Concert Band Editions
Grade 4

Theme and Variations

from String Quartet No. 5, Opus 18

SAMPLE

Beethoven

Orchestrated for Band by H. Owen Reed

Full Set $80.
Extra Score $8.

BALLERBACH

Notes

By the early 19th century the string quartet was firmly established and held in high regard as an important medium of musical expression. Beethoven (1770-1827) completed his first six string quartets comparatively late in his development. Composed between 1798 and 1800, these early works display the established conventions of the Classical style and the rising individuality of a young Beethoven. This "Theme and Variations", from the *String Quartet No. 5,* is a set of five variations on a theme. This transcription for band would seem unusual at first, but considering the pure musical and educational value of the music, it becomes apparent that it can offer important musical rewards. Musicians at all levels need exposure to counterpoint, thematic development and elements of the Classical style, especially in today's climate of musical populism.

Dr. H. Owen Reed retired in 1976 as Professor Emeritus in the theory and composition after 37 years of teaching at Michigan State University. Born in Odessa, Missouri in 1910, Dr. Reed holds the B.M. (1934) and M.M. (1936) and A.B. (1937) degrees from Louisiana State University, and the Ph.D. degree (1939) from the Eastman School of Music. (He studied music at the University of Missouri from 1929 to 1933.) Dr. Reed's published and recorded music compositions number close to one hundred and include a variety of works for orchestra, band, chorus, stage, chamber music, and several books on music theory and composition. Perhaps his best-known work is *La Fiesta Mexicana.*

He studied composition with Bernard Anderson, Howard Hanson, Bernard Rogers, Bohuslav Martinu, Roy Harris, Aaron Copland, and contemporary music at Tanglewood with Leonard Bernstein and Stanley Chappel. His many awards include a Guggenheim Fellowship (1938-39); a Resident Fellowship at the Huntington Hartford Foundation in Pacific Palisades, CA (1960) and another at the Helena Rubinstein Foundation in Taos, NM (1967); the Michigan State University Distinguished Faculty Award (1962); the George Romney and the Greater Michigan Foundation Citation for Distinguished Contributions to the Arts (1963); Annual ASCAP awards; the Neil A. Kjos Memorial Award for *Valor The Unfortunate* (1975); the Phi Mu Alpha Orpheus Award (1976); the Honorary Membership in Kappa Kappa Psi, Tau Beta Sigma, and the Michigan School Band and Orchestra Association.

Dr. Reed is listed in several biographical dictionaries to include Who is Who in Music, Directory of American Scholars; Baker's Biographical Dictionary; Howard's Our American Music; Reis, Composers in America; Ricordi, Encyclopedia della Musica; Riemann, Musiklexikon; International Who's Who in Music; John Vinton's Dictionary of Contemporary Music; Royal Blue Book; the RILM Abstracts of Music Literature; Contemporary American Composers; Composium Directory of New Music; and Band Music Notes.

