Spring 2013

Advanced Conducting Project

Matthew Holmberg

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Advanced Conducting Project

MUAP – 504

Spring – 2013

Matthew Holmberg
Farandole from L’Arlésienne Suite No. 2

Georges Bizet  
(1838-1875)

arranged by Jay Bocook  
(b. 1953)

Publisher: Musicworks
Date of Publication: 2002
Duration: 3:23

Unit 1: Composer

Georges Bizet lived a short life, being born on October 25, 1838 and dying on June 3, 1875. Early in his life he was seen as a prodigy and admitted before the age of ten to the Conservatoire de Paris. He was known to be an excellent pianist, though he rarely performed in public. Despite winning many awards, including the Prix de Rome in 1857 for his setting of the Amédée Burion cantata Clovis et Clotilde, much of Bizet’s music did not catch on. As such, he made a living as an arranger and transcriber of music from other composers.

Bizet is best known for the incidental music he wrote to the play L’Arlésienne by Alphonse Daudet, from which the movement Farandole from L’Arlésienne Suite No. 2 is derived. He also wrote an opera called Carmen, which he believed to be a failure, but eventually proved to be greatly successful. Bizet died of a heart attack before the success of Carmen was realized. Today, he is best known for both Carmen and Farandole, which has been transcribed and arranged for numerous configurations of instrumentation throughout the years.

Unit 2: Arranger

Jay Bocook was born in Marysville, Tennessee in 1953. He has a Bachelor of Music degree from Furman University and a Master of Music degree from the University of Lousiana at Monroe. Mr. Bocook is an arranger and composer for Hal Leonard Publications, and has been an arranger for Jenson Publications. Currently, Mr. Bocook is Director of Athletic Bands at Furman University in Greenville, South
Carolina, as well as staff arranger for the Cadets and Reading Buccaneers Drum and Bugle Corps'.

Unit 3: Composition

*Farandole* is the fourth movement in the *L'Arlésienne Suite No. 2*. While Georges Bizet wrote the themes and basic orchestration in 1872, another gentleman, Ernest Guiraud, is credited with arranging the themes and publishing the work in 1880.

*Farandole* uses the 13th century folk music theme called *March of the Kings* that was originally used as the basis for the first movement, *Prélude, Allegro deciso*, from the *L'Arlésienne Suite No. 1*, incidental music for the play *L'Arlésienne* by Alphonse Daudet.

Unit 4: Historical Perspective

A farandole is a type of dance popular in the County of Nice in France. While some sources place the farandole as far back as the medieval era, there is no proof to support that claim. The earliest known use of the word *farandole* in France is in 1776.

Bizet was not alone in his use of a farandole. Charles Gounod used a farandole to open the second act of his opera, *Mirielle*, and Tchaikovsky used one in his ballet, *The Sleeping Beauty*.

Unit 5: Technical Considerations

This arrangement works well for the high school aged ensemble, as it is scored well for a small to medium sized band and there are few difficult rhythms. The time signature of 4/4 and the key of G minor make this a very achievable piece, however, coverage of every part is a must in order for this piece to maintain its musical integrity.

The dotted eighth sixteenth rhythm in the opening theme must be played clearly and precisely. Students must not treat the rhythm as a swing rhythm, as they may be apt to do, but they must realize the space between each dotted eighth note and sixteenth note. After all, this piece is taken from another piece Bizet wrote called *March of the Kings*.

The tempo marking throughout most of the piece is Quarter note = 144. The snare drum must do a good job of setting and maintaining that tempo beginning at measure 20. The problem with maintaining the tempo eventually arrives at measure 46, when the low brass and low woodwinds restate the first theme. Without any percussion playing, the tempo will want to slow down, which causes a problem once the high woodwinds and the snare drum come back in at measure 54.
Flutes and clarinets must pay great attention to playing sixteenth notes clearly and accurately. Rushing the sixteenth note turns in the second theme not only sounds bad, but also it runs the risk of pushing the tempo faster than it should go. The big moment for all woodwinds happens from measure 80 to the downbeat of measure 85. While it appears at first that the sixteenth note runs are extremely difficult, they are, in fact nothing more than concert D minor scales. This will challenge every student in the woodwind section, but if done properly, will be a great musical moment for the entire piece.

There is not a lot of technical difficulty within the brass family, however, brass players must be mindful of two very important things; all dynamic markings must be exaggerated. Soft sections must remain soft to not overshadow the woodwinds and to provide the perfect contrast for their louder, fanfare-like sections. Also, the tempo must never suffer throughout the piece. The quarter notes played beginning at measure 58 are a perfect example of something that will challenge the brass section’s sense of consistent tempo.

**Unit 6: Stylistic Considerations**

It is important to remember that Bizet originally wrote this piece in 1872, during the Romantic Era. Music of that era was full of contrast, particularly in terms of dynamics. Within this piece, students must observe dynamics to a fault in order for the piece to make sense. While not exactly the same as the original piece by Guiraud, Bocook stayed very close to his dynamic markings throughout.

Bocook is very precise in notating articulations throughout the piece. Careful attention to observing them must occur or the piece loses the contrast of the themes. Staccato markings should be considered more as separation markings. Also, the difference between accents, ^ versus >, must be discussed with the ensemble so that a proper performance of each accent exists.

Bizet based the *Farandole* theme on the first movement of his Suite No. 1 from *L’Arlésienne*, which is called *March of the Kings*. This becomes more evident from the opening theme, which employs a majestic rhythmic motif. Important to that motif is the use of the double-dotted quarter note followed by the sixteenth note that leads into the two dotted eighth/sixteenth note figure. Caution must be paid to the difference between the way the double-dotted quarter notes and the single-dotted quarter notes are played in the two measure motif.

The final consideration is that of balance. Students must be aware of their role within the context of the piece. As the themes are presented, instruments that are playing a supporting role must not rise above the melody or melodies. And consistency is key throughout the piece. As melodies are reintroduced, they are
done so as exact copies of their original statement. To that end, students must be consistent in regards to style and articulations.

