Advanced Conducting Project

Kimberly Sandifer

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MUAP 504: Advanced Conducting Project

Messiah College

Kimberly Sandifer

April 13, 2015

Dr. Genevro
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English Folk Song Suite

Ralph Vaughan Williams

Movement I. March: Seventeen Come Sunday

Movement II: My Bonny Boy

Unit 1: Composer

Composer Ralph Vaughan Williams (1872-1958) was born in Down Ampney, Gloucestershire, England and spent his life as a composer, teacher, writer and conductor. Vaughan Williams was acclaimed in his lifetime for his research and revival of English folk tunes, which are the basis for many of his compositions. He can be attributed to the revival of British music in the 20th century. Vaughan Williams’ most notable wind band compositions include *Variations on a Theme by Thomas Tallis,* and *Sea Songs.* ¹

Unit 2: Composition

*English Folk Song Suite* by Ralph Vaughan Williams is in three separate movements, utilizing folksong material as the basis for melodic ideas. The movements are titled I. March: Seventeen Come Sunday, II. My Bonny Boy, and III. March: Folksongs from Somerset. The playing time for the entire work is about nine and a half minutes.

The work is scored for military band. The instrumentation is flute/piccolo, oboe, E-flat clarinet, solo and first-third B-flat clarinet, E-flat alto clarinet, B-flat bass clarinet, two bassoons, alto, tenor, and baritone saxophone, B-flat bass sax/Contra bass clarinet, Solo and first-second cornets, B-flat trumpet, Horns first-fourth, two trombones, bass trombone, euphonium, tuba, string bass, and percussion. Percussion includes snare drum, bass drum, crash cymbal, triangle, and timpani.

The 2008 Boosey and Hawkes edition has the following changes from the original score: measure rehearsal numbers added to the score and parts, titles of folk songs added where they occur in the music, horns in F instead of E-flat, percussion split into two parts, and string bass separated from tuba.²

**Unit 3: Historical Perspective**

Although his works span across many genres both instrumental and vocal, *English Folk Song Suite* was written for British military wind band in 1924. Vaughn Williams recognized that music was was for the people, and that native folksongs could be reinvented. He also taught and conducted at summer schools of the English Folk Dance and Song Society. ³

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² Vaughan Williams, Ralph, *English Folk Song Suite*, score, Boosey & Hawkes, 2008.

Unit 4: Technical Considerations

*English Folk Song Suite* movement I is in 2/4 with a tempo marking of quarter note equal to 116-120 bpm. "I'm Seventeen Come Sunday" should be played in a light, articulate style with careful attention to dynamics in the melodic line. "Pretty Caroline" should be smooth and legato, followed by a marcato, but still light, "Dives and Lazarus" 6/8 over 2/4 section.

Movement II is in 3/4 with a slower tempo marking of quarter note equal to 72 bpm. At measure 44 there is a new tempo marking of dotted half note equal to 72 bpm. Performers must be ready for the change to the faster tempo. All solos should be balanced, cornet and oboe in the beginning of the movement and oboe and piccolo at measure 44, and heard clearly over the accompaniment.

Unit 5: Stylistic Considerations

Movements I and II of *English Folk Song Suite* by Ralph Vaughan Williams utilize English folk melodies as the primary source of melodic and rhythmic material. In the first movement the three folk melodies are "Seventeen Come Sunday", "Pretty Caroline", and "Dives and Lazarus". The march tune, "Seventeen Come Sunday", should be played allegro as indicated at the beginning of the piece, and in a light style. The extensive use of staccato further supports the bright quality of this section. Dynamics are tutti for all parts, so careful consideration should be given to the appropriate balance for the ensemble at the written dynamic level, achieving the composers intent. Bar 5 begins pianissimo, reaches mezzo-forte into bar 14, a sudden change to piano at 16 to set up for the dynamic peak of fortissimo into bar 18. The tempo does not change into the transition to the lyrical "Pretty Caroline" theme. This theme should be played cantabile,
with a warmth to the tone quality. The accompaniment is marked legato, and should remain legato to complement the solo and melodic line. The majority of this section is at the piano dynamic, with a few crescendo into descrescendos appearing over two bars. The transition into the final theme, “Dives and Lazarus” presents a new stylistic consideration. All wind parts, with the exception of the on-beat accompaniment in the trumpet and horn chordal accompaniment, are labeled marcato. The melodic line should be bold and heavily marked. The countermelody in the upper woodwinds should be marcato yet detached, as indicated by the staccato articulation. The entire ensemble is fortissimo for the duration of this theme.

Movement II. Intermezzo is comprised of two folksong themes, “My Bonny Boy”, and “Green Bushes”. The first to appear, “My Bonny Boy”, is to be played andantino. The solo lines are to be cantabile, with a warm, dark quality. Dynamics are pianissimo or piano, and special attention should be paid to moment of dynamic shaping within a single bar. This section grows to a mezzo-piano at bar 23, reaching a forte into an immediate diminuendo at bar 38.

**Unit 6: Musical Elements**

**Melody:** Solo cornet and oboe carry the first statement of the legato melody. The texture gradually thickens, maintaining the legato style until the appearance of the next theme.

The main theme of “My Bonny Boy” is presented by solo cornet and solo oboe. The movement begins *andantino* and requires a warm, lyrical style. A restatement of the theme includes low woodwinds and low brass joining the melodic line. A three bar *cantabile* clarinet solo transitions into the new theme “Green Bushes”. The tempo and style distinctly change to *poco allegro* (*scherzando*). A light, dance-like quality is present in the solo piccolo, oboe, and e-flat clarinet
melody. Strong tonic, chordal accompaniment is provided by the horns. At measure 61 a restatement of the theme occurs in euphonium, solo cornet, alto saxophone, alto clarinet, and oboe while upper woodwinds play an arpeggiated countermelody. The piece remains *pianissimo* with all voices playing a role in melody, countermelody, or accompaniment. A two bar crescendo-descrescendo moves the piece into the final statement of the movement. A new melodic texture is introduced in the restatement at measure 78, with lower voices and higher voices trading phrases. The melody is exchanged and concludes on a tutti F major chord in all winds at *pianissimo* volume with slight dynamic shaping before the release.

**Harmony:** Movement I opens in F dorian mode. “Pretty Caroline” transitions into a *cantabile* style in A-flat major. Solo cornet and oboe carry the first statement of the legato melody. The texture gradually thickens, maintaining the legato style until the appearance of the next theme. “Dives and Lazarus” returns to the modal harmony of F dorian. The movement concludes on a major chord.

