

FULL SCORE

Trio from Act III

DER ROSENKAVALIER

(The Cavalier of the Rose)

by

Richard Strauss 1864-1949

arranged by

Jimmie Howard Reynolds

Complete Band Instrumentation

**1 - Full Score
3 - Flute 1
4 - Flute 2
2 - Oboes 1 & 2
2 - B^b Clarinet 1
3 - B^b Clarinet 2
3 - B^b Clarinet 3
3 - B^b Clarinet 4
3 - B^b Bass Clarinet**

**2 - Bassoons 1 & 2
2 - E^b Alto Saxophone 1
2 - E^b Alto Saxophone 2
2 - B^b Tenor Saxophone
1 - E^b Baritone Saxophone
2 - B^b Trumpet 1
2 - B^b Trumpet 2
2 - B^b Trumpet 3
2 - B^b Trumpet 4**

**2 - Horns in F 1 & 2
2 - Horns in F 3 & 4
2 - Trombone 1
2 - Trombone 2
2 - Trombone 3
2 - Euphonium T.C.
2 - Euphonium B.C.
5 - Tuba
1 - Timpani
1 - Piano**

About the music - - -

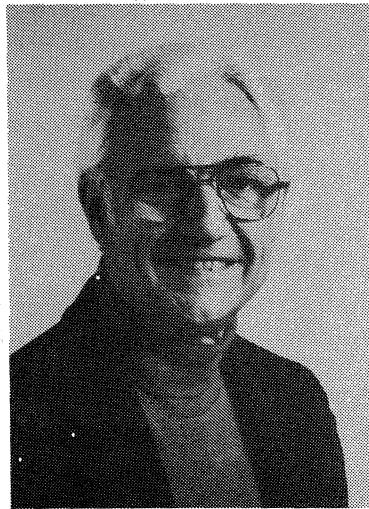
The opera *Der Rosenkavalier* (The Cavalier of the Rose) by Richard Strauss was first performed in Dresden in 1911. The book or libretto is by Hugo von Hofmannsthal. The story of the opera is far too complex for this limited space, but the trio from Act III is, in itself, a magnificent example of the genius of the Strauss/Hofmannsthal collaboration. To Strauss's rich orchestration, it is sung by Sophie, a pretty young woman - Octavian, a young man, and the Countess, a mature and sophisticated woman. Almost all of the vocal lines are contained in Strauss's original orchestration and faithfully retained in this transcription.

In brief, this music describes, as only music can, the relationship between Octavian, Sophie, and the Countess. Octavian has enjoyed a long relationship with the Countess, but he, after meeting Sophie, has discovered his true love. While Sophie and Octavian sing of their new found happiness, the Countess remembers the tender moments of the past, is grateful for them, but recognizes the need to let Octavian and Sophie go the way of youth. Sophie, though absorbed in her love for Octavian, and the Countess, realizing that she is indeed growing older, seem for a brief moment to recognize, because of their love for Octavian, a bond between themselves, an understanding transcending the emotions of the moment.

Both the eight bar introduction and coda following the oboe solo are derived from notes contained in the principal motive of the opera.

In rehearsal and performance, it is important to remember the urgency and passion with which this music carries us on. The tempo is not constant and is really not very slow. The conductor is urged to utilize, in his or her teaching, the many fine recordings of this work, both full opera, and the excellent *Der Rosenkavalier* Suite arranged by Antal Dorati.

About the arranger - - -



Jimmie Howard Reynolds was Director of Bands and Head of the Department of Music at Louisiana Tech University from 1962 until 1972, and Director of Bands at Iowa State University until 1980. From 1980 to 1985 he was Director of Youth Music for the Municipality of Jerusalem, resident Conductor of the Israel National Youth Band, and Music Consultant for The Music Foundation of Chicago and the Rothschild Foundation, Israel. He also taught courses in Music Education at Tel Aviv University and the Reuben Academy in Jerusalem. Upon his return to the United States in 1985, he assumed the position of Band and Orchestra Director at Byrd High School in Shreveport, LA, the high school from which he graduated 45 years before. He was later Coordinator of Bands for the Caddo Parish (Louisiana) Schools.

Reynolds' early public school experience was in Florida, Mississippi, and Louisiana, where his bands consistently won superior ratings in both concert and marching. In Israel, he was in charge of the development of the Israel "In-School" band program from its inception in 1985. He has conducted district and All-State bands throughout the United States.

Reynolds is a member of the American Bandmasters Association and past president of the Southern Division of the College Band Directors National Association, past member of The National Band Association, and a charter member of The American School Band Directors Association. He currently resides in Champaign, Illinois.

Trio from Act III
DER ROSENKAVALIER

(The Cavalier of the Rose)

Richard Strauss 1864 - 1949
 Arranged by Jimmie Howard Reynolds

Moderato $\text{♩} = 100$

Flutes 1, 2

Oboe 1 & 2

Bassoon 1 & 2

B♭ Clarinets 1, 2, 3, 4

B♭ Bass Clarinet

E♭ Alto Saxophone 1, 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1, 2, 3, 4

Horns in F 1, 2, 3, 4

Trombones 1, 2, 3

Euphonium

Tuba

Timpani

Piano

9 no more than two on a part - stagger breathing to mea. 19

Flts. 1-2 *ppp*

Ob. 1 & 2 *ppp*

Bsn. 1 & 2 *ppp*

Clars. 1-4 *ppp*

Bs. Clar. *ppp*

Alt. Sax. 1 *ppp*

Alt. Sax. 2 *ppp*

T. Sax. *ppp*

B. Sax. *ppp*

Trpts. 1-4 *ppp* Muted *mf* Solo expressive open

Hrns. 1-4 *mf* Solo expressivo

Trbns. 1-3 *ppp* muted

Euph. *ppp*

Tuba *ppp*

Tim. *8va*

Piano *ppp* roll G7 chord

Moderato e molto sostenuto e espressivo $\text{♩} = 72$

20

Fnts.

