



Molenaar Edition

Chanson de Matin

Edward Elgar

Johan de Meij

Art.nr: 011967060

Difficulty: D

Duration: 3:43

Concert Band

Recorded on: Johan de Meij, Best of - 3CD Box (311076720)

Masterpieces

Colofon

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Mini - Score

www.molenaar.com

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Chanson de Matin

Composer: Edward Elgar

Arranger: Johan de Meij

For Band
Concert Band
01.1967.06



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Mini Score

Chanson de Matin

Composer: Edward Elgar

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01.1967.06

- | | | | |
|---|-------------------------|---|---------------|
| 1 | Condensed Score | 1 | Stringbass |
| 1 | Piccolo | 1 | Harp |
| 8 | Flute | 1 | Percussion I |
| 2 | Oboe | 1 | Percussion II |
| 1 | English Horn | 1 | Timpani |
| 2 | Bassoon | | |
| 1 | Clarinet Eb | | |
| 5 | Clarinet I | | |
| 5 | Clarinet II | | |
| 5 | Clarinet III | | |
| 1 | Alto Clarinet Eb | | |
| 1 | Bass Clarinet | | |
| 2 | Alto Saxophone I | | |
| 2 | Alto Saxophone II | | |
| 2 | Tenor Saxophone | | |
| 1 | Barietone Saxophone | | |
| 2 | Cornet I | | |
| 2 | Cornet II | | |
| 2 | Trumpet I | | |
| 2 | Trumpet II | | |
| 2 | Horn I + III F/Eb | | |
| 2 | Horn II en IV F/Eb | | |
| 2 | Trombone I C | | |
| 1 | Trombone I Bb (BC/TC) | | |
| 2 | Trombone II C | | |
| 1 | Trombone II Bb (BC/TC) | | |
| 2 | Trombone III C | | |
| 1 | Trombone III Bb (BC/TC) | | |
| 2 | Baritone C | | |
| 4 | Baritone Bb (TC) | | |
| 2 | Bas Bb (BC/TC) | | |
| 2 | Bas Eb (BC/TC) | | |
| 4 | Tuba C | | |



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Mini Score

Duration ca 3'

CHANSON DE MATIN

(Opus 15 nr 2)

EDWARD ELGAR
arr. Johan de Meij

Allegretto (♩ = 64)

Duration ca 3'

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01 1967 06

Mini Score

Musical score for page 2, measures 7-12. The score includes parts for Piccolo (Pic), Flute (Fl), Oboe (Ob), English Horn (Engl Hrn), Bassoon (Bassn), Clarinet (Clas), Saxophone (Sax), Trumpet (Trp), Trombone (Tbn), Tuba (Tub), Euphonium (Euph), Baritone (Bar), Bass (Bass), Str. Bass (Str Bass), Snare (Snare), Cymbal (Cym), Tom (Tom), Percussion (Perc), and Harp (Harp). The score features various dynamics such as *ppoo cresc*, *f (dolce)*, and *ppoo cresc*. A large watermark "Mini Score" is overlaid on the page.

Musical score for page 3, measures 13-18. The score includes parts for Piccolo (Pic), Flute (Fl), Oboe (Ob), English Horn (Engl Hrn), Bassoon (Bassn), Clarinet (Clas), Saxophone (Sax), Trumpet (Trp), Trombone (Tbn), Tuba (Tub), Euphonium (Euph), Baritone (Bar), Bass (Bass), Str. Bass (Str Bass), Snare (Snare), Cymbal (Cym), Tom (Tom), Percussion (Perc), and Harp (Harp). The score features various dynamics such as *ppoo cresc*, *f (dolce)*, and *ppoo cresc*. A large watermark "Mini Score" is overlaid on the page.

Musical score for page 4, measures 19-24. The score includes parts for Piccolo (Pic), Flute (Fl), Oboe (Ob), English Horn (Engl Hrn), Bassoon (Bassn), Clarinet (Clas), Saxophone (Sax), Trumpet (Trp), Trombone (Tbn), Tuba (Tub), Euphonium (Euph), Baritone (Bar), Bass (Bass), Str. Bass (Str Bass), Snare (Snare), Cymbal (Cym), Tom (Tom), Percussion (Perc), and Harp (Harp). The score features various dynamics such as *ppoo rit*, *mf (dolce) cresc*, and *f (dolce) cresc*. A large watermark "Mini Score" is overlaid on the page.