The first two bars of the movement establish a strong f minor (dorian mode). At the introduction of “Green Bushes” the tonal center shifts to the parallel major in the key of F. The final statement returns to the F dorian “My Bonny Boy” theme.

**Rhythm:** The simplistic nature of the original folk songs is preserved in Vaughan Williams’ composition. The rhythmic structure of the melodies is simple, with many eighth and two sixteenth note patterns repeating. Accompaniment patterns emphasizing the down beat in the basses, the up beat in tenor voices, or providing chordal accompaniment with the harmonic
changes. On occasion, especially prevalent in movement I, the accompaniment will join the melody in a homorhythmic statement at the end of a phrase. “Seventeen Come Sunday” is comprised of a light, British march-like rhythmic style.

While the overall tempo of movement I does not change at the transition into “Pretty Caroline”, the rhythmic structure provides a feeling of a slowing down. This is achieved by changing the majority of the rhythmic durations from eighth and sixteenth note subdivisions to quarter and eighth note subdivisions.

The entrance of the marcato “Dives and Lazarus” theme and countermelody at bar 64 is written in two different time signatures (polymeter). The countermelody in the upper winds in 6/8 establishes a strong triplet pulse over the 2/4 melody in the mid-low winds. This hemiola effect is the peak action of the entire movement.

**Timbre:** Movement I is a typical British march-like style with all wind players complimented by battery percussion (snare, bass drum) and crash cymbals. Percussion plays an essential role in the “Dives and Lazarus” theme underneath of the low brass melody and woodwind obbligato. Articulations should remain short and light in this movement, with each repeated pattern having a slight crescendo to ensure clarity in the line.

The opening of movement II has a distinct change in style and expression from movement I as it deviates from the march-like feel and thick texture. The *andantino* indicates a slowing tempo, and *cantabile* an expressive and lyrical quality. Phrase markings indicate to the performer a legato style. This style remains consistent throughout the movement.
## Unit 7: Form and Structure

### Movement I: ABCBA Form

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Event and Scoring</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1-30</td>
<td>4 measure introduction, woodwinds play two phrases of “I’m Seventeen Come Sunday” theme, then ensemble tutti theme; all f dorian mode, march style</td>
</tr>
<tr>
<td>B</td>
<td>31-64</td>
<td>2 bar style transition; solo cornet and clarinet play “Pretty Caroline” theme (32-bar song form), cantabile style in A-flat major</td>
</tr>
<tr>
<td>C</td>
<td>65-96</td>
<td>Return to f dorian for “Dives and Lazarus” (trio). Woodwind obbligato in 6/8 over low brass and low woodwind marcato 2/4 melody</td>
</tr>
<tr>
<td>B</td>
<td>97-128</td>
<td>Restatement of “Pretty Caroline” in g minor</td>
</tr>
<tr>
<td>A</td>
<td>129-161</td>
<td>Return to “I’m Seventeen” concluded by a 3-bar codetta ending on a major chord</td>
</tr>
</tbody>
</table>

### Movement II: ABA Form

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Event and Scoring</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>1-2</td>
<td>f minor chord</td>
</tr>
<tr>
<td>A</td>
<td>3-19</td>
<td>“My Bonny Boy” theme in oboe and cornet solo, slow 3/4</td>
</tr>
<tr>
<td>Transition</td>
<td>20-22</td>
<td>Flutes/E-flat clarinet play countermelody</td>
</tr>
<tr>
<td>Restatement of Theme I</td>
<td>23-40</td>
<td>Low brass and low woodwinds play “My Bonny Boy” under flute countermelody and chordal accompaniment</td>
</tr>
<tr>
<td>Transition</td>
<td>41-43</td>
<td>clarinet I solo</td>
</tr>
<tr>
<td>B</td>
<td>44-60</td>
<td>“Green Bushes” theme in piccolo, oboe, and E-flat clarinet solo, quick 3 feel poco allegro scherzando</td>
</tr>
<tr>
<td>Theme II</td>
<td>61-78</td>
<td>“Green Bushes&quot; theme restatement in cornet, euph, alto sax. Flute and clarinet alternate 8th note accompaniment pattern; ritardando to measure 79 return to Theme I</td>
</tr>
</tbody>
</table>
Theme I exchanged in 4 bar statements between low brass/low woodwinds and cornets/clarinets; last 4 bars augmented

Unit 8: Suggested Listening

Ralph Vaughan Williams, *Sea Songs, Toccata Marziale*

Gustav Holst, *First Suite in F, Second Suite in F*

Percy Grainger, *Lincolnshire Posy*

Percy Grainger, *Molly on the Shore*

Unit 9: Additional References


Ralph Vaughan Williams Society: [http://www.rvwsociety.com](http://www.rvwsociety.com)
Cajun Folk Songs II

I. Ballad and II. Country Dance

Frank Ticheli

Unit 1: Composer

Composer Frank Ticheli was born in Monroe, Louisiana on January 21, 1958. Ticheli is an active teacher and composer in the United States. He earned his master and doctoral degrees in composition from the University of Michigan, where he studied under influential wind band composers Leslie Bassett, George Wilson, and William Albright. He has been the recipient of many fine awards such as the Charles Ives Scholarship, NBA/Revelli Memorial Prize, First Prize in the Texas Sesquicentennial Orchestral Composition Competition, and the Virginia CBDNA Symposium for New Band Music. Ticheli continues to sponsor the “Frank Ticheli Composition Contest” and is the Associate Professor of Music at the University of Southern California.

Unit 2: Composition

The work is in two movements: I. Ballad and II. Country Dance. Cajun Folk Songs II is the second part of a set by Ticheli based on folk songs of the Cajun culture. This particular work combines original material with folk melodies “Aux Natchitoches”, “Et ou c’best que tu es parti”, and “Joe Ferais best un petit nègre”. Either movement may be performed independently.

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Total performance time for both movement together is about 10 1/2 minutes. The first movement is longer, about six minutes, and movement 2 is about five minutes in length.

