Advanced Conducting Project

Walter Choplick

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Messiah College is a Christian college of the liberal and applied arts and sciences. Our mission is to educate men and women toward maturity of intellect, character and Christian faith in preparation for lives of service, leadership and reconciliation in church and society.
MUAP 504: Advanced Conducting Project

Messiah College

Walter Choplick

May 6, 2016

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An American Elegy

Frank Ticheli

(b. 1958)

Publisher: Manhattan Beach Music

Date of Pub: 2000

Grade 4

Unit 1: Composer

Frank Ticheli was born in Monroe, Louisiana on January 21, 1958. He is an American composer and educator who is currently a professor of composition at the University of Southern California's Thornton School of Music. Ticheli attended Southern Methodist University where he received his Bachelor of Music in 1981, and earned two degrees in composition from the University of Michigan (Master of Music in 1983, Doctor of Musical Arts in 1987). From 1991 to 1998, Ticheli was composer-in-residence of the Pacific Symphony, and he still has a close working relationship with that orchestra and their music director, Carl St. Clair.

Ticheli's works have received recognition across the United States and Europe. Orchestral performances include: Philadelphia Orchestra, Atlanta Symphony, Detroit Symphony, Dallas Symphony, American Composers Orchestra, the radio orchestras of Stuttgart, Frankfurt, Saarbruecken, and Austria, and the orchestras of Austin, Bridgeport, Charlotte, Colorado, Haddonfield, Harrisburg, Hong Kong, Jacksonville, Lansing, Long Island, Louisville, Lubbock,

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Memphis, Nashville, Omaha, Phoenix, Portland, Richmond, San Antonio, San Jose, Wichita Falls, and others.²

Ticheli is the winner of the 2006 NBA/William D. Rivelli Memorial Band Composition Contest for his Symphony No. 2. He also has been awarded the Charles Ives and the Goddard Leiberson Awards, both from the American Academy of Arts and Letters, the Walter Beeler Memorial Prize, and First Prize awards in the Texas Sesquicentennial Orchestral Composition Competition, Britten-on-the-Bay Choral Composition Contest, and Virginia CBDNA Symposium for New Band Music.

Unit 2: Composition

In the Program Notes, Ticheli writes:

*An American Elegy* is, above all, an expression of hope. It was composed in memory of those who lost their loves at Columbine High School on April 20, 1999, and to honor the survivors. It is offered as a tribute to their great strength and courage in the face of a terrible tragedy. I hope the work can also serve as one reminder of how fragile and precious life is and how intimately connected we all are as human beings.

I was moved and honored by this commission invitation, and deeply inspired by the circumstances surrounding it. Rarely has a work revealed itself to me with such powerful speed and clarity. The first eight bars of the main melody came to me fully formed in a dream. Virtually every element of the work was discovered within the span of about two

weeks. The remainder of my time was spent refining, developing, and orchestrating.  

Unit 3: Historical Perspective

An American Elegy was written as a commission by the Columbine Commissioning Fund, a special project sponsored by the Alpha Iota Chapter of Kappa Kappa Psi at the University of Colorado on behalf of the Columbine High School Band, because of the Columbine High School shootings. On April 20, 1999, two students, who were dressed in trench coats, began shooting students outside of Columbine High School, outside of Denver. They then moved inside of the school, where they shot many students in the library. After they killed 12 students and a teacher, and wounded more than 20 other people, they turned the guns on themselves. The piece was premiered by the Columbine High School Band, William Biskup, Director, Frank Ticheli, guest conductor, on April 23, 2000.

Unit 4: Technical Considerations

An American Elegy is scored for a wind band, along with an off-stage trumpet soloist. There are sections of an oboe solo, which is also cued in flute and saxophone. In his program notes, Ticheli mentions that the solo should sound “distant and ethereal, even other-worldly.” The director shouldn’t just place the soloist backstage with the door open, because the sound is too “present.” The director should try to find a remote area of the auditorium or performance area to find the best sound for the ensemble and soloist.

Ranges of instruments must also be taken into consideration. The first horn part extends from c’ to g”, and the second horn reaches from c’ to f”. Both parts serve as primary melodic roles. There are also two solo oboe passages, which are also cross-cued in the flute and

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saxophone, respectively. If playing on the cross-cued instruments, players must reflect the serenity and refection of the work when performed on the intended instrument.

Unit 5: Stylistic Considerations

*An American Elegy* takes the listener through a whirlwind of emotions. From sadness, to hope. Ticheli wrote in his program notes:

> The work begins at the bottom of the ensemble’s register and ascends gradually to a heartfelt cry of hope. The main theme that follows, stated by the horns, reveals a more lyrical, serene side of the piece. A second theme, based on a simple repeated harmonic pattern, suggests yet another, more poignant mood. These three moods – hope, serenity, and sadness – become intertwined throughout the work, defining its complex expressive character. A four-part canon builds to a climatic quotation of the Columbine Alma Mater. The music recedes, and an offstage trumpeter is heard, suggesting a celestial voice – a heavenly message. The full ensemble returns with a final, exalted statement of the main theme. ⁵

While doing research for this commission, Ticheli found out that Columbine did not have an Alma Mater. He wrote one for the school, and included part of it in *An American Elegy*. The section of the Alma Mater that is used has the text, “We are Columbine! We all are Columbine!”

Unit 6: Musical Elements

MELODY:

The melody (Example 1) of *An American Elegy* is passed throughout the ensemble throughout the piece. There are two oboe solos, an offstage trumpet soloist, along with the climax of the piece, which is an excerpt of the Columbine Alma Mater.

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Example 1

HARMONY:

Harmonic balance is of utmost importance in this piece. Especially in the “Dreamlike” and trumpet solo portions of the work. The clarinet and saxophone parts must be able to provide the suspense and release on beats 1 and 3, in addition to the dynamic changes. An American Elegy is in the key of B-flat major with a brief section in F major between the Four-part canon and the bridge after the climax.

RHYTHM:

Rhythmic patterns throughout An American Elegy are not difficult for the ensemble to perform. What will be more difficult for the ensemble to do is to play these rhythms accurately with other ensemble members. The director should make sure that all members are listening across the ensemble to play these rhythms correctly.

TIMBRE:

The beginning of the piece begins at the bottom of the ensembles register, which then raises to the climax of the piece. There is a “dreamlike” sequence in measures 97-110 between clarinets and saxophones that has short dynamic swells.

Ticheli then uses a flute, clarinet, horn, and euphonium in a four-part canon. This is then joined by oboe, saxophones, trumpets, and trombones. After the four-part canon, all instruments are used in the excerpt of the Columbine Alma Mater. The instrumentation then starts to thin out to the conclusion of the piece, where only clarinets and low brass play the final note.
### Unit 7: Form and Structure

<table>
<thead>
<tr>
<th>Measure</th>
<th>Meter</th>
<th>Phrase Structure</th>
<th>Event and Scoring</th>
</tr>
</thead>
<tbody>
<tr>
<td>15-30</td>
<td></td>
<td>4+4+4+4+4</td>
<td>Main Theme – Horn plays melody with woodwinds playing in the background.</td>
</tr>
<tr>
<td>31-46</td>
<td>4/4, 3/4, 2/4</td>
<td>4+4+4+4+4+4+4+4+2</td>
<td>Episode – Tempo rubato, which will be up to the conductor’s interpretation.</td>
</tr>
<tr>
<td>47-62</td>
<td></td>
<td>4+4+4+4+4</td>
<td>Main Theme – Flutes, clarinets, and horn takes over the melody.</td>
</tr>
<tr>
<td>63-96</td>
<td>4/4</td>
<td>4+4+4+4</td>
<td>Second Theme – Accompanied by a simple harmonic pattern (I-V-IV-V) over a tonic pedal.</td>
</tr>
<tr>
<td>97-110</td>
<td></td>
<td>4+5+5</td>
<td>Four-Part Canon – Serves as on long crescendo.</td>
</tr>
<tr>
<td>111-113</td>
<td>4/4, 2/4</td>
<td>3</td>
<td>Climax: Excerpt from Columbine <em>Alma Mater</em> – Columbine did not have an Alma Mater. Ticheli wrote one for the school and included the excerpt in this piece. (The excerpt quoted is a setting of the words, “We are Columbine! We all are Columbine!”)</td>
</tr>
<tr>
<td>114-117</td>
<td>4/4</td>
<td>4</td>
<td>Bridge – Alto saxophone takes over the melody, preparing for the solo.</td>
</tr>
<tr>
<td>118-127</td>
<td>Free Time, 4/4</td>
<td>1+1+4+4</td>
<td>Offstage trumpet solo – The “emotional heart” of the work. The soloist should be placed offstage to have the best effect. Measures 118 and 119 are unmetered and the director should not attempt to conduct the soloist.</td>
</tr>
<tr>
<td>128-131</td>
<td>4/4</td>
<td>4</td>
<td>Bridge – The oboe player takes over for the trumpet soloist.</td>
</tr>
</tbody>
</table>

### Unit 8: Suggested Listening

Ronald LoPresti, *Elegy for a Young American*

Frank Ticheli, *Loch Lomond*

*Frank Ticheli, Shenandoah*

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Unit 9: Additional References and Resources

http://www.manhattanbeachmusiconline.com/frank_ticheli/.
Black Diamond Heist

Christopher LaRosa

Date of Pub: 2015

Grade 2

Unit 1: Composer

Christopher LaRosa was awarded his Bachelor of Music at Ithaca College and a Master of Music from Boston University, and is currently pursuing his Doctor of Musical Arts at Indiana University.

LaRosa typically composes for a diverse instrumentation. He won multiple awards for compositions with these unique instrumentations. They include LaRosa's Sextet, Symmetries (for two sting quartets), and Mythologies (flute preludes).

LaRosa's works have been performed thought the United States, Austria, and Mexico by various ensembles such as the Hartford Symphony Orchestra, the "President's Own" United States Marine Band, the Boston New Music Initiative, and CEPROMUSIC.¹


Unit 2: Composition

*Black Diamond Heist* was commissioned by William Lennox and the North Schuylkill Elementary Band in Ashland, Pennsylvania. LaRosa visited the school and met with the elementary school students and asked what they wanted in the piece. The ones chosen were included in the tempo markings. These include “Dark, sneaky,” “The Diamond,” “Snatching the Diamond,” “Alarm Sounds!,” and “The Chase.”