Musical score for page 5, measures 25-30. The score includes parts for Piccolo (Pic), Flute (Fl), Oboe (Ob), English Horn (Engl Hrn), Bassoon (Bassn), Clarinet (Clas), Saxophone (Sax), Trumpet (Trp), Trombone (Tbn), Tuba (Tub), Euphonium (Euph), Baritone (Bar), Bass (Bass), Str. Bass (Str Bass), Snare (Snare), Cymbal (Cym), Tom (Tom), Percussion (Perc), and Harp (Harp). The score features various dynamics such as *tempo 1*, *mf (dolce)*, and *ppoo cresc*. A large watermark "Mini Score" is overlaid on the page.

Flc (C) 31 32 33 34 35 36
 Fl (C)
 Ob (C)
 Engl Hrn (F)
 Bass (C)
 Eb Clar
 Clar II
 Clar I
 Clar III
 Alto Clar Eb
 Bass Clar Bb
 Alto Sax I Bb
 Alto Sax II Bb
 Ten Sax Bb
 Bar Sax Eb
 Horn (F) III
 Horn (F) II/IV
 Crn (Bb) I
 Crn (Bb) II
 Trp I (Bb)
 Trp II (Bb)
 Trp III (C)
 Trb (C) III (Bar Trb)
 Trb (C) II
 Trb (C) I
 Bar / Euph (C)
 Bass (C)
 Str Bass
 Timp
 Perc
 Harp

Flc (C) 37 38 39 40 41 42
 Fl (C)
 Ob (C)
 Engl Hrn (F)
 Bass (C)
 Eb Clar
 Clar II
 Clar I
 Clar III
 Alto Clar Eb
 Bass Clar Bb
 Alto Sax I Bb
 Alto Sax II Bb
 Ten Sax Bb
 Bar Sax Eb
 Horn (F) III
 Horn (F) II/IV
 Crn (Bb) I
 Crn (Bb) II
 Trp I (Bb)
 Trp II (Bb)
 Trp III (C)
 Trb (C) III (Bar Trb)
 Trb (C) II
 Trb (C) I
 Bar / Euph (C)
 Bass (C)
 Str Bass
 Timp
 Perc
 Harp

Flc (C) 43 44 45 46 47 48
 Fl (C)
 Ob (C)
 Engl Hrn (F)
 Bass (C)
 Eb Clar
 Clar II
 Clar I
 Clar III
 Alto Clar Eb
 Bass Clar Bb
 Alto Sax I Bb
 Alto Sax II Bb
 Ten Sax Bb
 Bar Sax Eb
 Horn (F) III
 Horn (F) II/IV
 Crn (Bb) I
 Crn (Bb) II
 Trp I (Bb)
 Trp II (Bb)
 Trp III (C)
 Trb (C) III (Bar Trb)
 Trb (C) II
 Trb (C) I
 Bar / Euph (C)
 Bass (C)
 Str Bass
 Timp
 Perc
 Harp

Flc (C) 49 50 51 52 53 54 55
 Fl (C)
 Ob (C)
 Engl Hrn (F)
 Bass (C)
 Eb Clar
 Clar II
 Clar I
 Clar III
 Alto Clar Eb
 Bass Clar Bb
 Alto Sax I Bb
 Alto Sax II Bb
 Ten Sax Bb
 Bar Sax Eb
 Horn (F) III
 Horn (F) II/IV
 Crn (Bb) I
 Crn (Bb) II
 Trp I (Bb)
 Trp II (Bb)
 Trp III (C)
 Trb (C) III (Bar Trb)
 Trb (C) II
 Trb (C) I
 Bar / Euph (C)
 Bass (C)
 Str Bass
 Timp
 Perc
 Harp

81 82 83 84 85 86

Perc (C)

Fl (C)

Ob (C)

Engl Hrn (F)

Bassn (C)

Clars I

Clars II

Clars III

Alto Clar (B)

Bas Clar (B)

Alto Sax I (B)

Alto Sax II (B)

Ten Sax (B)

Bar Sax (B)

Horns (F) I/III

Horns (F) II/IV

Corn I (B)

Corn II (B)

Trpt I (B)

Trpt II (B)

Tuba (C) I/II

Trb (C) III (Eup)

Bar / Euph (C)

Bassn (C)

Str Bass

Temp

Perc

Harp

01 1967 06

87 88 89 90 91 92

Perc (C)

Fl (C)

Ob (C)

Engl Hrn (F)

Bassn (C)

Clars I

Clars II

Clars III

Alto Clar (B)

Bas Clar (B)

Alto Sax I (B)

Alto Sax II (B)

Ten Sax (B)

Bar Sax (B)

Horns (F) I/III

Horns (F) II/IV

Corn I (B)

