Advanced Conducting Project

Raymond L. Evelan III

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ADVANCED CONDUCTING PROJECT
for completion of Master of Music
in Wind Conducting

Raymond L. Evelan III
Fall 2011

Messiah College
# Table of Contents

"American Salute" ......................................................................................................................... 2  
"Down a Country Lane" .................................................................................................................. 13  
"Flourish for Wind Band" ............................................................................................................... 19  
"Scenes from The Louvre" ............................................................................................................. 25  
"Sharakan" .................................................................................................................................... 38  

“American Salute”

by

Morton Gould
Unit 1: Composer

Morton Gould was born on December 10, 1913 and died February 21, 1996. By the age of four, Gould began to play the piano by ear. He composed his first piece of music by the age of six, which was entitled “Just Six”. Gould began his musical education at the age of eight, when Walter Damrosch gave him a scholarship to the New York Institute of Musical Art, which is now known as the Juilliard School.\(^1\) Gould went on to study at the New York University School of Music, where he studied theory and composition with Dr. Vincent Jones. Dr. Jones later introduced Gould to his piano teacher, Abby Whiteside.\(^2\)

In his late teens, Gould performed in piano vaudeville acts, cinemas and dance studios, and toured in the piano duo of Gould and Shefter. In 1932, Gould became the staff pianist at Radio City Music Hall when it opened. From 1934 to 1942, starting at the age of 21, Gould conducted, composed and arranged a series of orchestral programs called “Music for Today” for WOR Mutual Radio in New York. In 1943 he was appointed as the director of the Chrysler Hour.\(^3\) Gould attained national recognition because of his career in radio. His combination of classical and popular programming appealed to a large audience. Gould’s symphonic writing was just as successful.

Gould’s symphonic works have been performed by such major conductors as Leopold Stokowsky, Arthur Rodzinski, and Arturo Toscanini.\(^4\) “Chorale and Fugue in Jazz”, which was premiered by Stokowsky and the Philadelphia Orchestra, was Gould’s first symphonic work to

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be premiered by a major orchestra. In addition to radio and symphonic music, Gould also wrote for film, television, Broadway and ballet. Gould started writing for wind bands in 1941. His first wind band piece was “Jericho Rhapsody”. Gould’s “Ballad for Band”, “American Salute” and “Symphony for Band (West Point)” has all become a part of the wind band basic repertoire.

Throughout his life Gould has been a leader in many musical organizations. He was a member of the American Academy and Institute of Arts and Letters and the American Society of Composers, Authors and Publishers. Gould served as president of ASCAP from 1986 to 1994. Gould was also on the board of the American Symphony Orchestra League and work with the National Endowment for the Arts. In 1966 Gould won a Grammy Award for his recording of Charles Ives’s “Symphony No. 1” with the Chicago Symphony Orchestra. In 1983, Gould received the Gold Baton Award from the American Symphony Orchestra League. In recognition of his lifetime’s contribution to American culture, Gould received the Kennedy Center Honor award in 1994 and received the 1995 Pulitzer Prize for “Stringmusic”, commissioned by the National Symphony Orchestra of Washington.

Unit 2: Composition

In 1943, Gould’s publisher asked for a salute to the United States. The result of this request turned out to be an orchestral variation of “When Johnny Comes Marching Home”.

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5 Matthew.
7 Ibid
which was written overnight. The piece was finished and the parts were copied in time for the 9:00am broadcast. Gould premiered “American Salute” on Cresta Blanca Carnival, which was a forty-five minute show sponsored by Cresta Blanca Wines, on November 11. Philip J. Lang transcribed “American Salute” for band the same year the piece was composed.

Unit 3: Historical Perspective

“American Salute” is based on “When Johnny Comes Marching Home”, which was written by Patrick Gilmore. Gilmore’s piece first appeared as part of “The Soldier’s Return March”. Gilmore wrote this piece under the pseudonym name Louis Lambert. The original sheet music was published by Henry Tolman and Company of Boston in 1863. “When Johnny Comes Marching Home” was very popular with both the north and the south during the Civil War. Gilmore’s piece has been popular during wartimes following the Civil War because of its message of families waiting for loved ones to return safely from battle.

Unit 4: Technical Considerations

“American Salute” uses a variety of keys including g minor, e minor, d minor, f minor, e flat minor and c minor. There are three meters present in this piece. The meters include 12/8

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9. Goodman, 137.
10. Blocher, 392
(4/4), 2/2 and 4/4. The piece is primarily in 12/8. Every time 12/8 is presented it also has 4/4 beside it in parenthesis. Morton Gould creates energy and interest throughout the piece by varying tonal centers, rhythmic figures, dynamics and style. Phillip Lang’s transcription uses the normal full band scoring with the additions of an E flat clarinet, english horn and three bassoon parts. The instrument ranges are attainable to high school level performers. The rhythmic tonguing and complex fingerings would be the most challenging aspects to this piece. There are soloist opportunities for snare drum, bassoon, english horn and timpani. The english horn solo and bassoon trio are cross cued throughout the band. The percussion parts include timpani, snare drum, bass drum, bells, xylophone, marimba, chimes, large gong and cymbals. All of the percussion parts could be covered by three percussionists.

**Unit 5: Stylistic Considerations.**

The tempo for "American Salute" is very consistent and steady. The original tempo is allegro with the quarter note equal to 140 and the only other tempo marking is at the start of the last variation. This tempo change is noted as faster with forward movement. There is one accelerando at measure 163. The tempo stays constant throughout each variation and meter change.

This piece starts very rhythmic and is fortissimo. The introduction contains various melodic figures that are present throughout the composition. The main theme, variation one and variation two differ in tonality, style and dynamics. Each statement gets louder. The main theme is piano, variation one is mezzo forte and variation two is fortissimo. Variation one is more lyrical than the main theme. Variation two is the most aggressive of the three statements. The
fortissimo dynamics and the accented articulations in the motivic rhythms give this statement this aggressive style.

The third variation has a very staccato style and also pianissimo. The motivic rhythms match the melody in style and create the pulse for this section. The fourth and fifth variations are very similar; they differ only by tonality.

The fourth variation is the first fortissimo section of the piece. Both variations contain accents and are primarily fortissimo with slight variations to the dynamics through the use of crescendos in measures 68 and 86.