Unit 3: Historical Perspective

“Black Diamond” can refer to anthracite coal, which is typically found in east-central Pennsylvania, where North Schuylkill Elementary is located. There are many colleges, schools, nursing homes, and hospitals that save money on heating costs by using anthracite. Some studies show that anthracite-burning furnaces cut fuel bills nearly in half.

Here is an excerpt from Blaschak Coal:

> Anthracite is primarily mined on the surface by retrieving left-over coal from abandoned, previously deep mined underground sites. Huge shovel-like machines, called drag-lines, dig up coal that is buried in the walls and ceilings of the abandoned tunnels. Today, anthracite is extracted almost exclusively from previously disturbed sites. After retrieving the coal from the old mines, the land is filled in and reclaimed. The mining companies plant trees and grass and help redirect water flow and restore the surface to its natural state.²

Unit 4: Technical Considerations

*Black Diamond Heist* was written for a grade 2 band. Syncopation exists throughout the piece. There are also instances the pattern shown in Example 1 that performers must not make into triplets.

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In the “Snatching the Diamond” section, woodwinds will have trills, but they are flat. Performers must know what note the trill should be. (Example 2)

Example 1

Example 2

Unit 5: Stylistic Considerations

Articulation and dynamics are two areas of focus that need attention in order for a quality performance. Being able to match articulations across the ensemble is of the utmost importance. Performers should play similar styles together to match these articulations. There is a section in “The Chase” where there is an accented pattern on one, the and after two, and four. (Example 3) This must be passed around the ensemble and sound the same in of all instruments.

There are also some abrupt tempo changes. Being able to seamlessly change tempo will help tell the story that LaRosa and the students of North Schuylkill elementary school were able to tell.

Example 3
Unit 6: Musical Elements

MELODY:

The melodies in *Black Diamond Heist* are technically straightforward. Throughout the piece, performers will learn the importance of when they have the melody versus having the harmony.

There is a "question and answer" section within the ensemble in "The Chase." Perhaps the director (in a rehearsal setting) could have an entire section play the antecedent, and then have another section play the answer. This way performers could understand what purpose they have in the piece.

```
\begin{music}
\new staff
\new time {4/4}
\new key {F#}
\new clef {treble}
\new staff
\new time {4/4}
\new key {C}
\new clef {treble}
\new staff
\new time {4/4}
\new key {G}
\new clef {bass}
\end{music}
```

HARMONY:

The biggest use of harmony in *Black Diamond Heist* is within "The Diamond," "Snatching the Diamond," and the "Alarm Sounds" sections. "The Diamond" uses a lot of suspense against the harmonies and resolve, which can be heard with the alto saxophone.

"Snatching the Diamond" uses the woodwinds to trill while the trumpets have an eighth note pattern underneath. "Alarm Sounds" have all wind instruments playing tone clusters to mimic an alarm sounding. The piece is in the key of B-flat major.
RHYTHM:

There are some instances where LaRosa uses syncopation and accented patterns throughout the piece. In “Alarm Sounds,” LaRosa adds sfz to the accents on beats 1 and 3 to create the effect of an alarm. The same can be seen in the last three measures of Black Diamond Heist where LaRosa adds a sfz to the strong beats (1, 3, and 4) to show more emphasis on those beats.

TIMBRE:

Throughout the piece, LaRosa uses the different timbres of the instruments to tell the story of Black Diamond Heist. The use of woodwind instruments during “The Diamond” portrays the delicacy of finding the stone. LaRosa has all instruments playing during “Alarm Sounds” to mimic a burglar alarm going off. Brass and percussion in “The Chase” helps show the urgency of getting the diamond back.

Unit 7: Form and Structure

<table>
<thead>
<tr>
<th>Measure</th>
<th>Meter</th>
<th>Phrase Structure</th>
<th>Event and Scoring</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-8</td>
<td></td>
<td>4+4</td>
<td>“Dark and sneaky.” Trombone, euphonium and piano provide two eighth notes in each measure while a closed hi-hat, bass drum, suspended cymbal, and claves help add to the eeriness of the opening. Clarinets then come in with the melody.</td>
</tr>
<tr>
<td>9-12</td>
<td>4/4</td>
<td>4</td>
<td>Harmony moves to the bassoon, bass clarinet, and saxophones, while the flutes, oboes, clarinets, horns and trombones carry on the melody.</td>
</tr>
<tr>
<td>13-22</td>
<td></td>
<td>2+2+2+2+2</td>
<td>A sixteenth note patterns appears sporadically throughout this section. A subito piano crescendo followed by a legato section with a molto ritardando and fermata add to the sneakiness of this section!</td>
</tr>
<tr>
<td>23-35</td>
<td>3/4</td>
<td>5+2+6</td>
<td>“The Diamond.” An alto saxophone</td>
</tr>
<tr>
<td>36-41</td>
<td>3+3</td>
<td>The clarinets and alto saxophones are alternating thirds within the chords while the flutes, oboes, and trumpets are playing the melody further admiring the diamond.</td>
<td></td>
</tr>
<tr>
<td>--------</td>
<td>------</td>
<td>-----------------------------------------------------------------------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>42-48</td>
<td>5+2</td>
<td>“Snatching the Diamond.” Scattered trills in the woodwinds, coupled with scattered eighth note patterns in the trumpets and a tension-building melody in the low brass add to the anxiety as the diamond is stolen.</td>
<td></td>
</tr>
<tr>
<td>49-52</td>
<td>4</td>
<td>“Alarm Sounds.” Tone clusters on beats one and three throughout all instruments mimic an alarm after the diamond is stolen.</td>
<td></td>
</tr>
<tr>
<td>53-70</td>
<td>4+4+4+4+2</td>
<td>“The Chase.” An eighth note pattern is being passed around the ensemble to resemble a chase. The piece ends with the ensemble playing a unison accented pattern. But was the robber caught?</td>
<td></td>
</tr>
</tbody>
</table>

**Unit 8: Suggested Listening**

Andrew Boyson, *Tricycle*

Thomas Duffy, *Snakes!*

Frank Ticheli, *Abracadabra*

Orazio Vecchi, *Fa Una Canzona*

**Unit 9: Additional References and Resources**

Bogoroditse Devo
Sergei Rachmaninoff
(1873-1943)
transcribed by Brad Genevro
Publisher: Maestro & Fox Music
Date of Pub: 2009
Grade 2
Unit 1: Composer

Sergei Rachmaninoff was born in 1873, and was one of the finest pianists of his day, and as a composer, the last great representative of Russian Late Romanticism. There is also some debate of the exact place of Rachmaninoff's birth. Rachmaninoff himself always believed that he was born at Oneg in the Novorod region. According to the Old Style calendar, he was born on March 20, 1873. That would make it April 1 as the New Style date. The plaque on his tombstone lists April 2, 1873 as his date of birth.¹

At the age of ten, Rachmaninoff studied at the Saint Petersburg Conservatory. In 1885, he failed his end-of-term examinations and was notified that he may lose his scholarship.² At the recommendation of his cousin, he then went to the Moscow Conservatory to study under Nikolay Zverev.³

After Rachmaninoff's graduation, he signed a publishing contract with Gutheil, and composed what quickly became his best-known composition, the Piano Prelude in C-Sharp

² Ibid.
³ Ibid.
Minor. In January of 1895, he began to work on his first substantial piece, the Symphony No. 1 in D-minor.

Rachmaninoff made his London debut at Queen’s Hall on April 19, 1899. This was his first significant appearance outside Russia. The Philharmonic Society, who invited Rachmaninoff, invited him in hopes that he would play his Second Piano Concerto (which he had not yet started). He refused to perform his First Concerto, saying that it is a student piece. He instead agreed to conduct his orchestral fantasy The Rock and to play the Prelude in C-sharp Minor and Elégie from his Op. 3 set of piano pieces.

**Unit 2: Composition**

*Bogoroditse Devo* is a movement from Rachmaninoff's Vespers Op. 37. This is the quietest of the five quiet numbers that form the Vespers section of the vigil. Below you will see the original Russian text with an English Translation.

<table>
<thead>
<tr>
<th>Russian Text</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bogoroditse Devo, raduysya, blagodatnaya Mariye, Gospod’s toboyu: Blagoslovenna Ty v zhenakh i blagosloven plod chreve Tvoyego, Yako Spasa rodila yesi dush nashikh.</td>
<td>Virgin mother of God, hail, Mary, full of grace, the Lord is with thee: Blessed art thou among women, and blessed is the fruit of thy womb, For thou hast brought forth the Saviour who redeemed our souls.</td>
</tr>
</tbody>
</table>

4 Ibid.
5 Ibid.
6 Ibid.
8 Ibid.
Unit 3: Historical Perspective

*Bogoroditse Devo* is a movement of a larger work of the *Vespers* that was composed by Rachmaninoff. Russian church music came to a sudden and violent end with the outbreak of the October Revolution. *Vespers* is considered to mark the crowning conclusion, which forms a culmination of a thousand years of church music. It forms a culmination in the evolution of nearly a thousand years of church music, which at times sought inspiration there.

There was a ban of Rachmaninoff's music in the USSR, which only lasted a few years, due to the fact that he donated proceeds from his concerts to support his native country during World War II. Because of that, until the 1980s, only public performances of the *Vespers* were only permitted in Russia.\(^9\)

Unit 4: Technical Considerations

While this piece is not technically difficult, there will be a difficulty for performers to have the correct blend and balance throughout the parts. There is also a natural ebb and flow of crescendos and decrescendos that Gennevino notated in the parts that all performers should closely follow.

Performers should be aware of possible intonation issues throughout the piece. Playing with poor intonation will destroy the integrity of the work.

Unit 5: Stylistic Considerations

Since this is a transcription from a choral work, performers should listen to a recording of a choir singing this piece. Performers should not have any audible breaths or breaks in music, with the exception of the eighth rest at the end of the piece which is in all parts. There should not be any hints of difficulty in the musicians performing their parts. All eighth notes should

sound as if a singer is performing their part.

Unit 6: Musical Elements

MELODY:

Since this movement of the Vespers is the quietest, the melody starts off with the woodwinds, horn, and euphonium (Example 1). At the climax of the piece, all instrumentalists are playing, which then dies down to nothing as the piece ends.

\[
\begin{align*}
\text{Example 1:} & \quad \left[ \text{Musical notation} \right] \\
\text{HARMONY:} & \quad \left[ \text{Musical notation} \right]
\end{align*}
\]

HARMONY:

Genevro uses the typical Soprano, Alto, Tenor, and Bass (SATB) writing in Bogoroditse Devo. This is done as one would typically expect with the higher instruments playing the soprano and tenor lines, mid-voices playing the alto line, and low brass playing the bass line. The piece is in the key of F major.

