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N81d
No. 1212

SYMPHONY FOR BAND
a Symphony, bands

DISSERTATION

Presented to the Graduate Council of the
North Texas State University in Partial
Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

By

Francis Osentowski, B. M., M. M. E.
Denton, Texas

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DISCUSSION AND ANALYSIS

General Characteristics

Symphony for Band is a composition in three movements following a fast, slow, fast tempo scheme; the work is approximately sixteen minutes in duration. The standard band instrumentation is augmented by the addition of C trumpets, flugelhorns, an English horn, and a piano. The timbre of these instruments is explored both in a soloistic manner and in varying instrumental combinations. The snare drum played with brushes and the high hat cymbal, two timbral resources commonly found in jazz, are used in the composition.

The horizontal pitch organization of each movement is described in the sectional analysis by several terms: tonal region, changing tonal regions, polytonality, and pseudo-diatonicism. The term "tonal region" indicates that area to which melodic and harmonic materials gravitate. This area is broader than the clear-cut tonic center found in functional harmony.

"Changing tonal regions" is used to describe pitch materials which establish constantly shifting tonal centers. Rapidly shifting tonal materials use twelve pitches freely in any order.

In the sectional analysis polytonality indicates two perceivable contrasting tonal areas. In this work the contrasting tonalities are not as clear as in other strongly tonal music.

In pseudo-diatonicism the pitch system loosely resembles a standard scale or modal pattern.

The most common category of simultaneous vertical pitch is the result of combined horizontal material or harmonized lines. There are five types of vertical pitch structures identified in the structural analysis charts. The five include chords of addition and omission, mixed-interval chords, quartal structures, clusters, and polychords.

Added-note chords are tertian structures in which one or more foreign notes have been used. Omitted note chords are tertian structures with one or more chord tones missing. (See Figure 1.)

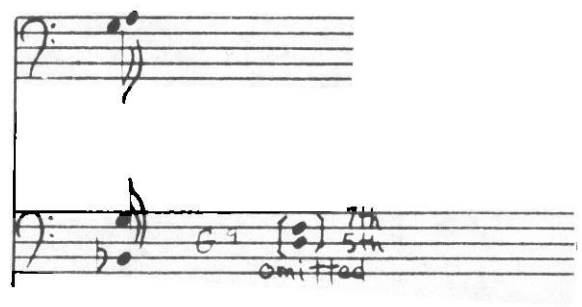


Fig. 1--Omitted note chord, m. 65, p. 44

Mixed interval chords contain a variety of superimposed intervals, resulting in heterogenous intervallic content. (See Figure 2.)

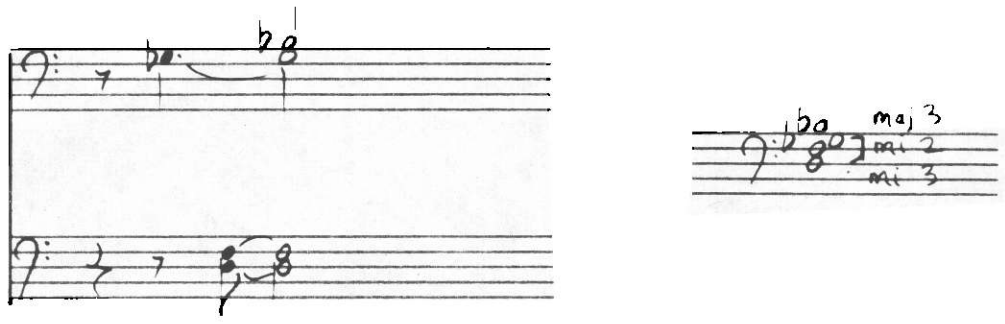


Fig. 2--Mixed interval chord, m. 16, p. 4

A specific type of mixed-interval chord, found in Movement One, can be described as a mixed-interval chord with one note sounding in both natural and altered form. (See Figure 3.)

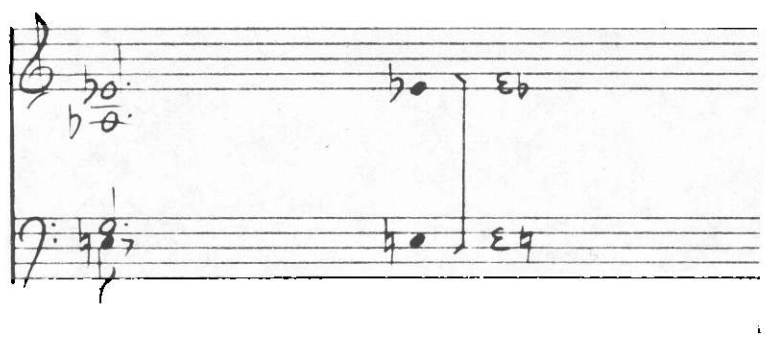


Fig. 3--Mixed interval chord, m. 7, p. 2

Chord types used less often include quartal structures and clusters. The term"diatonic cluster"indicates that the adjacent intervals of the chord follow a recognizable scale pattern.

Polychords are not numerous in this work but are used in the second movement. Polychords are combinations of two or more identifiable chords. In this type of structure, the overlapping chords are separated by timbre or register to maintain an identifiable profile.

Duration is organized by traditional patterns throughout the three movements. The structural analysis charts refer to several techniques used to vary metric stress patterns, including changing meters and asymmetric meters.

In Movement Three a polymetric pattern is achieved by the systematic application of shifted accents to a melodic line. This creates an aural polymetric effect, although only one meter signature is actually notated.

Nonaccentural rhythms neutralize the sensation of metric stress. This device is often applied to melodic lines to achieve rhythmic and metric flexibility.

Traditional notation is used throughout the composition with the exception of two sections in Movement Two. In these sections the performers are given a group of stemless black notes with verbal performance directions.

The thematic material of each movement is manipulated by processes of variation, development, repetition, and recall. These processes are used to create a sense of formal direction, which in turn builds the dramatic shape of each movement.

One important unifying process used in each movement is motivic saturation. In this process a basic motive is incorporated into much of the melodic, harmonic, and rhythmic material of the movement. The basic motive in Movement One is labeled "cell motive." (See Figure 4.)

Fig. 4--Cell motive, Movement One, m. 1, p. 1

This cell motive saturates much of the primary and secondary melodic material of Movement One. (See Figure 5.)

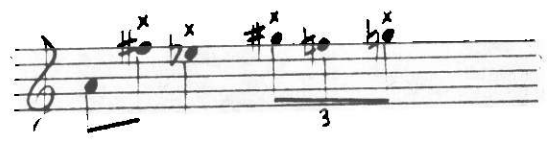


Fig. 5--Use of cell motive in Movement One, m. 9, p. 1

Movements Two and Three also use this saturation technique. The basic material used in Movement Two is motive I. In Movement Three motive I and the melodic contour of the pyramid motive are used as basic generating material.

First Movement

The first movement is six minutes and twenty seconds in duration, approximately the same length as the third movement. Movement One is the most developmental of the symphony; it contains elaborate development of related motivic material. This movement is organized by tempo into three broad divisions. The opening and closing divisions are slow, while the middle one is allegro.

Sections One Through Six

The cell motive is exposed immediately in the upper woodwinds. The cell motive saturates much of the foreground and background material of the movement. The cell motive is recapitulated in the closing section.

The tone color of the piano is featured in section one as it interpolates soloistic arpeggiated figures. Theme one, which contains fragments of the cell motive, is exposed at section three by the unison horns.

TABLE I

SECTIONAL ANALYSIS OF MOVEMENT ONE

Section Measures	1 1-8	2 9-14	3 15-30	4 31-36	5 37-60	6 61-84
Structural purpose	Exposition: introductory character	Transition	Exposition; intensity increases to section 4 progressive cadence	Introduction to section 5	Exposition; ABA form within section 5	Developmental intensity builds to climax at mm. 70-74
Foreground events	Cell motive; developmental counter point; soloistic figures interpolated	Extended disjunct melody derived from cell motive	Theme I in unison horns divisi flute counterpoint	Rapid ascend-pyramid figures;agitated rhythm patterns Brief solo clarinet interpolation	A:solo clarinet exposes Theme II; B: contrasting oboe solo;A: return of solo clarinet material	Develops fragment of theme II Low range figures from section 4 return at climax
Background environments	Secondary contrapuntal lines; arpeggiated figures	Secondary contrapuntal lines	Rhythmically articulated figures in mutes brass Neutral low range counterpoint	Full percussion section	Solo clarinet & oboe add background figures "Pseudo"-jazz walking bass line; punctuation chords	Cell motive returns in low brass Neutral background figures
Timbre	Woodwinds; piano & mallet percussion muted horns	Foreground: flutes, piano background: clarinets, bassoons, muted horns baritone	Unison horns, divisi flutes muted brass, light percussion,other mixed instrumentation	Full ensemble except trombones;muted horns,muted & stopped	Solo flute & oboe, contrabass clarinet & string bass; chords in low ww and piano; triangle	Varied: full ensemble
Texture	Overlapping doubled contrapuntal lines alternately thick & thin	Contrapuntal; gradually thicker Widely spaced lines	Dense overlapping polyphonic & chordal	Broad pyramids forming chords;interjected solo clarinet line	Thin;melody with bass line accompaniment Sparse chords interjected	Polyphonic & chordal passages alternate Wide range
Horizontal pitch	Ab tonal region	Vague tonal areas	Vague; rapidly changing	Eb-D tonal region	D tonal region	Rapidly changing
Vertical pitch	Lines doubled in a variety of intervals	Section 1	Mixed interval;quartal	Altered tertian	Added note chords; chord type fig. 2	Variety of intervals form-from overlapping lines
Dynamics	p-f soft	gradual increase	Volume peaks at m 26 then decrescendo	f-ff much louder	p-f light	gradual crescendo; mm. 70-75 very loud
Duration	Slow tempo quarter note equals 56; 4/4 meter Irregular beat divisions(triplets,quintuplets)	Contrasting regular & irregular rhythmic layers	nonaccentual rhythms in theme 1; section 2	Allegro: quarter note equals 138 Fanfare like rhythms; syncopated	Steady rhythms; quarter & eighth patterns	Changing meters Rhythms faster at climax: sixteenth & quintuplet patterns

The allegro tempo change is announced by a rapidly ascending pyramid figure. The pyramid contains the general melodic outline of the cell motive.

New material is exposed in section five. The new material, theme II, is developed over several measures and arrives at a climactic point in measures 70-74. The cell motive and theme II are combined during this intense climactic passage.

Section Seven Through Twelve

Section seven releases the intensity developed in sections five and six. A fortissimo brass ensemble variation rebuilds the intensity in section eight. The extremely dense quartal harmonies and clusters are based on thematic material derived from theme II. The contrast between C trumpets and Bb trumpets is exploited in the brass variation. (See Table II.)