Variation six is completely different than variations four and five. The style in this variation starts very lyrical and transitions, in measure 129, into a playful style and ending heavily accented and fanfare-like in measure 133. The dynamics vary as well. Dynamically, this variation starts fortissimo in measure 111 and transitions to pianissimo in measure 120. When the woodwinds take over the melody in measure 129 the dynamic is mezzo forte and shifts to fortissimo when the brass takes over the melody in measure 133.

The final variation is the climax of the piece. The dynamic is fortissimo in measure 147 with the use of crescendos in measures 151 and 152 that adds to the exciting style of the music.

**Unit 6: Musical Elements**

**Melody:**

The melody is first presented by the bassoon section in the main theme. The melody is then presented as an English horn solo in the first variation. The basses, baritone, french horn, saxophone, alto and bass clarinet have the melody in the second variation.
The melody of the third variation is in the clarinets. The melody is presented in a staccato eighth note variation accompanied by staccato harmonies on the down beats.

The melody is presented by the full ensemble within the fourth variation from measures 65 through 75. From measure 76 through measure 79, the horn, trombone and baritone have the main melody while the flute, oboe, E flat clarinet are sustaining the melodic pitches, only to change rhythmically when the melody changes in pitch.

The melody for variation five is written throughout the full ensemble. From measure 112 to measure 128 of variation six, the melody is a rhythmic augmentation of the original theme and is presented in the trumpet and trombone voices. The flute, oboe, E flat clarinet and xylophone have the melody from measures 130 through 133. From measure 134 through measure 136 the trumpet, baritone and trombone take over the melody and finish variation six. The woodwinds have the melody in the seventh and final variation of the piece.

Harmony:

“American Salute” uses a variety of keys including g minor, e minor, d minor, f minor, e flat minor and c minor. This piece starts in g minor and modulates to e minor at the main theme. Variation one is set in d minor. The transition material helps to modulate from d minor to f minor in variation two. Variation three is in e flat minor. Variation four is predominantly in c minor. Variation five is in d minor and modulates to g minor for variation six. The harmony then modulates back to d minor for variation seven.
Rhythm:

Rhythmically, this is a challenging piece and uses a wide variety of rhythms. It contains both duple and triple eighth note and sixteenth note rhythmic patterns. There are three meters present in this piece; they include 12/8 (4/4), 2/2 and 4/4. The piece is primarily in 12/8. Every time 12/8 is presented it also has 4/4 beside it in parenthesis. Variations one, two and three are in 12/8. These variations contain dotted whole, dotted half, dotted quarter, quarter, eighth and sixteenth note values. This section also contains sixteenth note septuplets in measures 44 and 45 and also sixteenth note sextuplets in measures 61, 62 and 63. In the fourth and fifth variation the time signature contracts to 2/2 in measure 64.

Variations four and five are the first variations to be in a duple meter. Both variations present a variety of rhythmic materials including quarter note triplets in measure 97 and 103, eighth note triplets in measure 92 and eighth note sextuplets in measures 68 and 86. Syncopated rhythms are also used throughout both variations in measures 77, 81, 89, 93, 96 and 98.

In the sixth variation, the time signature expands to 4/4, in measure 105, and continues with the duple meter. The motivic rhythms, during the lyrical section are a repeated quarter note pattern. This rhythmic pattern is used from measure 107 through measure 127.

The time signature goes back to 12/8, in the seventh variation, in measure 145 and the tempo is marked faster with forward movement. The rhythms in this variation are very close to those used in variation one and two with minor changes to the rhythms in measure 155. The motivic rhythms used are dotted quarter notes in measures 147, 148, 149 and 155.
Timbre:

Gould employs a variety of colors and textures throughout “American Salute”. The introduction is scored for the full ensemble. The first three variations are scored with a main melodic line with a rhythmic and chordal accompaniment. All three variations vary in scoring. Variation one is scored for a bassoon melody and flute, clarinet and snare drum accompaniment. The second variation is scored for an english horn solo and bassoon, clarinet and oboe harmonic materials. The clarinets have the melody in the third variation and are accompanied by the horns, baritones and trombones. Variations four and five are score for the full ensemble. The melody in variation six is scored the first trumpet and trombone voices while the harmonic accompaniment is scored in the rest of the brass section. The seventh variation is another full ensemble scoring with the main melodic content in the woodwind section.

Unit 7: Form and Structure

“American Salute” is a Theme and Variation.

<table>
<thead>
<tr>
<th>Theme and Variation</th>
<th>Rehearsal Letter</th>
<th>Measure</th>
<th>Scoring of Melody</th>
<th>Musical Elements</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theme</td>
<td>A</td>
<td>15-18</td>
<td>One bassoon has the melody two play harmonies within the melodic rhythms.</td>
<td>The melody is introduced in a staccato style with flutes and clarinets playing pedal tones.</td>
</tr>
<tr>
<td>Variation one</td>
<td>C</td>
<td>32-35</td>
<td>English Horn</td>
<td>The melody is presented in a lyrical style with the harmonies in the bassoons, clarinets and bells.</td>
</tr>
<tr>
<td>Variation two</td>
<td>D</td>
<td>41-44</td>
<td>Basses, Baritone, Horn, Saxophone, Alto and Bass Clarinet</td>
<td>The melody is accompanied by rhythmic harmonies in the trumpets and trombones. Fanfare and scale patterns are presented by the woodwinds</td>
</tr>
</tbody>
</table>

