguished Music for the Developing Band*. He has received commissions from many organizations including the Goldman Band/Harvey Phillips Foundation, Ohio Northern University, the Bel Air (Maryland) Community Band, the SoundTree Corporation and Westlake Village High School Wind Ensemble (California) for the band's performance at Carnegie Hall.

From 2003-2010, Mr. Burns served as president of the Bloomfield Federation of Music and in March 2010, he founded his own publishing company, Bandworks Publications.

His music can be heard at his websites, www.patrickburnsmusic.com, www.bandworkspublications.com, and www.youtube.com/patrickburnsmusic.

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Cortège

CECILE CHAMINADE, Op. 143
arr. Patrick J. Burns (ASCAP)

Allegro ♩ = 132

7

Piccolo

Flute 1 and 2

Oboe

Bassoon 1 and 2

Clarinet 1 in B \flat

Clarinet 2 and 3 in B \flat

Bass Clarinet in B \flat

Alto Saxophone 1 and 2

Tenor Saxophone

Baritone Saxophone

Trumpet 1 in B \flat

Trumpet 2 and 3 in B \flat

Horn 1 and 2 in F

Trombone 1

Trombone 2 and 3

Euphonium

Tuba

Double Bass

Timpani

Snare Drum
Bass Drum

Cymbals
Triangle

Bells
Xylophone

8

Picc.

Fl. 1-2

Ob.

Bsn. 1-2

Cl. 1

Cl. 2-3

B. Cl.

A. Sax. 1-2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2

Tbn. 1

Tbn. 2-3

Euph.

Tba.

Db.

Timp.

Sn. Dr.
B. Dr.

Cyms.
Tri.

Bells
Xylo.

f

ff

a2

arco

16

Picc. *sfz*

Fl. 1-2 *sfz* *mp lightly*

Ob. *sfz* *mp lightly*

Bsn. 1-2

Cl. 1 *sfz* *f* *mp* *mp lightly*

Cl. 2-3 *sfz* *f* *mp* *mp lightly*

B. Cl.

A. Sax. 1-2 *sfz*

T. Sax. *sfz*

B. Sax.

Tpt. 1 *sfz* *mf*

Tpt. 2-3 *sfz* *mf*

Hn. 1-2 *sfz* *mf*

Tbn. 1 *sfz*

Tbn. 2-3 *sfz*

Euph. *sfz*

Tba. *mf*

Db. *fff* *pizz.* *mf*

Timp.

Sn. Dr.
B. Dr.

Cyms.
Tri. *f*

Bells
Xylo. *mp*

24

Picc. *mf*
 Fl. 1-2 *mf sub.*
 Ob. *mf sub.*
 Bsn. 1-2 *mf*
 Cl. 1 *mf sub.*
 Cl. 2-3 *mf sub.*
 B. Cl. *f*
 A. Sax. 1-2 *mf*
 T. Sax. *mf*
 B. Sax. *f*
 Tpt. 1 *mf*
 Tpt. 2-3 *f*
 Hn. 1-2 *mf*
 Tbn. 1 *mf*
 Tbn. 2-3 *mf*
 Euph. *mf*
 Tba. *mp mf sub.*
 Db. *mp mf sub.*
 Timp. *mf*
 Sn. Dr. *f*
 B. Dr. *f*
 Cyms. Tri. *f*
 Bells Xylo. *mf*

Picc. *ff*

Fl. 1-2 *f* *ff*

Ob. *ff*

Bsn. 1-2 *ff* *f marc.*

Cl. 1 *ff*

Cl. 2-3 *ff*

B. Cl. *ff*

A. Sax. 1-2 *ff*

T. Sax. *ff*

B. Sax. *ff*

Tpt. 1 *ff*

Tpt. 2-3 *ff*

Hn. 1-2 *ff*

Tbn. 1 *ff*

Tbn. 2-3 *ff*

Euph. *ff* *f marc.*

Tba. *ff*

Db. *ff*

Timp. *f* *ff*

Sn. Dr. *ff*

B. Dr. *ff*

Cyms. Tri.