TIMBRE:

The beginning of Bogoroditse Devo uses a light instrumentation to mimic the graceful style of a choir. As the piece goes on, instruments are added until the climax of the piece where all instruments are playing in a powerful, but still elegant style.
Unit 7: Form and Structure

<table>
<thead>
<tr>
<th>Measure</th>
<th>Meter</th>
<th>Phrase Structure</th>
<th>Event and Scoring</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-13</td>
<td>4/4</td>
<td>3+4+4+2</td>
<td>Woodwinds, horn, and euphonium play the initial melody.</td>
</tr>
<tr>
<td>14-19</td>
<td></td>
<td>4+2</td>
<td>Trumpets take over the melody, while the woodwinds play a counter-melody.</td>
</tr>
<tr>
<td>20-27</td>
<td>4/4, 6/4</td>
<td>4+4</td>
<td>Climax of the piece in measure 20. All instruments playing. Ritardando and the end of the piece with all instruments having a decrescendo to pianissimo to the end.</td>
</tr>
</tbody>
</table>

Unit 8: Suggested Listening

Edward Elgar, *As Torrents in Summer*

David Holsinger, *A Childhood Hymn*

High M. Stuart, *A Hymn for Band*

Frank Ticheli, *A Shaker Gift Song*

Unit 9: Additional References and Resources


Chester Variations
Elliot del Borgo
(1938-2013)
Publisher: Hal Leonard Corporation
Date of Pub: 1995
Grade 2

Unit 1: Composer

Elliot del Borgo was born in 1938 in Port Chester, New York. He received a B.S. degree from the State University of New York, and an Ed.M. degree from Temple University. He also was granted an M.M degree from the Philadelphia Conservatory of Music, where he studied composition under Vincent Persichetti and trumpet under Gilbert Johnson. A doctoral equivalency was granted to del Borgo in 1973 from SUNY, and was elected to membership in the American Bandmasters Association in 1993.

Elliot del Borgo taught music in the Philadelphia public school, and then was a professor of music at the Crane School of Music, where he held teaching and administrative positions from 1966 to 1995. He is also an award-winning member of ASCAP. Del Borgo composed many pieces, including music for the 1980 Olympics in Lake Placid, New York.¹

Some of del Borgo’s famous pieces include: Meditation, Shaker Variants, Songs of the Whaleman, Two British Folk Songs, and Do Not Go Gentle onto That Good Night.

Unit 2: Composition

*Chester Variations* is an arrangement based on the composition *Chester* by William Schuman (1910-1992) at a Grade 2 composition. *Chester*, by William Schuman, was originally the third movement of an orchestral work, *New England Triptych: Three Pieces after William Billings* (1956), which was commissioned by Andre Kostelanetz.

William Schuman was commissioned to compose *Chester* by Pi Kappa Omicron in 1956. Schuman took Billings' original work, which was composed as a church hymn, and adapted it for a concert band.  

Unit 3: Historical Perspective

William Billings (1746-1800), a native of Boston, Massachusetts, is one of the most prominent figures in early American Music. The tune “Chester” first appeared in a collection of tunes and anthems entitled *The Singing Master’s Assistant*.

William Schuman took the well-known tune of *Chester* and transcribed it into what is known as one of the most popular pieces in concert band literature. Elliot del Borgo took the Schuman work and arranged it for a band at a middle school ability level.

Unit 4: Technical Considerations

*Chester Variations* is meant for an advanced elementary or middle school band that is using the Essential Elements Band Series (though using this series is not required to perform this piece). Directors should make sure that they correlate this piece with Book 2, page 14 of the Essential Elements series. There is also a reference sheet on the back of the student parts.

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3 Ibid.
Since this is meant for an advanced elementary or middle school band, clarinets should be able to play over the break, and students should be aware of articulation styles that are present in the piece. Woodwinds have a slur two-slur two pattern (Example 1) throughout a large portion of the piece.

Example 1

Unit 5: Stylistic Considerations

It is recommended that performers listen to the original recording in *Chester* by William Schuman to grasp the overall effect that del Borgo was intending for *Chester Variations*. There should be a distinct difference between the “Cantabile” and “Quickly” sections of the piece.

There are also articulation differences presented in this piece. In the “Cantabile” section, articulations are marked as *legato*, as opposed to the “Quickly” section, where the articulation is marked as *marcato*.

Unit 6: Musical Elements

MELODY:

The first half of the piece uses a 4-part chorale structure (Example 2). Performers need to be aware of the lyrical nature of this section. The second half features a stark contrast to the first half. Performers need to lock in to the changes in articulation, rhythm, and dynamics.

Example 2
HARMONY:

The first half features a typical 4-part chorale. Featuring soprano, alto, tenor, and bass sections, performers should be aware of what role they are playing in the ensemble sound. *Chester Variations* is in the key of B-flat major using triadic harmonies.

RHYTHM:

Rhythmic accuracy in the second half of the piece is extremely important. Percussion needs to “lock in” to their rhythmic patterns and keep them consistent throughout the piece.

(Example 3)

![Example 3](image)

TIMBRE:

There is a distinct difference of timbre between the two sections of *Chester Variations*. Elliot del Borgo utilizes Schuman’s ideas from *Chester*. The opening of the piece features a chorale with all wind members of the ensemble participating. It is then broken up into sections of just woodwind or brass members playing.

In the fast section of the piece, the percussion instruments join the winds. There is another thinly scored section starting at measure 57 and lasts until measure 85. At that point, all instruments join in until the end of the piece.
<table>
<thead>
<tr>
<th>Measure</th>
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<th>Phrase Structure</th>
<th>Event and Scoring</th>
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<tr>
<td>1-8</td>
<td></td>
<td>4+4</td>
<td>Cantabile – The entire ensemble starts by playing the melody with a legato articulation marking.</td>
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<tr>
<td>9-19</td>
<td></td>
<td>4+4+3</td>
<td>Melody gets passed to flute, clarinets, and alto saxophones, then to brass halfway through the phrase.</td>
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<tr>
<td>20-23</td>
<td></td>
<td>4</td>
<td>Quickly – Ensemble members playing on beats one and three, with percussion filing in the rest.</td>
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<tr>
<td>24-31</td>
<td></td>
<td>4+4</td>
<td>Members playing on beats one and three, while flute and clarinet 1, and alto saxophone plays the melody.</td>
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<tr>
<td>32-39</td>
<td></td>
<td>4+4</td>
<td>Trumpet takes over the melody. Woodwinds come in to provide a counter-melody.</td>
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<tr>
<td>40-50</td>
<td>4/4</td>
<td>4+3+4</td>
<td>Woodwinds take over the melody while the brass has the counter-melody.</td>
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<tr>
<td>51-60</td>
<td></td>
<td>2+4+4</td>
<td>A marcato articulation in this section in the bassoon, bass clarinet, saxophones, and brass.</td>
</tr>
<tr>
<td>61-72</td>
<td></td>
<td>4+4+4</td>
<td>There is a drone in the bassoon, alto and bass clarinets, tenor saxophone, trombone, baritone, and bass line while the melody is played by clarinet, and alto saxophone.</td>
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<tr>
<td>73-86</td>
<td></td>
<td>2+2+6+4</td>
<td>This is a type of “percussion feature.” Woodwinds are playing held notes while percussion plays. The last couple measures are “interrupted” by the brass, then by woodwind flourishes.</td>
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<tr>
<td>87-94</td>
<td></td>
<td>4+4</td>
<td>Woodwinds continue flourishes while other instruments provide the melody.</td>
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<tr>
<td>95-101</td>
<td></td>
<td>4+3</td>
<td>Melody continues with syncopated rhythms underneath.</td>
</tr>
<tr>
<td>102-110</td>
<td></td>
<td>6+3</td>
<td>Flourishes appear again in the woodwinds with brass playing melody.</td>
</tr>
</tbody>
</table>
Unit 8: Suggested Listening

William Duncombe and James Hook, *Early English Suite*

Charles A. Wiley, *Old Scottish Melody*

John Zdechlik, *Chorale and Shaker Dance II*

Unit 9: Additional References and Resources


English Suite
Clare Grundman
(1913-1996)
Publisher: Boosey & Hawkes
Date of Pub: 1968
Grade 3

Unit 1: Composer

Clare Ewing Grundman was born in Cleveland, Ohio on May 11, 1913. Grundman is an
American composer who received his Bachelor of Science degree in Education in 1934 from The
Ohio State University. He then taught instrumental music in the Ohio and Kentucky public
school system.

In 1939, Grundman received his Master of Arts from The Ohio State University. He then
stayed at the University teaching orchestration, bands, and woodwinds until 1941 where
Grundman studied composition under Hindemith at the Berkshire Music Center. Grundman then
served in the United States Coast Guard from 1942 to 1945 where he composed scores for films,
radio, and television. 1

Grundman received many awards including the American Bandmasters Association’s
Edwin Franko Goldman Memorial Citation (1983), the Sudler Order of Merit of the John Philip

---

1 Miles, Richard B., and Larry Blocher. Teaching Music through Performance in Band. Chicago:
Sousa Foundation (1990), and the American School Band Directors Association's Goldman Award (1992). ²

Unit 2: Composition

Clare Grundman's *English Suite* is a band transcription of four English folk tunes.

*The Oak and the Ash*

A maid from Westmoreland (Northern England), who strayed to London, wishes that she were home. She sings about the north country and vows that she will not marry until she returns, wanting to marry a north country man.

A North Country maid  
Up to London has strayed  
Although with her nature it did not agree  
And she's wept and she's sighed  
And she's wrung her hands and cried  
Oh I wish once again in the North I could be

Chorus (after each verse):
Where the oak and the ash and the bonny ivy tree  
All flourish and bloom in my North Country  

How sadly I roam  
And lament my dear home  
Where lads and lasses are making the hay  
Where the bells they do ring  
And the little birds they sing  
And the maidens and meadows are pleasant and gay  

No doubt if I please  
I could marry with ease  
For where bonnie lasses are lovers will come  
But the lad that I wed

---

Must be North Country bred
And must carry me back to my North Country home

*Barb'ra Allen*

There are many variations to the text of this ballad, but the girl’s name is always Barbara, and the young man’s name may differ. The story is that the young man is dying for love of Barbara Allen. He sends his servant to bring her, and she does. But she shows no interest in his love. She then leaves, he dies and is buried. She hears the death-bell, repents and then dies as well.