10
<table>
<thead>
<tr>
<th>Variation</th>
<th>Key</th>
<th>Bars</th>
<th>Section</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>three</td>
<td>F</td>
<td>54-57</td>
<td>Clarinets</td>
<td>The melody is presented in a staccato eighth note variation accompanied by staccato harmonies on the down beats. The harmonies are played by the horn, baritone and trombone.</td>
</tr>
<tr>
<td>four</td>
<td>G</td>
<td>65-69</td>
<td>Full Ensemble</td>
<td>The full ensemble has the melody in bars 64-65 and a cadential extension is added to this phrase</td>
</tr>
<tr>
<td></td>
<td></td>
<td>70-75</td>
<td></td>
<td>The full ensemble has the melody in bars 69-70 and a cadential extension is added to this phrase</td>
</tr>
<tr>
<td></td>
<td></td>
<td>76-79</td>
<td>Flute, Oboe, Eb Clarinet, Horn, Trombone and Baritone</td>
<td>The horn, trombone and baritone have the main melody while the flute, oboe, Eb clarinet are sustaining the melodic pitches, only to change rhythmically when the melody changes in pitch.</td>
</tr>
<tr>
<td>five</td>
<td>I</td>
<td>88-95</td>
<td>Full Ensemble</td>
<td>The melody is presented in unison in bars 87-88. Then presented with harmony and syncopated rhythms in bars 89-90.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Brass</td>
<td>The melody is presented in unison in bars 91-92. Then presented with harmony and syncopated rhythms in bars 93-94.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>96-105</td>
<td>Bar 95 - Alto Clarinet, Bass Clarinet, Bassoon, Horn, Trombone, Baritone, Tuba</td>
<td>The melody is unison alto clarinet, bass clarinet, bassoon, horn, trombone, baritone, tuba in bar 95. The upper woodwinds then present the melody with syncopated rhythms that are harmonized in bar 96</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>96 - Upper Woodwinds</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Bar- 97 Alto Clarinet, Bass Clarinet, Bassoon, Horn, Trombone, Baritone, Tuba</td>
<td>The melody is unison alto clarinet, bass clarinet, bassoon, horn, trombone, baritone, tuba in bar 97. The trumpet, trombone, baritone and tuba then present the melody with syncopated rhythms and harmonized in bar 98.</td>
</tr>
<tr>
<td>Variation six</td>
<td>K</td>
<td>112-120</td>
<td>Trumpet and Trombone</td>
<td>The melody is a rhythmic augmentation of the original theme.</td>
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<td>----------------------------------------------------------------</td>
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<tr>
<td></td>
<td></td>
<td>122-129</td>
<td>Muted Trumpet and Trombone</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>130-133</td>
<td>Flute, Oboe, Eb Clarinet and Xylophone</td>
<td>The melody is presented in another rhythmic variation. This time it is in a dotted eighth and sixteenth note pattern</td>
</tr>
<tr>
<td></td>
<td></td>
<td>133-136</td>
<td>Trumpet, Baritone and Trombone</td>
<td>The melody is augmented in bars 133-134 and close to the original rhythmic patterns in bars 135-136</td>
</tr>
<tr>
<td>Variation seven</td>
<td>O</td>
<td>148-153</td>
<td>Woodwinds</td>
<td>The melody is presented in a similar rhythmic pattern as the original theme.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>There is a cadential extension in bars 151-152.</td>
</tr>
</tbody>
</table>
“Down a Country Lane”

by

Aaron Copland
Unit 1: Composer

Aaron Copland was born on November 14, 1900 in Brooklyn, New York. His parents were Jewish immigrants from small towns in Lithuania, Russia. Copland was the youngest of five children and his introduction to the musical world came from an older sister who exposed him to opera’s and ragtime. His sister, Laurine also taught him the essentials of piano playing. Copland began composing short music pieces at an early age and began formal piano lessons at the age of 12 from Leopold Wolfsohn. In 1917, Copland began theory and composition lessons with Rubin Goldmark. In the summer of 1921, Copland attended the American Conservatory, Fontainebleau, where his teachers included Paul Antonin Vidal (composition) and Albert Wolff (conducting). He then continued his musical studies in Paris with Ricardo Viñes (piano) and Nadia Boulanger (composition). Aaron Copland was Nadia Boulanger’s first full time American student and studied with her until 1924.

During a trip to Mexico, Copland gained inspiration for the piece El salón México for orchestra (1936), which was followed by a series of ballets in which Copland used American material (Billy the Kid (1938), Rodeo (1942), and Appalachian Spring (1944). These pieces moved Copland to further create American music.

Copland was awarded the Pulitzer Prize for Music in 1944, Gold Medal of American Academics in 1956, and the Presidential Medal of Freedom 1964.

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Unit 2: Composition

In 1962, Aaron Copland wrote a short musical piece, Down a Country Lane, for Life Magazine as a piano solo for children. Copland then arranged the work for school orchestra and published it in 1965 as part of a Youth Orchestra Series. In 1988, it was transcribed for band by Merlin Patterson.\(^{17}\)

Unit 3: Historical Perspective

Down a Country Lane is based on music Copland composed for a 1945 Office of War Information documentary entitled The Cummington Story. The film traces the temporary settlement of a group of Eastern European refugees in Cummington, Massachusetts. The film is narrated by the town’s minister and depicts the immigrants’ gradual incorporation into the community.\(^{18}\)

Unit 4: Technical Considerations

“Down a Country Lane” is written in the keys of F and D flat major. The piece is in 4/4 time throughout the entire piece. This transcription has a normal band scoring. The E flat Alto Clarinet and B flat Bass Clarinet are marked as optional. There are soloist opportunities in the flute, oboe, clarinet, bassoon and trumpet. All of the solos are crossed cued throughout the ensemble. All of the ranges of this piece are very attainable for younger ensembles. The vibraphone is the only percussion part written for this piece and is listed as optional.

\(^{17}\) Ray Cramer et al., Teaching Music through Performance in Band, vol. 1 (Chicago: GIA Pubns, 1997), 89.
Unit 5: Stylistic Considerations

Copland named this piece after he complete the work for piano. He named his work “Down a Country Lane” because this name fit the flowing nature of the work. This piece should be performed in a flowing legato style. The tempo starts at quarter note equals 88. This is the only definitive tempo marking in the entire piece. The tempo descriptors are very clear but they do not give exact tempos. The dynamics of this piece range from piano to fortissimo. The dynamics are clearly marked throughout the work.

Unit 6: Musical Elements

Melody:

The melodic content is presented as both one voice and two voice textures. When the melody is presented in a two voice texture, each voice is not playing the same melodic content. The melodic content is scored in the woodwinds through the entire piece. The muted trumpet adds to the melodic content the third bar after A. The melody that is present from the beginning to letter B has a stepwise motion. The new melodic content that is presented in the flute and clarinet at letter B, has more skips than step wise motion. This section at B acts as transition material. A new melody is present from letter C to D, which is scored in the woodwind and trumpet voices. This content is also built with more skips than steps. The melodic content that is presented at the beginning of the piece returns at letter D.

\[19\] Cramer, 89
Harmony:

The harmony in “Down a Country Lane” has Copland’s signature sound. The harmony throughout is diatonic and triadic. There are times dissonant tones are added to the functional harmony of this piece. There is a tonal shift present, from letter B to letter C, which takes the listener from F major to D flat major. The key signature at letter C indicates the key of A flat major, but the harmony and the addition of a G flat accidental suggest that this section is truly in D flat major. The B section is more dissonant than the A section.

