

FIREBIRD SUITE

Berceuse and Finale

Igor Stravinsky

Arr. For Band By Robert Longfield

Full Set Catalog No. 012-2919-00

Score Catalog No. 012-2919-01

Grade: 3 1/2

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FIREBIRD SUITE

Instrumentation

Full Conductor Score.....	1
C Piccolo	1
C Flutes 1 & 2.....	8
Bb Clarinet 1.....	4
Bb Clarinet 2.....	4
Bb Clarinet 3.....	4
Eb Alto Clarinet.....	1
Bb Bass Clarinet.....	2
Bb Contrabass Clarinet	1
1st & 2nd Oboes.....	2
1st & 2nd Bassoons.....	2
1st Eb Alto Saxophone	2
2nd Eb Alto Saxophone.....	2
Bb Tenor Saxophone	1
Eb Baritone Saxophone.....	1
1st Bb Trumpet	3
2nd Bb Trumpet	3
3rd Bb Trumpet.....	3
1st & 2nd F Horns.....	2
3rd & 4th F Horns	2
1st Trombone	2
2nd Trombone	2
3rd Trombone	2
Baritone BC	2
Baritone TC	2
Tubas.....	5
String Bass	1
Harp.....	1
Mallet Percussion: (Marimba/Bells/Xylophone)	4
Percussion: (Triangle/Cymbals/Bass Drum).....	3
Timpani.....	1

PROGRAM NOTES

The Firebird was the first of three ballets written by Igor Stravinsky during the early years of the twentieth century. These works not only established the young Stravinsky's reputation as a composer, but also helped to change the course of music history.

The Firebird was completed in 1910 on a commission from Serge Diaghilev for the Ballet Russe . Its premiere took place on June 25 of that year at the Paris Opera House. The ballet is based on several Russian fairy tales and tells the story of Prince Ivan, who rescues the princess he loves from the evil enchanter Kastchei with the aid of the Firebird: a creature half-bird, half woman, with magical powers.

Stravinsky's score, brilliantly conceived and orchestrated, shows the influence of his teacher, Rimsky-Korsakov. Stravinsky later made a concert arrangement of the ballet, entitled **Firebird Suite**, and that version has become a mainstay of the orchestra repertoire.

I would like to acknowledge the kind and thoughtful suggestions made by Dr. Alfred Reed which were of immense help to me in the preparation of this transcription for concert band.

Robert Longfield

NOTES TO THE CONDUCTOR

Extreme contrasts of mood, texture, and sonority characterize the final movements of Igor Stravinsky's brilliantly innovative ballet "**The Firebird**". It should be the goal of the conductor to recreate these contrasts in this band transcription of the Berceuse and Finale. The many wonderful recordings of the original orchestral version of this piece should serve as an inspiration to the conductor and the band members playing this piece. In addition, there is also a tremendous recording of this actual transcription recorded by Washington Winds on the Walking Frog Records compact Disc entitled "River of Life".

The famous opening bassoon solo has been cued for tenor saxophone and muted trombone and the conductor should use discretion in substituting to obtain the best musical effect in his/her ensemble. The oboe solo which follows is cued for muted trumpet and all of the background parts should be balanced to allow these and subsequent solos to project.

A gradual build-up of dynamics, instrumentation and intensity begins at the **Finale** (measure 47) and culminates in measures 69-72. Everything from the beginning to measure 77 should be very smooth and sustained.

The 7/4 measures beginning at measure 74 are subdivided by dotted lines into alternating 3+2+2 and 2+2+3 patterns. The *ff* and *fff* dynamic markings call for maximum sonority levels but the tone should never become harsh or strident.

A very slight pause is usually inserted just before the last chord in measure 98.

The harp is optional, but a piano or synthesizer may be substituted with good effect. Note that the harmonics must be played an octave higher if piano (or synthesizer) is used.

THE ARRANGER

Robert Longfield is an award-winning composer, arranger, and educator. Born and raised in Grand Rapids, Michigan, he graduated with honors from the University of Michigan where he studied with Jerry Bilik and Paul Boylan and was a member of the band under William Revelli and George Cavender. He also earned a degree from the University of Miami where he was a student of Alfred Reed.