Sections nine through eleven slowly build in intensity. The predominantly descending lines in section eleven have a closing character and delay the arrival of the last major climactic high point. This high point arrives with the broad restatement of the cell motive in the low brass. At this point, the slow tempo returns, as well as other motivic and secondary material from section one.

Second Movement

The second movement is four minutes long. This movement is much less intense than the first, and it functions as a relaxed interlude between the two aggressive outer movements.

Movement Two is made up of a series of short episodes. There are eleven distinct sections in this movement although it is only 96 measures in length.

Sections One Through Six

The opening three sections of Movement Two each present thematic material in contrasting settings. Each of the three reduces in intensity and volume at the end, and each closes with a terminal cadence.

The English horn tone color is exploited in this movement. Motive I is announced by the English horn in section one and is recalled in the closing section. (See Table III.)

In section four the flugelhorns expose the flowing lyric theme. This theme is subsequently altered to become more accented. This accented version of the lyric theme is repeated in sections five and six.

TABLE II

SECTIONAL ANALYSIS OF MOVEMENT ONE

Section Measures	7 85-102	8 103-122	9 123-149	10 150-161	11 162-170	12 171-181
Structural purpose	Transition; releases tension	Variation; aggressive military character; increases tension	Recapitulation; gradual build-up of tension	Interpolation of new material; delays final recapitulation	Altered section 10; transition to section 12 Progressive cadence	Final recapitulation; closing climax at m. 171
Foreground events	Triplet figure exchanged throughout section; pyramid outline recalled Piano&timpani exchange solo figures	Variations on Theme II	Theme I: transposed & extended	Cascading descending lines;new material References to contour of cell motive	Section 10	Broad,stately recall of cell motive Secondary material from section 1 returns
Background environment	mm. 90-98 upper ww sustain background chord	. .	Irregular entrances of motivic figures:cell motive & pyramid figure	Overlapping lines;pedal point	Membrane percussion double polyphonic lines	Accented low pedal point Background material from section 1
Timbre	Rapidly changing mm. 90-98 sustained upper ww; solo piano & percussion	Brass choir m. 118 timpani&percussion solo Gradually add low ww	Upper register ww foreground;changing background Gradually add brass	Woodwinds by sections; muted trumpets;trills in piano, vibes,bells timpani	Add muted brass and baritones Descends to extreme low register ww & string bass	Dense low brass Hammered pedal note by:piano, timpani,chimes string bass, bass drum Final chord: thin upper register ww (no vibrato)
Texture	Changing	Dense harmonized contrapuntal lines	Melody with intermittent counterpoint gradually thickening	Canonic points of imitation; polyphonic throughout	Section 10	Thick chordal; suddenly much thinner at m. 177 to end
Horizontal pitch	Vague; changing	Eb; changing by step	Rapidly changing	Vague tonality	Vague until cadence; m 170 Ab serves a subdominant function to Eb in m. 171	Solidly Eb; ambiguous at final cadence
Vertical pitch	Triplet figure doubled in 3rds;mixed interval structures	Quartal; major 2nds; movement by 1/2 steps	Range gradually extended higher and lower Theme I doubled by constantly changing intervals; overlapping doubled lines	Lines doubled in 4ths and 5ths	Section 10	Same as section 1
Dynamics	p-f much softer	f louder	gradual crescendo	Intense	Intense F	ff very loud; then decreasing to pp
Duration	Triplet figures Tied whole notes	Fanfare-like patterns; related to theme II	Regular flowing melodic line; sparse background patterns Percussion ostinatos	6/8 feeling syncopated, perpetual motion patterns	Hemiola effects; continue section 10 Ritards at cadence point	Slow opening tempo returns; Accented repeated quarter note; Cell motive rhythms in augmentation; changing to irregular cadenza-like patterns

TABLE III

SECTIONAL ANALYSIS OF MOVEMENT II

Section Measures	1 1-10	2 11-19	3 20-31	4 32-37	5 38-45	6 46-51
Structural purpose	Exposition; first of series of brief episodes Ends with terminal cadence	Variation; Contrast Terminal cadence	Climax of first 3 sections; builds intensity & quickly subsides to terminal cadence	Exposition: new thematic material introduced; increase in forward motion Progressive cadence	Variation: based on material from section 4 Intensity builds; progressive cadence	Increase in intensity continues Elided cadence
Foreground events	Motive I: solo English horn	Motive I; Solovibes plays figure in alternating seconds	Faster moving melodic line in clarinets based on motive I; Solo flourishes in bass-clarinet&flutes; subsides to low chord repetitions	Motive II introduces section Lyric theme introduced	Motive II extended and developed; aggressive variation on lyric theme	Variation on lyric theme continues; counterpoint based on motive I
Background environments	Opening pyramid sustains to form stable background Fragments of motive I	Sustain chords: neutral harmonic rhythm Light percussion	Intense rhythmic&dynamic articulations of harmonic structures Secondary contrapuntal line in horns pedal point	Counterpoint in horns; chordal background figures in low brass; intermittent light percussion	More active woodwind development of motive II	Overlapping entrances sustain to form clusters
Timbre	Solo English horn& bass clarinet; divisi upper ww	Solo:oboe &clarinet, vibes&bells Low range clarinets; light tuba punctuations	Full ensemble muted brass Sudden reduction to sparse ww, tuba,string bass:m.27	Dominantly brass timbre foreground flugelhorn & orch. bells Vibes and WW added at cadence	Thick clusterms trilled in ww; Divisi flutes in extreme low register Membrane percussion	Foreground: high range ww Muted brass; low range ww and tuba
Texture	Thick chordal background with foreground melodic lines	Much thinner than sectional; static background chords	Very thick overlapping lines:unison & harmonized full ensemble Light, irregular chords mm. 27-31	Doubled contrapuntal lines below foreground melody Supporting chords in low brass	Cluster in background; foreground melodic line	Section 5
Horizontal pitch	Eb tonal region; polytonality between foreground& background events	D tonal region; polytonality	Changing tonal centers; mm.1-27-31 Bb tonal area	Changing tonal centers Chromatic motion in low brass figures	Changing; Narrow range melodic lines	Section 5
Vertical pitch	Polychords built with added fourths Section 1 predominantly upper register of band range	Added and omitted note structures Low range predominant Major 2nds harmonically	Added note tertian structures in brass; polychords as a result of overlapping lines	Root movement by step Low range	Clusters	Brass clusters widely separated layers
Dynamics	p-f soft/ moderate	softer cresc/decr	Much louder; decr. at m.31	Gradual cresc softer at cadence	More intense sudden changes p/ff	f intense decr. at cadence
Duration	Active rhythmic articulation of a single chord Tempo;Quarter note equals 80 4/4 occasional meter changes	Triplets; very long durations	More agitated 16th note figures; slower moving quarter note triplets; irregular offbeat chords at cadence	More rhythmic thrust; moving lines; steady 8th note division of beat	Increasing overall motion	Syncopated; aggressive irregular stresses

Sections Seven Through Eleven

Section seven delays the forward thrust which began in section four. The English horn and oboe together recall motive one in this section. The two instruments are supported by chordal textures in the horns and a repeated pedal point in the low register. (See Table IV.)

In section eight the forward thrust is increased, leading toward the twelve-measure climactic section beginning in measure 65. Dissonant brass chords in quintuplet and triplet rhythms are answered by upward glissandi in the high woodwinds. The active background figures continue as the flugelhorns, trumpets and horns sound the original lyric melody.

In the closing sections the low winds sustain a single chord for several measures as the English horn recapitulates motive I. The piano and mallet percussion interject quiet melodic figures.

Third Movement

Movement Three is approximately six minutes long. It is the longest movement, 253 measures in length, and it possesses the fastest tempo indication; a quarter note equals 160 M.M.

The third movement is organized into four broad formal areas. The opening has the characteristic of an extended introduction to the second area, in which the active main melody appears. Part three is slower and more impressionistic in nature. The final area extends from section nine to the end. It is the lightest, most cheerful melodic material in the symphony. It is organized in a 3/4 metric scheme, with occasional 4/4 meter changes. The light melodic material is accompanied by jazz-like rhythms on the snare drum.

Sections One Through Six

Motive one and the pyramid motive are announced immediately by the upper woodwinds. In measure eight an extended percussion section solo begins developing fragments of the pyramid theme. (See Table V.)

In section three the extensive main melody is exposed in the upper-register flutes and oboes. It is answered in pseudo-fugal textures by staccato clarinets, piano, and marimba.

The main melody is repeated in the unison horns, then in the trumpets. The range gradually extends upward as the intensity and textural density increase. At measure 83 a subdued stretto in the horns and baritones releases the intensity and leads to the slower tempo which arrives at section seven.

TABLE IV

SECTIONAL ANALYSIS OF MOVEMENT TWO

Section Measures	7 52-57	8 58-64	9 65-77	10 78-82	11 83-96
Structural purpose	Delays build-up of tension; subdued variation based on motive I	Additive increase in intensity; Elided cadence	Climactic section of movement two; high intensity throughout gradually increasing to downbeat m.78	Transition to closing; gradually releases tension	Closing; Extremely static character; brief recapitulation motive I Terminal cadence
Foreground events	English horn & oboe recall motive I	Motive II extended, alternates with variation of lyric theme	Lyric theme returns in original melodic form Begins and ends with agitated chordal fanfare figures	Motive I; intermittent melodic figures	Motive I; simple, repetitive melodic figures
Background environments	Simple chord pattern over repeated pedal point	Motive II sustain to form background harmonies; fragmented	Sustained upper ww;overlapping scale patterns in high register; broad low range chord progression	Static chord	Single sustained chord throughout
Timbre	Solo double reeds; mid-range horns & baritone; pedal note doubled by piano, string bass, timpani vibes, and low ww	Gradually adding instruments Thick percussion	Full Band; unison high brass foreground Glissandi in horns & ww	Low range brass; marimba, piano; isolated ww figures	Foreground: solo English horn; paired chimes/bells, piano/vibes; Sustained chord in low ww, timpani, string bass
Texture	Melodic fragments over a repeated chord progression and pedal point	Interweaving clusters; held notes; doubled melody in low register	Upper register ww runs; mid-range melody line; low range sustained chords	Isolated melodic fragments neutral sustained pedal chord	Brief melodic material above static harmony
Horizontal pitch	C tonal region; C pedal point; more diatonic pitch organization	Gb tonal region	Eb/Bb; Polytonality;	Bb	Ab basic tonality; melodic fragments ambiguous tonality
Vertical pitch	Incomplete tertian structures	Mixed interval chords; layers of melodic and harmonic activity	Superimposed: clusters, melodic lines, tertian chord structures	Diatonic cluster	Consonant altered Ab tertian chord
Dynamics	mp (subdued)	cresc. to FF	FF full ensemble	Much softer; decr. to pp	p/pp
Duration	Slower moving; quarter and half note values; Off-beat feeling	Faster;eighth note basic duration Irregular triplet and eighth patterns	Upper ww improvise rhythms on given pitches very dense rhythmic layers Asymmetric meters	Much less active; isolated triplet figures; held notes	Extremely long held notes;slow moving melodic lines