**Unit 3: Historical Perspective**

Although the exact origins of the folk melodies are unknown, they are preserved in recorded and notated form. The melodies used in the first movement are found in the following sources: Arhoolie CD 359 sung by Bee Deshotels, and written in *Cajun Music, A Reflection of a People*, 1984, Volume I, p. 24 as sung by Blind Uncle Gaspard. The folksongs in movement 2 are contained in the text *Louisiana French Folksongs*, 1939, by Irene Whitfield.

*Cajun Folk Songs II* was commissioned and premiered by the Indiana All-State Band in 1997 under the direction of Allan McMurry. The first movement is composed in memory of the composer’s father, Frank P. Ticheli, III (1934-1936), and the second movement is composed in celebration of the birth of the composer’s nephew, Ryan Paul Ticheli.5

**Unit 4: Technical Considerations**

*Cajun Folk Songs II* movement I. Ballad is marked “Elegiacal” at quarter note equal to 54 beats per minute. The time signature is 4/4 with occasional 2/4 bars at the end of the main theme. Players should be aware of the multiple tempo variations that occur in this movement. The tempo remains between 50 and 63 bpm with *poco rit*, *slower, a tempo*, and *molto rit.* markings throughout.

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5 Ticheli, Frank, *Cajun Folk Songs II*, score, Manhattan Beach Music, 1997.
Movement II. Country Dance opens with a 2/4 spirited feel at 112-116 bpm. At measure 121 there is a brief 4/4 pastoral moment, then a return to the dance-like 2/4 at measure 130. Percussionists should pay particular attention to instructions in the music and equipment choices to achieve the composers intent. French horn players should be aware of the stopped horn demands in this section.

Unit 5: Stylistic Considerations

The entire first movement of *Cajun Folk Songs II* should be legato and expressive, with a warm, dark tone and no vibrato. The brass chorale should blend well with no players standing out. The English horn solo at measure 16 is *plaintive* and *very expressive*. The brass tutti statement at measure 34 is *dolce* and legato, as well as the woodwind response at measure 38. The dynamics of movement I should never sound relatively loud; shaping should occur without too much volume.

The second movement of *Cajun Folk Songs II* has a lively and dance-like feel. It is in the style of a cajun two-step dance that is similar to a hoe-down. Articulations should be clear and marked to enhance the dance style, and careful attention paid to subito entrances. Grace notes are often used to achieve a “harmonica-like” effect. Players should bring out the sixteenth note triplet patterns when it occurs. Percussion effects enhance the hoe-down quality and style.

Unit 6: Musical Elements

Melody: The melodic material for movement one is based on two main folk song themes. Although they share the same title, “*Aux Natchitoches*”, the 18th century version and 19th
century versions differ. The first statement of the melody is in the English horn solo at measure 16. The 8-bar theme is echoed with slight variations in clarinet, flute, and alto saxophone. The quality is always dolce. The second setting of the theme is played by the brass choir at the start of the B section, and is played in succession by other woodwind voices. The movement concludes with a restatement of the A theme in English horn.

The melodic material for movement two is based on an original theme and traditional cajun themes. The first melody is an original spirited, upbeat, 8 bar theme played by upper woodwinds in the A section. The B section is based on original folk tunes, “Et ou chest que tu es parti” and “Joe Ferail est un petit negre”. “Et ou chest que tu es parti” is a bold, accented pentatonic theme introduced as a three part cannon in upper woodwinds, upper brass and saxes, and low brass and woodwinds.

**Harmony:** Movement I opens with a brass chorale in E-flat major. The entrance of the English horn solo at bar 16 modulates to the relative minor C aeolian. The accompaniment is provided by low clarinets and bassoon, moving in half note progression to support the soloist. The introduction of the B section at measure 34 provides a harmonic change to C major. The A’ sections concludes the piece with a return to C aeolian and a restatement of the English horn solo.

The tonality of movement II opens in B-flat major and remains in B-flat until the B sections at measure 83. The movement modulates to F major, with a brief change to E-flat from measure 102-111, but returning to F until the end of the B section at measure 129. The A’ section from measures 130-220 returns to the original key of B-flat major.
**Rhythm:** Movement I. Ballad has a slow, expressive, and chorale-like rhythmic motion. The first folk tune presented by English horn soloist features numerous quarter note triplets, providing a very slow and deliberate motion throughout the passage. The rhythmic motion increases in bar 38 when the clarinets present an eighth note accompaniment pattern in support of the melody. This occurs again in measures 54-58. The English horn solo returns at measure 61 to conclude the movement.

The rhythmic subdivision of movement II. Country Dance is based on the sixteenth note pattern. The accompaniment at the beginning of the movement play a syncopated pattern that enhances the “hoe-down” style. A strong presence of sixteenth note triplets in woodwinds are present throughout. At measure 69 players have a rhythmic motif that provide a harmonica effect; this should be matched in all players. Accompaniment often relies on a strong upbeat pulse.

**Timbre:** Movement I is almost exclusively a wind movement, with percussion providing a complimentary pitch on chimes to enhance the transition at measure 13 and 14, as well as the final chord of the piece. The brass chorale has an organ-like feel in the opening, and the use of the English horn as soloist continues with the dark, warm quality that has been introduced. At measure 54 the flutes, altos, and tenor saxes join in the folk tune statement. Muted brass players provide a staccato statement as a contrast to the melody between measures 42 and 48, but should make effort to provide a new quality to the passage and not stick out of place.
Percussion plays a large role in movement II. Country Dance. Plastic or hard mallets are required for xylophone to project, and brushes for the snare drum. Techniques such as muffling on toms and using sticks on the rim of the bass drum add to the effects. Straight mutes are often used in exposed trumpet passages. Players should consider what country dance instrument they are emulating (fiddles, banjo, harmonica) and use that to guide their tone color and style.