All in the merry month of May
When flowers were a-bloomin',
Sweet William on his deathbed lay
For love of Barbra Allen.

He sent his servant to the town,
To the place where she was dwellin',
Saying, "Master dear has sent me here
If your name be Barbra Allen."

Then slowly slowly she got up,
And slowly went she nigh him,
And all she said when she got there,
"Young man, I think you're dyin'."

He turned his face unto the wall
And death was with him dealin',
"Adieu, adieu, my dear friends all;
Be kind to Barbra Allen."

She looked to the east, she looked to the west,
She saw his corpse a-comin';
"O set him down for me," she cried,
"That I might gaze upon him."

"O mother, go, and make my bed;
O make it long and narrow;

---

Sweet William died for me this day,  
And I shall die tomorrow."

They buried Willie in the old church yard;  
They buried Barbra by him.  
From his grave grew a red red rose,  
And out of hers a briar.

They grew and grew in the old church yard  
Till they could grow no higher.  
And there they formed a true love knot,  
The red rose and the briar.4

The Girl I Left Behind Me

This song became a popular British marching song under the title Brighton Camp. In the years before the American Revolution, this song was often played when a British naval vessel set sail or an army unit left for service abroad.

The Girl I Left Behind Me was popular in the United States Army, who adopted it during the War of 1812, after they heard a British prisoner singing it. It was also popular during the Civil War when the Confederates had their own version.

I'm lonesome since I crossed the hill,  
And o'er the moorland sedgy  
Such heavy thoughts my heart do fill,  
Since parting with my Betsey  
I seek for one as fair and gay,  
But find none to remind me  
How sweet the hours I passed away,  
With the girl I left behind me.

O ne'er shall I forget the night,  
the stars were bright above me  
And gently lent their silvery light  
when first she vowed to love me  
But now I'm bound to Brighton camp  
kind heaven then pray guide me  
And send me safely back again,  
to the girl I left behind me

Her golden hair in ringlets fair,

her eyes like diamonds shining
Her slender waist, her heavenly face,
that leaves my heart still pining
Ye gods above oh hear my prayer
to my beauteous fair to find me
And send me safely back again,
to the girl I left behind me

The bee shall honey taste no more,
the dove become a ranger
The falling waters cease to roar,
erc I shall seek to change her
The vows we made to heaven above
shall ever cheer and bind me
In constancy to her I love,
the girl I left behind me.\(^5\)

*The British Grenadiers*

In September of 1777, the Redcoats were known to have played *The British Grenadiers* on the battlefield at Brandywine. Its origins can be traced back to a song entitled “The New Bath” found in Playford’s dance books from the 1600s.

Some talk of Alexander,
And some of Hercules
Of Hector and Lysander,
And such great names as these.
But of all the world's great heroes,
There's none that can compare
Chorus
With a tow, row, row, row, row, row,
To the British Grenadier.\(^6\)

*Unit 3: Historical Perspective*

Grundman takes Folk Songs and transcribed them for wind band. Information about each of the four movements can be found above in Unit 2: Composition.


In a way to preserve English Folk Songs, the English Folk Dance and Song Society (EFDSS) was founded. In 1898, the Folk-Song Society was founded with the aim of saving and celebrating England’s traditional folk songs. The society had a merger with the English Folk Dance Society (EFDS) in 1932 to expand their folk arts. 7

Composers such as Percy Grainger, Ralph Vaughan Williams, Gustav Holst, Béla Bartók, Zoltan Kodály, Antonín Dvorák, and Aaron Copland are a few examples of the composers who demonstrated interest in preserving folk songs in their music.

Unit 4: Technical Considerations

Composed for a high school band, Grundman does a good job in scoring this piece that captures the importance and style of the piece, but without lowering expectations or quality of the performance. Grundman’s craftsmanship of English Suite challenges players and gives room for soloistic opportunities, harmonic language, and technique.

Unit 5: Stylistic Considerations

The primary focus when teaching this piece, should be producing an appropriate singing vocal style that captures the individual style of the four folk tunes.

Movement 1 is written in a 6/8 meter and marked Allegro. Performers should play the eighth note pattern (Example 1) in a light style until we reach measure 39, when the peace reaches the “Legato e cantabile” section. There is then a return to the opening style at measure 51.

Example 1

Movement 2 features a trumpet soloist (Example 2). That melody then gets passed around the ensemble.

Example 2

Movement 3 is a type of Old English march, in 4/4 time. The melody (Example 3) first appears in the clarinets, which is then passed around the ensemble in varying forms.

Example 3

As has been the case throughout the entire piece, movement 4, *The British Grenadiers* also features a melody (Example 4) that is passed throughout the ensemble. This movement opens with a snare drum soli.

Example 4
Unit 6: Musical Elements

MELODY:

Simple binary structures are apparent throughout that reflect the character and style of the four folksongs. Examples 2-4 above show the melody in Movements 2-4. Example 5 below shows the melody for Movement 1.

Example 5

HARMONY:

The harmonic language in *English Suite* consists of secondary dominants, brief tonicizations to related keys, and voice leading, which all together add to the overall aural effect of the suite.

RHYTHM:

The overall rhythm is very straightforward throughout the entire piece. Performers should be aware of the eighth note pattern in Movement 1 (Example 1, seen above), so that they do not rush, and therefore detract from the meaning of the song.

TIMBRE:

Grundman does a fantastic job in using the timbres of each instrument in the wind band to mimic the human voice. When Grundman restates motives in the work, he is very subtle in adding or subtracting other voices to change the color of that section.
Grundman also avoids extreme uses of the instruments register to provide a sense of security for the players. This also will add to the effect of seamless transitions similar to the human voice.

**Unit 7: Form and Structure**

<table>
<thead>
<tr>
<th>Measure</th>
<th>Meter</th>
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<th>Event and Scoring</th>
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</thead>
<tbody>
<tr>
<td>1-6</td>
<td>6/8</td>
<td>2+4</td>
<td>“Allegro”. All instruments play the first note. Percussion then has an introduction, followed by the opening statement.</td>
</tr>
<tr>
<td>7-16</td>
<td></td>
<td>7+3</td>
<td>Opening statement continues in the woodwinds with the melody appearing in the low clarinets, bassoon, and baritone saxophone.</td>
</tr>
<tr>
<td>17-26</td>
<td></td>
<td>7+3</td>
<td>Melody transferred to the flute, piccolo, high clarinets, and alto saxophone.</td>
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<tr>
<td>27-38</td>
<td></td>
<td>6+6</td>
<td></td>
</tr>
<tr>
<td>51-58</td>
<td></td>
<td>1+4+3</td>
<td>“Tempo I”. Opening statement returns with a trumpet fanfare.</td>
</tr>
<tr>
<td>59-68</td>
<td>6/8</td>
<td>7+3</td>
<td>Low clarinets, bassoon, baritone sax, baritone, and basses take over the melody.</td>
</tr>
<tr>
<td>69-77</td>
<td></td>
<td>7+2</td>
<td>Melody transferred to the flute, piccolo, high clarinets, and alto saxophone.</td>
</tr>
<tr>
<td>78-88</td>
<td>4/4, 6/8</td>
<td>1+4+3+3</td>
<td>“Andante/Tempo I”. Brief return to the measure 39-50 phrase, then a return to the opening statement.</td>
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</table>

2. **Barbara Allen**

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<tr>
<th>Measure</th>
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<th>Phrase Structure</th>
<th>Event and Scoring</th>
</tr>
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<tbody>
<tr>
<td>99-107</td>
<td>3/4</td>
<td>4+5</td>
<td>Woodwind instruments take over melody. Rest of ensemble provide harmony.</td>
</tr>
<tr>
<td>108-119</td>
<td></td>
<td>6+6</td>
<td>Climax of the movement. All ensemble members are playing.</td>
</tr>
<tr>
<td>120-131</td>
<td>3/4, 4/4</td>
<td>4+4+4</td>
<td>Trumpet solo returns with woodwind background.</td>
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</tbody>
</table>

3. **The Girl I Left Behind Me**

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<thead>
<tr>
<th>Measure</th>
<th>Meter</th>
<th>Phrase Structure</th>
<th>Event and Scoring</th>
</tr>
</thead>
<tbody>
<tr>
<td>132-145</td>
<td>4/4</td>
<td>3+4+5+2</td>
<td>“Allegretto”. Opening rhythm in low clarinets, bassoon, saxophones, and low</td>
</tr>
<tr>
<td>Time</td>
<td>Time</td>
<td>Measure</td>
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<tr>
<td>146-160</td>
<td>161-169</td>
<td>170-175</td>
<td>176-179</td>
</tr>
<tr>
<td>2/4</td>
<td>6+4+5</td>
<td>2+4+3</td>
<td>4+2</td>
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<tr>
<td>2/4</td>
<td>2+4+4</td>
<td>4+4</td>
<td>4+4</td>
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Unit 8: Suggested Listening

Percy Grainger, *Lincolnshire Posy*

Clare Grundman, *English Suite*

Clare Grundman, *Early English Suite*

Ralph Vaughan Williams, *English Folk Song Suite*

Unit 9: Additional References and Resources


Lincolnshire Posy

Percy Grainger

(1882-1961)

Edited by Frederick Fennell
(1914-2004)

Publisher: Ludwig Music

Date of Pub: 1937

Grade 6

Unit 1: Composer

Percy Aldridge Grainger was born in Brighton, Victoria (a suburb of Melbourne, Australia) on July 8, 1882 and died in White Plains, New York on February 20, 1961. He was an innovative composer of original works and free music. Grainger was also known to be a skilled performer.¹

In the first 13 years of his life, Grainger lived in Melbourne, where he was taught at home by his mother, Rose. Grainger studied piano at the Hoch Conservatory, in 1894 made his performance debut to raise funds to support his musical training in Frankfurt.² While at the Conservatory, Grainger studied with James Kwast on piano, and Iwan Knorr for composition and theory.

During World War II, Grainger relaunched his career as a solo pianist, frequently trading his pianistic services to be able to perform works of his own. His last American concert tour was...