Unit 7: Musical Elements

MELODY

The melody of this piece is based on four separate themes that are introduced independently and then woven together throughout.

The first theme is stated in the first 8 measures by the entire wind section and contains mostly stepwise movement with leaps no larger than a perfect fifth.

The second theme begins with a pickup to measure 22 and is focused in the upper woodwinds. There is nothing too challenging as it consists of all stepwise motion.
Theme 3 stands in stark contrast to the first two themes. While theme 1 envoles power and majestic feelings, and theme 2 is light and playful, theme 3 creates a new impression, that of lilting and freedom.

The fourth theme revisits the power and majestic nature of theme 1, with the antecedent presented by the low woodwinds and the entire brass section. The upper woodwinds join the rest of the ensemble to provide the consequent.

HARMONY

The tonal center begins in G minor and fluctuates occasionally to B-flat Major. The harmonies are not complex, and often times the harmonic accompaniment is very simplistic. The opening statement provides a full harmonic, unison moment from the ensemble, which is not seen again until the end of the piece. The use of diatonic harmonies prevail, except for during the transition at m. 72, where chromaticism is freely employed.

RHYTHM

Metrically Bocook sets this piece mostly in 4/4, with occasional moments of 2/4 at measures 74, 85 and 105. This differs from the original score, where the piece is set almost entirely in 2/4. Also, Bocook begins the opening theme on the downbeat, unlike the original score, which begins the theme on beat 3 in Common Time.
Rhythms generally are not complex. The woodwinds bear the brunt of the eighth and sixteenth note responsibility, but there are moments where the brass family must also join the woodwinds in more complex rhythmic figures. The most important things for students to do is to properly play a double-dotted quarter to sixteenth note versus a dotted eighth to sixteenth note. While subtly different, most students will opt to play the former like the latter rhythm and be totally unaware of the difference.

TIMBRE

The feeling changes within this piece several times. Each new theme brings a different timbre, and with it, new things to be aware of. Theme A, the opening statement, is full, rich, and provides a large unison moment for the entire wind section. The use of unison rhythms and traditional diatonic chords in a minor key creates a foreboding, yet exhilarating feeling. The timpani helps to solidify that feeling. The restatement of theme A at m. 9 is less intense, caused by the removal of some instruments and the use of call and response. Bocook’s answer to close theme A is very different from the original score. He chose to write a four measure, dramatic, full ensemble build up to m. 20. With multiple rhythmic textures occurring at the same time, and the introduction of the raised 6th and 7th scale degrees, Bocook takes the ensemble to a new place that is reminiscent of a marching band on the field.

Following the dramatic crescendo to m. 20, the piece returns to its traditional roots. Scoring is sparse for the next two themes, keeping the melody clearly heard. This occurs until the transition at m. 72. The transition signals a new direction in thought, with more full ensemble performance, and the intermingling of thematic ideas.

Measure 106 begins to reign in the complexity of competing thematic ideas and bring the piece to a dramatic, yet simplistic closure. Harmonies are not complex, and while the full ensemble is playing fortissimo, it is still a clean timbre to the end.

**Unit 7: Form and Structure**

<table>
<thead>
<tr>
<th>SECTION</th>
<th>MEASURE</th>
<th>EVENT AND SCORING</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1-8</td>
<td>G minor; unison ensemble</td>
</tr>
<tr>
<td>A</td>
<td>9-15</td>
<td>Theme A restated in canon form between flute, oboe, clarinets, and trumpet 1 first and answered by the alto clarinet, tenor sax, trombones and baritone. No harmony or percussion.</td>
</tr>
</tbody>
</table>

Transition 16-19

Percussion enters. Alto sax and horns begin a moving transitional melody
played over an established harmony by the rest of the winds culminating in a Picardy Third chord in m. 19. Alto sax sets up the G Major chord by briefly eluding to G Melodic minor in m. 17.

No melody or harmony. Snare drum plays steady eighth notes at new tempo Quarter note=144.

B-flat Major; Stepwise melody played by flute and clarinet soloist. Clarinet 2-3, alto clarinet, alto saxes, tenor sax, horns and baritone play staccato quarter notes on strong beats. Snare drum continues eighth note pattern.

Theme C is stated by flute, piccolo, clarinets 2-3, and alto sax 1-2. Thin harmony exist as half notes in bassoon, alto clarinet, trombones and baritone. Bass clarinet, baritone sax, and tuba keep driving the theme forward with a quarter/half/quarter note pedal tone figure. No trumpets. First introduction of the bells since the opening statement.

Restatement of second theme by flute, piccolo, clarinets, alto saxes and trumpets. Rest of ensemble provides half note harmony except the baritone sax and tuba who create a rhythmic pedal tone alternating between a dotted quarter and an eighth note on a concert B-flat. Timpani joins snare drum on constant eighth note pattern.

G minor; restatement of theme 1 by the low woodwinds and low brass. Upper woodwinds and percussion rest.

Flutes restate the second theme, alone for two measure, and then joined by the piccolo for two measures.
Clarinetts and saxophones, minus the baritone sax, provide rhythmic pulse with staccato eighth notes. Percussion reenters, with the snare drum again playing steady eighth notes and the marimba replicating the saxophones. G minor; antecedent is played by the alto and bass clarinets, tenor and baritone saxes, trumpets and low brass. All other instruments rest including percussion. In the consequent, all other instruments join except the percussion.

B  66-71

Flute restates the second theme, while bassoon, clarinets, alto clarinet, tenor sax and baritone provide quarter note motion. Percussion continues.