For fifteen years Mr. Longfield was the band and orchestra director at Davison High School, Davison, Michigan. Since 1987 he has held a similar position at Miami Palmetto Senior High School, Miami, Florida. Mr. Longfield was the recipient of the "Teacher of the Year" award by the Michigan School Band and Orchestra Association. In 1996 he received the "Mr. Holland Award" from the National Academy of Recording Arts and Sciences for outstanding contributions to music education.

A member of ASCAP, Mr. Longfield has received several commissions and his compositions and arrangements have been played and recorded by bands throughout the United States as well as in Europe and Japan .

FIREBIRD SUITE

Berceuse and Finale

Igor Stravinsky

Arr. by Robert Longfield

CONDUCTOR
012-2919-00

Andante ♩ = 60

3

C Piccolo

C Flutes 1, 2

Oboe 1, 2

B♭ Clarinet I

B♭ Clarinet 2

B♭ Clarinet 3

**E♭ Alto
Clarinet**

**B♭ Bass
Clarinet**

**B♭ Contrabass
Clarinet**

Bassoons 1, 2

**E♭ Alto
Saxophone 1**

**E♭ Alto
Saxophone 2**

**B♭ Tenor
Saxophone**

**E♭ Baritone
Saxophone**

B♭ Trumpet I

B♭ Trumpet 2

B♭ Trumpet 3

F Horn. 1. 2

F Horn 3, 4

Trombone I

Trombone 2

Trombone 3

Baritone

Tuba

String Bass

Harp
(optional*)

Mallet Percussion

Timpani

Triangle

Cymbals, Bass Drum

*Piano or synthesizer may be substituted for harp

1

2

3

4

9.

•

45(X)

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Picc.

two players

Fl. 1, 2

mp *sim.*

Ob. 1, 2

Solo
p

Clar. 1

p

Clar. 2

pp

Clar. 3

pp

Al. Clar.

pp

Bs. Clar.

pp

CB Clar.

pp

Bsn. 1, 2

Solo
p come sopra

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Solo
p come sopra

Bar. Sax.

Trpt. 1

p

Trpt. 2

Trpt. 3

Hn. 1, 2

Hn. 3, 4

Trom. 1

Bsn Solo (st mte)
p come sopra

Trom. 2

Trom. 3

Bar.

Tuba

Bass Cl. C B Cl

pp (two players)

Str. Bass

pp

Harp

Mlt. Perc.

St. Bass

Timp.

Tri.

Cym., BD

[illegible]

21

rit. **25** *a tempo*

Picc. *pp*

Fl. 1, 2 *div. a1* *pp* (one player per part)

Ob. 1, 2 *pp*

Clar. 1 *one player* *pp*

Clar. 2 *pp*

Clar. 3 *pp*

Al. Clar. *pp*

Bs. Clar. *pp*

CB Clar. *pp*

Bsn. 1, 2 *Solo* *mp come sopra*

Alto Sax. 1

Alto Sax. 2

Ten. Sax. *Solo* *mp come sopra*

Bar. Sax. *mp come sopra*

Trpt. 1 *rit.* **25** *a tempo*

Trpt. 2

Trpt. 3

Hn. 1, 2

Hn. 3, 4

Trom. 1 *Solo (st.mute)* *mp come sopra*

Trom. 2

Trom. 3

Bar. *Bass Cl., C.B. Cl.*

Tuba *pp* (two players)

Str. Bass *p*

Harp *Solo* *mp* (8va if played on Piano) *p*

Mlt. Perc. *Marimba (play in absence of Harp)* *mp* *Hells.* *p*

Timp. *St. Bass* *p*

Tri.

Cym., BD

33

36

Picc.

Fl. 1, 2

Ob. 1, 2

Clar. 1

Clar. 2

Clar. 3

Al. Clar.

Bs. Clar.

CB Clar.

Bsn. 1, 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bar. Sax.

Trpt. 1

Trpt. 2

Trpt. 3

Hr. 1, 2

Hr. 3, 4

Trom. 1

Trom. 2

Trom. 3

Bar.

Tuba

Str. Bass

Harp

Mlt. Perc.

Timp.

Tri.

Cym., BD

niente

solo

cup mute

pp

Bsn. solo (cup mute)

laissez vibrer

lv.

