



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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Chanson de Matin

Composer: Edward Elgar
Arranger: Johan de Meij

01.1967.06

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|---|-------------------------|---|---------------|
| 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 | Baritone 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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For Band
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Mini Score

CHANSON DE MATIN

EDWARD ELGAR
arr. Johan de Meij

Duration ca 3'

Allegretto (♩ = 64)

(Opus 15 nr 2)

Musical score for page 14, measures 81-86. The score includes parts for Percussion (Perc), Flute (Fl), Oboe (Ob), English Horn (Engl Hrn), Bassoon (Bassn), Clarinet I (Clar I), Clarinet II (Clar II), Alto Clarinet (Alto Clar), Bass Clarinet (Bass Clar), Alto Saxophone I (Alto Sax I), Alto Saxophone II (Alto Sax II), Tenor Saxophone (Ten Sax), Baritone Saxophone (Bar Sax), Horn I (Horn I), Horn II (Horn II), Horn III (Horn III), Horn IV (Horn IV), Trumpet I (Trp I), Trumpet II (Trp II), Trombone I (Tbn I), Trombone II (Tbn II), Trombone III (Tbn III), Tuba (Tub), Euphonium (Euph), Baritone/Euphonium (Bar/Euph), Bass (Bass), String Bass (Str Bass), Snare Drum (Timp), Cymbals (Cym), and Harp (Harp). The score features various musical notations including dynamics like *cresc* and *dim*, and performance instructions like *1st Solo* and *(Top II)*.

Musical score for page 16, measures 93-98. The score includes parts for Percussion (Perc), Flute (Fl), Oboe (Ob), English Horn (Engl Hrn), Bassoon (Bassn), Clarinet I (Clar I), Clarinet II (Clar II), Alto Clarinet (Alto Clar), Bass Clarinet (Bass Clar), Alto Saxophone I (Alto Sax I), Alto Saxophone II (Alto Sax II), Tenor Saxophone (Ten Sax), Baritone Saxophone (Bar Sax), Horn I (Horn I), Horn II (Horn II), Horn III (Horn III), Horn IV (Horn IV), Trumpet I (Trp I), Trumpet II (Trp II), Trombone I (Tbn I), Trombone II (Tbn II), Trombone III (Tbn III), Tuba (Tub), Euphonium (Euph), Baritone/Euphonium (Bar/Euph), Bass (Bass), String Bass (Str Bass), Snare Drum (Timp), Cymbals (Cym), and Harp (Harp). The score features various musical notations including dynamics like *cresc* and *dim*, and performance instructions like *1st Solo* and *(1st Clar)*.

Musical score for page 15, measures 87-92. The score includes parts for Percussion (Perc), Flute (Fl), Oboe (Ob), English Horn (Engl Hrn), Bassoon (Bassn), Clarinet I (Clar I), Clarinet II (Clar II), Alto Clarinet (Alto Clar), Bass Clarinet (Bass Clar), Alto Saxophone I (Alto Sax I), Alto Saxophone II (Alto Sax II), Tenor Saxophone (Ten Sax), Baritone Saxophone (Bar Sax), Horn I (Horn I), Horn II (Horn II), Horn III (Horn III), Horn IV (Horn IV), Trumpet I (Trp I), Trumpet II (Trp II), Trombone I (Tbn I), Trombone II (Tbn II), Trombone III (Tbn III), Tuba (Tub), Euphonium (Euph), Baritone/Euphonium (Bar/Euph), Bass (Bass), String Bass (Str Bass), Snare Drum (Timp), Cymbals (Cym), and Harp (Harp). The score features various musical notations including dynamics like *cresc* and *dim*, and performance instructions like *1st Solo* and *stacc (leggero)*.

Musical score for page 17, measures 99-104. The score includes parts for Percussion (Perc), Flute (Fl), Oboe (Ob), English Horn (Engl Hrn), Bassoon (Bassn), Clarinet I (Clar I), Clarinet II (Clar II), Alto Clarinet (Alto Clar), Bass Clarinet (Bass Clar), Alto Saxophone I (Alto Sax I), Alto Saxophone II (Alto Sax II), Tenor Saxophone (Ten Sax), Baritone Saxophone (Bar Sax), Horn I (Horn I), Horn II (Horn II), Horn III (Horn III), Horn IV (Horn IV), Trumpet I (Trp I), Trumpet II (Trp II), Trombone I (Tbn I), Trombone II (Tbn II), Trombone III (Tbn III), Tuba (Tub), Euphonium (Euph), Baritone/Euphonium (Bar/Euph), Bass (Bass), String Bass (Str Bass), Snare Drum (Timp), Cymbals (Cym), and Harp (Harp). The score features various musical notations including dynamics like *cresc* and *dim*, and performance instructions like *1st Solo* and *rit*.

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 Beginnperiode 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 main 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 at the Royal Conservatory at the Hague (Hollands) of entertainment music (musicals and film) for the art of transcribing symphonic works for windband. From his hand that have been published five movements from the ballet 'Romeo en '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 violconcert, een celloconcert, kammermuziek, 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 orkestklank 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 muscalselecties 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 Tchaikovsky.

Moeilijkheidsgraad **** (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 d'Elgar. Cette chaude et noble sonorité orchestrale nous a incité à 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, il a arrangé cinq parties du ballet 'Romeo en Julia' de Dvorak, 5 parties du ballet 'Romeo en Julia' (Sergei Prokofiev) et 'Berceuse' de Tchaikovsky.

Degré de difficulté **** (D)