Transition  72-85

Beginning in m. 72, the eighth note/sixteenth note motif of theme B is used until m. 80. This occurs in the flute, piccolo, clarinet 1, and trumpet 2-3. Alto saxes intermingle a new melodic idea, along with the french horns before joining the aforementioned instruments in the same B theme rhythmic motif. At m. 76, low woodwinds and low brass begin a descending concert D chromatic scale until m. 80. M. 80-84, all upper woodwinds begin a flourish of concert D minor scales that begin to spread to the lower clarinets and saxophones. The brass section stays out of the way by playing four eighth notes per measure. This is the first time the percussion section plays something different, and it powerfully compliments the build up of activity occurring in the rest of the ensemble. B-flat Major; the first two themes are now combined for the first time, theme A being played by the upper
woodwinds, alto saxes and trumpets. Theme B is played by alto clarinet, tenor sax, horns, trombones and baritone. Providing simple half note drones are the bassoon, bass clarinet, baritone sax and tuba. The percussion section returns to playing straight eighth notes in the snare and timpani. Flute, piccolo, oboe, clarinets, alto sax, and trumpets play theme C, while the tenor sax, horns and trombones play theme D. Providing the drones, complete with grace notes, are the alto clarinet, bass clarinet, baritone sax, baritone and tuba.

Transition 106-113

B-flat Major; dramatic tempo change to Quarter note=152. Borrowing rhythmic material from the last transition, the upper woodwinds create motion against the remaining voices simple descending concert B-flat major scale. M. 110, upper woodwinds continue, joined by the horns, while the other instruments change to driving eighth notes that match the percussion section. The marimba matches the upper woodwinds.

Closing 114-end

Full ensemble plays driving eighth notes, some on do-sol, others staying on one pitch until the last three measures. Unison rhythm to the end.
Unit 8: Suggested Listening

http://content.thespco.org/music/compositions/selections-from-larlesienne-georges-bizet/

Unit 9: Additional References and Resources

http://www.whoislog.info/profile/jay-bocook.html
http://imslp.org/wiki/L%27Arlésienne_Suite_No.2_(Bizet,_Georges)

Contributed by:

Matthew Holmberg
Messiah College
Grantham, PA
March Grandioso

Roland F. Seitz
(1867-1944)

Publisher: Southern Music Co.
Date of Publication: 1909
Duration: 2:38

Unit 1: Composer

Roland Forrest Seitz was born in 1867 in rural Pennsylvania and raised on a farm. The youngest of eight children, Roland grew up playing music on the flute in his family's band, and eventually gained a position in the local community band, the Glen Rock Band, playing euphonium and cornet. After graduating from Dana Musical Institute in Warren, Ohio, Seitz returned to teach music in Glen Rock, Pennsylvania and also take leadership of the Glen Rock Band.

Seitz composed nearly fifty marches and earned the title "The Parade Music Prince". Some of those marches include Brooke's Triumphal (1904), Salutation (1914), and University of Pennsylvania Band (1900).

Mr. Seitz opened his own publication company, which was eventually bought by Southern Music in 1964. A notable client of Seitz's music company was Karl L. King.

Roland Seitz died of a heart attack at his daughter's house in New Jersey. He was 79 years old.

Unit 2: Composition

*March Grandioso* was composed in 1901 and is one of nearly fifty marches Roland Seitz wrote. The march is based on the melody from Franz Liszt's Hungarian Rhapsody No. 14. Even though Seitz wrote many different marches, *March Grandioso* is widely played by bands in parades. One of the more notable traditions is of the playing of *March Grandioso* by the University of Texas marching band as part of their football pregame show.
Unit 3: Historical Perspective

Seitz based the melody for this march on a piece by Franz Liszt called *Hungarian Rhapsody 14*. Liszt composed 19 Hungarian Rhapsody’s for piano, with some of them becoming orchestral transcriptions.

Marches have long been a popular form of music in Europe and the United States. *Grandioso* is one of Seitz’s many marches that he wrote, and arguably one of his most famous.

Unit 4: Technical Considerations

Key to this piece is the constant use of ascending and descending chromatic scales. Students must first become comfortable with playing chromatic scales in all key signatures, but for this piece, concert B-flat and concert F are necessary.

Cornet 1 has some demanding parts in the fanfare-like countermelody sections. Students who play that part must be comfortable with playing arpeggios around their instrument. While not written too high, students must not be timid when striving to hit notes at the top end of these melodic figures.

Woodwinds must be prepared to play all around their instrument in this piece. There are great moments throughout for the woodwinds, particularly the flutes and clarinets, to shine, but it will take some work for students to execute the various countermelodies.

Unit 5: Stylistic Considerations

This is a fun, upbeat march that does not become boring despite the repetition of the opening melody. Key to this is the upper woodwinds who must provide variety in the numerous countermelodies they have written for them. While those countermelodies are important, they must not overpower the playing of the anchor melody.

The beauty of this march is how unconventional it is. It does not follow a predictable format, as most marches do, which automatically places it into a new category. The generous use of unison ensemble chromatic runs that separate sections both challenges the ensemble to play together, and provides an interesting transition. Even the breakup strain is more refined and less intimidating than most. It is fair to say that this piece has just about everything your students need to feel challenged and musically fulfilled simultaneously. The exception would be the
French horns, who sadly are relegated to playing non-interesting eighth notes patterns throughout.

Unit 6: Musical Elements

MELODY

The main theme derives from Hungarian Rhapsody 14 by Franz Liszt, a piano piece originally written in the key of F minor. Seitz uses the melody to anchor the march throughout its entirety, but does so in the key of B-flat Major.

Unlike traditional march form, Seitz chooses to repeat the main theme melody three times before the trio. However, each time the melody is restated, a new countermelody is stated.

In the first statement of theme A in measures 9-24, the countermelody is performed by the flutes and clarinets, while the saxes, cornets, trombones and baritones play the melody.
The second statement of theme A occurs in measures 25-38. This time, the first cornet plays a fanfare-like countermelody, while the saxophones, trombones, baritones and cornets 2-3 take up the melody.

After a short transition, theme A resumes at measure 45 with saxes, cornets, trombones and baritones playing the melody and upper woodwinds once again providing a new countermelody.