4500

35

36

37

38

39

40

41

Picc.

Fl. 1, 2

Ob. 1, 2

Clar. 1

Clar. 2

Clar. 3

Al. Clar.

Bs. Clar.

CB Clar.

Bsn. 1, 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bar. Sax.

41

Trpt. 1

Trpt. 2

Trpt. 3

Hn. 1, 2

Hn. 3, 4

Trom. 1

Trom. 2

Trom. 3

Bar.

Tuba

Str. Bass

Harp

Mlt. Perc.

Timp.

Tri.

Cym., BD

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4500

41 42 43 44 45 46

Picc.
 Fl. 1, 2
 Ob. 1, 2
 Clar. 1
 Clar. 2
 Clar. 3
 Al. Clar.
 Bs. Clar.
 CB Clar.
 Bsn. 1, 2
 Alto Sax. 1
 Alto Sax. 2
 Ten. Sax.
 Bar. Sax.
 [47] *Lento maestoso* $\text{♩} = 54$
 Trpt. 1
 Trpt. 2
 Trpt. 3
 Hrn. 1, 2
 Hrn. 3, 4
 Trom. 1
 Trom. 2
 Trom. 3
 Bar.
 Tuba
 Str. Bass
 Harp
 Mlt. Perc.
 Timp.
 Tri.
 Cym., BD

45(X)

4.5(x)

65

Picc. *mp cresc.* *f*

Fl. 1, 2 *2. cresc.* *f*

Ob. 1, 2 *cresc.* *f*

Clar. 1 *bass. cresc.* *f*

Clar. 2 *cresc.* *f*

Clar. 3 *cresc.* *f*

Al. Clar. *cresc.* *f*

Bs. Clar. *cresc.* *f*

C.B. Clar. *cresc.* *f*

Bsn. 1, 2 *cresc.* *f*

Alto Sax. 1 *cresc.* *f*

Alto Sax. 2 *cresc.* *f*

Ten. Sax. *cresc.* *f*

Bar. Sax. *cresc.* *f*

65

Trpt. 1 *cresc.*

Trpt. 2

Trpt. 3

Hn. 1, 2 *mp* *mf cresc.*

Hn. 3, 4 *mp* *mf cresc.*

Trom. 1

Trom. 2

Trom. 3

Bar.

Tuba *cresc.* *f*

Str. Bass *cresc.* *f*

Harp *f*

Mlt. Perc.

Timp.

Tri.

Cym., BD

45(x)

63 64 65 66 67

69

Picc. *ff*

Fl. 1, 2 *ff*

Ob. 1, 2 *ff*

Clar. 1 *ff*

Clar. 2 *ff*

Clar. 3 *ff*

Al. Clar. *ff*

Bs. Clar. *ff*

CB Clar. *ff*

Bsn. 1, 2 *ff*

Alto Sax. 1 *ff*

Alto Sax. 2 *ff*

Ten. Sax. *ff*

Bar. Sax. *ff*

69

Trpt. 1 *ff* open

Trpt. 2 *ff* open

Trpt. 3 *ff* open

Hn. 1, 2 *ff*

Hn. 3, 4 *ff*

Trom. 1 *ff*

Trom. 2 *ff*

Trom. 3 *ff*

Bar. *ff* *all*

Tuba *ff* *all*

Str. Bass *ff*

Harp *ff*

Mlt. Perc. *ff*

Timp. *ff*

Tri. *ff*

Cym., BD *ff*

4500

68 69 70 71 72

73 *Più mosso*

73

77 Allegro non troppo ♩ = 208

Picc.
 Fl. 1, 2
 Ob. 1, 2
 Clar. 1
 Clar. 2
 Clar. 3
 Al. Clar.
 Bs. Clar.
 CB Clar.
 Bsn. 1, 2
 Alto Sax. 1
 Alto Sax. 2
 Ten. Sax.
 Bar. Sax.

77 Allegro non troppo ♩ = 208

Trpt. 1
 Trpt. 2
 Trpt. 3
 Hn. 1, 2
 Hn. 3, 4
 Trom. 1
 Trom. 2
 Trom. 3
 Bar.
 Tuba
 Str. Bass
 Harp
 Mlt. Perc.
 Timp.
 Tri.
 Cym., BD

81

Picc.

