

**Feierlicher Einzug**  
**For Symphonic Winds, Organ and**  
**Antiphonal Brass**



**Richard Strauss**  
**1864-1949**

**Arranged by**  
**William V. Johnson**

# Instrumentation

Flute 1  
Flute 2  
Oboe 1  
Oboe 2  
English horn  
Bassoon 1  
Bassoon 2  
Contrabassoon  
Clarinet 1  
Clarinet 2  
Clarinet 3  
Bass Clarinet  
Contrabass Clarinet  
Alto Saxophone 1  
Alto Saxophone 2  
Tenor Saxophone  
Baritone Saxophone  
Organ  
Off Stage Trumpets  
Off Stage Trombones  
Trumpet 1  
Trumpet 2  
Trumpet 3  
Horn 1  
Horn 2  
Horn 3  
Horn 4  
Trombone 1  
Trombone 2  
Bass Trombone  
Euphonium  
Tuba  
String Bass  
Timpani  
Snare Drum  
Cymbals  
Bass Drum

Duration: 7:25

## Program Notes:

Richard Georg Strauss was born in Munich on June 11, 1864. He died in 1949. He was the first child of Joseph Strauss. As early as the age of six, Strauss was already composing his first pieces. By his 18th Birthday, he had composed 140 works. His “Opus 1” “Festive March for Large Orchestra” was released in 1881. Upon the recommendation of his mentor at the time, the renowned Wagner Conductor Hans von Bülow, Richard Strauss became the Music director in Meiningen at the young age of 21. One year later in 1886, he moved on to become the third Musical Director (Kapellmeister) at the Munich Court Opera. Inspired by literature and his travels to Italy, as well as by the composer Franz Liszt, Strauss dedicated himself to the study of the symphonic composition and reached the peak in his art of orchestration. Because of his father, Strauss became a great champion of the horn. His first “Horn Concerto” showed the influence of Schumann and Mendelssohn and remains a staple of the modern horn repertoire.

Strauss is best known for his large orchestral works such as “Don Juan”, “Death and Transfiguration” and “Macbeth”. His friend Hans von Bülow died in February 1894. Strauss took over the concerts of the Berlin Philharmonic which would lead to great results in the years to come. His operas include “Der Rosenkavalier” and “Salome”. He went on to compose a series of increasingly ambitious tone poems including “Also Sprach Zarathustra.” Its sunrise theme became hugely popular after its use in the 1968 Stanley Kubrick film, “2001: A Space Odyssey.”

“Feierlicher Einzug” (Solemn Entry) is an original work for 25-part brass choir with timpani. This arrangement is for full wind ensemble, organ and antiphonal trumpets and trombones. Strauss left a great musical legacy which had a profound influence on the development of 20th-century music.

## Dedication

Paul Woodring specialized in organ performance at California State University, Northridge, studying under Sam Swartz and David Britton. He then studied organ and harpsichord in Vienna under Otto Bruckner and Elfriede Stadlmann. As an accompanist, Woodring has worked with the Los Angeles Master Chorale, the Mormon Tabernacle Choir and the Los Angeles Opera Company among other well-known ensembles. In San Luis Obispo, California, he has worked with Opera San Luis Obispo, Festival Mozaic, Central Coast Children’s Choir, San Luis Obispo Master Chorale, Tolosa Strings and several musical theater organizations. He is currently staff accompanist, coach and university organist at California Polytechnic State University. He is music director for Mt. Carmel Lutheran Church and the San Luis Obispo United Methodist Church.

## The Arranger

William V. Johnson, Professor Emeritus at California Polytechnic State University, San Luis Obispo, California, served as the university’s Director of Bands and Coordinator of Instrumental Music from 1966 to 2010. In 2014, he was elected to the Board of Directors of Opera San Luis Obispo. Professor Johnson is active as a guest conductor and is a transcriber and arranger of music for the modern wind band. Johnson is a graduate of Indiana University and The University of Michigan. Other arrangements and transcriptions by Johnson may be found at: <https://wvjohnson.com/>

Dedicated to Paul Woodring, Organist  
Feierlicher Einzug (Solemn Entry)  
for Symphonic Winds, and Organ