TABLE V

SECTIONAL ANALYSIS OF MOVEMENT III

Section Measure	1 1-2	2 8-45	3 46-64	4 65-82	5 83-90	6 91-108
Structural purposes	Introduction Elided cadences	Extended introduction Variational	Exposition of new material	Repetition; builds intensity to climax	Releases tension; transitional	Transition melodic foreshadowing material of section 7 Terminal cadence
Foreground events	Motive I; pyramid motive	Variations on pyramid motive; free material	Main melody presented; fugal-like entrances Motive IIA, IIB	Main melody transformation: more aggressive Repetition of main melody; intermittent contrapuntal lines	Relaxed short stretto on fragment of main melody; answered by chordal rhythms	Motive IIC presented; motive IIA Ostinato pattern foreshadowed
Background environments	Rhythmic patterns begin in percussion	Free rhythms; repeated patterns; Pyramid motive returns	Widely spaced accents Sparse percussion	Agitated thick chords repeated in low brass Growing very dense	Stretto sustained	Sustained chord; low sustained intervals
Timbre	Divisi upper ww; muted trumpets, horn Orch bells& piano; thick percussion	Percussion ensemble Low brass at mm. 38-46	Flute and oboe throughout instruments changing background lines; muted trumpets	Layers by families; growing thicker Tutti	Baritones & horns; answer by low range mixed instruments	Upper divisi ww; bells Mid-range brass; low register muted trombones
Texture	Chordal	Overlapping patterns; repeated ostinato patterns Chordal after m.38	Polyphonic thin	2 polyphonic lines supported by thick chords	Stretto; chordal	Sustained chords with foreground melodies
Horizontal pitch	F tonal region;	Section 1	Changing regions Main melody rapidly shifting	Changing then Eb	Ab region; pseudo diatonic	Rapidly changing
Vertical pitch	Static harmonic rhythm. tertian	. .	Chords of addition & omission; wide spacing	Moving lines overlap moving chords thickening lines	Diatonic clusters in mid-range Inverted tertian structure	Quartal; cluster
Dynamics	Changing constantly	Crescendo to FF Sudden accents	mf/f light instrumentation	More intense crescendos; sharp accents	Softer; cresc. patterns	p/mp
Duration	Allegro; quarter note 160 M.M. 4/4 meter; Syncopation	Ostinato patterns; much repeated short patterns; shifted accents; syncopation; motor rhythmic	8th note less dense	Building thin to thick ostinato patterns; unexpected punctuations in low brass	8th notes answered by syncopated pattern	Triplet figure; held notes Active short figures

Sections Seven Through Twelve

The slower third broad area begins at the start of section seven. A clear ABA form begins at that point and extends into section eight. In the A part the piano, vibraphone, and orchestra bells play an ostinato background figure based on motive IIC while the flute and oboe exchange solo lines based on the pyramid motive outline. In the B section the ensemble gradually enters contrapuntally, building in volume and density to a high point at measure 156. During measure 158-165 the solo oboe and background ostinato return, rounding out the ABA form. (See Table VI.)

The final broad division of the third movement begins with an A Tempo tempo indication at measure 165. A solo clarinet and solo snare drum background introduce the cheerful melodic material set within a polyphonic texture of staccato lines.

The melodic material is based on motive IIC. It passes through several sections as the intensity increases. The high point of the movement arrives at measure 230. The climactic intensity level is maintained to the end.

In the closing section the opening pyramid motive is repeated three times by different instruments. The pyramid motive entrances are separated by intense mid-range melodic lines with shifting accent rhythmic contour.

TABLE VI

SECTIONAL ANALYSIS OF MOVEMENT III

Section Measures	7 109-135	8 136-164	9 165-208	10 209-229	11 230-238	12 239-253
Structural purpose	Reduction in energy; slow moving contrasting section; ABA form in section 7-8	Gradual increase, then reduction Terminal cadence	Exposition new material; suddenly lively tempo and meter change	Releases intensity immediately starts building	Closing; begins extend climactic section	Section 11
Foreground events	Solo cadenza-like melodies based on the pyramid motive	Main melody based lines; ensemble thickens texture; main melody fragmented	Series of fugetta-like expositions based on motive IIC Motive IIB m.178	Long, gradually ascending line builds toward section 11; non-thematic	Motive I fragment; solo timpani material from section 2	Three ensemble repetitions of pyramid motive; Filled in variation of motive IIB
Background environments	Ostinato throughout: sustained	Trills on sustained clusters; increasing density; Ostinato returns	Secondary lines;steady pseudo-walking bass line;punctuation chords	Melodic fragments: flutes motive IIC; saxes motive IIC, trumpets motive IIB	Tutti Motive IA	Active percussion; tutti
Timbre	Impressionistic; sustained piano, vibes,bells, sus. cym with brushes Flute & oboe colo	Trills in low ww, marimba Clusters in full ensemble	ww/changing thin scored polyphonic lines C trumpets; muted Bb trumpets Snare drum with brushes	Mixed ensemble; Snare drum	Thick Tutti percussion	Tutti
Texture	Sustained chordal ostinato patterns, overlapping Solo lines	Cluster and two part melodic line; growing much thicker; polyphonic	Pseudo fugal texture thin	Contrapuntal	Thick, dense, chordal	Thick; full range
Horizontal pitch	F tonal region polytonality	changing regular phrasing	G tonal region Disjunct bass line	Bb then changing Melodic lines changing	F tonal region more diatonic	Sect 11
Vertical pitch	Chords of addition quartal	Clusters; expanding, overlapping lines	Overlapping lines omitted note punctuation chords	Line doubled in 6ths then 7ths	Pyramid motive; tertian	Doubling in 5ths; pyramid motive
Dynamics	p much softer	Increasing; decrescendo to pp	p/mf	increasing to ff	ff Crescendo	Extreme ff
Duration	Slower Quarter 120 M.M. Ostinato triplets Nonaccentural melodic lines	Slower: quarter = 120 M.M. More moving 8ths	A Tempo; quarter equals 160 M.M. 3/4 time 8ths in melody over regular quarters in bass	Displaced accents; polymetric feeling	Very accented repeated small units: two 8ths and quarter pattern	Sustained; 8ths in foreground line; overlapping 16ths and quintuplets in percussion

SYMPHONY FOR BAND

Francis Osentowski

INSTRUMENTATION

Piccolo
1st Flute
2nd Flute
1st Oboe
2nd Oboe (English Horn)
Eb Clarinet
1st Bb Clarinet
2nd Bb Clarinet
3rd Bb Clarinet
4th Bb Clarinet
Eb Alto Clarinet
Bb Bass Clarinet
Eb Contrabass Clarinet
Bassoon
1st Eb Alto Saxophone
2nd Eb Alto Saxophone
1st Bb Tenor Saxophone
2nd Bb Tenor Saxophone
Baritone Saxophone

1st C Trumpet (Bb Flugelhorn)
2nd C Trumpet (Bb Flugelhorn)
1st Bb Trumpet
2nd Bb Trumpet
3rd Bb Trumpet
1st F Horn
2nd F Horn
3rd F Horn
4th F Horn
1st Baritone
2nd Baritone
1st Trombone
2nd Trombone
3rd Trombone
4th Trombone (Bass)
Tuba
String Bass
Piano
Timpani
Percussion (6 players)
- Marimba
- Vibraphone
- Xylophone
- Chimes
- Orch. Bells
- Small Suspended Cymbal
- Large Suspended Cymbal
- Crash Cymbals
- High Hat Cymbal
- Gong
- Snare Drum
- Tenor Drum
- 2 Timbales
- 4 Tom-toms
- Bass Drum
- Tambourine
- Temple Blocks
- Small Triangle
- Large Triangle
- Maracas
- Wood Block

M.M.
(by W.P.L.)

Osentowski, Francis Eugene, Symphony for Band. Doctor of Musical Arts (Composition), August, 1977, 93 pp., 6 tables, 5 illustrations.

Symphony for Band is a composition in three movements for symphonic band, requiring approximately sixteen minutes for performance.

One unusual feature of the work is the use of several instruments not commonly included in concert band scores: flugelhorns, English horn, C trumpets, and piano.

SYMPHONY for BAND

Slow (♩=56)

Francis Osentowski

Piccolo
Flutes
Oboes
E♭ Clarinet
B♭ Clarinets
E♭ Alto Clarinet
B♭ Bass Clarinet
E♭ Contrabass Clarinet
Bassoon
E♭ Alto
Saxophones B♭ Tenor
E♭ Baritone
C Trumpets
B♭ Trumpet
B♭ Trumpet
B♭ Trumpet
F Horns
Baritones
Trombones
Bass
Tuba
String Bass
Piano
Timpani
Percussion
Percussion
Percussion
Percussion

mp
f
mf
ped
* ped
marimba
Vibraphone
(fan off)

Picc.
Fls.
Obs.
Eb Clar
BbClar. 1 2 3
A.Cl.
B.Cl.
Cb.Cl.
Bsn.
A.Sax. 1 2
T.Sax. 1 2
B.Sax
C Tpts. 1 2
1
BbTrpt 2
3
Hns. 1 2 3 4
Bar. 1 2
Trbs. 1 2 3 4
Tuba
Stg.Ba.
Pno.
Perc. 1

div
mp
mf
3
5
trill
Trill
mute
p
Pped
Marimba
sus. cym
small
large

19

Picc.
Fls.
Obs.
Eb Clar.
1
Clars 2
3
4
A. Cl.
B. Cl.
Eb. Cl.
Bsn.
A. Sax 1 2
T. Sax 1 2
B. Sax
Trpts. 1 2
1
Bb Trpts. 2
3
1 2
Hns.
3 4
mute
Bar. 1 2
1 2
Trbs.
3 4
Tuba
Stg. Ba.
Pno.
Timp.
sus cym (small) mallets
Perc 5

15

Picc.
Fls.
Obs.
Eb Clar.
Bb Clars 1 2 3 4
A. Cl.
B. Cl.
Cb. Cl.
Bsn.
A. Sax 1 2
T. Sax 1 2
B. Sax
C Trpts 1 2 1
Bb Trpt 2 3
Hns. 1 2 3 4
Bar. 1 2
Trbs. 1 2 3 4
Tuba
Stg. Ba.
Pno.
Timp.
Perc. 5

st. mute
st. mute
st. mute
cup mute
open
mute
mute
arco
(sticks)

21

div.

a2

Timp.

