

1969

An Original Composition for Band "Suite for Band"

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AN ORIGINAL COMPOSITION FOR BAND
"SUITE FOR BAND"

A Thesis
Presented to
the Graduate Faculty
Central Washington State College

In Partial Fulfillment
of the Requirements for the Degree
Master of Education

by
Bill R. Love
August, 1969

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CHAPTER I

INTRODUCTION

"Suite for Band" is a contemporary composition for band, in the form of a three part suite. The work is divided into three contrasting movements; Fanfare, Hymn and Allegro. Although the major portion of the paper is concerned with purely musical aspects of this composition, it is also considered as a vehicle for music education. Many standard contemporary composition techniques are employed to insure a work representative of our modern 20th century music. Modal resources, nontertial harmony, changing time signatures and contemporary uses of melody and rhythm are some of the procedures incorporated into the composition.

I. STATEMENT OF THE PROBLEM

Any performing medium is influenced and guided in its development by the music composed for it. Richard Goldman, author of The Wind Band, states, "Today, more than at any other time in its history, the central problem of the band is its repertoire." (5:193) He goes on to say that:

The band today is at a crossroad with respect to repertoire. There is a widespread realization that the band, in a musical sense, must develop along new lines suited to its new function as an arm of education. (5:193)

Contemporary compositions have been steadily increasing in number, and a definite original band repertoire is beginning to develop. However, very few major composers have specifically written for the average high school band. Worthwhile

contemporary music for these groups is limited in number. There is a basic need for contemporary literature, that can be musically performed by a majority of our high school bands.

II. PURPOSE OF THE COMPOSITION

The writer's contemporary work seeks to contribute to the growing repertoire of original band music. The technique, range, intonation, and rhythm problems of average high school musicians are taken into special consideration. It could easily serve as an introductory piece to performers unfamiliar with the contemporary idiom. Although performance difficulties are kept to a minimum, "Suite for Band" should prove musically challenging and worthwhile to both high school and college bands.

III. DEFINITION OF TERMS

Chord of addition. A simple chord to which is added one or more notes normally foreign but used as an integral part of the sonority. (3:65)

Chord of omission. A more complex chord from which one or more normally essential elements is omitted. (3:65)

Diminution. A compositional device consisting of breaking up the notes of a melody into quick figures, as is frequently done in variations.

Dorian mode. A church mode represented by the segment D-D of a diatonic scale with D as the tonic. It can also be considered as a natural minor scale with a raised 6th (B instead of B^b).

Locrian mode. A church mode represented by the segment B-B of a diatonic scale with B as the tonic. It can also be considered as a natural minor scale with the second and fifth degrees lowered.

Mixolydian mode. A church mode represented by the segment G-G of the diatonic scale with G as the tonic. From the modern point of view it is a major scale with a minor seventh (F instead of F[#]).

Ninth chord. A chord built from the principle of superimposed thirds. It consists of the third, fifth, seventh, and ninth above the root. This structure was first used on the fifth degree of the scale as a dominant ninth. It is now common on other scale degrees.

Nontertial chord. A chord based on the interval of a fourth, as distinguished from the common system of tertian harmony, based on the third.

Parallel chords. The successive sounding of a fixed chordal combination through various degrees of the scale.

CHAPTER II

REVIEW OF LITERATURE

This chapter presents a brief historical background and description of significant elements involved in the composing of this musical work. The following should be reviewed to better understand "Suite for Band": (1) the concert band, (2) original band music, (3) suite form.

I. HISTORY OF THE CONCERT BAND

Historically, the band was entirely functional. It existed to provide music for specific occasions and needs, military and civic. It existed to make noise, to perform simple types of popular music, to sound hours, to give cadences for marching, and to perform other useful duties. Development of the band stems from fifes, drums, and trumpets associated with European courts and armies, and partly from instrumental ensembles used for secular music in the 16th and 17th centuries. Early instruments, used during this period by military bands and tower musicians, were quite crude and difficult to play in tune. Pitch varied considerably because there was no mass production of instruments.

During the early 18th century the wind ensemble was restricted to popular and military use, as instrumental art music became too complex for wind instrument performance. New instruments and their development came to the fore primarily

as orchestral instruments. By the middle of the century the characteristic wind ensemble was an octet of two oboes, two clarinets, two bassoons, and two horns.

The development of the band was profoundly influenced by the French Revolution. The band became an important factor in patriotic celebrations and parades. The formation of the National Guard Band under the leadership of Gossec, the leading French composer of the time, was a direct result of this revolution.

The wind band, as an artistic unit, is an invention of fairly recent times. Its origin can, as a matter of historical fact, be placed precisely in 1789, with the formation of the band of the National Guard in Paris. This group of forty-five players was incontestably the first modern wind band, in terms of size, of function and of repertoire. (5:20)

Public band concerts in the open air became established institutions toward the end of the 18th century in all the capitals of Europe, as large bands flourished and leading orchestral composers provided them with new music.

Much of the history of the band centers around the development and improvement of instruments that are still, and perhaps always will be, in a state of evolution. One of the first important reformers, who experimented with instrumentation and attempted to systematize the wind band, was the German, Wilhelm Wieprecht. During the early 19th century, he proved the advantages of using trumpets and horns equipped with valves, which enabled the player to produce all the notes of the chromatic scale without changing instruments or inserting "crooks". In 1842, Adolphe Sax, a Belgian instrument

maker established in Paris, did much to influence band instrumentation. He invented the saxophone and a new family of conical brass instruments called saxhorns. The fluegelhorn, tuba, alto horn and baritone are included in this family.

By 1850 the modern wind band had taken shape in all major respects as its purpose, organization and function were very much the same all over Europe. Variation in instrumentation was the biggest difference among European bands. Band concerts were now established as a regular feature of popular musical life. An international band contest held in Paris in 1867 illustrates the nature and status of European bands of the time. Nine countries sent bands that averaged approximately sixty players. Examples of selections played were Weber's "Oberon Overture", "William Tell" by Rossini and "Lohengrin" by Wagner. All compositions were arrangements of contemporary orchestral pieces. Although England was not represented, band music there had made immense progress. In 1857, near London, a Military Music Class was organized for the specific purpose of training bandmasters. Sir Daniel Godfrey (Grenadier Guards) and Carl Boose (Royal Horse Guards) are two examples of 19th century bandmasters who achieved lasting fame. Through the efforts of the latter, regular publications of military band arrangements were undertaken. These publications provided a supply of well arranged band music and created a tendency toward uniform instrumentation.

The editions of Boosey and Company, and later of Chappell's Army Journal, exerted a strong influence on instrumentation and repertoire of American bands as well as those in England.