The fourth statement of theme A occurs at m. 61, and it is almost a replica of the second statement. However, the rhythm that the upper woodwinds play is different.

In figure 1, we see the rhythm performed by the upper woodwinds in the second statement. Figure 2 shows us what they play in the fourth statement.
FIGURE 2

The trio section offers a new melody for the first, and only, time. It is played by the flutes and clarinets against the driving motor of the French horns and the quiet harmonies of the low brass. The saxophones and trumpets embellish the end of the second phrase that leads into the breakup strain. As always, the trio section adds a flat from the beginning of the piece taking the march into E-flat Major.

RHYTHM

The meter is 6/8 throughout and rhythms are not complex. Students will need to be familiar with 6/8 meter to properly perform this piece.

Unit 7: Form and Structure

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<tr>
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<th>MEASURE</th>
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<tbody>
<tr>
<td>Intro.</td>
<td>1-8</td>
<td>B-flat Major; woodwinds, minus baritone sax, plus cornets play fanfare. Remaining brass plus baritone sax play simple, descending, scalar pattern in response.</td>
</tr>
<tr>
<td>A</td>
<td>9-24</td>
<td>Theme A stated in alto and tenor sax, cornet, trombone and baritone. Upper woodwinds play first countermelody.</td>
</tr>
<tr>
<td>A’</td>
<td>25-38</td>
<td>Theme A melody repeated in alto and tenor sax, cornet 2-3, trombone and baritone played up an octave from prior statement. Upper woodwinds switch to a support role by playing a bouncing accompaniment (see figure 1 above). Countermelody provided by cornet 1 who plays a heralding fanfare.</td>
</tr>
</tbody>
</table>
Transition 39-44
Alternates between a concert G-flat Major chord and a concert F Major chord. Sets up modulation to F Major.

A 45-60
F Major; Restatement of Theme A with melody in alto and tenor sax, cornets, trombones and baritones. Upper woodwinds repeat countermelody 1.

A 61-78
B-flat Major; theme A is repeated in alto and tenor sax, cornet 2-3, trombone and baritone. Upper woodwinds play new countermelody using a repeated eighth note rhythm pattern.

Trio 79-110
E-flat Major; melody in flute and clarinet.

Breakup 111-126
First four measure are in g minor, after the initial G Major chord on beat 1, m. 111. Remaining measure are loosely based around Bb Major with a lowered sixth scale degree. Mostly unison ensemble playing.

A 127-End
E-flat Major; melody in flute, piccolo clarinets, alto sax and cornets. Trombones and baritones play new countermelody.

Unit 8: Suggested Listening

Other pieces by Roland F. Seitz:

Brooke's Chicago Marine Band March
March Salutation
University of Pennsylvania Band March

John Phillip Sousa, Washington Post March
Thornton Barnes Boyer, Joyce's 71st New York Regiment March
Unit 9: Additional References and Resources


**Contributed by:**

Matthew Holmberg
Messiah College
Grantham, PA
Second Suite in F, Op. 28 No. 2

Gustav Holst
(1874-1934)

edited by Colin Matthews
(b. 1946)

Unit 1: Composer

Gustav Holst is widely considered to be a pioneer in the evolution of wind band music. His First Suite in E-flat for Military Band was proclaimed by Richard Franko Goldman to be the “... first available and universally recognized original band work of the century...” Holst followed the success of First Suite in E-flat with his Second Suite in F for Military Band in 1911.

Born Gustavus Theodore von Holst on September 21, 1874 in Cheltenham, Gloucestershire, England, he was destined to have a career in music as three generations of his family before him had. After attending several years at the Royal College of Music, Holst decided to leave school and pursue a career in composition. Because of his meager earnings, he had to occasionally perform on trombone or teach in various places to make a decent living.

Holst was a classmate and close friend with Ralph Vaughan Williams. Together, they are responsible for keeping English folk music alive for generations to come. In addition to his suites for military band, Holst is also known for his famous compositions Hammersmith: Prelude and Scherzo and The Planets.

Gustav Holst died on May 25, 1934 leaving behind his wife, Isobel, and a daughter, Imogen, who wrote a book about her father.
Unit 2: Composition

No one is quite sure why Holst composed this piece, but it is clear that he reconsidered how he would approach writing this piece versus his First Suite in E-flat. Unlike First Suite, Holst decided to write for a smaller number of instruments, and he did away with any ad lib instrumentation. This may be due to a greater understanding of how to compose for modern wind bands, and the evolution of the wind bands themselves. Also unique to Second Suite is the complete use of English folk music as the basis of the composition.

Holst takes the ensemble, and the listeners, on a journey with this piece, providing four unique musical settings. Movement one is set as a march, and introduces us to three different folk songs, Morris Dance, Swansea Town, and Claudio Banks. Each folk song is distinctive from the next, and Holst manages to weave them together using a simple da capo march form as the compositional “glue”.

Movement two is a beautiful setting of a love song called Song Without Words, “I’ll love my love”. Sparse in instrumentation for most of the piece, Holst manages to capture the emotions of love through the rise and fall of the music.

The third movement snaps the listener back to reality with a sharp and powerful setting of Song of the Blacksmith. A jaunty tune set against the opening ostinato motif places the listener in the blacksmith’s shop as he forges hot steel into usable items of the day.

Finally, Gustav Holst ends his suite with a quick tempo and fun piece called Fantasia on the “Dargason”. In this movement, Holst transforms a simple melody into a masterpiece of different musical colors and textures.

Second Suite was composed in 1911, but was not performed for the first time until June 30, 1922, when the band of the Royal Military School of Music, Kneller Hall, played it at the Royal Albert Hall in London, England. It is thought that it may have been originally composed for another occasion in 1911, the Festival of Empire, held at the Crystal Palace.