Perc. 2

Perc. 5
6

Orch. Bells soft mallet

Bass Dr.

Picc.
Fls.
Obs.
Eb Clar.
Bb Clars. 1 2 3
A.Cl.
B.Cl.
Cb. Cl.
Bsn.
A. Saxes 1 2
T. Saxes 1 2
B.Sax
C Trpts. 1 2
Bb Trpts. 1 2 3
Hns. 1 2 3 4
Bar 1 2
Trbs 1 2 3 4
Tuba
Stg. Ba.
Pno.
Timp.
Perc 2
Perc 5 6

div.
mf
sub p
f
ff
p
mf
az
mp
sub p
3
decr.
mp
mf
cresc.
f
ff
sfz
l.v.
mp
mf
decr.
mp
mp
cresc.
f

Fast ♩=138

31

Timp.

Perc 1/2

Perc 3/4

Perc 5/6

1. Marimba (Hard Mallets)

Snare drum

Tenor drum

mute

(pizz)

8va

8va

37

Picc.
Fls.
Obs.
Eb Clar.
(1 solo)
mf espr.
(1 solo)
mf espr.
Bb Clars. 1 2 3 4
A. Cl.
B. Cl.
Cb. Cl
simile
Bsn.
A. Saxes 1 2
T. Saxes 1 2
B. Sax
C Trpts. 1 2
mute
1
Bb Trpts. 2
3
Hns. 1 2 3 4
Bar. 1 2
Trbs. 1 2 3 4
Tuba
Stg. Ba
(pizz)
pno.
Timp
Perc 1
Perc 3 4
Perc 5 6
loco

45

mf p mf trig mp f mf mf mf (1 only) mf mp mf mp f mf mf mp mf mp

Triangle

T.D. mp mf p mf

Perc 2

Perc. 4

Picc.
Fls.
Obs.
Eb Clar.
Bb Clars. 1 2 3 4
A. Cl
B. Cl.
Cb. Cl.
Bsn.
A. Saxes 1 2
T. Saxes 1 2
B. Sax
C Tpts. 1 2
1
Bb Tpts. 2
3
Hns. 1 2 3 4
Bar. 1 2
Trbs. 1 2 3 4
Tuba
Stg. Ba.
pno.
perc. 2
perc. 4

53

(1 Solo)

sfz

mp

p

mf

3

3

3

mf

mf

(pizz)

mf

mf

mp

Marimba

mf

Perc 1

MSIC.

61

Picc.
Fls.
Obs.
Eb Clar.
Bb Clars. 1 2 3 4
A.Cl
BCl.
Cb. Cl
Bsn.
A.Saxes 1 2
T.Saxes 1 2
B.Sax
C Tpts. 1 2 1
Bb Tpts. 2 3
Hns. 1 2 3 4
Bar 1 2
Trbs. 1 2 3 4
Tuba
Stg.Ba.
Pno.
Perc. 1
Perc 3 4
Perc 5

a2
mf
f
(1 only) mute
open
mp
(pizz)
Mar.
Sn.
T.D.
Sus cy. (Small)

70

open (wais)

open

open

open

(pizz)

Tune

Timp

Perc. 1

Perc. 3 4

Perc. 5 6

cym (mallets)

Bass Drum

cresc.

l.v.

75

Picc.
Fls.
Obs.
Eb Clar.
Bb Clars. 1 2 3 4
A. Cl.
B. Cl.
Cb. Cl.
Bsn.

A. Saxes 1 2
T. Saxes 1 2
B. Sax

C Trpts. 1 2
1
Bb Trpts. 2
3

Hns. 1 2 3 4
Bar. 1 2
Trbs. 1 2 3 4
Tuba
Stg. Ba.

pno.
Timp.
perc 1 2
perc. 3 4
perc. 5 6

Marimba
Vibes (fan off)
Hard Mallets

Timp.

perc. 1 2

perc. 3 4

perc 5 6

85

Picc.
Fls.
Obs.
Eb Clar.
Bb Clars. 1 2 3 4
A.Cl.
B.Cl
Cb.Cl.
Bsn.
A.Saxes 1 2
T.Saxes 1 2
B.Sax
C Tpts. 1 2
Bb Tpts. 1 2 3
Hns. 1 2 3 4
Bar. 1 2
Trbs. 1 2 3 4
Tuba
Stg.Ba.
pno.
Timp.
Perc 2

tr b
Tr#
(az)
div
tr
mute
(pizz.)
Triangle
B.D.

90

cup mute

cup mute

open

open

(open)

vibes

Sus. cym.
sticks overlap

perc 1 2

perc. 3 4

perc. 5

Picc.
Fls.
Obs.
Eb Clar.
Bb Clars. 1 2 3 4
A. Cl.
B. Cl.
Cb. Cl.
Bsn.
A. Saxes 1 2
T. Saxes 1 2
B. Sax
C. Trpts. 1 2 1
Bb Trpts. 2 3
Hns. 1 2 3 4
Bar. 1 2
Trbs. 1 2 3 4
Tuba
Stg. Ba
Pno.
Timp
Perc. 1 2
Perc. 3 4
Perc. 5 6

8va
Triangle
S.D.
T.D.
Cym.
(ord.)
Tri.

103

open

open

div.

div.

(pizz.)

II

mp

mp>

Tune

1

3
4

5
6

B.D.

l.v.

Picc.
Fls.
Obs.
Eb Clar.
Bb Clars. 1 2 3 4
A.Cl.
B.Cl.
Cb.Cl.
Bsn.
A. Saxes 1 2
T. Saxes 1 2
B. Sax
C Trpts. 1 2
1
Bb Trpts. 2
3
Hns. 1 2 3 4
Bar 1 2
Trbs. 1 2 3 4
Tuba
Stg. Ba.
pno.

NEO-MUSIC-PAPER

Hi Hat Cymbal

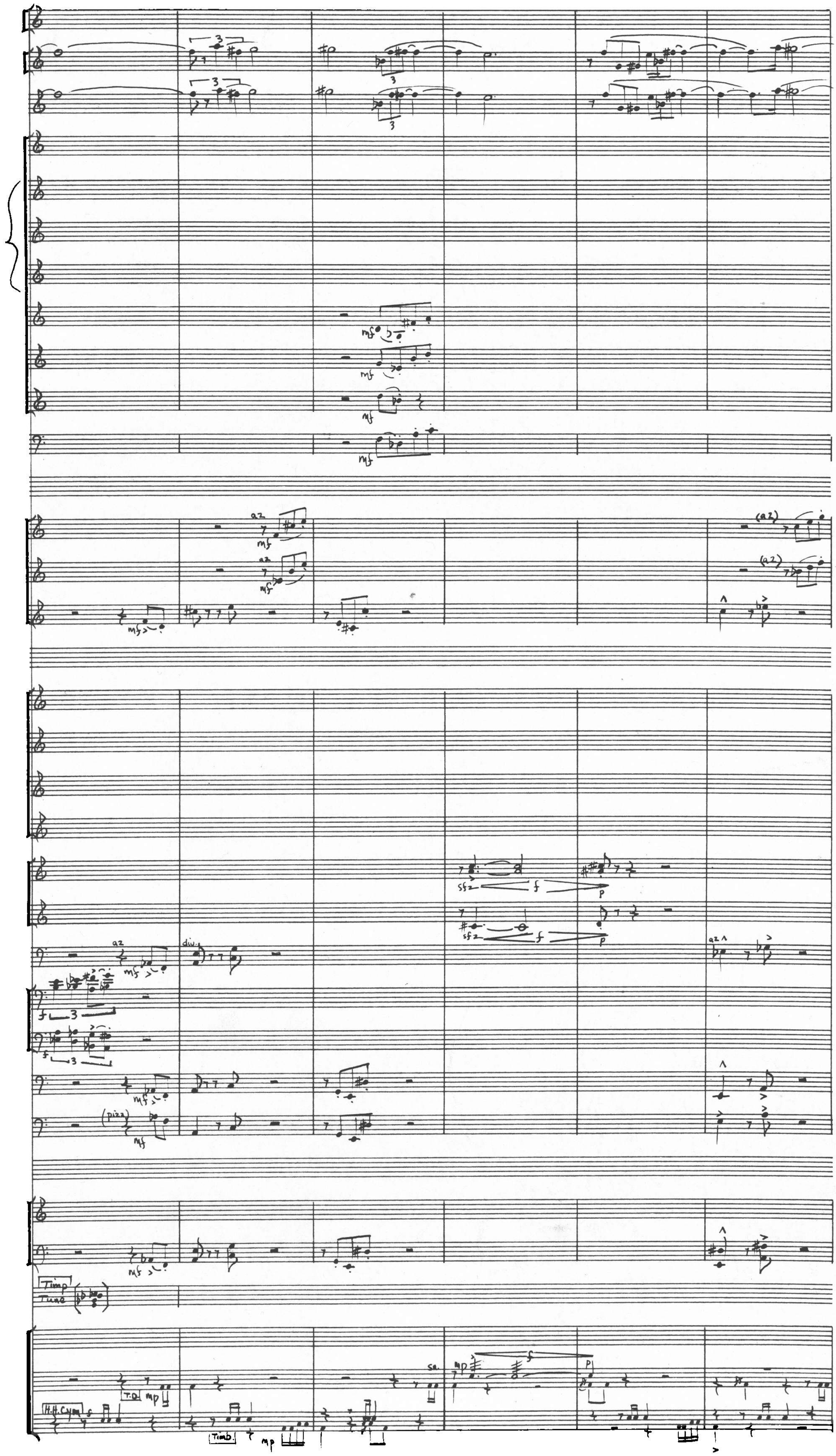
2 Timbales

soft Mallets

123

Picc.
Fls.
Obs.
Eb Clar.
Bb Clars. 1 2 3 4
A.Cl.
B.Cl.
Cb.Cl.
Bsn.
A.Saxes 1 2
T.Saxes 1 2
B.Sax
C Tpts. 1 2
1
Bb Tpts. 2
3
Hns. 1 2 3 4
Bar. 1 2
Trbs. 1 2 3 4
Tuba
Stg. Ba.
pno.
Timp.
Perc. 3 4
Perc. 5 6

a2
(a2)
(only) IV
pizz.
mf
mp
sfzp
ms
p
sm.
T.D.


a2
mf
(a2)
sfz
f
p
div.
(pizz)
Timp
Tune
H.H. Cym
T.D.
mp
Timb.