The development of the band in the United States proceeded along roughly parallel lines as those in Europe until Patrick Gilmore (1829-1892) came on the scene. Gilmore changed the history of band music in America and is popularly known as the founder of the concert band in the United States. Unfortunately, his serious accomplishments are sometimes overshadowed by his fame as an organizer of monster festivals. During the Gilmore era the so called "military" band performed at concerts, parades, public ceremonies, dances, and social gatherings. Gilmore and others provided music for anything and everybody and turned the band into a big business. His greatest work was done after 1873 when he became director of the 22nd Regiment Band of New York. With a roster of virtuoso musicians, he toured the United States, Canada, and Europe. This band was hailed as the equal of any in the world. His instrumentation, especially the proportion of reeds to brass, is still the basic pattern for the American concert band. No one in the 19th century advanced the band's repertoire beyond the point attained by Gilmore.

The successor to Gilmore in popularity and accomplishment was certainly John Philip Sousa, considered the greatest march composer and most popular and famous bandmaster who ever lived. As Sousa and his bands dominated the

band scene of the early 20th century, he held fast to two basic principles. He believed that the band was for entertainment, not education, and therefore the public should hear what it wants. He also insisted that the English style of band instrumentation was the best structure for the concert band. This style was instrumentally balanced in each register rather than middle heavy.

Edwin Franko Goldman followed Sousa and is remembered as the instigator of the new band repertoire. Through his efforts, well known composers of Europe and America began to compose for the concert band. He also extended the range of transcribed literature through arrangements of Bach, Sibelius, and Stravinsky.

By the early 1920's the idea of bands and orchestras in the schools was gaining ground rapidly. Although there are still professional touring groups in the form of our service bands and community and regimental military bands still exist, the typical American band of today is found in our educational system. These bands, as agencies of music education, exist for the student performer, not for the audience. Professional, service and community bands are directed outward toward their audiences but the public school and college band has its attention directed inward to the instruction and profit of its members. The influence that the high school band movement exerts on band music is tremendous. "It is almost inevitable that the direction

taken by public school bands will determine the direction of band music as a whole in America". (4:95-96)

II. REVIEW OF 20TH CENTURY

ORIGINAL BAND MUSIC

Original music written for the concert band before 1900 is fairly inconsequential in the repertoire of today's concert band. This review will examine the literature of the 20th century. It would be impossible to mention all composers and their works, therefore, only major composers and compositions will be examined.

The credit for being the first available and universally recognized original work for the modern concert band must go to the "First Suite for Band, in E^b", composed in 1909 by Gustave Holst. This work, together with his "Second Suite in F Major" of 1911, established a new style of idiomatic band writing and a new conception of band sound most suited to the performing medium. These suites have served as models for uncounted others.

Percy Grainger's unique and enormous contribution to band music is now recognized. He spent many of his early years in England where he became familiar with English folk tunes, later used in many of his works. His works are characterized by imaginative use of band sonorities and are written purely and simply as music. They are not specially designed for amateur bands, standard instrumentation or

limited levels of ability. His "The Childrens' March, Over the Hills and Far Away" is probably the first original composition using piano as an important part of a band score. The work helped invent an entirely new band sound through the liberal use of low reeds. His most important work, "Lincolnshire Posy", is a masterpiece of band sonority based on folk tunes.

The 1920's saw a small but steady increase in the number of compositions written for band. Two works, composed by Ralph Vaughan Williams in 1924, have remained established in the repertoire. His "English Folksong Suite" is a model of attractive straightforward tunes that has been greatly imitated, while his "Toccato Marziale" is a very brilliant and effective short piece.

The 1930's saw a variety of band music by well-known European composers. "Concert Music" by Paul Hindemith, "A Spiel for Wind Band" by Ernst Toch and Respighi's "Huntington Ballad" are appropriate examples. During this same period, there was a revival of interest in band composition in Russia. Prokofiev's two jolly marches, the "Athletic Festival March" and "Opus 99" and "Symphony for Band, in E^b" by Nicholas Miaskovsky, are important. The latter is a substantial and significant four movement work that represents the first important symphony composed for band since the Berlioz symphony almost one hundred years before. The first symphony for band in the United States was probably "First Symphony" by

James Gillette written in 1932. Ernest Williams' "First Symphony for Band" was completed in 1938. This period also saw the first important American composer address himself seriously to band composition in the person of Henry Cowell. His "Celtic Set" (1938) and "Shoonthree" (1941) show freshness of sound and texture and great imagination in treating the band. He followed these works with many others that have made a fine contribution to a growing repertoire.

In the challenging area of writing technically within the ability of school bands, the following composers contributed much to the literature of original band music: Erik Leidzen, Charles O'Neill, Clare Grundman, Harold Walters, Paul Yoder, David Bennett, John Morrissey, Bernard Green, Frank Erickson, Philip Lang and many others.

Since 1940 there has been a steady stream of original works by nearly all American composers of distinction. These celebrated European composers--Schoenberg, Milhaud, and Hindemith--have also written specifically for American bands. During a very short time in the early 40's the following works were composed: Roy Harris ("Cimarron Overture"), Morton Gould ("Jericho"), Paul Creston ("Legend"), Aaron Copland ("An Outdoor Overture"), Pedro Sanjuan ("Canto Yaruba"), Samuel Barber ("Commando March"), and Joseph Wagner ("American Jubilee Overture").

The practice of commissioning new works and providing composition contests has proven a great stimulus to the broadening of the repertoire. Through the League of Composers

and the American Bandmasters Association, the following commissions were made:

- 1949 Virgil Thomson ("A Solemn Music")
- 1950 Walter Piston ("Tunbridge Fair")
- 1951 Peter Mennin ("Canzona for Band")
- 1952 Robert Russell Bennett ("Ballet for Band")
- 1953 Vincent Persichetti ("Pageant")
- 1954 Howard Hanson ("Chorale and Alleluia")
- 1955 Paul Creston ("Celebration Overture")
- 1956 Morton Gould ("Santa Fe Saga") (4:237)

In 1956, through the American Bandmasters Association, the Ostwald Uniform Company began an annual contest for best band composition.

- 1956 Clifton Williams ("Fanfare & Allegro")
- 1957 Clifton Williams ("Symphonic Suite")
- 1958 Mark Quinn ("Portrait of the Land")
- 1959 Maurice Weed ("Introduction & Scherzo for Band")
- 1960 Florian Mueller ("Overture in G") (4:237)

Single commissions awarded by musical organizations are also responsible for many important works. The following serve as examples: Persichetti's "Psalm for Band" and "Symphony for Band", William Schuman's "Chester Overture", Morton Gould's "Symphony for Band", Milhaud's "West Point Suite" and Vittorio Giannini's "Symphony for Band". Persichetti's "Symphony for Band" represents how the concept of band sound and texture has changed in recent years. It is thinly scored with carefully calculated balances and an important role assigned to the percussion.