Unit 7: Form and Structure

<table>
<thead>
<tr>
<th>Movement I: ABA' Form</th>
<th>Measures</th>
<th>Event and Scoring</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Introduction</strong></td>
<td>1-15</td>
<td>Brass chorale in E-flat major, 4/4 time</td>
</tr>
<tr>
<td>A</td>
<td>16-33</td>
<td>Melody 1 in C aeolian by English horn soloist with accompaniment in clarinets and bassoon.</td>
</tr>
<tr>
<td>B</td>
<td>34-60</td>
<td>Melody 2 in C major in brass choir, echoed in clarinets and alto sax at measure 38. Measure 42 slightly faster with introduction of muted trumpet, muted trombone, and flute staccato statement. Brass melody m. 44-49, woodwinds have melody at measure 50.</td>
</tr>
<tr>
<td>A'</td>
<td>61-73</td>
<td>Return to C aeolian English horn solo, accompaniment in low clarinets and bassoon.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Movement II: ABA' Form</th>
<th>Measures</th>
<th>Event and Scoring</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Introduction</strong></td>
<td>1-12</td>
<td>Full ensemble introduction in B-flat major, 2/4 time</td>
</tr>
<tr>
<td>A</td>
<td>13-82</td>
<td>Melody introduced in flute and oboe. Trumpet solo enters in measure 21-28. Alto saxophone solo at measure 29 with countermelody in oboe. French horn picks up melody in measure 37 with countermelody in flute and oboe. Woodwinds play melody at m.61. Harmonica effect begins at m.69.</td>
</tr>
<tr>
<td>Section</td>
<td>Measure</td>
<td>Description</td>
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<td>---------</td>
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<tr>
<td>B</td>
<td>83-129</td>
<td>Oboe solo accompanied by bass clarinet and bassoon solo countermelody. Alto sax solo repeats melody at m. 91 with woodwind sixteenth triplet ornamentation. Solo trombone played melody at m.103 with harmonica effect in saxes. At measure 111 the melody is played in cannon style; first by flute, clarinet, and alto sax, echoed by horn, tenor and baritone sax, and trumpets, followed lastly by low brass and low woodwinds. Brief pastoral section at a slower tempo (76 bp) played by upper woodwinds, bassoon, and horn.</td>
</tr>
<tr>
<td>Pastoral</td>
<td>121-129</td>
<td>Return to spirited tempo (112-116 bpm). Melody played by euphonium solo, building to woodwind melody at m. 150. The section continues similarly to the original A section, ending with an energetic full ensemble statement.</td>
</tr>
<tr>
<td>A’</td>
<td>130-220</td>
<td>Return to spirited tempo (112-116 bpm). Melody played by euphonium solo, building to woodwind melody at m. 150. The section continues similarly to the original A section, ending with an energetic full ensemble statement.</td>
</tr>
</tbody>
</table>

**Unit 8: Suggested Listening**

Aaron Copland, *Rodeo Ballet*

Frank Ticheli, *Cajun Folk Songs, Postcard*

Philip Sparke, *Dance Movements*

Percy Grainger, *Irish Tune from County Derry, Shepherd’s Hey*

**Unit 9: Additional Resources**


http://www.manhattanbeachmusiconline.com/frank_ticheli/biocal.html

Lux Aurumque

Eric Whitacre

Unit 1: Composer

Eric Whitacre (b.1970) is an accomplished composer and conductor of contemporary concert music for voice, wind band, and film scoring. Whitacre received his M.M in composition from the Julliard School of Music, where he studied with John Corigliano and David Diamond. His passion for music blossomed during his undergraduate tenure at the University of Nevada, Las Vegas, where he is originally from. Whitacre has appeared with hundreds of ensembles across the world including Japan, Australia, Singapore, and Europe. Eric’s first album as composer and conductor, released by Decca as Light & Gold, won the 2012 Grammy® Award for Best Choral Recording. In 2010, his virtual choir project of Lux Aurumque gained international fame, and let to additional virtual choral works in following years. Eric Whitacre currently resides in London and continues to compose and conduct internationally.6

Unit 2: Composition

In 2005, Eric Whitacre arranged Lux Aurumque as a commission by the consortium of Texas Band Directors and the Texas Music Educator’s Association for the 2005 Texas All-State Band. It is dedicated to Whitacre’s friend Gary Green. The band work contains slight differentiation from the original choral work. The climax is rewritten and the piece now includes

the grand ‘Bliss’ theme from Whitacre’s opera “Paradise Lost”. The band work is 54 measures, and total playing time is about five minutes and seven seconds.

Unit 3: Historical Perspective

*Lux Aurumque* was an a capella choral work that Whitacre began in 2000. It was originally commissioned for the Master Chorale of Tampa Bay. In 2010, it became an internet sensation when the work was recorded by 185 individual singers from many different countries. This “virtual choir” led to increased recognition for Whitacre and his choral works. *Lux Aurumque*, translated to “light” and “gold” is based on a poem by Edward Esch. It was translated into Latin by American poet Charles Anthony Silvestri. The translations are as follows:

Lux,
Calida gravisque pura velut aurum
Et canunt angeli molliter
modo natum.

Light,
warm and heavy as pure gold
and angels sing softly
to the new-born babe.

Edward Esch
(Translated to Latin by Charles Anthony Silvestri)

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Unit 4: Technical Considerations

*Lux Aurumque* is arranged for wind symphony, no percussion. The tempo marking indicates Adagio; molto legato, quarter note 54 beats per minute. This remains throughout the duration of the work. The largest technical challenge of the work is tuning and maintaining a balanced pyramid sound in sections that are light in texture and scoring. Entrances and releases must aligned and match in quality. Wind players must work to create a toneful soft entrance, which can be challenging for younger players.

Unit 5: Stylistic Considerations

Stylistically, wind players should work to emulate the sound of human voices. Tone should be warm and smooth. Shaping and expression should be natural throughout sections to ensure the forward motion of the melodic material and to enhance the stable versus unstable feeling in tonality. Ensembles must work to maintain proper blend and balance and match dynamic shaping.

Unit 6: Musical Elements

**Melody:** The first evidence of melodic content is the oboe soloist in measures 5 and 6 who played a complimentary line to the chord changes in the ensemble. There is more melodic motion at measure 14 when a series of suspensions and resolutions is introduced, leading into a horn solo to measure 18. In measure 22 there is a distinct melody that presents itself as the full ensemble climax. It is a slow moving melody which creates tension and release. Care should be taken to bring out moving lines in inner parts.
**Harmony:** Harmony is the driving force of this concert band transcription. The added-tone sonorities that Whitacre uses create a sense of “breathing” from the sound. In the opening section, there is a strong c minor chord in measure 1. In measure 2, Whitacre skillfully adds a g minor chord, keeping the bass tone on c. This could be identified as a g sus4 chord, but realistically the idea is that there is an added tonality on top of the c minor chord the listener has already heard. This progression repeats throughout the introduction of the piece. At measure 9, section A, the same concept is used but this time it is an A-flat major chord with the addition of a B-flat major chord. This could be interpreted as the VI and VIII of c minor. In measure 15 there is a series of suspensions and resolutions that lead us into a new key of f minor at measure 15, section B. Throughout the climax of section C, the harmony rate is still relatively slow, changing in each measure with passing tones in quarter notes. In measure 30, section D, there is a return to the previous VI and VII for 6 bars into E. Letter E marks the return to the original statement in c minor-g sus4. At measure 44, letter F, there is a distinct key change and tonality shift to C major. The added chord sonority is the ii chord of d minor. The final 3 measures end on a strong C major chord.