² Ibid.
in 1948. After that, he continued to lecture and perform, mostly in schools and colleges, until 1960.³

Throughout Grainger’s life, he collected, recorded, transcribed, and arranged English folksongs, and was one of the earliest collectors to use the phonograph. Even though Grainger composed many popular works, he did not promote himself as a composer until his reputation as a pianist was secure.⁴

Unit 2: Composition

_Lincolnshire Posy_ is a six-movement ("Lisbon" (Sailor’s Songs), “Horkstow Grange” (The Miser and his Man: A local Tragedy), “Rufford Park Poachers” (Poaching Songs), “The brisk young Sailor” (returned to wed his True Love), “Lord Melbourne (War Song), “The Lost Lady found” (Dance Song)). work based mostly on folksongs that Grainger collected in Lincolnshire, England. Most of the songs were recorded on the phonograph in the years 1905-1906. According to Grainger, “each number is intended to be a kind of musical portrait of the singer who sang its underlying melody – a musical portrait of the singer’s personality...his regular or irregular wonts of rhythm...his contrasts of _legato_ and _staccato_, his tendency towards breadth or delicacy of note.⁵

Grainger was commissioned to compose two works by the American Bandmasters Association (ABA). _Lincolnshire Posy_ is the result of that commission. The ABA asked that the composer conducted the premier of both of the pieces at their annual convention which was held

³ Ibid.
⁴ Ibid.
in Milwaukee, Wisconsin in March 1937. Lads of Wamphray was the other piece composed for this commission.  

**Unit 3: Historical Perspective**

Lincolnshire Posy in influenced by Grainger’s love of folk music. Grainger recorded most of the folk songs when he was traveling around England on the Edison wax cylinder phonograph. Grainger strived to maintain the delicacy of tone alongside the variations of rhythm, tone, tempo, style, and dynamics. Grainger also uses abstract harmonies and entrances to mimic that of the singers performing the folk tunes.

The appendices in the Fennell edition provides a lot of historical background on *Lincolnshire Posy*. Appendix II provides a letter that was written after Grainger was commissioned by the American Bandmasters Association to write some pieces for their March 7 convention. Grainger explains how he wrote Dublin Bay, Horkstow Grange, and The Lost Lady in 4 days, and that he worked “Tuesday midday & wrote unbrokened (all thru the night) till Wednesday midday, just ending the piece (compete band parts for full band) in time to catch a train in order to hear it at 2:00 same afternoon in Brooklyn.”

---

Unit 4: Technical Considerations

As a Grade 6 work, *Lincolnshire Posy* is considered a piece for advanced musicians. There are a decent amount of solo passages, and all performers must in up to the temporal challenges presented by the mixed irregular meter of movements 3 and 5 and the rhythmic complexities at other sections of the piece. Examples of this include “Lisbon,” measures 34-39 for the bassoon/bass clarinet and clarinet 3/alto clarinet. Some of the writing can be considered virtuosic. For example, the high woodwind lines in verse 3 of “The Brisk Young Sailor.”

Unit 5: Stylistic Considerations

All performers should hear the original recordings of the folksongs to fully grasp the concept of this band transcription. There are multiple recordings available by doing a simple Google or YouTube search.

Being able to portray these recordings is of the upmost importance. Appendix IV of the Fennell transcription provides “A Grainger Glossary” to be able to further clarify some of the tempo and stylistic markings that Grainger had placed in his original score.

Unit 6: Musical Elements

MELODY:

The melodies of *Lincolnshire Posy* consist of six folk songs that that are identified at the beginning of each movement. There is also a “Duke of Marlborough” fanfare the occurs in Movement 1 of the work.
There are also a couple of countermelodies that are found in Movement 1 of the work. The bassoon and low clarinet in “Lisbon,” and the line marked “To the fore” of “The Lost Lady Found.”

Movement 1

Movement 2

---

HARMONY:

"Lisbon"

- Begins with brass stating the theme in parallel thirds, which then continues throughout the rest of the ensemble.

"Horkstow Grange"

- A-flat major trumpet solo exists in a bitonal relationship to the F-flat major seventh chord that underlies it.

"Rufford Park Poachers"

- If Version A is used, the piece is from F Aeolian/Dorian to D-flat major. If Version B is used, the piece is from C Aeolian/Dorian to D-flat major.

"The Brisk Young Sailor"

- Consistent diatonic harmonic treatment.

"Lord Melbourne"

- "Lord Melbourne" uses many seventh and ninth chords. The movement is in D Dorian, but the piece ends with a G major chord.

"The Lost Lady Found"

- Begins in A-flat Mixolydian and ends in D Dorian.

RHYTHM:

The rhythm in *Lincolnshire Posy* is written specifically to mimic the vocal nuances that Grainger recorded throughout his travels. This can be difficult for performers to master throughout the piece, and can be specifically true during "Rufford Park Poachers." Performers should play these sections with the same ease as the singers performing the folk songs.
In Movement V, Grainger uses free time, along with 2.5/4 and 1.5/4. Performers should think of this as 5/8 and 3/8, respectively. These present challenges for both players and conductors. The complex rhythms should sound natural and carefree. As if coming from the folk singer.

TIMBRE:

Grainger uses a lot of different techniques in Lincolnshire Posy to enhance the piece. Here are a few examples:

“Lisbon”

- Muted trumpet and stopped horn enhances the bassoon line in the opening of the movement.
- Contrasting this to the woodwind section provides an interesting relief to the ear.
- Woodwinds continue to main melody as the brass plays the “Duke of Malborough” fanfare.

“Horkstow Grange”

- The scoring is diminishing approaching the trumpet solo.
- There is also a snare drum roll at a pianissimo dynamic to add to the chordal background.
- The adding of clarinets and alto saxophone to aid in a “huge” crescendo in measure 24.

“Rufford Park Poachers”

- Difference in timbre depending on whether the conductor chooses Version A or Version B.
- Solo for flugelhorn or soprano saxophone starting in measure 19.

“The Brisk Young Sailor”

- The addition of woodwinds playing sextuplet sixteenth notes on top of the baritone solo adds a complexity to the movement.

“Lord Melbourne”

- Multiple uses of Free Time in the piece help tell the tale of an old soldier.

“The Lost Lady Found”

- A quick hit in measure 45 by the trombones helps accentuate the opening section before switching to a legato style at measure 50 in the woodwinds.
- The addition of the snare drum to the horn and trombone rhythm helps drive Lincolnshire Posy to the end.
## Unit 7: Form and Structure

<table>
<thead>
<tr>
<th>Measure</th>
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</tr>
</thead>
<tbody>
<tr>
<td>“Lisbon”</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1-17</td>
<td></td>
<td>1+4+4+4+4</td>
<td>Both bassoon parts, muted trumpet, and stopped horn playing the melody in thirds. Saxophones interject mid-phrase.</td>
</tr>
<tr>
<td>18-33</td>
<td>6/8</td>
<td>4+4+4+4</td>
<td>The “Wind 5-some section” between woodwinds, euphonium, string bass and kettle drums. Trumpet joins briefly for two measures.</td>
</tr>
<tr>
<td>34-49</td>
<td></td>
<td>4+4+4+4</td>
<td>Theme continues from the previous section in woodwinds. “Duke of Marlborough” fanfare in saxophones, trumpets, horns, and baritone.</td>
</tr>
<tr>
<td>50-65</td>
<td></td>
<td>4+4+4+4</td>
<td>Theme continues in clarinets with the alto saxophone providing the tonic pedal. Horn plays the “Duke of Marlborough” theme “as if from afar”.</td>
</tr>
<tr>
<td>“Horkstow Grange”</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1-9</td>
<td>4/4, 5/4, 3/2</td>
<td>1+2+2+4</td>
<td>Folk tune being played by the horn, saxophone, and baritone. Other voices providing support.</td>
</tr>
<tr>
<td>10-18</td>
<td></td>
<td>2+2+5</td>
<td>Folk tune continues resembling that of the previous phrase.</td>
</tr>
<tr>
<td>19-29</td>
<td>2/4, 4/4, 5/4, 3/4, 3/2</td>
<td>1+2+3+4</td>
<td>Trumpet solo plays over a F-flat major seventh chord in the woodwinds with a snare drum roll</td>
</tr>
<tr>
<td>30-37</td>
<td>4/4, 5/4, 3/2</td>
<td>1+2+2+4</td>
<td>Folk tune similar to the first two phrases, but fully scored. Climax of the movement occurs, followed by a decrescendo to fade out.</td>
</tr>
<tr>
<td>“Rufford Park Poachers”</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1-18</td>
<td>4/8, 5/8, 3/4</td>
<td>1+5+4+4+3</td>
<td>Quartet between piccolo, Eb clarinet, clarinet, and bass clarinet in a canon.</td>
</tr>
<tr>
<td>19-45</td>
<td>3/4, 5/8, 2/4, 3/8</td>
<td>1+6+8+6+6</td>
<td>Flugelhorn or soprano saxophone solo with syncopation from the woodwinds. English horn and trumpets also have slight interjections.</td>
</tr>
<tr>
<td>46-50</td>
<td>3/4, 4/4, 2/4</td>
<td>5</td>
<td>Syncopation alongside interjections throughout the ensemble.</td>
</tr>
<tr>
<td>51-63</td>
<td>3/4, 2/4, 3/8</td>
<td>4+5+4</td>
<td>“Triple tongue as fast as possible; no set number of notes to the beat” in the trumpets. Melody is in the high woodwinds.</td>
</tr>
<tr>
<td>64-67</td>
<td>3/4</td>
<td>2+2</td>
<td>Interjections become more frequent</td>
</tr>
<tr>
<td>Page</td>
<td>Key</td>
<td>Time Signature</td>
<td>Metrical Pattern</td>
</tr>
<tr>
<td>------</td>
<td>-----</td>
<td>----------------</td>
<td>-----------------</td>
</tr>
<tr>
<td>68-84</td>
<td>3/4, 2/4, 4/4</td>
<td>4+4+4+5</td>
<td>Melody moves to saxophones, horn, and baritone.</td>
</tr>
<tr>
<td>85-103</td>
<td>2/4, 5/8, 4/8, 3/4</td>
<td>1+5+4+4+5</td>
<td>Canon reappears in piccolo, oboe, bassoon, and Eb clarinet.</td>
</tr>
<tr>
<td><strong>&quot;The Brisk Young Sailor&quot;</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1-9</td>
<td></td>
<td>1+4+4</td>
<td>Clarinet 1 provides the theme while the rest of the clarinets and bassoon provide accompaniment. Interjections from other instruments also occur.</td>
</tr>
<tr>
<td>10-17</td>
<td></td>
<td>4+4</td>
<td>High woodwinds provide the melody with complicated rhythmic activity in the other woodwind voices. There is also a brief interjection in the horn.</td>
</tr>
<tr>
<td>18-25</td>
<td>3/4</td>
<td>4+4</td>
<td>Baritone takes over the melody. High woodwinds provide the accompaniment with sextuplet sixteenth note patterns.</td>
</tr>
<tr>
<td>25-33</td>
<td></td>
<td>1+4+4</td>
<td>Canon between the oboe and soprano saxophone.</td>
</tr>
<tr>
<td>34-42</td>
<td></td>
<td>4+2+3</td>
<td>Melody returns to the high woodwinds. Interjections within the brass section.</td>
</tr>
<tr>
<td>43-48</td>
<td></td>
<td>3+3</td>
<td>Chunks of the theme reappears with a culmination of uncertain chords at the end of the movement.</td>
</tr>
<tr>
<td><strong>&quot;Lord Melbourne&quot;</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1-13</td>
<td>Free Time, 1/8, 2 5/4, 1 5/4, 2/4, 3/8, 1/4, 4/4, 5/4</td>
<td>1+7+1+4</td>
<td>The first two phrases occur within Free Time where a brass choir is playing. A timpani roll occurs at the cadence. A solo trumpet plays over chords in the woodwinds and horns. Free Time occurs again, followed by a kettle drum and snare drum roll with a bass drum hit at the end of the phrase.</td>
</tr>
<tr>
<td>14-35</td>
<td>4/4, 3/8, 2/4, 3/4, 4/8</td>
<td>5+5+4+5+3</td>
<td>Woodwinds, horn, and string bass play a syncopated dance rhythm. The baritone then interjects with a lyrical solo section.</td>
</tr>
<tr>
<td>36-49</td>
<td>2 5/4, 4/4, 3/4, Free Time</td>
<td>4+4+5+1</td>
<td>Piccolo and oboe provide the melody while the bassoon and horns provide harmonic support. Clarinets then take over the melody before a return to Free Time at the end of the phrase.</td>
</tr>
<tr>
<td>50-59</td>
<td>3/4, 4/4, Free Time, 2/4</td>
<td>5+1+4</td>
<td>Ending of the phrase with fermatas at the conclusion of the first two thoughts. Free Time returns one last time before ending the movement.</td>
</tr>
<tr>
<td><strong>&quot;The Lost Lady Found&quot;</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1-17</td>
<td>1+4+4+4+4</td>
<td>Upper woodwinds provide the melody.</td>
<td></td>
</tr>
<tr>
<td>-------</td>
<td>-----------</td>
<td>-----------------------------------</td>
<td></td>
</tr>
<tr>
<td>18-33</td>
<td>4+4+4+4</td>
<td>Upper woodwinds continue the melody with lower woodwinds, brass, and string bass provide accompaniment.</td>
<td></td>
</tr>
<tr>
<td>34-49</td>
<td>4+4+4+4</td>
<td>Upper woodwinds continue the melody. Horns and euphonium add a syncopated rhythm.</td>
<td></td>
</tr>
<tr>
<td>50-65</td>
<td>4+4+4+4</td>
<td>Piccolo and alto clarinet have a legato melody while the alto saxophone and tenor saxophone legato accompaniment.</td>
<td></td>
</tr>
<tr>
<td>66-81</td>
<td>4+4+4+4</td>
<td>Legato presentation continues.</td>
<td></td>
</tr>
<tr>
<td>82-97</td>
<td>4+4+4+4</td>
<td>Upper woodwinds provide the original melody that was presented at the beginning of the movement. Legato accompaniment continues in middle and lower woodwinds and brass.</td>
<td></td>
</tr>
<tr>
<td>98-113</td>
<td>4+4+4+4</td>
<td>Original melody re-orchestrated in the brass.</td>
<td></td>
</tr>
<tr>
<td>114-129</td>
<td>4+4+4+4</td>
<td>Climax in measure 122 with upper woodwinds and brass providing new accompaniment.</td>
<td></td>
</tr>
<tr>
<td>130-146</td>
<td>4+4+4+4</td>
<td>Final thought of the climax.</td>
<td></td>
</tr>
</tbody>
</table>