There are many different versions of this composition, the original manuscript, the first set of parts published in 1922 and the first score published in 1948, both by Boosey & Co., and finally the 1984 edited version by Colin Matthew, with assistance by Dr. Frederick Fennell. Below are the various instrumentations as set forth in each version:
### Unit 3: Historical Perspective

Folk music in England has its roots as far back as the first century, and it remained a significant part of English culture, especially among the non-aristocrats, well into the 17th and 18th centuries. While folk music began to be less known in the late 18th century, a resurgence of interest in collecting and recreating this fascinating genre of music took place in the 19th to mid-20th centuries. Holst was not the first or only composer to take an interest in reviving English folk music, but he is arguably one of the most well known composers to reintroduce it to a new audience using a fairly new medium, the modern wind band.
Modern wind bands of the late 18th and early 19th centuries were an ever-changing group that until then had largely been forgotten by composers of the day. Fresh off the success of his First Suite in Eb for Military Band, Gustav Holst composed Second Suite in F, but its purpose or intended ensemble is still unknown to this day. Despite our ignorance of why Holst wrote it, it does not change the fact that he was quickly rising in prominence within the wind band community. He would follow his suites with The Planets, a magical and complex tapestry of sound, and then with what is considered one of his most complicated pieces, Hammersmith: Prelude and Scherzo.

Unit 4: Technical Considerations

Second Suite is considered by many to be a more difficult piece than its predecessor, First Suite in Eb. For this reason, many lists place Second Suite as a Grade 5, a prestigious ranking amongst compositions, but not something that should scare off anyone who wishes to perform it.

To be played well, musicians must play lightly and maintain tempos at all times. This is very evident from the opening motif in Movement 1. The low brass will want to play the ascending run slower than the subsequent flutes and clarinets. This is obviously because of the physics of the instruments and most likely not a lack of tempo comprehension on the part of the musicians. Low brass, while still playing forte, should always be encouraged to keep it light and let the notes speak for themselves. Upper woodwinds should be encouraged to match the articulation set by the low brass, and to not overblow as their notes, too, become quite high. Measure 11 is the first entrance of the percussion and the tutti ensemble, therefore, the young musician tends to rush the tempo. While students must watch the conductor to maintain consistent tempo, the conductor must not over conduct or be too vague in his/her pattern.

Clarinets will find some of their ranges being stretched beyond their normal comfort zone. While having the upper woodwinds play in the upper part of their instruments provides a nice color contrast, most students will certainly be challenged more than they are used to.

In "Claudy Banks", the saxophones tend to overblow the melody. They should be encouraged at all times to keep it light and flowing. Also, at measure 136, the brass and lower saxophones must play softly and not rush their parts.

In "Song Without Words", students must have an understanding that quiet music without much complexity happening is not easy or boring. Students need to be educated about the complexity of music that is overexposed and thin in scoring. Throughout this piece, students must own their own parts, maintain focus and play sensitively.
"Song of the Blacksmith" is challenging for many different reasons, the least of which is playing in mixed meters. It will take time for students to be comfortable with not starting on the downbeat, and to maintain an internal subdivision that is necessary to successfully play on the "and" beats instead of on the down beats. Once the woodwinds enter with the melody at measure 7, the conductor must be very clear in his/her pattern to maintain the ostinato accompaniment provided by the brass and percussion. Finally, the last two measures of this movement are crucial to its success. It can all fall apart if students become careless at that moment. Students must not play on the rest on beat 3 of measure 32 or on beat 1 of the last measure.

The last movement, while simple in melody and form, can be destroyed if students choose to play too loudly. Light playing is key to hearing the melody being passed around the ensemble and to maintaining tempo throughout. When the euphonium introduces the "Greensleeves" melody and the piece goes into one beat per bar, the woodwinds must be encouraged to stay the course. Their musical offering at that moment does not change from what they were playing prior, therefore, they should be encouraged not to overthink the moment and allow the euphonium to shine.

It is important that current and future musicians play this music, despite its perceived difficulty. Students will work hard to perform it well because it is music that has stood the test of time. It challenges all involved, and provides a pleasant musical moment for its audience.

**Unit 5: Stylistic Considerations**

British music has a style all its own. Students must understand that British music should not be overplayed, even when the score calls for it. Although some of the tempos appear to be very quick, and some recordings of *Second Suite* perform the composition very fast, traditional English music has more of an air of dignity and reservation. Careful research of the folk songs this piece is based on will allow the conductor to make a more informed decision as to the tempos he/she wished to take.

Everyone involved in the performance of folk music based compositions must understand the history involved behind the songs they are playing. Hundreds of years of music that was passed down from generation to generation, that told stories of people from long ago, that formed the culture of a society we barely know are encompassed in this multi-movement work.
Unit 6: Musical Elements

MELODY
Each movement is comprised of melodies taken from actual English folk songs. Movement 1 uses "Morris Dance", "Swansea Town", and "Claudy Banks".

Movement 2 is based on the love song, "Song without Words".

Movement 3 is an upbeat tune called "Song of the Blacksmith".

Finally, Movement 4 uses the folk song, "Fantasia on the Dargason".

HARMONY

Holst does not stray into uncomfortable territory harmonically. He only uses three key signatures throughout the piece, F Major and B-flat minor in movement 1, F minor in the second movement, and F Major in movements 3 and 4.

RHYTHM

Movement 1 - March
Holst sets the first two songs of this movement, "Morris Dance" and "Swansea Town", in 2/2 time. For the "Claudy Banks" section, he changes to 6/8.

Rhythmically not challenging, employing the use of half, quarter and eighth notes.

Movement 2 - Song Without Words
This movement is in 4/4 throughout. The eighth notes in measures 19-32 must flow from one section to the next seamlessly.

Movement 3 - Song of the Blacksmith
Holst alternates between 4/4 and ¾ throughout the piece. This movement tends to be the most difficult from a rhythm standpoint because young musicians bury their heads into the music, do not count and do not watch the conductor. Keeping the students from playing on the rests will take some time, but it will eventually happen.

