

FULL CONDUCTOR

PRELUDE, OPUS 3, NO. 2

Sergei Rachmaninoff
Arranged by Robert Longfield

Cat. No. 012-2241-00

Barnhouse

Classics

For Concert Band

*A series of selected transcriptions
for the modern concert band/wind ensemble
under the editorial supervision of*

ALFRED REED



C.L. BARNHOUSE COMPANY

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INSTRUMENTATION

Full Conductor Score	1
1st C Flute	3
2nd C Flute	2
E♭ Clarinet	1
1st B♭ Clarinet	4
2nd B♭ Clarinet	4
3rd B♭ Clarinet	4
E♭ Alto Clarinet	2
B♭ Bass Clarinet	2
B♭ Contrabass Clarinet	1
1st Oboe	1
2nd Oboe	1
English Horn	1
1st Bassoon	1
2nd Bassoon	1
1st E♭ Alto Saxophone	2
2nd E♭ Alto Saxophone	2
B♭ Tenor Saxophone	1
E♭ Baritone Saxophone	1
1st B♭ Trumpet	2
2nd B♭ Trumpet	2
3rd B♭ Trumpet	2
1st B♭ Cornet	1
2nd B♭ Cornet	1
1st F Horn	1
2nd F Horn	1
3rd F Horn	1
4th F Horn	1
1st Trombone	2
2nd Trombone	1
3rd Trombone	1
Baritone TC	1
Baritone BC	2
Tuba	5
String Bass	1
Percussion I (Timpani)	1
Percussion II (Sn. Dr., Bass Dr., Cym.)	3
Percussion III (Bells/Chimes)	2
Harp	1

The Barnhouse CLASSICS FOR CONCERT BAND Series

This new series of transcriptions of standard musical classics represents an attempt to make available to wind groups, at all levels of performance, some of the most enduring music of all time in versions that are specifically conceived as being not just good **music**, but also good **wind** music as well.

Especially with arrangements, but also even with note-for-note transcriptions from one medium to another, the responsibility of the re-composer (for that is what the arranger or transcriber really is) to the original composer and his work is the foundation on which a successful such derivative work must rest. The feeling on the part of the listener that what is being heard is actually the original version (or could be the original version) of the work, is the measure of the arranger/transcriber's success, both from the technical and artistic points of view. It is this goal which we seek to attain for each work selected for inclusion in this new series.

Alfred Reed

PROGRAM NOTE

Like Chopin, Rachmaninoff wrote piano preludes in all the major and minor keys; the Prelude in C# minor was the first, and has remained for all time the best-known of all the Rachmaninoff piano preludes. The remaining 23 preludes include the ten of Opus 23 and the thirteen of Opus 32.

The C# Minor Prelude (Opus 3, No. 2) is an early example of Rachmaninoff's later style, with its inherent melancholy mood and well-balanced form. The prelude is filled with a melodramatic sense of gloom, and the piece features a grandiloquent climax. Some Rachmaninoff scholars say that the prelude is somewhat negative in its conception, expressing the composer's annoyance with the constant ringing of the great bells in Moscow.

Rachmaninoff wrote the prelude in 1892, shortly after graduating in composition from the Moscow Conservatory. He played it for the first time in public in the fall of that year, and it was published as part of a collection entitled "Morceaux de Fantaisie" (Fantasia Pieces), as his Opus 3.

The prelude was an immediate success with audiences, and has remained so. Rachmaninoff had an extensive career as a concert pianist, and found that almost wherever he performed, he was asked to play the C# Minor Prelude, so much so that he began to regularly include it as one of his encores at every concert.

The praise of Rachmaninoff himself began shortly after the public hearing of this prelude, when an influential Russian journalist wrote an article entitled "A Man of Great Promise," particularly praising his C# Minor Prelude. The work became so popular, and he was asked to play it so often, that he grew to actually dislike it. He was often, to his great dismay, referred to as "Mr. C-Sharp Minor." Nonetheless, the work stands as one of the master works of music.

Dr. Raymond A. Barr
Professor of Music Literature
University of Miami, Coral Gables, Florida

ROBERT LONGFIELD

Robert Longfield was born and raised in Grand Rapids, Michigan. He graduated with honors from The University of Michigan where he studied with Jerry Bilik and Dr. Paul Boylan and where he was a member of the band under Dr. William D. Revelli and George Cavender. He studied with Dr. Alfred Reed at the University of Miami, Miami, Florida.

From 1969 until 1986 Mr. Longfield was the band and orchestra director at Davison High School, Davison, Michigan. In 1985 he was voted "Teacher of the Year" by the Michigan School Band and Orchestra Association.

A member of ASCAP, Mr. Longfield's arrangements have been played by high school and university bands throughout the United States, including performances at several major bowl games and the 1984 Olympics in Los Angeles.

Mr. Longfield is currently band director at Miami Palmetto Senior High School, Miami, Florida.

Note to Conductor

The PRELUDE, Opus 3, No. 2 by Sergei Rachmaninoff provides the opportunity for many dramatic and expressive performance possibilities. Its sustained, dark, and thickly chordal character makes it well-suited to the concert band/wind ensemble. The style throughout is **molto sostenuto** with even the accented notes being well-sustained.

Blend and balance are very important throughout. At measure 3 the clarinet, saxophone, and low woodwind sections should strive for a homogeneous tone quality. At measure 46 and afterward, the brasses and woodwinds should play with well-blended tones within and between their families. In all sections the second and third parts are very important in maintaining the proper balance necessary to achieve the thick sonorities and textures.

The PRELUDE's dynamics range from **pianissimo** to **fortissimo**. Given the ability of the performing group, the conductor may wish to exaggerate both ends of the dynamic spectrum for the greatest dramatic effect. At all levels, however, the predominant tone quality should be **round** and **dark** rather than strident and brilliant.