132

Picc.
Fls.
Obs.
Eb Clar.
Bb Clars 1 2 3 4
A. Clar.
B. Cl.
Cb. Cl.
Bsn.
A. Saxes 1 2
T. Saxes 1 2
B. Sax
C Trpts 1 2 1
3b Trpts. 2 3
Hns. 1 2 3 4
Bar 1 2
Trbs. 1 2 3 4
Tuba
Stg. Ba
pno.
perc. 3 4
perc. 5 6

dim.
mf
mp
p
sfzp

Tambourine

Perc 2 3 4 5 6

Timb.

146

Picc.
Fls.
Obs.
Eb Clar.
Bb Clars. 1 2 3 4
A. Clar.
B. Clar.
Cb. Clar.
Bsn.
A. Saxes 1 2
T. Saxes 1 2
B. Sax
C Tpts. 1 2
1
Bb Tpts. 2
3
Hns. 1 2 3 4
Bar.
Trbs. 1 2 3 4
Tuba
Stg. Ba.
pno.
Perc. 2
Perc. 3 4 5 6
Tamb.
Hi Hat Cym.
Timb.

150

cresc.

8ve

loco

div.

mute

Orch. Bells
Hard Mallets

Perc 2

vibes
Hard Mallets

Perc 1

Tri.

sus.cym

8ve

MUSIC.PRO

Picc.
Fls.
Obs.
Eb Clar.
Bb Clars. 1 2 3 4
A. Clar.
B Clar.
Cb. Clar.
Bsn.
A. Saxes 1 2
T. Saxes 1 2
B. Saxes
C Trpts. 1 2
mute
Bb Trpts. 1 2
mute
3
Hns. 1 2 3 4
Bar. 1 2
Trbs. 1 2 3 4
Tuba
Stg. Ba.
— — 7 loco
Pno.
Timp
Perc 1
vibs.
Perc. 3 4
l.v.
Tri.
Perc. 5 6
Wood Block

162

8va

cresc.

div.

mf

mute

a2

Perc. 2

Orch. Bells

vibs

Sus Cymb

To Gong

166

Picc.
Fls.
Obs.
Eb Clar.
Bb Clars. 1 2 3 4
A.Clar.
B.Clar.
Cb.Clar.
Bsn.
A.Saxes 1 2
T.Saxes 1 2
B.Saxes
C.Tpts. 1 2
Bb Tpts 1 2 3
Hns. 1 2 3 4
Bar 1 2
Trbs. 1 2 3 4
Tuba
Stg.Ba.
Pno.
(Perc 2)
Timp.
Perc 1
Perc 3 4
Perc 5 6

loco
a2
Harmon Mute
(div)
cup mute
(Bells)
Tune
sus.cym.
vibs.
sn.
Tri.
Gong

rit. - - - - - - - - - - - - - - - - Slow ♩= 56 (Broaden)

191

rit - Slow ♩= 56 (Broaden)

rit. - Slow ♩= 56

8va Basso (To 177)

ped

(2 sticks)

Timp.

To Chimes

To Marimba

Perc. 1 2

Chimes

Perc. 4

Tenor Drum

Bass Drum

Perc. 5 6

(Arco)

similé

subito

177

2 Picc.
Fls.
Obs.
Eb Clar.
Bb Clars. 1 2 3
A. Clar.
B. Clar.
Cb. Clar.
Bsn.
A. Saxes 1 2
T. Saxes 1 2
B. Saxes
C Trpts. 1 2
1
Bb Trpts. 2
3
Hns. 1 2 3 4
Bars. 1 2
Trbs. 1 2 3 4
Tuba
Stg. Ba.
pno.
Timp.
Perc. 1

(one solo)
(one solo)
mp
mp
mp cresc.
mp cresc.
mp cresc.
mp cresc
ff sub. p pp
ff sub. p pp
ff sub. p pp
ff (b) sub. p pp
div.
simile
mf cresc. ff subp pp
simile.
mf cresc. ff
ped
l.v.
mf (simile) cresc.
l.v.
mf cresc. f
l.v.
mp cresc. f
l.v.

(no vibrato)

(ens.) div.

(no vibrato)

(no vibrato)

(in stand)

(in stand)

(pizz.)

(loco)

* ped.

*ped

Timp.

Marimba

To Vibes

vibes

(fan off)

Perc. 2

Perc. 3

II

Moderate (♩=80)

Picc.
Fls.
Ob.
English Horn (Ob 2)
Eb Clar.
Bb Clars. 1 2 3 4
A. Clar.
B. Clar.
Cb. Clar.
Bsn.
A. Saxes 1 2
T. Saxes 1 2
B. Sax
Bb Flugelhorns 1 2
Bb Trpts. 1 2 3
Hns. 1 2 3 4
Bars. 1 2
Trbs. 1 2 3 4
Tuba
Stg. Ba.
pno
Timp
Perc. 1
Perc. 2
Perc. 5 6

(div. a3)
(solo)
(one only)
vibes
Orch. Bells
ped
Tune

II

tr#
tr♮
tr♭
tr#

sus. cyms
soft mallets
small
large

Gong

Orch. Bells
soft Mallet

div.
pizz.

Perc 5
6

Picc.
Fls.
Ob.
E.H.
Eb Clar.
Bb Clars. 1 2 3
A. Clar.
B. Clar.
Cb. Clar.
Bsn.
A. Saxes 1 2
T. Saxes 1 2
B. Sax
Bb Flghns. 1 2
Bb Trpts. 1 2 3
Hns. 1 2 3 4
Bars. 1 2
Trbs. 1 2 3 4
Tuba
Stg. Ba
pno.
Timp.
Perc 1
Perc 2
Perc 5 6

(one solo)
vibes
Orch. Bells
solo
pizz.
arco

20

cresc.

a2

st. mute

st. mute

st. mute

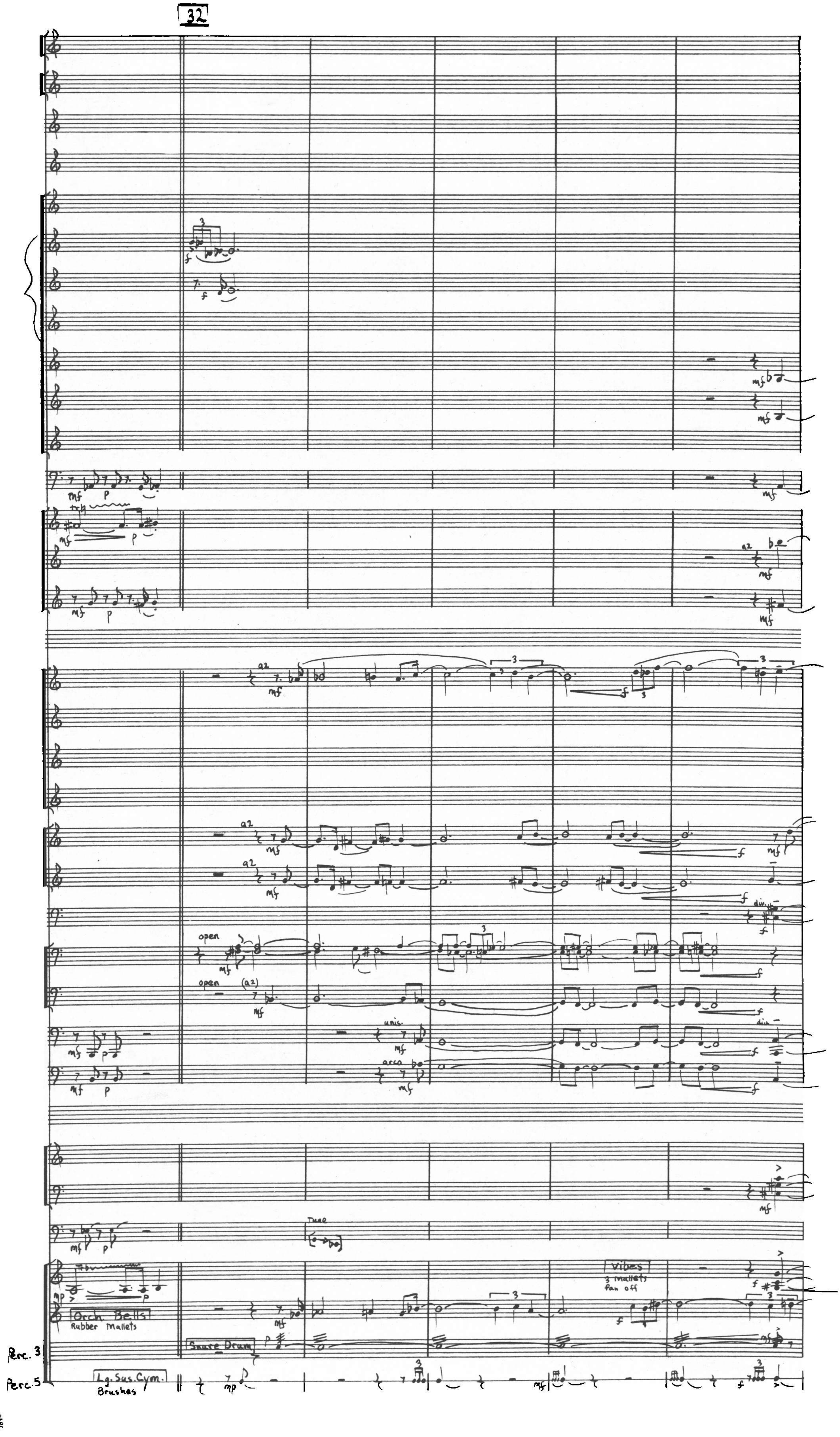
div.

Marimba

6. Bass Drum

Picc.
Fls.
Ob.
E.H.
Eb Clar.
B♭ Clars. 1 2 3 4
A.Clar.
B.Clar.
Cb Clar.
Bsn.
A.Saxes 1 2
T.Saxes 1 2
B.Sax
B♭ Flghns. 1 2 1
B♭ Tpts. 2 3
Hns. 1 2 3 4
Bars.
Trbs. 1 2 3 4
Tuba
Stg. Ba.
Pno.
Timp.
Perc 1
Perc 2 4
Perc. 5 6

MEO MUSIC PAPER


32
a2
open
(a2)
unis.
arco
div.
Tune
Vibes
3 mallets
fan off
Orch. Bells
Rubber Mallets
Snare Drum
Perc. 3
Perc. 5
Lg. Sus. Cym.
Brushes

38

Picc.
Fls.
Ob.
E.H.
Eb Clar
Bb Clar. 1 2 3 4
A.Clar.
B.Clar.
Cb.Clar.
Bsn.
A.Saxes 1 2
T.Saxes 1 2
B.Sax
3b Flghns 1 2
1
Bb Tpts. 2
3
Hns. 1 2 3 4
Bars.
Trbs. 1 2 3 4
Tuba
Stg.Ba.
Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3 4
Perc. 6

(div.)
a2
Tr.
sub. p
mf
f
p
pizz
snare dr.
Tenor Dr.
Tambourine

46

Tr.