SAMPLE

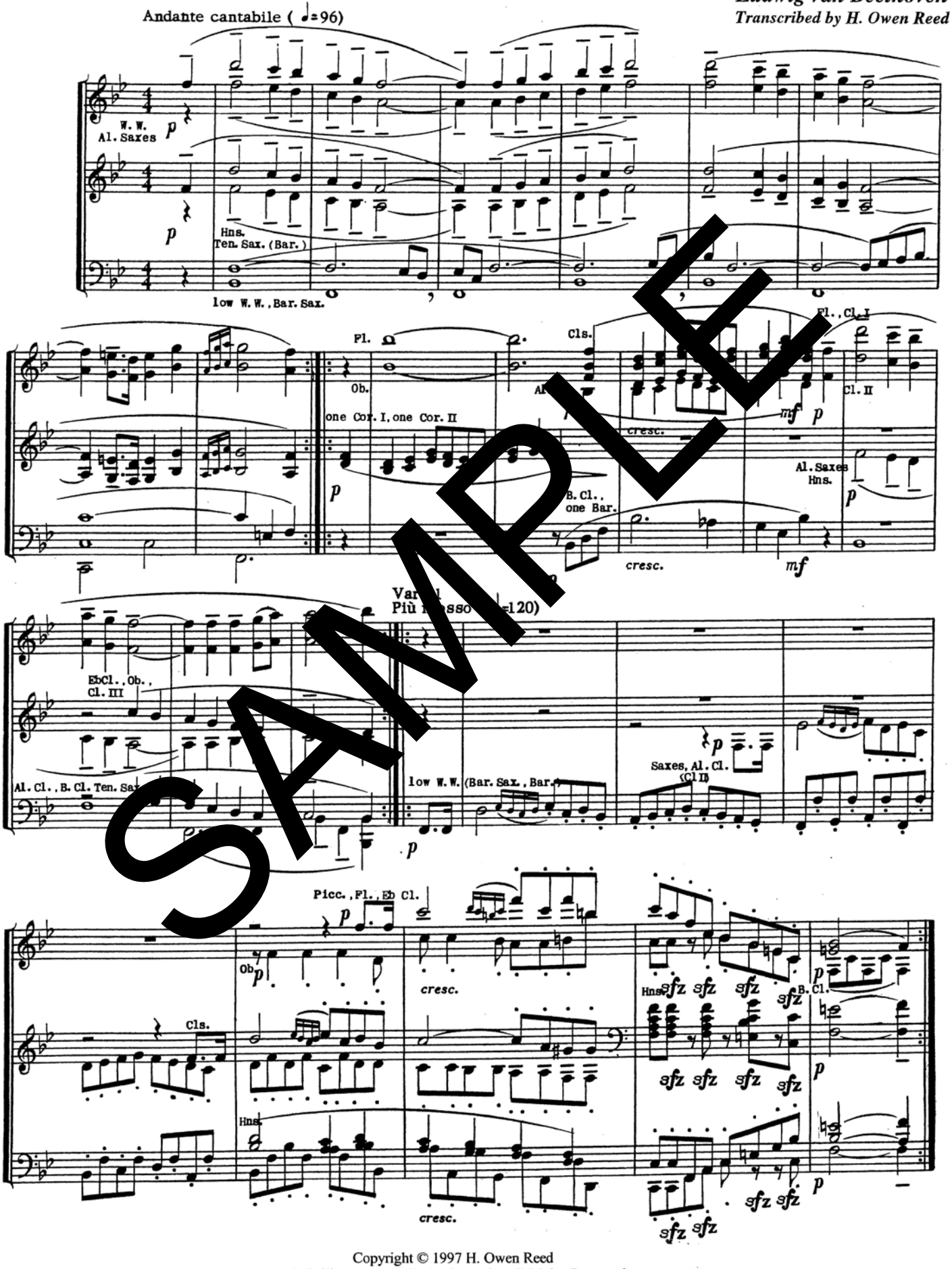
Condensed Score

Theme and Variations

from String Quartet, Opus 18, No.5

Ludwig van Beethoven

Transcribed by H. Owen Reed