Fl. 1, 2

Ob. 1, 2

Clar. 1

Clar. 2

Clar. 3

Al. Clar.

Bs. Clar.

CB Clar.

Bsn. 1, 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bar. Sax.

81

Trpt. 1

Trpt. 2

Trpt. 3

Hn. 1, 2

Hn. 3, 4

Trom. 1

Trom. 2

Trom. 3

Bar.

Tuba

Str. Bass

Harp

Mlt. Perc.

Xylo. *ff*

Timp.

Tri.

Cym., BD

Picc.

Fl. 1, 2

Ob. 1, 2

Clar. 1

Clar. 2

Clar. 3

Al. Clar.

Bs. Clar.

CB Clar.

Bsn. 1, 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bar. Sax.

Trpt. 1

Trpt. 2

Trpt. 3

Hn. 1, 2

Hn. 3, 4

Trom. 1

Trom. 2

Trom. 3

Bar.

Tuba

Str. Bass

Harp

Mlt. Perc.

Timp.

Tri.

Cym., BD

Triangle

ff

Picc.

Fl. 1, 2

Ob. 1, 2

Clar. 1

Clar. 2

Clar. 3

Al. Clar.

Bs. Clar.

CB Clar.

Bsn. 1, 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bar. Sax.

Trpt. 1

Trpt. 2

Trpt. 3

Hn. 1, 2

Hn. 3, 4

Trom. 1

Trom. 2

Trom. 3

Bar.

Tuba

Str. Bass

Harp

Mlt. Perc.

Timp.

Tri.

Cym., BD

4500

85

4501

86

[87] Doppio valore Maestoso ♩ = 104

Picc.

Fl. 1, 2

Ob. 1, 2

Clar. 1

Clar. 2

Clar. 3

Al. Clar.

Bs. Clar.

CB Clar.

Bsn. 1, 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bar. Sax.

[87] Doppio valore Maestoso ♩ = 104

Trpt. 1

Trpt. 2

Trpt. 3

Hn. 1, 2

Hn. 3, 4

Trom. 1

Trom. 2

Trom. 3

Bar.

Tuba

Str. Bass

Harp

Mlt. Perc.

Timp.

Tri.

Cym., BD

Bells

H.D.

45(X)

93 Molto pesante $\text{♩} = 60$

Picc. *fff* *pp sub.* *fff*

Fl. 1, 2 *fff* *pp sub.* *fff*

Ob. 1, 2 *fff* *pp sub.* *fff*

Clar. 1 *fff* *pp sub.* *fff*

Clar. 2 *fff* *pp sub.* *fff*

Clar. 3 *fff* *pp sub.* *fff*

Al. Clar. *fff* *pp sub.* *fff*

Bs. Clar. *fff* *pp sub.* *fff*

CB Clar. *fff* *pp sub.* *fff*

Bsn. 1, 2 *fff* *pp sub.* *fff*

Alto Sax. 1 *fff* *pp sub.* *fff*

Alto Sax. 2 *fff* *pp sub.* *fff*

Ten. Sax. *fff* *pp sub.* *fff*

Bar. Sax. *fff* *pp sub.* *fff*

93 Molto pesante $\text{♩} = 60$

Trpt. 1 *fff* *pp sub.* *fff*

Trpt. 2 *fff* *pp sub.* *fff*

Trpt. 3 *fff* *pp sub.* *fff*

Hrn. 1, 2 *fff* *pp sub.* *fff*

Hrn. 3, 4 *fff* *pp sub.* *fff*

Trom. 1 *fff* *pp sub.* *fff*

Trom. 2 *fff* *pp sub.* *fff*

Trom. 3 *fff* *pp sub.* *fff*

Bar. *fff* *pp sub.* *fff*

Tuba *fff* *pp sub.* *fff*

Str. Bass *fff* *pp sub.* *fff*

Harp *fff* *fff*

Mlt. Perc. *fff* *pp sub.* *fff*

Timp. *fff* *pp sub.* *fff*

Tri. *fff* *pp sub.* *fff*

Cym. *fff* *pp sub.* *fff*

Cym., BD *fff* *pp sub.* *fff*

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