Richard Strauss  
Arranged by William V. Johnson

Langsam und feierlich

A

This musical score is for the piece "Feierlicher Einzug (Solemn Entry)" by Richard Strauss, arranged by William V. Johnson. The score is in 4/4 time and is marked "Langsam und feierlich" (Slow and Solemn). It features a large ensemble of instruments, including woodwinds, brass, and percussion, along with an organ and pedals. The score is divided into two systems, with the first system ending at measure 100 and the second system starting at measure 101. The first system includes parts for Flute 1 and 2, Oboe 1 and 2, English Horn, Bassoon 1 and 2, Contrabassoon, Clarinet in Bb 1, 2, and 3, Alto Clarinet in Eb, Bass Clarinet in Bb, Contrabass Clarinet in Bb, Alto Saxophone 1 and 2, Tenor Saxophone, Baritone Saxophone, Off Stage Trumpet in Bb, Off Stage Trombone, Organ, and Pedals. The second system includes parts for Trumpet in Bb 1, 2, and 3, Horn in F 1, 2, 3, and 4, Trombone 1, 2, and Bass Trombone, Euphonium, Tuba, Double Bass, Timpani, Snare Drum, Cymbals, and Bass Drum. The score includes various dynamics such as *pp*, *p*, *mf*, *f*, and *ff*, as well as performance instructions like "organ cue" and "end organ cue". The organ part features a prominent melodic line with triplets and a steady accompaniment in the pedals. The brass section provides a rich harmonic texture with various rhythmic patterns and dynamics. The percussion section includes a steady snare drum accompaniment and cymbal accents.

**B**  $\text{♩} = 102$   
Piu mosso

17

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Eng. Hn.  
Bsn. 1  
Bsn. 2  
Cbsn.  
Cl. 1  
Cl. 2  
Cl. 3  
Alto Cl.  
B. Cl.  
Cb. Cl.  
A. Sax. 1  
A. Sax. 2  
Ten. Sax.  
Bari. Sax.  
Tpt.  
Tbn.  
Org.  
Ped.  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tbn.  
Tbn.  
B. Tbn.  
Euph.  
Tba.  
Db.  
Timp.  
S. D.  
Cym.  
B. D.

C

34

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1

Bsn. 2

Cb. Sn.

Cl. 1

Cl. 2

Cl. 3

Alto Cl.

B. Cl.

Cb. Cl.

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bari. Sax.

Tpt.

Tbn.

Org.

Ped.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn.

Tbn.

B. Tbn.

Euph.

Tba.

Db.

Timp.

S. D.

Cym.

B. D.

This page of a musical score, numbered 4, contains the orchestral parts for measures 51 through 54. The score is divided into two sections by rehearsal marks **D** and **E**. The instruments listed on the left include:

- Flutes (Fl. 1, Fl. 2)
- Oboes (Ob. 1, Ob. 2)
- English Horn (Eng. Hn.)
- Bassoons (Bsn. 1, Bsn. 2)
- Contrabassoon (Cbsn.)
- Clarinets (Cl. 1, Cl. 2, Cl. 3)
- Alto Clarinet (Alto Cl.)
- Bass Clarinet (B. Cl.)
- Contrabass Clarinet (Cb. Cl.)
- Alto Saxophone (A. Sax. 1)
- Alto Saxophone (A. Sax. 2)
- Tenor Saxophone (Ten. Sax.)
- Bari Saxophone (Bari. Sax.)
- Trumpets (Tpt. 1, Tpt. 2, Tpt. 3)
- Horns (Hn. 1, Hn. 2, Hn. 3, Hn. 4)
- Trombones (Tbn. 1, Tbn. 2, B. Tbn.)
- Euphonium (Euph.)
- Tuba (Tba.)
- Double Bass (Db.)
- Timpani (Timp.)
- String Quartet (S. D., Cym., B. D.)
- Organ (Org.)
- Pedal (Ped.)

The score includes various dynamic markings such as *p* (piano), *cresc.* (crescendo), and *f* (forte). Rehearsal marks **D** and **E** are placed above the woodwind and brass staves. The organ part is marked *p solo*. The string parts are mostly silent, with some activity in the S. D., Cym., and B. D. parts at the end of the page.

68

**F**

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1

Bsn. 2

Cbsn.

Cl. 1

Cl. 2

Cl. 3

Alto Cl.

B. Cl.

Cb. Cl.

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bari. Sax.

Tpt.

Tbn.

Org.

Ped.

**F**

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn.

Tbn.

B. Tbn.

Euph.

Tba.

Db.

Timp.

S. D.

Cym.

B. D.





92

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1

Bsn. 2

Cbsn.

Cl. 1

Cl. 2

Cl. 3

Alto Cl.

B. Cl.

Cb. Cl.

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bari. Sax.

Tpt.

Tbn.

Org.

Ped.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn.

Tbn.

B. Tbn.

Euph.

Tba.

Db.

Timp.

S. D.

Cym.

B. D.

**H**

**I**