SAMPLE

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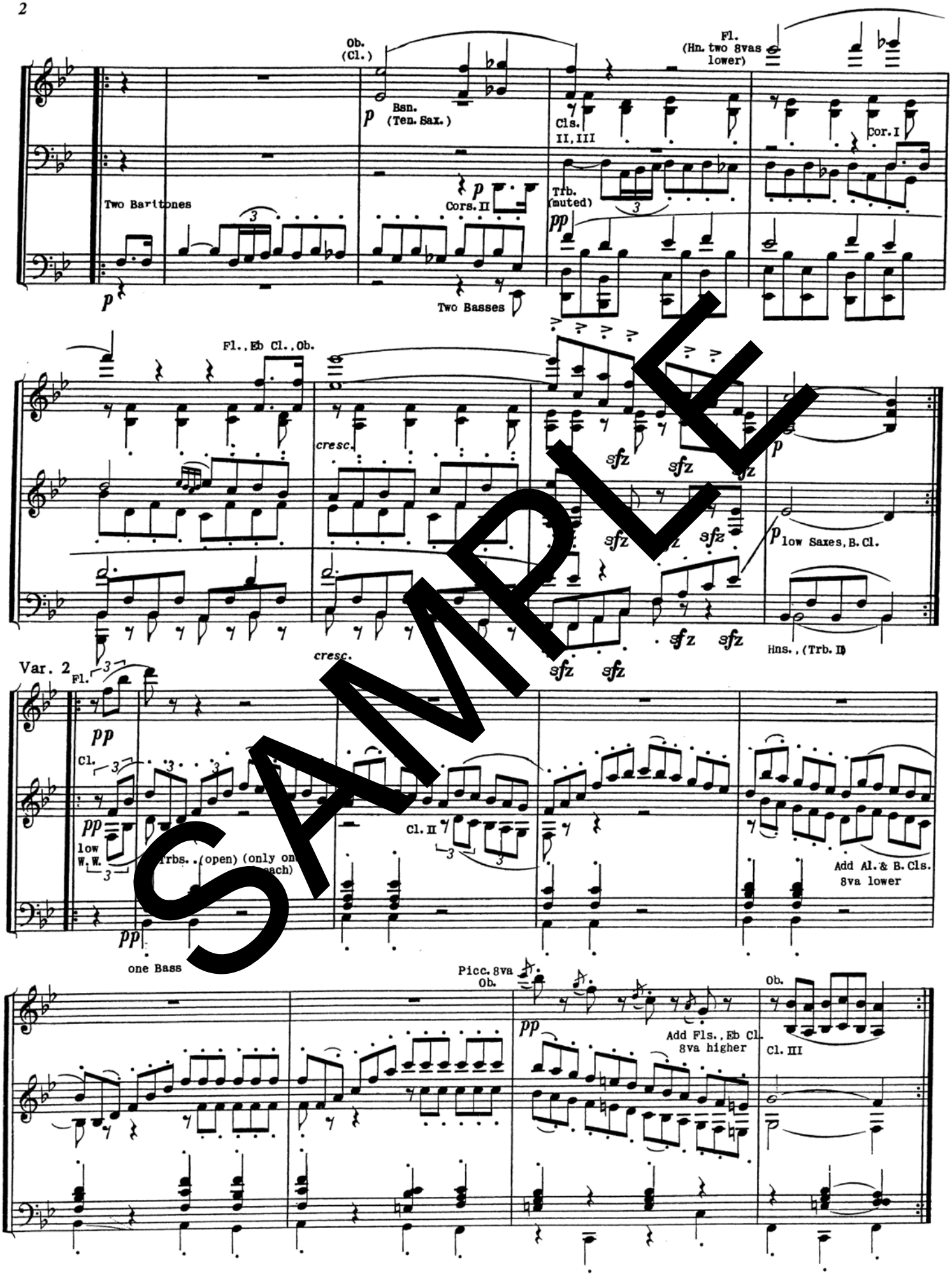
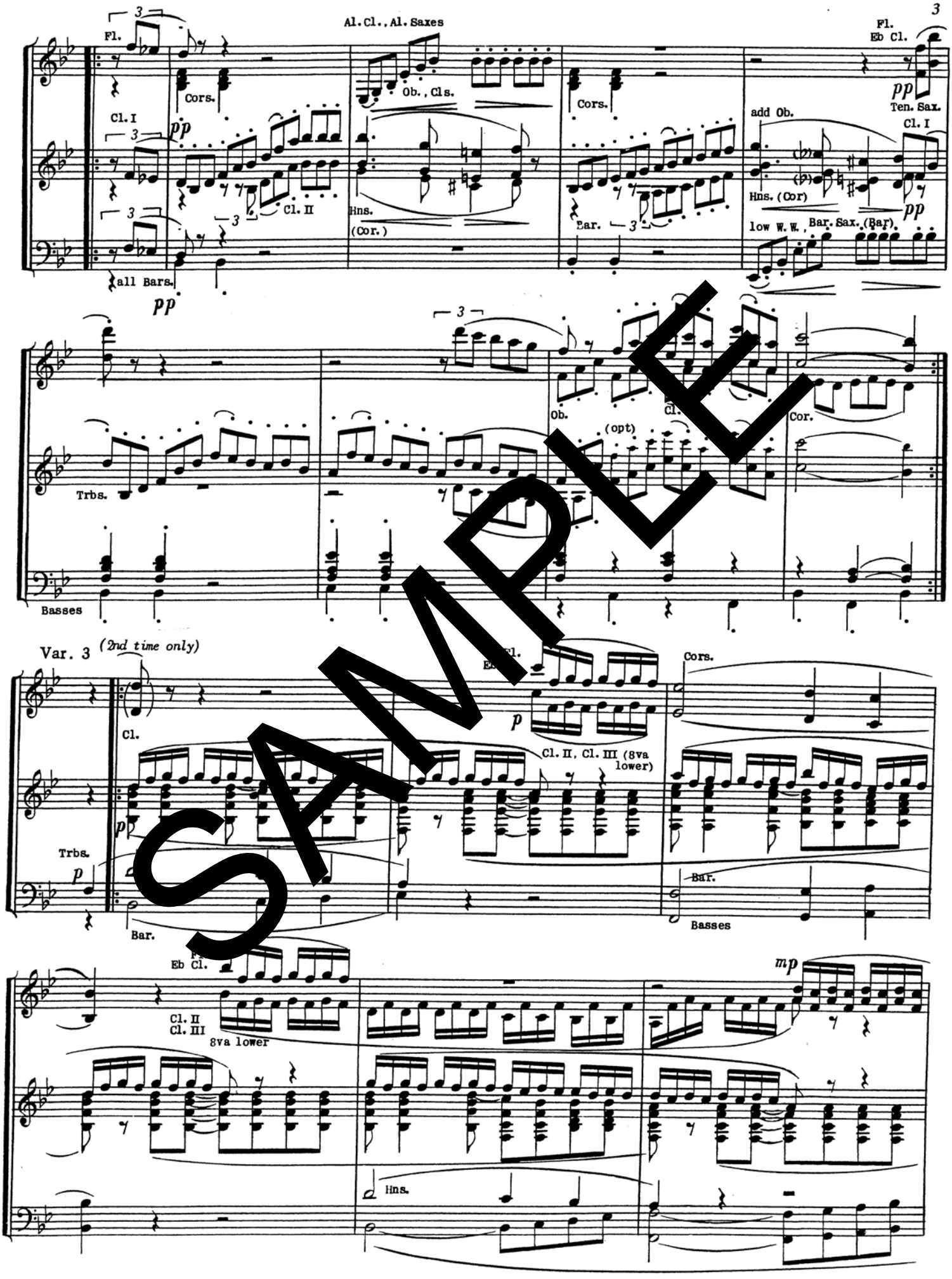
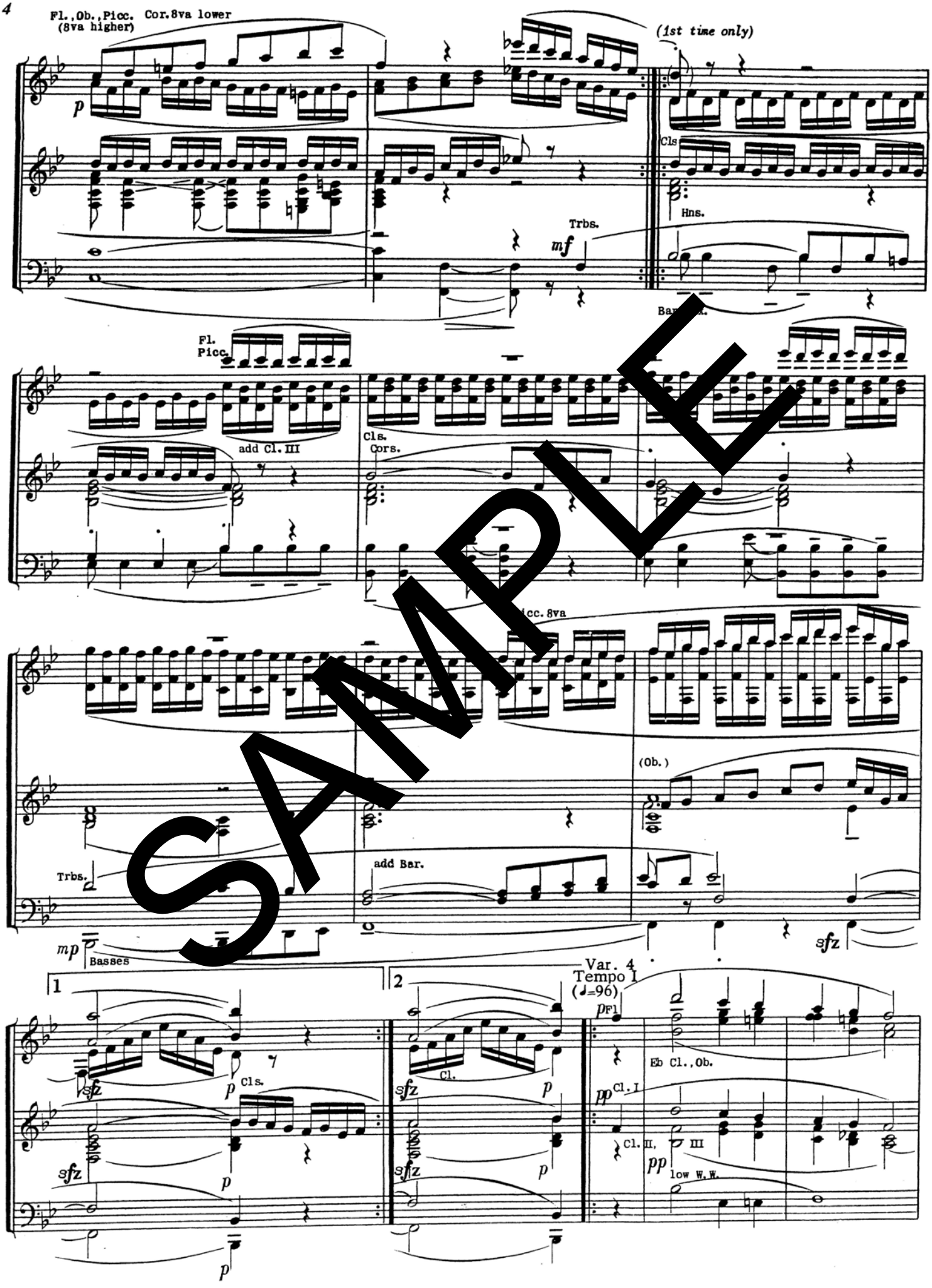