It is difficult to predict which works of the 60's will remain as major achievements in band literature. Certainly Vaclav Nelhybel has made immense contributions to band composition in the last few years. His "Chorale", "Festivo",

"Symphonic Movement", "Trittico", and "Andante and Toccata" have proven very popular in American high schools and colleges. John Barnes Chance's "Incantation & Dance" as well as Norman Dello Joio's "Variants on a Mediaeval Tune" are widely performed and considered part of the standard repertoire. These are but a few of the outstanding works that have appeared in recent years.

III. THE SUITE

The French word *suite*, in music, originally meant a series of 17th and 18th century dances in the same key. As a form it was displaced by the classical sonata, but the idea of a group of related movements has continued under various names until the present time. Such multi-movement designs are examples of the principle of contrast achieved through connected but independent movements. (8:105)

The suite can be historically divided into three classifications:

(1) The Baroque Suite, (2) The Classical Divertimento, and (3) The Modern Suite. The Contemporary Band Suite has been added to this list.

The Baroque Suite

The following account by Howard Murphy is an excellent description of the Baroque Suite:

The suite and the fugue were the outstanding instrumental forms of the contrapuntal period, as the sonata was of the classic period. It was important historically as the first form which combined several movements into a complete whole based on tonal relationship--an idea which was to be greatly expanded in the sonata. It also freed music from the prevalent ecclesiastical influences. The sonata was not an outgrowth of the suite, but rather of the early Italian opera overture. Both the suite and the sonata grew independently, nor was either form the result of conscious planning; they were shaped by constant use

and experimentation.

The suite had its origin in the dance music of the Renaissance period. It reached its greatest popularity between 1650 and 1750, and was then superseded by the classical sonata simply because the latter was a more interesting and a better-balanced form. The essential dances of the suite were the allemande, courante, sarabande, and the gigue. Between the sarabande and the gigue were inserted several other dances; e.g., the gavotte, the minuet, bourree, polonaise, and others. A prelude was occasionally substituted for the opening allemande and a lyric movement (called an "Air") was often included. Suites were known by various names: when written for solo instrument with figured bass accompaniment they were called sonatas (da camera); for string or wind ensemble, suites; and when written for harpsichord they were known as partitur (Germany), ordres (France), or lessons (England). The terms "suite" and "sonata" were also sometimes used for solo compositions. The form used for the dances in the suite was almost invariably two-part, with the exception of the gavotte, bouree and minuet, which were song-form with trio.

Among the outstanding composers of the form were Corelli (1653-1713), D. Scarlatti (1685-1757), Couperin (1668-1733), Rameau (1683-1764), J. S. Bach (1685-1750) and Handel (1685-1759). (8:105)

The Classical Divertimento

The Baroque suite gradually fell into disuse until by the latter part of the 18th century the suite as a group of dance tunes had disappeared. Its place was taken by a new type of music for entertainment with such titles as divertimento, serenade, and cassation. These were all groups of pieces of no prescribed number or arrangement. They were patterned after sonata form but were written in a much lighter vein. This music, usually associated with Mozart, served as a connecting link between the early dance suites and the later symphonic ones. Mozart's serenade, "Eine Kleine Nachtmusik", is probably the best known of these works.

The Modern Suite

During the 19th and 20th centuries the suite has served as a vehicle for many different purposes. The old Baroque suite received a certain measure of revival by composers who found an attraction in experimenting with old forms. Two modern versions of the Baroque suite would be Debussy's "Sarabande" and Morton Gould's "Pavane". However, the term "suite" in a modern sense has generally nothing to do with the old form. Many composers of ballet, opera, or stage works use the suite to put his work into a form suitable to concert performance. Tchaikovsky's "Nutcracker Suite" and Stravinsky's "Firebird Suite" are two well-known examples. The composer can also group his numbers together on any principle, either of purely musical affinity or contrast or in accordance with some descriptive program. In this way the suite allows the composer a fairly free hand but leaves him a form with some definiteness of design. "Suite for Band" falls into this category. Rimsky-Korsakov's "Scheherazade" and Holst's "The Planets" are outstanding examples.

The Contemporary Band Suite

The following composers and their works are examples of suites written for band. They have little relationship to each other and were chosen at random. The Holst "Suite in E^b" composed in 1909 has laid the cornerstone for modern band music. This suite was an experiment in form, each movement being founded on a fragment of the opening "Chaconne".

Holst believed that symphonic development and leitmotif were hopeless for this theme and tried to find a form that would satisfy his needs. The "English Folksong Suite", written in 1924 by Ralph Vaughan Williams, is an excellent example of a suite with each section of the composition based on a folk tune. Another suite based on folk tunes is Darius Milhaud's "Suite Francaise" written and first performed in 1945. This composition, written to fit high school purposes, is in five parts with each part based on a folk tune from a different French province. "Suite of Old American Dances" by Robert Russell Bennett is a five movement work with each movement based on a different dance rhythm. The composer admits there was no particular purpose in mind in the composition except to do a modern and entertaining version of some dance moods of his early youth. Clifton Williams' "Symphonic Suite" (1957) consists of five movements related through the use of the principle theme. In each movement a new theme is introduced and in the last movement several themes are developed simultaneously. "The Castles of Britain Suite" by Laurie Johnson is a three movement work that describes the history of three English castles while the "Scenes from the Louvre" is a five movement suite by Norman Dello Joio taken from the score originally composed for an N. B. C. television special. It represents the development of the Louvre during the Renaissance and is based on themes from composers of that period.

Whether it be a musical theme, central idea, or even a story, all of these works have some unifying idea that helps to logically connect the movements to each other. "Suite for Band" is tied together very loosely with the major theme in the Hymn and an important rhythmic motive in the Allegro taken from the Fanfare. However, there are excellent suites for band with no unifying element. Vincent Persichetti's "Divertimento for Band", a six movement work comprised of a Prologue, Song, Dance, Burlesque, Soliloquy, and March is one example. The suite at this time is actually independent of any particular conventions of style, structure, and idiom.

CHAPTER III
ANALYSIS OF "SUITE FOR BAND"

"Suite for Band" is divided into three sections entitled (1) Fanfare, (2) Hymn, and (3) Allegro. The suite is not descriptive or programmatic but is intended to be pure music. Therefore these titles have no functional relationship to each other but are merely words that describe the musical characteristics of each section and serve to verbally divide the composition into three distinct sections. These movements are loosely tied together through the following unifying devices. Many of the same compositional techniques are used in each section. Extensive use of parallelism as well as the interval of the fourth and fifth is used in all movements. These intervals are used in melodic construction, melodic doubling, and chord construction. The french horn and percussion sections are given prominent parts throughout the entire composition, and most of the themes are modal in character helping to musically unify the suite. Elements introduced in the opening Fanfare also help to tie the work together. The major theme in the Hymn and an important rhythmic motive in the Allegro are taken from the opening Fanfare and then developed. Although the first two movements finish very decisively and climactically, they end with a deceptive cadence, leaving the feeling of finality for the third and final movement.