(St. Mute)

(St. Mute)

(Harmon mute)

S.D.

T.D.

Timb.

To vib.

Tune

52

Picc
Fls.
Ob.
E.H.
Eb Clar.
BbClars. 1 2 3 4
A. Clar.
B. Clar.
Cb. Clar.
Bsn.
A. Saxes 1 2
T. Saxes 1 2
B. sax
Bb Flghns. 1 2
1
Bb Trpts. 2
3
Hns. 1 2 3 4
Bars. 1 2
Trbs. 1 2 3 4
Tuba
Stg. Ba.
Pno.
Timp.
Perc 1 2
Perc 3 4
Perc 5 6

sub. p

sub. p

sub. p

sub. p

sub. p

(a2)

sub. p

(a2)

sub. p

Tuba

3. Snare Drum

4. Tenor Drum

5. Whip

6. Sus. Cym.
Md. Mallets

MUSIC PAPER
1342 N. Highland Ave.

65

Picc.
Fls.
Ob.
E.H.
Eb Clar
Bb Clars 1 2 3 4
A. Clar.
B. Clar
Cb Clar
Bsn.
A. Saxes 1 2
T. Saxes 1 2
B. Sax
Bb Flghns. 1 2
1
Bb Tpts. 2
3
Hns. 1 2 3 4
Bars. 1 2
Trbs. 1 2 3 4
Tuba
Stg. Ba.
Pno.
Timp.
Perc. 1 2
Perc. 3 4
Perc. 5 6

mf
ff
f
gliss
div.
open
a2
sfz
sfzp
cresc.
2. Marimba
Bass Drum
(crash) f
mp
grad. cresc.
mf
fp
8va

Play up & down as fast as possible, do not stay together.

Play up & down as fast as possible, do not stay together

Vibes (ped throughout)

Marimba

Both Instrs. play up & down as fast as possible, do not stay together

S. Triangles small large

sus cym wooden sticks

* fingered glissando

CAMEO MUSIC PAPER
1742 N. Highland Ave

66

Picc
Fls
Ob.
E.H.
Eb Clar.
Bb Clars. 1 2 3 4
A. Clar.
B. Clar.
Cb. Clar.
Bsn.
A. Saxes 1 2
T. Saxes 1 2
B. Sax
Bb Flghns. 1 2
Bb Trpts. 1 2 3
Hns. 1 2 3 4
Bars. 1 2
Trbs. 1 2 3 4
Tuba
Stg. Ba.
Pno.
Timp.
Perc. 1.2.
Perc. 3 4
Perc. 5 6

cresc.

gliss.

(one only)

(3d only)

div.

8va

Marimba

Gong

73

Picc.
Fls.
Ob.
E.H.
Eb Clar.
Bb Clars. 1 2 3 4
A. Clar.
B. Clar.
Cb. Clar.
Bsn.
A. Saxes 1 2
T. Saxes 1 2
B. Sax
Bb Flghns. 1 2 1
Bb Tpts. 2 3
Hns. 1 2 1 2
Bars. 1 2
Trbs. 1 2 3 4
Tuba
Stg. Ba.
Pno.
Timp.
Perc 1.
Perc 2 4.
Perc 6

pp mp p arco

2. Orch. Bells
4. Chimes

l.v.

80

(solo)

mf

pp

p

pp

Vibes

mp ped

mp(ped)

Orch. Bells

Chimes

Gong

Perc. 1

Perc. 2

Picc.
Fls.
Ob.
E.H.
mp
Eb Clar.
Bb Clars. 1 2 3 4
A. Clar.
B. Clar.
Cb. Clar.
Bsn.
A. Saxes 1 2
T. Saxes 1 2
B. Sax
Bb Flghns 1 2
1
Bb Tpts. 2
3
Hns. 1 2 1 2
Bars. 1 2
Trbs. 1 2 3 4
Tuba
Stg. Ba.
Pno.
p
Timp.
ppp
Perc. 1
vibes!
Perc. 2 4
2.
(Bells only)
p

III

Allegro (♩= 160)

Picc.
Fls.
Ob. 1 2
Eb Clar.
Bb Clars. 1 2 3
A. Clar.
B. Clar.
Cb. Clar
Bsn.
a2
f
ff
mf
sf z

1. Saxes 1 2
Saxes 1 2
B. Sax

C Tpts. 1 2
Bb Tpts. 1 2 3
(st. mute)
Hns. 1 2 3 4
(mute)
Bars. 1 2
Trbs. 1 2 3 4
Tuba
Stg. Ba.

Pno.
Tune
Timp.
Perc. 2
Orch Bells
Perc 3
Snare Dr.
Perc. 4
4 Tom Toms
Perc. 5 6
Sus. Cymbs
sticks
Lg. Tri.
cresc.
mp

28

Picc.
Fls.
Ob. 1 2
Eb Clar.
Bb Clars. 1 2 3
A. Clar.
B. Clar.
Cb. Clar.
Bsn.

A. Saxes 1 2
T. Saxes 1 2
B. Sax

C Tpts. 1 2
Bb Tpts. 1 2 3
Hns. 1 2 3 4
Bars. 1 2
Tbs. 1 2 3 4
Tuba
Stg. Ba.

Pno.
Timp.
Perc. 2
Perc. 3
Perc. 4
Perc. 5

8ve
sfp
mp
cresc.

mf dscr. mp p mp mp f mp

1. chimes

Perc. 1

Perc. 3

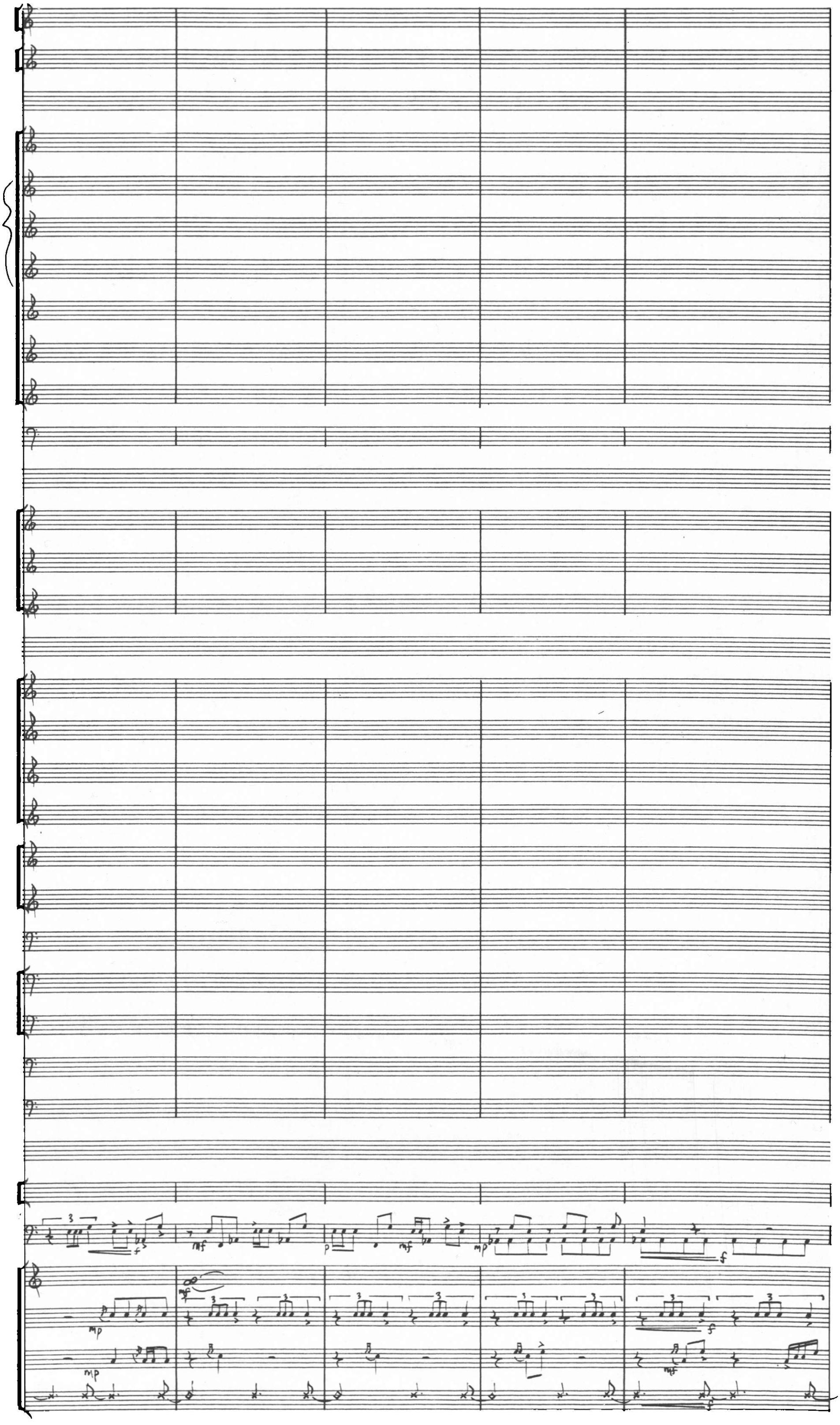
Perc. 4

Perc. 5

p p (scare off) f p

p (con cresc.) mf

(with thick part of stick)