Ob.
(Cl.)
Bsn.
(Ten. Sax.)
Fl.
(Hn. two 8vas lower)
Cls.
II, III
Cor. I
Two Baritones
Cors. II
Trb.
(muted)
Two Basses
Fl., Eb Cl., Ob.
cresc.
low Saxes, B. Cl.
Hns., (Trb. II)
Var. 2
Fl.
Cl.
low
W. W.
Cl. II
Add Al. & B. Cls.
8va lower
one Bass
Picc. 8va
Ob.
Add Fls., Eb Cl.
8va higher
Cl. III

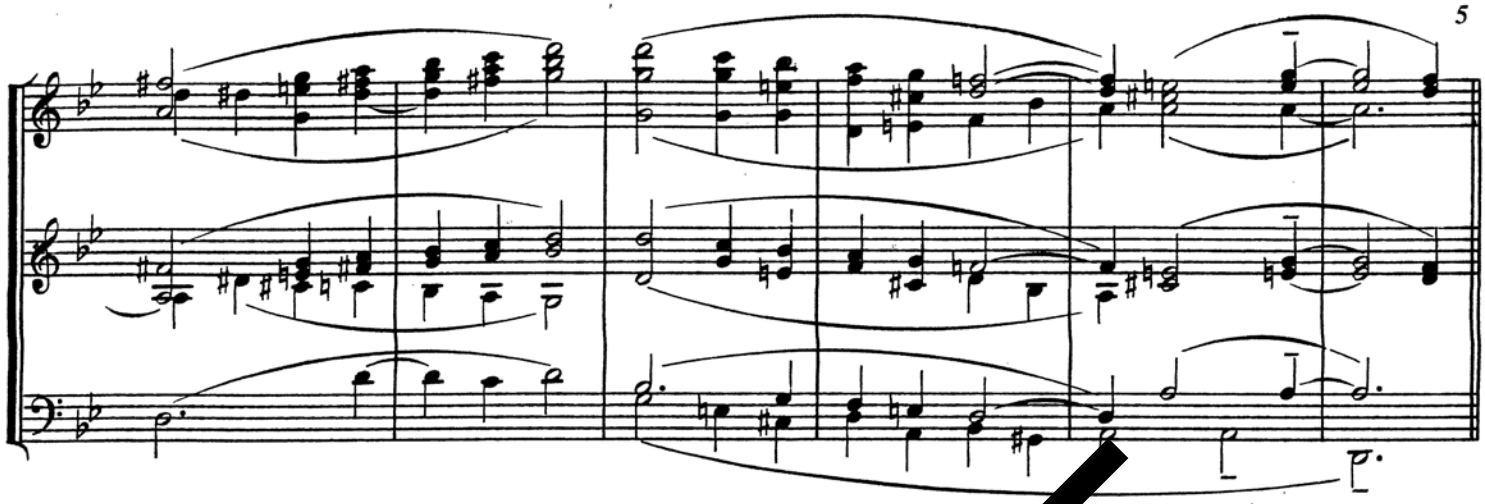
SAMPLE

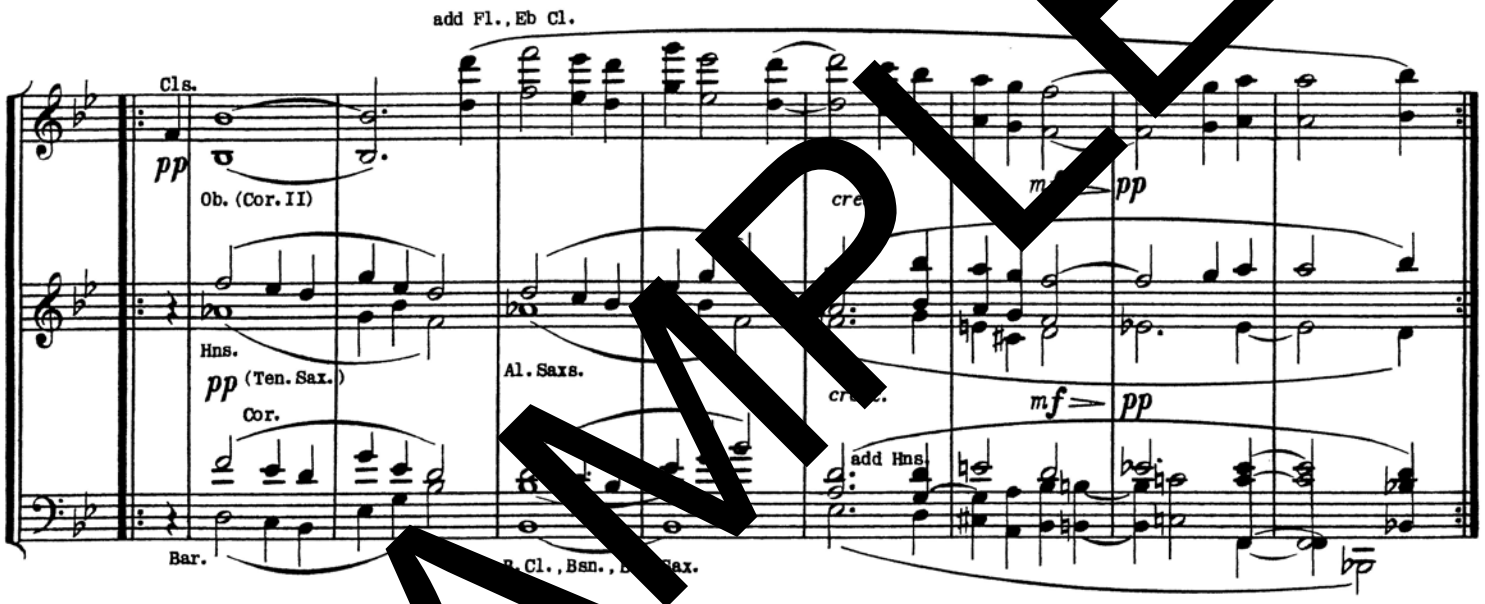

Fl.
Al. Cl., Al. Saxes
Fl.
Eb Cl.
Cors.
Ob., Cls.
Cors.
Ten. Sax.
Cl. I
pp
Cl. II
Hns.
(Cor.)