**Unit 8: Suggested Listening**

Norman Dello Joio, *Scenes from "The Louvre"*

Gustav Holst, *First Suite in E-Flat*

Gustav Holst, *Second Suite in F*

Ralph Vaughan Williams, *English Folk Song Suite*

**Unit 9: Additional References and Resources**

www.percygrainger.org


The Machine Awakes

Steven Bryant

(b. 1972)

Publisher: Steven Bryant / Gorilla Salad Productions

Date of Pub: 2012

Grade 2

Unit 1: Composer

Steven Bryant is the winner of the ABA Ostwald award and a three-time winner of the NBA Revelli Award. John Corigliano, of the Juilliard School, where Bryant studied composition states that Steven’s “compositional virtuosity is evident in every bar” of his 34’ Concerto for Wind Ensemble.

In addition to studying with Corigliano at The Juilliard School, Bryant also studied with Cindy McTee at the University of North Texas, and Francis McBeth at Ouachita University. According to Bryant’s website biography, Steven trained for one summer in the mid-1980s as a break-dancer, was the 1987 radio-controlled car racing Arkansas state champion, and has a Bacon Number of 1.¹

Bryant is also known for other compositions such as Dusk, Bloom, and The Marbled Midnight Mile.

Unit 2: Composition

*The Machine Awakes* is dedicated to Arris Golden and all of the commission consortium members that financed the work. In the program notes, Bryant says,

"The Machine Awakes is the sound of something not human (but of humans hands) – something not entirely organic, but most definitely alive – waking up for the first time. From the opening swirling textures, we sense the first hesitant sparks of thought, attempting to find form and coherence. This new machine – sentient, aware – comes fully awake, possessed of emphatic self-determination and unfathomable purpose."²

Unit 3: Historical Perspective

As noted by Steven Bryant in the score of *The Machine Awakes*, the music “opens mysteriously and amorphously, with tendrils of trilling sounds floating upward.” The piece then syncs in to a groove which lasts until the end of the work. This piece is connected to current trends in music composition using different mediums to produce sound (i.e. synthesizer) in concert music.

Bryant produces other pieces that feature electronic accompaniment. One of them being *Ecstatic Waters*. This differs from *The Machine Awakes* in that there is no click track for the conductor, and *The Machine Awakes* has a relatively large section without electronic accompaniment.

Unit 4: Technical Considerations

Performers should be able to lock into the electronic groove without any wavering. The accompaniment is able to be downloaded on a computer or a tablet/phone. Practicing getting into the initial groove (CUE 3) would help solidify the requirements of the piece.

² Ibid.
Throughout the piece, performers should be mentally subdividing. This would help discern the difference between the eighth note/triplet pattern (Example 1) that the woodwinds have in the opening measures. Performers may also tend to rush the sixteenth notes at the end of the piece. Please be mindful that if they are rushed, the electronic accompaniment will not match up on the final hits.

Example 1

Unit 5: Stylistic Considerations

Performers should be mindful of when to play more aggressively, and when to play with more of a legato style. Dynamic changes, along with the electronic accompaniment, will help performers realize what type of articulation pattern they should be using throughout the piece.

Performers also need to match the beat of the “machine.” When setting up the stage, monitors should be used to help the performers hear the beat of the machine.

Unit 6: Musical Elements

MELODY:

The melody in *The Machine Awakes* is essentially an ascending scale pattern (Example 2) throughout the piece until the climax at measure 53. This is used as a tension-building method until the climax of the work.

Example 2
HARMONY:

*The Machine Awakes* is in the key of C minor, and remains in that key for the entirety of the piece. There are a few instances in this piece where there is alternating harmonic movement between parts. Although this can be considered a “rhythmic” issue, performers must understand the importance of their part as it pertains to harmonic movement.

RHYTHM:

The rhythm syncs with the “Machine” once the ensemble reaches CUE 3. Performers have to realize that they must subdivide, so they do not rush sixteenth note patterns. There is one instance at measure 77 (Example 3) where instrumentalists “pass around” two sixteenth notes to one another. Subdivision is key, and it is recommended to rehearse this section without “The Machine” to solidify this rhythm.

![Example 3](image)

TIMBRE:

The overall effect in the beginning of the piece should be mysterious as “The Machine” is coming alive for the first time. At the climax of the piece, performers should play powerfully as “The Machine” is fully functional until the “huge percussive explosion” at the end of the piece.
<table>
<thead>
<tr>
<th>Measure</th>
<th>Meter</th>
<th>Phrase Structure</th>
<th>Event and Scoring</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-7</td>
<td>4/4</td>
<td>4+3</td>
<td>Begins with the clarinets and alto saxophones trilling, assisted by &quot;The Machine.&quot; Brass then comes in with a response.</td>
</tr>
<tr>
<td>8-12</td>
<td></td>
<td>3+2</td>
<td>Woodwinds again trilling with the assistance of &quot;The Machine.&quot;</td>
</tr>
<tr>
<td>13-17</td>
<td>4/4, 2/4</td>
<td>5</td>
<td>Low brass and low woodwinds start with ascending quarter notes. High brass and high woodwinds then are added in.</td>
</tr>
<tr>
<td>18-27</td>
<td>4/4, 2/4, 3/4</td>
<td>5+5</td>
<td>All ensemble members are playing, &quot;winding up&quot; &quot;The Machine.&quot;</td>
</tr>
<tr>
<td>28-36</td>
<td>4/4, 2/4</td>
<td>6+3</td>
<td>&quot;The Machine&quot; starts with a groove that lasts until the end of the piece. Woodwinds trill, then work up and ascending scale.</td>
</tr>
<tr>
<td>37-44</td>
<td>4/4, 2/4</td>
<td>5+3</td>
<td>Woodwinds continue from the last phrase, with the addition of low brass.</td>
</tr>
<tr>
<td>45-52</td>
<td></td>
<td>4+4</td>
<td>&quot;Deep percussive hits sync with Bass Drum and Timpani.&quot; High woodwinds trill while low woodwinds and brass increase tension in the piece.</td>
</tr>
<tr>
<td>53-61</td>
<td>4/4</td>
<td>3+3+3</td>
<td>&quot;The Bass Drop.&quot; All players are playing at a fortissimo dynamic. There is a &quot;Hard driving 16th-note pulse over notated bass line.&quot;</td>
</tr>
<tr>
<td>62-67</td>
<td></td>
<td>3+3</td>
<td>Ensemble playing unison eighth and quarter note patterns. Tension increases once again at the end of the phrase with woodwind trilling.</td>
</tr>
<tr>
<td>68-73</td>
<td>4/4, 2/4</td>
<td>3+3</td>
<td>Theme continues from the last phrase.</td>
</tr>
<tr>
<td>74-84</td>
<td>4/4, 2/4, 3/4</td>
<td>4+3+4</td>
<td>Tension increases to a fortississimo dynamic. Piece ends with a &quot;Huge percussive explosion.&quot;</td>
</tr>
</tbody>
</table>
Unit 8: Suggested Listening

Steven Bryant, *Coil*

Steven Bryant, *Ecstatic Waters*

Alex Shapiro, *Paper Cut*

Alex Shapiro, *Tight Squeeze*

Unit 9: Additional References and Resources

Nessun Dorma
Giacomo Puccini
(1858-1924)
arr. Johnnie Vinson
Publisher: Hal Leonard Corporation
Date of Pub: 2009
Grade 2

Unit 1: Composer

Giacomo Puccini was born on December 22, 1858 in Lucca in Tuscany. After completing his classical studies, Puccini began his musical education in 1874 at the Istituto Musicale Pacini in Lucca. While he was a student, he composed Predudio sinfonico in A major (1882) and, a year later, as part of his diploma, a Capriccio sinfonico.

