

Jean Sibelius
CASSAZIONE
op. 6

Transcription for Band
Robert J. Ambrose

FULL SCORE

Jean Sibelius
Cassazione Op. 6 (1904)

Transcription for Wind Band by Robert J. Ambrose

Flute 1
Flute 2
Oboe 1 & 2
Bassoon 1 & 2

Clarinet 1
Clarinet 2
Clarinet 3
Bass Clarinet

Soprano Saxophone
Alto Saxophone
Tenor Saxophone
Baritone Saxophone

Horn 1 & 2
Horn 3 & 4
Trumpet 1 & 2
Trumpet 3
Trombone 1 & 2
Trombone 3
Euphonium
Tuba

Double Bass

Timpani
Crash Cymbal & Bass Drum (optional)
Xylophone
Vibraphone
Marimba
Piano (optional)

ISMN 979-0-55011-557-6 (score and parts)
ISMN 979-0-55011-556-9 (large score)

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JEAN SIBELIUS'S CASSAZIONE, OP. 6

About The Piece and This Transcription

Jean Sibelius composed the Cassazione, Op. 6 for symphony orchestra rather quickly in early 1904. The work was premiered on 8 February 1904 in a concert of his music at the Helsinki University Hall. The following year Sibelius revised the work, thinning out the instrumentation (presumably so that smaller orchestras in his native Finland could perform the work more easily) and making alterations to the form.

The present edition is a transcription of the original, full symphony orchestra version. The source material for this arrangement was the published orchestral version (Fennica Gehrman ISMN 979-0-55011-235-3) and the original manuscript in the composer's hand located at the Finnish National Library.

Premiere Information

This transcription was premiered by the Lapin Sotilassoittokunta (Lapland Military Band) under the direction of Risto Sojakka on 4 May 2019 in Madetoja Concert Hall, in Oulu, FINLAND during the annual Puhallinpäivät (Wind Music Days) Conference.

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5. **Petri Tuovinen**, Information Specialist at the Finnish National Library, for providing access to the original manuscript of the work.

Performance Notes

1. Great care was given to make this piece performable by smaller ensembles. As such, the Crash Cymbal, Bass Drum, and Piano parts are completely optional. Additionally, the piece can be performed well without Bassoon 2, Baritone Saxophone, or Double Bass, though it is desirable to use these instruments if possible. The piece can be performed quite well with as few as 28 musicians.

2. A minimum of four percussionists are required to perform the piece, one playing timpani and each of the other three playing one of the keyboard percussion parts. If one more percussionist is available please assign him/her to Bass Drum. If two are available please assign them to Bass Drum and Crash Cymbals.
3. In the opening measures the sixteenth notes should be one dynamic louder than the sustained notes. This is reflected in the written dynamics.
4. In mm. 16–17 the keyboard percussion and piano should be most prominent. The flutes and clarinets are written (two dynamics softer) to add color and depth of sound.
5. In mm 78–85 the saxophones are written to provide harmonic reinforcement to the sixteenth notes. They should be played significantly softer than the sixteenth notes.
6. In mm. 98–109 the woodwinds and piano are written to provide harmonic reinforcement to the keyboard percussion parts. They should be played significantly softer than the keyboard percussion. If these parts cannot be executed quietly enough, feel free to leave them out.
7. If you have a Double Bass, you might consider removing the Euphonium, Tuba, and Piano parts in mm 210–244. The Marimba and Double Bass alone would likely provide enough volume for this section.
8. In mm. 257–268 if an alto flute is not available the part can be played by muted trumpet and it is cued as such.

Robert Ambrose
Peachtree City, Georgia, USA
1 May 2019

CASSAZIONE

(original version, 1904)

JEAN SIBELIUS, Op. 6

Transcribed for Wind Band
by Robert J. Ambrose (2019)

Allegro moderato (♩ = ca. 136)

The score is arranged in a standard wind band layout. The woodwinds (Flutes, Oboes, Bassoons, Clarinets, Bass Clarinet, and Saxophones) play sustained notes with dynamic markings of *f* and *ff*. The brass section (Horns, Trumpets, Trombones, Euphonium, and Tuba) also plays sustained notes, with the Euphonium and Tuba parts marked *div.* and *ff*. The percussion section (Double Bass, Timpani, Cr. Cymbals, Bass Drum, Xylophone, Vibraphone, and Marimba) provides a rhythmic accompaniment with dynamic markings of *mp* and *f*. The Piano part (optional) plays a steady eighth-note accompaniment marked *ff*.

A

5

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1-2 *p*

Bsn. 1-2 *mp*

Cl. 1 (B \flat) *mp*

Cl. 2 (B \flat) *mp*

Cl. 3 (B \flat) *mp*

Bass Cl. (B \flat) *mp*

Sop. Sax. *mp*

Alto Sax. *mp*

Ten. Sax. *mp*

Bari. Sax. *mp*

Hn. 1-2 (F) *mp*

Hn. 3-4 (F) *mp*

Tpt. 1-2 (B \flat) *f pesante*

Tpt. 3 (B \flat) *f pesante*

Tbn. 1-2 *a 2 f pesante*

Tbn. 3 *f pesante*

Euph. *mf*

Tba. *mf*

Db. *mp*

Timp. *p* *f*

Cr. Cym. *p* *f*

B.D. *p* *f*

Xyl. *mf*

Vib. *mf*

Mar. *mf*

Pno. *mf*

B

9

Fl. 1

Fl. 2

Ob. 1-2

Bsn. 1-2

Cl. 1 (Bb)

Cl. 2 (Bb)

Cl. 3 (Bb)

Bass Cl. (Bb)

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hn. 1-2 (F)

Hn. 3-4 (F)

Tpt. 1-2 (Bb) (a 2)

Tpt. 3 (Bb) (a 2)

Tbn. 1-2 (a 2)

Tbn. 3

Euph.

Tba.

Db.

Timp.

Cr. Cym. B.D.

Xyl.

Vib.

Mar.

Pno.

f

f

f

f

p

f

p

f

13

Fl. 1

Fl. 2

Ob. 1-2

Bsn. 1-2

Cl. 1 (B \flat)

Cl. 2 (B \flat)

Cl. 3 (B \flat)

Bass Cl. (B \flat)

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hn. 1-2 (F)

Hn. 3-4 (F)

Tpt. 1-2 (B \flat)
(a 2)

Tpt. 3 (B \flat)

Tbn. 1-2
(a 2)

Tbn. 3

Euph.

Tba.

Db.

Timp.

Cr. Cym.
B.D.

Xyl.

Vib.

Mar.

Pno.

mf

cresc.

pp

mp

p

f

cresc.