Rhythm:

The rhythms for this piece are not very challenging. The rhythmic content of this piece consists of whole, dotted half, half, dotted quarter, quarter and eighth note rhythms. The piece is predominantly built on quarter notes and half notes, but the piece always has a moving line. It is very important to play these rhythms accurately so that the moving composite rhythms can be heard. There are also a few grace notes present in the flute, oboe and clarinet parts. These grace notes should not be placed too close to the note after and should be heard clearly.

Timbre:

“Down a Country Lane” is a piece that highlights the texture in the woodwind section. The piece starts with the melodic and harmonic content scored in the woodwind voices. The brass adds to this texture at letter A. The trumpet melody is written for trumpet with cup mute, 4 bars after A. The addition of the cup mute enhances the woodwind texture that is present. The B section, from letter C to letter D, has a full band scoring that starts thinly scored but gradually adds all of the voices by the fifth measure before D. The scoring remains tutti until letter E which
is where the texture becomes thinner. The vibraphone, which doubles the melodic content written for the flutes, is the only percussion voice used throughout the work.

Unit 7: Form and Structure

<table>
<thead>
<tr>
<th>Overall Form</th>
<th>Measures</th>
<th>Musical Content</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>A</td>
<td>Beginning to Letter A</td>
</tr>
<tr>
<td>A</td>
<td>Letter A-B</td>
<td></td>
</tr>
<tr>
<td>Transition</td>
<td>Letter B-C</td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>B</td>
<td>Letter C-D</td>
</tr>
<tr>
<td>A</td>
<td>A</td>
<td>Letter D-End</td>
</tr>
</tbody>
</table>
“Flourish for Wind Band”

by

Ralph Vaughan Williams
Unit 1: Composer

Ralph Vaughan Williams was born in Down Ampney, Gloucestshire, England on October 12, 1872.\textsuperscript{20} After his father’s death, the family moved to his mother’s family home in Surrey, which is where Vaughan Williams grew up. Vaughan Williams had some knowledge of the violin, piano and organ by the time he went to preparatory school, at Rottingdean, Sussex.\textsuperscript{21} After preparatory school, Vaughan Williams spent three years at Charterhouse, then two years at the Royal College of Music, spent three years at Trinity College, Cambridge and then returned to the Royal College of Music for one more year. His composition teachers included Hubert Parry, Charles Wood, Charles Stanford, Max Bruch and Maurice Ravel. Vaughan Williams met Gustav Holst in 1895 at the Royal College of Music.\textsuperscript{22} Both composers shared the same interests and ideals. These two influential composers turned to folk music for inspiration for their compositions. Vaughan Williams felt that music from his national heritage helped define his own character. “English Folk Song Suite”, “Sea Songs” and “Toccata Marziale” are three of Vaughan Williams’s original works for military band that have become staples in the wind band repertoire.\textsuperscript{23}


\textsuperscript{21} Ibid

\textsuperscript{22} Ibid

Unit 2: Composition

“Flourish for Wind Band” was first performed in the Royal Albert Hall, London, on April 1, 1939. This piece was originally composed as an overture for the pageant “Music and the People”. The piece was not published until 1972.24

Unit 3: Historical Perspective

The term flourish, used in the musical sense, applied to short pieces of music that were used as preludes. These preludes were generally played by trumpets. These pieces, at one point, were improvised. In England, from the Restoration period to the 18th century, the term flourish meant a short improvised prelude consisting largely of scales and arpeggios decorating a common chord. The function of this type of flourish was to familiarize the audience with the key of the following piece. Military flourishes were improvised trumpet fanfares, or calls, that were more elaborate than normal duty or routine calls. A fixed notation was developed in the 18th century for flourishes intended as salutes for royalty and general officers.25


Unit 4: Technical Considerations

“Flourish for Wind Band” is written in B flat and F major. The A sections of the piece are in B flat. The B section of the piece is in F. The entire piece is written in a 3/4 time signature. The works original instrumentation was edited. The instruments listed in square brackets were added to the work. The score also shows the editorial additions to the parts. The composer’s original score is written as normal sized notes. Editorial editions are written with smaller notes. All of the ranges are within reasonable limits for high school musicians. There is one solo that is written for the first cornet that starts at letter B and continues to letter C. The percussion parts are limited and can be performed by four percussionists. This piece contains timpani, snare drum, bass drum and a cymbal parts. Some editions do require the first and second trombone players to read the tenor clef.

Unit 5: Stylistic Considerations

This piece was originally composed as an overture and in a flourish style. The A section of the piece should be performed with a clear and defined articulation style which would add to the ceremonious nature of the piece. The dynamics for the A sections are fortissimo. The B section should be a complete contrast to the A section in both articulation and dynamics. The B section should be performed with a very lyrical and sustained articulation style. The dynamics of the B section start piano. There is one crescendo marked one before C which builds into a fortissimo. The tempo at the beginning of the piece is mark Maestoso and maintained throughout the piece.
Unit 6: Musical Elements

Melody:

The melody of this piece is primarily performed by the trumpet and upper woodwind voices. Various instruments double the melody for a short period of time throughout the piece. The French Horn, Cornet, Trumpet and Trombone parts all have parts of the fanfare melody in the first 10 measures and again from measure 45 through measure 53. The melody is present in the flute, E flat clarinet, B flat solo clarinet, B flat ripieno clarinet and cornet from letter A to B and also from letter D to the end of the piece. This instrumentation also plays the melody from letter B to C with the addition of the euphonium voice and the subtraction of the B flat ripieno clarinet. The melody is expanded into the flute, oboe, all clarinet and all trumpet from letter C through measure 42 at which time some instruments that were playing the melodic content are switched to harmonic content.