During the early years of Puccini's life, his career was overshadowed by the death of his mother. Puccini had a son, Antonio, in 1886 with Elvira Bonturi, the wife of a Luccan grocer. Puccini and Bonturi were able to marry after the death of Bonturi's husband in 1904.¹

At the age of fourteen, he became the organist at the church of St. Martino and St. Michele in Lucca.² In 1891, after the composition of his new opera, Manon Lescaut, critics touted his outstanding new talent. His subsequent compositions, Edgar (1889), La Bohème

(1896), *Tosca* (1900), and *Madama Butterfly* (1904), had mixed reviews from the audience and critics. The audience even booed and hissed at the end of *Madama Butterfly.*

Puccini was a perfectionist, and was a believer in quality over quantity. Throughout his life, Puccini composed only eight operas. Puccini passed away in 1924 from complications from throat cancer. At the premier performance *Turandot* in 1926, Arturo Toscanini, the conductor, stopped the performance half-way into the third act, turned to the audience, and said, “At this point the maestro died.”

**Unit 2: Composition**

*Nessun Dorma* is an aria from the opera *Turandot.* It is sung by Calaf (the unknown prince), who has fallen in love with a Princess, Turandot. Anyone who would like to marry the Princess must answer three riddles, and if he fails, he would be beheaded.

<table>
<thead>
<tr>
<th><strong>Italian Text</strong></th>
<th><strong>English Translation</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Nessun dorma! Nessun dorma!</td>
<td>Nobody shall sleep! Nobody shall sleep!</td>
</tr>
<tr>
<td>Tu pure, o, Principessa, nella tua fredda stanza,</td>
<td>Even you, o Princess, in your cold room,</td>
</tr>
<tr>
<td>guardi le stelle</td>
<td>watch the stars,</td>
</tr>
<tr>
<td>che tremano d'amore e di speranza.</td>
<td>that tremble with love and with hope.</td>
</tr>
<tr>
<td>Ma il mio mistero è chiuso in me, il nome mio nessun saprà!</td>
<td>But my secret is hidden within me, my name no one shall know...</td>
</tr>
<tr>
<td>No, no, sulla tua bocca lo dirò quando la luce splenderà!</td>
<td>No!...No!...</td>
</tr>
<tr>
<td>Ed il mio bacio scioglierà il silenzio che ti fa mia! (Il nome suo nessun saprà!... e noi dovrem, ahime, morir!)</td>
<td>On your mouth I will tell it when the light shines. And my kiss will dissolve the silence that makes you mine!... (No one will know his name and we must, alas, die.)</td>
</tr>
</tbody>
</table>

---


Unit 3: Historical Perspective

Turandot was first performed in 1926 at La Scala, in Milan. Two centuries earlier, in a
dramatic fairy tale, Italian writer Carlo Gozzi originated this story. The inspiration for this came
from traditional Italian stories, and the tale of Turandot became more popular when Gozzi’s
version was adopted by Friedrich Schiller, a German playwright. When Puccini began planning
the music for Turandot, he started hastening to a friend’s Chinese music box and studied sheets
of folk music to add authentic Chinese touches.7

Unit 4: Technical Considerations

A big challenge for students is the introduction with the woodwind instruments in the
beginning. The woodwinds enter with a piano dynamic to provide a background texture to the
brass that enters with the opening statement at a mezzo forte dynamic. The range for most of the
piece is between a piano and mezzo forte, until it reaches a fortissimo across the ensemble near
the end of the work at the climax.

There is a sense of tempo rubato throughout the piece, but it is notated with rit., a tempo,
and accel. This will help the students understand what should be asked of them from the aria.


Unit 5: Stylistic Considerations

Throughout the piece, the woodwind section acts as the orchestra, featuring some of the motives that are found in the vocal score (Example 1). Because the vocal score is written for a tenor voice, most of the melody is found in the brass section. Within the melody, Vinson writes breath marks quite frequently, giving the performers a clear example of where the singers might take a breath while singing the aria. Even without the breath marks, Vinson provides phrase markings, which give clear examples of where it is acceptable to breathe (Example 2).

![Example 1](image1)

Example 1

![Example 2](image2)

Example 2

Unit 6: Musical Elements

MELODY:

The melody for *Nessun Dorma* is taken from the opera *Turandot*. At the opening of the piece, the melody (Example 2 above) is played by the baritones, which is then also picked up by the horn. This melody is then passed around the ensemble until the climax at the end of the piece. Vinson moves the melodic idea around the ensemble throughout the entirety of the piece. To create a grander effect, Vinson adds some instruments in the middle of a phrase to add an extra layer of sound to the ensemble.
HARMONY:

Vinson uses the tuba and bass line to provide the harmonic movement of the piece. *Nessun Dorma* is in the key of B-flat Major throughout the entire piece. There are points throughout the piece where Vinson puts the harmonic movement seen in Example 1 (above) in all of the different voice parts. This gives other instrumentalists the opportunity to perform the melody or other harmonic movement.

RHYTHM:

Rhythms throughout *Nessun Dorma* are not terribly difficult, but attention must be brought to the dotted eighth sixteenth patterns followed by a triplet (measure 2 of Example 2 above). Care must be taken as to not make the sixteenth note feel like a triplet. In the harmonic layers of the piece, which could be seen in Example 1 (above), performers must make sure that everyone comes in at the same time, no matter where they are in the measure. Perhaps the conductor could hear those sections alone so other performers know what to listen to.

TIMBRE:

Instruments that open the piece playing the harmony are asked to play at a piano dynamic with the melody coming in at a mezzo forte dynamic level. This is to provide a sense of delicacy to the opening of *Nessun Dorma*. As the piece goes on, Vinson uses the addition of instruments, along with a growing dynamic level, to increase the power of the piece.
### Unit 7: Form and Structure

<table>
<thead>
<tr>
<th>Measure</th>
<th>Meter</th>
<th>Phrase Structure</th>
<th>Event and Scoring</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-4</td>
<td></td>
<td>4</td>
<td>Introduction. Woodwinds play behind a trumpet and low brass melody in Bb major.</td>
</tr>
<tr>
<td>5-7</td>
<td>4/4</td>
<td>3</td>
<td>Horn, Trombone, and Baritone take over the melody. Woodwinds continue playing in the background.</td>
</tr>
<tr>
<td>8-10</td>
<td></td>
<td>3</td>
<td>Horn, Trombone, and Baritone continue the melody. Clarinets prepare to take over the melody.</td>
</tr>
<tr>
<td>11-14</td>
<td>2/4, 4/4</td>
<td>4</td>
<td>Clarinets and Horn have the melody. Bass Clarinet, Tenor Saxophone, Baritone Saxophone, Trombone, Baritone, Tuba, And the Bass Line provide a dotted-half/quarter note bass line.</td>
</tr>
<tr>
<td>15-19</td>
<td>4/4, 2/4, 3/4</td>
<td>5</td>
<td>Flute, Oboe, Clarinets, and Alto Saxophone provide the melody.</td>
</tr>
<tr>
<td>20-23</td>
<td>4/4</td>
<td>4</td>
<td>Horn, Trombone, and Baritone have the melody. Woodwinds continue to provide the background structure.</td>
</tr>
<tr>
<td>24-27</td>
<td>4/4, 2/4</td>
<td>4</td>
<td>Flute, Oboe, Clarinet, Alto Saxophone, and Tenor Saxophone provide the melody. Other instruments provide a chordal background. All instruments are playing at a piano dynamic.</td>
</tr>
<tr>
<td>28-34</td>
<td>4/4, 3/4, 2/4</td>
<td>7</td>
<td>Woodwinds and high brass have the melody while the low brass provide the chordal background. Instruments decrescendo to a mezzo-piano dynamic and then crescendo at the end of the phrase is preparation for the climax.</td>
</tr>
<tr>
<td>35-39</td>
<td>4/4, 2/4</td>
<td>5</td>
<td>Climax – All instruments are playing at a fortissimo dynamic. All instruments with the exception of Bass Clarinet, Tenor Saxophone, Baritone Saxophone, Baritone, and Tuba are playing the melody.</td>
</tr>
</tbody>
</table>
Unit 8: Suggested Listening

J.S. Bach, *Come Sweet Death*

David Holsinger, *On a Hymn Song of Philip Bliss*

Frank Ticheli, *Amazing Grace, Rest*

Charles Wiley, *Old Scottish Melody*

Eric Whitacre, *The Seal Lullaby*

Unit 9: Additional References and Resources

Sea Songs
Ralph Vaughan Williams
(1872-1958)
Publisher: Boosey & Hawkes
Date of Pub: 1924
Grade 4

Unit 1: Composer

Ralph Vaughan Williams was born on October 12, 1872 in the Costwold village of Down Ampney. His schooling was at Charterhouse School, which was then Trinity College, in Cambridge. He then studied with Stanford and Parry at the Royal College of Music, after which he studied with Max Bruch in Berlin and Maurice Ravel in Paris.

Throughout Vaughan Williams' life, he displayed an interesting in British folk songs. His collection of folk songs, along with his research, which was obtained while traveling through many parts of England, influenced his own compositions as well as twentieth-century British music.

For many years, Vaughan Williams conducted and the Leith Hill Music Festival. Throughout this time, he conducted Bach's St. Matthew Passion on a regular basis. Vaughan Williams became a professor of composition at the Royal College of Music in London.  

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Unit 2: Composition

*Sea Songs* is written in a ternary form with a trio. There is a D.C. al Fine that the performers should be aware of. There are three sections of *Sea Songs*: “Princess Royal,” “Admiral Benbow,” and “Portsmouth.”