I. FANFARE

The Fanfare is a bright straightforward opening section to the suite that makes use of brass on melodic lines with the woodwinds used mainly for chordal accompaniment. The tonality of this movement is built around the key of G with traces of major (ionian), mixolydian, and dorian modes occurring. During the last seven measures, the key is obscured and the Fanfare ends on an E major chord that sound very much like the tonic.

Example 1 shows the basic theme and the instruments involved with this melodic line.

Example 1 shows the basic theme and the instruments involved with this melodic line. The score is divided into two parts: Antecedent and Consequent. The top staff is for the Cor. (Cornet) and Hrn. - Alto Sax (Horn - Alto Saxophone). The bottom staff is for the Trb. - Bar. & Va. Bassa (Trumpet - Baritone & Viola Bass). The music is in 4/4 time, with a key signature of one sharp (F#). The top staff starts with a dynamic marking 'F' and ends with 'Fp'. The bottom staff starts with a dynamic marking 'FF' and ends with a fermata. The time signature changes from 4/4 to 3/4 in the middle of the consequent section.

Example 1

These seven measures could be considered a complete period with the first three measures representing the antecedent and the last four measures representing the consequent. The characteristic melodic element of the antecedent is the skip of the interval of a fourth in a downward direction. The consequent is mainly stepwise in nature. The time signature is continually changing from $\frac{4}{4}$ to $\frac{3}{4}$.

The voicing of the bass and woodwinds providing the harmonic background of the consequent is shown in Example 2.

Example 2 is a musical score snippet consisting of three staves. The top staff is labeled "High W.W." and features a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). It contains a triad of notes: B-flat, D, and F. The middle staff is labeled "Horn-Alto Sax" and contains a unison melody of notes: B-flat, D, E, F, G, A, B-flat. The bottom staff is labeled "Low W.W. - Bass" and features a bass clef, a 3/4 time signature, and a key signature of one flat. It contains a single note, B-flat, which is held for the duration of the measure.

Example 2

This B^b major chord is held for four measures with the interval of a fifth in the bass clef and a triad in root position on top. The unison melody by horns and alto saxes falls in between the two parts of the chord. A rhythmically complex snare drum part serves to enhance the rhythmic drive and motion.

The next seven measures from "A" to "B" are basically the same except for new harmonic direction and a repeat of the consequent at the interval of the fifth. Development of the important rhythmic motive seen in Example 3, takes place in the last seven measures.

Example 3 is a musical score snippet consisting of a single staff. It features a treble clef, a 4/4 time signature, and a key signature of one flat. The staff contains a rhythmic motive of notes: B-flat, D, E, F, G, A, B-flat. Above the first measure, there is a circled letter "B".

Example 3

The melody is doubled from "B" to the end by the interval of a fifth. Chords answering the rhythmic motive are nontertial and occupy the same range spacing as shown in Example 2. Four measures from the end, this section builds toward a climax with the help of trills in the high woodwinds, a crescendo, a suspended cymbal, and harmonic intensity caused by parallel fifths moving through a nontertial chord as seen in Example 4.

Example 4

The Fanfare ends with a chord of addition, a D major chord with an added sixth and ninth, moving to an E major triad. The only difficulties, that might arise for the average high school group, are intonation problems in the melody, the high range for the french horn, and a "tricky"

snare drum part. The melody is written in unison, octaves, and fifths, and the french horn has a written A.

II. HYMN

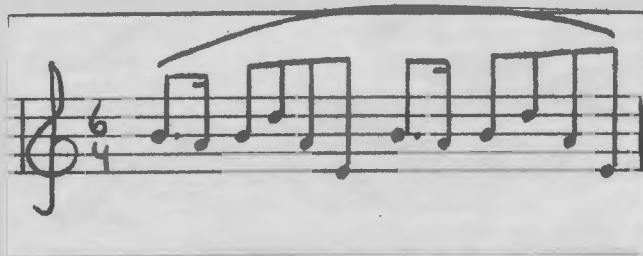
The Hymn begins in direct contrast to the bright, powerful sounding Fanfare. It proceeds from a slow, simple, reverent melody to a very quickly moving work, almost dance like in character, that leads to a majestic full band climax. This movement is very contrapuntal in nature with very little vertical writing. It is also light in texture with two melodies often occurring against each other and at times a single line standing by itself with no harmonic or melodic accompaniment. The theme presented by the low brass at letter "C" is an old Bohemian chant from the Middle Ages that has been used by many composers since that time. Vaclav Nelhybel's "Chorale" is an interesting example with the entire work based on the intervals that comprise this short melody.

The Hymn opens with a theme derived from the intervals used during the first three measures of the Fanfare. Flutes, clarinets, and chimes present this theme in octaves as shown in Example 5.

The musical notation for Example 5 is presented on a single staff in treble clef. The key signature has one flat (B-flat), and the time signature is 6/4. The melody consists of the following notes: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), Bb3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter). A slur covers the first six notes (G4 to C5). The notes G4, A4, Bb4, and C5 are marked with a '4' below them, indicating they are played in the fourth octave. The notes G3, F3, E3, D3, and C3 are marked with a '4' below them, indicating they are played in the fourth octave below the staff. The instrument labels 'Fl. 8va' and 'Clar. Chimes' are positioned above and below the staff respectively.

Example 5

The entire "hymn tune" consists of four phrases, each three measures in length, in the key of G major. At letter "A" the entire theme is repeated by first cornet, alto and tenor sax, and french horns harmonized in fourths above G and D pedal tones of low brass and low woodwinds. Flutes and first clarinets add rhythmic flow at the end of phrases with the basic theme in imperfect diminution.



Example 6

At letter "B" the woodwinds are given a flowing variation of the theme in three octaves above rhythmic, marcato brass figures as the time signature is changed to $\frac{3}{4}$. At letter "C" the tempo changes to vivace as two secondary themes make their entrances simultaneously, setting up two part counterpoint in the C dorian mode.

Four staves of music in 3/4 time signature. The top staff is labeled "Trb. 1, 2, - Horn." and contains a melodic line with notes G2, A2, B2, C3, B2, A2, G2, F2, E2, D2, C2. The second staff is labeled "Trb. 3 - Bar. Bass" and contains a bass line with notes G2, A2, B2, C3, B2, A2, G2, F2, E2, D2, C2. The third and fourth staves contain additional parts, including a melodic line and a bass line. The dynamic marking "mp" is present below the second staff.

Example 7

These themes are developed and repeated in different sonorities, always in contrapuntal form, until the grand pause at letter "F". The original theme is restated in a majestic manner by the full band in the key of C with the following harmonic progression leading into the restatement of the Bohemian chant in C dorian; Cma⁷, Dm^{11th}, Em⁷, Fma⁷, E^{b9}, D^bma⁷. The last measure of a fanfare figure by first cornet, high woodwinds, and alto sax shown in Example 8 leads into the final D major chord.



Example 8

The only difficulties arising for average musicians in this movement would again be written A's in the french horn part and technique problems involved in the three measure fanfare-like figure near the end of this movement.