Harmony:

The overall harmony centers on B flat and F major. There are a few tonal brief tonal shifts that occur within the piece, but quickly return to the original keys. This piece starts in B flat major, modulates to F major the measure before letter B and modulates band to B flat major 5 measures after letter C. One tonal shift happen in the A section from measure 11 to 14 and from measures 54 through 57. In these measures Vaughan Williams use the I chord from B flat major as a flat III chord in G major. The B section travels from F major to D minor in measure 28. It then modulates in measure 31 to G minor and returns back to F major at letter C. The harmony in general is triadic and diatonic in nature.

Rhythm:
The rhythms that are present in this piece are not technically challenging. The rhythmic values present in this piece are very straightforward and consist of dotted half, half, quarter and eighth notes. The fanfare sections will require the most rhythmic independence because of the canonic writing that is present in these sections. The rest of the piece contains many homogenous rhythms that double throughout the ensemble.

Timbre:

The fanfare sections of this piece are the thinnest scored sections of this piece. These sections are written for cornet, trumpet, french horn and trombone voices. The rest of this piece is scored for the full band. Vaughan Williams uses the percussion voices to accent dynamic changes and to support the full ensemble scoring throughout his work.

Unit 7: Form and Structure

<table>
<thead>
<tr>
<th>Form</th>
<th>Measure Number</th>
<th>Motive</th>
<th>Musical Content</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1-10</td>
<td>A</td>
<td>Brass fanfare</td>
</tr>
<tr>
<td></td>
<td>11-19</td>
<td>B</td>
<td>Tutti Fanfare that transitions to the B section.</td>
</tr>
<tr>
<td>B</td>
<td>20-27</td>
<td>A</td>
<td>Solo trumpet, with a full band accompaniment.</td>
</tr>
<tr>
<td></td>
<td>28-35</td>
<td>B</td>
<td>Solo trumpet, with a full band accompaniment.</td>
</tr>
<tr>
<td></td>
<td>36-44</td>
<td>A</td>
<td>Tutti legato section that transitions into the restatement of the A section.</td>
</tr>
<tr>
<td>A</td>
<td>45-53</td>
<td>A</td>
<td>Brass fanfare</td>
</tr>
<tr>
<td></td>
<td>54-63</td>
<td>B</td>
<td>Tutti fanfare</td>
</tr>
</tbody>
</table>
“Scenes from The Louvre”

by

Norman Dello Joio
Unit 1: Composer

Norman Dello Joio was born in New York on January 25, 1913 into a family of church musicians. Dello Joio attained his piano and organ skills at home from his father, Casimir. By the age of twelve, Dello Joio was proficient enough to substitute for his father at the Church of Our Lady of Mount Carmel in Manhattan. Dello Joio was hired as an organist at the Star of the Sea Church, New York, at the age of fourteen. He studied organ with his godfather Pietro Yon, then Dello Joio continued to the All Hallows Institute and the College of the City of New York. He later went on to the Institute of Musical Art and furthered his musical education by attending the Juilliard Graduate School where he studied composition with Bernard Wagenaar. Dello Joio also studied composition with Paul Hindemith at the Berkshire Music Center and at the Yale School of Music. Dello Joio composed music for many genres including symphonic, choral, chamber, modern dance, ballet, opera and television. He has won an Elizabeth Sprague Coolidge Award, a Town Hall Composition Award, Guggenheim Fellowships, two New York Music Critics’ Circle Awards, The Pulitzer Prize for his composition “Meditations on Ecclesiastes” and an Emmy award for “Scenes from The Louvre”. 26

Unit 2: Composition

The band transcription was commissioned by Baldwin-Wallace College for the Baldwin-Wallace Symphonic Band. The band work was premiered on March 13, 1966 with Dello Joio conducting. 27 Dello Joio's five movement work depicts the development of the Louvre during the

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Renaissance period. The first movement, “The Portals” acts as an introduction. This music is based on the title music from the film score.\(^{28}\) The second movement, “Children’s Gallery”, is a transcription of “Ronde and Saltarelle” by Tielman Sustato. Movement three, “The King of France”, is based on themes from the composer Jean Baptiste Lully. The fourth movement, “The Nativity Painting”, is a variation of “In dulci jubilo”. “Finale”, the final movement, is based on Vincenzo Albrici’s “Festiliche Sonate”.\(^{29}\)

Unit 3: Historical Perspective

"Scenes from The Louvre" was originally written for orchestra. The orchestra version was written for a NBC television special on the Louvre gallery, in Paris, which premiered November 17, 1964. Norman Dello Joio received an Emmy Award for “Scenes from The Louvre” in September 1965.\(^{30}\) The Emmy Award was for most outstanding music written for television in the 1964-1965 season. This NBC special takes an in-depth look at the palace, the people that resided in the palace and the individuals that helped to build its world famous art collection. Henry II, Marie di Medici, Louis XIV and Napoleon Bonaparte were all discussed during the film. Dello Joio selected his themes from contemporary composers that were relevant during the time period of the people and events being documented by the film. For example, Dello Joio used Jean Baptiste Lully’s themes during the scenes that discussed Louis XIV. Jean Baptiste Lully was the court composer during Louis XIV’s reign.\(^{31}\)

\(^{28}\) Ibid
\(^{29}\) Bumgardner, 119
\(^{30}\) Bumgardner, 129
\(^{31}\) Bumgardner, 129.
Unit 4: Technical Considerations

This piece is a multi-movement work that centers on the keys of C, G and F major. Through the use of chromatics, the composer changes to minor keys and modal tonalities throughout the work. This piece contains 2/4, 4/4, 6/4 and 6/8 time signatures. The scoring for this work is very common with no unusual additions to instrumentation. There are sections of the piece that requires rhythmic independence on the performer’s part. For the majority of the piece instrument ranges should not be a challenge. The oboe part has passages that contain sustained playing in the upper register. In the "Finale", there is a fanfare that is scored up to a high B for the entire trumpet section. There are short soloistic opportunities for the flute and bassoon. There are extended clarinet and oboe solos in the fourth movement. The percussion parts can be performed by five percussionists. The percussion parts include timpani, chime, glockenspiel, tam-tam, snare drum and bass drum.

Unit 5: Stylistic Considerations

Each movement has its own characteristics that set them apart from each other. However, each movement is based on music from the Renaissance time period and should be performed with articulations and other music elements that represent that time period.

