

# Vincent d'Indy

## (1851 - 1931)

### *Menuet & Sarabande*

#### *Op 24 / Op 72*

for (i) two flutes, trumpet & string quartet (Op 24: 1886),  
and (ii) arranged for wind quintet & piano (Op 72: 1918)  
*transcribed for Wind Quintet alone by Toby Miller (2014)*



D'Indy in February 1913.

Picture by studio Blain Frères,  
Valence.

From Vincent d'Indy, sa vie et son  
oeuvre by Louis Borgex, pub. 1913

Vincent d'Indy was of aristocratic descent. He valued tradition and held strongly conservative, indeed reactionary, political and religious views. He was known for his anti-Semitism (taking the opposite line in the famous 'Dreyfus affair' to the novelist Emile Zola, for example): similar in this way also to his musical idol Wagner, whom he had worshipped since attending the first *Ring* cycle at Bayreuth in 1876. However d'Indy had a complex and contradictory personality. He seems to have got on reasonably well with Jewish musical colleagues, while rejecting many musical orthodoxies then governing the French musical establishment (notably the emphasis on opera at the expense of 'pure music'), in favour of the Germanic symphonic and chamber music tradition, especially Beethoven.

Today d'Indy's music has barely survived in the classical canon: his name lives on mainly as both pupil and teacher of others. He was considered the leader of the 'bande à Franck', devoted pupils who worshipped their organ and composition teacher and attempted to continue his legacy; while dissatisfaction with the Paris Conservatoire led to his founding (with two friends) the *Schola Cantorum* to teach disciplines relevant to religious music (competing with the *Ecole Niedermeyer* where Fauré studied).

D'Indy played the horn as well as piano and organ, and contributed one of the best works commissioned by flautist Paul Taffanel for the *Société de musique de chambre pour instruments à vent* which he founded in 1879: his *Chanson et Danses* (1898) for wind septet, which makes no secret of its debt to Wagner's *Siegfried Idyll* but is a fine piece in its own right.

D'Indy's *Suite dans le style ancien* was composed in 1886 for the unusual combination of trumpet, two flutes, and string quartet, presumably as a by-product of his study of older music. Much later, the composer re-arranged two of its movements, the *Sarabande* and *Menuet*, for wind quintet and piano. This genesis accounts for an unusual situation in chamber music with piano, where instead of being much the hardest part, the piano part is almost trivial. I have therefore taken the liberty of 'arranging it out' in this version. D'Indy was a better horn player than I am, so I have transferred the second (very high) appearance of the theme of the *Sarabande*'s canon from the horn to the clarinet!

# Suite dans le style ancien (Op 24 / 72) arr. for wind quintet by Toby Miller

Score (instrumental pitch)

### III - Sarabande

d'Indy

[illegible]

*p espressivo*

[pizz.], ex Fl

39

46

B [arco]

*p espressivo*  
*espressivo*  
*open o*  
*mp* (match Ob volume)  
*f*  
*pp*  
*crescendo*  
*crescendo*

54

*f*  
*p*  
*pp* poco crescendo  
*f*  
*p*  
*pp* poco crescendo  
*ff* *rf*  
*p*  
*pp* poco crescendo  
*f*  
*pp*  
*poco crescendo*  
*f*  
*mf*  
*p* *pp* poco crescendo

62

*mp*  
*p dim.* *pp* perdendosi  
*mf* *p* diminuendo *ppp*  
*mf* *p* diminuendo *pp*  
*mf* *p* diminuendo *ppp*  
*mf* *p* diminuendo *pp*

Suite dans le style ancien Op 24 / 72 arr. for wind quintet by Toby Miller

Score (instrumental pitch)

IV - Menuet

d'Indy

Animé (♩ = 54-66)

(Ob lead)

Flute

Oboe *f*

*f* (comme une trompette)

B $\flat$  Clarinet *f*

F Horn *mf*

Bassoon *f*

8

*ff*

*ff*

*ff*

*ff*

12

12

(Cl)

*marcato*

18

18

(Bn)

(Ob)

*mf*

*marcato*

*ff*

*f*

25

25

*mf* *crescendo*

*f*

*mf* *crescendo*

*f*

*mf* *crescendo*

*ff*

*ff*

A (Hn Bn)

30

(Ob)

(Fl) [pizz.]

*ff* *p* *ff* *p* *f* *p* *ff* *p*

36

(Ob)

*mp* *mf*

[arco]

43

**B**

*mf* *ff* *ff* *f* *mf* *f* *ff*





71

71

*mf* *f* *ff* *p* *ff*

78

78

*p* *expressif* *f* *p* *p* *p*

86

86

*sfz* *p* *p* *(Fl)* *f* *f* *p*

94 **D** (Ob)

*f* *expressif*

*f* *sfz*

*f* *sfz*

102 (Hn)

*pp*

*sfz* *sfz*

*p* *pp*

*sfz* *sfz*

*p* *p*

110

*très doux*

*très doux*

*très doux*

*très doux*



138

138

E

144

144

*marcato*

*mf*

*marcato*

*ff*

*f*

151

151

*mf crescendo*

*f*

*mf crescendo*

*f*

*mf crescendo*

*mf crescendo*

*ff*

*ff*

157 F

*ff* *p* *ff* *f* *ff* *p*

163

*mp* *[arco]* *mf*

170

*mf* *ff* *ff* *f* *ff*