*Sea Songs* was composed as a standalone piece in April 1924. This work (as well as *English Folk Song Suite*), came from Vaughan Williams’ respect for the band of the Royal Military School of Music at Kneller Hall.

Unit 3: Historical Perspective

The march was originally arranged for military band in 1923 as the fourth movement of *English Folk Song Suite*, and the world premier was given at Kneller Hall on July 4, 1923. As a standalone piece, its first performance was given at Wembley during the British Empire Exhibition in April 1924.²

Unit 4: Technical Considerations

There are nuances in the articulation that will either have slur, tenuto or staccato markings. Care must be taken as to what articulation is on what note since they change often.

Clarinet players should be able to go above and below the break without issue, and trumpets should be able to clearly articulate in the higher register (Example 1).

![Example 1](http://www.halleonard.com/product/viewproduct.action?itemid=48019260)

Unit 5: Stylistic Considerations

When performers are playing in *tutti*, it is important that they understand that articulations must be matched throughout the ensemble. There are also many dynamic contrasts where the ensemble must suddenly play *piano*, and also have crescendos and decrescendos throughout a phrase.

Unit 6: Musical Elements

**MELODY:**

Vaughan Williams uses melodies from “Princess Royal (Example 1, above),” “Admiral Benbow (Example 2),” and “Portsmouth (Example 3)” in *Sea Songs*.

Example 2
Example 33

HARMONY:

Vaughan Williams uses typical harmonic movement throughout this piece. The dominant is typically used underneath the melody.

*Sea Songs* is set in the key of A-flat major. After two phrases which are repeated by a first and second ending, Vaughan Williams ends the final cadence in C minor, which then goes right band into A-flat Major. In the development section, the key passes through C minor, E-flat major, G major, B-flat minor, G minor, D major, and B-flat major, on its way to resovint to E-flat major.4

RHYTHM:

To keep *Sea Songs* in the style of a march, Vaughan Williams typically uses upbeats throughout the Trio section. Performers should work out the technical nuances of the sixteenth note runs throughout the piece.

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4 Ibid.
TIMBRE:

In Princess Royal, the timbre is bright due to the fact that the upper woodwinds are playing the melody with the brass joining in. Admiral Benbow is darker due to the fact that the key switches to a minor key and it is lightly scored. Portsmouth has clarinets 3 and 4, and saxophones playing the melody with clarinets 1 and 2 accompanying, which provides a warm and dark sound.

Unit 7: Form and Structure

<table>
<thead>
<tr>
<th>Measure</th>
<th>Meter</th>
<th>Phrase Structure</th>
<th>Event and Scoring</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-4</td>
<td></td>
<td>4</td>
<td>“Princess Royal” Opening statement in the high woodwinds and brass.</td>
</tr>
<tr>
<td>5-12</td>
<td></td>
<td>4+4</td>
<td>Melody in the upper woodwinds, with the horn providing a counter-melody.</td>
</tr>
<tr>
<td>13-20</td>
<td></td>
<td>4+4</td>
<td>Melody is repeated from the previous section throughout more instruments.</td>
</tr>
<tr>
<td>21-32</td>
<td></td>
<td>4+4+4</td>
<td>Opening statement is repeated and overlapped with the previous melody.</td>
</tr>
<tr>
<td>33-39</td>
<td></td>
<td>7</td>
<td>“Admiral Benbow” Melody is in the flute, clarinet, and trumpet.</td>
</tr>
<tr>
<td>40-47</td>
<td>2/4</td>
<td>4+4</td>
<td>Melody continues in the flute, clarinet, and trumpet.</td>
</tr>
<tr>
<td>48-55</td>
<td></td>
<td>4+4</td>
<td>Melody switches to alto clarinet, alto saxophone, and baritone.</td>
</tr>
<tr>
<td>56-70</td>
<td></td>
<td>4+4+4+4+4+4+3</td>
<td>Melody is being passed throughout the ensemble in the first half of the phrase. The melody is predominantly in the alto clarinet, alto saxophone, and baritone in the second half.</td>
</tr>
<tr>
<td>71-88</td>
<td></td>
<td>2+4+4+4+4</td>
<td>Melody in the clarinets, alto saxophone, and horn.</td>
</tr>
<tr>
<td>89-104</td>
<td></td>
<td>4+4+4+4</td>
<td>Flutes join in with the melody.</td>
</tr>
</tbody>
</table>

D.C. al Fine repeats the A section until the Fine.
Unit 8: Suggested Listening

Gustav Holst, *First Suite in E-flat*

Gustav Holst, *Second Suite in F*

Percy Grainger, *Gumsuckers March*

Unit 9: Additional References and Resources


Sound Innovations Fanfare

Robert Sheldon

(b. 1954)

Publisher: Alfred Music Publishing

Date of Pub: 2009

Grade 3

Unit 1: Composer

Robert Sheldon started writing music while attending high school at Manatee High School in Bradenton, Florida. Even though most of his early music was written for jazz band, his concert band piece *Divertimento* was composed during his junior year. This piece won the American School Band Directors Association Volkwein Award for composition.¹

Sheldon received the Bachelor of Music in Music Education from the University of Miami and the Master of Fine Arts in Instrumental Conducting from the University of Florida. Sheldon’s professional educational career started by teaching instrumental music in the Florida and Illinois public school systems. He also was on the faculty of Florida State University where he taught conducting and instrumental music education classes, as well as directing the University bands.²

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Sheldon currently is a composer for Alfred Music, CL Barnhouse, and FJH Music. He also serves as a frequent guest-conductor and clinician.

Unit 2: Composition

_Sound Innovations Fanfare_, composed in 2009, is listed as opus 145 in Robert Sheldon’s catalogue. It is published by Alfred Publishing Company, which lists the piece as a grade 3 (medium). It is 39 measures long, with a duration of approximately one minute and five seconds.

The piece was performed as a concert opener at the 2010 Midwest Clinic by the West Ridge Middle School Wind Ensemble from Austin, Texas, under the direction of Susan Glover.

_Sound Innovations Fanfare_ is listed as quarter note equals 144 with flourishes opening the piece in the flute, piccolo, oboe, clarinets, and horns in the key of E-flat major. The piece then modulates to C major, ultimately repeating the opening idea in the key of E-flat major.

Sheldon’s program notes list _Sound Innovations Fanfare_ as “a bright and buoyant opener sure to grab the attention of your audience. Filled with tuneful melodies, soaring lines, and fast-paced technical flourishes, this fanfare provides a distinctive way to begin any concert program.”

Sheldon innovates the sound by adding flourishes that is typically only found in the woodwind section and adding it to the horns. Above that, Sheldon adds fanfares that are typically only played in the brass section, and adds it to both the Alto and Tenor Saxophones.

Unit 3: Historical Perspective

Sheldon contributes greatly to the repertoire of the beginning band and the concert band. _Sound Innovations Fanfare_ with its quick pace, fanfare structure in the beginning and end of the piece, and a contrasting lyrical section, fills out the checklist for a great concert opener.
Unit 4: Technical Considerations

*Sound Innovations Fanfare* provides technical challenges for the performer. With the quarter note equal to 144, the piece moves at a rapid pace. Sheldon uses thirty-second notes, trills, sixteenth note triplets, and sixteenth notes all in one phrase (Example 1). The piece then modulates from E-flat major, to C major, then back to E-flat major.

![Example 1](image)

The C major section of the piece can be considered the more "lyrical" section of the piece. The performers and conductor must be aware that just because the section is lyrical, the piece should not slow down.

Unit 5: Stylistic Considerations

There are stylistic elements that all performers must be aware of. The opening and closing sections of the piece feature an accented pattern in the saxophones and brass. This must be contrasted with the more legato section that is found starting in measure 11. In measure 15, instead of woodwinds playing block chords, Sheldon broke them up into staccato eighth note patterns. Performers must be made aware that they have to match articulation styles in this section.

Unit 6: Musical Elements

MELODY:

In addition to the melody found above in Example 1, a recurring melody happens that is shown in Example 2 in various voices throughout the ensemble. In Example 1, performers must
be made aware of the difference of speed for each note value. There will be a tendency to come in early or rush the sixteenth notes in the fourth measure of the phrase.

Example 2

HARMONY:

Sheldon uses typical harmonic progression throughout this piece, with occasional uses of suspension, and passing tones. To make the lyrical section of the piece sound not so stagnant, Sheldon breaks apart the woodwinds to an eighth note pattern. The piece alternates between the keys of E-flat Major, C Major, and E-flat Major.

RHYTHM:

The hardest section as far as rhythm is concerned will be found in Example 1. As explained in the Melody portion of this Unit, performers must be made aware of the differences between thirty-second notes, sixteenth note triplets, and sixteenth notes. Failure to do this will result in the section not sounding correct.

TIMBRE:

Timbre in Sound Innovations Fanfare change with the scoring that Sheldon uses. In the opening and closing sections of the piece, Sheldon uses the woodwind as a flourish-type of sound, while the brass provides the fanfare. In the lyrical section, the trumpets have the melody, which is then passed off to the woodwinds and horns with the other instruments providing the chord progressions.
### Unit 7: Form and Structure

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<tbody>
<tr>
<td>1-10</td>
<td></td>
<td>4+2+4</td>
<td>Flute, piccolo, oboe, clarinets, and horn provide an opening flourish, while the saxophones and brass provide a fanfare.</td>
</tr>
<tr>
<td>11-18</td>
<td></td>
<td>4+4</td>
<td>Trumpets provide the lyrical melody while other wind instruments provide the chord structure in either block chords or broken into eighth notes.</td>
</tr>
<tr>
<td>19-26</td>
<td>4/4</td>
<td>4+4</td>
<td>Melody continues from the previous phrase, except in the woodwinds and horn. Woodwind flourishes at the end of the phrase.</td>
</tr>
<tr>
<td>27-30</td>
<td></td>
<td>4</td>
<td>Transition phrase back to the opening section.</td>
</tr>
<tr>
<td>31-39</td>
<td></td>
<td>4+4+1</td>
<td>Flute, piccolo, oboe, clarinets, and horn provide an opening flourish, while the saxophones and brass provide a fanfare. Woodwind flourish to end the piece.</td>
</tr>
</tbody>
</table>

### Unit 8: Suggested Listening

Larry Clark, *Declaration and Dance*

Frank Erickson, *Blue Ridge Overture*

Michael Story, *Aztec Dance*

Clifton Williams, *Fanfare and Allegro*

### Unit 9: Additional References and Resources