Movement 4 - Fantasia on the "Dargason"
6/8 time throughout the movement except for the instruments playing the "Greensleeves" melody, who then play in ¾ against the constant 6/8 of the original melody.
TIMBRE

Holst mixes a lot of simplicity with moments of full ensemble vigorous statements. The moments where there is playful movement over top a simple melody, musicians should not overshadow the melody. There are plenty of opportunities for all instruments in the ensemble to shine, including the low brass, who Holst uses quite often to make a new statement or reinforce an existing one.

Unit 7: Form and Structure

<table>
<thead>
<tr>
<th>SECTION</th>
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</thead>
<tbody>
<tr>
<td>Movement 1 - March</td>
<td>Intro. 1 2</td>
<td>F Major; ascending run first in baritone and tuba, imitated next by the upper woodwinds. Melody stated only in brass voices. Melody is taken from &quot;Morris Dance&quot; folk song. Snare only in percussion.</td>
</tr>
<tr>
<td>A</td>
<td>3-10</td>
<td>Add woodwinds. Bass drum and crash cymbals punctuate mm. 11-12. Woodwinds play a variation on opening motif, light accompaniment from French horns. Triangle is sole percussion playing ostinato rhythm with horns.</td>
</tr>
<tr>
<td>A</td>
<td>11-18</td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>19-26</td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>27-42</td>
<td>Restatement of theme 1, &quot;Morris Dance&quot;.</td>
</tr>
<tr>
<td>Transition</td>
<td>43-46</td>
<td>Upper woodwinds, cornet 1 sustain concert C, while remaining voices descending by step to the beginning of the new melody, &quot;Swansea Town&quot;.</td>
</tr>
<tr>
<td>B</td>
<td>47-78</td>
<td>Theme 2, &quot;Swansea Town&quot;, begins, played as solo by the Euphonium. Light, staccato accompaniment by horns, trombones and tuba. No percussion.</td>
</tr>
<tr>
<td>B</td>
<td>79-110</td>
<td>Full ensemble restates theme 2.</td>
</tr>
<tr>
<td>Transition</td>
<td>111</td>
<td>Meter change to 6/8 from 2/2. Key change to B-flat minor. Full ensemble hit on beat one, B-flat minor chord.</td>
</tr>
<tr>
<td>Trio</td>
<td>112-135</td>
<td>Third melody is derived from the folk song, &quot;Claudy Banks&quot;. Stated lightly in the clarinets and saxophones. Light accompaniment in horns and low brass. No percussion.</td>
</tr>
<tr>
<td>Trio</td>
<td>136-159</td>
<td>Restatement of melody 3 by full ensemble.</td>
</tr>
</tbody>
</table>
**Movement 2 - Song Without Words**

<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td>Intro.</td>
<td>1-2</td>
<td>F minor; chords played by upper woodwinds, clarinet 1, saxes, horns and tuba.</td>
</tr>
<tr>
<td>A</td>
<td>3-18</td>
<td>Melody is stated as a clarinet solo against light harmonic accompaniment by aforementioned instruments.</td>
</tr>
<tr>
<td>A</td>
<td>19-32</td>
<td>Same melody is now stated in a cornet solo. Accompaniment becomes a bit more complex, with added instrumentation and eighth note runs.</td>
</tr>
<tr>
<td>Ending</td>
<td>33-37</td>
<td>Cornet 1 leads into final musical thought. Eighth note solo motif passed between clarinet 1, alto sax, baritone, and finally the tuba.</td>
</tr>
</tbody>
</table>

**Movement 3 - Song of the Blacksmith**

<table>
<thead>
<tr>
<th>Section</th>
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<tbody>
<tr>
<td>Intro.</td>
<td>1-6</td>
<td>F Major; brass only playing heavy, staccato, unison passage. Alternates between 4/4 and % 4 time signatures.</td>
</tr>
<tr>
<td>A</td>
<td>7-14</td>
<td>Melody begins in upper woodwinds, saxes and horns. Rest of ensemble continues introduction motif. No percussion.</td>
</tr>
<tr>
<td>A</td>
<td>15-23</td>
<td>Melody is restated by cornet 1 with introduction motif played by cornet 2 and low brass. Call and response begins at m. 19 between upper voices and lower voices. Transitional material, climatic build in full ensemble mm. 21-23. Percussion enters.</td>
</tr>
<tr>
<td>A</td>
<td>24-33</td>
<td>Powerful restatement of original theme by upper woodwinds, saxes and horns. Remaining winds and percussion play original introduction motif. Unexpected D Major chord from the full ensemble on the last beat.</td>
</tr>
</tbody>
</table>

**Movement 4 - Fantasia on the “Dargason”**

<table>
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<tbody>
<tr>
<td>A</td>
<td>1-56</td>
<td>F Major; melody is stated as a sax solo or duet (conductor’s option), no accompaniment. Melody is taken over by clarinet 1 as a solo at m. 9, alto sax accompanies. Tutti clarinet melody at m. 17 as new voices begin to add in. Clarinet and saxes continue playing the melody tutti at m. 25. M. 41, upper woodwinds and cornets take over the melody.</td>
</tr>
</tbody>
</table>
B 57-88  Melody 1 continues in clarinets while a new melody, “Greensleeves”, is played by a solo Euphonium. Melody in Euphonium is doubled by a solo cornetist. Flutes join clarinets in playing original melody. Restatement of theme 1.

Transition 118-120  Powerful transitional material in upper woodwind, alto sax and cornets, duples against the continuous playing of the 6/8 original melody by the remaining instruments. Theme 1 continues in saxes and is picked up by the upper woodwinds and cornet 1. Remaining instruments begin playing ascending, chromatic dotted quarter notes underneath until m. 137, where all instruments except the cornets trade explosive jabs on and off chromatically.