mf
f
mf
p
mf
mp
f
mp
mf
mp
f
mf
f

24

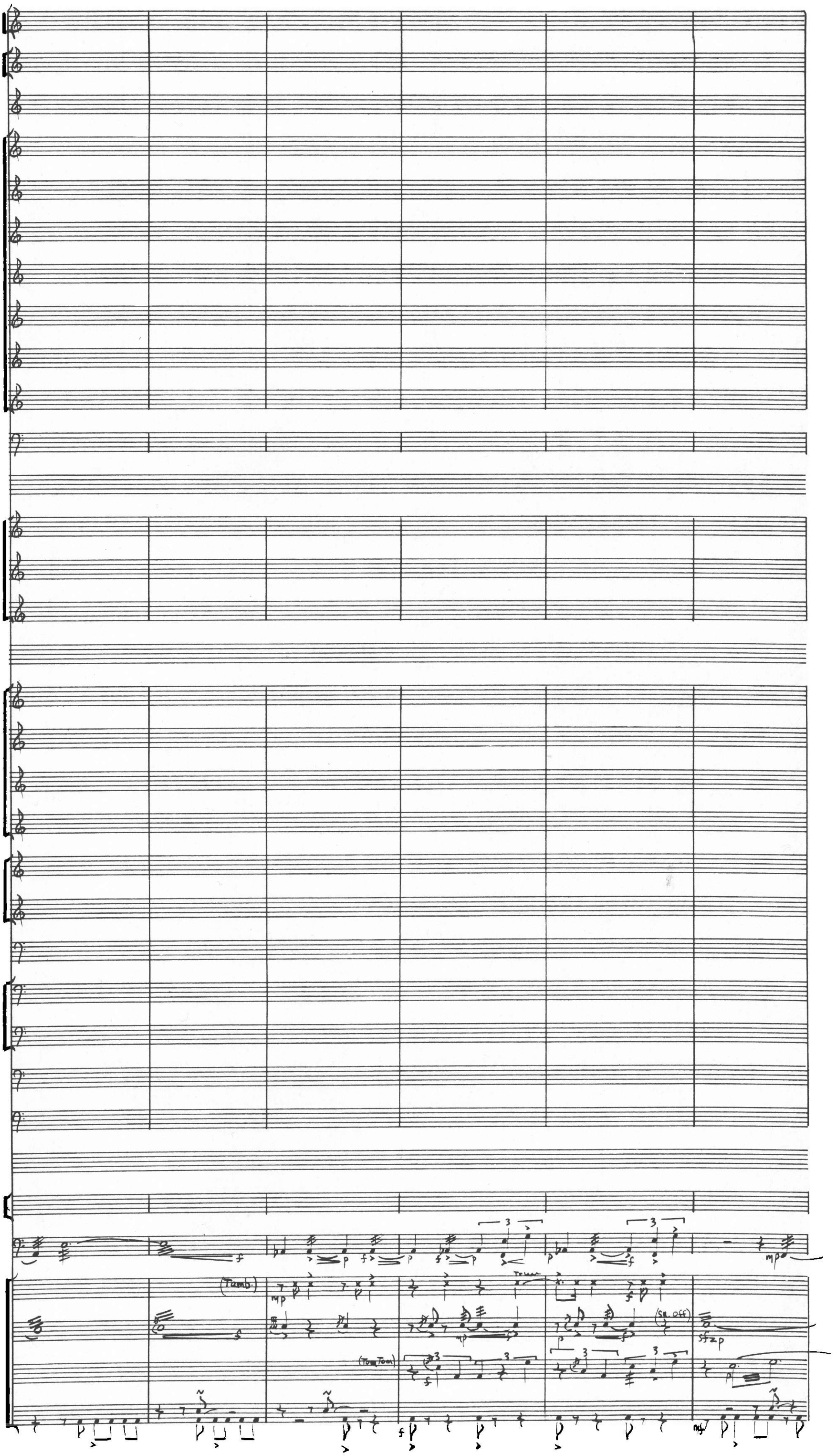
2. Tambourine

(snare on) (edge)

legato

scrape

6. Maracas


(Tamb.)
(Tom Tom)
Trum.
(Sn. off)

38

Bar.

Trbs. 1 2 3 4

Perc. 1 2

Perc. 3

Perc. 4

a2

(open)

mp

2. (Tamb.)

Tr

mf

f

(sm. on)

(Tom Tom)

Picc.
Fls.
Obs. 1 2
Eb Clar.
Bb Clars. 1 2 3
A. Clar.
B. Clar.
Cb. Clar
Bsn.

A. Saxes 1 2
T. Saxes 1 2
B. Sax
mf f sfzp grad. cresc. f ff

C Trpts. 1 2 1
Bb Trpts. 2 3
Hns. 1 2 3 4
sfzp cresc. ff
sfzp cresc. ff
Bars. 1 2
Trbs. 1 2 3 4
f sfzp grad. cresc. f ff
Tuba
mf f sfzp grad. cresc f ff
Stg. Ba.
arco mf f sfzp grad. cresc. f ff

3 3 3 3
mf f

Perc. 2
Perc. 3
Perc. 4
Perc. 5
f mf f
sus. cym soft mallets
sfzp mp f

46 Flowing

a2

f

a2

f

a2

mf

simile

mf

simile

f

f

f

f

f

f

f

f

f

f

pizz.

mf

mf

simile

1. Marimba

Perc. 1

Perc. 3

Perc. 4

Perc. 5 6

TT.

mp

mp

53

Picc.
Fls.
Obs. 1 2
Eb Clar.
Bb Clars. 1 2 3
A. Clar.
B. Clar.
Cb. Clar.
Bsn.

A. Saxes 1 2
T. Saxes 1 2
B. Sax

C Tpts. 1 2
st. mute
1
st. mute
Bb Tpts. 2
Harmon Mute
3

Hns. 1 2 3 4

Bars. 1 2
Trbs. 1 2 3 4
Tuba
Stg. Ba.
pizz.

Pno.
Timp.
Tune
Perc. 1 2
Castanets
Perc. 6
Temple Blocks

61

8ve--(to 65)

simile

simile

simile

simile

a2

f

f

div.

st. mute.

f

simile

Perc. 4

Tom Toms

(cast.) 2.

mf

1. Marimba

6. -31.

mf

fp

simile

mf

1342 N. Highland Ave.

65

Picc.
Fls.
Obs. 1 2
Eb Clar
BbClars. 1 2 3 4
A.Clar
B.Clar.
Cb.Clar
Bsn.
A.Saxes 1 2
T.Saxes 1 2
B.Sax
C Tpts. 1 2
1
Bb Tpts. 2
3
Hns. 1 2 3 4
Bars. 1 2
Trbs. 1 2 3 4
Tuba
Stg.Ba
Pno
Timp.
Perc. 1 2
Perc. 3
Perc. 4
Perc. 5 6

div (loco)
a2
mf
mp
f
ff
sfzp
Snare Dr.
Bass Toms
Sus.Cym. small sticks
Tune (To)

73

a2

open a2

open

open

open

arco

Tune

1. Xylophone

cresc.

6. cymbals
plates

78

Picc.
Fls.
Obs. 1 2
Eb Clar
Bb Clars. 1 2 3 4
A. Clar.
B. Clar.
Cb. Clar.
Bsn.
A. Saxes 1 2
T. Saxes 1 2
B. Sax
C Trpts. 1 2 1
Bb Trpts. 2 3
Hns. 1 2 3 4
Bars. 1 2
Trbs. 1 2 3 4
Tuba
Stg. Ba.
Pno.
Timp.
Perc. 1
Perc. 3
Perc. 4
Perc. 5 6

MUSIC PAPER

83

42

sfzp f p f

sub.p

div.

mp

st. mute

pizz

arco

arco.

91

Picc.
Fls.
Obs. 1 2
Eb Clar.
Bb Clars. 1 2 3 4
A. Clar.
B. Clar.
Cb. Clar.
Bsn.
A. Saxes 1 2
T. Saxes 1 2
B. Sax
C Tpts. 1 2
1
Bb Tpts. 2
3
Hns. 1 2 3 4
Bars. 1 2
Trbs. 1 2 3 4
Tuba
Stg. Ba.
Pno.
Timp.
Perc. 1
Perc. 2
Perc. 6

div.
(one solo)
mf espr.
mp
solo
mf
sub p
pizz.
Vibes
Four Off
Bells
Soft Mallets
ped
Maracas
cresc.

SAMEO MUSIC PAPER
1343 N. Highland Ave.

98

(one solo)

one solo

ped mf

l.v.

103

Picc.
Fls.
Obs. 1 2
EbClar.
BbClars 1 2 3 4
A.Clar.
B.Clar.
CbClar.
Bsn.
A.Saxes 1 2
T.Saxes 1 2
B.Sax
C Trpt. 1 2
1
BbTrpts. 2
3
Hns. 1 2 3 4
Bass 1 2
Trbs. 1 2 3 4
Tuba
Stg.Ba
Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 5

mp
mf
p
1 cup mute
2 st. mute
3 st. mute
4 st. mute
(one player only)
pizz.
Sus. Cym. (large) Brushes
Snare Dr. muffled

Hold Back (♩= 120)

109

mp espr.

p pp

p pp

p pp

(♩= 120)

pp

p

mp ped

* ped

* ped

(♭)

Vibes

Bells

mp (ped Throughout)

mp

p decr. pp ppp

pp decr ppp

Picc.
Fls.
Obs. 1 2
Eb Clar.
Bb Clars. 1 2 3 4
A. Clar.
B. Clar.
Cb. Clar.
Bsn.
A. Saxes 1 2
T. Saxes 1 2
B. Sax
C Trpt. 1 2
Bb Trpts. 1 2 3
Hns. 1 2 3 4
Bars. 1 2
Trbs. 1 2 3 4
Tuba
Stg. Ba.
Pno.
Timp.
Perc. 1
Perc. 2

(one solo)
mf
mp
* ped
* ped
*

119

p

mp

mf

mp ped * ped * ped * ped

mp mf

Tune

Vibes mp (ped. continue)

Bells mp

2 Sus. cyms. soft mallets

p sempre l.v.

(on crown)

6. Gong

124

Picc.
Fls.
Obs. 1 2
Eb Clar.
Bb Clars. 1 2 3 4
A. Clar.
B. Clar.
Cb. Clar.
Bsn.
A. Saxes 1 2
T. Saxes 1 2
B. Sax
C Trpts. 1 2 1
Bb Trpts 2 3
Hns. 1 2 3 4
Bars. 1 2
Trbs. 1 2 3 4
Tuba
Stg. Ba.
Pno.
Timp.
Perc. 1
Perc. 2
Perc. 4

(a2) mf p

3

mp ped. * ped * ped *

mp (ped)

l.v. mp

Marimba

p l.v. sempre p

Tr
mp
Tr
mp
a2
Tr
mp
Tr
mp
ped
*ped.
mf
mf
4. Marimba
mp
pp
pp
p
p
p

136

Pic.
Fls.
Obs. 1 2
Eb Clar.
Bb Clar. 1 2 3 4
A. Clar.
B. Clar.
Cb. Clar.
Bsn.
A. Saxes 1 2
T. Saxes 1 2
B. Sax
C Trpts. 1 2 1
Bb Trpts. 2 3
Hns. 1 2 3 4
Bar. 1 2
Trbs. 1 2 3 4
Tuba
Stg. Ba.
pno
Timp.
Perc. 1
Perc. 2 3
Perc. 4

MEDIA MUSIC PAPER

Broaden (♩= 112)

145

8va

tr

tr b

tr b

arco

Broaden (♩= 112)

div

cresc.

S.D.

sus. cym

Bass Dr.