“The Portals” is taken from the opening music from the film score. This movement should have a feeling grandeur and represent the entering of the Louvre. The tempo is marked Andante Maestoso quarter note equals 74. The tempo increases at measure 26 to dotted quarter note equals 76 and will stay consistent to the end of the movement. There are rallentandos marked at measures 25 and 47. Articulations should go back and forth between a legato style and
an accented fanfare style. From the beginning of the piece to measure 23, the piece is in a legato style except for the fanfare-like statement in the brass at measure 11. At measure 24, the piece goes to a fanfare-like style until the end of the piece. The majority of this movement is a forte dynamic and should have a majestic feel.

The second movement, “Children’s Gallery” is based on Tielman Susato’s “Ronde and Saltarelle”. The terms Ronde and Saltarelle both refer to a kind of dance. The Ronde is a dance performed in a circle to voice accompaniment.\(^{32}\) The Saltarelle is a generic term meaning a moderately rapid dance in triple meter which involves jumping.\(^{33}\) The Ronde portion, which is in a duple meter, should be performed with a light articulation. This portion of the movement should also have a playful and jovial feel. The Ronde appears twice in this movement. It appears from measure 10 through measure 22 and then again from measure 39 to the end of the piece. The Saltarelle, which appears from measure 23 through measure 38, should have a completely different feel than the Ronde. The Saltarelle is legato and also is a triple meter. This movement has a variety of dynamics. They range from pianissimo to fortissimo. With the exceptions of measure 9, 48 and 51, the dynamics are terraced.

“The Kings of France” is more legato and stately than the other movements. The tempo of this movement is allegro moderato quarter note equals 112 until measure 60 which is when the tempo changes to allargando. The legato section starts at the beginning of the movement until measure 20. The trumpet starts a more majestic section from measure 20 to measure 40. The ensemble should use a heavier articulation without creating a lot of space between the notes. At


measure 40, the entire ensemble should use a marcato articulation. This section will have space between the notes. The articulation will become lighter at measure 50 with the use of the staccato markings. At measure 60, it is clearly marked con tutta forza or with full force. The articulations should be weighted and connected at the end of this movement. This piece is predominantly forte in dynamics. The woodwinds have the only piano moment at measure 36. The melody, from the beginning of the movement through measure 19, is passed between the oboe, clarinet, trumpet and flute voices. The melodic content from measure 20 through measure 50 is passed throughout the ensemble because of the canonic scoring present in this section. The trumpet takes over the melody from measures 50 to 55. The flutes and clarinets are added to the melodic content at measure 55. The oboe and piccolo are the final addition to the melodic content from measure 60 to the end of the movement.

“The Nativity Paintings” starts with a very legato style. The beginning is marked with andante con tenerezza or andante with tenderness. The dotted quarter note is equal to 56. This movement does have some staccato markings throughout. Notes marked staccato should be treated as slightly separated; not short. This movement travels between piano and mezzo forte dynamics with the use of crescendos and decrescendos.

The fifth movement, “Finale”, starting tempo is marked allegro brillante, quarter note equals 92. The movement remains this tempo until measure 42. At measure 42 there is a rallentando followed by a tempo con tutta forza al fine. This piece changes style throughout the movement between a fanfare style and a lighter style. The fanfare statements should be performed with a regal feel. The contrasting lighter sections are mixture between staccato and legato articulations. This movement uses a combination of crescendos and terraced dynamics. The dynamics range from piano to fortissimo.
Unit 6: Musical Elements

I. “The Portals”

Melody:

The melody starts out in the trombone voice from measure 1 through measure 10. The trumpets take over the melody in measure 11. The trombone voice then has the melody once again from measure 12 through measure 15. The clarinet and alto saxophone have the melodic content in measure 16 through measure 19. The melodic content for the B section is first presented in the French horn in measure 26. The melodic content is then scored in the trumpet section in measure 30. From 35 to the end of the movement the melody is score in the upper wood winds and brass. There is a secondary melodic fanfare that also occurs from measure 35 to the end scored in the French horns.

Harmony:

This movement has a wide variety of tonal centers. In the beginning of this movement, there is not a key signature present. All of the minor and modal tonal shifts occur through the use of accidentals. The timpani and bass voices do provide a G pedal tone throughout the movement which helps center tonality around C major which is the final tonality present at the end of the movement.

Rhythms:

The first movement starts in a 4/4 time signature and uses a variety of half, quarter, eighth and sixteenth note rhythms. In measure 26 the time signature changes to 6/8 and uses dotted quarter, quarter, dotted eighth, eighth, and sixteenth note rhythms.
Timbre:

This movement starts with a thin scoring that builds to a full band scoring at the end to create a feeling of grandeur. The composer uses a mix of woodwind and brass textures, which gives the piece interest. The scoring becomes denser as the movement progresses. The full band texture is introduced in measure 26 and is used through the end of the piece.

“Children’s Gallery”

Melody:

In the second movement, the melody is primarily in the woodwind and trumpet parts. The clarinet has the melody from measure 11 through measure 14. The flute and bassoon then takes over the melody from measure 17 through measure 20. The trumpet has the melody from measure 23 through measure 30. The oboe then takes over the melody from measure 31 through measure 38. The melody is in the woodwind and trumpet voices from measure 39 to the end of the movement.

Harmony:

This movement is centered on F major. The harmony is very triadic and diatonic in this movement.
Rhythm:

This movement has a mixture of 4/4 and 6/8 times signatures. Rhythmically, this movement contains quarter, dotted eighth, eighth and sixteenth note rhythms in both the 4/4 and 6/8 time signatures.

Timbre:

This movement has a variety of textures throughout the movement. There are only three full band moments in this movement. They are from measure 17 through measure 20, measure 43 through measure 46 and the last measure. Another texture used in this movement is the combination of woodwinds and French horn. This texture occurs from measure 1 through 10, measure 16, measure 22, measure 50 and measure 39 through measure 42. The B section of the movement is scored thinly using only the bassoon, trumpet and French horn parts from measure 23 through measure 30. The scoring changes to a mixture of flute, clarinet, French horn and trumpets from measure 31 through measure 38. There are only three measures that use a brass chamber sound and they are measures 15, 21 and 49.