III. ALLEGRO

The Allegro is the third and final movement of "Suite for Band". Its most characteristic element is a rhythmic drive that continues to the very end. Extensive use of parallelism is used throughout. The percussion section and low brass are featured in this section. The rhythmic

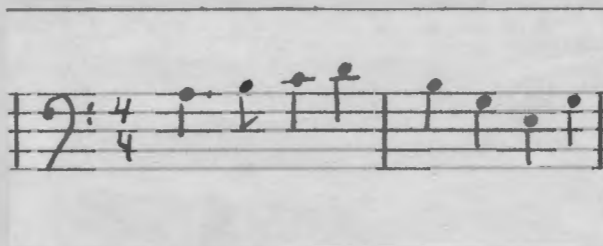
motive shown in Example 2 of Fanfare is developed and used extensively in the Allegro, serving as an important connecting link in the composition.

The opening theme is sounded in the low brass with parallel voicing. Example 9 could be considered melodic doubling at the fifth but this writer prefers to label this passage parallel ninth chords of omission with the third and seventh of the chord omitted and the bottom of the chord serving as the root. This theme is constructed in the key of A minor with a hint of the phrygian mode.



Example 9

A syncopated development of the rhythmic motive in Example 2 by the flutes and sixteenth notes for the snare drum accompany this theme giving a forward driving motion. Further development of this rhythmic motive and the staggered entrance of the maraca, clave, tambourine, and bongo build rhythmic excitement leading into the primary theme at letter "B".



Example 10

Following this, six measures after letter "B", the beginning theme is restated a fourth higher and is harmonized with parallel minor ninth chords.

Five measures before letter "C" both themes are restated at the same time. The beginning theme is harmonized in fourths. The result is very interesting and sometimes dissonant harmonies.

Cor. - Hrn. - Sax

Low Brass
Low W.W.

Example 11

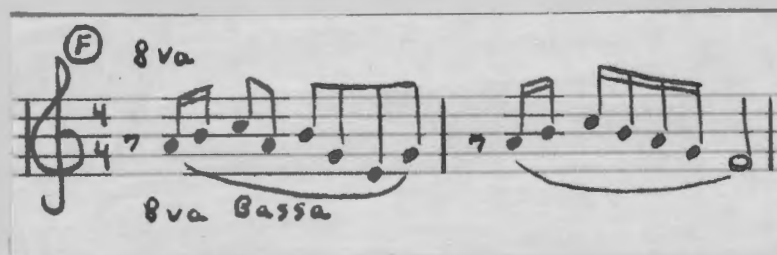
A third theme, very rhythmic in contrast to the others, enters at letter "C" with a rhythmic background of major chords assigned to the cornets. The melody, performed by the bass clarinet, bassoon, and baritone sax, is constructed on the locrian mode.

©

Example 12

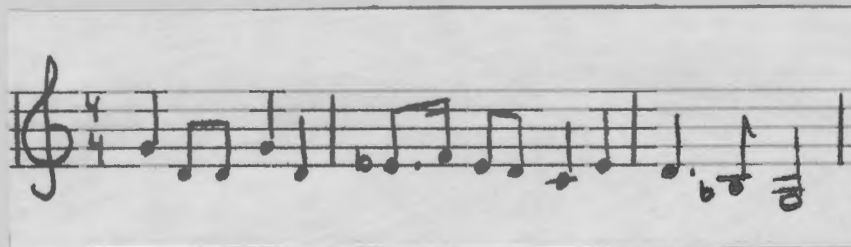
This melody is restated at letter "D" in the high woodwinds an octave and a fifth higher and harmonized with parallel nontertial chords. It is developed further with short brass figures and then is abruptly dropped as a snare drum solo brings the composition into letter "F".

Here, a variation of the second theme is stated in three octaves by the woodwind section as the brass section supplies a harsh, marcato, rhythmic background of nontertial chords.



Example 13

This development section continues until letter "H" where the beginning theme is repeated, this time by low woodwinds in the key of G minor. Seven measures later the french horns state the fourth and final theme.



Example 14

The Allegro comes to a close as material from all four themes can be heard from "I" to the end. The composition ends

on a very final and accented G major chord. Technically, this movement is by far the most difficult. The sixteenth note runs in the woodwinds during the development of the second theme and some "tricky" brass and percussion rhythms will present a challenge to average high school musicians.

CHAPTER IV

SUMMARY

"Suite for Band" was first performed on May 8, 1969, by the Anacortes High School Band. It was found to be challenging but within the capabilities of the average musicians in the band. It is hoped that this composition will contribute to the growing repertoire of original band music and help in filling the need for contemporary literature for bands of average performance abilities.

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AN ORIGINAL COMPOSITION FOR BAND
"SUITE FOR BAND"

Composed by
Bill R. Love

Moderato

I FANFARE

Piu Mosso

This musical score is for the piece "I FANFARE". It is divided into two tempo sections: "Moderato" and "Piu Mosso". The score is written for a large ensemble of instruments, including woodwinds, brass, and percussion. The woodwind section includes Flute, Oboe 1 & 2, Bassoon, Clarinet 1, 2, & 3, Bass Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone, and Baritone Saxophone. The brass section includes Horn 1 & 2, Horn 3 & 4, Trombone 1, 2, & 3, and Trumpet. The percussion section includes Timpani and Drums. The score features various musical notations such as dynamics (F, mf, ff), articulation (Tr), and phrasing slurs. The time signature changes from 4/4 to 3/4 and back to 4/4. The key signature is one sharp (F#).

Handwritten musical score for a jazz ensemble. The score is divided into two systems, each starting with a circled letter 'A' in the second measure. The instruments listed on the left are:

- Flute
- Saxophone (Sax)
- Bass
- Clarinet (Clar.)
- Clarinet 1 (Clar. 1)
- Clarinet 2 (Clar. 2)
- Clarinet 3 (Clar. 3)
- Bass Clarinet (Bass Clar.)
- Alto Saxophone 1 (Alto Sax 1)
- Saxophone 2 (Sax 2)
- Tenor Saxophone (Tenor Sax)
- Soprano Saxophone (Soprano Sax)
- Horn 1
- Horn 2
- Horn 3
- Trombone 1 (Trb. 1)
- Trombone 2 (Trb. 2)
- Trombone 3 (Trb. 3)
- Baritone (Baritone)
- Euphonium (Euba)
- Drum Set (Drum)
- Pedal (P.D.)

The score includes various musical notations such as notes, rests, and dynamic markings like 'mp' (mezzo-piano). There are also handwritten annotations: 'trump' with a circled 'A' above it, and 'trump' with a circled 'A' above it. The time signature is 3/4. The key signature has two sharps (F# and C#). The score is written on a series of staves, with some instruments having multiple staves. The bottom of the page features a logo for 'MUSIC PAPER'.

