

Concert Band Editions  
Grade 4

# Theme and Variations

*from String Quartet No. 5, Opus 18*

Beethoven

Orchestrated for Band by H. Owen Reed

**SAMPLE**

Full Set \$80.  
Extra Score \$8.

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## 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 theory and composition after 37 years of teaching at Michigan State University. Born in Cassa, 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 Helen 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 Puritz 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 *The Unfortunate* (1975); the Phi Mu Alpha Orpheus Award (1975); 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.

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# Theme and Variations

from String Quartet, Opus 18, No.5

Ludwig van Beethoven

Transcribed by H. Owen Reed

Andante cantabile (♩=96)

W.W. Al. Saxes *p*

Hns. Ten. Sax. (Bar.) *p*

low W.W., Bar. Sax.

Fl. Cl. I

Cl. II

Ob.

one Cor. I, one Cor. II

*p*

B. Cl., one Bar.

Al. Saxes Hns. *p*

*cresc.* *mf*

Var. Più mosso (♩=120)

Eb Cl., Ob., Cl. III

Al. Cl., B. Cl., Ten. Sax.

low W.W. (Bar. Sax., Bar.)

Saxes, Al. Cl. (Cl. II)

*p*

Picc., Fl., Eb Cl.

Ob. *p*

*cresc.*

Cls.

Hns. *sfz sfz sfz sfz*

B. Cl. *p*

*sfz sfz sfz sfz*

*cresc.* *sfz sfz*



Al. Cl., Al. Saxes

Fl. Eb Cl.

Cors.

Ob., Cls.

Cl. I

Cl. II

Hns. (Cor.)

Bar. - 3

add Ob.

Ten. Sax. Cl. I

Hns. (Cor)

low W.W., Bar. Sax. (Bar)

pp

all Bars. pp

Trbs.

Basses

Ob. (opt)

Cl.

Cor.

Var. 3 (2nd time only)

Cl.

Trbs.

Bar.

Basses

Cl. II, Cl. III (8va lower)

Cor.

Bar.

Eb Cl.

Cl. II Cl. III 8va lower

Hns.

mp

Fl., Ob., Picc. Cor. 8va lower  
(8va higher)

(1st time only)

Fl. Picc. *p* Trbs. *mf* Cls. Hns. Bassoon

Fl. Picc. add Cl. III Cls. Cors.

Fl. Picc. Cor. 8va (Ob.) Trbs. add Bar. *mp* Bases *sfz*

1 2 Var. 4 Tempo 1 (♩=96) *pp* Eb Cl., Ob. Cl. I Cl. II, III low W.W. *sfz* *p* *pp*

SAMPLE

First system of musical notation, consisting of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music features complex rhythmic patterns with many beamed notes and rests. Dynamic markings include *pp* and *mf*.

add Fl., Eb Cl.

Cls. *pp*

Ob. (Cor. II) *mf* *pp*

Hns. *pp* (Ten. Sax.)

Al. Saxes. *mf* *pp*

Cor. *mf* *pp*

add Hns.

Bar. *pp*

B. Cl., Bsn., B. Sax.

Second system of musical notation, consisting of three staves. It includes various instrument parts with dynamic markings such as *pp*, *mf*, and *pp*. A large diagonal watermark "SAMPLE" is overlaid across the page.

Var. 5  
Più mosso

(♩ = 128)

Picc. Eb Cl.

f

Cls. Fl. 8va hrt

Cor. (Trpts.)

Saxs. Hns., Trbs.

f

Bar.

Basses

add Drs. *sfz* *sfz*

Third system of musical notation, consisting of three staves. It features a variety of instruments including Piccolo Eb Clarinet, Flute 8va high, Cor Anglais (Trumpets), Saxophones, Horns, Trombones, Basses, and Drums. Dynamic markings include *f* and *sfz*.

First system of musical notation, including staves for strings and woodwinds. It features dynamic markings such as *sfz* and *sfz* in the lower staves.

Second system of musical notation, including staves for strings and woodwinds. It features dynamic markings such as *sfz* and *sfz* in the lower staves. Includes the instruction "Add Cors. I, II" and "Low W.W., Bar.".

Third system of musical notation, including staves for strings and woodwinds. It features dynamic markings such as *sfz* and *sfz* in the lower staves. Includes the instruction "Fl., Eb Cl., Pic. (8va)" and "W.W. (Fl., Picc. 8va higher)".

Fourth system of musical notation, including staves for strings and woodwinds. It features dynamic markings such as *sfz* and *sfz* in the lower staves. Includes the instruction "Cl. I, Ob. Cor. 8va lower Cls. II, III" and "Trbs. (a 3)".

**SAMPLE**

Basses

B. Cl. (Bar. Sax.)



Picc., Eb Cl.

Cors. (Trpts.)

Trbs.

Basses

*sfz* *sfz*

Low W. W. Bar.

Bsn., Al., B. Cls.

*p dim.*

One Cl. (Al. Sax.)

One Cor. (muted)

One Fl. One Eb Cl.

one Ob. (Cor. muted) Bsn. 8va lower

Hns.

B. Cl. (Bar.)

*p* *cresc.* *cresc.* *pp*

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one Cor. (muted) *mp* *cresc.* *f* Hns. (Trbs.) *pp* Cl. II

*mp* *cresc.* Cl. I. Saxs. *pp*

Low W. B. Cl. (Bar. Sax., Bar.)

Add Bsn. 8va lower Cl. Ob. Eb Cl.

Cl. III

Bar., Sax., Bsn.

Hns. Cl. III Cls. *p* Hns.

Cl. III Al. Saxs. Cors. (open) *p*

Add Ten. Sax. Trbs. (Open) *mf*

*p* one Bass, Bsn.

Fl., Ob. *p*  
 Cl. III (8va lower) *p*  
 add Bar.

This system contains three staves. The top staff is for Flute and Oboe, the middle for Clarinet III (8va lower), and the bottom for Basses. Dynamics include *p* and *mf*. There are some rests and notes in the bass line.

Fls., Picc., Ob., EbCl.  
 Cls. *p* *cresc.*  
 Bar. Sax., B.  
*sfz* *sfz* *f* *sfz* *sfz*  
*sfz* *sfz* *f* *sfz* *sfz*

This system contains three staves. The top staff is for Flutes, Piccolo, Oboe, and E-flat Clarinet. The middle staff is for Clarinets. The bottom staff is for Baritone Saxophone. Dynamics include *p*, *cresc.*, *sfz*, and *f*. There are many notes and rests across all staves.

Poco adagio  
 Hns.  
 one Cor.  
 one Cor. II *pp*

This system contains three staves. The top staff is for Horns. The middle staff is for one Cor Anglais. The bottom staff is for another Cor Anglais. The tempo is marked *Poco adagio*. Dynamics include *pp*.

Fls. 8va  
 Ob. Cls. *cresc.*  
 add Saxes *cresc.*  
 Trbs. Hns. Bar. *mf* *din.* *pp*  
 Basses *mf* *din.* *pp*

This system contains three staves. The top staff is for Flutes 8va and Oboe. The middle staff is for Clarinets and Saxophones. The bottom staff is for Trumpets, Horns, Baritone Saxophone, and Basses. Dynamics include *cresc.*, *mf*, *din.*, and *pp*. There are many notes and rests across all staves.