“The Kings of France”

Melody:

The melodic content is in the wood wind section from measure 1 through measure 9. In measure 10, the melody is present in the trumpets. The woodwinds take over the melodic content once again from measure 12 through measure 19. The melody is spread throughout the full ensemble from measure 20 through measure 49 because of the canonic writing. The trumpets
have the melodic content from measure 50 to the end of the movement. The flutes and clarinet are added to the melodic content in measure 55.

**Harmony:**

This movement is centered on G major. The harmonies in this movement are triadic. The composer uses secondary dominant harmony structure throughout this movement.

**Rhythms:**

This movement contains 2/4, 3/4 and 4/4 time signatures and uses a variety of dotted quarter, quarter, eighth and sixteenth note rhythms.

**Timbre:**

This movement has a fuller texture then some of the other movements. The composer uses full band texture, woodwind ensemble texture and brass ensemble textures throughout the movement. The canonic scoring in the middle of the movement does create a wide variety of scoring and textures.

**"The Nativity Paintings"**

**Melody:**

The clarinet and oboe carry the main melodic content. The clarinet plays the melody from measure 6 through measure 19. The oboe performs the melody from measure 22 to the end of the movement. The flute doubles the melody in measure 14 and 15 and also again from measure 26 through measure 29.
Harmony:

The beginning of this movement through measure 20, centers on G major even though the key signature does not contain any sharps. Measure 22 through the end of the movement is centered on C major. The composer uses chromatics throughout the movement to give the movement a modal feel.

Rhythms:

The entire movement is written in 6/8 using dotted quarter, quarter, dotted eighth, eighth and sixteenth note values.

Timbre:

This movement is scored thinly and very chamber-like. The introduction through the first statement of the theme is only scored for flute, oboe, clarinet, bassoon and French horn. The trombones and glockenspiel are used to add color in measures 1, 14, 15 and 21. The second statement of the theme is scored the same way with the additions of the trumpet, cornet parts, baritone and bass voices. The brass section is used to change the color from measure 26 through measure 29.

V. “Finale”

Melody:

The melodic content for this movement is written throughout the ensemble. The composer uses two different, two bar motives to create the melody in this movement. One is a fanfare motive and the other is more lyrical. The fanfare motive is presented for the first time in measure 13 and 14 in the trumpet voice. This motive is present in measures 13 through 16, 19
through 24 and 28 through 29 in the trumpet, trombone, flute and clarinet parts. The two bar lyrical motive is present in measures 17 through 18, 25 through 26, measure 29 through 31 and 35 through 41. The lyrical motive is written in the flute, oboe, clarinet, French horn, trumpet, baritone, bass and string bass parts throughout the movement.

**Harmony:**

This movement is centered on C major. The harmonies in this movement are triadic and some are more dissonant than the other movements. The composer uses secondary dominant harmony structure throughout this movement.

**Rhythms:**

This movement is written in 4/4 and utilizes quarter, eighth and sixteenth note rhythms.

**Timbre:**

This movement has a wide variety of textures. It contains full ensemble, woodwind ensemble and brass ensemble scoring. This movement starts with a thin scoring, passing a fanfare motive through the percussion, brass and wood wind voices. This builds into a full band scoring in measure 9. The composer masterfully uses a wide variety of textures and colors from measure 9 through 31. A thin scoring in introduced again at measure 32 and builds into a full band texture to finish the movement.
## Unit 7: Form and Structure

<table>
<thead>
<tr>
<th>Overall Form</th>
<th>Movement</th>
<th>Form Within Movement</th>
<th>Measure Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>The Portals</td>
<td>Extended Fanfare and Processional</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Introduction</td>
<td>1-11</td>
</tr>
<tr>
<td></td>
<td></td>
<td>A</td>
<td>12-19</td>
</tr>
<tr>
<td></td>
<td></td>
<td>A Developed</td>
<td>20-25</td>
</tr>
<tr>
<td></td>
<td></td>
<td>B</td>
<td>26-34</td>
</tr>
<tr>
<td></td>
<td></td>
<td>B’</td>
<td>35-44</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Codetta</td>
<td>45-48</td>
</tr>
<tr>
<td>B</td>
<td>Children’s Garden</td>
<td>Theme and Variations</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Introduction</td>
<td>1-9</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Theme</td>
<td>10-16</td>
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<tr>
<td></td>
<td></td>
<td>Variation 1</td>
<td>17-22</td>
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<tr>
<td></td>
<td></td>
<td>Variation 2</td>
<td>23-38</td>
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<tr>
<td></td>
<td></td>
<td>Variation 3</td>
<td>39-51</td>
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<tr>
<td>C</td>
<td>The Kings of France</td>
<td>Chorale and Development</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>A</td>
<td>1-18</td>
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<tr>
<td></td>
<td></td>
<td>B (Canon)</td>
<td>19-39</td>
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<tr>
<td></td>
<td></td>
<td>C (Canon)</td>
<td>40-64</td>
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<tr>
<td>B</td>
<td>The Nativity Paintings</td>
<td>Strophic</td>
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<tr>
<td></td>
<td></td>
<td>Introduction</td>
<td>1-5</td>
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<tr>
<td></td>
<td></td>
<td>A</td>
<td>6-21</td>
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<td></td>
<td></td>
<td>A’</td>
<td>22-38</td>
</tr>
<tr>
<td>A</td>
<td>Finale</td>
<td>Strophic-Rondo</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>Introduction</td>
<td>1-14</td>
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<tr>
<td></td>
<td></td>
<td>A</td>
<td>13-20</td>
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<tr>
<td></td>
<td></td>
<td>A’</td>
<td>21-26</td>
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<td></td>
<td></td>
<td>A’</td>
<td>27-34</td>
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<tr>
<td></td>
<td></td>
<td>Transition</td>
<td>35-42</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Codetta</td>
<td>43-46</td>
</tr>
</tbody>
</table>

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“Sharakan”

by

Anthony LaBounty
Unit 1: Composer

Anthony LaBounty, a native of southern California, earned a bachelor's degree in music from the University of Arizona, and a master's degree with honors from the University of Illinois. LaBounty has served as Associate Professor of Music and the Associate Director of Bands at the University of Nevada since 1988.\(^{35}\) In addition to Sharakan, Anthony LaBounty’s compositions for wind orchestra include “Le Sentier”, “Prayer For Asia” and “How Deep The Father’s Love For Us”.\(^{36}\)

Unit 2: Composition

**Sharakan**, composed in 2010, was written to honor Dr. Harry Begian and is patterned after a canonic hymn found in the Armenian Church liturgy. Dr. Harry Begian served as Director of Bands at the University of Illinois from 1970 until his retirement in 1984.\(^{37}\)

Unit 3: Historical Perspective

Armenian Folk and Church music are not based on the European tonal system but on the system of tetra-chords. The last note of one tetra-chord serves as the first note of another. The principal tetra-chord in Armenian music is the major tetra-chord, who’s first and last notes remain fixed, while the middle ones are changed.