The opening section from measure 1-14 is in 8, with the eighth note getting one beat. The middle section marked **Agitato** is in 4, and is followed by the return of the first tempo, in 8, at measure 46. The coda at measure 56 may be conducted in a slow 4. All performance markings in parentheses, including metronome markings, are those of the arranger.

The conductor may wish to use the many cues provided to augment or replace weak or missing instrumentation. If harp is not available a piano or synthesizer may be substituted.

Robert Longfield



PRELUDE, Opus 3, No. 2

Sergei Rachmaninoff
Arr. Robert Longfield

012-2241-00

Lento (♩ = c. 76)

The score is divided into two systems. The first system includes Flutes (1, 2), Oboes (1, 2), English Horn, Eb Clarinet, Bb Clarinets (1, 2, 3), Eb Alto Clarinet, Bb Bass Clarinet, Bb Contrabass Clarinet, Bassoons (1, 2), Eb Alto Saxophones (1, 2), Bb Tenor Saxophone, Eb Baritone Saxophone, F Horns (1, 2, 3, 4), Bb Trumpets (1, 2, 3), Bb Cornets (1, 2), Trombones (1, 2, 3), Baritone, Tuba, String Bass, Timpani (G-C), Bells Chimes, Snare Drum, Suspended Cymbal, Gong, Bass Drum, and Harp*.

Dynamic markings include *mf*, *ff*, *pp*, and *ppp*. Performance instructions include *vivo*, *pp*, and *poco a poco cresc.*

Harp* part: D, C, Bb/Eb, F, G, Ab

* if harp is unavailable, piano or synthesizer may be substituted.

This page of a musical score contains the following instruments and parts:

- Flutes (Fls.):** 1st and 2nd staves, marked *mf* and *a2*.
- Oboes (Obs.):** 1st and 2nd staves, marked *mp* and *pp*.
- E.H. (English Horn):** 1st staff, marked *mp* and *pp*.
- E♭ Clarinet (Eb Cl.):** 1st staff, marked *mf*.
- Clarinets (Cls.):** 1st and 2nd staves, marked *mp* and *pp*.
- Alto Clarinet (A. Cl.):** 1st staff, marked *pp*.
- Bass Clarinet (B. Cl.):** 1st staff, marked *pp*.
- Contrabass Clarinet (Cb. Cl.):** 1st staff, marked *pp*.
- Bassoons (Bsns.):** 1st and 2nd staves, marked *pp*.
- Alto Saxophones (A. Saxs.):** 1st and 2nd staves, marked *mp* and *pp*.
- Tenor Saxophone (T. Sax.):** 1st staff, marked *mp*.
- Bass Saxophone (B. Sax.):** 1st staff, marked *pp*.
- Horns (Hns.):** 1st, 2nd, 3rd, and 4th staves, marked *mp* and *pp*.
- Trumpets (Tpts.):** 1st, 2nd, and 3rd staves, marked *mf* and *pp*. Includes instructions: "st. mute", "st. mutes", and "mute out".
- Cornets (Cors.):** 1st and 2nd staves, marked *mp* and *pp*.
- Trombones (Trbs.):** 1st, 2nd, and 3rd staves, marked *mf* and *pp*. Includes instructions: "st. mutes", "st. mute", and "mute out".
- Baritone (Bar.):** 1st staff, marked *mp* and *pp*. Includes instruction: "div.".
- Tuba (Tuba):** 1st staff, marked *pp*.
- Striker (St. B.):** 1st staff, marked *pp*.
- Timpani (Timp.):** 1st staff, marked *pp*.
- Bells and Chimes (Bells Chimes):** 1st staff, marked *mp* and *pp*. Includes instruction: "with brass mallets".
- Harp (Harp):** 1st staff, marked *mf*. Includes instruction: "Db, Bb".

Fls. 1 2 *mf cresc.*

Obs. 1 2 *mf cresc.*

E.H. *mf cresc.*

E♭Cl. *mf cresc.*

Cls. 1 2 3 *cresc.*

A.Cl. *cresc.*

B.Cl. *cresc.*

Cb.Cl. *mf cresc.*

Bans. 1 2 *cresc.*

A.Sax. 1 2 *cresc.*

T.Sax. *cresc.*

B.Sax. *cresc.*

Hns. 1 2 3 4 *mf cresc.*

Tpts. 1 2 3

Cor. *cresc.*

Trbs. 1 2 3

Bar. *mf cresc.*

Tuba *mf cresc.*

St. B. *mf cresc.*

Timp.

Bells Chimes

S.D. *p*

Harp

This page contains a musical score for a variety of instruments. The instruments listed on the left are: Fls. (Flute), Obs. (Oboe), E.H. (English Horn), Eb Cl. (E-flat Clarinet), Cls. (Clarinets, parts 1, 2, and 3), A.Cl. (Alto Clarinet), B.Cl. (Bass Clarinet), Cb.Cl. (C-bass Clarinet), Bsns. (Bassoons, parts 1 and 2), A.Sax. (Alto Saxophone), T.Sax. (Tenor Saxophone), B.Sax. (Bass Saxophone), Hns. (Horns, parts 1, 2, 3, and 4), Tpts. (Trumpets, parts 1, 2, and 3), Cors. (Cornets), Trbs. (Trombones, parts 1, 2, and 3), Bar. (Baritone), Tuba, St.B. (Soprano Trombone), Timp. (Timpani), Bells Chimes (Bells and Chimes), Gong, and Harp. The score includes various musical notations such as dynamics (dim., mp, p, pp, arco), articulation (accents), and performance instructions like "Bells & Chimes a2 Solo". A large watermark "Not for reference only" is overlaid diagonally across the page.