Bar.
add Ob.
Cl. I
Hns. (Cor)
low W. W., Bar. Sax. (Bar).
all Bars.
pp
Trbs.
Ob.
Cl.
Cor.
(opt)
Basses
Var. 3
(2nd time only)
Cl.
Cors.
p
Cl. II, Cl. III (8va lower)
Trbs.
Bar.
Basses
Eb Cl.
Cl. II
Cl. III
8va lower
mp
Hns.

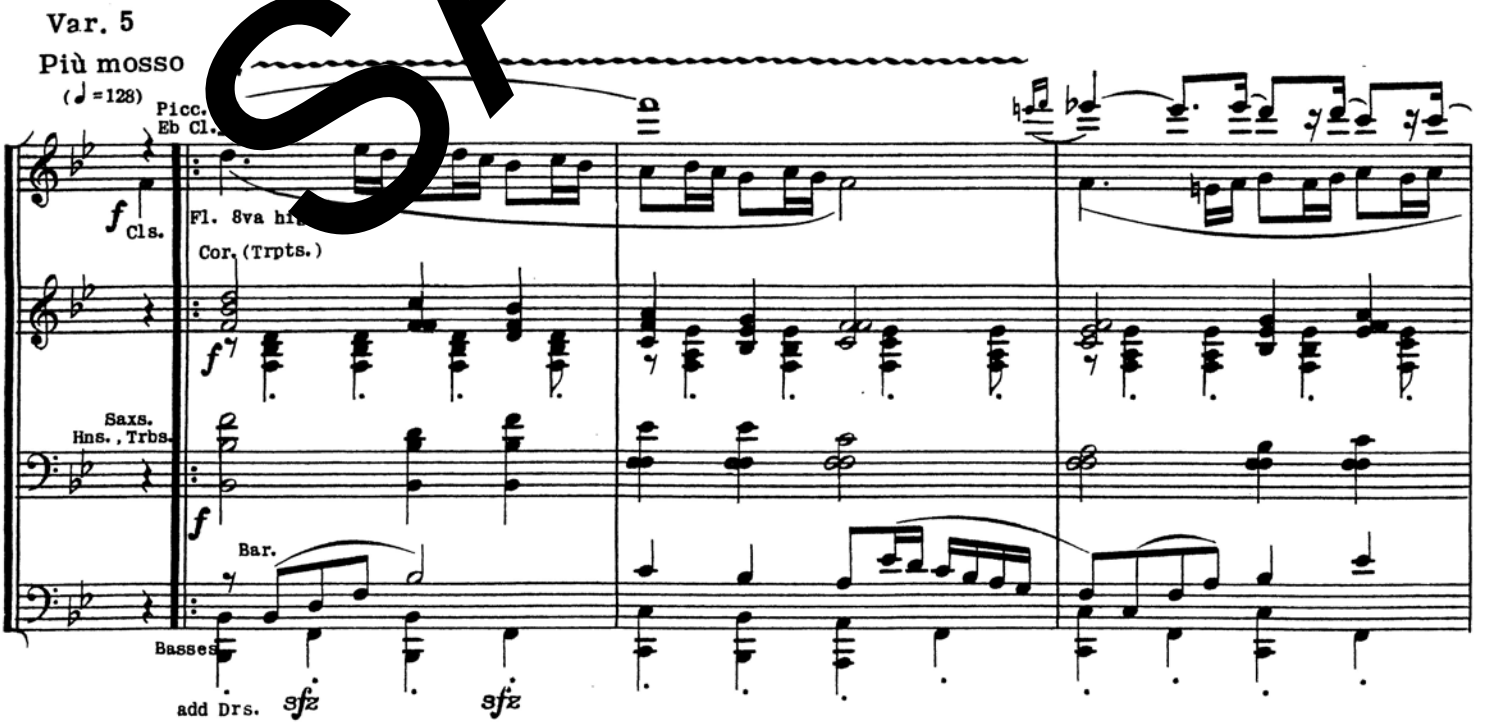
SAMPLE


Fl., Ob., Picc. (8va higher)
Cor. 8va lower
(1st time only)
Cls
Hns.
Trbs.
Fl.
Picc.
add Cl. III
Cls.
Cors.
Picc. 8va
(Ob.)
Trbs.
add Bar.
Basses
Var. 4
Tempo I
(♩=96)
Eb Cl., Ob.
Cl. I
Cl. II, III
low W.W.
Cl.