Ob. 1 & 2

Bsn. 1 & 2

Clars.

Bs. Clar.

Alt. Sax. 1

Alt. Sax. 2

T. Sax.

B. Sax.

Moderato e molto sostenuto e espressivo $\text{♩} = 72$

20

Trpts.

Hrns.

Trbns.

Euph.

Tuba

Timp.

Piano

[29] *espressivo*

Fts.

Ob. 1 & 2

Bsn. 1 & 2

Clars.

Bs. Clar.

Alt. Sax. 1

Alt. Sax. 2

T. Sax.

B. Sax.

Trpts.

Hrns.

Trbns.

Euph.

Tuba

Timp.

Piano

37

Flts.

Ob. 1 & 2

Bsn. 1 & 2

Clars.

Bs. Clar.

Alt. Sax. 1

Alt. Sax. 2

T. Sax.

B. Sax.

Trpts.

Hrns.

Trbns.

Euph.

Tuba

Timp.

Piano

dim. *mf*

dim. *p*

dim. *p*

dim. *mp*

dim. *p*

dim. *p*

dim. *p*

p muted (under horn) *p*

dim. *pp*

dim. *pp*

mf Solo expr.
Horn 1

dim. *ppp*

dim. *pp*

dim. *ppp*

dim. *pp*

Flts. 1 cresc.
Flts. 2 cresc.
Ob. 1 & 2 cresc.
Bsn. 1 & 2

Clars. 1 cresc.
Clars. 2 cresc.
Clars. 3 f
Clars. 4 cresc.
Bs. Clar. cresc.

Alt. Sax. 1 f cresc.
Alt. Sax. 2 f cresc.
T. Sax.
B. Sax. cresc.

Trpts. 1 mf f
Trpts. 2 mf f
Trpts. 3 Open mf
Trpts. 4 mf

Hrns. 1
Hrns. 2
Hrns. 3 f
Hrns. 4 cresc. mf

Trbns. 1 cresc.
Trbns. 2 cresc.
Trbns. 3 cresc. mf

Euph.
Tuba
Timpani cresc. mf

Piano

54 8va

Flts.

Ob. 1 & 2

Bsn. 1 & 2

Clars.

Bs. Clar.

Alt. Sax. 1

Alt. Sax. 2

T. Sax.

B. Sax.

Trpts.

Hrns.

Trbns.

Euph.

Tuba

Tim.

Piano

9

Fmts.

Ob. 1 & 2

Bsn. 1 & 2

Clars.

Bs. Clar.

Alt. Sax. 1

Alt. Sax. 2

T. Sax.

B. Sax.

Trpts.

Hrns.

Trbns.

Euph.

Tuba

Tim.

Piano

64

68

Flts.

Ob. 1 & 2

Bsn. 1 & 2

Clars.

Bs. Clar.

Alt. Sax. 1

Alt. Sax. 2

T. Sax.

B. Sax.

Trpts.

Hrns.

Trbns.

Euph.

Tuba

Tim.

Piano

79

Fnts. cresc.
Ob. 1 & 2 cresc.
Bsn. 1 & 2 8va
Clars. cresc.
Bs. Clar. cresc.
Alt. Sax. 1 8vb cresc.
Alt. Sax. 2 cresc.
T. Sax. cresc.
B. Sax. cresc.

Trpts. cresc.
Hrns. cresc.
Solo f cresc.
Hrns. Solo cresc.
Trbns. cresc.
Euph. cresc.
Tuba cresc.
Timp. cresc.
Piano

Flts. 1 2
Ob. 1 & 2
Bsn. 1 & 2
Clars. 1 2 3 4
Bs. Clar.
Alt. Sax. 1
Alt. Sax. 2
T. Sax.
B. Sax.
Trpts. 1 2 3 4
Hrns. 1 2 3 4
Trbns. 1 2 3
Euph.
Tuba
Timpani
Piano

8va ----- cresc.
cresc.
8va cresc.
cresc.

91 8va

Flts. 1 ff
2 ff

Ob. 1 & 2 ff
Bsn. 1 & 2 8va ff

Clars. 1 ff
2 ff
3 ff
4 ff

Bs. Clar. ff

Alt. Sax. 1 8va ff
Alt. Sax. 2 ff ff

T. Sax. ff

B. Sax. ff

91 Solo

Trpts. 1 ff
2 ff
3 f
4 f all

Hrns. 1 f
2 f
3 f
4 f ff a2

Trbns. 1 f ff
2 f ff
3 f ff

Euph. f ff

Tuba f ff

Tim. f f

Piano

Flts.

Ob. 1 & 2

Bsn. 1 & 2

Clars.

Bs. Clar.

Alt. Sax. 1

Alt. Sax. 2

T. Sax.

B. Sax.

Trpts.

Hrns.

Trbns.

Euph.

Tuba

Timp.

Piano

rit.

decrescendo

decrescendo

espr.

espr.

decrec.

decrec.

decrec.

decrec.

espr.

espr.

espr.

rit.

p

p

p

f

mf

pp

p

p

p

p

pp

p

espr.

espr.

espr.

8vb