Bells Xylo. *f* *ff*

Xylo. *f*

39

Picc. *f marc.* *sfz*

Fl. 1-2 *f marc.* *sfz*

Ob. *f marc.* *sfz*

Bsn. 1-2 *f marc.* *sfz*

Cl. 1 *f marc.* *sfz*

Cl. 2-3 *f marc.* *sfz*

B. Cl. *sfz*

A. Sax. 1-2 *sfz*

T. Sax. *sfz*

B. Sax. *sfz*

Tpt. 1 *sfz*

Tpt. 2-3 *sfz*

Hn. 1-2 *sfz*

Tbn. 1 *sfz*

Tbn. 2-3 *sfz*

Euph. *f marc.* *sfz*

Tba. *f marc.* *sfz*

Db. *pizz.* *f marc.* *sfz*

Timp. *sfz*

Sn. Dr. *sfz*

B. Dr. *sfz*

Cyms. *sfz*

Tri. *sfz*

Bells *sfz*

Xylo. *sfz*

Picc. *f marc.*

Fl. 1-2 *1st only f marc.*

Ob. *f marc.*

Bsn. 1-2 *mf marc. f marc.*

Cl. 1 *mf f marc.*

Cl. 2-3 *mf marc. f marc.*

B. Cl. *mf f marc.*

A. Sax. 1-2 *mf*

T. Sax. *mf*

B. Sax. *mf*

Tpt. 1 *con sord. mf f marc.*

Tpt. 2-3 *con sord. mf*

Hn. 1-2

Tbn. 1

Tbn. 2-3

Euph. *f marc.*

Tba. *mf f marc.*

Db. *mf f marc.*

Timp. *mf*

Sn. Dr. B. Dr.

Cyms. Tri.

Bells Xylo.

52

Picc. *ff*

Fl. 1-2 *ff* *mp*

Ob. *ff* *mp*

Bsn. 1-2 *ff*

Cl. 1 *ff*

Cl. 2-3 *ff* *mf* *mp*

B. Cl. *ff* *mf* *mp*

A. Sax. 1-2 *ff*

T. Sax. *ff*

B. Sax. *ff*

Tpt. 1 *ff*

Tpt. 2-3 *ff*

Hn. 1-2 *ff* *mp*

Tbn. 1 *ff* *mf* *mp*

Tbn. 2-3 *ff* *mf* *mp*

Euph. *ff*

Tba. *ff* *mf* *mp*

Db. *ff* *arco* *mp*

Timp. *ff* *mp*

Sn. Dr. *ff*

B. Dr. *ff*

Cyms. Tri.

Bells Xylo.

59

Picc. *f* *ff* *fff* *mf sub.*

Fl. 1-2 *f* *f* *ff* *fff* *mf sub.*

Ob. *f* *f* *ff* *fff* *mf sub.*

Bsn. 1-2 *p*

Cl. 1 *f* *ff* *fff* *mf sub.* *p*

Cl. 2-3 *f* *ff* *fff*

B. Cl. *f* *ff* *fff* *p*

A. Sax. 1-2 *ff* *fff*

T. Sax. *ff* *fff*

B. Sax. *ff* *fff*

Tpt. 1 *senza sord.* *f* *ff* *fff* *mf sub.* *p*

Tpt. 2-3 *senza sord.* *f* *ff* *fff* *mf sub.* *p*

Hn. 1-2 *f* *ff* *fff* *mf sub.* *p*

Tbn. 1 *senza sord.* *f* *ff* *fff*

Tbn. 2-3 *f* *ff* *fff*

Euph. *f* *ff* *fff*

Tba. *f* *ff* *fff* *mf sub.* *mf* *p*

Db. *ff* *fff* *mf sub.* *mf* *p*

Timp. *mf* *p*

Sn. Dr.
B. Dr.

Cyms.
Tri.

Bells
Xylo.

66

Picc. *f*

Fl. 1-2 *f*

Ob. *f*

Bsn. 1-2

Cl. 1 *f*

Cl. 2-3 *p*

B. Cl.

A. Sax. 1-2 *f*

T. Sax.

B. Sax.

Tpt. 1 *solo* *mf* *f boldly*

Tpt. 2-3 *f boldly*

Hn. 1-2 *f boldly*

Tbn. 1 *f boldly*

Tbn. 2-3 *f boldly*

Euph. *f* *f boldly*

Tba. *f* *f boldly*

Db.

Timp.

Sn. Dr. *f boldly*

B. Dr.

Cyms. Tri.

Bells Xylo.

74

Picc. *ff* *mp*

Fl. 1-2 *ff* *mp*

Ob. *ff* *mp*

Bsn. 1-2 *ff*

Cl. 1 *f* *ff* *mp*

Cl. 2-3 *f* *ff* *mp*

B. Cl. *ff*

A. Sax. 1-2 *f* *ff* *mp*

T. Sax. *ff*

B. Sax. *ff*

Tpt. 1 *ff* *mf*

Tpt. 2-3 *ff* *mf*

Hn. 1-2 *ff* *mf*

Tbn. 1 *ff* *mf*

Tbn. 2-3 *ff* *mf*

Euph. *ff* *mf*

Tba. *ff* *mf*

Db. *ff* *mf* *pizz*

Timp. *ff*

Sn. Dr. *ff*

B. Dr. *ff*

Cyms. *ff*

Tri. *ff*

Bells *mp*

Xylo. *mp*