**Rhythm:** The work established a strong 4/4 meter and adagio tempo. Some conductors may utilize rubato in the climax section, but this should be subtle. The fastest motion that occurs in the piece is moving quarter notes, usually on beat 3 or 4 to drive a harmonic change occurring in the next bar. The overall feeling of the rhythm is very relaxed. It requires patience for young players.
**Timbre:** No percussion is scored in *Lux*, therefore wind players must work to create a vocal-like quality. A warm, supported sound is required to fill out all chordal tones. Second and third players on parts should work to achieve a strong bottom of pyramid sound within their instrument group, especially in exposed woodwind passages. Woodwinds are used more frequently and heavily than the brass sections.

**Unit 7: Form and Structure**

<table>
<thead>
<tr>
<th>Lux Aurumque</th>
<th>Measures</th>
<th>Event and Scoring</th>
</tr>
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<tbody>
<tr>
<td>Rehearsal Marking</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Introduction</td>
<td>1-8</td>
<td>Woodwind opening, establishes c minor and added tones of g minor. Oboe soloist needs to project in measures 4-7.</td>
</tr>
<tr>
<td>A</td>
<td>9-17</td>
<td>Entrance of brass players; new major tonality established. Series of suspension and resolution in measures 13-17 as a transition back to minor key.</td>
</tr>
<tr>
<td>B</td>
<td>18-21</td>
<td>Transition to climax at letter C; tremolo required in woodwind parts</td>
</tr>
<tr>
<td>C</td>
<td>22-29</td>
<td>Full ensemble climax at forte volume; presence of melodic motion in quarter note patterns</td>
</tr>
<tr>
<td>D</td>
<td>30-35</td>
<td>Transition away from climax; modulation into restatement of opening at letter E</td>
</tr>
<tr>
<td>E</td>
<td>36-43</td>
<td>Similar to opening section scored in mid and low woodwinds utilizing c and g minor chords</td>
</tr>
<tr>
<td>F</td>
<td>44-54</td>
<td>Return to the A section but in C major tonality. The added chord is the ii (d minor). Clarinet 1 holds unison 5th of the tonal center while ensemble resolves to C major in the last 3 bars.</td>
</tr>
</tbody>
</table>
Unit 8: Suggested Listening

Eric Whitacre, *October, Sleep, Nox Aurumque*

Elliot Del Borgo, *Adagio for Winds*

J.S. Bach/arr. Reed, *Come Sweet Death (Komm, Susser Todd)*

Larry Daehn, *Adagio for Winds*

Unit 9: Additional Resources

“Eric Whitacre: Composer, Conductor, Speaker”.

http://ericwhitacre.com/music-catalog/wind-symphony/lux-aurumque

Hall, Angela. “Added-Tone Sonorities in the Choral Music of Eric Whitacre” (master’s thesis, Washington University, 2012), 70-100, accessed April 2, 2015,

http://openscholarship.wustl.edu/cgi/viewcontent.cgi?article=1736&context=etd
Down A Country Lane

Aaron Copland

transcribed for band by Merlin Patterson

Unit 1: Composer

Aaron Copland (1900-1990) is a prolific American composer and writer whose compositional techniques defined American style. Copland wrote in a variety of genres and for a variety of mediums including film scoring, chamber music, wind band, orchestral, choral, ballet, and keyboard. Many of his composition have a jazz element, and his early compositions are rhythmically and harmonically complex. In the 1930’s he gained recognition for his ballets, patriotic, and lighter pieces. Copland became the first American composer to serve as Harvard’s Norton Professor of Poetics (1951–1952). In 1954 he was elected to the American Academy of Arts and Letters, received the Academy’s Gold Medal in 1956, and served as its president in 1971. Other awards included a MacDowell Medal (1961), a Presidential Medal of Freedom (1964), a Kennedy Center Honor (1979), a Medal of the Arts (1986), a Congressional Gold Medal (1986). He authored three books: What to Listen for in Music, Our New Music, and Music and Imagination. 9

Unit 2: Composition

*Down a Country Lane,* transcribed for band, was originally written as a solo piano work commissioned by *Life* magazine. It was transcribed for orchestra by Copland in 1965, and transcribed for band by Merlin Patterson in 1988. The only percussion required is vibraphone. The total playing time is three and a half minutes.\(^{10}\)

Unit 3: Historical Perspective

*Life* magazine commissioned Copland to write a quality piano piece for the young pianist in the June 29, 1962 issue. The result was a flowing piece which he aptly titled “Down a Country Lane” after it’s completion. Merlin Patterson transcribed it for wind band in 1988, and it was published by Boosey & Hawkes in 1991.

Unit 4: Technical Considerations

The meter throughout is 4/4, gently flowing, and in a pastoral mood at 88 beats per minute. The piece opens in F major and briefly changes to D-flat major in the middle of the piece before returning to the home key of F. Rhythms are simple, and there is sporadic slowing down of passages. Full tone is required at rehearsal letter D, but “not violent” according to the score. There are multiple opportunities for solos in oboe, clarinet, bassoon, and trumpet. The vibraphone part is optional.

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Unit 5: Stylistic Considerations

The work requires legato, smooth, cantabile playing throughout. Careful attention should be paid to dynamic markings and natural shaping. Solo parts should be heard above parts marked “accompanyingly”. There is a peaceful mood that shapes the work. Tuning in the flutes will be essentially, especially in octave leaps.

Unit 6: Musical Elements

Melody: The melodic idea presented at the beginning is a 10-bar phrase shared by flutes and clarinets, supported by oboe and alto sax. These 10 bars are divided into 2 measure phrases and shared between voices with light accompaniment and harmonization. At rehearsal letter A the melody is repeated with a thicker accompaniment texture and trumpets and horns contributed to melodic content. Letter B-C serve as a transition with new melodic content. Letter C-D contains thickly scored melodic material that is a variation of the A section. Rehearsal marking D returns to the original A section melodic content, but scored with fuller orchestration.