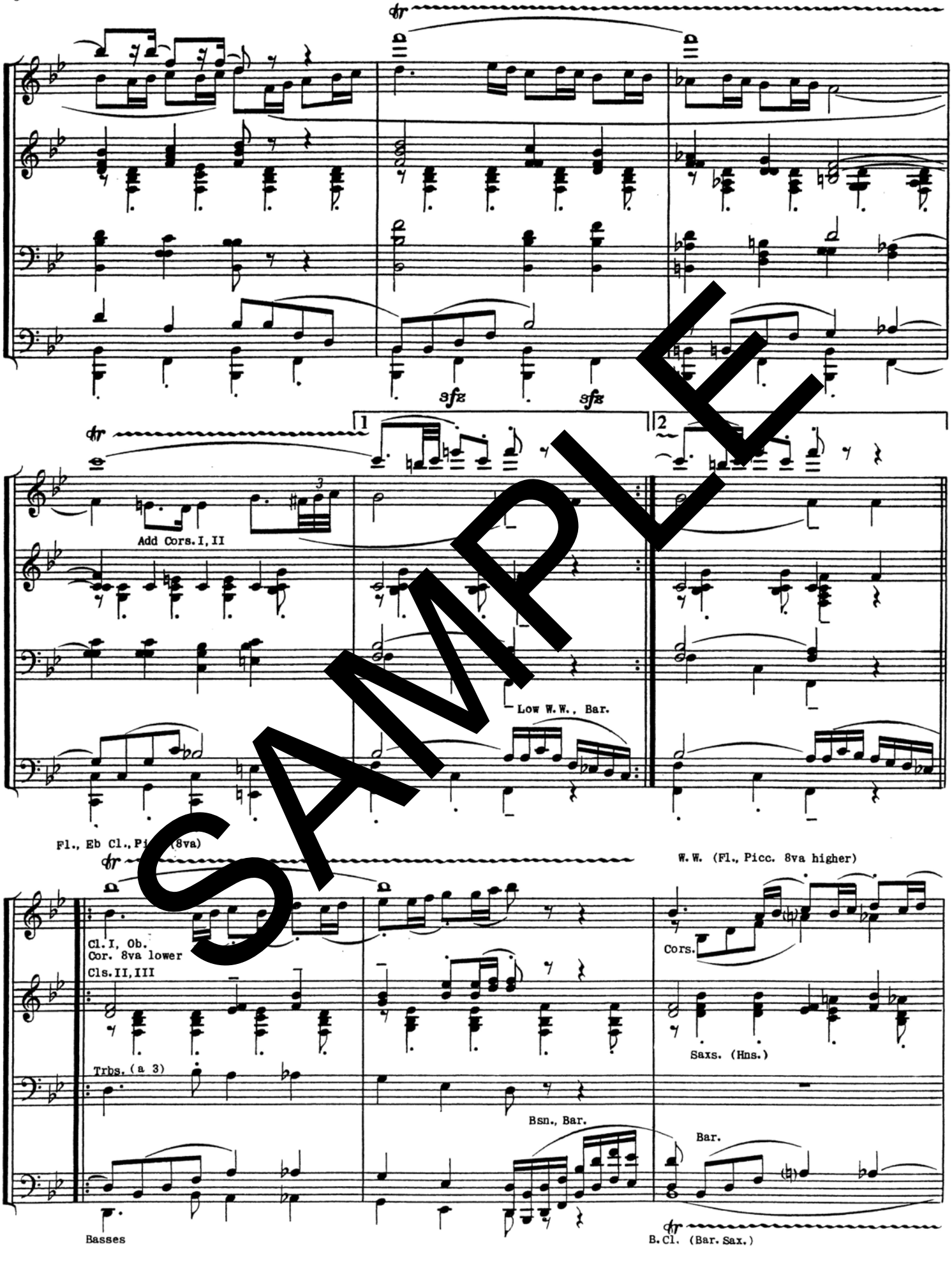
SAMPLE



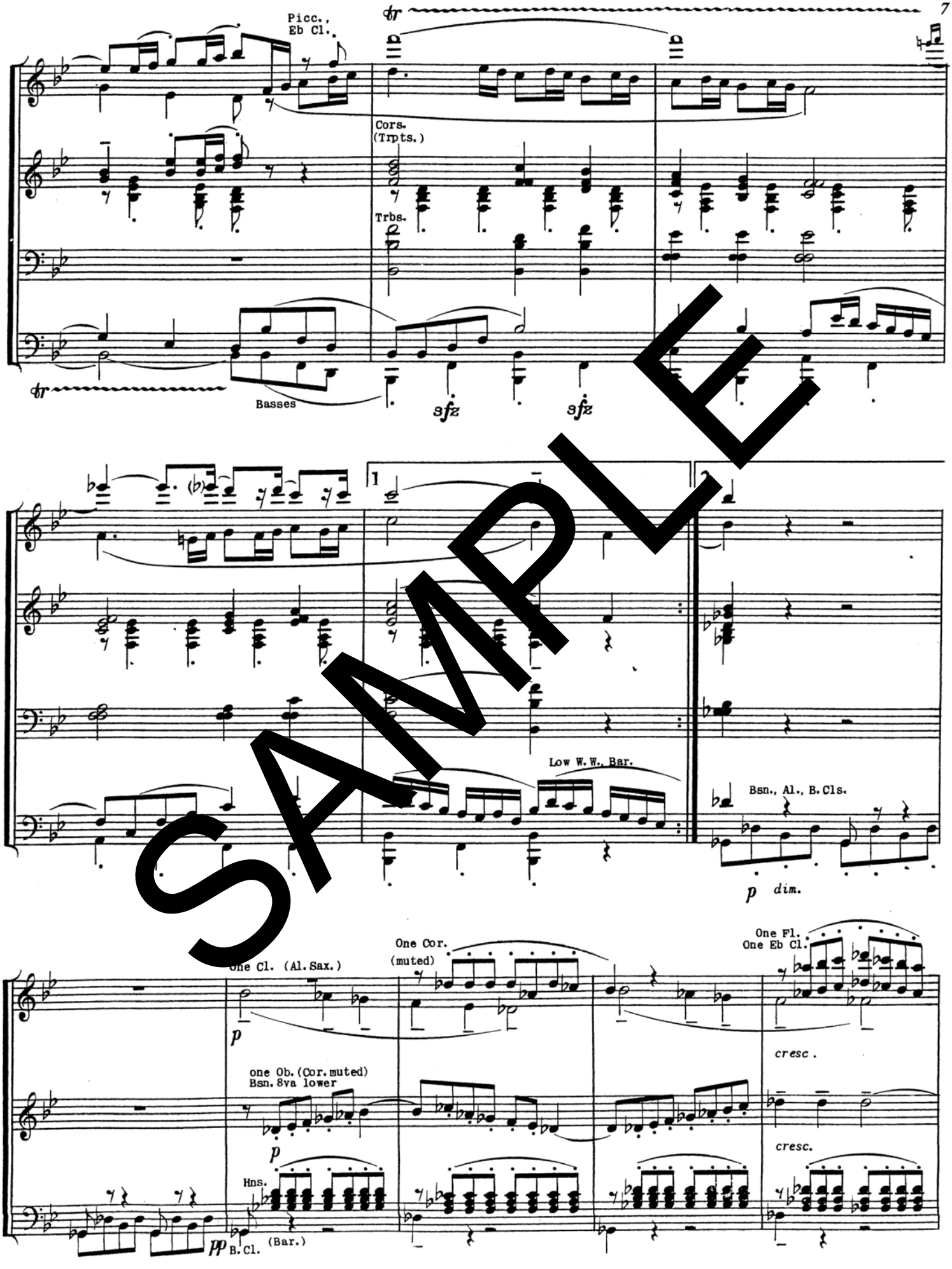

add Fl., Eb Cl.
Cls.
pp
Ob. (Cor. II)
Hns.
pp (Ten. Sax.)
Cor.
Bar.
Al. Saxs.
mf pp
add Hns.


Var. 5
Più mosso
(♩=128)
Picc.
Eb Cl.
f
Cls.
Fl. 8va hi
Cor. (Trpts.)
Saxs.
Hns., Trbs.
Bar.