\(^{35}\) [http://www.unlvbands.com/bios/tony.shtml](http://www.unlvbands.com/bios/tony.shtml)


The word Sharakan can be interpreted in many ways. It may be interpreted as a series or string of gems, aqin in Armenian being a precious stone. The Sharakan is a collection of sacred songs, partly original and partly translated from Greek liturgy.

Until the invention of the alphabet, the Armenian church sang only psalms. The singing of psalms was eventually replaced by the singing of sharakans. There are ten sharakan melodies: eight of them dzyan (mode) and two of them steghi. The main sharakan melodies, combined with their subdivisions total twenty in all. The sharakan melodies were considered mandatory and were limited in use. Therefore, they have remained unchanged over many centuries.

**Unit 4: Technical Considerations**

“Sharakan” is written in 4/4 and 3/4 time. This piece is scored for the tradition wind ensemble. The score includes optional parts for E flat contra-alto clarinet, B flat contra-bass clarinet, string bass, cello I, cello II and harp. The instrument ranges for this piece are not outside the range of a high school student. The oboe and bassoon have some sustained upper register playing that may be challenging for younger performers. There are soloistic opportunities for the flute and oboe voices. The percussion parts include the timpani, crotales, glockenspiel, tam tam, crash cymbals, triangle, finger cymbals, chimes, vibraphone, suspended cymbals, wind chimes and bass drum. All of the percussion parts can be cover by five performers.

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Unit 5: Stylistic Considerations

“Sharakan” is marked cantabile in the beginning of the piece. The entire piece should be performed with a lyrical and solemn style. There is a style change that occurs from measure 41 through measure 52. This section contains accents that should be perform with weight but not over done so to lose the solemn nature of the piece. Articulations and breath marks are clearly marked and should be followed. The beginning tempo is marked at quarter note equals 60. Tempo markings are very clearly marked. There is a tempo change at 25. The tempo changes to quarter note equals 70. The quarter note changes to 78 at measure 41 and then changes back to the original tempo at measure 53. The dynamics range from piano to fortissimo. Through the use of crescendos, decrescendos, accelerandos and ritardandos this piece contains various opportunities to be expressive throughout the work.

Unit 6: Musical Elements

Melody:

The main melodic content is first presented by the flute solo in the beginning of the work. The oboe is added to the melody in measure 5. The alto saxophone and vibraphone voices are added to the melody in measure 9 while the flute voice is taken away. The instrumentation of the melodic content continues to grow with the addition of the baritone saxophone in measure 13 and the addition of the cello in measure 18. The flute, oboe and clarinet one parts have the melody from measure 25 through measure 39. The French horn has a secondary melodic line from measure 29 through measure 39. The trumpet takes over the melody from measure 41 through measure 52. The French horns have a counter melody from measure 42 through measure
48. At measure 53, the low brass section has the melodic content all the way through measure 63. The trumpets restate the main melodic theme in measure 64. The glockenspiel has the last statement of the main theme in measure 81.

**Harmony:**

This piece contains a variety of harmonic structures. The majority of this piece has a modal and minor harmonic structure. This piece is centered on D phrygian from the beginning of the piece through measure 40. At measure 41 the piece is centered on e minor. The piece returns to D phrygian at measure 53. The piece is then centered on c minor at measure 64. The piece remains centered around c minor until measure 77. There is an E flat major chord in measure 77 and 78, which leads into C major for the last 4 bars of the piece.

**Rhythms:**

“Sharakan” has a mixture of 4/4 and 3/4 times signatures. This piece contains whole, dotted half, half, dotted quarter, quarter, dotted eighth, eighth, eighth note triplet, dotted sixteenth, sixteenth and thirty second note rhythmic figures. This piece also contains grace notes which should be performed slowly, gently and spaced away from the primary note.

**Timbre:**

LaBounty use a variety of textures throughout his work. The beginning is scored for flute solo. As the piece continues, he adds and deletes instrument voices to change the texture of the piece. The beginning of the piece through measure 24 is thinly scored. At measure 25, the flute, oboe and clarinet one parts are given the melody while clarinets two, clarinet three and bass clarinet are given the harmonic content. The French horn is added at measure 29 and gives depth
the upper woodwind texture. Measure 41 drastically changes in texture as it moves from a woodwind texture to a brass dominant texture. Measure 49 is the first and only full band texture of the piece. Measure 53 has a low brass choir that has the melodic content with the clarinets playing the harmonic content. The trumpets present the melodic and harmonic texture at measure 34. The end of the piece is score somewhat like the beginning. It is thinly scored with the woodwinds being the dominant voice. The composer incorporates the percussion instruments when texture or dynamic changes are needed.

**Unit 7: Form and Structure**

<table>
<thead>
<tr>
<th>Overall Form</th>
<th>Measures</th>
<th>Musical Content</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1-24</td>
<td>The melody is presented by solo flute then oboe, alto saxophone, baritone saxophone and cello.</td>
</tr>
<tr>
<td>A</td>
<td>25-40</td>
<td>Upper woodwinds have the melodic content with the addition of a secondary horn melody.</td>
</tr>
<tr>
<td>B</td>
<td>41-52</td>
<td>Full ensemble chord structures with a horn melody. This section also contains the climax of the piece at measure 49.</td>
</tr>
<tr>
<td>C</td>
<td>53-63</td>
<td>Low brass choir that has the melodic content with the clarinets playing the harmonic content.</td>
</tr>
<tr>
<td>A'</td>
<td>64-72</td>
<td>Restatement of the melodic in variation.</td>
</tr>
<tr>
<td>Coda</td>
<td>72 – End</td>
<td>Woodwind and French horn texture that leads to a low brass C major chord.</td>
</tr>
</tbody>
</table>