Harmony: The beginning to rehearsal letter A establish a strong F major tonality with light harmonization. A to B reinforces this tonality with the addition of the chordal accompaniment in brass. There is a strong presence of IV-I progression. The last two measures before C begin the modulation to D-flat major by the addition of the E-flat in the melodic line. Rehearsal letter C remains in D-flat major until the modulation back to F major begins 2 measures prior to rehearsal letter D. Letter D to the end is identical to letter A in harmonic structure.
**Rhythm:** Rhythms are simple, comprised of half notes, quarter notes, and dotted half notes.

After rehearsal letter D there is a syncopated rhythm in oboes, flutes, and vibraphone that requires proper subdivision.

**Timbre:** The wind band transcription of *Down A Country Lane* contains an optional vibraphone part for percussion. Wind players need to establish a well-blended and balanced sound. Even at the fortissimo marking, effort should be made to maintain proper pyramid balance and sonority.

**Unit 7: Form and Structure**

<table>
<thead>
<tr>
<th>Section</th>
<th>Rehearsal Letter</th>
<th>Event and Scoring</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Opening-B</td>
<td>Melodic material presented in 10-bar phrases with strong F major tonality. Restatement of melody at rehearsal letter A with thicker scoring in accompaniment. IV-I is a dominant progression.</td>
</tr>
<tr>
<td>Transition</td>
<td>B-C</td>
<td>Transitional material provided by new melodic material in woodwinds and tonal shift away from F towards new key</td>
</tr>
<tr>
<td>B</td>
<td>C-D</td>
<td>New key of D-flat major. Full ensemble scoring into letter D and a strong V-I progression into change at letter D</td>
</tr>
<tr>
<td>A</td>
<td>D-end</td>
<td>Return to main theme in F major at full volume (fortissimo), but not violent sounding. Prevalence of IV-I progression to the resolution on I.</td>
</tr>
</tbody>
</table>
Unit 8: Suggested Listening

Aaron Copland, *Emblems, An Outdoor Overture, Appalachian Spring*

Traditional, arr. Boysen, *All The Pretty Little Horses*

Frank Ticheli, *Shenandoah, Amazing Grace*

Unit 9: Additional Resources


Sòlas Ané

Samuel R. Hazo

Unit 1: Composer

Samuel Hazo (b. 1966) lives in Pittsburgh, Pennsylvania. Hazo earned both bachelor’s and master’s degrees from Duquesne University and was awarded as Duquesne’s Outstanding Graduate in Music Education. He has taught at every educational level, and has composed for the school and professional level as well as for television, radio, and stage. Hazo is the first composer to have won both National Band Association composition contests: William D. Revelli award in 2003, and Merrill Jones award in 2001. His works have been premiered, performed, and recorded by numerous school, university, all-state, and professional ensembles, including most notably the Tokyo Kosei Wind Orchestra and the Klavier Wind Project’s recordings with Eugene Migliaro Copon. Mr. Hazo is a guest clinician for Hal Leonard and a Sibelius Music Software sponsored composer.  

Unit 2: Composition

The words sòlas and ané are two Gaelic words translating to joy (sòlas) and yesterday/yesteryear (ané). The piece was commissioned by Oswego High School in Oswego, Illinois as a gift to the band upon the retirement of Margene Pappas in 2006. Margene was a dedicated

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teacher for 37 years, and the piece is a reflection of her Irish heritage and her fond memories with the Oswego program.¹²

Unit 3: Historical Perspective

*Sólas Ané* for wind band and percussion sounds distinctly Irish in nature. The piece is based on an original theme by the composer. It features a jig-like section and a variety of opportunities for the percussion section, as well as a traditional drone sound reminiscent of Irish bagpipes. The upper woodwinds most often carry the melody, and the ornamentation creates a raw, native sound. Melodic material in jig section uses the scotch snap rhythmic motif.

Unit 4: Technical Considerations

The piece opens with a flowing 3/4 section at 70 beats per minute. While the piece is not marked faster than 74 beats per minute in any given section, the ornamentation, thirty second note subdivisions, dotted rhythms, and triplets create a unique forward motion that can be challenging for younger players. A strong piccolo soloist is required to capture the essence of the piece. Percussionists need to maintain a strong sense of pulse and triplet subdivision, and be able to utilize non-traditional techniques like playing on the shell of the drum and rimshots for stylistic effect.

¹² *ibid.*
Unit 5: Stylistic Considerations

Players should familiarize themselves with other themes similar to Hazo’s original theme in order to grasp the style of the grace note ornamentations, trills, and scotch snap rhythms. Multiple styles are utilized within the piece from chorale-like openings and countermelodies, dance-like melodies, and bold, accented statements. Care should be taken to align and tune the drone figures that begin in measure 45 and players should emulate a bagpipe sound. Woodwinds should play with a well-tuned but more raw sound.

Unit 6: Musical Elements

Melody: The 8-bar main theme is first introduced by piccolo soloist at the beginning of the piece. It is a simple, legato theme in 3/4 but ornamented with grace notes to create the uniquely Irish sound quality (Example 1). In the B section, the melody is characterized by dotted rhythms, trills, and grace notes and a dance-like quality (Example 2). This is carried by the upper woodwinds and supported with accompaniment and countermelody in the low woodwinds and brass. The original theme returns for the last section of the piece.

Example 1

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Flowing \( d = 70 \)
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Example 2

Harmony: The harmonic structure of the piece is basic, opening in A-flat major and modulating to E-flat major for the second ensemble statement of the main theme at measure 34. For the B section, the melody remains in E-flat major, but the drone is on an open 5th c-g providing a minor drone. This resolves to E-flat major in bar 58. For the second statement of the jig theme at measure 60, the ensemble is now providing countermelody and chordal accompaniment in E-flat major. The piece modulates one last time to F major for measures 77- end.

Rhythm: The rhythm of Sòlas Ané is characterized by two distinct styles: a chorale-like section with fluid movement, and a dance-like jig section similar to an Irish reel dance. The chorale section melody moves in mostly eighth notes and quarter notes, but is ornamented with thirty second notes and grace notes. The jig section contains dotted rhythms and triplet subdivisions in the percussion section.