Basses
add Drs.
sfz
sfz

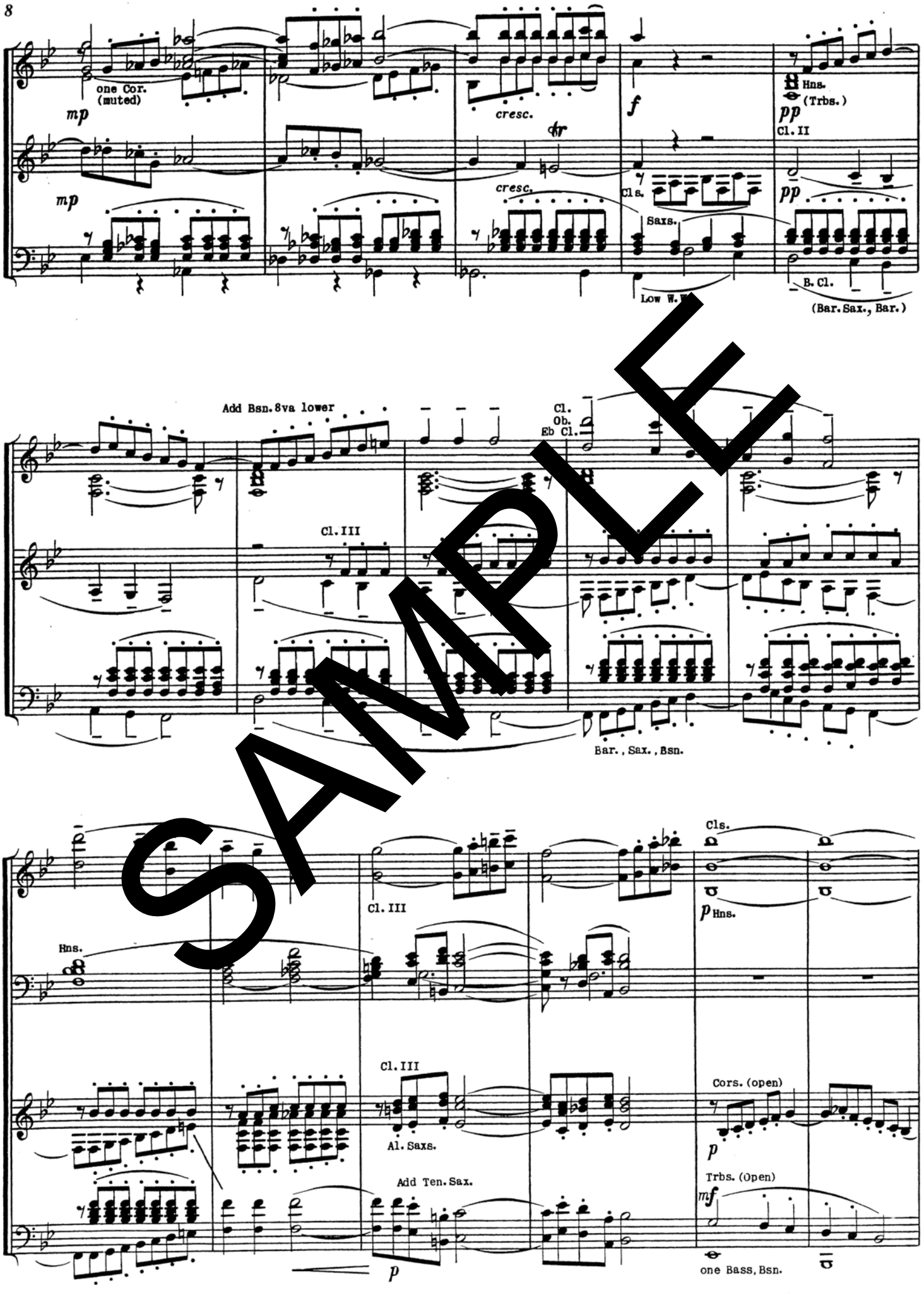
SAMPLE


tr
sfz
sfz
1
2
Add Cors. I, II
Low W.W., Bar.
Fl., Eb Cl., Pi (8va)
W.W. (Fl., Picc. 8va higher)
Cl. I, Ob.
Cor. 8va lower
Cls. II, III
Cors.
Trbs. (a 3)
Saxs. (Hns.)
Bsn., Bar.
Bar.
Basses
B. Cl. (Bar. Sax.)