Piu Mosso

Tempo I

(B)

C Flute

Oboe

Bass.

E♭ Clar.

Clar. 1

Clar. 2

Clar. 3

Bass Clar.

E♭ Alto Sax 2

3♭ Tenor Sax

Bari Sax

Piu Mosso

Tempo I

(B)

Cor. 1

Cor. 2

Cor. 3

Horn 2

Horn 3

Trb. 1

Trb. 2

Trb. 3

Baritone

Tuba

Timpani

P.D.

P.D.

MUSIC.

Andante

II HYMN

Flute
mf

Oboe
mf

Bass.

Bb Clar.
mf

Clar. 1
mf

Clar. 2
mf

Clar. 3
mf

Bass Clar.

Bb Alto 1
Sax 2

Bb Tenor
Sax

Bari Sax

Andante

Cor. 1

Cor. 2

Cor. 3

Horn 1/2

Horn 3/4

Trb. 1

Trb. 2

Trb. 3

BariTone

Tuba

Chimes
mf

Timpani

Sus. Cym

Flute

Oboe

Bass.

Clar. 1

Clar. 2

Clar. 3

Bass Clar.

Alto Sax 2

Tenor Sax

Bari Sax

Cor. 1

Cor. 2

Cor. 3

F Horn 1

F Horn 2

Trb. 1

Trb. 2

Trb. 3

BariTone

Tuba

Bells

Timpani

Sus. Cym.

G. D.

This page of a musical score is for a large ensemble, likely a symphony or concert band. It features 18 staves, each representing a different instrument or section. The instruments listed on the left are: Flute, Oboe, Bass, Clarinet 1, Clarinet 2, Clarinet 3, Bass Clarinet, Alto Saxophone 2, Tenor Saxophone, Baritone Saxophone, Horn 1, Horn 2, Horn 3, Horn 4, Trumpet 1, Trumpet 2, Trumpet 3, Baritone, Tuba, Mpani, and Temple Block. The score is written in a key signature of one sharp (F#) and a time signature of 6/4. The music is divided into three measures. The Flute and Oboe parts feature intricate, rapid sixteenth-note passages. The Bass and Clarinet 1 parts play sustained chords and rhythmic patterns. The Saxophone section includes melodic lines for the Alto, Tenor, and Baritone parts. The Horn and Trumpet sections play sustained notes and chords. The Baritone, Tuba, Mpani, and Temple Block parts provide a rhythmic and harmonic foundation. Dynamic markings such as *p* (piano) and *f* (forte) are used throughout the score.

This page of a musical score, numbered 9, contains the following parts and systems:

- System 1:** C Flute, Oboe, Bass.
- System 2:** Eb Clarinet, Clarinet 1, Clarinet 2, Clarinet 3.
- System 3:** Bass Clarinet, Eb Alto Saxophone, Bb Tenor Saxophone, Bari Saxophone.
- System 4:** Cor 1, Cor 2, Cor 3.
- System 5:** F Horn 1, F Horn 2, F Horn 3.
- System 6:** Trb 1, Trb 2, Trb 3.
- System 7:** Baritone, Tuba.
- System 8:** Timpani, Temple Block.

The score is written in 6/4 time and features various musical notations including rests, notes, and complex rhythmic patterns. The woodwind and saxophone parts have several measures of rests, while the brass and percussion parts are more active throughout the page.

Flute

Oboe

Bass.

b Clar.

Clar. 1

Clar. 2

Clar. 3

Bass Cl.

b Alto 1 Sax 2

b Tenor Sax

Bari Sax

Cor. 1

Cor. 2

Cor. 3

Horn 1 2

Horn 3 4

Trb. 1

Trb. 2

Trb. 3

Baritone

Tuba

Drum

S.D. Temple Block

B.D.

FF

mp

Flowing

Marcato

(B)

Flute

Oboe

Bass.

B^b Clar.

Clar. 1

Clar. 2

Clar. 3

Bass Cl.

Soprano Sax

Tenor Sax

Baritone Sax

Cor. 1

Cor. 2

Cor. 3

Horn 1

Horn 2

Horn 3

Trb. 1

Trb. 2

Trb. 3

Baritone

Tuba

Compani

S. D.

B. D.

© Vivace (in one)

C Flute

Oboe

Bass.

♭ Clar.

Clar. 1

Clar. 2

Clar. 3

Bass Clar.

♭ Alto Sax 2

♭ Tenor Sax

Bari Sax

© Vivace (in one)

Cor. 1

Cor. 2

Cor. 3

Horn 1/2

Horn 3/4

Trb. 1

Trb. 2

Trb. 3

Baritone

Tuba

S.P.

B.P.

Flute

Oboe

Bass.

b Clar.

Clar. 1

Clar. 2

Clar. 3

Bass Cl.

b Alto Sax 2

b Tenor Sax

Bari Sax

Cor. 1

Cor. 2

Cor. 3

Horn 1

Horn 2

Horn 3

Trb. 1

Trb. 2

Trb. 3

Baritone

Tuba

S.D.

B.D.

Flute

Oboe

Cash.

Clar. 1

Clar. 2

Clar. 3

Bass Cl.

Alto Sax 2

Tenor Sax

Bari Sax

Cor. 1

Cor. 2

Cor. 3

Horn 1

Horn 2

Horn 3

Trb. 1

Trb. 2

Trb. 3

Baritone

Tuba

Bells

Timpani

S.O.

C.D.

MUSIC

mp

Fp

tri angle

(D)

(D)

Flute

Oboe

Bass.

This block contains the first three staves of the score. The Flute staff has a treble clef and a key signature of two sharps (F# and C#). The Oboe staff has a treble clef and a key signature of two sharps. The Bassoon staff has a bass clef and a key signature of two sharps. All three staves show melodic lines with various note values and rests.

B Clar.

Clar. 1

Clar. 2

Clar. 3

Bass Cl.

This block contains the next five staves. The B Clarinet staff has a treble clef and a key signature of two sharps. The Clarinet 1, 2, and 3 staves have treble clefs and a key signature of two sharps. The Bass Clarinet staff has a bass clef and a key signature of two sharps. The notation shows melodic lines for each instrument.

b Alto Sax 2

Tenor Sax

Bari Sax

This block contains three staves for saxophones. The b Alto Sax 2 staff has a treble clef and a key signature of two sharps. The Tenor Sax and Bari Sax staves have treble clefs and a key signature of two sharps. The notation shows melodic lines for each instrument.

Cor. 1

Cor. 2

Cor. 3

This block contains three staves for Cor Anglais. All three staves have treble clefs and a key signature of two sharps. The notation shows melodic lines for each instrument.

Horn 1/2

Horn 3/4

This block contains two staves for Horns. The Horn 1/2 staff has a treble clef and a key signature of two sharps. The Horn 3/4 staff has a bass clef and a key signature of two sharps. The notation shows melodic lines for each instrument, with a dynamic marking of 'mp' (mezzo-piano) appearing in the Horn 1/2 staff.