A 121-144  Upper woodwinds continue playing theme 1. Cornets, lower horns and euphonium restate theme 2 against a thick wall of saxophone, trombone and tuba harmony. Theme 1 gets passed around from clarinets and saxes back to a euphonium solo. Texture thins into m. 201.

B 145-176  Playful variation on theme 1 scored as solos passed between tuba and piccolo. Cornets provide chords underneath. Dramatic unison concert D on last beat by full ensemble.

C 201-211

Unit 8: Suggested Listening

Holst, Gustav.
Unit 9: Additional References and Resources


Contributed by:

Matthew Holmberg
Messiah College
Grantham, PA
Prelude, Siciliano and Rondo

Malcolm Arnold
(1921-2006)

arranged by John Paynter
(1928-1996)

Publisher: Carl Fischer
Date of Publication: 1979
Duration: 6:45

Unit 1: Composer

Sir Malcolm Arnold was born on October 21, 1921 in Northampton, England. He is credited as being one of the 20th century’s finest composers with many symphonies, ballets, concertos, musicals, string quartets, brass band and wind band pieces and 132 film scores written by him. He is the composer of the music for the famous movie Bridge on the River Kwai, for which he won an Oscar.

Arnold began playing the trumpet professionally, first as a second trumpet, and eventually becoming the Principal Trumpeter in the London Philharmonic Orchestra. His composition career started to become his main focus toward the end of the 1940’s.

Malcolm Arnold was the recipient of many honors during his lifetime to include Commander of the Most Excellent Order of the British Empire, and honorary doctorate degrees from several universities around the world.

Arnold passed away on September 23, 2006 after a long battle with illness.

Unit 2: Arranger

John P. Paynter was a college professor of music and director of bands at Northwestern University in Illinois, where he received his bachelor and master degrees. Born in Mineral Point, Wisconsin on May 29, 1928, Paynter went on to play the organ and the clarinet, like his father.
Paynter had over 400 compositions and arrangements to his credit, many of which were arrangements of Malcolm Arnold’s music.

John P. Paynter was a leader in the band field. He was a member of the Music Educator’s National Conference and Phi Mu Alpha Sinfonia, as well as president of the World Association for Symphonic Band and Ensembles and cofounder of the National Band Association.

Mr. Paynter died on February 4, 1996 in Glenview, Illinois at the age of 67.

Unit 3: Composition

Prelude, Siciliano and Rondo is an arrangement of the piece Little Suite for Brass Band, Opus 80 by Malcolm Arnold. Arnold wrote the piece from a commission by the Scottish Amateur Music Association for the National Youth Brass Band of Scotland.

The three movements of this piece are all very short and are written in five part song form. The opening movement takes the listener through a series of tonalities and melodies, and is a stately way to begin the composition. The Siciliano movement sways along steadily and gently, invoking images of the Sicilian dance it’s based on. Finally, the third movement stays true to rondo form by playfully interweaving the main melody in with two other countermelodies.

There are several different arrangements of Little Suite for Brass Band for orchestra, brass quintets, and of course, for wind band. John P. Paynter’s arrangement for wind band is one of the most well known and recognized in the music community.

Unit 4: Historical Perspective

Malcolm Arnold wrote much of his music in the British tradition, like Holst and Vaughan Williams. While there is no evidence that this piece was written based on any folk songs, it should still be approached with the same idea in mind.

Unit 5: Technical Considerations

The key to the Prelude is contrast. Contrast between melodies, contrast between dynamics, contrast between tone colors. Fanfares must really stand out and contrast the whimsical, light nature of the subsequent woodwind material. There are often times where two melodies are being played against each other. Balancing each within the ensemble is key to making this movement a success.

There is not much about this movement that would be difficult for high school age musicians. Although, to do it justice, a full brass section should be used in order to realize the complexity of the chords.
The Siciliano movement is also not difficult, although the opening horn motif must be approached gently and accurately. The trumpet solo is gorgeous and must be given the respect it deserves. Only the most musical trumpet player should be given the honor of playing it.

The Rondo is probably the most difficult movement for young musicians to play. The tempo is quite fast and must be maintained, despite the difficulty of some of the rhythms. Horns, saxes and trombones might find it difficult to stay on top of the tempo at measure 13 as they play a syncopated, ostinato pattern. The B section has some sixteenth note runs that must be clean at all costs.

**Unit 6: Stylistic Considerations**

The Prelude has moments of very exposed melody lines, and moments where there are thick full ensemble chords happening. Observing dynamics and articulation markings to the fullest extent possible will allow the repetition of melodies to not sound boring.

The Siciliano is written in a gentle 6/8 time signature, which must stay light and unforced throughout. Once the piece is introduced, the accompaniment should get out of the way of the beautiful melody, played by the cornet soloist. Much like the lilting nature of the piece, the dynamics seem to emulate that feel by swelling up and coming back down again and again throughout the piece.

The Rondo is very busy, but it should never feel out of control, both in terms of tempo and dynamics. While it should move steadily along, students must not allow the tempo to get faster until the presto section at the end. Also, staccato is used quite a bit throughout the movement along with strategic placement of accents in the melody. Those accents and the staccato needs to be emphasized to give interest to the melody lines.

**Unit 7: Musical Elements**

**MELODY**

**Prelude:**
Theodore Bias introduced and reintroduced throughout this movement. The melodies are simple and repeated throughout by different voices. The melodies are a mixture of strong fanfares, or light and playful moments.

**Siciliano**
Two separate melodies are used in this movement. A solo cornet introduces the first melody, which then gets passed around the ensemble. The second melody is played in the mid to lower brass instruments, which provides a wonderful contrast to the upper voices playing of the first melody.
Rondo
Arnold and Paynter follow the traditional ABACA format of the rondo. Each of the three melodies provides a different feeling to the overall movement.

HARMONY

Mostly traditional harmonies are used throughout the suite. There are moments where Arnold uses different modes, such as Lydian and Mixolydian, as opposed to the traditional use of major and minor tonalities.