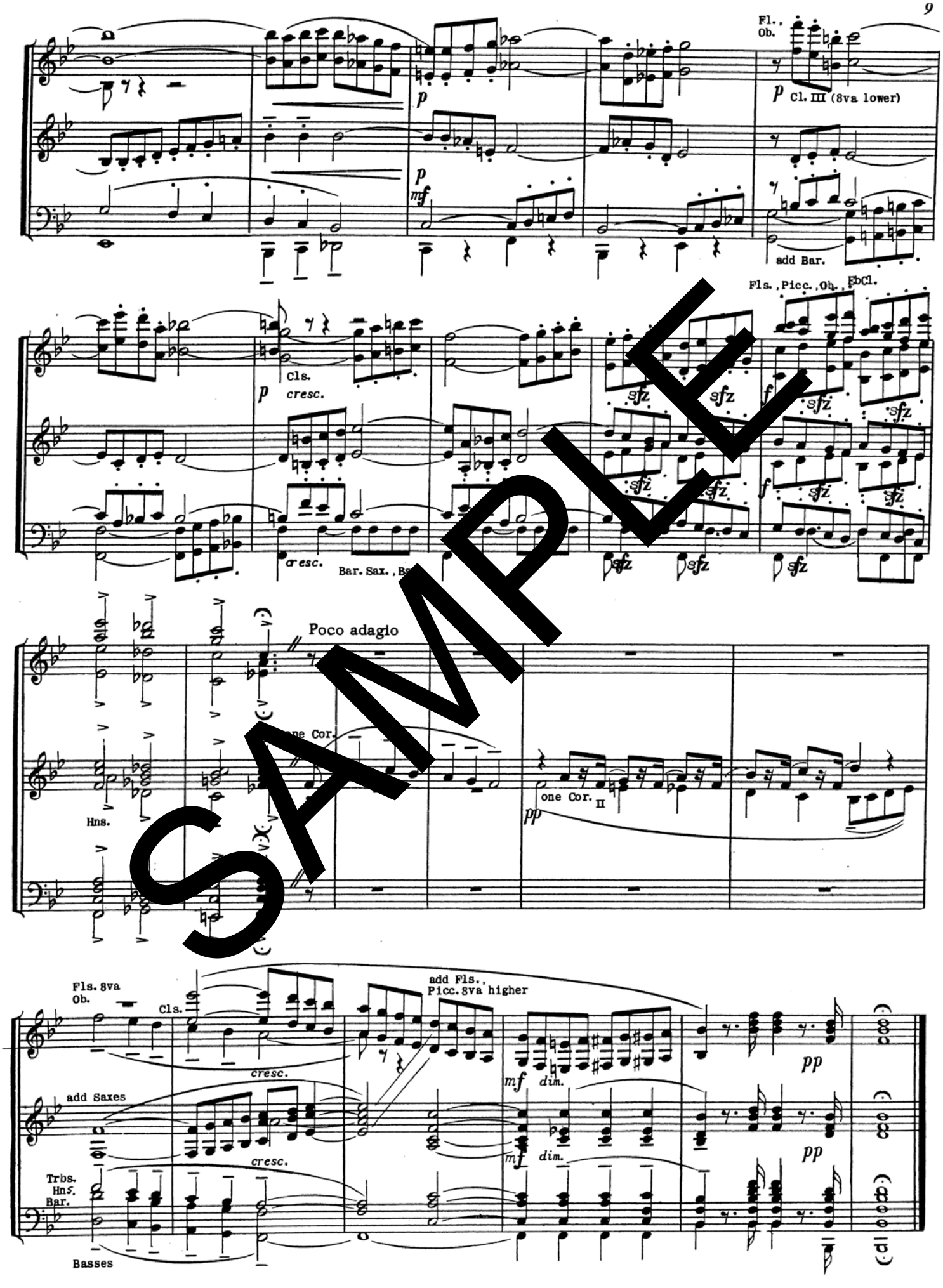
SAMPLE


Picc.,
Eb Cl.
tr
Cors.
(Trpts.)
Trbs.
Basses
sfz
sfz
1
2
Low W.W., Bar.
Bsn., Al., B.Cls.
p
dim.
One Cor.
(muted)
One Fl.
One Eb Cl.
One Cl. (Al.Sax.)
p
cresc.
one Ob.(Cor.muted)
Bsn.8va lower
p
cresc.
Hns.
pp
B.Cl.
(Bar.)

SAMPLE


one Cor.
(muted)
mp
mp
cresc.
cresc.
tr
f
Hns.
(Trbs.)
pp
Cl. II
pp
Cls.
Saxs.
Low W.
B. Cl.
(Bar. Sax., Bar.)
Add Bsn. 8va lower
Cl.
Ob.
Eb Cl.
Cl. III
Bar., Sax., Bsn.
Cl. III
Cls.
p Hns.
Hns.
Cl. III
Al. Saxs.
Add Ten. Sax.
p
Cors. (open)
p
Trbs. (Open)
mf
one Bass, Bsn.

SAMPLE


Fl., Ob.
Cl. III (8va lower)
add Bar.
Fls., Picc., Ob., EbCl.
Cls.
cresc.
Bar. Sax., Bs
Poco adagio
Hns.
one Cor. II
Fls. 8va
Ob.
Cls.
add Fls., Picc. 8va higher
add Saxes
Trbs.
Hns.
Bar.
Basses

SAMPLE