Trb. 1

Trb. 2

Trb. 3

This block contains three staves for Trumpets. All three staves have a bass clef and a key signature of two sharps. The notation shows melodic lines for each instrument, with dynamic markings of 'Fp' (fortissimo piano) appearing in the Trb. 2 and Trb. 3 staves.

Drumone

Tuba

This block contains two staves. The Drumone staff has a bass clef and a key signature of two sharps. The Tuba staff has a bass clef and a key signature of two sharps. The notation shows melodic lines for each instrument.

Bells

Timpani

Triangle

This block contains three staves for percussion. The Bells staff has a treble clef and a key signature of two sharps. The Timpani staff has a bass clef and a key signature of two sharps. The Triangle staff has a bass clef and a key signature of two sharps. The notation shows melodic lines for each instrument, with dynamic markings of 'Fp' appearing in the Timpani and Triangle staves.

Flute

Oboe

Sh.

b Clar.

Clar. 1

Clar. 2

Clar. 3

Bass Cl.

Alto Sax 2

Tenor Sax

Bar. Sax

Cor. 1

Cor. 2

Cor. 3

Horn 1

Horn 2

Trb. 1

Trb. 2

Trb. 3

Euphonium

Tuba

Bells

Timpani

Triangle

S.D.

Cym.

B.D.

F1

Flute

Boe

SN.

Clar.

Clar. 1

Clar. 2

Clar. 3

Bass Cl.

Alto Sax 2

Tenor Sax

Bari Sax

Tr. 1

Tr. 2

Tr. 3

Horn 1

Horn 2

Horn 3

Horn 4

Tuba 1

Tuba 2

Tuba 3

Baritone

Euphonia

Drum

Cymbals

Roll

Majestic

Moderato

FF **Majestic**

Picc. Flute
Flute
Boe
SN.
Clar.
Clar. 1
Clar. 2
Clar. 3
Bass Cl.
Alto 1 Sax 2
Tenor Sax
Bari Sax

FF **Majestic** **Moderato**

Clar. 1
Clar. 2
Clar. 3
Horn 1
Horn 2
Horn 3
Tuba 1
Tuba 2
Tuba 3
Baritone
Euphonium
Trombone
Tuba
Cym.
B.D.

Picc. 8va Flute

Oboe

Bsn.

E♭ Clar.

Clar. 1

Clar. 2

Clar. 3

Bass Cl.

♭ Alto Sax 2

♭ Tenor Sax

Bari Sax

Cor. 1

Cor. 2

Cor. 3

Horn 1

Horn 2

Horn 3

Trb. 1

Trb. 2

Trb. 3

Baritone

Tuba

Chimes

Timpani

S. Drums, Cymbals, Gong, B.D.

(A)

Flute

Oboe

Bsn.

E^b Clar.

Clar. 1

Clar. 2

Clar. 3

Bass Cl.

E^b Alto Sax

Tenor Sax

Bari Sax

(A)

Cor. 1

Cor. 2

Cor. 3

F Horn 1

F Horn 2

Trb. 1

Trb. 2

Trb. 3

BariTone

Tuba

Claves

S.D.

(B) Add Picc. 2nd

C Flute

Oboe

Bsn.

E^b Clar.

Clar. 1

Clar. 2

Clar. 3

Bass Cl.

E^b Alto Sax

bb Tenor Sax

Bari Sax

(B)

Cor. 1

Cor. 2

Cor. 3

Marcato

F Horn 1

F Horn 2

Trb. 1

Trb. 2

Trb. 3

Baritone

Tuba

Bongo

Clave

Maraca

Tamb.

8va
Picc. Flute

Oboe

Bsn.

E^b Clar.

Clar. 1

Clar. 2

Clar. 3

Bass Cl.

b^b Alto Sax

b^b Tenor Sax

Bari Sax

Cor. 1

Cor. 2

Cor. 3

Horn 2

Horn 3

Trb. 1

Trb. 2

Trb. 3

Baritone

Tuba

Bongo

Drum

Maraca Tamb.

Detailed description of the musical score: This is a handwritten musical score for a large ensemble, likely a symphony or concert band. The score is written on multiple staves, each labeled with an instrument. The instruments listed from top to bottom are: Piccolo Flute (8va), Oboe, Bassoon (Bsn.), E-flat Clarinet (E^b Clar.), Clarinet 1 (Clar. 1), Clarinet 2 (Clar. 2), Clarinet 3 (Clar. 3), Bass Clarinet (Bass Cl.), B-flat Alto Saxophone (b^b Alto Sax), B-flat Tenor Saxophone (b^b Tenor Sax), Baritone Saxophone (Bari Sax), Cor Anglais 1 (Cor. 1), Cor Anglais 2 (Cor. 2), Cor Anglais 3 (Cor. 3), Horn 2, Horn 3, Trumpet 1 (Trb. 1), Trumpet 2 (Trb. 2), Trumpet 3 (Trb. 3), Baritone, Tuba, Bongo, Drum, and Maraca Tambourine (Maraca Tamb.). The score is written in 4/4 time and features various musical notations, including notes, rests, and dynamic markings such as 'F' (forte) and 'ff' (fortissimo). The notation is dense and detailed, with many notes and rests across the staves.

Picc. 8va
Flute

Oboe

Bsn.

E♭ Clar.

Clar. 1

Clar. 2

Clar. 3

Bass Cl.

E♭ Alto Sax 2

B♭ Tenor Sax

Bari Sax

Cor. 1

Cor. 2

Cor. 3

F Horn 1

F Horn 2

F Horn 3

Trb. 1

Trb. 2

Trb. 3

Baritone

Tuba

Bongo

Clave

Maraca

Tamb.

Flute

Oboe

Bsn.

b Clar.

Clar. 1

Clar. 2

Clar. 3

Bass Cl.

b Alto Sax

b Tenor Sax

ari Sax

Cor. 1

Cor. 2

Cor. 3

Horn 1

Horn 2

Horn 3

Trb. 1

Trb. 2

Trb. 3

tritone

tuba

S.D.

B.D.

The image shows a page of handwritten musical notation for a large ensemble. The score is organized into systems of staves. The instruments listed on the left are: Flute, Oboe, Bassoon (Bsn.), B-flat Clarinet (b Clar.), Clarinet 1 (Clar. 1), Clarinet 2 (Clar. 2), Clarinet 3 (Clar. 3), Bass Clarinet (Bass Cl.), B-flat Alto Saxophone (b Alto Sax), B-flat Tenor Saxophone (b Tenor Sax), Bari Saxophone (ari Sax), Cor. 1, Cor. 2, Cor. 3, Horn 1, Horn 2, Horn 3, Truba 1 (Trb. 1), Truba 2 (Trb. 2), Truba 3 (Trb. 3), Tritone, Tuba (tuba), and Snare Drum (S.D.)/Bass Drum (B.D.). The notation includes various note values, rests, and dynamic markings such as F_2 and b . The page number '29' is located in the top right corner.