Corn II (B)

Trpt I (B)

Trpt II (B)

Tuba (C) I/II

Trb (C) III (Eup)

Bar / Euph (C)

Bassn (C)

Str Bass

Temp

Perc

Bells

Harp

01 1967 06

93 94 95 96 97 98

Perc (C)

Fl (C)

Ob (C)

Engl Hrn (F)

Bassn (C)

Clars I

Clars II

Clars III

Alto Clar (B)

Bas Clar (B)

Alto Sax I (B)

Alto Sax II (B)

Ten Sax (B)

Bar Sax (B)

Horns (F) I/III

Horns (F) II/IV

Corn I (B)

Corn II (B)

Trpt I (B)

Trpt II (B)

Tuba (C) I/II

Trb (C) III (Eup)

Bar / Euph (C)

Bassn (C)

Str Bass

Temp

Perc

Bells

Harp

01 1967 06

99 100 101 102 103 104

Perc (C)

Fl (C)

Ob (C)

Engl Hrn (F)

Bassn (C)

Clars I

Clars II

Clars III

Alto Clar (B)

Bas Clar (B)

Alto Sax I (B)

Alto Sax II (B)

Ten Sax (B)

Bar Sax (B)

Horns (F) I/III

Horns (F) II/IV

Corn I (B)

Corn II (B)

Trpt I (B)

Trpt II (B)

Tuba (C) I/II

Trb (C) III (Eup)

Bar / Euph (C)

Bassn (C)

Str Bass

Temp

Perc

Harp

01 1967 06

01 1967 06

Programmerklaring 'CHANSON DE MATIN' (Opus 15 nr. 2) - Edward Elgar/Johan de Meij

Sir Edward Elgar (1857 - 1934) gehört zusammen mit Ralph Vaughan Williams, Gustav Holst und Benjamin Britten zu den bedeutendsten englischen Komponisten unseres Jahrhunderts. Sein umfangreiches Oeuvre enthält u.a. zwei Symphonien, Oratorien, ein Violinkonzert, ein Cellokonzert, Kammermusik, vokale Werke und verschiedene Orchesterwerke, von denen die Märsche 'Enigma Variations' und 'Pomp and Circumstance' am bekanntesten sind.

Erwähnenswert sind ferner die Ouvertüre 'Cockaigne', 'Falstaff' (Symphonische Studie), die 'Severn Suite' und 'The Dream of Gerontius' (Oratorium). Aus seiner Beginperiode als Komponist stammen einige kleine Werke für Orchester, darunter das 'Chanson de Matin', das zusammen mit dem 'Chanson de Nuit' mit der Opusnummer 15 gekennzeichnet ist. 'Chanson de Matin' ist ein melodisches, fast nostalgisches Werk in einer warmen, klangvollen Orchestrierung, die auch für Elgars spätere Werke kennzeichnend ist. Dieser warme, lebenswürdige Orchesterklang war der Ausgangspunkt für die Bearbeitung für Harmonieorchester, bei der sein ursprünglicher Charakter voll erhalten bleibt.

Johan de Meij

Arrangeur Johan de Meij (Voorburg, 1953), studierte Posaune und Direktion am Königlichen Konservatorium in Den Haag. Neben vielen Bearbeitungen von Unterhaltungsmusik und Film- und Musical-Auslesen hat er eine starke Affinität zur Transkription von symphonischen Werken. Von ihm erschienen Bearbeitungen der 'American Suite' (Antonin Dvorák), fünf Teile aus dem Ballett 'Romeo und Julia' (Sergei Prokofiew) en 'Berceuse' uit 'Mazeppa' van Tchaikovsky.

Schwierigkeitsgrad: **** (D)

Programme notes 'CHANSON DE MATIN' (Opus 15 nr. 2) - Edward Elgar/Johan de Meij

Sir Edward Elgar (1857 - 1934) belongs together with Ralph Vaughan Williams, Gustav Holst and Benjamin Britten to the foremost English composers of this century. His voluminous oeuvre comprises among other things two symphonies, oratoria, a violin-concerto a cello concerto, chambermusic, vocal works and various orchestral works of which the 'Enigma Variations' and the 'Pomp and Circumstance' marches are the two best-known works. A few other notable compositions are the ouverture 'Cockaigne', 'Falstaff' (Symphonic study), the 'Severn Suite' and 'The Dream of Gerontius' (Oratorium).