Timbre: The timbre of Solas Ane is distinctly Irish in tone color. The prevalent voices are the upper woodwinds that emulate the sound of fiddles or wood flutes. The low brass and woodwinds play a drone that is reminiscent of bagpipes. Percussion uses techniques such as playing on the shell of the bass drum, using wood mallets on bass drum, and rimshots in the
snare. These contribute to the idea of clog shoe dancing, and the sound of drums in the distance at a gathering.

Unit 7: Form and Structure

<table>
<thead>
<tr>
<th>Solas Ane</th>
<th>Measures</th>
<th>Event and Scoring</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1-29</td>
<td>Main theme introduced by piccolo soloist Players support in the second statement and climax of the phrase at bar 12</td>
</tr>
<tr>
<td></td>
<td>30-33</td>
<td>Modulation to E-flat major; one player per part on flute, oboe, and F horn resolves to E-flat major chord in clarinets, bassoon, and previous soloists</td>
</tr>
<tr>
<td></td>
<td>34-43</td>
<td>Main theme stated in E-flat major in flute and trumpet; chorale-like with full ensemble support</td>
</tr>
<tr>
<td>B</td>
<td>44-71</td>
<td>Jig-like section; entrance of percussion on bass and snare drum; quicker tempo 74 bpm; melody in two 12-bar phrases with basses on c minor drone; m. 60 original theme serves as countermelody</td>
</tr>
<tr>
<td></td>
<td>72-78</td>
<td>Transition statement in full ensemble and percussion</td>
</tr>
<tr>
<td>A' Bridge</td>
<td>77-87</td>
<td>F major main theme to caesura before final statement</td>
</tr>
<tr>
<td></td>
<td>87-93</td>
<td>F major; alternate ending in <em>mournful</em> style, slower</td>
</tr>
</tbody>
</table>

Unit 8: Suggested Listening

Percy Grainger, *Irish Tune from County Derry, Lincolnshire Posy*

Clare Grundman, *An Irish Rhapsody*

Brian Balmages, *Blue Ridge Reel*

Carl Strommen, *Cumberland Cross*
Unit 9: Additional Resources


Urban Dances

Erik Morales

Unit 1: Composer

Erik Morales (b. December 10, 1966) received his Bachelor of Music degree in theory and composition from the University of Louisiana at Lafayette. He has successfully composed in a variety of genres including concert, pop, and jazz. Morales publishes works for wind, orchestral, jazz, and chamber ensembles. He currently lives in New Orleans where continues to compose and teach trumpet.13

Unit 2: Composition

Rhythm is the driving force of the composition, with the strong dance-like pulse driving forward. The accompaniment serves as a constant pulse underneath of floating melodies. There are full ensemble moments of driving, aggressive rhythmic figures. The piece is a lively 4/4 around 168 beats per minute.

Unit 3: Historical Perspective

Urban Dances published in 2005 is based on a concept in an earlier work by Morales called Rhyth mata. Rhyth mata also uses rhythm as the driving force of the piece, and percussion and winds share a dialogue similarly in Urban Dances. The mood of the piece is native and dance-like throughout.

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Unit 4: Technical Considerations

A strong percussion section is important to establish the mood and pulse at the beginning of the piece. Solos are present for flute, trumpet, and alto saxophone. Percussion has soloist moments in timpani, snare, and bass drum. The consistent subdivision of eighth note patterns is essential in maintaining speed and pulse. Consider conducting in cut time.

Unit 5: Stylistic Consideration

Stylistic challenges include the heavy use of syncopated patterns and the exchange of staccato and marcato/accented passages. Musicians should play with aggression (as directed in the music). Clarity in rhythm is essential in melodic themes and accompaniment. Melody should be smooth and float over the rhythmic pulse; maintain dance-like feel.

Unit 6: Musical Elements

Melody: The melodic themes throughout the piece float overtop of the rhythmic patterns and accompaniments. There are two melodic themes that are heavily present, and much of the countermelody material is derived as a variation of these themes. The first theme is presented by the flute soloist in measures 20-29, and the next phrase is picked up by horn and euphonium in measures 30-37.

Harmony: The key signature of the piece identifies it as B-flat major. The piece modulates between B-flat major and g minor, with melodic ideas pulled from the minor scale built on D as the starting pitch. This creates a d phrygian sound for many of the melodies that occur.
**Rhythm:** Rhythm is the driving force of the piece, and the pulse is always present underneath of melodic material. The work is based on two rhythm patterns (Example A and B). The eighth notes subdivision needs to be strong and even to maintain the lively pulse at 168 beats per minute. Syncopation is heavily utilized in accompaniment patterns and percussion.

**Example A**

```
\[\text{music notation}\]
```

**Example B**

```
\[\text{music notation}\]
```

**Timbre:** The heavy use of percussion and exchange of winds and percussion creates a native, dance-like sound. Percussion requirements of snare drum, bass drum, timpani, marimba, xylophone, chimes, wood block, claves, cabasa, suspended cymbal, triangle, tom toms, China cymbal, bongos, crash cymbals, and closed hi-hat.
### Unit 7: Form and Structure

<table>
<thead>
<tr>
<th>Urban Dances</th>
<th>Measures</th>
<th>Event and Scoring</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Section</strong></td>
<td><strong>Measures</strong></td>
<td><strong>Event and Scoring</strong></td>
</tr>
<tr>
<td>Introduction</td>
<td>1-19</td>
<td>Percussion introduction</td>
</tr>
<tr>
<td></td>
<td>20-29</td>
<td>Introduction of melodic theme in flute and alto solo; vibraphone and auxiliary percussion support</td>
</tr>
<tr>
<td></td>
<td>30-48</td>
<td>Clarinet rhythmic accompaniment under horn and euphonium melody; trumpets echo melody underneath of woodwind syncopated pattern and low brass accompaniment</td>
</tr>
<tr>
<td></td>
<td>49-64</td>
<td>Woodwind eighth note pulse underneath of trumpet tutti statement and low brass/low woodwind countermelody</td>
</tr>
<tr>
<td></td>
<td>65-72</td>
<td>Trumpet solo main theme with horn/tenor sax countermelody and clarinet/alto sax rhythmic accompaniment</td>
</tr>
<tr>
<td></td>
<td>73-86</td>
<td>Woodwind marcato ostinato supporting alto sax and horn melody; low brass supports</td>
</tr>
<tr>
<td></td>
<td>87-131</td>
<td>Low brass and woodwind new obstinate underneath of woodwind melodic idea</td>
</tr>
<tr>
<td></td>
<td>132-165</td>
<td>Aggressively; restatement of previous themes in full ensemble dialogue</td>
</tr>
<tr>
<td></td>
<td>166-186</td>
<td>Return to idea presented in measure 30 to full ensemble rhythmic conclusion</td>
</tr>
</tbody>
</table>

### Unit 8: Suggested Listening

Jack Stamp, *Escapade*

John Barnes Chance, *Incantation and Dance*

Dana Wilson, *Dance of the New World*
Unit 9: Additional Resources


All The Pretty Little Horses

Movement 2 from *Three Folk Settings for Band*

Traditional, arr. Andrew Boysen, Jr.