The scoring for both this arrangement and the original brass band piece is very simplistic. There are very few moments where the ensemble has large harmonic moments. In the moments where that does exist, there is not a lot of dissonance to be seen or heard.

RHYTHM

Most of the rhythms in all three movements are not complex. The hardest rhythms students will have to play are sixteenth notes, and those do not occur very frequently. There are some moments of syncopation in the harmony of the rondo.

TIMBRE

Most of this piece is centered around independent musical lines with light accompaniment. Each color that presents the theme, either for the first time or as a restatement, must be allowed to do so without straining to be heard. Fortunately, the thin scoring throughout allows this to happen without much effort.

In the Prelude, the opening fanfare is very bright, but then grounded at the end of each statement by the low brass. The canon in the brass, melody 2, contrasts nicely against the simple woodwind countermelody.

The Siciliano is beautiful and scored in such a way that when the original melody is played by the full ensemble, it does not become overbearing.

Use of unison melodic material in the introduction powerfully states the feel of the Rondo movement. A definite change from the previous movement, Arnold wastes no time setting up the intention of the movement.
### Unit 8: Form and Structure

#### Movement 1 – Prelude

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<tr>
<td><strong>Introduction</strong></td>
<td>1-8</td>
<td>Transition through the key of B-flat Major for the first three measures, then repeat the same three measure motif in A-flat Major. Call and response between upper woodwinds, alto saxes, cornets and trombones 1-2 (group 1) and tenor sax, baritone sax, horns, trombone 3 and baritone (group 2) as they introduce theme 1. Group two’s response is a slight variation on group one’s opening motif.</td>
</tr>
<tr>
<td>A</td>
<td>9-18</td>
<td>G Lydian to E-flat Lydian; theme 2 is introduced cornet 1 and French horns, echoed by the low brass and string bass. Woodwinds play counter-melody. M. 15, woodwinds introduce new theme.</td>
</tr>
<tr>
<td>B</td>
<td>19-23</td>
<td>D minor; new theme (theme 3) from mm. 15-18 is developed by the brass section, change of rhythm.</td>
</tr>
<tr>
<td>A</td>
<td>24-29</td>
<td>Restatement of themes 1 and 2 between low brass (theme 1) and alto clarinet, alto saxes and horns, eventually joined by cornets and trumpets (theme 2).</td>
</tr>
<tr>
<td>C</td>
<td>30-38</td>
<td>D-flat Major to B-flat Major; theme 3 is developed between woodwinds and xylophone, then joined by the horns at m. 34.</td>
</tr>
<tr>
<td>A</td>
<td>39-47</td>
<td>B-flat Major; themes 2 and 3 are explored and developed once again. Theme 2 by English horn, the low woodwinds, saxophones and low brass. Eventually, flute, clarinet 1, cornets, and the French horns take over from the first group. Theme 3 is played the cornets, trumpets and French horns initially.</td>
</tr>
<tr>
<td><strong>Ending</strong></td>
<td>48-55</td>
<td>B-flat Major; a brief restatement of theme 1 by flute, bassoon, muted trumpet and muted trombone.</td>
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#### Movement 2 – Siciliano

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</thead>
<tbody>
<tr>
<td>Intro.</td>
<td>1-4</td>
<td>E-flat Major; French horns and bassoon play introductory motif that carries into section A. French horns continue ostinato pattern from introduction as a solo cornet plays theme 1.</td>
</tr>
<tr>
<td>A</td>
<td>5-20</td>
<td>Theme 2, call and response between mid/lower brass and upper woodwinds.</td>
</tr>
<tr>
<td>B</td>
<td>21-28</td>
<td></td>
</tr>
</tbody>
</table>
A 29-44
Restatement of theme 1 in cornets and baritone, flute, oboe, English horn and E-flat clarinet.
B-flat clarinets play sixteenth note arpeggios mm. 29-36. Mm. 37-44 clarinets join in playing melody. Alto saxes take over arpeggios, this time using eighth notes.

C 45-53
B minor and B-flat Major; call and response mm. 45-46 between horns, trombones and baritones (group 1) and upper woodwinds (group 2).
Group 1 joined by saxes at m. 47.

A 54-69
E-flat Major; restatement of theme 1 by upper woodwinds. M. 62 cornet solo against eighth note motor handed off to alto saxophone solo.

Ending 70-75
French horns and bassoon restate introductory material. Quiet ending in clarinets and flutes.

Movement 3 – Rondo
A 1-24
B-flat Major; theme 1 stated by full ensemble in unison for first twelve measures. Theme picked up by flutes, E-flat clarinet, clarinet 1 and cornet 1, syncopated, ostinato rhythm played by clarinet 2-3, saxes, French horns and trombones. Flutes, oboe and clarinets join in on melody at m. 17.

B 25-32
D Major and B-flat melodic minor; theme 2 played in brass with woodwind runs.

A 33-44
E-flat Major; restatement of theme 1 in flutes, oboe, and bells.

C 45-60
G minor; theme 3 stated in English horn, French horns and baritones first, then joined by upper woodwinds at m. 53.

A 61-81
B-flat Mixolydian; theme 1 restated in clarinets, saxes, trombones, baritones, tuba and string bass while flute, oboe, clarinets and horns play sharp rhythmic accompaniment pattern.

Coda 82-95
Dramatic sixteenth note trill flourish beginning in upper woodwinds and upper brass, then filtering into mid voices. M. 86 begins a quarter note build in the low brass to the presto tutti climax at m. 88 to the end.
Unit 9: Suggested Listening

*Little Suite for Brass Band. Arnold for Band, Dallas Wind Symphony,*
*Malcolm Arnold: Four Scottish Dances,* London Philharmonic Orchestra,

Unit 10: Additional References and Resources


Cole, Hugo. *Malcolm Arnold – An Introduction to His Music,* London:
  Faber & Faber, 1989.


Contributed by:

Matthew Holmberg
Messiah College
Grantham, PA