(F)

Flute

Oboe

Bsn.

b Clar.

Clar. 1

Clar. 2

Clar. 3

Bass Cl.

b Alto Sax

b Tenor Sax

Bar. Sax

Cor. 1

Cor. 2

Cor. 3

F Horn 1

F Horn 2

Trb. 1

Trb. 2

Trb. 3

Baritone

Tuba

S.D.

B.D.

Marcato

Marcato

(F)

Handwritten musical score for a large orchestra, page 31. The score includes parts for Flute, Oboe, Bassoon, Clarinets (Eb, 1, 2, 3, Bass), Saxophones (Eb Alto, Tenor, Bari), Cori (1, 2, 3), Horns (1, 2, 3), Trumpets (1, 2, 3), Baritone, Tuba, and S.D. (Soprano Drum) and B.D. (Bass Drum). The music is in 4/4 time and features complex rhythmic patterns and dynamics.

Flute

Oboe

Bsn.

E^b Clar.

Clar. 1

Clar. 2

Clar. 3

Bass Cl.

E^b Alto Sax

Tenor Sax

Bari Sax

Cor. 1

Cor. 2

Cor. 3

Horn 1

Horn 2

Horn 3

Trb. 1

Trb. 2

Trb. 3

Baritone

Tuba

S.D.

B.D.

C Flute
 Oboe
 Bsn.
 Eb Clar.
 Clar.1
 Clar.2
 Clar.3
 Bass Cl.
 Eb Alto Sax
 Bb Tenor Sax
 Bari Sax
 Cor. 1
 Cor. 2
 Cor. 3
 F Horn 1
 F Horn 2
 Trb. 1
 Trb. 2
 Trb. 3
 Bari Tone
 Tuba
 S.D.
 B.D.

This page of a musical score is for a large ensemble, including woodwinds, brass, and percussion. The score is written in 4/4 time and features complex rhythmic patterns and articulations. A circled 'G' is present in the top right and middle right sections of the score. The instruments listed on the left are: C Flute, Oboe, Bsn., Eb Clar., Clar.1, Clar.2, Clar.3, Bass Cl., Eb Alto Sax, Bb Tenor Sax, Bari Sax, Cor. 1, Cor. 2, Cor. 3, F Horn 1, F Horn 2, Trb. 1, Trb. 2, Trb. 3, Bari Tone, Tuba, S.D., and B.D. The score includes various musical notations such as notes, rests, beams, and articulation marks.

C Flute

Oboe

Bsn.

E^b Clar.

Clar. 1

Clar. 2

Clar. 3

Bass Cl.

E^b Alto Sax

B^b Tenor Sax

Bari Sax

Cor. 1

Cor. 2

Cor. 3

F Horn 1

F Horn 2

Trb. 1

Trb. 2

Trb. 3

Baritone

Tuba

S.D.

B.D.

This page contains a handwritten musical score for a large ensemble. The instruments listed on the left are: C Flute, Oboe, Bassoon (Bsn.), E-flat Clarinet (E^b Clar.), Clarinet 1 (Clar. 1), Clarinet 2 (Clar. 2), Clarinet 3 (Clar. 3), Bass Clarinet (Bass Cl.), E-flat Alto Saxophone (E^b Alto Sax), B-flat Tenor Saxophone (B^b Tenor Sax), Baritone Saxophone (Bari Sax), Cor Anglais 1 (Cor. 1), Cor Anglais 2 (Cor. 2), Cor Anglais 3 (Cor. 3), French Horn 1 (F Horn 1), French Horn 2 (F Horn 2), Trumpet 1 (Trb. 1), Trumpet 2 (Trb. 2), Trumpet 3 (Trb. 3), Baritone, Tuba, Snare Drum (S.D.), and Bass Drum (B.D.). The score is written in 4/4 time and features complex melodic lines for the woodwinds and brass, with dynamic markings such as *f*, *mf*, and *ff*. There are also some handwritten annotations and corrections throughout the score.

This musical score is for a large ensemble, likely a symphony orchestra with a jazz or Latin fusion section. The score is written in 4/4 time and features a key signature of one sharp (F#). The instruments and their parts are as follows:

- Flute:** Starts with a melodic line marked *mp* (mezzo-piano).
- Oboe:** Remains silent throughout the page.
- Bsn. (Bassoon):** Plays a sustained, low-note line.
- E^b Clar. (E-flat Clarinet):** Remains silent.
- Clar. 1 (Clarinet 1):** Enters with a melodic line marked *mp*.
- Clar. 2 (Clarinet 2):** Plays a sustained line.
- Clar. 3 (Clarinet 3):** Plays a sustained line.
- Bass Cl. (Bass Clarinet):** Plays a sustained line.
- E^b Alto Sax (E-flat Alto Saxophone):** Plays a sustained line.
- B^b Tenor Sax (B-flat Tenor Saxophone):** Plays a sustained line.
- Bari Sax (Baritone Saxophone):** Plays a sustained line.
- Cor. 1, 2, 3 (Coronets):** All three parts are silent.
- F Horn 1, 2 (French Horns 1 & 2):** Both parts play a melodic line starting in the second measure, marked *F* (forte).
- Trb. 1, 2, 3 (Trumpets):** All three parts are silent.
- Baritone:** Remains silent.
- Tuba:** Remains silent.
- Bongo:** Plays a rhythmic pattern, marked *F* in the fifth measure.
- Clave:** Plays a rhythmic pattern, marked *F* in the first measure.
- Maraca Tamb. (Maraca and Tambourine):** Plays a rhythmic pattern, marked *F* in the first measure.

C Flute

Oboe

Bsn.

E^b Clar.

Clar. 1

Clar. 2

Clar. 3

Bass Cl.

E^b Alto Sax

B^b Tenor Sax

Bari Sax

Cor. 1

Cor. 2

Cor. 3

F Horn 1

F Horn 3

Trb. 1

Trb. 2

Trb. 3

Baritone

Tuba

Bongo

Clave

Maraca Tamb.

This page of a musical score, numbered 38, contains the following parts and staves from top to bottom:

- C Flute
- Oboe
- Bs N.
- E^b Clar.
- Clar. 1
- Clar. 2
- Clar. 3
- Bass Cl.
- E^b Alto Sax²
- ♭ Tenor Sax
- Bari Sax
- Cor. 1
- Cor. 2
- Cor. 3
- F Horn¹
- F Horn³
- Trb. 1
- Trb. 2
- Trb. 3
- Baritone
- Tuba
- Sus. Cym.
- S.D. Cym. G.D.

The score is written in 4/4 time with a key signature of one sharp (F#). It features various musical notations including slurs, ties, and triplets. The percussion section at the bottom includes a suspended cymbal and snare/drum/other percussion parts.