There are a few short works for orchestra that date back from his early period as composer and among these are 'Chanson de Matin', which is indicated - together with 'Chanson de Nuit' - under opus nr. 15. 'Chanson de Matin' is a melodious almost nostalgic work, warm and sonorous idiom, which is also characteristic for Elgar's later works. This warm, noble orchestral sonority has been the basis of assumption to adaption for symphonic windband, so as to preserve the original character of the work.

Johan de Meij

Arranger Johan de Meij (Voorburg, 1953) studied Trombone and Direction at the Royal Conservatory at the Hague (Holl.). Besides many arrangements of entertainment music (musicals and film music) he has a strong affinity for the art of transcribing symphonic works for windband. From his hand that have been published the 'American Suite' (Antonin Dvorák), five movements from the ballet 'Romeo and Julia' (Sergei Prokofiev) and 'Berceuse' from Tchaikovsky's 'Mazeppa'.

Grade: **** (D)

Programmerklaring 'CHANSON DE MATIN' (Opus 15 nr. 2) - Edward Elgar/Johan de Meij

Sir Edward Elgar (1857 - 1934) behoort samen met Ralph Vaughan Williams, Gustav Holst en Benjamin Britten tot de belangrijkste engelse componisten van deze eeuw. Zijn omvangrijke oeuvre omvat o.a. twee symphonien, oratoria, een violinkonzert, een celloconcert, kamermuziek, vocale werken en diverse orkestwerken, waarvan de 'Enigma Variations' en de 'Pomp and Circumstance' marsen de meeste bekendheid genieten. Verder zijn noemenswaardig de ouverture 'Cockaigne', 'Falstaff' (Symphonische studie), de 'Severn Suite' en 'The Dream of Gerontius' (Oratorium). Uit zijn beginperiode als componist stammen enkele korte werken voor orkest, waaronder 'Chanson de Matin', dat samen met 'Chanson de Nuit' wordt aangeduid met het opusnummer 15. 'Chanson de Matin' is een melodieuze, bijna nostalgische werkje, in een warme, klinkrijke orkestratie, die ook kenmerkend is voor Elgars latere werken. Deze warme, nobele orkestratie is het uitgangspunt geweest voor de bewerking voor harmonie-orkest, zodat het werk zijn oorspronkelijke karakter kan blijven behouden.

Johan de Meij

Arrangeur Johan de Meij (Voorburg, 1953) studeerde trombone en directie aan het Koninklijke Conservatorium te Den Haag. Naast vele bewerkingen van amusementsmuziek en film- en musicalselecties heeft hij veel affiniteit met transcriptions van symphonische werken. Van zijn hand verschenen o.a. de 'American Suite' (Antonin Dvorak), 5 delen uit het ballet 'Romeo en Julia' (Serge Prokofieff) en 'Berceuse' uit 'Mazeppa' van Tchaikowsky.

Moelijkheidsgraad **** (D)

Commentaire 'CHANSON DE MATIN' (Opus 15 nr. 2) - Edward Elgar/Johan de Meij

Sir Edward Elgar (1857 - 1934) est l'un des plus importants compositeurs anglais de ce siècle avec Ralph Vaughan Williams, Gustav Holst et Benjamin Britten. Son catalogue impressionnant mentionne e.a. deux symphonies, des oratorios, un concerto pour violon, un concerto pour violoncelle, de la musique de chambre, des oeuvres vocales et de nombreuses oeuvres pour orchestre dont les 'Enigma Variations' et les marches 'Pomp and Circumstance' sont les plus connues. Il faut mentionner également l'ouverture 'Cockaigne', l'étude symphonique 'Falstaff', la 'Severn Suite' et l'oratorio 'The Dream of Gerontius'. De ses débuts comme compositeur, datent quelques oeuvres brèves pour orchestre, dont 'Chanson de Matin' qui constitue son opus 15 avec la 'Chanson de Nuit'. 'Chanson de Matin' est un morceau mélodieux et même plutôt nostalgique, doté d'une orchestration chaude et sonore, qui caractérisera les oeuvres ultérieures d'Elgar. Cette chaude et noble sonorité orchestrale nous a incité à effectuer un arrangement pour orchestre d'harmonie, sachant que l'oeuvre garderait son caractère d'origine.

Johan de Meij

L'arrangeur Johan de Meij (Voorburg 1953) étudiait trombone et direction d'orchestre au Conservatoire Royal de La Haye. En plus de nombreuses transcriptions de symphonies, de films et de sélections de musiques d'opéra, il a arrangé les 'American Suite' de Dvorak, 5 parties du ballet 'Romeo en Julia' de Prokofiev et 'Mazeppa' van Tchaikowsky.

Degré de difficulté **** (D)