Perc. 2

Perc. 3

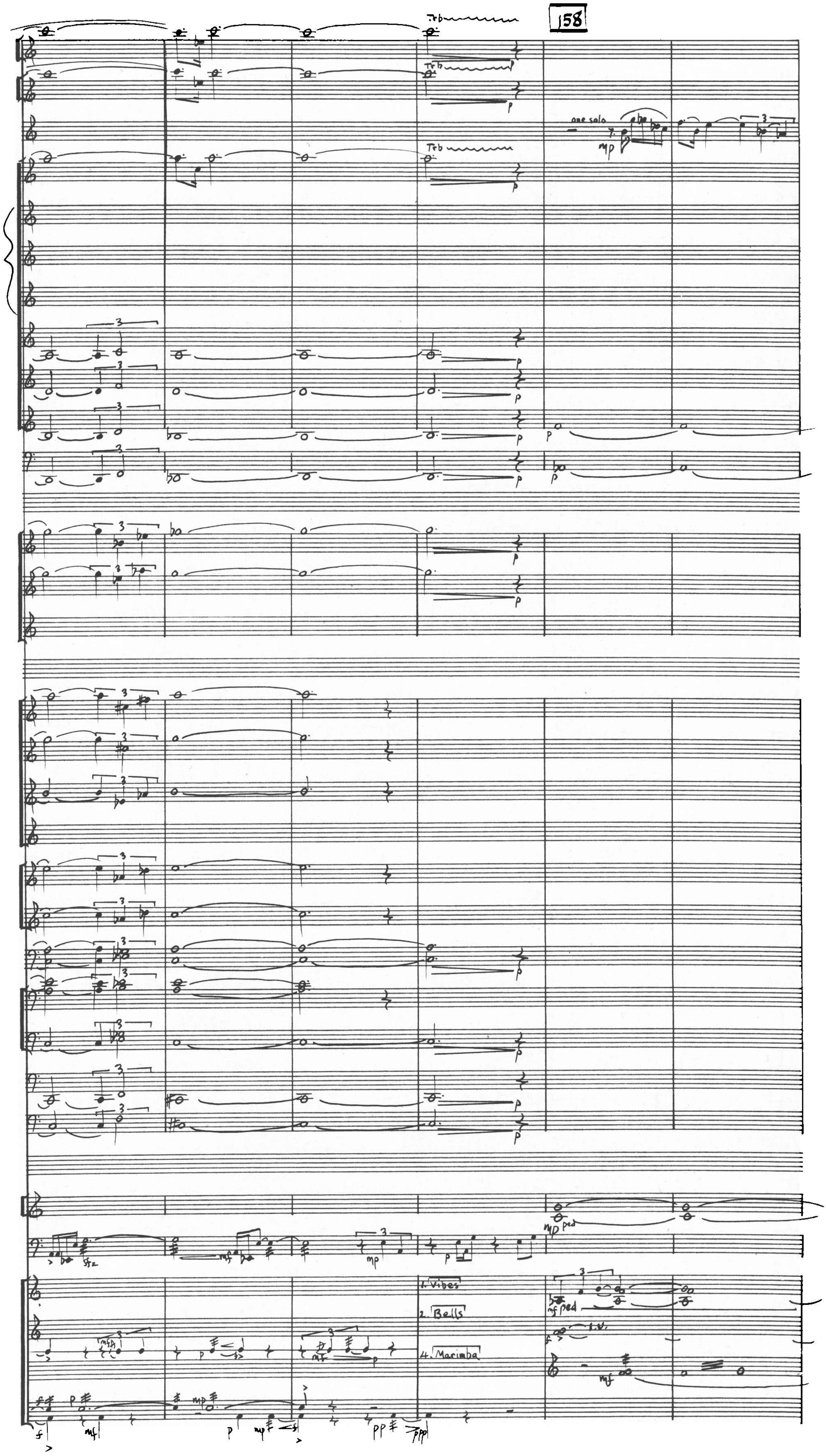
4

Perc. 5

6

151

Picc.
Fls.
Obs. 1 2
Eb Clar.
Bb Clars. 1 2 3 4
A.Clar.
B.Clar.
Cb.Clar.
Bsn.
loco
A.Saxes 1 2
T.Saxes 1 2
B.Sax
C Tpts. 1 2
1
Bb Tpts. 2
3
Hns. 1 2 3 4
Bar. 1 2
Trbs. 1 2 3 4
Tuba
Stg.Ba
Pno.
Timp.
Perc. 3
Perc. 5 6
div
sus.cym


Trb
158
one solo
1. Vibes
2. Bells
4. Marimba
ped

A Tempo (♩=160)

165

Picc.
Fls.
Obs. 1 2
Eb Clar.
Bb Clars. 1 2 3 4
A.Clar.
B.Clar.
Cb.Clar.
Bsn.

one solo

A.Saxes 1 2
T.Saxes 1 2
B.Sax

A Tempo (♩=160)

C Trpts. 1 2 1
Bb Trpts. 2 3
Hns. 1 2 3 4
Bars. 1 2
Trbs. 1 2 3 4
Tuba
Stg. Ba.

Arco

Cup Mute
Cup Mute

Pno.
Timp.
Perc. 1
Perc. 2
Perc. 4
Perc. 5

ped
l.v.
Susp cym
Snare Dr. Brushes
solo
(Jazz Feeling but

SAMEO MUSIC PARTS
1342 N. Highland Ave.

mf

mf

mf

pizz.

f

pizz.

mf

f

Perc 3

eighth notes even)

mf

*slide across drum

173

Picc.
Fls.
Ob 1 2
Eb Clar.
Bb Clars. 1 2 3 4
A. Clar.
B. Clar.
Cb. Clar.
Bsn.
A. Saxes 1 2
T. Saxes 1 2
B. Sax
C Tpts. 1 2
1
Bb Tpts. 2
3
Hns. 1 2 3 4
Bar. 1 2
Tbs. 1 2 3 4
Tuba
Stg. Ba.
Pno.
Timp.
Perc. 1
Perc. 3

181

mf

mf

mf

5. Sm. Triangle

of

Picc.
Fls.
Ob. 1 2
Eb Clar.
B♭ Clars. 1 2 3 4
A. Clar.
B. Clar.
Cb. Clar.
Bsn.
mf

A. Saxes 1 2
T. Saxes 1 2
B. Sax
mf

C Trpts. 1 2 1
B♭ Trpts. 2 3
Hns. 1 2 3 4
Bar. 1 2
Trbs. 1 2 3 4
Tuba
Stg. Ba.
pizz.
mf

Pno.
Timp.
pp

Perc. 1
Perc. 3
S.D. (Brushes)
mf
Perc. 4
Tom Toms
Perc. 5 6
Tri.
mf
secco
To Temple Blocks

190

a2

mf

(1. only)

a2

a2 mute

a2 mute

mute

a2 Mute

cup mute

4 4 Tom Toms

(2) Temple Blocks

rubber mallets

Mf

mp

198

Picc.
Fls.
Ob. 1 2
Eb Clar.
Bb Clars. 1 2 3 4
A. Clar.
B. Clar.
Cb. Clar.
Bsn.
A. Saxes 1 2
T. Saxes 1 2
B. Sax
C Trpts. 1 2 1
Bb Trpts 2 3
Hrns. 1 2 3 4
Bar. 1 2
Trbs. 1 2 3 4
Tuba
Stg. Ba.
Pno.
Timp.
Perc. 1
Perc. 4
Perc. 6

mf
Harmon mute
f
p
T.T.
T.Bl.

205

mf

mf

92

mf.

mf.

3.

(pizz.)

mp

mp

mp

mf

209

Picc.
Fls.
Ob. 1 2
Eb Clar.
Bb Clars. 1 2
3 4
A. Clar.
B. Clar.
Cb. Clar.
Bsn.
A. Saxes 1 2
T. Saxes 1 2
B. Sax
C Trpts. 1 2
1
Bb Trpts. 2
3
Hns. 1 2
3 4
Bar. 1 2
Trbs. 1 2
3 4
Tuba
Stg. Ba.
Pno.
Timp.
Perc. 1
Perc. 3
Perc. 4
Perc. 5

pp
mf
mp
p
open
Snare Dr. Brushes
grad. cresc
sus. cym. sticks

217

a2 mp

sf

mf

a2 mf

mf

mf

a2 mp

mp

mf

T.T.

mp

221

Picc.
Fls.
Ob. 1 2
Eb Clar.
Bb Clars. 1 2 3
A. Clar.
B. Clar.
Cb. Clar.
Bsn.
A. Saxes 1 2
T. Saxes 1 2
B. Sax
C Trpts. 1 2 1
Bb Trpts. 2 3
Hns. 1 2 3 4
Bar. 1 2
Trbs. 1 2 3 4
Tuba
Stg. Ba.
Pno.
Timp.
Perc. 1
Perc. 3
Perc. 4
Perc. 5 6

mf mf mf
mf open open mp mp mp mp
mf
s.p.
cresc.
mf
Xylophone
6. Bass Drum

230

f

f

f

div.

f

f

f

div.

div.

f

f

f

f

f

mp

cresc.

cresc.

soft mallet [sus. cym.]

p cresc.

B.Dr.

(To Sticks)

ff l.v.

f

Arco

Picc.
Fls.
Ob. 1 2
Eb Clar
B♭Clars. 1 2 3 4
A.Clar.
B.Clar.
Cb. Clar.
Bsn.
A. Saxes 1 2
T. Saxes 1 2
B. Sax
C Trpts. 1 2
1
B♭ Trpts. 2
3
Hns. 1 2 3 4
Bar. 1 2
Trbs. 1 2 3 4
Tuba
Stg. Ba.
Pno.
Timp.
Perc. 1
Perc. 3
Perc. 4
Perc. 5 6

8va Basso

mp cresc. f ff

T.T.

sus.cym mp

B.D. f

mp

f>

8va Basso

mf ff

mf

f ff

CAMEO MUSIC PAPER
1342 N. Highland Ave

239

8ve Basso

8ve

loco

2. Tri.

3. Snare Dr. (sticks)

245

8ve
Trb

(+Fl. 1.)

loco

Picc.
Fls.
Ob. 1 2
Eb Clar.
B♭ Clars. 1 2 3 4
A. Clar.
B. Clar.
Cb. Clar.
Bsn.
A. Saxes 1 2
T. Saxes 1 2
B. Sax
C Trpts. 1 2 1
B♭ Trpts. 2 3
Hns. 1 2 3 4
Bar. 1 2
Trbs. 1 2 3 4
Tuba
Stg. Bs.
Pno.
Timp.
Perc. 1 2
Perc. 3
Perc. 4
Perc. 5 6

div. 2.
a2
cresc.
loco
Xyl.
Tri
T.T.
Sfzp
B.D.
6. (To Crash Cym.)