**Unit 1: Composer**

Andrew Boysen, Jr. currently serves as a professor of composition and conducting in the music department at the University of New Hampshire. Additionally, he conducts the UNH wind symphony. Boysen earned his Bachelor of Music in education and composition from the University of Iowa, Master of Music in wind conducting from Northwestern University, and a DMA in wind conducting at Eastman School of Music where he served as both the conductor of the Wind Orchestra, and assistant conductor of the Wind Ensemble. He continues to actively compose and commission works, and is an active guest conductor and clinician.¹⁴

**Unit 2: Composition**

"All The Pretty Little Horses" is the second movement out of *Three Folk Song Settings for Band* by Andrew Boysen, Jr. This middle movement provides a lyrical contrast to the outer two movements. Movement 1 of *Three Folk Song Settings for Band* is "Poor Wayfaring Stranger", and movement 3 is based on "Scarborough Fair".

Unit 3: Historical Perspective

The lyrics and melody of “All The Pretty Little Horses”, often also called “Go To Sleep Little Baby”, comes from a pre-Civil War African-American lullaby. The lullaby tells a story of a black mother who rocks her master’s child to sleep as her own child lies alone “in the meadow”. The woman sings promises of “pretty little horses” while she worries about her own child.15

Unit 4: Technical Considerations

The piece is in the key of d minor, is 4/4 time throughout, and is marked slow and peaceful 66 beats per minute. Technical considerations for percussion include the use of bowed crotales and bowed vibraphone. Balance in the auxiliary percussion can be challenging to create a continuous phrase using multiple instruments. At measure 43, the close harmony in the clarinet section can be challenging to a young ear and young players. Singing is also a large component of the piece, and piano is utilized as well. French horns play a a tutti scale pattern to an A above the staff.

Unit 5: Stylistic Considerations

For wind players, it is essential to play legato and follow phrase markings. The main melody must be heard over all other parts. The percussion parts should be an ethereal effect that establish a lullaby type setting and mood. Singing quality should be warm and expressive.

Unit 6: Musical Elements

Melody: The main theme is in ABA form. There are three 8-bar phrases that complete the lullaby. The introduction of the A phrase is for flute soloist in measures 5-13. The B phrase is played by mid-low woodwinds, supported by horns in measure 13-20. Flutes repeat the A theme over a singing drone on D from measures 21-27. The A and B ideas are essentially built on two 4-bar phrases that ascend the first 4 and descend for the next 4, both beginning and ending on the tonic of d minor.

Harmony: The harmony is mostly diatonic in the key of d minor, but Boysen adds variety by concluding phrases with an added dissonance. When the melody ends on a d minor chord, there is an added sonority of a C major chord where the D would function as an add-9. Theme A progression (d minor as tonic) is a very clearly identifiable i-iv-VII-V^7-i. For the B theme, the first three chords can be notated in the relative F major: I-iii-IV, then the phrase concludes in d minor: i-iv-V^7-i.

Rhythm: The rhythm of “All The Pretty Horses” is comprised of basic quarter note, dotted quarter note, half notes, and eighth note patterns. Harmonic rhythm is most often a dotted half note followed by a quarter note to lead into the next chord.

Timbre: The use of metallic percussion instruments create a dream-like effect. Piano, bells, vibraphone, crotales, triangles, and suspended cymbal, marimba, and finger cymbals are the only percussion elements. All wind players contribute to melody and harmony, but mostly play
in the mid-range of the instrument (no extreme ranges). Singing is utilized as both a drone and as the feature material to conclude the work.

**Unit 7: Form and Structure**

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Event and Scoring</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>1-4</td>
<td>Percussion: bells, triangles, finger cymbals, and suspended cymbal with bundle sticks</td>
</tr>
<tr>
<td>A phrase</td>
<td>5-12</td>
<td>Flute solo over percussion plays 8-bar phrase of lullaby</td>
</tr>
<tr>
<td>B phrase</td>
<td>13-20</td>
<td>Two -bar phrases of B theme; mid-woodwinds play melody supported by low woodwinds, horns, and low brass.</td>
</tr>
<tr>
<td>A phrase</td>
<td>21-24</td>
<td>Restatement of A phrase by flutes with percussion and clarinet accompaniment and singing drone on D.</td>
</tr>
<tr>
<td>Transition</td>
<td>25-26</td>
<td>Horn and euphonium accompaniment in eighth note patterns</td>
</tr>
<tr>
<td>B phrase</td>
<td>27-30</td>
<td>Trumpet solo plays 4 bar phrase over continued horn and euphonium accompaniment</td>
</tr>
<tr>
<td></td>
<td>31-34</td>
<td>Trumpets tutti melody with horn and low brass diatonic accompaniment</td>
</tr>
<tr>
<td></td>
<td>35-42</td>
<td>Horn melody B phrase, echoed by clarinet melody into ritardando at m.41-42</td>
</tr>
<tr>
<td>A phrase</td>
<td>43-49</td>
<td>Flute solo plays 8-bar phrase over one player per part clarinets. Clarinet lines move together as a cluster of harmonic tones 1-4-5, and resolve on B-flat major chord in bar 46.</td>
</tr>
<tr>
<td></td>
<td>49-56</td>
<td>A theme is sung by all wind players accompanied by percussion with lyrics “When you wake, you shall have all the pretty little horses”</td>
</tr>
</tbody>
</table>
Unit 8: Suggested Listening
Andrew Boysen, Jr., *Scarborough Fair, Poor Wayfaring Stranger*
Aaron Copland, *Down A Country Lane*
Frank Ticheli, *Amazing Grace, Shenandoah*

Unit 9: Additional References


University of New Hampshire College of Liberal Arts.
http://cola.unh.edu/faculty-member/andrew-boysen

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